Design Guidelines for Historic Sites and Districts in Montgomery County, Maryland

September, 2008

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Acknowledgements

Montgomery County

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Much of the historical information presented in these design guidelines was derived from the book *Places from the Past: The Tradition of Gardez Bien in Montgomery County, Maryland* by Clare Lise Cavicchi.

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The activity that is the subject of these design guidelines has been financed in part with Federal funds from the National Park Service, U.S. Department of the Interior, made available through the Maryland Historical Trust, an entity within the Maryland Department of Planning. However, the contents and opinions do not necessarily reflect the views or policies of these agencies.

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Chapter 5: Historic Districts

*Historic districts marked with an asterisk (*) have district-specific design guidelines. The guidance in the following document may supplement any guidelines adopted specifically for a historic district. In any cases where the district-specific guidelines and the *Design Guidelies for Historic Sites and Districts in Montgomery County, Maryland* are in conflict, the district-specific guidelines prevail. Please contact the Planning Department Historic Preservation office for additional information.

Appendix

Introduction

Visible, tangible reminders of Montgomery County's rich history are everywhere. Look beyond recent development and you will discover buildings from the County's early history as well as from the agrarian, industrial and more recent past. These buildings demonstrate how each generation leaves its mark on the built environment. Montgomery County has recognized the importance of preserving this legacy for the benefit of current and future County residents, and has created a system for the identification, designation, and preservation of important individual landmarks and historic districts.

We recognize the importance of such things as the archeological sites and mill ruins found along the County's stream valleys; the farms, banks, and meetings houses associated with the County's Quaker heritage; the lock houses, aqueducts, mines, and quarries bordering the Potomac River and the C&O Canal; the farmhouses and agricultural buildings from the County's rural past; the communities founded by African Americans; the early suburbs developed along the route of the B&O Railroad; small-scale commercial blocks from the early automobile era; as well as the postwar housing that shaped Montgomery County's suburban development, and more. Taken as a whole, these landmarks, neighborhoods, and communities create a rich and diverse historic landscape that helps to define Montgomery County.

The County works hard to preserve those aspects of its heritage deemed important to future generations. To this end, Montgomery County has established a comprehensive program to identify, protect and interpret this three-century-old legacy. Montgomery County's historic preservation program was established in 1979 through adoption of Chapter 24A of the Montgomery County Code. The ordinance created a nine-member, volunteer Historic Preservation Commission (HPC) to oversee the preservation program. The County Executive appoints the members of the HPC to three-year terms. The HPC is responsible for recommending sites and districts for designation and protection under Chapter 24A, and for reviewing projects related to designated sites and districts to ensure they are consistent with the Historic Preservation Ordinance. Montgomery County is a Certified Local Government, recognition that the county's historic preservation program meets federal and state standards.

The County preservation program:

- Provides accurate and thorough research on the history of the County and its historic resources;
- Supports good stewardship of recognized historic buildings and sites by providing tax credits to defray the costs of rehabilitation;
- Offers the expertise of professional staff that can work with property owners on rehabilitation plans; and
- Administers a local grant fund for nonprofit organizations to support a variety of educational projects to help the residents of Montgomery County better understand our shared history.

Design guidelines assist property owners, architects, contractors, local advisory panels and others in the design and review process.

The following historic districts have district-specific guidelines:

- Capitol View Park
- Chevy Chase Village
- Clarksburg
- Hawkins Lane
- Hyattstown
- Kensington
- Takoma Park

The thousands of private property owners who preserve and maintain the County's historic buildings and sites are essential to the success of the countywide preservation program. This document, and the design guidelines included herein, are written primarily to assist these property owners and others charged with preserving the County's historic fabric.

This document provides a brief summary of the County's history and predominant architectural styles (for further reading, see *Places from the Past: The Tradition of Gardez Bien in Montgomery County*, Clare Lise Cavicchi (Kelly), 2001) and offers an overview of the County's preservation program. Central to this document are the design guidelines that articulate appropriate treatments for designated historic sites and properties within historic districts. These historic preservation design guidelines will be a source of information for property owners contemplating projects to repair, rehabilitate, or alter historic properties in Montgomery County, as well as a tool for architects, contractors, local advisory panels and others who assist in the design and review process. The guidelines will also assist the Montgomery County Historic Preservation Commission (HPC) in their consideration of historic area work permit (HAWP) applications.

The information that follows is based on nationally accepted best practices and is intended to be of assistance to all applicants, regardless of the location of their property. However, certain historic districts (see list, sidebar) have specific guidelines and/or review criteria developed expressly for that district. Applicants, design professionals, and LAPs should consult any guidelines specific to their historic district to assist in project development and assessment; the HPC will use these documents in the review of HAWP applications. In any cases where district-specific guidelines and the guidelines included in this document are in conflict, the HPC will base its evaluation on the guidance provided in the district-specific guidelines. The Historic Preservation Commission Rules, Guidelines, and Procedures, §1.5(b) states: "Where guidance in applicable master plan, sector plan, or functional master plan is inconsistent with the Secretary of the Interior's Standards and Guidelines for Rehabilitation, the master plan guidance shall take precedence." For information about district-specific review criteria, contact the Planning Department Historic Preservation office.

Contact Information:
Planning Department Historic Preservation Office
301.563-3400
http://www.mc-mncppc.org/historic/

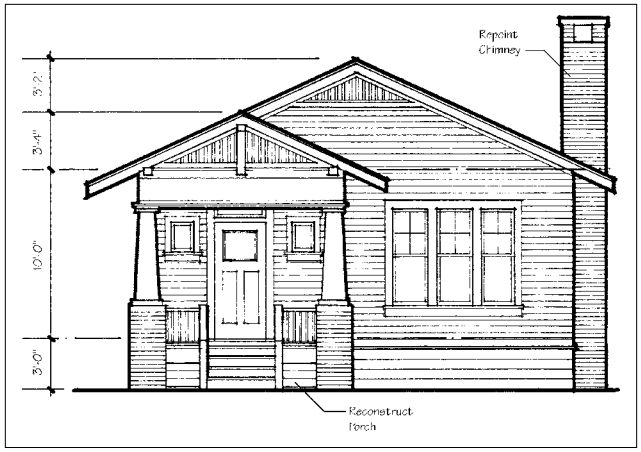
Chapter 1: Purpose of Design Guidelines

How Will These Design Guidelines Be Used?

Property owners may use the information included in these guidelines to assist them and their design professionals in planning an approach to projects to repair, rehabilitate, or alter properties with historic designation, including both individually listed sites and property located within designated historic districts. For certain historic districts, the Historic Preservation Commission (HPC) uses district-specific guidance adopted as part of the designation process. Under the HPC's Rules, Guidelines and Procedures, district-specific guidance takes precedence over other review criteria in any cases where the review criteria are in conflict. See Chapter 5 for additional information about each historic district, including whether specific guidance has been adopted.

The guidelines articulate the approach that the Montgomery County HPC uses in administering its review authority over designated historic sites. The guidelines are a statement of existing HPC policy and practice in the review of HAWP applications, and not a new policy direction. Based on nationally accepted historic preservation best practices tailored specifically for the range of historic resources found in Montgomery County, the guidelines will not change review criteria currently in place such as existing district-specific guidelines. Owners are encouraged to review these guidelines, along with other adopted review criteria, when planning a project in order to ensure that the work contemplated will help preserve the historic character of their property and/or neighborhood.

In This Chapter:



The design guidelines will be used to help property owners and design professionals make informed decisions about their preservation or rehabilitation project.

The Montgomery County Historic Preservation Ordinance and its related executive regulations stipulate the criteria the HPC is to use in the review of projects. Chapter 24A-8 directs the HPC to review applications to ensure that a project:

- will not substantially alter the exterior features of a historic site or historic resource within a historic district;
- is compatible in character and nature with the historical, archeological, architectural or cultural features of the historic site or the historic district in which a historic resource is located and would not be detrimental thereto or to the achievement of the purpose of this chapter;
- would enhance or aid in the protection, preservation and public or private utilization of the historic site or historic resource located within a historic district in a manner compatible with the historical, archeological, architectural or cultural value of the historic site or historic district in which a historic resource is located;
- is necessary in order that unsafe conditions or health hazards be remedied; or
- is necessary in order that the owner of the subject property not be deprived of reasonable use of the property or suffer undue hardship.

Definitions: Ordinary Maintenance and In-Kind Replacement

Ordinary Maintenance is defined as "work on a historic site or a historic resource within a historic district which does not alter **in any way** the exterior features of the subject property, including architectural style, design, and general arrangement of the exterior, **as well as** the nature, texture, details, and dimensions of building materials, windows, doors, siding, etc. This definition applies, whenever appropriate, to the appurtenances and environmental setting of a historic site or resource, as well as to the building, structure, or object itself." (Rules, Guidelines, and Procedures,§1.1 (f))

In-Kind Replacement requires that the new feature exactly match the old in design, color, texture, and materials (*Secretary of the Interior's Standards #6*, see Appendix page APP-1).

In addition to the criteria outlined above, the HPC also uses the *Secretary of the Interior's Standards* (see below) and any district-specific guidelines included in the Master Plan. Historic districts with specific design guidelines are noted in Chapter 5; *The Secretary of the Interior's Standards for Rehabilitation* appears in Appendix A.

As of 2008, Montgomery County has designated twenty historic districts, totaling nearly 2,400 properties, and approximately 400 individual historic sites in the Montgomery County *Master Plan for Historic Preservation*. Individually designated sites and properties located within these districts are subject to the Historic Preservation Ordinance, Chapter 24A of the County Code. Owners of these properties are required to submit a Historic Area Work Permit (HAWP) for exterior modifications to their property. The HPC and their professional staff within the Montgomery County Planning Department will use these guidelines in the evaluation of projects subject to their review.

For most exterior alterations to designated properties, the County Code requires that a property owner obtain a HAWP before the applicant files for a building permit. A HAWP is not required for interior changes, ordinary maintenance, in-kind repair of exterior features, or selection of paint colors. The County Historic Preservation Ordinance requires a HAWP for projects involving "construction, reconstruction, moving, relocating, demolishing, or in any manner modifying, changing, or altering the exterior features" of designated properties. HAWPs are also required for projects that would change features within the environmental setting of a historic site, erecting fences, or installing signs.

The design review process applies only to proposed actions initiated by a property owner. While the design review process may guide an approach to certain design problems by offering alternative solutions, the process does not dictate a specific outcome nor does it require a property owner to instigate improvements that a property owner has not contemplated. For questions regarding HAWP applications and the applicability of these guidelines, please contact the Montgomery County Planning Department Historic Preservation Section.

Basic Principles for Historic Preservation

These design guidelines incorporate principles set forth in *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, which provide guidance on four approaches to the treatment of historic properties: Preservation, Rehabilitation, Restoration, and Reconstruction. The treatment most often undertaken for projects reviewed by the Historic Preservation Commission is "rehabilitation," and the design guidelines that follow are consistent with *The Secretary of the Interior's Standards for Rehabilitation* (referred to in this document as "The Secretary's Standards").

The Secretary of the Interior's Standards are general rehabilitation guidelines established by the National Park Service. The rehabilitation standards are used by the federal and state government, as well as by historic preservation commissions nationwide, in the review of historic preservation projects, and the Montgomery County Historic Preservation Commission uses these standards in the review of all Historic Area Work Permit applications.

The Concept of Historic Significance

In order to be designated, properties must be determined to have "significance." What makes a property significant? Significance stems in part from age, in part from "integrity," and partly from possessing characteristics meeting one or more of the criteria the County adopted to establish historical/cultural and/or architectural/design significance.

It is generally recognized that a certain amount of time must pass before the historical significance of a property can be evaluated. Criteria for listing resources in the National Register of Historic Places, the federal government's list of historic properties, suggests that a property be at least 50 years old or have extraordinary importance before it may be considered for listing. Montgomery County generally follows this practice for designating sites and districts in the County Master Plan for Historic Preservation.

Historic sites and districts possess a period of significance—that is, a timeframe during which the site or district acquired its historic, cultural, or architectural importance. A site or district is significant in part because it represents or is associated with a particular period or date in history. For an individual building, the period

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

The Secretary of the Interior's Standards for the Treatment of Historic Properties include guidelines for four treatment approaches: Rehabilitation, Preservation, Restoration, Reconstruction. For additional information about the Standards for the Treatment of Historic Properties, see http://www.nps.gov/history/hps/tps/standguide/.

Rehabilitation: the process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Preservation: the process of sustaining the existing form, integrity, and materials of a historic property, generally focusing upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.

Restoration: the process of accurately depicting the form, features, and character of a property as it appeared at a particular time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

Reconstruction: the process of replicating the appearance of a no longer existing structure by means of new construction.

of significance may be its date of construction through dates when significant additions or alterations were made, or a timeframe when the building was associated with a significant personage. Portions of the building and its fabric that date from the building's period of significance typically contribute to the character of the building, while later fabric may not. A historic district's period of significance may, for example, represent the timeframe from when the first buildings were constructed through when the development characterizing the district ceased. Buildings constructed during that period may contribute to the district, while buildings constructed after the period of significance may not.

Individual sites or districts must possess integrity in order to be designated. In order to have integrity, a building or district must retain a sufficient percentage of fabric dating to the period of significance and its character-defining features should remain largely intact. In other words, architectural details – such as windows or porches – and the overall mass and form of a building or district should be recognizable as a product of its time in order for the building or district to have integrity.

Montgomery County's historic preservation ordinance establishes that a property may be significant if it meets one or more of the following criteria:

- possesses character, interest or value as part of the development, heritage, or cultural characteristics of the County, state, or nation;
- is the site of a significant historic event;
- is identified with a person or group of persons who influenced society;
- exemplifies the cultural, economic, social, political or historic heritage of the County and its communities;
- embodies the distinctive characteristics of a type, period, or method of construction;
- represents the work of a master;
- possesses high artistic values;
- represents a significant and distinguishable entity whose components may lack individual distinction; or
- represents an established and familiar visual feature of the neighborhood, community, or County due to its singular physical characteristic or landscape.

Alterations

Many historic houses have experienced alterations over time, as design tastes changed or need for additional space occurred. Traditionally, additions were subordinate in scale and character to the main building. Alterations were often executed using materials that were similar to those in use historically.

Some early alterations may have acquired historic significance in their own right. Additions or alterations constructed in a manner that was compatible with the original building and that are associated with the period of significance may merit preservation.

In contrast, more recent alterations usually have no historic significance. Some later additions detract from the character of the building and may obscure significant features, particularly enclosed porches. Removing such additions or alterations may be considered.

This tradition of alterations is anticipated to continue. It is important, however, that proposed alterations be designed in such a manner that they are compatible with the historic character of the primary structure.

Secretary of the Interior's Standards for Rehabilitation #4: Changes to a property that have acquired historic significance in their own right will be retained and preserved.

Secretary of the Interior's Standards for Rehabilitation #9: New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

The Secretary of the Interior's guidance for additions recommends:

- constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed
- designing a new addition in a manner that makes clear what is historic and what is new.
- considering the design for an addition in terms of its relationship to the historic building and the historic district or neighborhood. Design for the new work may be contemporary or may reference design motifs from the historic building. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and color.

Structure of Design Guidelines

Each design guideline in this document includes several components that constitute the material upon which design review decisions will be made.

1. Design Element

The guidelines are grouped into pertinent design element categories (e.g., landscaping, building materials, accessory structures).

2. Background Information

The background information is a brief discussion of the issues typically associated with the specific design topic. This may include technical information as well as other relevant preservation theory.

3. Design Objective

Each design element category has a policy statement that explains the County's basic approach to the treatment of that topic. In cases where the detailed design guidelines do not appear to address a situation, this general policy statement shall serve as the basis for determining the appropriateness.

4. Design Guidelines

Specific design guidelines are numbered in order to reference them during the design review process. The numbering system does not reflect a prioritization of the design guidelines.

5. Additional Information

The design guideline statement is followed by supplementary information that may include additional requirements, or may provide an expanded explanation. The supplementary information is listed as bulleted (•) statements.

6. Illustrations

Design guidelines are further explained with photographs and illustrations. The examples given should not be considered the only appropriate options, however. Each illustration is accompanied by a caption.

Guideline 1.1: *The wrap around front porch, uniquely designed balustrade, post brackets, and ornate barge board are all character-defining features of this structure that should be preserved.*

1. **1.0 Treatment of Character-Defining Features**

2. Historic features contribute to the character of a structure and are referred to as character-defining features. They should be preserved when feasible, with continued maintenance as the best preservation method.

3. **Design Objective**
Preserve historic architectural features and details.

4. **1.1 Maintain significant stylistic and architectural features.**

5. • Do not remove or alter architectural details that are in good condition or that can be repaired.
• The best preservation procedure is to maintain historic features from the outset so that intervention is not required. Employ preventive measures such as rust removal, caulking, limited paint removal and reapplication of paint. These should not harm the historic materials.

Example design guideline format.

Which Design Guidelines Apply to Your Project?

Use the chart below to identify the chapters that apply to the work being considered: the rehabilitation of a historic structure, an addition to a historic structure and/or new construction on a historic site or within a historic district.

Type of Project	Chapter 2: Architectural History and Resources	Chapter 3: General Rehabilitation	Chapter 4: Additions to Historic Properties	Chapter 5: Historic Districts
Identifying a historic resource building style	X			
Exterior alteration to a primary historic building (windows, doors, skylights, solar panels, etc.)	X	X		
Exterior alteration to an accessory building or outbuilding	X	X		
Exterior alteration to commercial storefront (including signage)	X	X		
Site work (fences, landscaping, etc.)	X	X		
General Maintenance (minor project)	X	X		
Alteration to an existing addition	X		X	
New addition to a historic building	X		X	
Any work in a designated historic district	X	X	X	X

Benefits of Preserving Historic Structures

Across the country, more than 3,000-3,500 localities have recognized that historic preservation is a powerful tool that contributes to neighborhood vitality, livability, and quality of life, as well as the economic well-being of communities. Like Montgomery County, these communities have adopted historic preservation ordinances to protect the historic character of their buildings, streetscapes, and neighborhoods, and promote a sense of place that makes these communities desirable locations to live, work, and visit.

Preservation of Montgomery County's historic built environment is an important public purpose. By protecting the County's historic resources, we retain a link to the County's past that helps maintain the sense of place that defines Montgomery County as a unique and desirable community, which in turn generates economic and social benefits for the future.

Historic preservation has global and practical benefits as well. From the quality of construction, craftsmanship, and materials found in many historic structures to economic, environmental, quality of life considerations, the positive implications of historic preservation are numerous.

Construction Quality

Many of Montgomery County's surviving historic structures are of high quality construction. Often, building materials used in historic structures was of superior quality. For example, the lumber used in historic buildings came from mature trees, was properly seasoned and typically was milled to "full dimensions," which often yielded stronger framing and durable building components. Masonry walls were carefully laid, resulting in buildings of considerable permanence. In addition, the County's historic resources often were thoughtfully detailed and the finishes were generally of high quality—features that many owners today appreciate. Historic materials, construction techniques, and details are often not replicated in contemporary construction. The high quality of construction in historic houses is therefore of "value" for many people.

Livability and Quality of Life

Groups of houses in their historic context often create a street scene that is "pedestrian friendly" and encourages walking and neighborly interaction. Front porches promote social interaction. Mature trees and decorative architectural features also contribute to a sense of identity, attributes often associated with historic buildings but which are rare and difficult to achieve in newer areas of the County. This physical sense of place found in many historic neighborhoods can also reinforce desirable community social patterns and contribute to a sense of security (points not lost on proponents of good urban design and planning, who are increasingly trying to replicate traditional patterns of building and community design in some new developments).

Economic Benefits

Historic houses are finite and cannot be replaced, making them precious commodities that many people seek. Therefore, preservation adds value to private property. Studies undertaken in many states across the county, including Maryland, bear out this point, documenting that designation of historic districts tends to protect, and in many cases enhance, property values of designated properties as compared with similar non-designated properties. Historic designation protects investment. Owners of historic properties know that the time and money they invest in their property may be matched by similar efforts by their neighbors.

Rehabilitating a historic house also can cost less than constructing a new one. In fact, the design guidelines presented in this document promote cost-saving measures, in that they encourage simpler solutions, maintenance, and repair over often costlier alternatives.

Environmental Benefits

Preserving historic structures is also sound environmental conservation practice. "Recycling" buildings and building components saves energy, reduces the need for producing new construction materials, and reduces the amount of materials placed in landfills. Making sensitive stewardship of the existing building stock, rather than its replacement, a priority will significantly reduce our environmental impact because preserving and adapting a historic structure is sound environmental policy.

Furthermore, many simple approaches to achieving energy efficiency in historic buildings can have equal – or even greater – impact than many more invasive – and often more costly – alternatives. For example, adding insulation to attic spaces costs far less and often saves more energy than replacing windows, and properly caulking and weather-stripping a historic window and adding a storm window is far less expensive and equally energy efficient as many replacement windows (and neither approach involves putting the historic windows in a landfill). Contact the Planning Department Historic Preservation Section for additional information.

Embodied Energy

Embodied energy is defined as the amount of energy used to create the original building and its components. Preserving, restoring, or rehabilitating a historic structure will retain this energy. Investment studies confirm that the loss of embodied energy associated with the replacement of an existing, unimproved building would take three decades or more to recoup from reduced operating energy costs in a new building. When historic buildings are demolished, their "embodied energy" is lost and significant new energy demands are required to replace it. According to the EPA, building debris constitutes approximately one-third of all waste generated in this country. This percentage and the consequential amount of waste produced can be reduced significantly if historic structures are preserved rather than demolished and their building components restored rather than replaced.

Building Materials

Many historic buildings were constructed of durable, traditional building materials such as old growth wood, stone, and brick. These surviving buildings were constructed for longevity, in a manner allowing for the repair, rather than replacement, of building components. With routine maintenance, most traditional construction materials and building components – such as siding, windows or doors, and architectural detailing – can be preserved or easily repaired. Many modern synthetic manufactured materials, such as vinyl and plastic used in windows or siding, cannot be repaired when they fail and many fail to live up to their maintenance-free claims. These synthetic materials are unsustainable, require high levels of energy for their production, and often do not have a product life span equal to many traditional building materials.

Building Energy Savings

As noted above, the argument that historic building components should be replaced with modern ones to achieve energy and cost savings often does not consider all the facts. For example, considerably more energy is lost through attics, walls and around door and window cavities than through window glazing and doors. Properly caulking and weather-stripping windows and doors, adding storm windows and insulating will effectively save energy at a higher rate than replacing single paned wood windows with double or tripled paned windows. Often replacing an old, inefficient boiler with a modern, high efficiency unit will have a greater impact on energy savings, and shorter return on investment, than window replacement.

Adaptability

Most historic buildings can be adapted to serve modern needs. Rearrangement of internal spaces is not subject to HPC review. Countless historic buildings have received historically appropriate additions to serve modern demands. The guidelines that follow provide recommendations for the design of additions.

Financial Incentives

In recognition of the public purpose and benefits of historic preservation, Montgomery County, the State of Maryland, and the federal government have established special financial incentives to encourage the preservation of historic properties and offset the costs of appropriate rehabilitation projects. Eligible projects can qualify for County, state, and in more limited cases, federal tax credits.

Montgomery County Historic Preservation Tax Credits:

To encourage the restoration and preservation of privately-owned historic properties, the Montgomery County Council in 1984 passed legislation providing for a tax credit against County real property taxes (Chapter 52, Article VI) for maintenance and preservation projects. The value of the credit is equal to 10% of documented expenses for exterior maintenance, restoration or preservation work. To qualify, properties must be designated on the Montgomery County Master Plan for Historic Preservation either individually or within a historic district. Tax credit-eligible work includes repairs, restoration, or preservation of exterior features of designated structures. New construction and interior work are ineligible expenditures. For additional information about the County tax credits, see http://www.mcparkandplanning.org/historic/instructions/taxcredit.shtm or contact the Planning Department Historic Preservation Section.

Maryland Heritage Preservation Tax Credits:

The State of Maryland also provides tax credits to encourage the rehabilitation of historic properties. Maryland's Heritage Preservation Tax Credit Program, administered by the Maryland Historical Trust , provides a 20% credit applied against a property owner's Maryland income tax for qualified project costs. Both exterior and interior work may be eligible. Eligible properties may include those listed in the Montgomery County Master Plan for Historic Preservation. Contact the Maryland Historical Trust for additional information (www.marylandhistoricaltrust.net).

Federal Historic Preservation Tax Credits:

A federal rehabilitation tax credit program is also available. Properties must be listed in the National Register of Historic Places and be considered "income producing" (owner-occupied residential properties are not eligible for federal tax credits; they are eligible for County and state tax credits). Additional information is available from the National Park Service at http://www.nps.gov/history/hps/tps/tax/.

Planning a Preservation Project

Each preservation project is unique. It is important to develop an overall strategy for treatment that is based on an analysis of the building and its setting. Analysis should begin with an investigation of the history of the property. Develop an understanding of the significance of the building as a whole, as well as its individual components and its relationship to its setting. Identify alterations that may have taken place over time, and assess existing conditions. Consider which building elements are original and which may have been altered, and assess their physical condition. Then consider the goals of the proposed work program. For example: is the project focus to provide additional living space or preserve and maintain the existing configuration? Using the guidelines that follow to select an appropriate treatment approach will greatly enhance the overall quality of the project and facilitate the approval of your HAWP application.

Preservation Approach

In selecting a preservation approach, a strategy with the least level of intervention is preferred. By following this principle, the highest degree of historical and/or architectural integrity will be maintained for the property.

1. **Preserve:** If a feature is intact and in good condition, maintain it as such.
2. **Repair:** If the feature is deteriorated or damaged, repair it to its original condition.
3. **Replace:** If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (e.g., materials, detail, finish) to the original one. Replace only that portion which is beyond repair.
4. **Reconstruct:** If the feature is missing entirely, reconstruct it from appropriate evidence.
5. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

Design of Alterations, New or Infill Construction

While the alteration of historic properties may be proposed, the goal should be to design these changes such that they have no – or little – effect on the integrity of the property. Design any alterations to be compatible with the historic character of the property. Avoid alterations that would hinder the ability to interpret the original design character of the house, as well as those that imply an earlier historic period than that of the building. These approaches are generally inappropriate. Design alterations such that damage to historic features or materials is minimal, or avoided entirely.

Similarly, new or infill construction should be designed to fit within the setting of the historic site or district. This requires some planning, as well as an understanding of the development site. The Montgomery County historic preservation program recognizes that while historic districts and sites convey a certain sense of time and place associated with their history, they also remain dynamic, with alterations to existing structures and construction of new buildings occurring over time.

The design guidelines that follow were written to help assure that, when new building occurs, it will be in a manner that reinforces the basic visual characteristics of an area. The guidelines do not require that new buildings must look old. In fact, imitating historic styles found in Montgomery County is generally discouraged. Some people may be confused about this concept; for many, the initial assumption is that any new building should appear to be old. But rather than imitating older buildings, a new design should relate to the traditional design characteristics of a neighborhood while also conveying the stylistic trends of today. New construction may do so by drawing upon some basic building features—such as the way in which a building is located on its site, the manner in which it relates to the street and its basic massing, form and materials—rather than applying conjectural historic detailing to a new building. When these design variables are arranged in a new building to be similar to those seen traditionally in the area, visual compatibility results. Therefore, it is possible to be compatible with the historic context while also producing a design that is distinguishable as being newer.

Responsibility of Ownership

Ownership of a historic property carries both benefits and a responsibility to respect the historic character of the property and its setting. This responsibility does not necessarily translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of Montgomery County at large and that they play an essential role in helping implement this important public policy through the careful stewardship of the County's historic resources.

The HPC, the staff of the Montgomery County Planning Department Historic Preservation Section, Local Advisory Panels, and the County's many local, nonprofit preservation organizations are partners in this process and resources for property owners and their design professionals. Information about the HPC, historic preservation staff, and the County preservation program is available (see the appendix for contact information). Staff can provide assistance with the HAWP application and design review process, financial incentives, the County Historic Preservation Ordinance and other historic preservation related matters.

Chapter 2: Architectural History and Resources

Building Traditions and Settlement Patterns

The information presented in this chapter is adapted from the book *Places from the Past: The Tradition in Gardez Bien in Montgomery County, Maryland* by Clare Lise Cavicchi.

Introduction

Montgomery County has a rich architectural legacy spanning over 250 years. Its abundant character stems in large part from the dual nature of this border county located in a border state. Building traditions and settlement patterns in the county are southern and northern, British and German, rural and metropolitan. Early settlers were English and Scottish tobacco planters who migrated from the Chesapeake and established staple crop plantations dependent on slave labor. Soon after came farmers from heavily Germanic areas of Pennsylvania and northern Maryland, establishing family operated wheat farms.

After the nation's capital was carved in part from Montgomery County land in 1791, a metropolitan force began to shape a new duality in the previously rural landscape. Wealthy Washingtonians, including high-level government officials, established country estates in the county by the early 19th century. Later in the century, railroad and streetcar lines radiating from the city brought new communities populated by middle-class white-collar workers, many of whom hailed from the north.

In This Chapter:

"Montgomery, in fact, was particularly fortunate in the composition of her early population, which was a harmonious blending of the English colonists of wealth and influence and of those energetic German and Scotch-Irish settlers from the North who carved their fortunes with their hands."

J. Thomas Scharf, History of Western Maryland, 1882

Late Archaic, Savannah River-like blade from the Takoma Park area, 3000-1000 BC. (Thomas Wilson collector)

Early Settlements

Montgomery County was a crossroads for many native peoples. From the north came Iroquoian-speaking Senecas and Susquehannocks, while Algonkian speakers traveled from the east and west. These indigenous peoples developed hunting trails and transportation routes in and through the County, which formed the basis for later development.

The earliest native sites are related to those Late-Pleistocene Paleoindians whose twelve-thousand-year-old seasonal hunting and gathering camps are found along the major stream valleys. About 8,000 years ago, these were replaced by the Archaic peoples. Hunting smaller game, this culture endured until about 1000 BC. The first permanent indigenous settlement to be documented in the State of Maryland was the Walker Prehistoric Village, located in the Potomac River floodplain. People inhabited the Walker Village during the Late Woodland Period from about 1200 to 1500 AD. By this time, floodplain agriculture was widely practiced. The Walker Village is associated with the Montgomery Focus, the name given to the Late Woodland culture believed to be ancestral to later, local Algonkian speakers.

