Borough of Mechanicsburg Historic District

A Reference Guide for Property Owners

Contents

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Introduction
Why this reference guide?

Statistics show that in the same town, houses in historic districts usually have a higher resale value than those not in the district. In one Pennsylvania town, Hollidaysburg, real estate values in the historic district have outstripped those outside by a 4 to 1 ratio. People who are looking for an older home will often tell the real estate agent that they want a house in the historic district. Real estate ads often say "in the historic district" as part of the copy. **Mechanicsburg is one of a unique group of towns throughout the U.S. listed on the National Register of Historic Places.** This designation assists us in preserving historic properties by recognizing their significance to the nation and the state. It requires local input in the planning of federally assisted or funded projects, and can provide federal tax benefits and state grants for preservation activities when available.

Purpose:

This publication is intended to be a user friendly guide to Mechanicsburg's Historic District and was written with current property owners, prospective property owners, real estate agents, contractors and other interested citizens in mind. Our goal is to explain the context of and rationale behind historic preservation, to describe the application and review process to obtain a Certificate of Appropriateness and to offer recommendations and resources for a variety of restoration activities. This publication may be obtained at the Borough office and is available online at <www.Mechanicsburgborough.org>.

Above: This Greek Revival house on a tree lined street typifies the charm of Mechanicsburg's Historic District. Settings such as this are impossible to achieve in newly built subdivisions.

Why Preserve Your House?

Your old house is a classic.

You wouldn't put a door from a Subaru Forester on a Lotus Elise, even if it were a bargain and you could make it fit by reshaping the Subaru door a little with your sawzall.

It might work fairly well and might even