The first European to map the area was Captain John Smith. By the time he traveled up the Potomac River to Little Falls in 1608, several major Indian trails were in use in the county. Native trails established the basic framework for Montgomery County's road system. A major north-south trade route became the Frederick-Rockville-Georgetown Road, present day Rt. 355.[1]

The earliest European villages in the area were Georgetown, platted in 1751, and Frederick, 1745. English planters and their tobacco culture dominated Georgetown, while Germans who had migrated south from Pennsylvania populated Frederick. The entire region was one county in this era: from 1748 to 1776, present-day Montgomery County included the southern part of present day Frederick County. The Georgetown-Frederick Road connecting these two major communities bisects the county, which became fertile ground for the joining of cultures. As evidenced in its architecture and communities, Montgomery County represents the mix of predominantly English and German traditions.[2]

[1]James Sorenson, "Prehistoric People in Your Backyard," *Montgomery Gazette Magazine*, 5-9-1997, C-20. Other early roads with native origins were River Road, which parallels the Potomac River, and Ridge Road, leading from Parr's Spring and points north to the mouth of Seneca Creek.

[2]Robert Brugger, *Maryland: A Middle Temperament*, 1634-1980, Baltimore, Md: The Johns Hopkins University Press, 1988 p69. Montgomery County, originally the lower portion of Frederick County, was created in 1776. Georgetown was carved out of the county when the District of Columbia was established in 1791.

Tobacco Plantations and Chesapeake Bay Traditions

The first European settlers in the county were tobacco planters who came from the Chesapeake Region in the 1710s. They established tobacco plantations along waterways. Although land patents had been granted beginning in the 1680s, most were held by early speculators who did not live in Montgomery County.

Tobacco was the only cash crop of the Maryland colony. In 1790, Maryland planters raised about one-fourth of all tobacco exported from the United States. The rough landscape of forests, rock, and thin soils prevented county planters from establishing the large-scale plantations found in the Chesapeake region. Montgomery County tobacco farms were typically 100 - 200 acres. Nonetheless, county farmers produced one-fifth of the tobacco exported from Maryland. Tobacco remained the staple crop into the 1790s, after which wheat farming became more prevalent.

Tobacco determined the shape of early settlement in the county. Tobacco farms were remotely located along waterways. Despite legislation to promote the development of towns beginning in 1668, few towns were established over the following half-century. Towns and villages would not exist in Montgomery County until the late 18th century. Planters relied on churches, taverns, and mills for social contact. Charles Hungerford opened a tavern at the intersection of the roads to Bladensburg and Georgetown, and a community soon grew. The settlement, later known as Rockville, was selected for the county seat in 1776 and subdivided by William P. Williams in 1786.

Speculators rented their land out to tenant farmers. In 1783, sixty-three percent of household heads in the county were tenants on land owned by others. These farmers lived in modest houses, typically 11/2-story dwellings with side gable roofs and one to two rooms on each floor. These houses are characteristic of the Tidewater area from the late 17th century through the 18th century. Local examples were most often built of log. The English built gambrel roof houses in the late 18th century in the Chesapeake.

One of the last standing tobacco houses in Montgomery County. Located on the Brandenburg Farm, the structure was built in the mid-1800s. (Damascus, MD)

Rare among the English planters in the county were those who resided on their property and had the means to construct more permanent residences. A prime example of an English influenced estate is Hayes Manor, the country residence of parish curate Alexander Williamson, designed in English Georgian style with grounds outfitted with boxwood gardens and a bowling green. Another English-influenced landscape feature from the late 18th century through the 19th century was the tiered design known as a waterfall garden. Settlers of Scottish ancestry built a significant number of early houses in the county, many of which are stone, a traditional construction material in Scotland.

Tobacco houses were the most common outbuildings in Montgomery County through the 18th century. Farmers built these barns of log or frame with interior cross poles used for curing the tobacco leaves. Today, tobacco houses are rare. Farmers in the northeastern-most part of Montgomery County continued to grow tobacco into the late 20th century, raising and curing the leaves using Colonial-era techniques.[3]

[3]Barnett, "Tobacco, Planters, Tenants, and Slaves", p189. The term *tobacco house* was traditionally used to describe this type of outbuilding. The suffix "house" described many building types, such as springhouse, smokehouse and meeting house. Carl R. Lounsbury. An *Illustrated Glossary of Early Southern Architecture and Landscape.* New York: Oxford University Press, 1994.

The King Farm bank barn. (Damascus, MD)

Wheat Farming and Mid-Atlantic Building Traditions

The character of the landscape began to change dramatically as grain-producing farming began to replace tobacco plantations. By the late 18th century, Montgomery County population was changing. A wave of migrants from Pennsylvania traveled south in search of less densely settled, cheaper land and many settled in Montgomery County. In contrast to tobacco planters, who were dependent on slave labor and one staple crop, Mid-Atlantic farmers introduced Germanic-influenced farming practices. These new settlers established family-operated farms with diversified crops and livestock, and large multi-purpose barns.

The development of the Frederick area directly affected Montgomery County. When developer Daniel Dulany laid out the town of Frederick in 1745, he offered low-priced land to Germans, Swiss-Germans, and Scotch-Irish. The area became the fastest growing in Maryland, and by 1750 Frederick was the largest town in the state. Succeeding generations of millers, blacksmiths, farmers, and merchants from Frederick County moved to Montgomery County, joining migrants from Pennsylvania who had already settled there.

Migrants from the north brought new building types and settlement patterns that had a dramatic impact on Montgomery County's landscape. Large barns designed to hold diverse livestock, hay, and grain overshadowed dwellings. Residents built houses and outbuildings into hillsides. Northerners platted villages that provided commercial services to support farmers.

Hillside siting is a distinguishing characteristic of Germanic architecture. Most notable of these structures, because of its size and easily recognizable form, is the "bank barn." These large barns were built into a hillside with the lower stable located downhill and upper loft area on the uphill area. A central ramp enabled farmers to drive wagons into the loft to unload hay. The multi-purpose structures could hold a variety of livestock in the basement stable; on the upper level, farmers could process and store grains, hay, and straw. Approximately 130 bank barns, dating from the 1820s to the 1890s, have been identified in Montgomery County. These barns are located mainly along the Monocacy and upper Patuxent Rivers. Local residents called bank barns "Switzer barns," a reference to their Swiss-German origins.

In addition to barns, houses and other structures were often built into hillsides, reflecting Mid-Atlantic building traditions. Typical were side-gable 2 1/2-story structures with an exposed basement that, in houses, often contained a kitchen. Another Germanic house type, known as the Pennsylvania Farmhouse, is well represented in Montgomery County. These dwellings have two adjacent front doors usually centered on the front facade and found primarily on houses without a central hallway. Doors allowed direct access to a public meeting room and a private family room.

Pennsylvania influence may also be seen in several of the county's early communities, such as Clarksburg and Hyattstown, both of which were platted in the 1790s. A linear town plan known as the Pennsylvania Town extends into villages in Maryland's piedmont region. In contrast to English-influenced gridiron plans or crossroads communities, the Pennsylvania plan is concentrated on one main road. Densely concentrated buildings are constructed close to the road with alleys located in back. Houses and businesses are interspersed, and churches generally have peripheral sites.

With the wave of people from the Mid-Atlantic region came a shift from tobacco farming to grain farming. The increase in wheat production through the early 19th century coincides with construction of bank barns and gristmills. By 1783, there were about 25 mills in the county. By about 1810, there were 50 mills, of which some 38 were merchant and gristmills. Wheat continued to be a principal crop into the 20th century. More wheat was grown in central Maryland than anywhere else in the United States, outside of Kansas and South Dakota.

The Mullineaux family harvesting wheat in 1919 at the Becraft Farm. (Clagettsville, MD)

Most slave quarters in Montgomery County were log structures but surviving buildings are largely of stone construction. The front structure is a slave quarter while the rear structure is a brick smokehouse. (Poolesville, MD)

African-Americans Before the Civil War

Though local tobacco plantations were small in scale compared to the large estates of the Deep South, they relied nonetheless on slave labor. In 1790, slaves were one-third the entire population in Montgomery County. Josiah Henson, a slave in Montgomery County at the turn of the 19th century, described living conditions:

> "We lodged in log huts, and on the bare ground. Wooden floors were an unknown luxury. In a single room were huddled, like cattle, ten or a dozen persons, men, women, and children. All ideas of refinement and decency were, of course, out of the question. We had neither bedsteads, nor furniture of any description. Our beds were collections of straw and old rags, thrown down in the corners and boxed in with boards; a single blanket the only covering. The wind whistled and the rain and snow blew in through the cracks, and the damp earth soaked in the moisture till the floor was miry as a pigsty. Such were our houses. In these wretched hovels were we penned at night, and fed by day; here were the children born and the sick—neglected." [4]

Henson's memoirs inspired Harriet Beecher Stowe to write Uncle Tom's Cabin.

Members of Quaker and German communities opposed slavery. The Quaker community of Sandy Spring was home to the first freed slaves in the county. In the 1770s, Sandy Spring Quakers freed blacks and conveyed land for a church and dwellings. In the western county, early free black settlements included Big Woods (1813) and Mount Ephraim (1814).

Vast numbers of fugitive slaves passed through Montgomery County on the Underground Railroad, an organized system of escape run by volunteers who sheltered, fed, and transported escaping slaves to destinations as far north as Canada. A primary factor behind the Underground Railroad was the supportive Quaker community who aided fugitives.

[4]Josiah Henson, *Truth Stranger than Fiction: Father Henson's Story of His Own Life* (1858) quoted in MacMaster and Hiebert, 153.

Transportation Routes

The evolution of early roads is reflective of the county's history of settlement. With its origins as a native trail, River Road became in the English colonial era a primary route for farmers taking tobacco to market. River Road and Frederick Road both led to Georgetown. By the 1740s, Frederick Road had become an established route connecting Frederick and the tobacco port of Georgetown. The present-day Darnestown Road-Veirs Mill Road-University Boulevard corridor approximates an 18th century road that ran southeast from Rockville to Bladensburg. These roads were known locally as rolling roads, named for the way in which hogsheads of tobacco were pulled behind horses or oxen.

As the economy grew less dependent on tobacco and more reliant on grain, the road network began to change in the late 18th and early 19th centuries. A new era of roads led northeast to Baltimore markets. Certified in 1793, Baltimore Road led from Spink's Ferry across the Potomac, at the mouth of the Monocacy River, to Greens Bridge across the Patuxent River. Local farmers hauled grain and drove cattle along this route. Along this route grew the communities of Barnesville, Laytonsville, and Triadelphia. In the eastern part of the county, workers began constructing the Columbia Turnpike in 1810. After the opening of the canal and railroad, the network of roads to Baltimore was less essential to county citizens.

Chesapeake and Ohio Canal

In 1828, President John Quincy Adams broke ground for the Chesapeake and Ohio Canal near Little Falls, and, by 1831, there were approximately 20 miles of canal in use between Georgetown and Seneca. With easier access to markets, farms located near the canal began to prosper. By 1859, some 83 barges a week were using the canal to transport grain, flour, coal and farm products to Washington and Georgetown. When completed to Cumberland, Maryland, in 1850, the canal was 185 miles long. A number of canal-related resources are extant, and the canal is listed in the National Register and is also a National Park.

Martinsburg Road is a surviving one-lane paved road. The road was paved in 1931. (Poolesville, MD)

A series of locks were constructed for the C&O Canal. The Pennyfield Lock House was constructed in 1830 while the locks date from 1831. (Potomac, MD)

Civil War

During the Civil War, Montgomery County residents were divided in their loyalty between the North and the South. Citizens in the western part of the county, with economic and social ties to Virginia, tended to sympathize with the South, while others, such as Sandy Spring's pacifist Quakers and numerous residents with northern ties, aligned with the North. When the State of Maryland could not agree on the subject of secession, the federal government took control of the state to ensure its position in the Union.

Though no major battles were fought in the county, residents saw tremendous movement of troops during the war years, especially along the Frederick Road and across the Potomac. Several skirmishes were fought on county soil and troops camped on county farms. The Union Army established headquarters at Pleasant Hills and the Samuel Thomas Magruder Farm. A signal station, built into a huge chestnut tree on the Magruder Farm, relayed messages between Washington, D.C. and Harpers Ferry via Sugarloaf Mountain.

Strong Southern sympathies of many county residents are represented by the Confederate Soldier Statue, erected in 1913, which now stands next to the Red Brick Courthouse in Rockville. Rockville residents fought for both sides of the Civil War, but sympathies of the majority lay with the Confederacy. Another Confederate monument is found in Silver Spring's Grace Church Cemetery. Dedicated in 1896, the granite shaft marks the grave of Confederate soldiers who died during Jubal Early's 1864 raid on Washington.[5]

The Pleasant Hills (1760-65) residence served as the headquarters for the Union troops from Massachusetts. (Darnestown, MD)

African Americans After the Civil War

In 1870, the black population made up 36% of the total county population. After emancipation, many African Americans were able to buy land from, or were given land by, white plantation owners, often their previous owners. Free blacks transformed fields and scrubland into intensively developed settlements of agricultural homesteads. Over 40 African American communities have been identified in Montgomery County. Communities that are represented today by standing historic structures include, in the Poolesville area, Sugarland, Jerusalem, the Boyds settlement and the Martinsburg settlement; in the Potomac area, Tobytown, Pleasant View, Scotland, Gibson Grove, and Poplar Grove; Mt. Zion and the Sandy Spring settlement in the Olney area; Good Hope and Smithville, in the Eastern region; and Hawkins Lane, near Rock Creek.

The first community building constructed by residents was typically a church, often also used as a school and social meeting hall until other structures were built. Families built their own houses that typically had two rooms up and two rooms down. In the first years after emancipation, most houses were built of log. By the 1880s, blacks began to build frame houses. While several community buildings from African American settlements have been preserved, few houses built by free blacks have survived.

The Warren M.E. Church was built in 1914 by Scott Bell. The hall served as the center for plays, dances, lectures, and other events. (Martinsburg, MD)

[5]Originally erected in a triangle in front of the Red Brick Courthouse, Rockville's Confederate Soldier Statue was later moved to its present site.

The Coming of the Railroad

A metropolitan influence in Montgomery County began when the nation's capital was established in Washington, but mushroomed with the opening of the Metropolitan Branch of the Baltimore and Ohio Railroad in 1873. Train stops became centers for trade, manufacturing, summer resorts, and suburban communities. The railroad revitalized the farm economy with ready availability of lime fertilizer and readily accessible markets for perishable farm produce. Dairy farmers especially benefited from quick, cheap shipment.

Dairy Farming

By the early 20th century, half of all the farms within three miles of the railroad were in the dairy business. Large, specialized dairy farms became the county's chief form of agriculture by 1915. When road improvements after World War I made feasible trucking milk into the District of Columbia, dairy farms became common throughout the county. In constructing a new generation of barns, farmers used concrete, an easily maintained material that met new sanitary requirements. These gambrel-roof, concrete block dairy barns transformed the rural landscape.

Railroad Era Suburbanization

After the Civil War, polluted drinking water, disease epidemics, and limited, expensive housing plagued Washington residents. Developers and the B&O Railroad promoted Montgomery County land in the 1880s by emphasizing fresh water, freedom from disease, picturesque scenery, and low-cost housing. These virtues are reflected in the names speculators chose for the communities they platted along the railroad line: Takoma Park (1883), Forest Glen, Capitol View Park, Garrett Park (each established in 1887), and Kensington (1890). The first railroad suburb in the county was Linden (1873), platted the year the Metropolitan Branch opened.

The B&O Railroad promoted suburban development, publishing brochures and maps touting "the pleasures as well as the advantages of a home in the country." Though many architectural styles are represented in railroad suburbs, including Second Empire, Stick Style, and Shingle Style, the leading design of early suburban houses was Queen Anne. These substantial, turreted, asymmetrical residences dominate the early development of communities such as Kensington, Takoma Park, Somerset, and Garrett Park.

Despite the conveniences inherent in railroad suburbs, decades passed before the subdivisions fully developed. With the intent of preserving open space around their residences, many families purchased two or more lots, with houses straddling lot lines. Many were summer residences for wealthy Washington families. As historian Andrea Rebeck wrote, "Commuting by train proved not to be as convenient as originally proposed...The train schedule, travel time and fares which increased the farther one went from the city line, discouraged moderate and middle income families from building homes too far out on the rail line."

Streetcar Era Suburbanization

In the late 1890s, Montgomery County real estate speculators began to use streetcar technology and resorts to draw residents to new suburban communities. Chevy Chase, planned and developed between 1892 and 1930, was the county's first and most influential streetcar suburb. Upscale residences in a comprehensively planned environment set the tone for early twentieth century neighborhoods throughout northwest Washington and southern Montgomery County. Together, the surviving plan and architecture of Chevy Chase Village represents one of the most intact and important examples of suburban planning and architectural expression built in the region before World War II.

In all, Montgomery County had six major streetcar lines, with terminals at Takoma Park, Forest Glen, Kensington, Rockville, Great Falls, and Cabin John. To attract riders to streetcar lines, developers created amusement parks at the terminus, such as Takoma Park's Wildwood Park, Chevy Chase Lake, and Glen Echo Park. Communities that had been platted in the railroad era blossomed in the streetcar era as Montgomery County's population grew in the 1920s. In Takoma Park, eight subdivisions opened along trolley lines and the population soared, making the community the tenth largest incorporated town in Maryland by 1922. Scores of Craftsman style bungalows, with low sloping roofs and exposed rafter tails, came to characterize Takoma Park streetscapes. The houses built in this era reflect changing American tastes in architecture, from the elaborate ornamentation of the late 19th century to more practical, simplified designs of the 20th century.

Dawn of the Automobile

At the turn of the 20th century, the automobile was an expensive novelty for the rich. Two decades later, the availability of mass-produced automobiles led to their widespread use. By the end of the 1930s, one of every five residents in Montgomery County owned a car. The automobile age brought a new set of building types and development patterns. Builders designed roadside architecture to be recognized from behind the windshield of a moving automobile. Developers subdivided tracts of land away from previously settled railroad and streetcar lines. Frequently garages were built in the architectural styles and with materials to match houses. In some 1920s suburbs, basement garages were incorporated into house design.

Garages were often designed in a similar style and constructed with the same materials as the primary residence.

Suburban Communities in the Automobile Era

During the 1930s, Montgomery County's population rapidly increased as the Federal work force grew under President Franklin Roosevelt's New Deal programs. During this decade, the population more than doubled, growing from 34,921 to 83,912. High demand for housing among Washington workers coupled with increased use of the automobile led to development of new areas of the county. Much of the new development in the years before World War II was located near the District line. Single-family dwellings were the predominant housing type, yet multi-family housing complexes began to emerge.[6]

Garden apartments became a common multi-family housing type in the 1930s. In contrast to towering urban apartments with single entry and long hallways, garden apartments were a smaller-scale complex of 3- to 4-story structures. Several entrances in a cluster of buildings helped foster a sense of community, creating a mini-neighborhood. The first garden apartment in the county was the Falkland Apartments, constructed between 1936 and 1938 on three parcels at the intersection of 16th Street and East-West Highway in Silver Spring. Falkland Apartments marked the advent of large-scale community design and building as well as the beginning of unified site planning carefully fitted to the terrain. The apartments represent the development of Silver Spring as a major suburban center.

As the residential development of Silver Spring grew, the commercial district expanded. Throughout the 1920s, a number of substantial new commercial buildings were constructed - primarily along Georgia Avenue. By the 1930s, over sixty stores had opened in Silver Spring and formed an almost continuous ribbon of development. The southeast corner of Georgia Avenue and Colesville Road became the site of one of the most comprehensive and innovative retail developments in the region - the Silver Theatre and Shopping Center.

The Silver Theatre and Shopping Center, which opened in 1938, provides a rare example of an early planned neighborhood shopping center with parking integrated into the complex. This design exemplifies the cultural, economic and social history of Montgomery County and the Washington region in the 20th century as car-oriented shopping complexes replaced smaller-scale commercial development. The streamline design of the Silver Theatre and Shopping Center, by architect John Eberson, is symbolic of the dynamic industrial and technological advances of the period.

The Silver Theatre and Shopping Center marked the start of a building boom that would revolutionize the character of Silver Spring. The post World War II era brought a flurry of commercial construction, much of which was also in the streamlined Moderne style. These new buildings formed Montgomery County's first large-scale downtown area. In 1949, a reporter for the Washington Times-Herald summed up the tremendous changes in community - of which the Silver Theatre and Shopping Center was the commercial start: "...ten years ago, there was only 6,000 people to shop in Silver Spring, and District merchants called it a 'country town'. This year there are 60,000 and...nearly seven times that number to drive to Silver Spring to buy...Within this wonderful decade, Silver Spring has become the largest business community in Maryland, excepting only Baltimore."

[6]In contrast with Washington, D.C., however, Montgomery County limited the number of multi-family complexes in this era. In 1941, County Commissioners passed a zoning moratorium prohibiting apartment buildings.

The Future of Historic Sites

The dual urban/rural nature that defines the county's past remains a significant feature of Montgomery County today. Newcomers are often astonished by the contrast of working farms and high-tech companies, rural villages and urban downtowns.

Northern regions in the county have retained a rural character into the 21st century. One third of the county's land, about 93,000 acres, is protected farmland in the Agricultural Reserve. Of this land, about 50,000 acres is preserved farmland, protected by such programs as Transfers of Development Rights and state and local easements. In addition to protected farmland, the County has 45,000 acres of local and federal parkland.

The southern and central portions of the county have an increasingly urban and contemporary character. While major population centers in the mid-20th century were in down-County areas, concentrated in Silver Spring, Bethesda, and Wheaton, in recent years more and more people have been moving to communities in the county's center. The majority of growth in the last decade has occurred in the Germantown and Gaithersburg areas, near the High-Tech Corridor created along Interstate 270. The county's population rose from 164,000 in 1950 to 855,000 at the turn of the 21st century, and is expected to surpass 1 million by the year 2015.

Increased development threatens the rural aspect of the county. Farmland and woodland have been increasingly subdivided for residential use. The intensive development of the land for residential and commercial use; the loss of agricultural open space; and the increasing impact of roads and traffic on what was once a rural area presents major challenges for the preservation of remaining historic resources. An average of 3,500 housing units per year have been constructed in the past decade, while an average of eleven historic resources are designated each year.

Historic sites are tangible reminders of history. We would do well to remember the county motto to gardez bien or guard well the historic treasures of Montgomery County. Through the preservation and interpretation of historic buildings we may remember and learn from the past and gain inspiration for the future.

The Form of Houses

Montgomery County settlers, struggling to survive in the frontier wilderness, built impermanent folk houses in the early 17th century. Their modest dwellings, constructed of log, typically had one or two rooms on the first level with a loft above. Exterior doors opened directly into living space and stairs were concealed within closets. In the minority were the few successful planters who had the means to build brick houses reflective of their wealth and prominence. As the area became more settled through the century, residents throughout the county chose an ordered scheme for their dwellings to match their increasingly ordered lifestyles. Houses were planned with a symmetrical facade that reflected a new interior plan arranged around a central hall. Stairs were removed from closets and displayed in central or side passages. The stair hall was a new mechanism for controlling the comings and goings of family and visitors.

Most early houses had side gable roofs and exterior chimneys with sloped weatherings. The most common plan was the hall and parlor plan. One room, the hall, was a place to eat, cook, and sleep. The parlor, smaller and more private, typically had not an exterior door but was accessed through the hall.

Beginning in the mid-18th century, some successful planters began to build more substantial houses that were two rooms deep, with four rooms on a floor. This central passage, double-pile arrangement is known as a Georgian plan. The plan is reflected on the exterior by a five-bay, center entrance, front façade. Early Montgomery County examples of Georgian houses did not have a symmetrical plan. By the late 18th century, Georgian plan houses typically had a central hall with two rooms on either side. To heat both front and back rooms, some double-pile houses had paired chimneys.

A distinctive early roof form is the gambrel, a roof that has two pitches, or slopes, on two sides. The gambrel roof house was more popular in Maryland than in any other southern colony.

By the early 19th century, residents began to build side passage, double-pile houses of frame construction. Each floor had one room behind another, each opening onto the side hall. High-style brick examples of this house type were found mainly in villages and towns.

One of the most popular regional building types is the two-story, one-room deep house, often known as an I house. These dwellings are a transformation of the hall and parlor house, often with two rooms per floor, yet more frequently by the early 19th century, with a center hall. The majority of three-bay, two-story houses with center entrances have a center hall, one-room deep plan. This type was one of the most common dwellings built in the mid-19th century In the prosperity of the post-reconstruction era (late 1870s-80s), residents built larger scale one-room deep houses, typically five bays wide.

Expansions

Some homeowners expanded their houses with a series of descending additions like stairs, in a building plan known as a telescope plan. Some telescope houses are the result of an addition built between the main house and a dependency. Several early houses had covered walkways connecting the main house and a dependency. Hyphens were typically enclosed in later years. Other families lucky enough to enjoy prosperous times elected to expand a house with a new main section that dominated the original house. A common way to expand a side-passage house was to construct an addition off its side gable to create a center-hall residence.

The Warfield Log House is an example of a typical dwelling in Montgomery County in the 18th century. (Damascus, MD)

The majority of Montgomery County houses built in the mid- to late 18th century were constructed of logs. (Locust Hill, Brookville, MD)

Like most early Montgomery County residences, Chiswell is constructed of chestnut logs. (Chiswell Place, Damascus, MD)

This house displays the use of braced framing, a common building technique in the early 19th century. (Hyattstown, MD)

The Material of Houses

Log

The majority of Montgomery County houses built in the mid- to late 18th century were constructed of log. In 1783, 70% of the dwellings identified by material in the tax assessment were log houses, typically 20-24 feet by 16 feet. Builders typically joined logs with V-notches and filled in the gaps between logs with stone and clay chinking. Chestnut was commonly used for log construction. Log construction originated among Germans and Scotch-Irish in southeastern Pennsylvania. Beginning in the 1730s, some migrated to Maryland and Virginia, bringing with them the tradition of building with log.

By the mid-19th century, few county residents were building log houses. Exceptions were African Americans who built log dwellings for over a decade after emancipation. By the 1880s, frame houses began to replace log structures in black communities. In contrast to houses of landless farmers further south who could only afford houses with open windows and fireplace heat, the log houses of free blacks in Montgomery County had glazed windows and wood-burning stoves.

Frame

In 1783, only 28% of houses were of frame construction. Early houses with wooden frames were built with heavy timber frame structures. European timber frame houses commonly used a system or wall enclosure in which spaces between heavy timbers were infilled with clay or brick. Such open walls were uncommon in the more rigorous American climate. More often on American timber frame houses, brick infill was eliminated and houses were sheathed in clapboard.

By the early 19th century, most houses in the region west of the Chesapeake had braced frames. While timber frame houses had widely spaced, massive posts and beams to carry the load, cross-braced houses timbers had lighter and more closely spaced members. Diagonal corner braces provide lateral stability to the wooden framework. Builders may have added brick nogging to braced frames for extra insulation and rigidity, or possibly for fire prevention. After the Civil War, balloon frames replaced timber construction. For the first time, houses were constructed entirely of light frame members enabling cheap and rapid construction by eliminating the need for large hand-hewn timbers.

Brick

Masonry houses comprised less than 2% of the total housing stock in 1783. Those citizens who could afford to construct brick houses were in the minority and represent the uppermost strata of the economy. A distinguishing feature of high-style brick residences in the mid-18th century was the exclusive use of header bricks on the main facade, in which bricks were laid with their short ends or heads exposed. This design was expensive since it required more bricks. Header bond brick is rarely found outside the Maryland colony. Decorative patterns of glazed brick are characteristic of early Maryland houses. Glazed black headers alternate with red stretchers to form a checkerboard pattern.

Stone

Montgomery County residents were fortunate to have a variety of native stone available for construction. In the western region, a durable red sandstone was widely used. Quarried along the Potomac River, at the mouth of Seneca Creek, the stone became known as Seneca sandstone. The stone was used for building residences as well as outbuildings. In the late 18th and early 19th century, farmers typically used uncut or roughly-cut stone that was uncoursed or laid randomly, sometimes adorned with keystone arches, quoining blocks, and cornice with dentil molding. Less common were stone houses constructed with smooth-faced, cut blocks, known as ashlar or dressed stone.

Another popular local stone is a mica schist known as Stoneyhurst stone, quarried on River Road near Seven Locks Road, in Cabin John. The Stoneyhurst quarries provided stone for the construction of the Chesapeake and Ohio Canal in the early 19th century. A century later, this stone was a popular facing material when Lilly Moore Stone reopened the quarry. In the era of New Deal government, the Works Progress Administration, in keeping with the philosophy of promoting regionalism, built the Bethesda Post Office (1938) of Stoneyhurst stone.

Another stone quarried along the C&O Canal was Potomac marble, which was not a true marble but a limestone conglomerate called breccia. Architect Benjamin H. Latrobe used the stone from this site for columns in the old U. S. House of Representatives (now Statuary Hall), 1816-9. The quarry, more accurately a ledge outcropping, is located near Masons Island, Martinsburg.

Other local stones used for construction were soapstone, granite, slate, and diabase rock. In the Ashton area, local soapstone was quarried in the 18th century for house construction and some early houses have soapstone hearths. Builders in the Bethesda area used granite for house construction. Slate roof shingles for houses in the northwestern part of the county were made from stone quarried in the Little Bennett Creek valley, near present day Slate Quarry Road. Poolesville-area houses with slate roofs dating from the mid-19th century often have a three-diamond design.

Historically, brick and masonry construction comprised a small percentage of the housing stock. (Mount Ephraim)

Stone was used for residences as well as outbuildings. (Poolesville, MD)

Architectural Styles

The architectural styles described on the following pages represent some of the most common types. They are intended to help in determining the particular style of a building and in identifying what features may be important to preserve and maintain.

Art Deco style (Druid Theatre, Damascus, MD)

Queen Anne style (Jacob Allnut House, Laytonsville vicinity)

Federal style (Montevideo, Potomac vicinity)

The Style of Houses

From earliest settlement through much of the 19th century, the majority of county residents built traditional folk houses. Changing fashions in architecture were acknowledged with simple applied molding, cornice detail, or a stylish front porch. Few houses, especially in the upcounty area, were fundamentally changed in terms of exterior form or interior floor plan during this period. Outside of railroad and streetcar suburbs, few houses were textbook examples of architectural styles and fewer were architect designed.

In the 19th century, builders began to use guidebooks for designing houses. Asher Benjamin first published his widely popular American Builder's Companion in 1806. Few patternbook houses in Maryland, however, were built before the 1860s. By the early 20th century, citizens bought ready-to-assemble houses through mail-order catalogs. The largest mail-order service was offered by Sears, Roebuck and Company, which sold more than 50,000 houses by 1930. Many Montgomery County communities include catalog houses.

Professional architects working in Montgomery County were rare into the third quarter of the 19th century. The number of educated architects rose later in the century, yet architecture remained a young profession until after 1900. The earliest architect-designed houses in the county are mainly found in residential suburbs such as Takoma Park and Chevy Chase.

This section highlights individual architectural styles. While few houses in Montgomery County were designed in any one pure style, it may be helpful to understand distinct architectural traditions. The houses illustrated here, many of which were architect designed, are among the exceptions. Each were designed with one dominant theme. As one studies historic buildings throughout the county, one may see features of different styles come together on one structure. Greek Revival returns may grace a Gothic Revival cross gable roof on a post Civil War era house. A 1915 dwelling may have a bracketed Craftsman style roof with knee braces yet also feature a Colonial Revival porch with classical columns.

Georgian (1750-1800s)

By the mid-18th century, successful planters were among a select segment of the population who enjoyed prosperity. These wealthy landowners built formal, imposing houses, designed in the Georgian style. This style reflects Renaissance ideals of symmetry and classical detail made popular by English architects. Montgomery County examples are often two-rooms deep with a center or side stair hall. High-style Georgian houses were most often built of brick. On the exterior, a high foundation, marked by a molded water table, and tall gable-end chimneys emphasized the social status of inhabitants. A belt course runs between the first and second stories. Common classical features are cornices with dentil molding; gauged flat arch lintels, often embellished with keystones; and quoins marking building corners.

Characteristics:

- Tall gable-end chimneys
- Molded water table
- Quoins
- Brick exterior
- Belt course between first and second levels
- Gauged flat arch lintels
- Symmetrical facade
- Dentil moldings
- High foundations

Georgian style residence. (Pleasant Fields, Laytonsville vicinity)

A gauged flat arch lintel is a characteristic of the Georgian style. (Locust Grove, Bethesda vicinity)

Exterior brick cladding and tall chimneys are commonly seen on Georgian style houses. (Falling Green, Olney vicinity)

Federal (1800-50)

Noted for its lightness and delicacy of ornament and proportions, the Federal style is a refinement of the preceding Georgian style. The Federal style was the first widespread architectural style in the county. In Poolesville, Rockville, and Laytonsville, the earliest consciously designed houses are of the Federal style. In brick examples, side gables often have parapet ends and curtain walls join paired chimneys. Doors flanked by slender columns have elliptical fanlight transoms. The Federal style house typically has a more shallow roof pitch compared to Georgian. Floor plans are usually either center hall or side hall plans.

Characteristics:

- Large glazed areas
- Lintel type window heads
- Low pitched roof
- Elliptical fan light with flanking side lights
- Windows typically six over six
- Smooth facade
- Symmetrical facade
- Entrance columns
- Vernacular examples have simple transoms with sidelights

Federal style house. (Woodlawn, Olney vicinity)

Federal style houses have low pitched roofs and symmetrical facades. (Sandy Spring Friends Meeting)

A front entrance with an elliptical fan light and flanking side lights are characteristics of the Federal style. (Montevideo, Potomac vicinity)

Greek Revival (1840-70)

Greece's war for independence and archeological findings shifted interest to Greek architecture by the 1830s. In addition, after the War of 1812, Americans had less affection for English influenced architecture. Greek Revival became the dominant style throughout much of the country. The ideal form resembled a Greek temple with pedimented roof, columns or pilasters, and full entablature with cornice, frieze, and architrave. Few high style Greek Revival buildings are found in Montgomery County. Instead, Greek influence is found in architectural detail. The most common Greek feature locally is the side-gable cornice return. Doorways are typically rectilinear, with a glazed surround formed by transom and sidelights. Lintels are wide and blocky, sometimes having simple pediments. During this era porches became more common. One and two story porches have classical columns, while wall pilasters appear on side elevations. Roof pitches are typically shallow, yet few houses have full gable pediments.

Characteristics:

- Gabled or hipped roof with a low pitch
- Cornice line of main roof and porch roofs emphasized with wide band of trim (representing the classical entablature) and gable end returns
- Windows typically six-over-six
- Examples without porches sometimes have pilasters at building corners and at an entry pediment
- Entry porch or full-width porch supported by prominent square or rounded columns
- Narrow line of transom and side lights around front door, usually incorporated into an elaborate door surround

Greek Revival style house. (Darnestown, MD)

Windows in the Greek Revival style are typically six-over-six. (Samuel Perry House, Bethesda)

A cornice return in the gable end is a characteristic of the Greek Revival style. (James Pearre Farm, Barnesville vicinity)

Gothic Revival (1840-90)

In a reaction against formal classicism, English architects led a Picturesque movement emphasizing medieval, rambling, asymmetrical rural houses. By the mid-19th century, medieval-influenced Gothic architecture became popular in the U.S. through the patternbooks of Andrew Jackson Downing and others. The style decorated residences and churches. Locally, the style didn't catch on until after the Civil War. Making the highly decorative style feasible were jigsaw techniques for cutting out elaborate bargeboard, finials, and railings, and ready-made stock available through lumberyards and catalogs. Gothic houses have a vertical emphasis with steeply pitched roofs, pointed arch windows, and vertical board and batten siding.

In Montgomery County, few high-style Gothic Revival residences are found, yet the style's influence is pervasive throughout the county. Citizens dressed up their side gable houses with Gothic center cross gables. This house form became one of the most prevalent in the county in the post-Civil War era. Full-width porches are common on Gothic Revival houses, usually supported by square chamfered posts and brackets. While the majority of Gothic Revival residences were built before 1890, Gothic churches continued to be built well into the 20th century.

Characteristics:

- Steeply pitched roofs
- Pointed arch windows
- Multiple gables
- Highly decorative
- Elaborate barge board, finials, and railings
- Vertical and batten board siding
- Typically a center cross gable on front facade
- Vertical emphasis
- Sidelights and transom surround entry door
- Porch posts are squared and chamfered (edges are beveled)

Gothic Revival style (Mendelsohn Terrace, Browingsville)

Elaborate finishes are typical of the Gothic Revival style. This house has a "gingerbread" vergeboard. (Gassaway, Germantown vicinity)

This Gothic Revival house is highly decorative with elaborate porch columns and brackets. (Gassaway, Germantown vicinity)

Italianate (1860-90)

Like Gothic Revival, Italianate architecture was part of the Picturesque movement made popular through A.J. Downing's patternbooks. Informal, rural Italian villas were the model for the style. The most popular form of Italianate style in Montgomery County features box-like massing with low-pitched hipped roofs and wide bracketed eaves. Another less common type has an asymmetrical, ell shaped form and features a side tower. Windows often have round arches and heavy crown molding. Squared, chamfered porch posts tend to be heavier than in Gothic. Closely related to Italianate is the Second Empire style distinguished by its mansard roof. Sheltering a full additional floor, Second Empire structures in the county were mostly used for hotels and schools.

Characteristics:

- Low pitch hipped roof
- Ornate treatment of the eaves, including the use of paired brackets, modillions and dentil courses
- Double-hung, narrow windows, often with round arch heads
- Window panes are either one-over-one or two-over-two
- Bay windows, often rectangular shape
- Ornate porch treatment, with round columns or square posts, and barge board ornament
- Wide, overhanging eaves
- Blocked, cube shape, or side towers
- Rusticated quoins at building corners
- Cresting on roofs
- Protruding sills
- Transom, often curved, above the front door
- Square porch posts are sometimes chamfered (edges are beveled)

Italianate style (Rocklands, Potomac vicinity)

Ornate treatment of the eaves, including the use of brackets and dentil courses are characteristics of the Italianate style. (Lawrence House, Linden, MD)

A porch with decorative features is common on Italianate houses. (Pleasant Fields/Basil Waters House, Germantown vicinity)

Queen Anne (1875-1900)

The dominant style in the last quarter of the 19th century, Queen Anne houses have become synonymous with Victorian era architecture. Typically, houses have a complex form with projecting gable roofed pavilions, polygonal bays, towers and turrets. The ideal Queen Anne residence had textured wall surfaces achieved through patterned wood shingles and clapboard siding. In this era, expansive porches became outdoor living spaces. Full width and wrap around porches are usually supported by turned posts and spindlework. Popular in Montgomery County, Queen Anne style houses graced farmsteads and suburban communities alike.

Characteristics:

- Tall brick chimneys
- Multi-gabled roof with predominate front gable
- Irregular, asymmetrical massing
- Ornamental wood work, often included wood shingle siding, especially on gables and porches
- One to two stories
- Bay windows, towers, turrets, oriels, dormers, gables
- Window with leaded or stained glass
- Full width and wrap around porches
- Double-hung wood sash windows in tall narrow openings

Queen Anne style (Takoma Park, MD)

A two story polygonal bay is a common feature of the Queen Anne style. (Belward Farm, Gaithersburg)

A turret is a common characteristic of the Queen Anne style, as is the ornate wood work. (Jacob Allnut House, Laytonsville vicinity)

Victorian Vernacular

Many houses dating from the late 19th century located in rural areas and early suburbs do not fit neatly within the stylistic categories of this era. Builders of Victorian Vernacular houses often did not fully embrace the new architectural styles. Victorian era styles include styles popular from the 1870s to 1900. Most typically Gothic Revival, Italianate and Queen Anne. High-style Queen Anne houses, for example, have open floor plans with one room flowing into another. Victorian Vernacular houses often use a building form popular in the county earlier in the 19th century, the center hall floor plan, and dressed it up with Victorian era elements: a wrap around porch, wood shingle, or decorative bargeboard in the gables.

Characteristics:

- Wood shingle
- Decorative bargeboard in the gables
- Bay windows, towers, turrets, oriels, dormers, gables
- Irregular, asymmetrical massing
- Wrap around porch
- Pointed arched windows
- Steeply pitched roofs

Victorian Vernacular style (Oliver Watkins House, Cedar Grove)

Asymmetrical and irregular massing is a characteristic of the Victorian Vernacular style. (Somerset, MD)

A full width porch is a common feature of the Victorian Vernacular style. (Chevy Chase Section Five)

Shingle Style (1880-1900)

Like the Queen Anne and first phase Colonial Revival styles, Shingle Style houses typically have complex massing yet the shape is enveloped in a smooth, shingled surface that unifies the irregular outline of the house. Most of Montgomery County's Shingle Style houses were built in Takoma Park and Chevy Chase.

Characteristics:

- Complex roof with multiple gables, combination hip/gable, dormers, eyebrow dormers, conical tower roof; also gambrel roof
- Asymmetrical massing, including the use of towers, dormers and eyebrow windows
- Almost entirely clad with shingles
- Prominent front porch
- Secondary materials include sandstone foundations and wood for windows and trim
- Curved surfaces and shapes (curved bays, arched porch openings, Palladian windows)
- Use of classical features, such as round columns on porches, one-over-one double-hung sash windows and Palladian windows

Shingle style

A prominent front porch is typical on a Shingle style house. (Takoma Park, MD)

PERIOD REVIVAL STYLES

With the 1876 centennial celebration of the nation's founding, Americans began looking back to colonial sources for architectural inspiration. A variety of revival styles became popular. In Montgomery County, they began in the suburbs from about 1890 on. Revival style houses are generally larger and more elaborate than the colonial prototypes and often combine elements from more than one earlier architectural style in a way that had no historical precedent.

Colonial Revival (1890-1910; 1910-1945)

This term is used mainly for English classical based colonial architecture, with sources drawn from Georgian, Federal, and Greek styles. Houses built in the first phase of Colonial Revival, dating from about 1890-1910, typically had an asymmetrical design and massing also found in Queen Anne style houses, and shared the flamboyant use of architectural detailing. After 1910, the design of Colonial Revival houses was more closely based on colonial antecedents, with more restrained detail and simplified massing. A subset is Dutch Colonial which is characterized by a gambrel roof. Cape Cod houses, dating largely from the 1920s to the 1950s, are one or one and a half stories, side-gable houses, a design based on early English houses of New England. A number of Colonial Revival houses in the 1920-30s were kit houses, purchased from Sears or Aladdin catalog companies. The highest concentration of kit houses are found in the Takoma Park Historic District.

Characteristics:

- Rectangular plan, often with "L" wing
- Gable or cross-gable roof
- Windows are double-hung
- Front porch, sometimes wrapped around corner, with wood post supports and classical detailing
- Symmetrical, three bay facades, usually with a central, front gabled, portico-like entry and tripartite window openings in the side bays
- Horizontal wood siding
- Paneled door with decorative glass light and overhead transom and/or sidelights
- One or two stories

Colonial Revival style

Colonial Revival style houses sometimes have front porches that wrap around the corner.

A paneled door with flanking sidelights is a common characteristic of the Colonial Revival style.

Mediterranean Revival

Architectural styles that use detailing from originals located in southern Europe, especially Italy. Italian Renaissance houses are similar to earlier Italianate houses in basic form, yet they are distinguished by tile roofs and stucco wall finish.

Characteristics:

- Two-story box-like massing
- Terra cotta tile roof
- Low pitch hipped roof
- Double-hung, narrow windows, often with round arch heads
- Ornate porch treatment, with round columns or square posts, and barge board ornament
- Ornate treatment of the eaves, including the use of paired brackets, modillions and dentil courses
- Stucco wall finish
- Protruding sills

Mediterranean style (Chevy Chase Village, MD)

A characteristic of the Mediterranean style is a low pitched hipped roof. (Chevy Chase Village, MD)

A stucco finish is common exterior material for Mediterranean Revival style houses.

Renaissance Revival

Similar to Mediterranean Revival in boxlike form massing and based on Italian architecture, these buildings have classical features including heavy cornices, quoins, and classical columns.

Characteristics

- Box-like massing
- Balustrade and cornice
- Stucco wall surface
- Wall surface ornament including tile work or carved stone
- Belt course between the first and second floors
- Rounded-arched windows and arcaded windows
- Entry framed by pilasters
- Molded window sill

Renaissance Revival style (Frank Lozupone House, Chevy Chase Village, MD)

This Renaissance Revival building includes rounded-arched windows and has box-like massing. (Takoma Park, MD)

A cornice and balustrade are common characteristics of the Renaissance Revival style building. (Constantino Lozupone House, Chevy Chase Village, MD)

Mission Revivals

Hispanic style and Spanish Revival derive their design from the country's Hispanic heritage. Mission examples, dating from 1910-1920, are larger structures with typically a symmetrical, box-like massing. Mission Revival-style architecture originated in California. Mission style houses are defined by shaped parapets that decorate the main roof and/or porch. Spanish Revival houses, generally dating from the 1920-30s, are smaller, typically 1 1/2 story structures, with a more complex form.

Characteristics

- Mission style houses typically are two stories with shaped dormer or roof parapet
- Typically 1 1/2 stories
- Terra cotta tile roofs
- Bell tower
- Wall surface ornament including tile work or carved stone
- Stucco wall surface
- Rounded-arched windows and arcaded windows or porch
- Spanish houses typically low, complex building form

Spanish Revival style (Town of Chevy Chase, MD)

Mission Revival style houses usually have terra cotta tile roofs. (Town of Chevy Chase, MD)

Rounded-arched windows in an arcaded design are typical of Hispanic Revival style houses.

Tudor Revival (1890-1940)

The Tudor style is loosely based on English vernacular buildings. Most early local examples have decorative half-timbering with stucco infill. By the 1920s, brick Tudor houses were more common. One of the largest and earliest concentrations of Tudor Revival houses in the county is in and near the Chevy Chase Village Historic District.

Characteristics:

- Asymmetrical with irregular plan and massing
- Gable or cross-gable roof
- Steeply pitched roof
- Combined use of stucco, brick, stone and/or half timbering
- Groupings of tall, narrow casement windows, often with leaded, diamond panes
- Decorative masonry on exterior walls or gables
- Recessed entry
- Rolled edges on roofing to imitate thatch
- Clipped gables, also known as jerkin heads

Tudor Revival style (Chevy Chase Village, MD)

Tudor Revival style buildings often have steeply pitched roofs.

An asymmetrical plan and massing are both characteristics of the Tudor Revival style. (Chevy Chase Village, MD)

Craftsman (1905-30)

The Arts and Crafts Movement was a reaction against elaborate ornamentation of the Victorian-era dwellings and toward more practical, simplified design. Craftsman houses reflect the inherent nature of building materials and structural elements. Brackets under wide eaves and gable end braces represent exposed rafter tails and beam ends. Many Craftsman houses have a low bungalow shape in which the main roof extends over the front porch. The largest concentration of Craftsman houses are found in the Takoma Park Historic District where one may find, in addition to Craftsman bungalows and cottages, less common two story, front gable Craftsman houses.

Characteristics:

- Low-pitched gabled roof
- Brackets, including knee braces and exposed rafter tails
- Decorative beams or braces under gables
- Prominent lintels and sills
- Full or partial, open porch with square posts and tapered arched openings
- One-over-one, double hung windows, or
- One-light, fixed window; with fixed transom
- Gabled dormers
- Wide eaves
- Outside siding: wood clapboard
- Concrete or brick foundation

Craftsman style (Takoma Park, MD)

Brackets, including knee braces and exposed rafter tails are typical Craftsman style building elements. (Takoma Park, MD)

Craftsman style houses are commonly clad with wood clapboard.

Art Deco and Art Moderne (1930-40s)

Technological advances in material and techniques led to the modernistic Art Deco and Art Moderne styles. Geometric shapes, vertical emphasis, and stepped-up towers and projections characterize Art Deco design. Art Moderne has horizontal lines, with streamlined curved corners and smooth surfaces. New materials and elements used in both styles include glass block, corner windows, and concrete block construction. Several fine examples of Art Deco and Art Moderne are found in Silver Spring.

Characteristics:

- Zigzags, chevrons and other stylized and geometric wall ornamentation
- Vertical emphasis
- Horizontal lines and grooves in the walls
- Towers, piers and other vertical projections above the roof line
- Flat roof, usually with parapet
- Smooth wall surface (usually stucco)
- Asymmetrical facade, with combination of rounded corners and angular shapes
- Flat roofs with coping at the roof line
- Horizontal balustrade
- Windows continue around corners

Art Deco style (Silver Spring, MD)

Elaborate ornamentation is common for Art Deco style buildings.

Chevrons, zigzags and other geometric patterns are common for Art Deco facades.

Chapter 3:
General Rehabilitation Design Guidelines

Introduction

The following design guidelines are for use by property owners of older buildings when considering rehabilitation projects. They can also be used by property owners and their architects when developing designs for alterations to, and strategies for rehabilitation or repair of, historic houses and/or their features. The Historic Preservation Commission will use these guidelines, along with other adopted criteria for approval as outlined in the Historic Preservation Commission's adopted Rules, Guidelines, and Procedures, in formal reviews of proposed changes to designated historic properties.

These general rehabilitation design guidelines address issues associated with the preservation of historic buildings and their settings. They include the best methods of preserving original materials, the sensitive treatment of character-defining features and how to deal with other important building elements, such as porches and the arrangement of windows.

Maintaining and repairing an original building, and its component features, is the desired preservation objective and method. In cases when repair of historic features is not an option, the next best step in preserving a building's historical integrity is to reconstruct the damaged or missing building element.

Designing a new feature is appropriate in some circumstances but should be the last option. Historic evidence should be referenced in the design of a new feature. Ideally, photographic evidence exists that helps reconstruct the missing element. When photographs are not available, examining the building's architectural style to create a simplified interpretation may be appropriate. The evidence should be used to create a plan for reconstruction that will be evaluated by county staff and the HPC. The plan should include all details, materials and finishes proposed for the reconstruction.

This hierarchy of steps is aimed at preserving the historical character of the building and should be followed whenever possible.

In This Chapter:

Rehabilitation

The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

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

In-kind Replacement
In-kind replacement requires that the new feature exactly match the old in design, color, texture, and materials. Reference Appendix page APP-1 for the *Secretary of the Interior's Standards for Rehabilitation* #6.

Guideline 1.1: *A column bracket and associated moldings are character-defining features and should not be altered or removed.*

Guideline 1.1: *The wrap around front porch, uniquely designed balustrade, post brackets, and ornate barge board are all character-defining features of this structure that should be preserved.*

1.0 Treatment of Character-Defining Features

Historic features contribute to the character of a structure and are referred to as character-defining features. They should be preserved when feasible, with continued maintenance as the best preservation method.

In some cases, original architectural details may be deteriorated. Horizontal surfaces, such as chimney caps and window sills, are likely to show the most deterioration because they are more exposed to weather. When deterioration occurs, repair the material and any other related problems. It is also important to recognize that all details weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Therefore, preserving and repairing original materials and features that show signs of wear is preferred to replacing them.

While restoration of the original feature is the preferred alternative, in-kind replacement may be an option in certain circumstances. In the event replacement is necessary, the new material should match that being replaced in design, color, texture and other visual qualities. Replacement should occur only if the existing historic material is beyond repair. In those limited situations where the use of original materials is not feasible, appropriate substitute materials closely resembling the design, color, texture and other visual qualities of the original may be considered.

Design Objective
Preserve historic architectural features and details.

1.1 Maintain significant stylistic and architectural features.

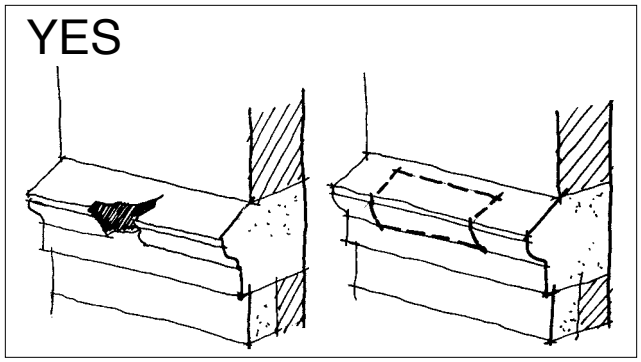
- Do not remove or alter architectural details that are in good condition or that can be repaired.
- The best preservation procedure is to maintain historic features from the outset so that intervention is not required. Employ preventive measures such as rust removal, caulking, limited paint removal and reapplication of paint. These should not harm the historic materials.
- Porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments, if historic, are examples of architectural features that should not be removed or altered.

1.2 Avoid adding nonoriginal elements or details to the building.

- For example, decorative millwork or shingles should not be added to a building if they were not original to the structure.

1.3 Protect architectural details from moisture accumulation that may cause damage.

- Regularly check details that have surfaces which can hold moisture for long periods of time.



Guideline 1.4: *Repair masonry or wood features by patching or piecing-in new elements that match the original.*

Design Objective
Deteriorated architectural details should be repaired rather than replaced.

1.4 Repair only those features that are deteriorated.

- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair, for example.
- Removing damaged features that can be repaired is not appropriate.
- Protect features that are adjacent to the area being worked on.

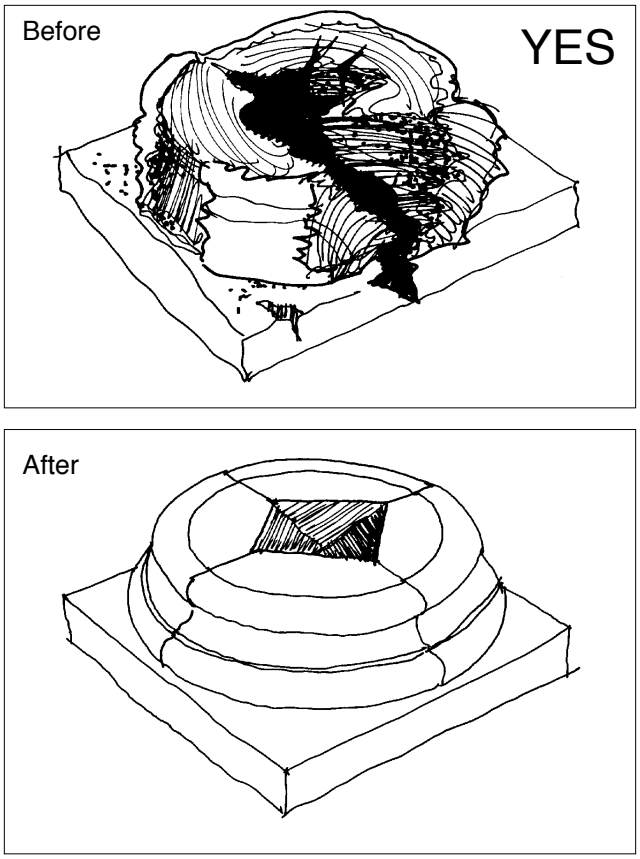
1.5 When disassembly of a historic element is necessary for its restoration, use methods that minimize damage to the original materials.

- When temporary removal of a historic feature is required during restoration, document its location so it may be repositioned accurately. Always devise methods of re-installing disassembled details in their original configuration.

1.6 Use technical procedures for cleaning, refinishing and repairing architectural details that will maintain the original finish.

- When choosing preservation treatments, use the gentlest means possible that will achieve the desired results.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint or stain.

Guideline 1.4: *It is appropriate to repair deteriorated building materials by patching, piecing-in, consolidating or otherwise reinforcing them. It is important to assess the cause of the damage and take steps to address the conditions that led to the deterioration.*



Guideline 1.7: *It is appropriate to replicate an original feature if it has deteriorated beyond repair.*

Design Objective

Replace historic features in-kind when restoration is not an option.

1.7 Replacement of a missing or deteriorated architectural element should be accurate.

- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- Use the same kind of material as the original. When use of the original material is not feasible, use of a substitute material may be acceptable on a case-by-case basis if the size, shape, texture and finish convey the visual appearance of the original.

1.8 When reconstruction of an element is impossible, use a simplified interpretation of the original.

- This approach is appropriate when inadequate information exists to allow for an accurate reconstruction of the original.
- The new element should be similar to comparable features in general size, shape, texture, material and finish.

Guideline 1.8: *It is appropriate to reconstruct a missing architectural element. In this case the missing bracket can be reconstructed based on the existing bracket.*

2.0 Original Materials

In Montgomery County, the predominant materials used to clad historic buildings included wood lap siding, shingles, brick, plaster, stucco and stone. Historic building materials and craftsmanship add textural qualities as well as visual continuity and character to the streetscape and should be preserved.

Nonhistoric materials, such as aluminum, vinyl, fiber-cement board or siding, and other synthetic materials are not appropriate for historic structures. However, these materials may be acceptable for additions, new construction or accessory structures in certain circumstances.

Design Objective

Preserve primary historic building materials whenever feasible.

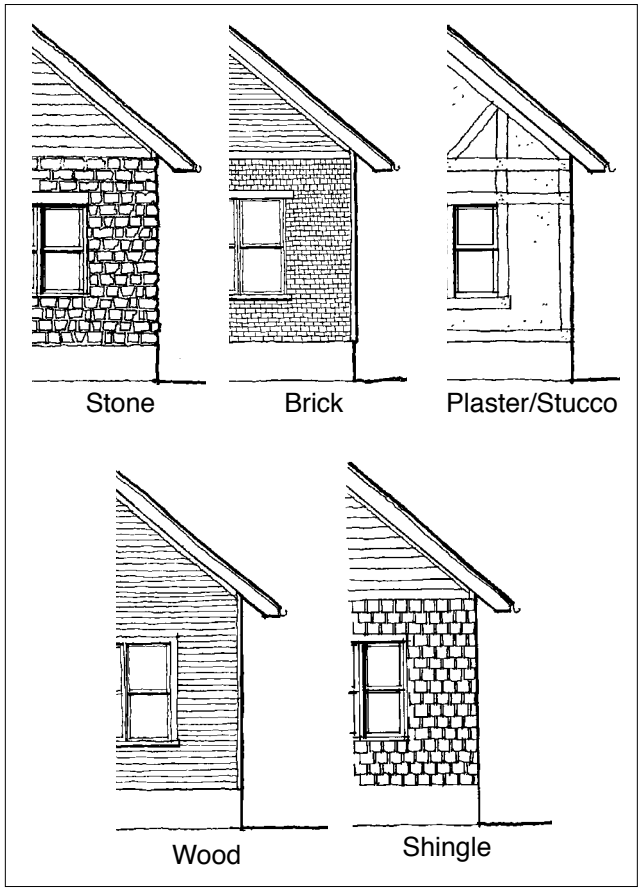
2.1 Retain and preserve original wall and siding materials.

- Avoid removing original materials that are in good condition or that can be repaired in place. Avoid replacing a major portion of an exterior wall that could be repaired. Reconstruction may result in a building that has lost its integrity, and may cause maintenance problems in the future.
- In many cases, original building materials may not be damaged beyond repair and do not require replacement. Cleaning, repainting or restaining, ensuring proper drainage and keeping the material clean may be all that is necessary.
- Painting or staining wood surfaces is recommended.

2.2 Do not cover or obscure original facade materials.

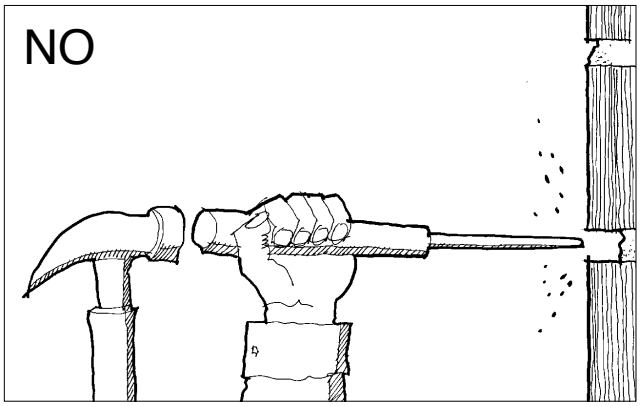
- Covering of original facades not only conceals interesting details, but also interrupts the visual continuity along the street.
- Avoid covering historic materials. Introduction of any material or siding - such as vinyl, aluminum, fiber cement board, stucco, imitation brick or other synthetic material and even wood—to cover historic materials is inappropriate.

Wood shingles were commonly utilized on historic houses in Montgomery County. (Chevy Chase Village, MD)

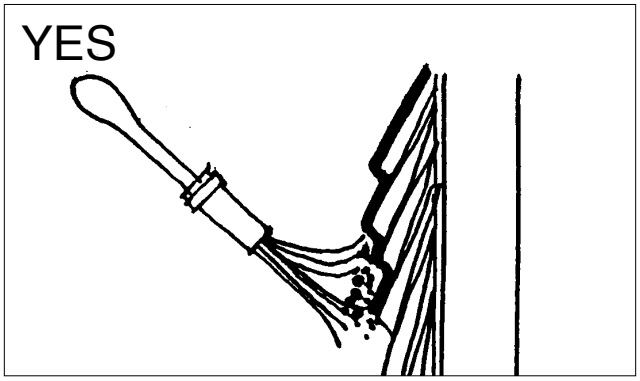


Typical historical building materials in Montgomery County.

Repointing Bricks
National Park Service Preservation Brief #2 provides guidance on repointing historic brick buildings. Reference Appendix page APP-2 for more information.



Guideline 2.6: *Repoint only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing.*



Guideline 2.7: *Protect wood siding and other wood surfaces with a stain or paint.*

Guideline 2.7: *If the building was painted historically, it should remain painted, including all trim.*

2.3 If a non-historic material covers original siding, then its removal is encouraged.

- In an inconspicuous place, sample below the replacement siding to confirm the existence and possible condition of the historic material.
- In many cases, the original siding may exist and can be repaired.
- In some cases, the original siding may have been damaged to an extent that would render it non-feasible to repair, and replacement in-kind may be required.
- In other cases, the application of non-historic siding over the historic cladding may be causing moisture damage. Removal of the non-historic siding may be warranted for building maintenance.

2.4 Preserve masonry features that define the overall historic character of the building.

- Examples are walls, porch piers and foundations.
- Brick or stone which was not painted historically should not be painted.

2.5 Preserve the original mortar joint and masonry unit size, the tooling and bonding patterns, coatings and color, when feasible.

- Original mortar, in good condition, should be preserved in place.

2.6 Repoint those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing.

- Duplicate the old mortar in strength, composition, color, texture and joint width and profile.

2.7 Maintain protective coatings to retard drying and ultraviolet damage.

- If the building was painted historically, it should remain painted, including all trim. If the building was stained historically, it should remain stained.

2.8 Plan repainting carefully.

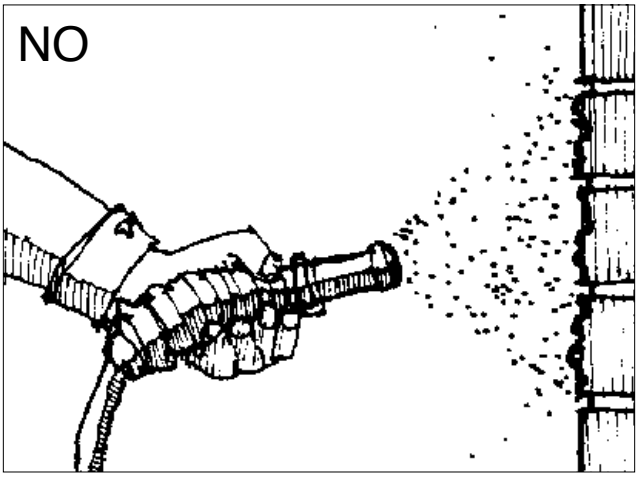
- Good surface preparation is key.
- The complete removal of old paint, by the gentlest means possible, should be undertaken only if necessary to the success of the repainting.
- Prepare a good substrate (primer) and use compatible paints or stains. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

Design Objective
Original materials that have deteriorated over time should be repaired rather than replaced.

2.9 Repair deteriorated, primary building materials by patching, piecing-in, consolidating or otherwise reinforcing them.

- Avoid the removal of damaged materials that can be repaired.
- Use the gentlest means possible to clean a structure. Perform a test patch to determine that the cleaning method will cause no damage to the material's surface. Many procedures, such as sandblasting and pressure washing, can actually result in accelerated deterioration or damage materials beyond repair.
- Use technical procedures for removal of hazardous materials that preserve, clean, refinish or repair historic materials and finishes.

Substitute Materials
National Park Service Preservation Brief #16 provides guidance on the use of substitute materials. Reference Appendix page APP-2 for more information.



Guideline 2.9: *Use the gentlest means possible to clean a structure. It is inappropriate to sandblast as it is often too harsh and will damage original materials.*

Design Objective
Replace original building materials in-kind when repair is not an option.

2.10 When replacement is needed, use materials similar to those employed historically.

- Match the original in composition, scale and finish when replacing exterior siding. If the original material is wood clapboard, for example, then the replacement should be wood as well. It should match the original in size, the amount of exposed lap and surface finish.
- If original material is painted, replacement material should be painted.
- Do not use synthetic materials, such as aluminum, vinyl siding, fiber-cement board, or other synthetic materials, as replacements for primary building materials.

Guideline 2.9: *Repair deteriorated primary building materials by patching in pieces of wood rather than replacing entire wood members. (Norbeck, MD)*

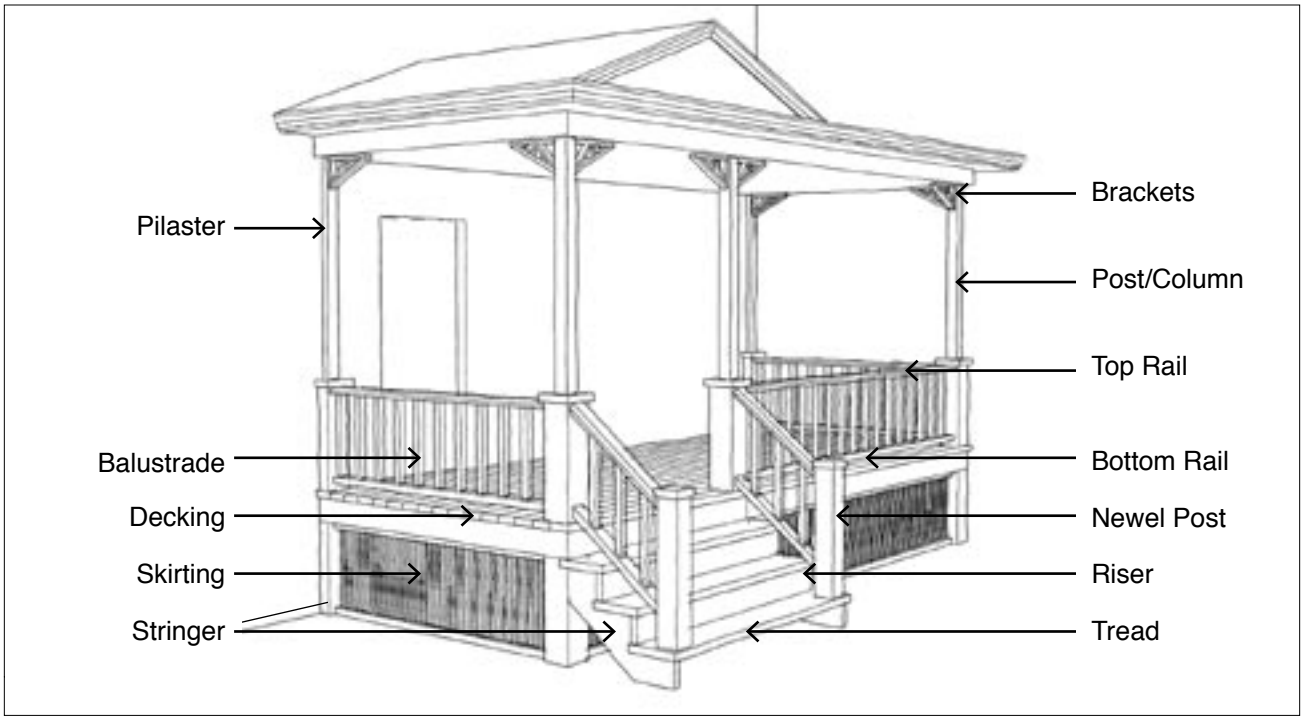
Guideline 3.1: *Original porches should be preserved. (Chevy Chase Village, MD)*

3.0 Porches

A porch is one of the most important character-defining elements of a facade, in part because it provides visual interest to a building. It can influence a facade's perceived scale, protect entrances and pedestrians from rain and provide shade in summer.

Altering or removing an original porch - particularly one visible from the public right-of-way - is generally not recommended. Porches in need of maintenance should be repaired, rather than replaced altogether. This approach is preferred because original materials contribute to the character of both the porch and the historic building.

While replacing an entire porch is discouraged, it may be appropriate in some cases. For example, a property owner may wish to reintroduce a porch that was removed at some point in the past. The first step is to research the history of the house to determine the appearance and materials of the original porch. The most important aspects of a replacement design are its location, scale and materials. Historical documentation may provide some indication of the appearance of the historic porch, which should guide the design of the reconstruction. If no historical documentation is available, it is appropriate to turn to other source materials, such as a porch on a similar style house. In this case, the new porch details should be compatible with the style of the house, and generally simplified in design.



Typical porch elements in Montgomery County.

Design Objective
Preserve a porch in its original condition and form.

3.1 Maintain an original porch, when feasible.

- Do not remove an original porch from a building.
- Maintain the existing location, shape, details and structural elements (such as piers, columns, or posts) of the porch.
- Missing or deteriorated decorative elements should be replaced to match existing elements (e.g., match the original proportions and spacing of balusters when replacing missing ones).
- Avoid using a porch support that would be substantially different in size than other supports on the porch or than that seen historically.

3.2 Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate.

- Where a porch must be enclosed, use transparent materials (such as glass) and place them behind the balusters and balustrade to preserve the visual character of the porch.

Design Objective
Repair a deteriorated porch instead of removing or replacing it.

3.3 Repair those elements of a porch that are deteriorated.

- Removing damaged materials that can be repaired is generally inappropriate.

3.4 Consider restoring an altered porch back to its original design and configuration.

- If the historic design of the porch is unknown, then base the design of the restoration on other traditional porches of a similar architectural style.
- For example, if the original wood porch steps have been replaced with concrete, consider restoring them to their original, wood condition.

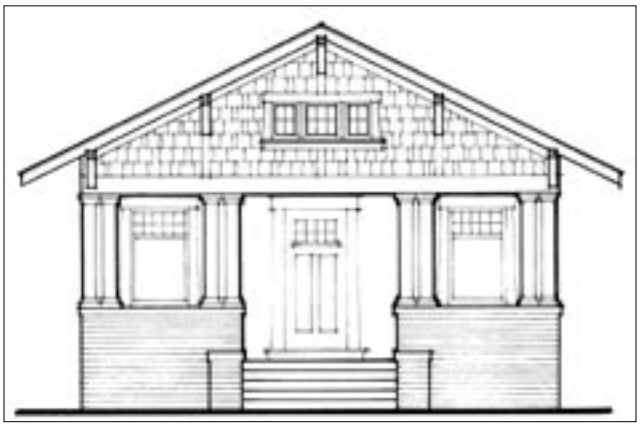
Preserving Historic Wooden Porches

National Park Service Preservation Brief #45 provides guidance on the preservation of historic wooden porches. Reference Appendix page APP-4 for more information.

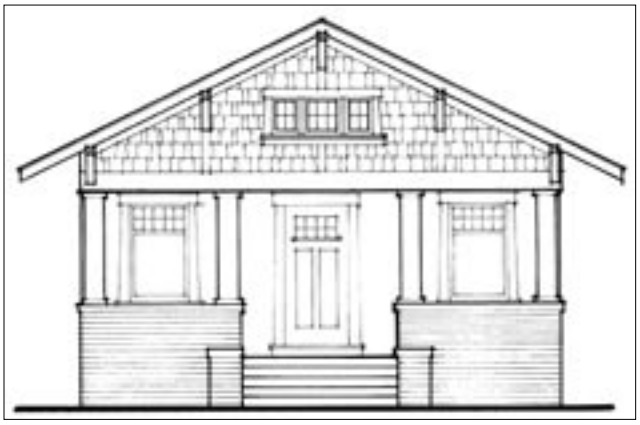
Guideline 3.1: *Do not remove an original porch. (Pleasant Fields, MD)*

Guideline 3.4: *Consider restoring an altered porch back to its original design and configuration. In this case, the enclosed porch would once again be open.*

Existing Condition: *Craftsman style house with an altered enclosed porch.*



Preferred Approach, when historical documentation is available: *Craftsman style house with a replacement porch designed similar to that seen historically. Historic documentation may include historical photographs or detailed sketches of the original porch.*



Acceptable Approach, when historical documentation is not available: *Craftsman style house with a simplified interpretation of a traditional porch design. A simplified porch design may be based off a similar house of the same Craftsman style in the area.*

Design Objective

Replace a missing porch with one that appears similar to that seen historically.

3.5 When porch replacement is necessary, it should be similar in character, design, scale and materials to those seen traditionally.

- The size of a porch should relate to the overall scale of the primary structure to which it is attached.
- Base the replacement design on historical documentation if available.
- Where no evidence of the historic porch exists, a new one may be considered that is similar in character to those found on a similar architectural style.

3.6 A porch should use materials similar to those seen historically.

- Wood decking (most often tongue and groove), steps, balustrades and brick or stone piers or wood porch supports were most common.
- Synthetic materials, used for columns, flooring, or railings, are generally not appropriate, particularly for porches visible from the public right-of-way.
- Do not replace a wood porch decking and steps with concrete or synthetic materials.

4.0 Windows & Doors

Windows and doors are some of the most important character-defining features of a structure. They give scale to buildings and provide visual interest to the composition of individual facades. These features are sometimes inset into relatively deep openings in a building wall or they may have surrounding casings and sash components that have substantial dimensions. They often cast shadows that contribute to the character of the building.

The replacement of historic windows or doors represents the loss of character-defining historic features, and as such should not be undertaken. First, consider the repair of deteriorated windows or doors instead of replacement. Many repaired historic windows and doors will have a longer life span and be more durable than replacements. Older windows and doors typically were built with well seasoned wood from stronger, durable, more weather resistant old growth trees; many current wood windows and doors are constructed of new growth, kiln dried wood, which is much less durable, or of generally inappropriate synthetic materials.

Shutters are important parts of windows and they should be preserved and maintained. Their removal is inappropriate, as well.

Energy Conservation

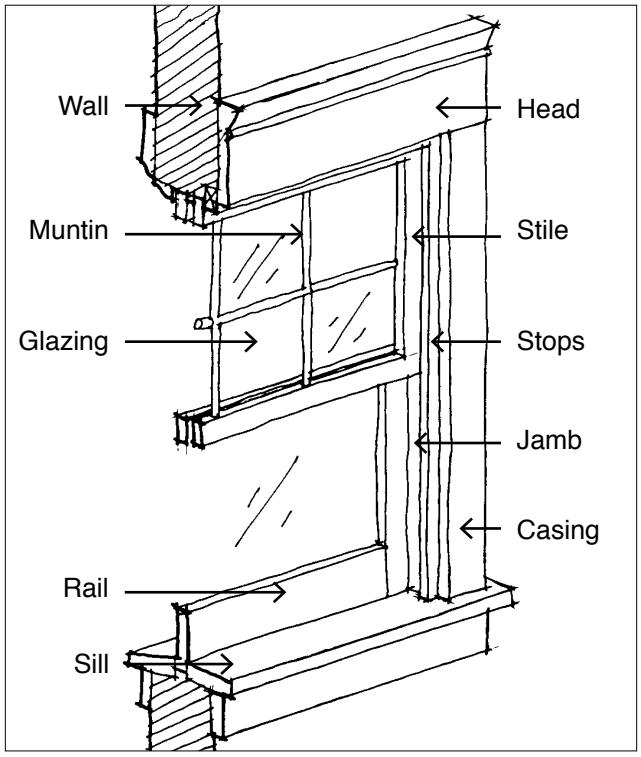
A common misperception is that older windows are energy inefficient and contribute to uncomfortable rooms and increased heating costs in the winter. In fact, properly weather-stripped and caulked historic windows with a storm window perform approximately as well as modern, double-glazed windows and sometimes even better. Most heat loss is associated with air leakage through gaps in windows rather than loss of energy through the historic windows.

The most cost-effective energy conservation measures for most historic windows are to replace glazing compound, repair wood members and install weather stripping. These steps will dramatically reduce heat loss while preserving historic features.

If additional energy savings is a concern, consider installing an exterior storm window. It should match the historic window divisions such that the exterior appearance of the original window is not altered.

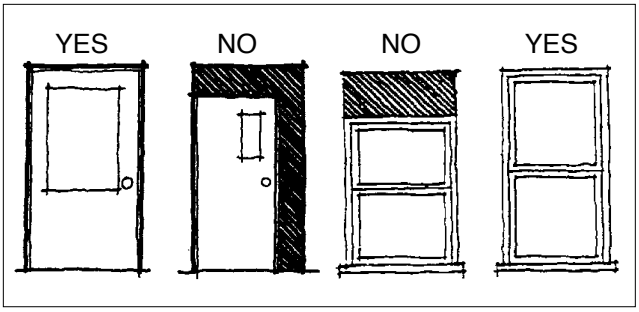
Window Sash

A window sash is a framework of operable or fixed panels or "sashes." These form a frame to hold window panes together which are often separated from one another by muntins. Reference the sketch below for a typical window sash arrangement

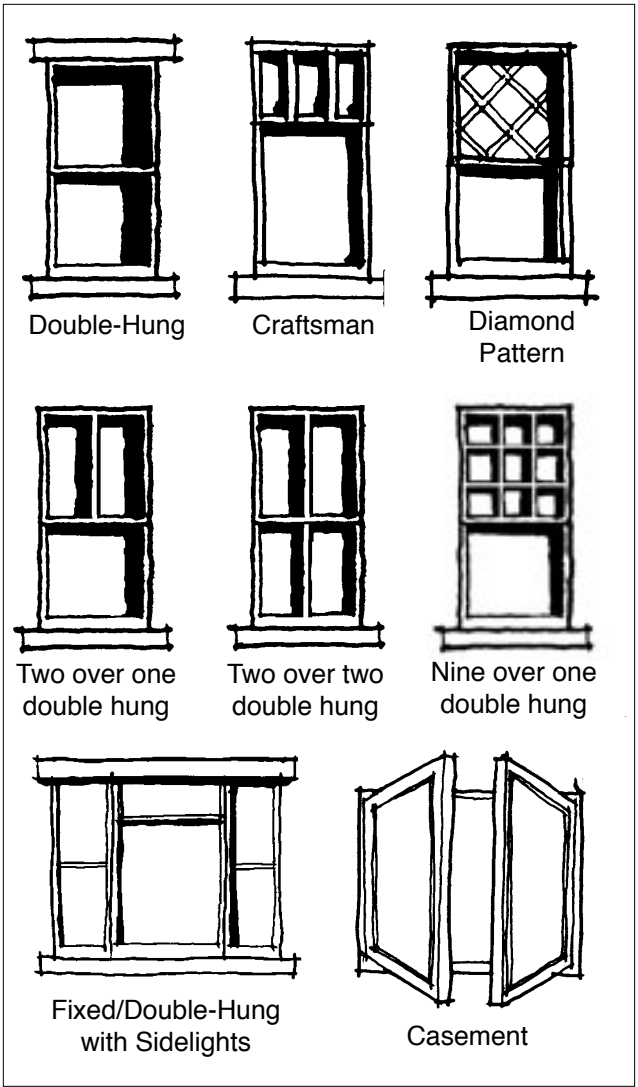


Typical double-hung sash window components in Montgomery County.

Guideline 4.2: *Preserve the functional and decorative features of a door.*



Maintain original window and door proportions.



Typical window types on historic buildings in Montgomery County historic districts.

Design Objective

Preserve the size and shape of windows and doors because they significantly affect the character of a structure.

4.1 Preserve the functional and decorative features of original windows and doors.

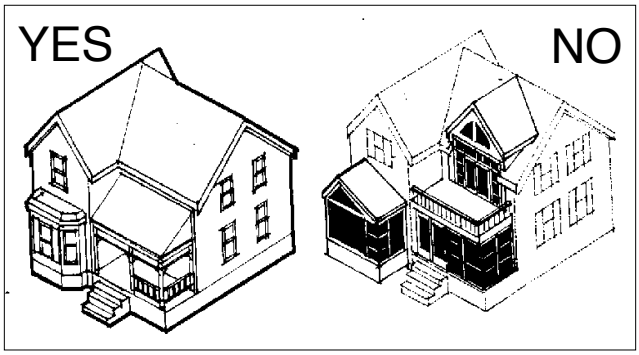
- Repair frames, sashes, and shutters by patching, splicing or reinforcing.
- Use original windows, doors and their hardware when they can be repaired and reused in place.
- Ornamental and structural details, such as lintels and window hoods, should be preserved and repaired.

4.2 Maintain original window and door proportions.

- Altering the original size and shape is inappropriate.
- Reducing the size of an original opening to accommodate a smaller window is inappropriate.
- Restoring original openings which have been altered is encouraged.

4.3 Maintain the historic window arrangement and solid-to-void ratio.

- Large surfaces of glass are generally inappropriate on historic structures.
- Where large areas of glass are necessary, consider placing them on secondary facades. Also, divide them into several smaller windows that are in scale with those seen traditionally.



Guideline 4.3: *Preserve the historic ratio of window openings to solid wall on a primary facade.*

Design Objective

Repair a deteriorated window or door instead of replacing it or enclosing the opening.

4.4 Repair wooden window and door components by patching, piecing-in, consolidating or otherwise reinforcing the wood.

- Avoid the removal of damaged wood that can be repaired.
- Remove built-up paint on both the interior and exterior surfaces.
- Disassemble sash components and repair or stabilize the wood.
- Re-glazing, or replacement of the putty that holds in glazing, may also be necessary.
- Repair and refinish the frame as needed.
- Replace broken sash cords with new cords or chains.
- Repair and repaint window shutters.
- Install weather-stripping.
- Repaint the wooden members of the repaired and reassembled window or door.

4.5 Do not add new window or door openings on character-defining facades.

- This is especially important on primary facades.
- Greater flexibility in installing new windows or doors may be considered on secondary elevations.

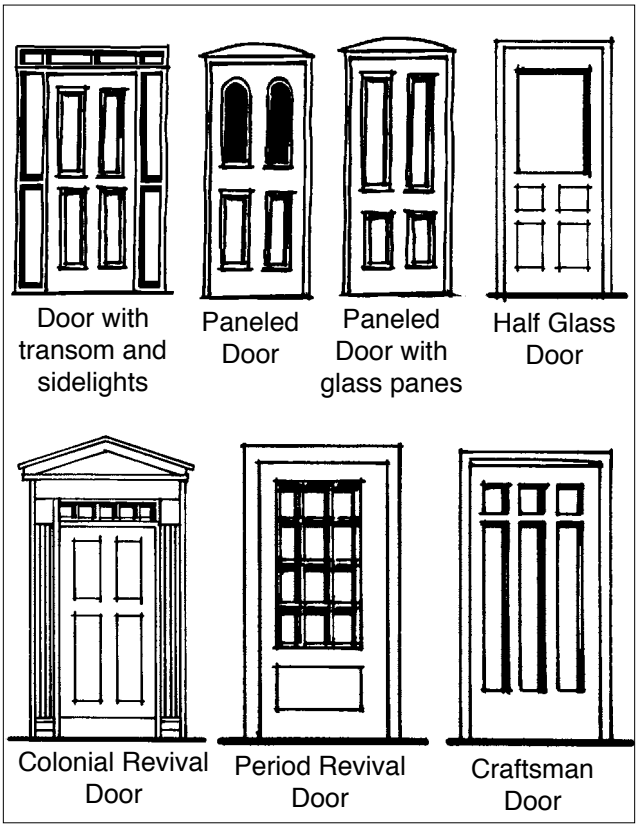
4.6 If security is a concern, consider using wire glass, tempered glass or light metal security bars.

- These should be installed on the interior of the window or door whenever feasible.
- The use of heavy grade steel bars is inappropriate.

Guideline 4.3: *Maintain the historic window arrangement including the flanking shutters.*

Repair of Historic Wooden Windows

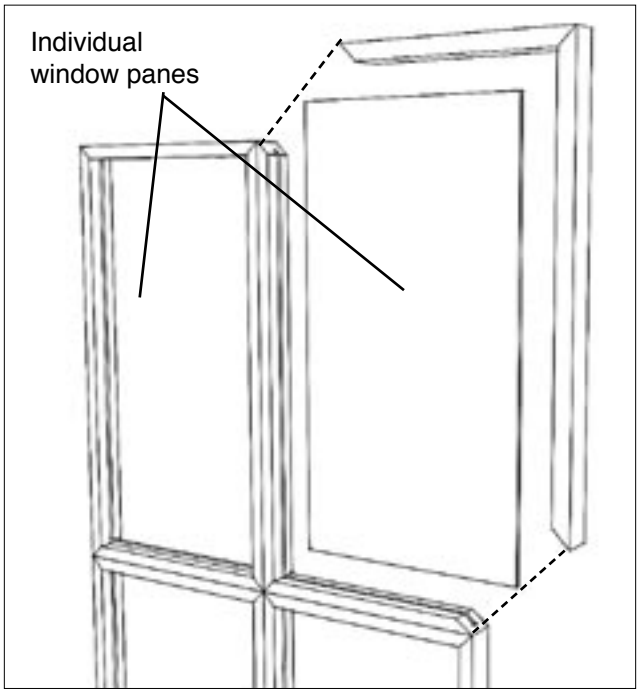
National Park Service Preservation Brief #9 provides guidance on repairing historic wooden windows. Reference Appendix page APP-2 for more information.



Typical primary door types seen on historic structures in Montgomery County historic districts.

True-Divided Light (TDL)
Window construction in which multiple individual panes are assembled in the sash using muntins.

Simulated-Divided Light (SDL)
Window construction in which muntins are fixed to the inside and outside of the glass pane to simulate the look of true divided light. Snap-in muntins or muntins "sandwiched" between panes of glass are inappropriate.



A true divided light (TDL) has individual window panes separated by muntins.

Muntins on historic structures are typically wood.

Design Objective

Replace a window or door that is damaged beyond repair with one similar to that seen historically.

4.7 When window or door replacement is necessary, match the replacement to the original design as closely as possible.

- In most cases, wood, true-divided light (TDL) windows are recommended. In limited situations, wood, simulated-divided light (SDL) windows, undivided lights windows, or non-wood windows may be appropriate. Reference the table on page 62 for guidance.
- Replacement windows and doors that do not reflect the character of the building are inappropriate.
- If the original window is double-hung, then the replacement should also be double-hung. Match the replacement also in the number, dimension and position of glass panes.
- Match, as closely as possible, the profile of the sash and its components to that of the original window.
- Preserve the original casing.
- Consider using a salvaged historic door or window as a replacement.

4.8 A new opening should be similar in location, size and type to those seen traditionally.

- Windows should be simple in shape, arrangement and detail. Unusually shaped windows, such as triangles and trapezoids, are inappropriate.

4.9 New windows and doors should be finished with functional and decorative features similar to those used traditionally.

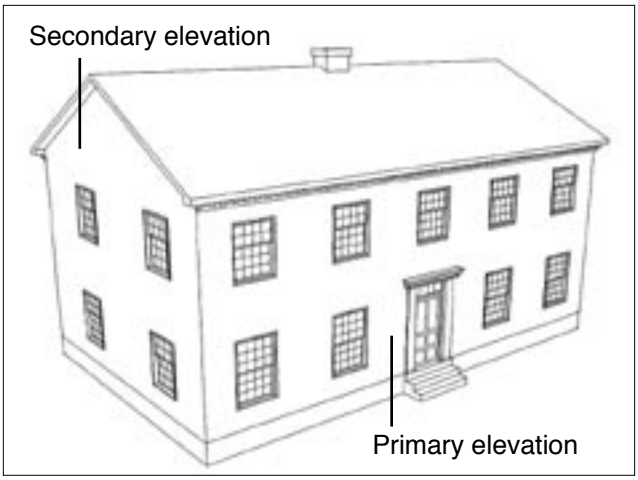
- This trim should have a dimension similar to that used historically.
- Shutters should have similar dimensions to that used historically. Typically, shutters are half the width of the window opening. Shutters should generally be made of wood and appear operable.

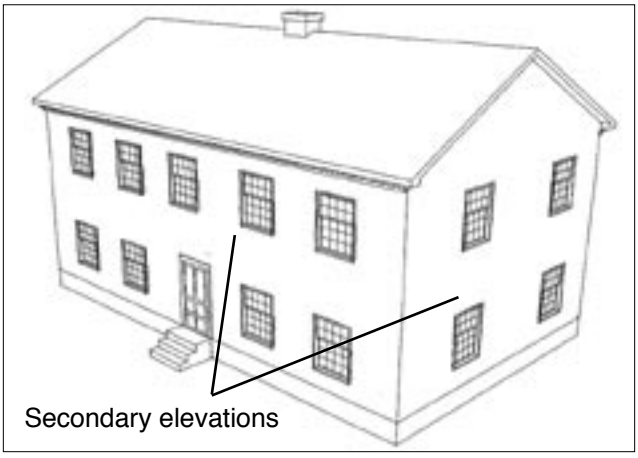
4.10 When their use is appropriate, SDL windows should have muntins that are permanently bonded to the interior and exterior of the insulating glass to simulate the appearance of TDLs.

- TDL windows are preferred.
- Fake wooden muntins should create a similar effect as TDLs.

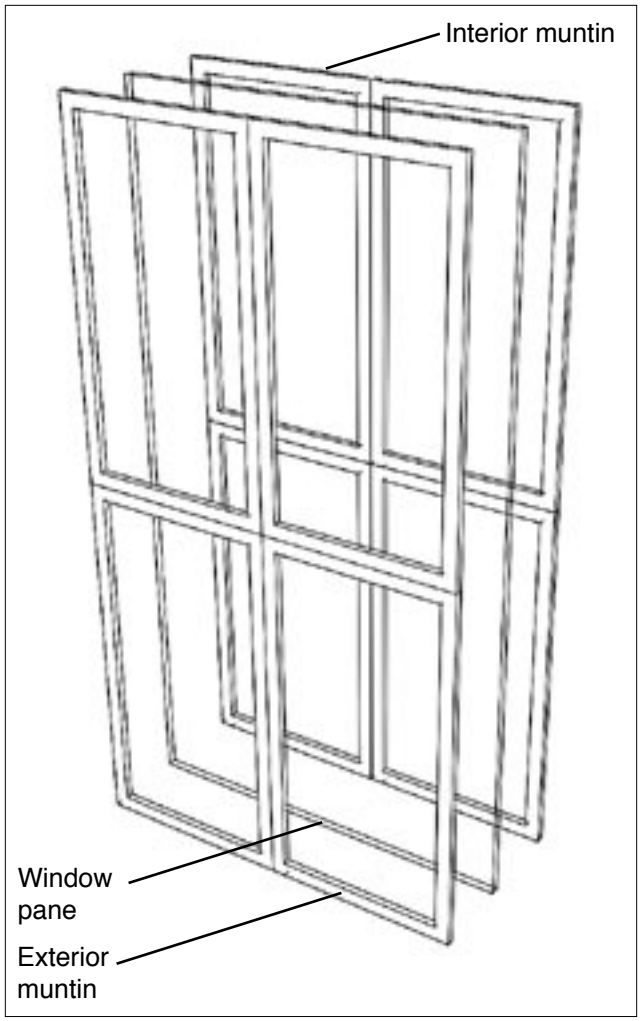
Appropriate Actions for Windows

The table on the following page details the appropriate action for historic windows and new windows on historic resources, new additions, historic accessory structures, and non-historic accessory structures. The table also identifies the proper action for particular resource types, including a Master Plan Site, Outstanding, Contributing, or Non-Contributing resources. Additionally, best practice for windows on primary and secondary elevations is detailed.





Determining an appropriate action may depend on the elevation of the window(s) under review and whether or not it is visible from the public right of way.



Simulated-divided light windows have a single window pane "sandwiched" between muntins. In certain cases, fixed muntins attached to the inside and outside of a window are appropriate.

Resource Category	Historic Resource with Historic Window	Historic Resource with Non-Historic Windows	New Additions	Accessory Structures/Out Buildings: Historic	Accessory Structures: Non Historic or New Construction
Master Plan Site	Primary Elevation: Repair historic windows; if beyond repair, wood TDL	Primary Elevation: Wood TDL appropriate for resource type/style	Visible from Public Right of Way (PRW): Wood TDL appropriate for resource type/style	With historic windows: Repair historic windows; if beyond repair, wood TDL	Wood SDL appropriate for resource type/style
	Secondary Elevation: Repair historic windows; if beyond repair, wood TDL	Secondary Elevation: Wood TDL appropriate for resource type/style	Not visible from PRW: Wood SDL appropriate for resource type/style	Nonhistoric Windows: Wood SDL appropriate for resource type/style	
Outstanding	Primary Elevation: Repair historic windows; if beyond repair, wood TDL	Primary Elevation: Wood TDL appropriate for resource type/style	Visible from Public Right of Way (PRW): Wood TDL appropriate for resource type/style	With historic windows: Repair historic windows; if beyond repair, wood TDL	Wood SDL appropriate for resource type/style
	Secondary Elevation: Repair historic windows; if beyond repair, wood TDL	Secondary Elevation: Wood TDL appropriate for resource type/style	Not visible from PRW: Wood SDL appropriate for resource type/style	Nonhistoric Windows: Wood SDL appropriate for resource type/style	
Contributing	Primary Elevation: Repair historic windows; if beyond repair, wood TDL	Primary Elevation: Wood SDL appropriate for resource type/style	Visible from Public Right of Way (PRW): Wood SDL appropriate for resource type/style	With historic windows: Wood SDL appropriate for resource type/ style	Wood SDL appropriate for resource type/style
	Secondary Elevation: Repair historic windows; if beyond repair, wood TDL	Secondary Elevation: Wood SDL appropriate for resource type/style	Not visible from PRW: Wood SDL appropriate for resource type/style	Nonhistoric Windows: Wood SDL appropriate for resource type/style	
Non Contributing	No restrictions for primary or secondary elevations			No restrictions on existing nonhistoric or new accessory structures, whether they are visible or not visible from PRW	
Infill/New Construction on Master Plan Site or District	Primary structure: Wood SDL appropriate for resource type/ style			Accessory Structures: Wood SDL appropriate for type/style	

These are minimum standards. The majority of projects subject to HPC review involve light wood frame construction, which traditionally had wood windows. The window guidance above is specific to these types of resources. Other types of resources may traditionally have used windows constructed of materials other than wood, and in those cases the use of other window materials may be appropriate. Contact County staff for interpretation of rating a Resource Category.

- TDL: *True Divided Light*
- SDL: *Simulated Divided Light*

5.0 Roofs

Although the function of a roof is to protect a building from the elements, it also contributes to the overall character of the building. The roof is a defining feature for most historic structures. When repeated along the street or within a group of buildings, the repetition of similar roof forms contributes to a sense of visual continuity. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of a roof. Gabled and hip forms occur most frequently, although shed and flat roofs appear on some building types.

A variety of roof materials exist. Roof materials are major elements in the street scene and contribute to the character of individual building styles. However, they are susceptible to deterioration, and their replacement may become necessary.

Traditional roof materials include slate, wood shingle, standing seam metal, and tiles (and for 20th century resources, asphalt shingles). The use of traditional materials is recommended, as often the higher initial cost of these materials will be offset by the longevity and durability of the material.

Design Objective

Preserve the original form and scale of a roof.

5.1 Preserve the original roof form of a historic structure.

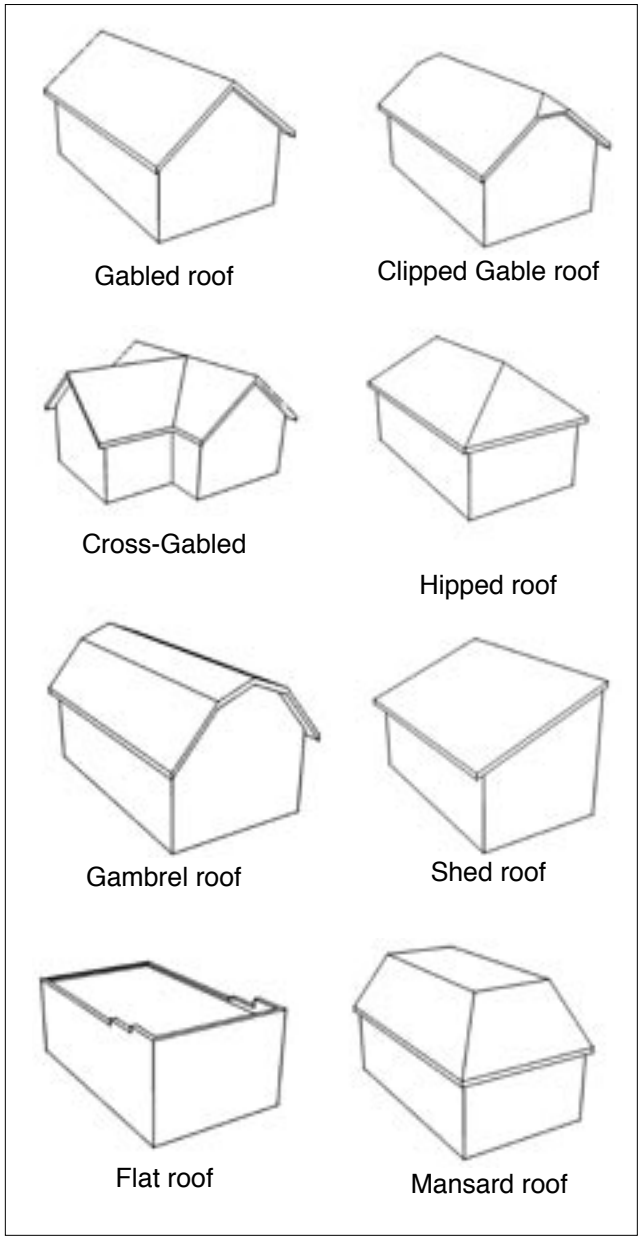
- Most roof forms are pitched, such as gable, hipped, mansard and gambrel roofs.
- Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.
- Retain and repair roof detailing.

5.2 Regular maintenance and cleaning is the best way to keep a roof in good shape.

- Look for breaks or holes in the roof surface and check the flashing for open seams.
- Watch for vegetation, such as moss and grass, which indicates accumulated dirt and retained moisture.
- Often, repairing a basically sound roof can be much less expensive than a complete replacement.

Roofing for Historic Buildings

National Park Service Preservation Briefs #4, #19, #29, and #30 provide guidance on roofing for historic buildings. Reference Appendix pages APP-2 and 3 for more information.



Typical roof forms found in Montgomery County historic districts.

Guideline 5.3: *Preserve the original eave depth of a historic roof.*

A metal seam roof is a traditional roof material and should be preserved and maintained.

5.3 Preserve the original eave depth of a historic roof.

- The shadows created by traditional overhangs contribute to one's perception of the building's historic character and scale.
- Cutting back roof rafters and soffits or in other ways altering the traditional roof overhang is inappropriate.
- Boxing in exposed roof rafters is inappropriate.

Design Objective
Use roof materials in a manner similar to that seen historically.

5.4 Preserve original roof materials.

- Avoid removing roof material that is in good condition. Replace it with similar material only when necessary.

5.5 Replacement roof materials for a historic house should convey a scale and texture similar to those used traditionally.

- Replacement in-kind is encouraged. A roof replacement material should be in keeping with the original architectural style of the structure.
- New roof materials should match the original in scale, color and texture as closely as possible.

Slate is a traditional material used on roofs in Montgomery County.

6.0 Chimneys

The chimney is an important element of many historic buildings. The size and materials of a chimney, most often brick or stone, should be maintained. The orientation and placement of the chimney on the building, whether interior or exterior, at a gable end or center of a building, should be preserved.

Design Objective
Preserve the original form, orientation, and placement of a chimney.

6.1 Preserve an original chimney.

- Maintain, repair and repoint a chimney as required.
- Retain the original height, details, profile and materials of a chimney.
- Avoid removing chimney materials that are in good condition. Replace with similar materials only when necessary.

Design Objective
Use chimney materials in a manner similar to that seen historically.

6.2 Replacement chimney materials should convey a similar scale and texture.

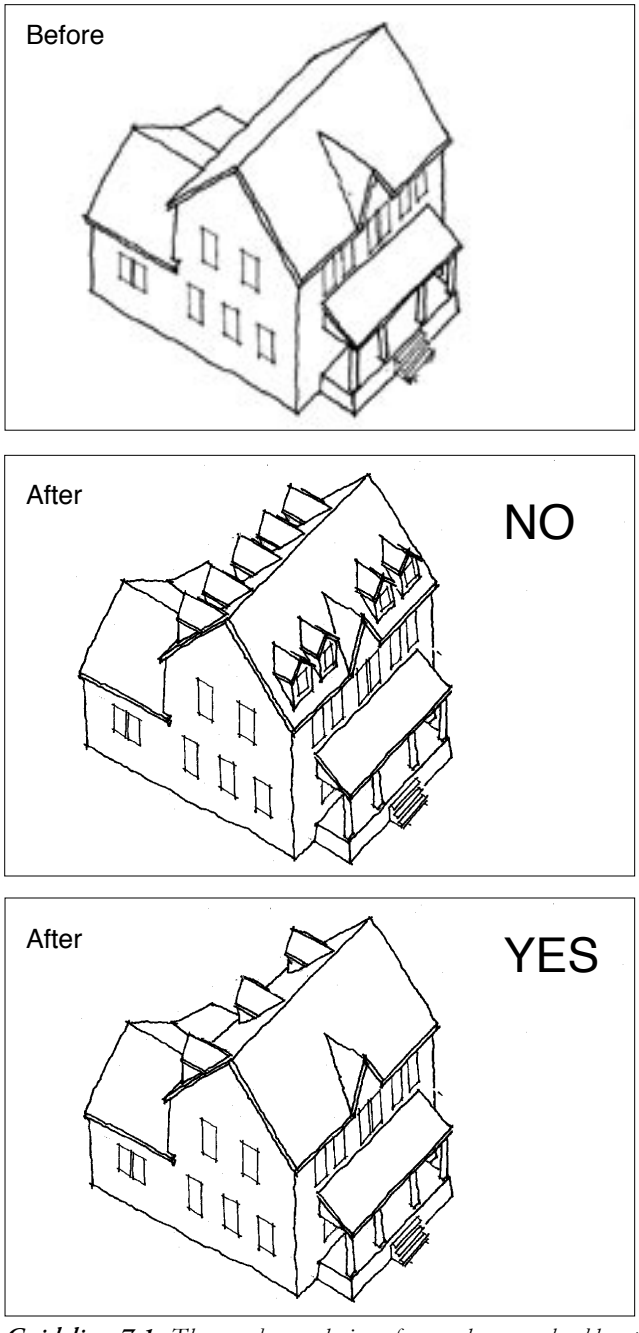
- A chimney replacement should be in keeping with the original architectural style of the structure.
- New chimney material should match the original in scale, color, and texture as closely as possible.

Guideline 6.1: *Chimneys are important elements of a building and should be preserved. (Chevy Chase Village, MD)*

Guideline 6.1: *Retain the original height, details, profile and materials of the chimney.*

Large Dormers

Dormers are typically added to a structure to increase the amount of headroom in upper floors. They are traditionally designed as small elements. If significant increase in space is desired, do not consider oversized dormers. Rather, develop an addition to the rear of a structure.



Guideline 7.1: *The number and size of new dormers should not overwhelm the historic building as they do in the middle sketch. Placement of dormers on the rear or side roof slopes is preferred.*

7.0 Dormers

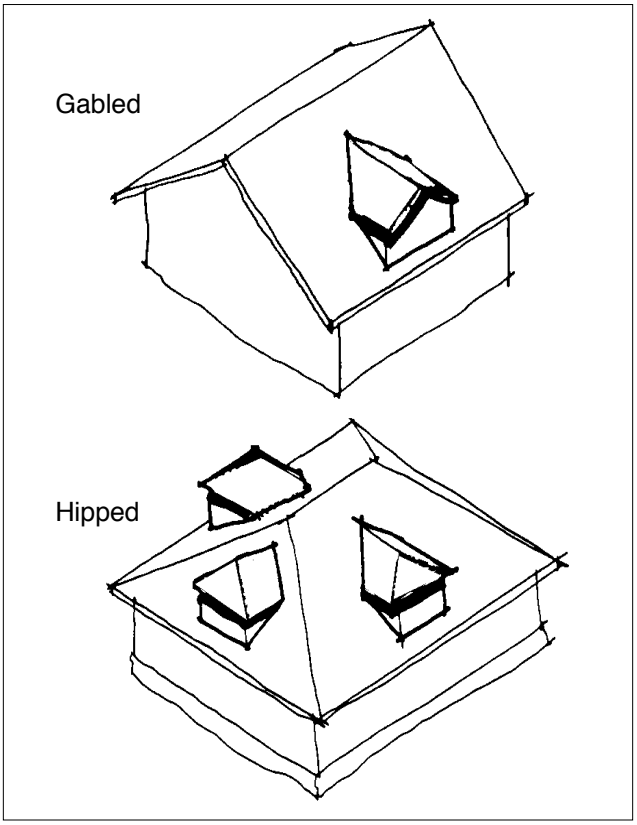
Dormers may be an appropriate way to add habitable square footage to attic or upper level spaces. Dormers should be designed to be in character with the structure.

Design Objective

A new dormer should not adversely affect the historic character of the structure.

7.1 A new dormer should be in character with the design of the primary structure.

- The style of the dormer should match the style and character of the primary structure.
- A dormer should be subordinate to the overall roof mass and should be in scale with those on similar historic structures.
- The number and size of dormers should not visually overwhelm the scale of the primary structure.
- The dormer should be located below the ridge line of the primary structure.
- Locating a dormer on a side or rear of a building's roof is preferred.



Gabled dormers are appropriate for most architectural styles while hipped dormers are appropriate for only some architectural styles.

8.0 Skylights

Skylights can provide light to interior spaces that normally do not receive natural light. Skylights should be installed on rear- or side-facing roof planes to reduce visibility from the public right-of-way. Inserting a skylight into original roofs, especially those made of slate, is discouraged.

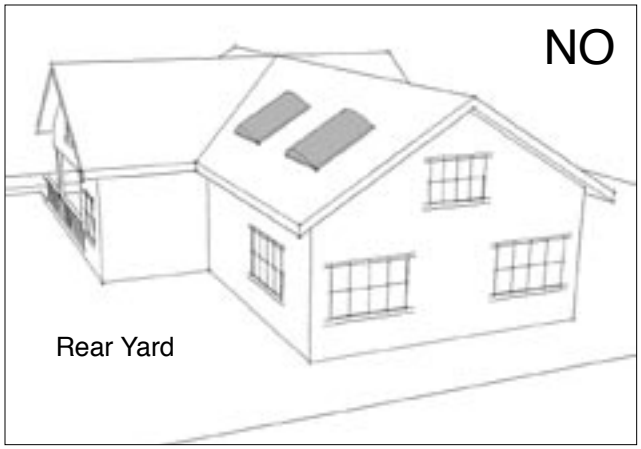
Design Objective

Minimize the visual impacts of skylights from the public right-of-way.

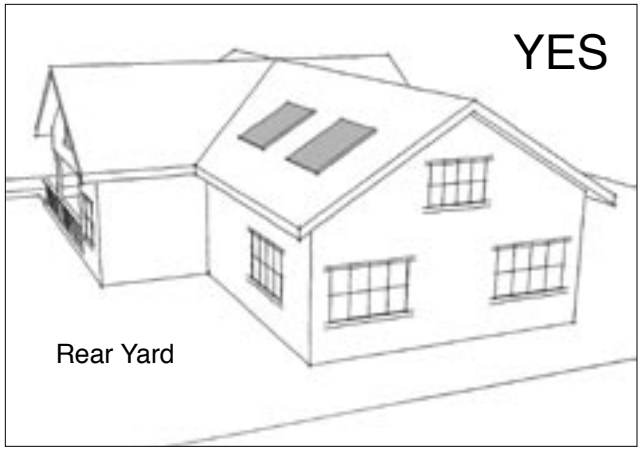
8.1 Design a skylight to avoid negative impacts on the historic character of a structure.

- Skylights should not interrupt the lines of a historic roof plane. They should be lower than the ridgeline.
- Flat skylights that are flush with the roof plane may be considered on the rear and sides of the roof.
- Locating a new skylight on a front roof plane should be avoided.
- Bubbled or domed skylights are inappropriate.
- Skylights will be reviewed on a case by case basis.

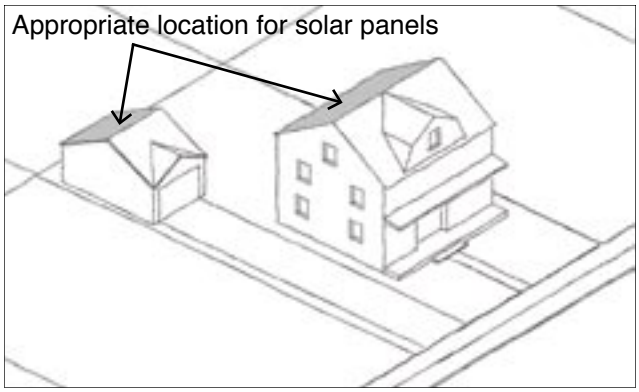
Guideline 8.1: *Skylights should not interrupt the lines of the historic roof plane. They should be lower than the ridgeline.*

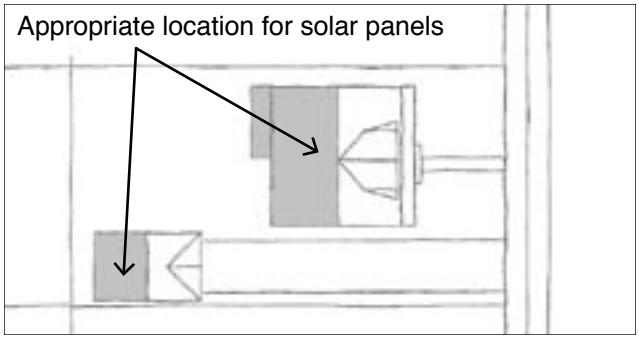


Guideline 8.1: *Bubbled and domed skylights are inappropriate.*



Guideline 8.1: *Flat skylights flush with the roof plane may be considered on side and rear roof planes.*





Guideline 9.1: *Solar panels should be located to the side or rear roof planes or on a secondary structure (all gray surfaces).*

Guideline 9.1: *Solar panels should be mounted flush with the roof.*

9.0 Solar Panels

Solar panels should be located in unobtrusive places. If it is necessary to mount solar panels on a historic building, rather than elsewhere on the site, it is essential that the panels are installed such that they do not change the character of the building. If solar panels are placed on a roof they should be designed and positioned to have a minimal effect on the character of the structure. Placement on rear facing roof planes of the primary structure should be considered first.

Design Objective

Solar panels should not adversely affect the historic character of the structure to which they are being added.

9.1 Reduce the visual impacts of solar panels as seen from the public right-of-way.

- Locate the solar panels away from public view when feasible.
- Solar panels should be mounted apart from the building or on secondary structures, such as a shed or garage, when feasible.
- Solar panels should be located on new construction, such as a new wing, where possible.
- Locate an attached solar panel in a manner such that it does not affect the primary roof facade elevations.
- Location on a primary or street facing roof plane is generally inappropriate.
- Where roof mounted, solar panels should be flush to the extent feasible.
- If not attached to the building, collectors should be located in side or rear yards. Exposed hardware, frames and piping should have a matte finish, and be consistent with the color scheme of the primary structure.
- Panels not attached to the building should be screened by landscaping to reduce their visibility. However, screening may diminish the effectiveness of the collectors to receive sunlight.
- Alternative technologies, such as photovoltaic shingles, may be appropriate in certain circumstances.

10.0 Landscaping & Trees

Mature Trees & Shrubs

Mature landscaping that is in character with historic site designs in the form of tree cover and shrubbery should be retained. Mature trees and shrubs may be dispersed throughout front, side, and rear yards of properties. They act as buffers between properties and often reduce the perceived scale of larger homes. It is also important to reference the Tree Technical Manual to determine if a tree is a champion or specimen. Proposals to remove trees six inches in diameter or greater require HPC review. Applicants may be required to submit a site plan noting the location and type of all trees with a diameter of six inches or greater.

Landscaping

Native and acclimated plant materials significantly contribute to the sense of "natural setting" in many of the historic districts within Montgomery County. While most historic plant materials have been replaced over time, some specimens do survive, and in other situations, the traditional planting patterns have been retained, even if new plants have been installed. Plant materials should be used to create continuity among buildings, especially in front yards and along the street edge. Plants should be selected that are adapted to Montgomery County's climate and that are compatible with the historic context. In most cases, the HPC does not review minimal changes to the greenscape.

Streetscape

The streetscape contributes to the character of many historic districts and includes sidewalks, planting strips, and street trees. Street trees, often placed in the sidewalk planting strip, create a lush canopy over many streets. Sidewalk materials and design may vary from district to district. Materials include concrete, pavers, and bricks while the sidewalk designs include detached sidewalks with planting strips to sidewalks that are attached to the street curb. This variation in materials and design should be maintained. Landscape materials in the planting strip should not detract from the historic character of the district or impede pedestrian or vehicular travel. Often grass, flowers or small scrubs are placed in the planting strip. This tradition should be continued.

Tree Technical Manual
Produced by the County, the Tree Technical Manual, should be referenced for information on native tree species, planting specifications, tree protection specifications, and soil data. Reference http://www.mc-mnppc.org/environment/forest/trees/toc_trees.shtm

Register of Champion Trees
Maintained by the Montgomery County Forest Board, the Register includes information on location and size of the species champion trees.

Champion Trees
The largest of its specimen within the United States, the State, County or Municipality, as appropriate.

Specimen Tree
A tree that is a particularly impressive or unusual example of a species due to its size, shape, age or any other trait that epitomizes the character of the tree.

Certified Arborist
A certified arborist should be consulted to determine the health of a mature tree or shrub.

Mature trees create a canopy over many of the streets in the community.

Guideline 10.1: *Removal of trees of more than six inches in diameter require a permit and must be reviewed by the HPC.*

Guideline 10.1: *Mature shrubs should be maintained and preserved.*

Design Objective

Preserve mature landscape and trees, and natural vegetation when feasible.

10.1 Maintain historic trees and shrubs.

- A champion, species, or mature trees should not be removed unless the tree is dying, dead, diseased or poses a safety hazard to the residents or public.
- If proposed new construction is adjacent to or within the drip line of any tree six inches in diameter or larger, an accurate tree survey must be filed with the application. The tree survey must indicate the size, location, and species of trees.
- Removal of trees of more than six inches in diameter require a permit and must be reviewed by the Historic Preservation Commission. Other county and municipal ordinances may also apply.
- If a tree is cut down, at least one replacement tree, of a similar kind should be replanted in its place, unless it would damage the house.
- Replacement plant materials should be similar in kind, size or equivalent massing to the plants removed (e.g., a cluster of smaller new trees may be used to establish a massing similar to one large tree).

10.2 Preserve historic landscape features.

- Existing native planting should be preserved in place. This particularly applies to historically significant trees, shrubs and garden designs.
- Existing historic landscape should be preserved, and should be protected during construction projects.

10.3 Preserve historic streetscape features.

- Street trees should be preserved in place.
- The design and materials of sidewalks should be preserved.
- Landscaping should not detract from the historic character of the street and the property.

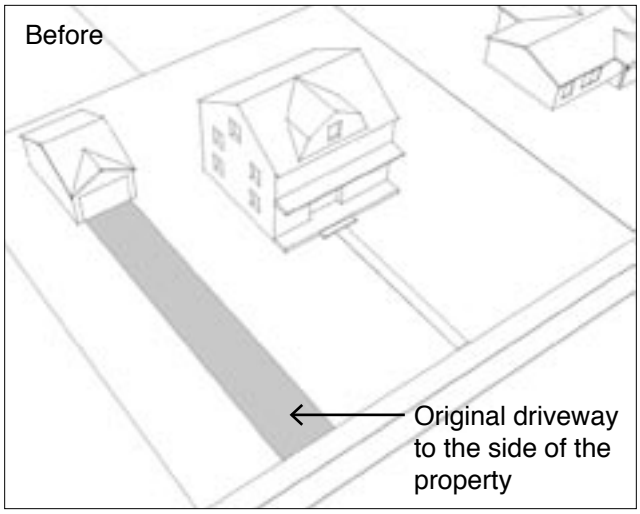
10.4 In new landscape designs, use materials that are compatible with the historic property and the neighborhood.

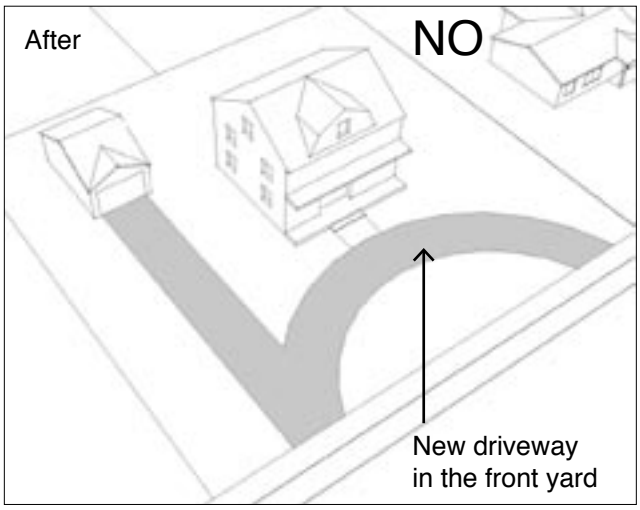
- Minimize the amount of hard surface paving for patios, terraces, sidewalk planting strips and driveways in the front yard.
- The tradition of landscaping located along structural elements (such as foundations, walkways and fences or walls) should be continued.
- Avoid planting too close to a structure that will damage architectural features or building foundations. This also can cause moisture retention against the structure.

10.5 Consider using plant materials that are adapted to Montgomery County's climate if water conservation is a concern.

- Use native, water conserving, and regionally appropriate landscaping.
- Group together plants with similar watering needs.
- The use of an automatic drip or low volume irrigation system to water shrubs and trees is encouraged.

Sidewalk materials vary in the historic districts of Montgomery County.





Guideline 11.1: *It is inappropriate to alter the original orientation of a driveway. Additionally, large areas of paving are also discouraged as they cause rain water runoff to the street and adjacent properties.*

11.0 Driveways

When parking was originally introduced to most historic areas, it was an ancillary use and was located to the rear of a site. This tradition should be continued, and in all cases, the visual impacts of parking - which includes driveways, garages, and garage doors - should be minimized.

Design Objective
Historic driveways should be preserved.

11.1 Preserve a historic driveway where it exists.

- The orientation of a driveway on a site should be preserved.
- The original driveway design should be preserved. For example, if the driveway has two paved driving strips with turf between the strips, when replacement is needed, a new driveway should take this design.
- The design and layout of bricks or pavers should be preserved.
- Original materials should be preserved and repaired when possible.

11.2 Replacement materials should be compatible with the original.

- For example, bricks replacing damaged ones should have similar colors and dimensions.

Guideline 11.1: *Historic driveways should be preserved.*

Design Objective

New driveways should have compatible materials and a minimal square footage.

11.3 Use paving materials that will minimize a driveway's impact.

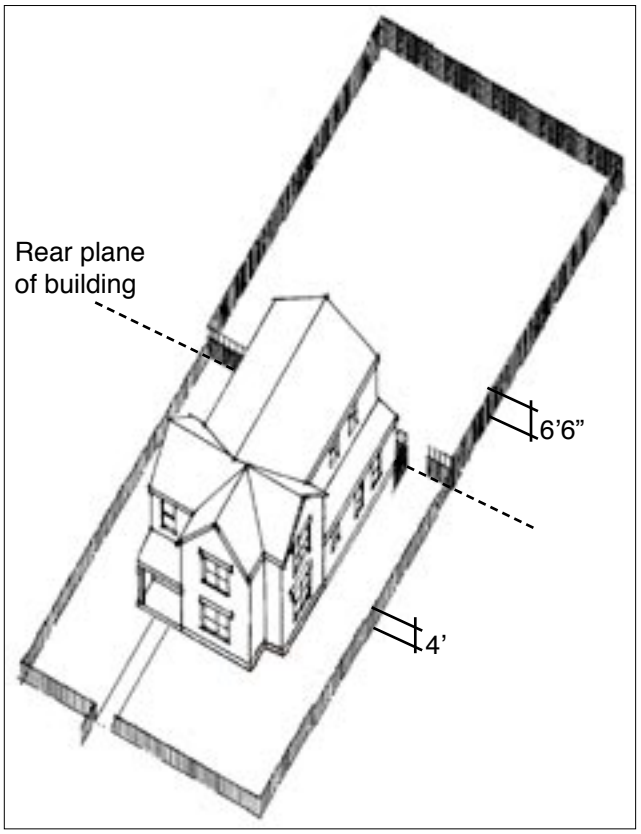
- Decomposed granite, pea gravel, exposed aggregate concrete, gravel or chip and seal are appropriate paving materials.
- Consider installing two paved strips with turf between them instead of a single, wide paved surface.
- Large areas of paving are inappropriate.
- Plain asphalt or black top is discouraged.
- Use materials that are pervious to water to minimize rain water runoff into the street or onto adjacent properties.

11.4 Locate new driveways such that they will minimize the impact on the historic resource, its environmental setting, and the streetscape.

- New driveways should be sited to the side or rear of the primary structure.
- Installing new driveways in front of historic resources, such as a semi-circular drive, is generally inappropriate.

Guideline 11.3: *Pervious materials, such as pavers, are appropriate.*

Masonry Site Walls
Reference Design Guideline 13.0 Retaining Walls for further guidance on brick and stone walls.



Guidelines 12.3 & 12.4: *A front yard fence should be less then 4' in height while rear and side yard fences (behind the rear plane of the building) should be 6'6" or less.*

Guideline 12.2: *A fence that defines a front or side yard on a corner should be low to the ground and transparent in nature.*

12.0 Fences & Site Walls

Fences and site walls may be appropriate for historic properties. A fence should have a relatively transparent character to allow views into yards, while a site wall should be low in height and step to follow a site's topography. Both fences and site walls should maintain the visual character of the historic setting.

Where historic fences and site walls survive, they should be preserved. The height and design of a replacement fence or wall should be in character with those used traditionally. A new fence or site wall may be appropriate, but it is important that it relate to the principal structure on the lot.

Design Objective

A fence, gate or site wall should be in character with those used traditionally and relate to the principal structure on a lot.

12.1 Preserve original fences, gates and site walls.

- Replace only those portions that are deteriorated. Any replacement materials should match the original in color, texture, size and finish.
- It is recommended that a historic wood fence or gate should be protected against the weather with paint or stain.
- Where no fence exists, keeping the yard open may be the best approach for a front yard.

12.2 Where a new fence, gate or site wall is needed, it should be similar in character to those seen historically.

- A new fence or site wall that defines a front yard or a side yard on a corner lot is usually low to the ground.
- A new fence or gate should be "transparent" in nature, such as picket.
- Solid privacy fences, forward of the rear plane of a house, are discouraged.
- The design and materials of a new fence, gate or site wall should be similar to those used historically.
- Chain link, plastic, fiberglass, rebar, plywood and mesh "construction" fences are inappropriate.

12.3 Front and side yard fences, gates, and site walls in front of the rear plane of the building should be no greater than 4' in height.

12.4 Side and rear yard fences, gates, and site walls behind the rear plane of the building should be no greater than 6'6" in height.

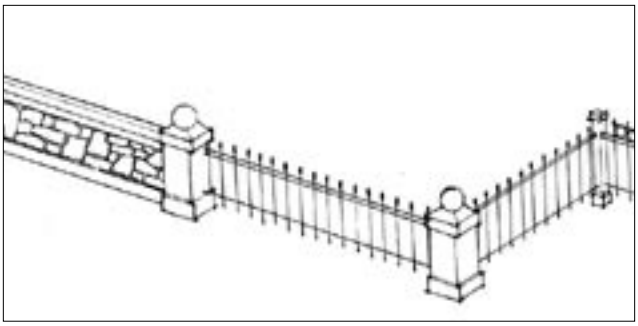
- Consider a gradual increase in fence height from the front side yard to rear side yard.

12.5 A side yard fence should be set back from the primary facade of a house.

- Two types of side yard fences were seen traditionally: a fence that extends between two houses and a fence that runs between two houses.
- A side yard fence should be set back to provide the historic sense of open space between homes.
- Consider staggering the fence boards on either side of the fence rail, or using lattice on the upper portions of the fence, to give a semi-transparent quality to the fence.

12.6 A combination of fencing and screening vegetation may be appropriate.

- Painting or staining a wood fence or gate is recommended.
- Landscaping should be integrated with the design of the fence.



Historic masonry site walls and metal fences should be preserved.

Guideline 12.4: *Consider a gradual increase in fence height from the front side yard to rear side yard.*

Guideline 12.4: *Rear and side yard fences can be built higher in order to provide the homeowner with greater privacy.*

Guideline 13.1: *Replace only those portions of a retaining wall that are deteriorated.*

Guideline 13.1: *Retaining walls should be preserved and maintained.*

13.0 Retaining Walls

Retaining walls were used throughout Montgomery County. Many of these walls survive and are often important character-defining features of individual properties.

As retaining walls frequently align along the edges of sidewalks, they help to establish a sense of visual continuity along many streets. These walls also may have distinct mortar characteristics. Some joints are deeply raked, with the mortar recessed, creating strong shadow lines. Others have mortar that is flush with the stone surface, while some have a bead that projects beyond the stone face. The color and finish of the stone, as well as its mortar style, are distinct features that should be preserved.

In some cases, the mortar joint has eroded from the retaining walls. Such walls should be repointed using a mortar mix that appears similar in color, texture and design to that of the original. On occasion, some bricks or stones are badly deteriorated or may even be missing. New replacement stones should match the original when this occurs.

Replacement and new retaining walls should be designed to match the original or style of the property. The mortar style and joint should match those seen traditionally in the historic district and style of the primary structure.

Design Objective

Preserve, maintain, and repair original retaining walls.

13.1 Preserve original retaining walls.

- Replace only those portions that are deteriorated. Any replacement materials should match the original in color, texture, size and finish.
- If repointing a wall is necessary, use a mortar mix that is similar to that used historically and match the original joint design.
- Painting a historic masonry wall, or covering it with stucco or other cementious coatings, is inappropriate.

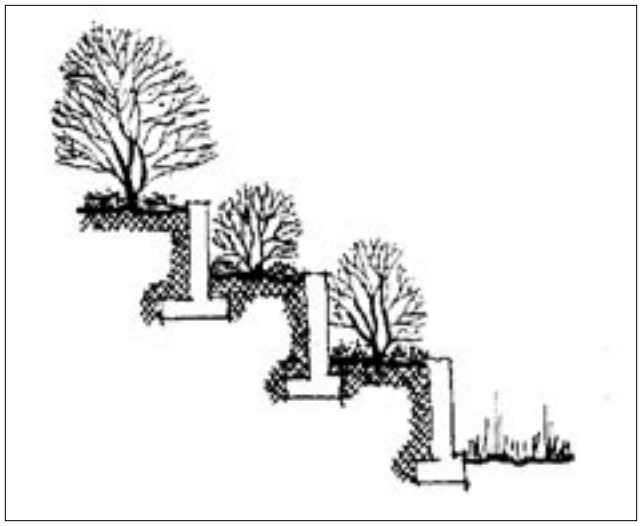
Design Objective

A retaining wall should be stepped, clad, finished or articulated to reduce its visual mass and scale.

13.2 Retaining walls should follow the natural topography and be articulated and finished to minimize visual impact.

- Use native rock or other masonry that conveys a sense of scale and blends in with the surrounding context.
- Where a taller retaining wall is needed, a series of terraced or stepped walls is preferred.
- Screen retaining walls with landscaping, such as trees and shrubs.
- Concrete retaining walls faced with stone are preferred over undressed concrete.

New retaining walls should use traditional materials, such as stone.



Guideline 13.2: *Larger retaining walls should be terraced or stepped with the topography and be screened with landscaping.*

Domestic Accessory Structures & Outbuildings. Include:
- Spring houses
- Smoke houses
- Wash houses
- Ice houses
- Slave quarters
- Garages
- Carriage houses
- Sheds
- Gazebos

Agricultural Accessory Structures & Outbuildings. Include:
- Bank barns
- Corn cribs
- Dairy barns

Smokehouses typically have a gabled roof form and simple rectangular building plan. (Rocklands Farm)

Guideline 14.1: *Retain and restore original or early accessory structures and outbuildings.*

14.0 Accessory Structures & Outbuildings

Historically, accessory structures and outbuildings were divided into two types, domestic and agricultural. Domestic structures were generally smaller in scale and included building types such as: spring houses, smoke houses, wash houses, ice houses, and slave quarters. Other examples include garages, carriage houses, and sheds. Agricultural structures include English and German bank barns, corn cribs, granaries, loafing sheds, and others. Because accessory structures and outbuildings help interpret how an entire property was used and evolved, their preservation is strongly encouraged.

Many of the materials and building forms used traditionally in accessory and outbuildings were employed in the construction of the primary building. In preserving or rehabilitating accessory and outbuildings, it is important that the character-defining materials and building form be preserved. Most accessory and outbuildings had rectangular plans and gabled or shed roofs. Bank and dairy barns often had a gambrel roof form.

When a new accessory building is required it should be built in the rear yard and follow regulations set out by Montgomery County and in some cases, the municipality. The new structure should have a smaller mass and scale than the primary structure and be constructed of compatible materials. Additionally, it should be seen as new, meaning that it should be recognizably modern and not replicate a historic precedent.

Design Objective
Retain and restore original or early accessory structures and outbuildings.

14.1 Preserve historic accessory structures and outbuildings.
- Respect the character-defining features, such as the cladding materials, roof materials, roof form, window and door openings and any architectural or early construction details of a historic garage, accessory building or ancillary structures.
- Avoid moving a historic garage or accessory building from its original location wherever possible.
- Avoid the demolition of historically significant accessory structures and outbuildings.

Design Objective

New accessory structures and outbuildings should be compatible with the primary structure on a property.

14.2 New accessory structures and outbuildings should be compatible with the primary structure.

- New construction should be similar in style but recognizable as new.
- Architectural details, materials, and style should be compatible to the primary structure.
- The mass and scale should be in proportion to the primary structure.
- New accessory structures and outbuildings should be located in the rear yard and conform to Montgomery County and municipality zoning and building regulations.

By the early 19th century bank barns were widely used in central and upper Montgomery County. These barns are significant and should be preserved. (Poolesville, MD)

Historic Barns

National Park Service Preservation Brief #20 provides guidance on preserving historic barns. Reference Appendix page APP-3 for more information.

Appropriate Sign Types
- Awning or Canopy signs
- Directory signs
- Projecting signs
- Symbol signs
- Window signs

Historic Signs
National Park Service Preservation Brief #25 provides guidance on preserving historic signs. Reference Appendix page APP-3 for more information.

Guideline 15.1: *Where historic signs are present, they should be preserved. (Seneca, MD)*

Guideline 15.3: *A sign should be in character with the materials, color and detail of the building or site.*

15.0 Signs

A sign typically serves two functions: first, to attract attention and second, to convey information. However, signs associated with a historic building should not detract attention from the important design features of the building. All new signs should be developed with the overall context of the building and historic district in mind, and in accordance with county and municipal ordinances and regulations. Signs should be constructed and mounted in a reversible manner that does not damage the historic fabric of the building.

Design Objective
Preserve, maintain, and repair historic signs.

15.1 Historic signs should be preserved, maintained and repaired where they exist.
- Original colors and materials should be preserved.
- Consider preserving historic signs even when the function or name of a building has changed.

Design Objective
A new sign should be compatible with the building to which it is attached.

15.2 Signs should be subordinate to the overall building and its site.
- Scale signs to fit with the facade of the building.
- Sign design must be consistent with county and municipal regulations.

15.3 A sign should be in character with the materials, color and detail of the building or site.
- Simple letter styles and graphic designs are encouraged.

15.4 Use indirect lighting on signage.
- Direct lighting at signage from an external, shielded lamp.
- A warm light, similar to daylight, is appropriate.
- Strobe lighting and internal illumination is inappropriate.

15.5 Avoid damaging or obscuring architectural details or features when installing signs.
- Minimize the number of anchor points when feasible
- Mount signage to fit within existing architectural features.

16.0 Storefronts

Although the majority of historic resources in Montgomery County are residential structures and accessory buildings, there are a few examples of commercial stores. The following storefront design guidelines will apply to these structures. Design guidelines for items such as windows, doors, and roofs may also apply and should be referenced for specific treatment techniques.

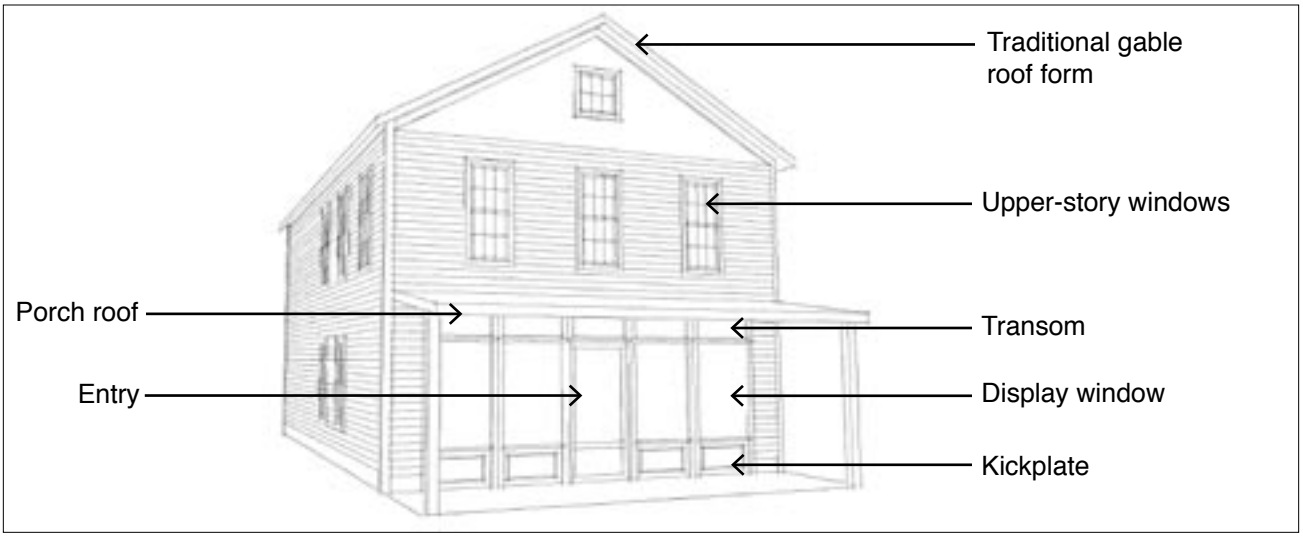
Many of the historic stores in Montgomery County took the form of a traditional house with a gabled roof and rectangular building footprint. Traditional materials such as wood lap siding were used. (Distinguishing the store building type from similar residential structures is the storefront on the at street level.) Also present are representative examples of various vernacular twentieth century commercial design as well as more high-style examples built in the Art Deco and other popular twentieth century architectural styles. A storefront may include character-defining elements such as: display windows, transom, kickplate, entry (sometimes recessed), cornice molding, and signage.

Preserving significant historic storefronts and restoring altered or missing storefront features are important preservation goals. When planning for the rehabilitation of a storefront, an evaluation of the building's historic integrity should be conducted. Researching archival materials such as historic photos and building plans can be helpful in understanding the role of the storefront and its relationship to the street. Examining the existing building for any clues regarding the location of glass, window supports and transoms can also provide important information on the original design of a missing or altered storefront feature.

Historic Storefronts

National Park Service Preservation Brief #11 provides guidance on rehabilitating historic storefronts. Reference Appendix page APP-2 for more information.

Art Deco storefronts are seen throughout Montgomery County. This storefront includes large display windows and kickplates.



Typical storefront elements in Montgomery County.

The Darby Store, built in 1910, is a typical two-story front gabled store in Montgomery County. The transom windows, display windows, and entry are important storefront elements that should be preserved. (Beallsville, MD)

Design Objective

Preserve, maintain, and repair a historic storefront.

16.1 Preserve the historic character of a storefront when it is intact.

- Maintain the interest of pedestrians through an active street level facade.
- Preserve the storefront glass if it is intact.
- The use of reflective glass, or otherwise obstructing display windows, is inappropriate.

16.2 Retain the original shape of the transom glass in a historic storefront.

- Preserve the historic shape and configuration of the transom as it is important to the proportion of the storefront.
- Install new glass if the original transom glass is missing. However, if the transom must be blocked, use it as a sign panel or a decorative band, but be certain to retain the original proportions.
- Do not increase transom areas beyond their historic size and proportion.

16.3 Maintain historic storefront openings.

- Avoid altering the size and shape of storefront openings as they are important characteristics that contribute to the integrity of a historic commercial building.
- Consider restoring a storefront opening to its original condition.
- Consider developing a compatible and contemporary design when the original window is missing.

16.4 If a storefront is altered, consider returning it to the original design.

- Use historic photographs or a simplified interpretation of nearby storefronts if evidence of the original design is missing. The storefront should be designed to provide interest to pedestrians.
- Design new features to be subordinate to original historic features.
- Maintain the alignment of the front façade when altering or restoring a previously altered storefront.

16.5 An alternative design that is a contemporary interpretation of a traditional storefront is appropriate.

- Consider a new design that uses traditional elements when the original is missing.
- Design new storefronts to convey the characteristics of typical storefronts, including the transparent character of the display windows, recessed entries and cornices.
- Do not alter the size of a historic window opening or block it with opaque materials.
- Preserve early storefront alterations that have taken on historic significance. In some cases, removing early alterations and reconstructing the original would be appropriate.

The Cedar Grove Store, built in 1909, is an example of a traditional store with a gabled roof, storefront at street level and upper story windows. (Cedar Grove, MD)

The Staub Building had a variety of uses over the decades, including a car dealership, post office, feed store, and restaurant. The storefront includes upper story windows and ground level display windows. (Beallsville, MD)

Chapter 4: Additions to Historic Properties

Introduction

Many historic buildings, including accessory structures and outbuildings, received additions over time as the need for more space occurred. In some cases, owners added a wing onto a primary structure for use as a new bedroom, or to expand a kitchen. Typically, the addition was subordinate in scale and similar in character to the main building. The height of the addition was usually lower than that of the main structure and was often located to the rear, such that the original primary facade retained its significance.

The tradition of adding onto buildings should continue. It is important, however, that a new addition be designed in such a manner that it preserves the historic character of the original structure.

In This Chapter:

Basic Principles for an Addition

The overall design of an addition should be in keeping with the design of the primary structure. Design elements should take their cue from the primary structure, but this does not preclude contemporary interpretations, nor discourage differentiating the addition from the historic building. Keeping the size of the addition small, in relation to the main structure, also will help minimize its visual impacts.

It is also important that an addition not obscure any significant features of a building. If the addition is placed to the rear of the existing structure, it is less likely to affect such features. Side additions are generally discouraged.

Guideline 17.1: *Preserve an older addition that has achieved historic significance in its own right. This addition, for example, should be preserved. (St. Genevieve, MO)*

17.0 Existing Additions

An addition may have taken on historic significance itself. It may have been constructed to be compatible with the original building and it may be associated with the period it was constructed in, therefore meriting preservation. Such an addition should be carefully evaluated before developing plans that may involve its alteration or removal.

In contrast, more recent additions usually have no historic significance. Some later additions, in fact, detract from the character of the building, and may obscure significant features. Removing such additions should be considered.

Design Objective

Preserve additions that may have developed significance in their own right.

17.1 Preserve an older addition that has achieved historic significance in its own right.

- Such an addition is usually similar in character to the original building in terms of materials, finishes and design.
- For example, a porch or a kitchen wing may have been added to the original building early in its history.

17.2 A more recent addition that is not historically significant may be removed.

18.0 Design of New Additions

When planning an addition to a historic building, one should minimize negative effects that may occur to the historic building. While some destruction of historic materials may be necessitated, such a loss should be minimized. Locating an addition such that an existing rear door may be used for access, for example, will help to minimize the amount of historic wall material that must be removed.

The addition also should not affect the perceived character of the building. In most cases, loss of character can be avoided by locating the addition to the rear. The overall design of the addition also must be in keeping with the design character of the historic structure as well. At the same time, it should be distinguishable from the historic portion, such that the evolution of the building can be understood. This may be accomplished in a subtle way, with a jog in the wall planes or by using a trim board to define the connection.

Keeping the size of an addition small in relation to the main structure also will help minimize its visual impact. If an addition must be larger, it should be set apart from the historic building, and connected with a smaller linking element. This will help maintain the perceived scale and proportion of the historic portion.

Design Objective

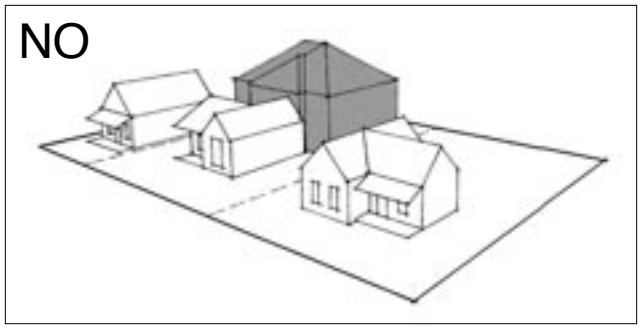
Design a new addition to be compatible with the primary structure.

18.1 Place an addition at the rear of a building to minimize its visual impacts.

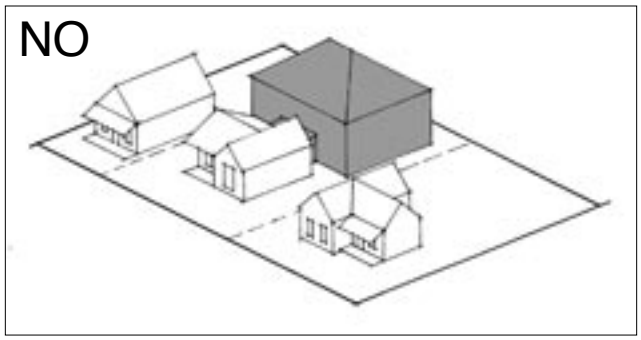
- This will allow the original proportions and character to remain prominent.
- Locating an addition at the front of a structure is inappropriate.
- Locating an addition to the side of a structure is generally inappropriate. However, special site constraints, such as sloping topography or location of a champion or specimen tree, may require a side addition.
- An addition to the rear of a structure must also conform to Montgomery County and municipality setback requirements.

New Additions

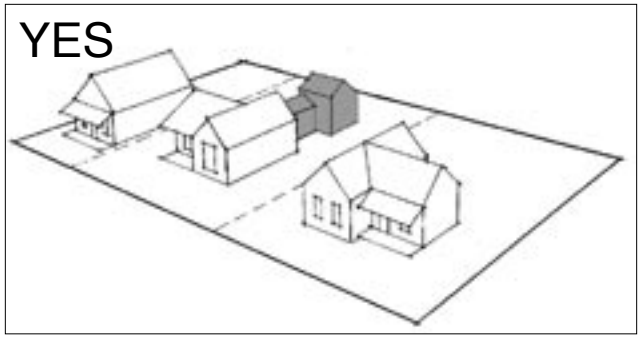
National Park Service Preservation Brief #14 provides guidance on new exterior additions to historic buildings. Reference Appendix page APP-2 for more information.



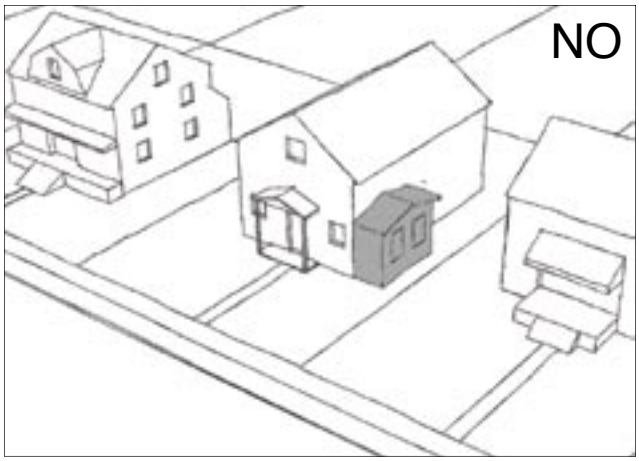
Inappropriate: *This addition is too large and is directly attached to the historic structure.*



Inappropriate: *This addition remains too massive. A small connector is used, but is insufficient to adequately separate the two masses.*



Appropriate: *This addition is reduced in scale and is more clearly separated from the historic building.*



Guideline 18.1: *It is not appropriate to attach an addition to the side of a building.*

Guideline 18.4: *Design a new addition such that the original character can be clearly seen. This addition to the front of a historic house is inappropriate. (Salt Lake City, UT)*

18.2 Do not obscure, damage, destroy or remove original architectural details and materials of the primary structure.

18.3 An addition should be compatible in scale with the primary structure.

- An addition should relate to the historic house in mass, scale and form. It should be designed to remain subordinate to the main structure.
- One option to help visually separate an addition from the primary building is to link the primary structure with a smaller breezeway.
- For a larger addition, break up the mass of the addition into smaller modules that relate to the historic house.
- An addition should be simple in design to prevent it from competing with the primary structure.

18.4 Use building materials that are compatible with those of the primary structure.

18.5 An addition should be compatible in character with the primary structure.

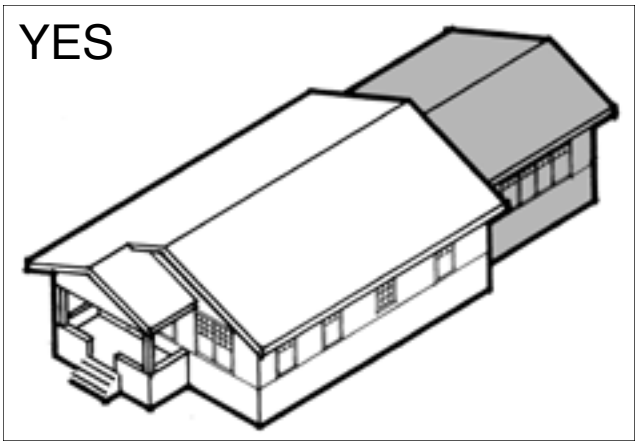
- An addition should be made distinguishable from the historic building, even in subtle ways, such that the character of the original can be interpreted. An addition should draw design elements from the historic structure, expressing them in a simplified or contemporary manner rather than striving to perfectly recreate historic building features.
- A change in setbacks of the addition from the historic building, or applying a new trim board at the connection point can help define the addition.
- An addition that seeks to imply an earlier period than that of the primary building also is inappropriate. For example, an addition that is more ornate than the original building would be out of character.

18.6 Use windows that are similar in character to those of the main structure.

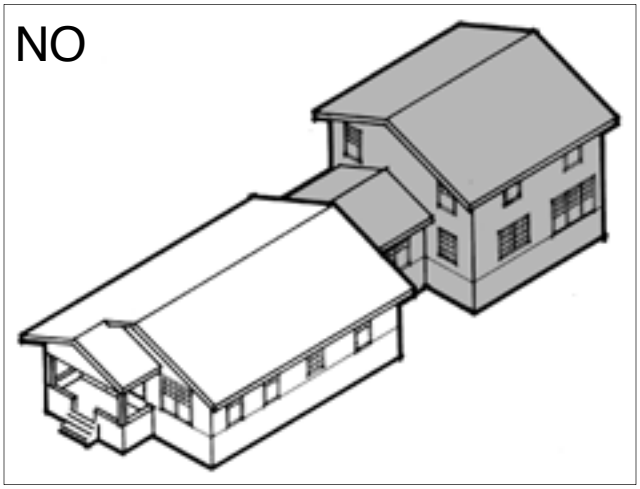
- If the original windows were a wood, double-hung style, for example, then new windows that appear similar to them would be appropriate. Windows of suitable contemporary design might also be appropriate.

18.7 The roof form and slope of a new addition should be in character with and subordinate to that of the primary building.

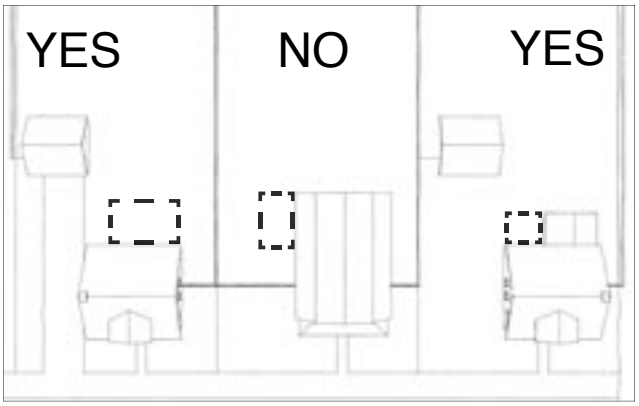
- It is important to repeat the roof lines and slopes found on the primary structure. Typically, gable, hip and shed roofs are appropriate for residential-type building additions. Flat roofs may be appropriate in certain cases, such as for some commercial buildings.
- Eave lines on the additions should be no higher, and preferably lower, than those of the historic building or structure.



Guideline 18.7: *It is important to repeat the roof lines and slopes found on the primary structure.*



Guideline 18.7: *Eave lines on the addition should be no higher than those of the historic building.*



Guideline 18.1: *Place an addition to the rear of a building to minimize its visual impacts.*

Guideline 18.7: *Eave lines on the addition should be lower than those of the historic building.*

Chapter 5: Historic Districts

The information presented in this chapter is adapted from the book *Places from the Past: The Tradition in Gardez Bien in Montgomery County, Maryland* by Clare Lise Cavicchi.

Introduction

Historic districts possess a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development. Montgomery County has a diverse collection of historic districts. They encompass small rural towns (Beallsville and Hyattstown), railroad communities (Boyds), and streetcar suburbs (Chevy Chase Village), each of which has varying settings and distinct resources. This chapter provides historical information about each district and gives an overview of the unique nature of the historic resources.

In This Chapter:

*Historic districts marked with an asterisk (*) have district-specific design guidelines. The guidance in this document may supplement those guidelines adopted specifically for a historic district. In any cases where the district-specific guidelines and the *Design Guidelines for Historic Sites and Districts in Montgomery County, Maryland* are in conflict, the district-specific guidelines prevail. Please contact the Planning Department Historic Preservation office for additional information.

Historic District Maps

The maps in this chapter are for illustrative purposes only. Contact Historic Preservation staff for additional information.

Beallsville Historic District - 17/1

The Nature of Beallsville and its Resources

A small rural historic district, Beallsville was a crossroads community that served travelers and area residents for over two hundred years. The resources, which span a century, include commercial and residential structures which are vernacular in style.

Located in the heart of the county's agricultural district, Beallsville marks the intersection of two historic travel routes. Anglicans in the Beallsville area petitioned the General Assembly for a Chapel of Ease in 1734, and so the Monocacy Chapel was constructed on the road from Georgetown to the Mouth of the Monocacy River (now Rt. 28). Nearby, Medley Hill became the first polling place in the area after the American Revolution. In September l790, the Potomack-Federalist faction in Maryland's early politics met in Beallsville to "consider the importance of the election for state and continental representatives." Although defeated by the opposing Baltimore faction, they obtained single district elections of congressmen, as opposed to elections at large. This was the start of the Medley Voting District, and the two-party system in Maryland.

Located on the 1838 mail route between Poolesville and Barnesville (now Rt. 109), Beallsville was a favorite place for local farmers to meet, pick up mail and a few supplies, and learn the local news. In the mid-19th century, Beallsville had a post office, gristmill, blacksmith shop, wheelwright, and general store, as well as the Monocacy Chapel and several houses.

During the Civil War, Union soldiers stationed in the Poolesville area camped at Beallsville. The Monocacy Chapel suffered great damage as soldiers used it as a horse stable and its pews for firewood. In 1912, the Daughters of the American Confederacy built the present stone Monocacy Chapel commemorating the earlier brick chapel on the same site. Many of the Upper Montgomery County residents who served in the Confederate Army are buried in the Monocacy Cemetery. A memorial tablet lists 32 names. The 13-acre cemetery contains some 3,000 graves.

Beallsville has had a post office and general store since the early 19th century, located over the years at each of the intersection's four corners. H.C. Darby operated a store on the southeast corner (now gone) before building the present Darby Store and Post Office in l910 on the northwest corner. The two-story, front-gabled structure is typical of Montgomery County general stores built from the late 1800s through the early 1900s. The Staub Building on the southwest corner, 19800 Darnestown Road, was one of the first auto dealerships in the area. Built circa 1921, the structure was later used as a feed store and post office before becoming a restaurant and post office. The spacious Darby House (1921) at 19811 Darnestown Road illustrates the economic importance of the merchant in small communities.

Completion of the B&O's Metropolitan Branch in 1873 spurred development of nearby Sellman Station, brought increased travelers and commerce in Beallsville, and triggered the construction of several modest Gothic Revival-style cottages popular during the period.

Boyds Historic District - 18/8

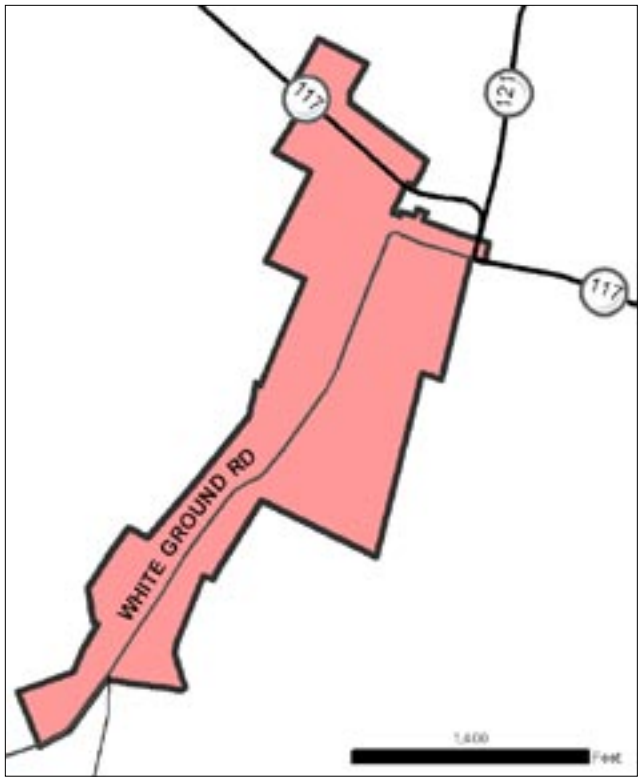
The Nature of Boyds and its Resources

Boyds, a well-preserved and cohesive railroad community in western Montgomery County, is representative of post-Civil War development and growth generated by the coming of the railroad to the area in the last quarter of the 19th century. There are three general areas within the historic district of Boyds: the commercial area north of the railroad along Barnesville Road, the Victorian village streetscape along Clopper Road and upper White Ground Road, and the folk architecture of the freed black community farther south along White Ground Road. Architecturally, most of the dwellings in the village itself date from the 1870s and 80s and reflect vernacular Gothic Revival detailing, including a cross-gabled roof and bracketed porches.

The community illustrates the impact of social and technical change on the area's agricultural community over the past century. It also reflects the early role of black citizens in rural parts of the County. Boyds was originally settled in 1753 on a tract of land named Resurvey of Gum Spring. The land was primarily farmed as a tobacco plantation, and the first residents were brought as slaves to the area. Following the abolition of slavery in 1864, some of the freedmen purchased property adjacent to the plantation. They built several of the houses and community buildings that stand along the southern section of White Ground Road.

Colonel James A. Boyd, a well-traveled Scottish contractor and stonemason who participated in the building of the Metropolitan Branch of the B&O Railroad, established the village of Boyds. In 1873, Boyd purchased 1100 acres of land on both sides of the newly-laid railroad track and built some of the first dwellings in Boyds to house railroad workmen. He then built his own residence as a progressive farming operation called Bonnie Brae, with several tenant houses and a dairy.

Boyds thrived because of its agricultural activities and its proximity to the railroad. By 1879, the village had a population of 100. James E. Williams of Clarksburg constructed many of the buildings in the district, including the Boyds Presbyterian Church (1876), the Presbyterian School (c1870s), and numerous houses for himself and his family. In addition, the railroad brought summer residents to the Boyds area to enjoy the rural setting away from the heat and congestion of the city, and many of the residences where originally constructed by these part-time residents.



Several buildings in the historic district represent local African-American history. St. Mark's Methodist Church, 19620 White Ground Road, was built in 1893 for black congregates. The Diggens House, at 19701 White Ground Road, with two rooms on each level, is a typical example of post-Emancipation black housing. Boyds Negro School, constructed in 1895, is important as a surviving example of early education for rural black children in the county.

Brookeville Historic District - 23/65
Listed in the National Register of Historic Places

The Nature of Brookeville and its Resources

Brookeville is a rural crossroads community with over 40 historic resources. The district is largely residential, with the majority of houses dating from the 19th century. Public buildings include a church, school, and post office. The district contains stone, brick, log, and frame structures designed in architectural styles including Federal, Greek, and Italianate.

Richard Thomas founded the community of Brookeville in 1794 on land his wife Deborah Brooke Thomas inherited from her grandfather James Brooke. Brooke was an influential Quaker settler and a major landholder. Thomas laid out 56 quarter-acre lots sited along two major streets and two side streets.

Quickly growing as a bustling market town, Brookeville had two mills, a tanning yard, stores, a post office, and two schools. During the early 19th century, Brookeville was a center for commerce and education serving the surrounding, largely agricultural area. The Brookeville Academy, established in 1808, which attracted students from Baltimore, Washington, and Frederick, was one of the first private academies in the country. Male students came from throughout the state, boarding with local families and studying a classical curriculum with the aid of a 600-volume library. The first story of the stone building was built in 1810 and the second story added in 1840. In later years, the building served as the Odd Fellows Hall and as an annex for St. John's Church. In 1989, the Town of Brookeville purchased and restored the Academy as a community center.

The town played an important role in the developing science of agriculture. Town residents, including Thomas Moore and Caleb Bentley, were part of a network of progressive agronomists who initiated and promoted significant improvements in farming methods. By 1880, Brookeville was the third largest community in the county, with 206 residents. The town incorporated in 1890 with a local government of three elected officials. The town's commercial business began to decline in the early 1900s, as the advent of the automobile changed mobility patterns. Covering approximately 60 acres, Brookeville today consists of 55 individual properties with about 125 residents.

Capitol View Park Historic District - 31/7

The Nature of Capitol View Park and its Resources

Established as a railroad suburb, Capitol View Park is a picturesque blend of architectural styles dating from the late 19th and early 20th centuries. The largely residential district of over 250 buildings includes Queen Anne, Colonial Revival, and Craftsman style houses.

In 1887, Mary and Oliver Harr purchased and subdivided land along the B&O's Metropolitan Branch between Forest Glen and Kensington. The community's name came from the view of the Capitol dome afforded by the upper stories of some of the early houses. Because of the growth of trees in intervening years, this view is no longer possible. Capitol View Park, however, continues to retain the scenic, rural setting which attracted its first inhabitants from Washington. Narrow, country lanes wind between large lots, the average of which is 12,000 square feet.

Capitol View Park represents the architectural history of Montgomery County over the last century. The first houses built in Capitol View Park were designed in the Queen Anne style, characterized by their picturesque rooflines, large scale, numerous porches, and variety of building materials, including clapboard and fishscale shingles. Notable Queen Anne-style houses, built in the 1880s and 1890s, are found on Capitol View Avenue, Meredith Avenue, Lee Street, and Menlo Avenue. Residents built Colonial Revival style dwellings beginning in the 1890s. These dwellings feature classical details including cornices with entablatures, heavy window molding, and large round porch columns.

Capitol View Park includes a small commercial district near the site of the railroad station. The building known as The Castle, 10 Post Office Road, began as a general store and post office in 1883. National Park Seminary's headmaster John Cassedy enlarged the structure and his successor James Ament transformed the business into an early sort of shopping center. Several small stores, post office, and apartments were united in a castle theme created by granite crenellations and turrets. Nearby, William Fowler operated a grocery store by 1925. The one-story Fowler's Store still stands, known today as Forest Glen Country Store.

By the turn of the twentieth century, smaller-scale houses were becoming popular. Designed to harmonize with natural settings, these structures have a horizontal emphasis and were painted in natural tones. This group includes Bungalow- and Craftsman-style houses built from 1900 into the 1920s. Early examples are found on Stoneybrook Drive, Meredith Avenue, and Capitol View Avenue.

The pace of growth in Capitol View Park continued at a constant rate until the 1940s when a construction boom added nearly 50 houses to the community. Since then, houses have been added at a more leisurely rate, continuing the pattern of diversity that characterizes Capitol View Park.

Cedar Grove Historic District - 14/27

The Nature of Cedar Grove and its Resources

Cedar Grove is a small crossroads community that grew in the late 19th century with the arrival of the nearby railroad. The district consists of six historic resources, which are a church, a general store, and four houses. Two-story Vernacular Victorian frame buildings characterize the district. The period of significance is from the late 19th century to the early 20th century.

In 1851, Oliver T. Watkins acquired 200 acres, and by 1865, constructed a frame house on a knoll on what would become Ridge Road. When the Metropolitan Branch of the B&O Railroad opened in 1873, Ridge Road became a well-traveled route to the Germantown station. In this era, Watkins opened a general store. The Cedar Grove General Store, 23412 Ridge Road, built in 1909, is the successor to the original store and is built on the same site. The store is a two-story, front-gable structure, a commercial building form popular in rural communities from the early 1800s through the early 1900s. By 1878, Watkins had built another house near the store. The Oliver T. Watkins' House, 23406 Ridge Road, is a side-gable folk house of frame construction. Over the years, the conveniently located house became a storekeepers' residence.

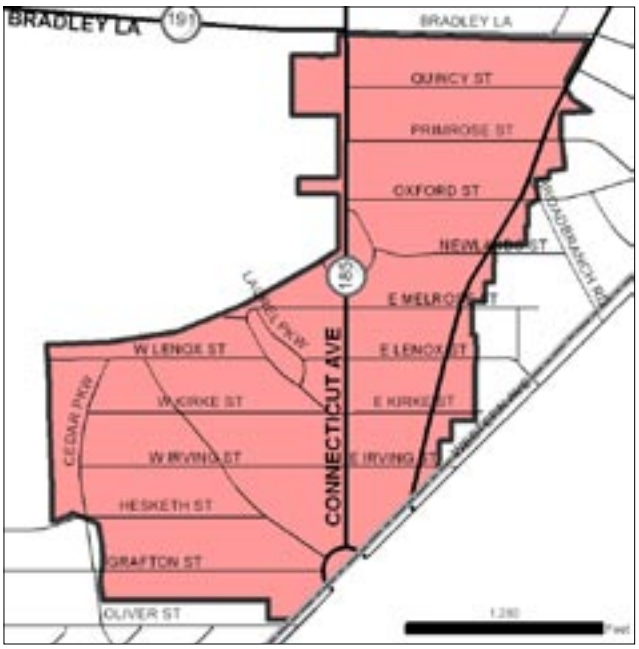
The Upper Seneca Baptist Church dates from 1888. The addition of the church to this crossroads community increased Cedar Grove's importance as a rural center. The congregation, founded in 1805, is one of the oldest Baptist congregations in Maryland. Members of the Watkins family are buried in the cemetery.

Chevy Chase Village Historic District - 35/13

The Nature of Chevy Chase Village and its Resources

Chevy Chase Village is a cohesive, planned streetcar suburb with an exceptional concentration of high style residences of the late 19th and early 20th century, including the Colonial Revival, Neoclassical, Shingle, Tudor Revival, Italian Renaissance, and Craftsman. Locally and nationally known architects designed many of the houses.

Chevy Chase was Montgomery County's first and most influential streetcar suburb planned and developed between 1892 and 1930. It was the most visionary investment in Montgomery County real estate in the late 19th and early 20th centuries – representing the Chevy Chase Land Company's prototype for a planned suburb and setting the tone for early 20th century neighborhoods throughout northwest Washington and southern Montgomery County. Architecturally, Chevy Chase Village contains the county's highest concentration of outstanding architect-designed and builder vernacular suburban houses rendered in post-Victorian styles of the period 1890-1930. Together, the surviving plan and architecture of Chevy Chase Village represents one of the most intact and important examples of suburban planning and architectural expression built in the region before World War II.



Chevy Chase is nationally recognized as a prototypical, turn-of-the-century streetcar suburb providing upscale residences in a comprehensively planned environment. The driving force behind the development of Chevy Chase was Senator Francis G. Newlands of Nevada. Newlands is recognized as one of the first entrepreneurs to appreciate the speculative implications of the streetcar. Chevy Chase gets its name from a 560-acre tract of land patented here in 1751 by Colonel Joseph Belt, known as "Cheivy Chace." The name has historic associations with a 1388 battle between England and Scotland that involved a border raid, or "chevauchee," of hunting grounds, known as a "chace."

The Chevy Chase Land Company was incorporated in 1890 by Newlands and Senator William M. Stewart, also of Nevada. Newlands arranged for the purchase of land along the proposed extension of Connecticut Avenue from the built area of Washington on into the Maryland countryside. Under his plan, his associates, realtors Colonel George Augustus Armes and Edward J. Stellwagen, purchased the land that was then transferred to the Land Company. Landowners who appeared to be

holding out for excessive profit were bypassed by a shift in the course of the road and trolley. This accounts for Connecticut Avenue's change in direction north of Chevy Chase Circle.

From the beginning, Newlands sought to develop a singular neighborhood of the finest quality. Newlands' comprehensive plan included zoning, architectural design guidelines, landscaping, and infrastructure. The Chevy Chase Land Company spent millions on infrastructure improvements, including the construction of the trolley line, known as the Rock Creek Railway. The company built trestle bridges over Rock Creek, graded Connecticut Avenue from Calvert Street to Chevy Chase Lake, installed water and sewer systems, and constructed a power house to provide electricity. The $1,250,000 corporate investment in the infrastructure of the region was a remarkable statement of faith in the growth and progress of the national Capitol area and created the foundation for regional community building on an unprecedented comprehensive scale.

The Land Company hired talented designers, including architects and a landscape architect, to design the community. Nathan Barrett, a New York landscape architect, created wide streets, large lots, and parkland. Trees and shrubs were carefully selected to represent the best in contemporary style and taste. Leon E. Dessez, appointed the company's architect, prepared strict building regulations. Houses fronting on Connecticut Avenue were to cost at least $5000 and had required setbacks of 35 feet. Houses on side streets had to be worth at least $3000 and have 25 foot setbacks. Individual lots in both areas had to be at least sixty feet wide. Rowhouses, commercial buildings, apartments, and alleys were prohibited. In addition, Dessez reviewed plans for proposed houses within the village.

The first section of Chevy Chase to be developed was Section 2, now known as Chevy Chase Village, recorded in 1892 and opened for sale in 1893. Unfortunately, 1893 also marked the end of a real estate boom because of a national economic depression – the Panic of 1893 – and early sales in Chevy Chase were slow. By 1897, only 27 houses had been built and occupied. Most of the first houses were concentrated in the area immediately surrounding Chevy Chase Circle. After the turn of the century, sales picked up. Approximately, 145 houses were constructed by 1916, and within the year, lots in Section 2 were largely sold out.

Civic and recreational amenities were integral to the planned development of Chevy Chase. In keeping with Newland's concern that the new subdivision have buildings of "community interest", a series of early efforts were made to plant educational, civic, and recreational institutions in this area. The Land Company built the Village Hall at 5906 Connecticut Avenue in 1896. It accommodated the post office, library, and fire apparatus. In addition, Newlands and the Land Company supported the development of the Chevy Chase Club by subsidizing early fox hunting activities and, in 1894, acting as an intermediary in securing the lease of the original Bradley farmhouse as a headquarters for the club. Other efforts by the Land Company to provide full community amenities included construction of a two-room schoolhouse on Bradley Lane in 1898 and creation of a popular summer amusement park – Chevy Chase Lake.

Domestic architecture built between 1892 and 1930 is characterized by the combining of different academic architectural styles and forms. It is typical for buildings of this era to display elements of several different styles and types of ornamentation all on one structure. Academic Eclecticism is a term often used to describe this type of architecture – not meaning that buildings were designed with little forethought, but rather that the exuberance of the period led designers to break with rigid stylistic rules and freely combine the best of different forms and decorative motifs.

The Chevy Chase Land Company built the first few residences, setting the architectural tone for later houses. These houses were designed by Lindley Johnson, a successful, sophisticated Philadelphia architect known for his large country estates and resort structures. Several of these early buildings closely resemble the house sketches on an 1892 promotional map of Chevy Chase. The first house occupied in the community was the Prairie-influenced Stellwagen House at 5804 Connecticut Avenue, built for Land Company officer Edward Stellwagen around 1892. Another original Land Company house is the Tudor Revival Herbert Claude House, at 5900 Connecticut Avenue, which held the community's first post office from 1893-96. Finally, the Newlands-Corby Mansion (1894), 9 Chevy Chase Circle, was constructed as a gateway to the new planned community of Chevy Chase. Senator Francis Newlands built this mansion for his own residence. Its present Tudor Revival appearance is the work of Arthur Heaton, c1909-1914.

The residential architecture of Chevy Chase prior to World War I was characterized by large scale Shingle, Colonial Revival, and Tudor style houses usually built on sizeable lots. Many of the houses, owned by wealthy businessmen or professionals, were conservative and largely symmetrical shingled or stuccoed Four Squares or side-gabled Colonial Revival buildings with ample columned porches. With its maturing tree-bordered streets, the neighborhood conveyed an ideal spot for privacy and refuge from the city.

After the war, Chevy Chase benefitted from the prosperity of the 1920s and the explosive growth of the federal government. As reflected in real estate advertisements of the period, Chevy Chase Village had emerged as an established, planned suburb by the early 1920s. Advertisements noticing sales of both new and existing houses identified the area as "Old Chevy Chase, Maryland" or the "Most Exclusive Section of Chevy Chase, Maryland." Lot sales were so good in Chevy Chase by 1922 that the Land Company struggled to keep up with demand by opening several new sections – including Section 5, Section 1, and Section 1-A. Chevy Chase Village gradually evolved from a scattering of exclusive seasonal houses for the well-to-do who built large country residences on spacious lots to a solid, middle-class residential district of upscale houses mixed with smaller, less costly Period houses.

Outstanding landscape features which bear testimony to Nathan Barrett's original landscape plan, include the arched canopy of trees framing West Irving Street, and triangular park-like lots at Magnolia Parkway and Chevy Chase Circle, and at Laurel Parkway and Kirke Street. A major landscape feature – Chevy Chase Circle, located on the DC-Maryland border – unites the two jurisdictions and provide a gateway to Chevy Chase. The sandstone Chevy Chase Circle Fountain, built in 1932 and dedicated to Newlands, was recently restored by the Chevy Chase Land Company.

Taken as a whole, the buildings in Chevy Chase Village – sited along the planned, curving street system and surrounded by mature landscaping – represent an important cultural expression of American wealth and power in the early 20th century and reflect in their designs the optimism and comfort considered central to domestic architecture of the post-Victorian American suburb.

Clarksburg Historic District - 13/10

The Nature of Clarksburg and its Resources

Clarksburg is a rural historic district built on the linear Pennsylvania plan along the Georgetown-Frederick Road. The more than 20 historic buildings within the district include residential and commercial structures, which are largely frame and designed in styles that include Victorian Vernacular, Queen Anne and Colonial Revival.

Early in the county's history, Clarksburg was a substantial center of commerce and transportation. John Clark surveyed the land and subdivided lots along Frederick Road in the early 1790s, yet the town's origins extended back to the mid-1700s. Michael Dowden built a hotel and tavern about 1754. A popular stop along the well-traveled Great Road between Frederick and Georgetown, Dowden's Ordinary is said to have provided lodging and entertainment for such well-known travelers as General E. Braddock, George Washington, and Andrew Jackson.

John Clark built a general store and became the community's first postmaster. The post office, established in 1800, was one of the first in the county. By 1850, the town was the third most populous in the county, and the residents numbered 250 by 1879.

As a major stagecoach stop between Frederick and Georgetown, Clarksburg supported several inns and taverns. By the mid-19th century, the town also included general stores, a tannery and black-smiths, and wheelwrights. The William Hurley Shoe Shop, 23421 Frederick Road, probably built around 1842, is typical of early rural commercial structures in its simplicity and small scale.

Clarksburg has historically been a bi-racial town. While many African Americans settled, after the Civil War, in communities separate from white settlements, freed slaves in Clarksburg built houses in and around the town. One of the county's last and most elaborate remaining examples of a two-room schoolhouse is the Clarksburg School, 13530 Redgrave Place, which was constructed in 1909 and remained in continuous use until 1972. The cruciform-shaped building has a Colonial Revival-influenced design with pedimented and pilastered doorframe, oversize cornice returns, and gable overhang.

Growth in Clarksburg declined in the late 19th century, when the B & O Railroad bypassed the town for nearby Boyds. The advent of the automobile and improved roads brought something of an economic revival beginning in the 1920s. New boarding houses opened in town to accommodate the new auto tourism.

Forest Glen Historic District - 31/8

The Nature of Forest Glen and its Resources

Forest Glen was a small suburb that grew around the railroad and streetcar lines. The residential community includes high style Queen Anne and Stick Style frame houses as well as a Gothic Revival stone church.

Historically tied with National Park Seminary and Capitol View Park Historic Districts, Forest Glen was established in 1887. The same year, the Forest Glen Investment Company built a resort hotel known as the Forest Glen Inn. The hotel later became the centerpiece of a finishing school known as National Park Seminary.

A promotional brochure for the 166-acre Forest Glen subdivision haled the "healthy, well located, and easily accessible suburban village, and in addition, a commodious summer hotel, which should be especially adapted to the wants of the very large class of officials and business men who find it necessary or pleasant to remain near Washington during the summer months." The brochure advertised construction of beautiful houses, noting the expectation that more would soon be built. While the Forest Glen Inn proved a financial disaster and was sold in 1894, the area, however, continued to grow as a residential community. Developers organized a streetcar line, forming the Washington, Woodside, and Forest Glen Railway, to extend service from Silver Spring, through Forest Glen, with terminus in National Park Seminary. The trolley line operated from 1897 until 1927.

The center of Forest Glen is a block containing St. John's Church and Cemetery. The site is significant to the history of the Catholic Church in the United States for it was here that John Carroll opened the first secular church in the colonies. The cemetery, with gravestones dating to the 1790s, contains the remains of members of the Carroll family and many other early residents.

Surrounding the village green, resident developers and private individuals built picturesque Queen Anne and Stick Style dwellings in the 1890s. The Everett House (1891), at 2411 Holman Avenue, is one of the most exuberant examples of Stick Style architecture in the county. The president of the Forest Glen Investment Company built the Joseph Hertford House (1891), a high-style Queen Anne house with a three-story tower designed to offer commanding views of the countryside. The Forest Glen Post Office and Store were located near the train station, technically part of the Capitol View Park subdivision.

Garrett Park Historic District - 30/13
Listed in the National Register of Historic Places

The Nature of Garrett Park and its Resources

Garrett Park is a picturesque railroad suburb whose historic houses date largely from 1890 to 1930. The early houses are high style, spacious Queen Anne and Colonial Revival examples, while later houses include smaller scale Colonial Revival residences.

In 1886, Washington, D.C. attorney Henry Copp formed the Metropolitan Investment and Building Company to develop a new commuter suburb. To cement its relationship with the railroad, the town was named Garrett Park, in honor of Robert Garrett, president of the Baltimore and Ohio Railroad. From its 500-acre parcel, Metropolitan Investment surveyed and platted lots from 3 acres to 5 acres on approximately 154 acres. Meandering streets north of Strathmore Avenue follow the topography, while streets to the south are on a grid. The landscape plan, with its dense shade trees and flowering shrubs, unifies the variety in street plan, and distinguishes Garrett Park from neighboring subdivisions.

Garrett Park reflects nearly a century of diverse architectural styles. The earliest houses were built primarily in the Queen Anne style, typically 2 1⁄2-story, asymmetrical residences with towers or turrets, and generous porches. One of the finest Queen Anne examples is the Stoddard-Freiberg House (1889), 4711 Waverly Avenue, adorned with a bell-capped turrent and lavishly bracketed cornices. After World War I, a group of four retired military officers formed Maddux, Marshall and Company, a Washington-based real estate development firm, to promote Garrett Park "to home-seekers of moderate means". The Maddux, Marshall Company built Chevy houses, one-story, two-bedroom cottages with optional garages complete with Chevrolet cars. The Chevy House at 10912 Montrose Avenue dates from 1927. Residences also include Sears mail-order houses from the 1930s, post-World War II Techbilt structures, and contemporary Frank Lloyd Wright-influenced houses designed by Howard University professor Alexander Richter.

Germantown Historic District - 19/13

The Nature of Germantown and its Resources

Vicinity of Liberty Mill Road, B&O Railroad, and Mateny Hill Road

The Germantown Historic District grew around a railroad stop and flour mill that served the local farming community. The small historic district contains a train station, bank, mill site, and cluster of frame Victorian Vernacular houses dating from the 1870s to the 1890s.

German farmers settled the Germantown area in the early 19th century. The initial Germantown settlement clustered around the intersection of Clopper and Liberty Mill Roads. After the introduction of the Metropolitan Branch of the B&O Railroad, the community known as Germantown Station grew about one mile north of the original crossroads community. The Germantown community became the center of commercial activity when the Bowman Brothers built a new steam-driven flour and corn mill next to the new railroad depot, making obsolete the earlier water-driven mills in the area.

Germantown's commercial district grew along Mateny Hill Road between the train station and Liberty Mill Road. In the late 1800s and early 1900s, Germantown had two general stores, a post office, three churches, a bank, doctor's office, barber shop, and school.

The houses built within this period have strong uniformity and similar architectural details in the simple rural tradition of 19th century Maryland. The homes were built for mill and railroad employees as well as shopkeepers and ministers and were accompanied by domestic outbuildings decorated with architectural detailing. The generous front and side yards allowed for family gatherings, gardens, and perhaps a few animals, while shade trees and porches helped residents escape the heat of summer.

In the 1950s, dairy products replaced grain as the state's primary agricultural output, leading to a decline in the milling business. Popularity of the automobile enabled residents to shop in more distant shopping centers, people became less dependent on the railroad, and growth of the county's population turned cornfields into cul-de-sacs. Commercial businesses are now concentrated closer to I 270. The Germantown Historic District, designated in 1989, preserves the heritage of Germantown as a flourishing farming and mill community, while continuing to focus on the B&O Station as a center for today's MARC train commuters.

Glen Echo Park Historic District - 35/26
Listed in the National Register of Historic Places

The Nature of Glen Echo Park and its Resources

7300 MacArthur Boulevard

Glen Echo Park was a streetcar-era amusement park. The historic district is significant as the site of a National Chautauqua Assembly and as a surviving regional example of an early 20th century amusement park. A remnant of the Chautauqua era is found in the 1890 rustic stone entrance tower. Historic amusement park structures with Art Deco and Streamline Moderne detailing were originally built in the 1920s and 1930s.

The Chautauqua movement, named after the first assembly at Lake Chautauqua, N.Y. (1874), was an effort to democratize learning within an ecumenical Protestant religious framework by bringing art, science, and literary culture to the masses. Coinciding with the flowering of the Chautauqua movement at the end of the 19th century were the plans of Edwin Baltzley, real estate promoter, and his brother Edward, for a residential and resort development to be known as Glen Echo on the Potomac. Envisioning the Chautauqua movement as a potential enhancement of their development, the Baltzleys deeded 80 acres to the National Chautauqua of Glen Echo, in 1891. To provide access from Washington, the brothers encouraged construction of the steam and electric Glen Echo Railroad, chartered in 1889. For construction of stone structures, and to fulfill their dream of creating the "Washington Rhine", the Baltzleys opened five granite quarries in Glen Echo.

Marking the park's entrance, the stone Chatauqua Tower (1890), designed by architect Victor Mendeleff, is the only remaining intact building from the Chautauqua era. The site first became an amusement park sometime after 1900. In 1911, the Washington Railway and Electric Company bought the site, expanded the amusement park, and extended the trolley line to its front gate. The Glen Echo Amusement Park became one of the principal entertainment centers in the Washington, D.C. area. The Dentzel Carousel (1921), a highly decorated carousel outfitted with 52 carved wooden animals, contains its original Wurlitzer Band Organ and is nationally one of the few historic carousels on its original site. The amusement park enjoyed its greatest popularity from 1923-39. The National Park Service purchased the site after the amusement park closed in 1969.

Hawkins Lane Historic District - 35/54

The Nature of Hawkins Lane and its Resources

The Hawkins Lane Historic District is a small kinship community of vernacular frame houses dating from the first half of the 20th century. Houses include 1 1⁄2 story bungalows built by Samuel Hawkins, as well as two story, front gable structures. With its rural character, narrow unpaved road, modest houses and mature landscaping, the district stands in contrast to neighboring residential suburbs.

Hawkins Lane was an enclave of free blacks established in the late 1800s. In an era of economic and social segregation, residents formed a close knit, self-reliant community. In 1893 James H. Hawkins, an ex-slave, paid $300 for three acres of land. Hawkins had twelve children, several of whom bought adjacent land, between 1894 and 1904, on Jones Bridge Road. Hawkins died in 1928 conveying most of his land to family members. Son Samuel, inheriting 1.5 acres, built the road now known as Hawkins Lane and arranged for electricity service, and with the exception of two houses built by friends in the 1950s, Samuel himself built all the houses on the west side of the lane, over a 40-year period. Representative of these is the Ella Hawkins House (1928), 8818 Hawkins Lane, named for Samuel's long-time resident daughter. Road widening and a fire destroyed two of the earliest houses, built by Samuel and his father. In all, the district contains fifteen historic residences. The modest residences along the narrow rustic lane reflect the heritage and lifestyle of determined black citizens in the early 20th century.

Hyattstown Historic District - 10/59

The Nature of Hyattstown and its Resources

Hyattstown is an early rural community designed according to a Pennsylvania plan. The linear nature of this town plan is characteristic of villages in Maryland's piedmont region and reflects German traditions. Houses are generally built close to the road and feature side gable roofs and front porches. Most are frame and many have log rear sections. Victorian detailing accents the largely vernacular building forms.

Hyattstown is an early settlement that developed along well-traveled roads linking coastal ports with the westward-moving frontier. The Great Road, known as Frederick Road or Route 355, opened about 1750 to connect the tobacco port of Georgetown with points west, via the county seat of Frederick. The Great Road attained significance in the 1810s as an extension of the Federally-funded National Road. In 1798, Jesse Hyatt, a Frederick County farmer, laid out a town, offering for sale 105 quarter-acre lots along the Great Road. Henry Poole built the first house in 1800 and became the town's first storekeeper. The town, named Hyattstown for its founder, was incorporated in 1809. By the mid-1820s, the community included an innkeeper, a tailor, a carpenter, a blacksmith, a storekeeper, and a constable. By the 1870s, Hyattstown's population had grown to some 150 residents, and by about 1900 to 275.

Many of the houses in Hyattstown include log sections that are covered with siding. The earlier houses, from the early and mid-19th century, are three bay dwellings with little ornamentation. The Davis House (c1810-15), 26020 Frederick Road, is an uncommon example of a brick Federal-style dwelling in the northwestern part of the county. The cornice line of the five-bay house is enhanced by sawtooth brickwork and end chimneys are flush with north and south gable ends.

Many of the post-Civil War residences have cross gable roofs, bracketed cornices, or bargeboard (gingerbread trim). One-story additions that served as doctor's offices or post offices are reminders of the commercial uses that supplemented the residential nature of the buildings. In recent years, many of the old homes were abandoned due to polluted water. After a new sewage treatment plant opened in 1998, residents are restoring houses and Hyattstown is once again becoming a vital community.

Kensington Historic District - 31/6
Listed in the National Register of Historic Places

The Nature of Kensington and its Resources

The Kensington Historic District is a well-preserved, turn-of-the-century garden suburb with Victorian era residences, curvilinear streets, and a vital commercial district. Kensington residences are designed in a variety of architectural styles popular during the Victorian period, including Queen Anne, Shingle, and Colonial Revival. These houses, built in the late 1800s and early 1900s, are clustered around the railroad station.

The community has its origins in a railroad stop known as Knowles Station, named after the major land holding family in the area. Beginning in 1890, Washington developer Brainard Warner purchased and subdivided property along the Metropolitan Branch, transforming the community from a small passenger stop to a park-like suburban community. He named his subdivision Kensington Park, after a London suburb, and established a library, town hall, and Presbyterian church. Under Warner's persuasion, the Knowles Station depot and post office eventually changed to the Kensington moniker.

Inviting friends to join him in the country, away from the heat and congestion of Washington, Warner established his own summer residence on a large, circular parcel of land at the heart of the community. The Warner Residence, also historically known as Hadley Hall, is sited at the southern end of the historic district, at 10231 Carroll Place.

Residents of the growing community incorporated the Town of Kensington in 1894, with its own governing body. The suburb's appeal strengthened when Warner and others organized a trolley line along Kensington Parkway to Chevy Chase, to connect with the Capitol Traction Line to Washington. The streetcar, which operated from 1895-1933, made Kensington even more accessible in the pre-automobile era.

The National Guard built the Kensington Armory in 1927. The Armory is one of the few remaining unaltered National Guard Armories that were built throughout the state. With its castellated parapets and drill-hall section buttresses, the fortress-like structure remains a Kensington landmark, today in use as the Kensington Town Hall and Community Center.

Linden Historic District - 36/2

The Nature of Linden and its Resources

Linden is a small railroad and streetcar suburb characterized by frame, 2 1⁄2 story residences designed in styles including Gothic Revival and Queen Anne. Streetcar era houses have Craftsman style influences. The entirely residential district is comprised of 17 houses built on a rectilinear street plan.

As the first railroad suburb in Montgomery County, Linden represents an early step in the county's transition from a rural, agrarian region to a commuter suburb. In 1873, the same year that the Metropolitan Branch of the Baltimore & Ohio Railroad was completed, Charles M. Keys subdivided thirty-two acres of his 185-acre farm and platted Linden.

Linden had its own railroad station, located at the end of Montgomery Street. Early houses were built on Salisbury Road, which was originally a walkway known as Maple Drive. The houses faced the walkway with vehicular access from Linden Lane and Montgomery Street. This arrangement is found in Washington Grove, a religious retreat also platted in 1873. Early dwellings in both communities were designed in the Gothic Revival style. Among Linden's earliest houses are a pair of Gothic Revival houses built on Salisbury Road, probably in the 1870s: the Baxter House, 2201 Salisbury Road, and the Doolittle House, 2209 Salisbury Road.

By 1889, the Washington Star reported that a number of "beautiful homes" – including examples of the Second Empire and Queen Anne styles – had already been constructed in Linden by "well known Washingtonians." By the turn of the century, there were about a dozen houses in Linden. In the early 1900s, citizens built Craftsman influenced residences on Warren Street. The historic district of 17 houses was designated in 1993.

National Park Seminary Historic District - 36/1
Listed in the National Register of Historic Places

The Nature of National Park Seminary and its Resources

Vicinity of Linden Lane and Woodstock Avenue

The wooded architectural fantasyland known as National Park Seminary was begun as a resort hotel and blossomed into a finishing school for young women established in 1894. The buildings are a catalog of architectural styles designed to educate students in architecture from around the world. Included in the campus are Tudor Revival, Mission, Craftsman, Italian, Dutch, English Castle, and Swiss style buildings. Buildings date from 1887 to 1927.

The site began as a speculative real estate development intended to capitalize on proximity to the railroad. An ornate Stick Style hotel, the Forest Inn (1887), was the centerpiece of the resort, built with wraparound porches, towers, and applied stickwork detailing. When the hotel proved unsuccessful, John and Vesta Cassedy purchased the site, converting the inn into a boarding school. National Park Seminary became one of the most popular and exclusive finishing schools in the Washington area.

Between 1894 and 1907, the Cassedys constructed a score of fanciful buildings as physical manifestations of a basic principle in the National Park Seminary's educational philosophy stressing the importance of understanding foreign and domestic culture, and inspired by the grand, international architecture of the World's Columbian Exposition of 1893. Sorority meetings were held in the English Garden Castle, Swiss Chalet, American Bungalow, Colonial House, Spanish Mission, Dutch Windmill, and Japanese Pagoda. Students resided in the Italian Villa and the Shingle Style Senior House. They took physical education classes in the Classical Revival Gymnasium and studied in the Shingle Style Miller Library.

Beginning in 1916, NPS President Dr. James Ament instituted his own building campaign, expanding campus buildings, constructing an elaborate network of covered walkways and bridges, and installing classical garden sculptures. Ament designed the last building constructed on campus--the awe-inspiring Ballroom (1927), which, when constructed, was the tallest building in Montgomery County.

During World War II, the U.S. Army acquired the site for a convalescent center for soldiers. The Army relocated its medical facility to the main Walter Reed campus in Washington, D.C. in the 1970s, first using the buildings that comprise this historic district for administration and later abandoning them before deaccessioning the property. Many deteriorated and others were lost to fire and vandalism. Beginning in 2003, the district has enjoyed a renaissance, undergoing a major redevelopment effort combining the rehabilitation of historic buildings with sympathetic infill construction.

Polychrome Historic District - 32/5
Listed in the National Register of Historic Places

The Nature of Polychrome and its Resources

9900, 9904 Colesville Road; 9919, 9923, 9925 Sutherland Road

The Polychrome Historic District is a cohesive collection of innovative concrete residences designed and built by a single craftsman. This Art Deco style district is located on a major thoroughfare in Silver Spring.

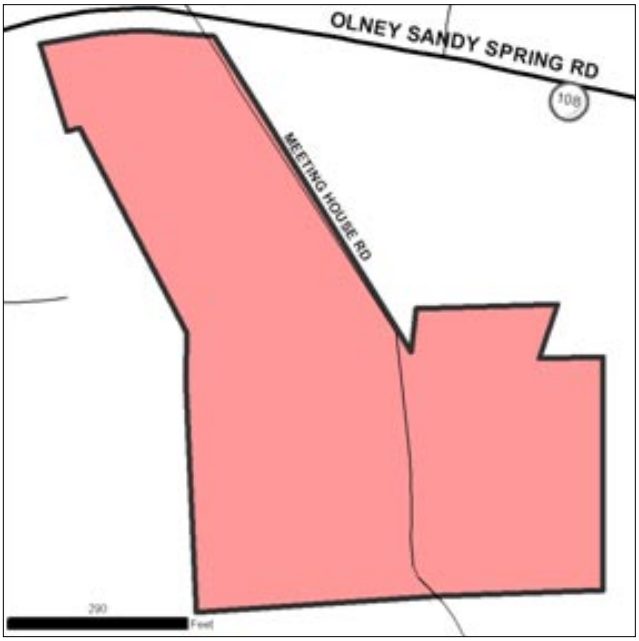
Master craftsman John Joseph Earley (1881-1945) built the five single-family dwellings that comprise the Polychrome Historic District in 1934-5. These unique houses are outstanding examples of the Art Deco style and reflect Earley's artistry and craftsmanship. Earley developed and patented a process whereby conventional wood frames were clad with prefabricated mosaic concrete panels. The concrete was stripped to expose brilliantly colored aggregate particles, creating an effect similar to impressionist or pointillist painting. In addition to their striking, richly ornamented appearance, these houses represent a relatively rare example of precast concrete panel construction in single-family housing for the time period. Earley's patented structural system led to widespread use of precast architectural concrete as a major exterior cladding material. The legacy of the Polychrome houses can be seen in thousands of curtain-wall buildings nationwide. In 1996, the historic district was listed on the National Register of Historic Places.

Sandy Spring Historic District - 28/11

The Nature of Sandy Spring and its Resources

One of the oldest settlements in the county, Sandy Spring was a rural, kinship community that evolved over time and was centered on the Quaker meeting house. This small historic district is entirely comprised of public buildings that reflect the spiritual and financial core of the community. These buildings are the meeting house (1817), lyceum (1859), bank (1895), and insurance company (1904) buildings. The district is characterized by simple design and brick construction.

Founding families were relations of Richard Snowden, Quaker developer and land speculator. In 1715 he patented Snowden's Manor, and in 1743 Snowden's Manor Enlarged which included the Olney-Sandy Spring area. His daughters Deborah and Elizabeth married James Brooke and John Thomas, respectively, and built houses in what became Sandy Spring in 1728. The settlement took its name from the Sandy Spring, a water source that bubbled up through a patch of white sand.



The Brooke and Thomas families were founders of the Sandy Spring Friends Meeting in 1753. The Meeting House served as the spiritual center for the community. While most other early communities grew around a commercial core, Sandy Spring evolved from the Meeting House. With the formal organization of the Friends Meeting, a frame structure was built in 1753. The Sandy Spring Meeting House, the third on the site, is a brick building, built in 1817. Typical of Quaker meeting houses, the Sandy Spring Friends Meeting House has a rectangular form with two front entrances, is simple in design, yet made of high quality materials. According to tradition, the bricks were made at a nearby farm and laid by mason William W. Farlin. In the adjacent cemetery, simple markers identify the Quaker graves. The earliest graves were unmarked, though written records report the first burial in 1754. The Community House is a two-story building erected in 1859 as the Lyceum. The grounds are sheltered by a grove of mature trees including a county champion yellow poplar or tuliptree.

The early 19th century was an era of prosperity in the community. A commercial area began to develop, with a general store and post office dating from about 1817. A blacksmith shop followed in 1819. By the mid-19th century, Sandy Spring was the center of innovations that benefited the entire county. The oldest agriculture organization in the U.S., the Farmers Club of Sandy Spring, was established here. Sandy Spring Quakers established early bank and insurance companies that still thrive today. The Savings Institution of Sandy Spring, organized in 1868, is the oldest bank in the county. Its first permanent home was the brick Sandy Spring Bank building, built in 1895. Established in 1848, the Montgomery Mutual Insurance Company was the earliest insurance company in the county, providing aid in time of disaster. The 1904 building housed the company before new quarters were built on Meetinghouse Road. Built by the community, the Lyceum (1859) reflects the Quaker commitment to education and continues to be a center of social and intellectual activity in Sandy Spring.

Somerset Historic District - 36/35

The Nature of Somerset and its Resources

Somerset Heights, established in 1890, was one of Montgomery County's earliest streetcar suburbs. The district is composed of some 50 historic houses dating from 1890s to the 1920s. These frame residences, designed in styles including Queen Anne and Colonial Revival, would have been considered comfortable and stylish in their day.

Five U.S. Department of Agriculture scientists formed the Somerset Heights Land Company, together purchasing 50 acres of the Williams Farm just outside of Washington D.C. Founders platted a community with a grid system of streets named after counties in England. Large lots with 30-foot setbacks sold for prices lower than those in the District of Columbia and were promoted as healthful and free of malaria. Three electric trolley lines and a steam railway (the present Georgetown Branch) were nearby for an easy commute to the District, while low taxes and the ability to vote in Maryland were also attractive selling points.

In 1905, there were 35 families living in Somerset. Residents successfully petitioned for a State Charter to incorporate as a town government and elected a mayor on May 7, 1906. The town council greatly improved the community's quality of life, upgrading roads, repairing pipes, providing adequate water service, and contracting for fire service.

Most of the houses in Somerset were not architect-designed showplaces but builder's versions of plan-book designs. Resident community founders did not construct high-style architectural gems, as in Chevy Chase's Section 2 or Otterbourne. If their houses, the first built in the community, set a tone for subsequent residences it was one of unassuming comfort.

Early examples of standardized builder houses are found in Somerset. In 1900, developer Edward C. Halliday contracted with builders Richard and William Ough to build speculative houses. Most of the Ough houses date from 1901 and are Four Squares with gable-on-hip roofs.

Today, the mature trees, landscaping, and original grid system of streets complement the visual streetscape established a century ago. Other important features enhancing the historic character of the Somerset community include: the spacing and rhythm of the buildings, the uniform scale of the existing houses, the relationship of houses to the street, the ample-sized lots and patterns of open space in the neighborhood.

Takoma Park Historic District - 37/3
Listed in the National Register of Historic Places

The Nature of Takoma Park and its Resources

The largest historic district in the county, Takoma Park is historically significant as both an early railroad suburb and a streetcar community. The district is characterized by a picturesque streetscape, hilly terrain, and mature trees. Late 19th century houses include high style Queen Anne, and Shingle. Dating from the streetcar era are Craftsman and Colonial Revival bungalows and Four Squares. Takoma Park has a high concentration of mail-order catalog houses.

It was the second railroad suburb of Washington, platted ten years after Linden. The opening of streetcar lines led to the development of new subdivisions, expanding the Takoma Park community in the early 20th century.

Throughout much of the 19th century, the land was open farmland and vacation retreats for Washingtonians. A few houses from this period still exist, such as the c. 1875-85 Woodward House, 25 Holt Place, and the mid-19th century Greek Revival Douglas House.

Takoma Park was platted in 1883. Developer Benjamin Franklin Gilbert purchased a 90-acre farm, platted a subdivision with picturesque, winding streets named for native trees, and promoted the property for its natural environment and healthy setting. Equally reflective of Gilbert's promotion of the natural setting is the use of the Native American "Takoma", meaning "exalted" or "near heaven." Later he added the "Park" appellation to draw attention to its healthy environment.

Takoma Park houses built between 1883 and 1900 were fanciful, turreted, multi-gabled affairs of Queen Anne, Stick Style, and Shingle Style influence. Some of the earliest architect-designed houses in the county are in Takoma Park. These first houses were substantial residences with spacious settings. The lots were deep, typically 50 feet by 200-300 feet with 40-foot setback requirements. The earliest dwellings, many of which are extant, were built on Cedar Avenue (originally known as Oak Avenue), Maple Avenue, and Holly Avenue.

By 1886, Takoma Park had a post office and a new railroad station. Fifteen trains a day ran between Washington and Takoma Park to serve a population of 100. By 1893, the town's population quadrupled. Four subdivisions had expanded the town, which was incorporated in 1890. Takoma Avenue, Pine Avenue, and Holly Avenue were among the streets to develop during this period.

The start of streetcar service along Carroll Avenue in 1897, operated by the Baltimore and Washington Transit Company, made the adjacent areas more attractive for residential development, leading to new subdivisions. This line, supplemented in 1910 by the Washington and Maryland line (1910 27), led to the creation of eight additional subdivisions extending out from the trolley lines. The inexpensive electric streetcar, the availability of low-cost house plans and kit houses in combination with smaller lot sizes made home ownership in Takoma Park possible for individuals of more modest income levels than during the previous period. By 1922, the population soared to 4,144, making Takoma Park the tenth largest incorporated town in Maryland. Among the streets, which developed during the 1910s and 1920s in response to the establishment of streetcar lines, are Willow, Park, Philadelphia, and Carroll Avenues.

The appearance today of much of the Takoma Park historic district is formed by the large numbers of dwellings constructed from 1900 into the 1920s. The houses built in Takoma Park during this period reveal changing American tastes in house design from the elaborate ornamentation of the late 19th century dwellings to more practical, simplified designs. Many of these early 20th century houses reflect the aesthetics of the Arts and Crafts Movement, which emphasized the inherent nature of the building materials and structural elements for ornamentation. Similarly, they reflect a social trend towards a more informal, unpretentious style of living. American Four Square, Craftsman, Bungalow, and Colonial Revival designs continued the pattern of suburban development previously established. This included detached, wood frame single-family residences with uniform setbacks from the streets, though at a smaller scale. Entire streetscapes of these houses, particularly the Bungalow form and Craftsman design, are found along Willow, Park, Philadelphia, and Westmoreland Avenues. Scores of Bungalows, and Craftsman-style houses and catalog-order houses were built in this era. Advertisements from 1914 for bungalows on Willow Avenue promoted their accessibility just "three minutes to car line" and individuality "no two are alike in design." At least fifteen models of Sears kit houses have been identified in the historic district.

Takoma Park's commercial areas known as Old Town and Takoma Junction retain much of their early 20th century character. Most of the buildings are one-two story brick structures with simple detailing. Particularly noteworthy examples are the Park Pharmacy building prominently located at the intersection of Laurel and Carroll and the commercial building at 7000 Carroll Avenue which exemplifies the Art Deco period with its zigzag motif cornice and polygonal light fixtures. The Sovran Bank building at Carroll and Willow (originally the Suburban Trust) is a distinguished example of Beaux Arts design.

Takoma Park continues to thrive today, with a population of 20,000. Though the train no longer stops there, the town's close relationship with mass transportation continues. The Metro enables residents to continue the tradition, started with the railroad and extended with the streetcars, of living in the suburbs and commuting to the District using mass transit. Two sections of Takoma Park have been listed on the National Register of Historic Places.

Appendix

The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings

The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings are general rehabilitation guidelines established by the National Park Service. These standards are policies that serve as a basis for the design principles presented in this document. The Secretary's Standards state that:

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships 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 elements from other historic properties, shall not be undertaken.

4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a 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, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.

8. Archeological resources shall be protected and preserved in place. 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, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction 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.

Design for alterations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design should be compatible with the size, scale, color, material and character of the property, neighborhood and environment.

Historic Preservation Briefs

The Cultural Resources Department of the National Park Service, in the U.S. Department of the Interior, started a program in 1975 in which it has continued to publish a series of technical reports regarding proper preservation techniques. This series, *Preservation Briefs*, is a mainstay for many preservationists in the field. When considering a preservation project on any historic property these resources should be sought out.

Mack, Robert C. *Preservation Briefs 1: The Cleaning and Waterproof Coating of Masonry Buildings.*

Mack, Robert C., de Teel Patterson Tiller and James S. Askins. *Preservation Briefs 2: Repointing Mortar Joints in Historic Brick.*

Baird, Smith M. P*reservation Briefs 3: Conserving Energy in Historic Buildings.*

Sweetser, Sarah M. *Preservation Briefs 4: Roofing for Historic Buildings.*

U.S. Department of the Interior. *Preservation Briefs 5: Preservation of Historic Adobe Buildings.*

Grimmer, Anne E. *Preservation Briefs 6: Dangers of Abrasive Cleaning to Historic Buildings.*

Tiller, de Teel Patterson. *Preservation Briefs 7: The Preservation of Historic Glazed Architectural Terra-Cotta.*

Myers, John H., revised by Gary L. Hume. *Preservation Briefs 8: Aluminum and Vinyl Siding on Historic Buildings.*

Myers, John H. Preservation *Briefs 9: The Repair of Historic Wooden Windows.*

Weeks, Kay D. and David W. Look. *Preservation Briefs 10: Exterior Paint Problems on Historic Woodwork.*

Jandl, H. Ward. *Preservation Briefs 11: Rehabilitating Historic Storefronts.*

U.S. Department of the Interior. *Preservation Briefs 12: The Preservation of Historic Pigmented Structural Glass.*

Park, Sharon C. *Preservation Briefs 13: The Repair and Thermal Upgrading of Historic Steel Windows.*

Weeks, Kay D. *Preservation Briefs 14: New Exterior Additions to Historic Buildings: Preservation Concerns.*

Coney, William B. and Wiss, Janney, Elstner Associates, Inc. *Preservation Briefs 15: Preservation of Historic Concrete: Problems and General Approaches.*

Park Sharon C. *Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors.*

Nelson, Lee H. *Preservation Briefs 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.*

Jandl, H. Ward. *Preservation Briefs 18: Rehabilitating Interiors in Historic Buildings.*

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Glossary of Terms

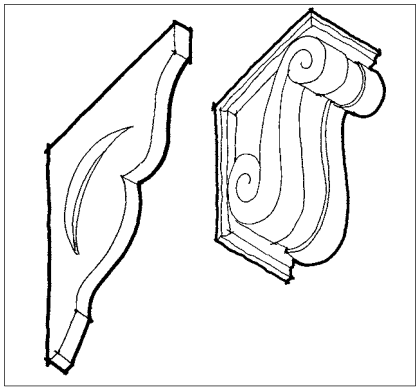

fig. 1

Alignment. The arrangement of objects along a straight line.

Appurtenances. An additional object added to a building; typically includes vents, exhausts hoods, air conditioning units, etc.

Asphalt Shingles. A type of roofing material composed of layers of saturated felt, cloth or paper, and coated with a tar, or asphalt substance, and granules.

Belt Course. A horizontal board across or around a building usually enhanced with decorative molding.

Board and Batten. Vertical plank siding with joints covered by narrow wood strips.

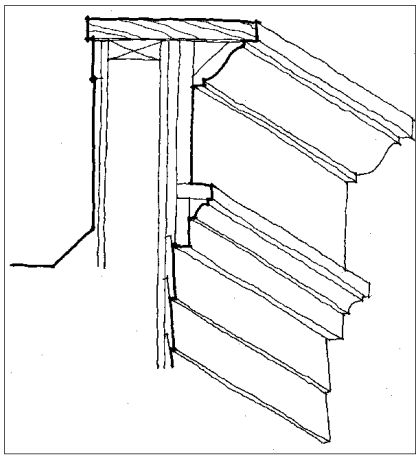

fig. 2

Bracket. A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss. *(figure 1)*

Building. A resource created principally to shelter any form of human activity, such as a house.

Canopy. A rooflike projection or shelter that projects from the facade of a building over the sidewalk.

Clapboards. Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame buildings. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

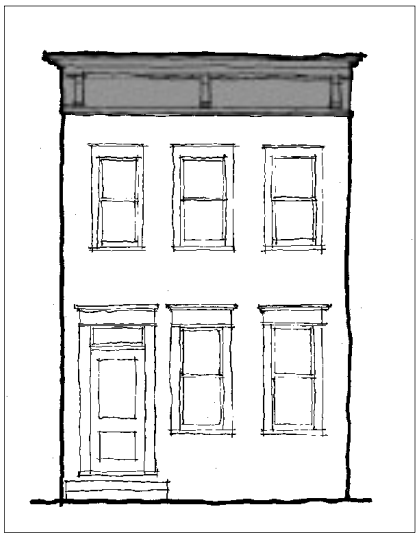

fig. 3

Composition Shingles. See asphalt shingles.

Coping. The protective uppermost course of a wall or parapet. *(figure 2)*

Cornice. The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member. *(figure 3)*

Doorframe. The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called *jambs* and a horizontal top member called a *lintel* or *head.*

Double-Hung Window. A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights. *(figure 4)*

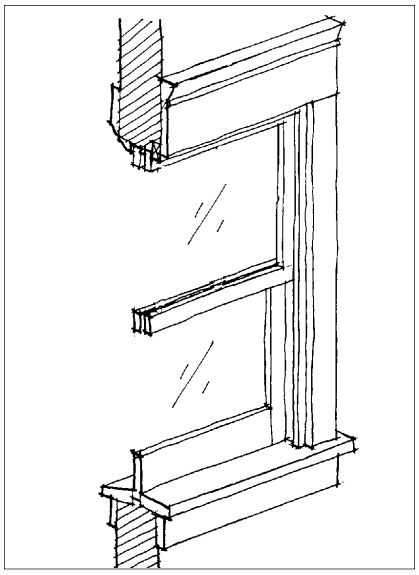

fig. 4

Eave. The underside of a sloping roof projecting beyond the wall of a building. *(figure 5)*

Elevation. A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

Facade. Front or principal face of a building, any side of a building that faces a street or other open space.

Fascia. A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves," sides of a pitched roof. The rain gutter is often mounted on it.

Fenestration. The arrangement of windows and other exterior openings on a building.

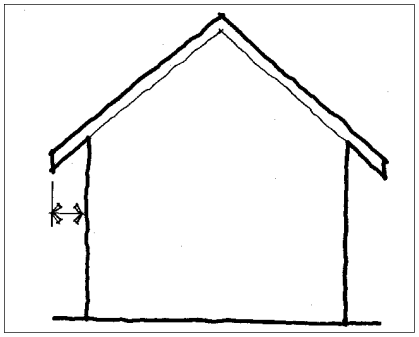

fig. 5

Form. The overall shape of a structure (i.e., most structures are rectangular in form).

Frame. A window component. See window parts.

Gable. The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

Glazing. Fitting glass into windows and doors.

Head. The top horizontal member over a door or window opening. *(figure 6)*

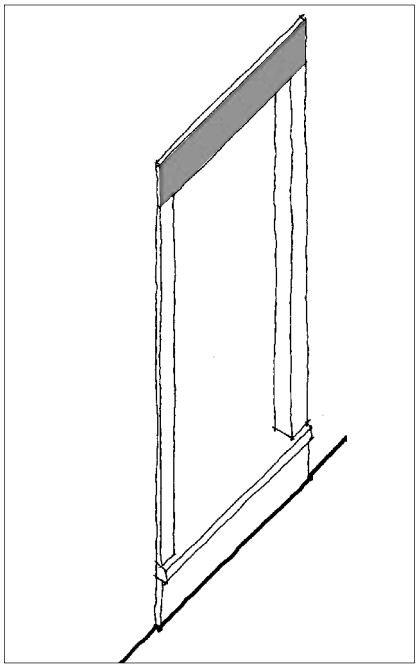

fig. 6

Historic District. A geographically definable area of urban or rural character, possessing a significant concentration or continuity of site, building, structures or objects unified by past events or aesthetically by plan or physical development.

Historic Resource. A structure or streetscape that is unique to its period of significance and as such is to be wisely managed for the benefit of present and future generations.

In-Kind Replacement. To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

fig. 7

Integrity. A property retains its integrity, if a sufficient percentage of the structure dates from the period of significance. The majority of a building's structural system and materials should date from the period of significance and its character defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building.

Kickplate. Found beneath the display window. Sometimes called bulk-head panel. *(figure 7)*

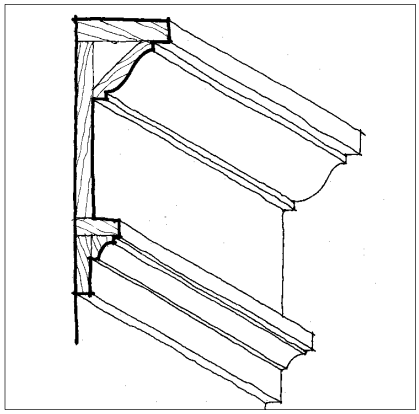

fig. 8

Lap Siding. See clapboards.

Mass. The physical size and bulk of a structure.

Masonry. Construction materials such as stone, brick, concrete block or tile.

Material. As related to the determination of "integrity" of a property, *material* refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic resource.

Module. The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

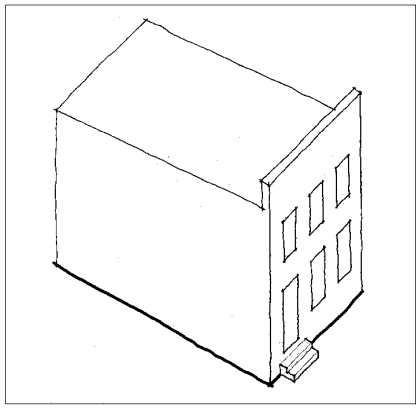

fig. 9

Molding. A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings. *(figure 8)*

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

Opaque Fence. A fence that one *cannot* see through.

Orientation. Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.

Panel. A sunken or raised portion of a door with a frame-like border.

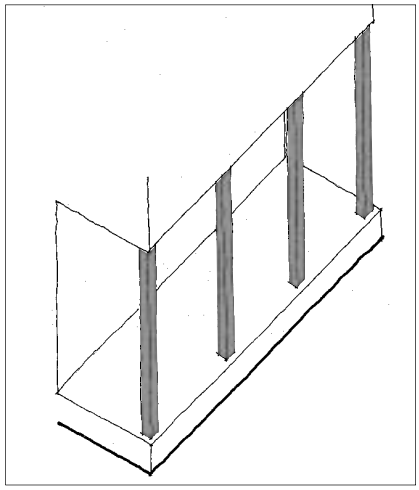

fig. 10

Parapet. An upward extension of a building wall above the roofline, sometimes ornamented and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion. *(figure 9)*

Post. A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole. *(figure 10)*

Preservation. The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

Protection. The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

Reconstruction. The act or process of reproducing by new construction the exact form and detail of a vanished building, structure or object, or part thereof, as it appeared at a specific period of time.

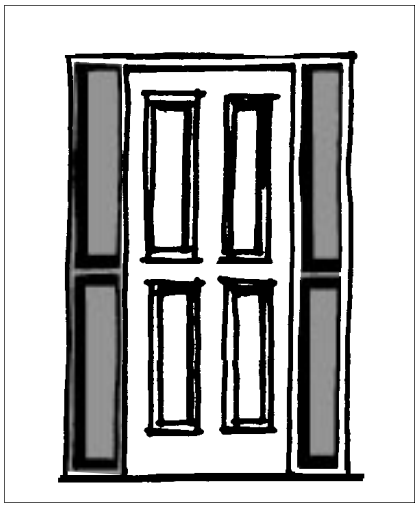

fig. 11

Rehabilitation. The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural value.

Renovation. The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

Restoration. The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Sash. See window parts.

Scale. The size of structure as it appears to the pedestrian.

Shape. The general outline of a building or its facade.

Side Light. A usually long fixed sash located beside a door or window; often found in pairs. *(figure 11)*

Siding. The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term "siding" is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Size. The dimensions in height and width of a building's face.

Stile. A vertical piece in a panel or frame, as of a door or window.

Stabilization. The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

Storefont. Exterior facade of a commercial building. Includes the following architectural elements: display window, transom, kickplate, entry, cornice molding, and upper story windows.

Streetscape. Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

Traditional. Based on or established by the history of the area.

Transom Window. A small window or series of panes above a door, or above a casement or double hung window.

Vernacular. This means that a building does not have details associated with a specific architectural style, but is a simple building with modest detailing and form. Historically, factors often influencing vernacular building were things such as local building materials, local climate and building forms used by successive generations.

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Window Parts. The moving units of a window are known as *sashes* and move within the fixed frame. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntins* or *glazing bars*. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called *mullions*.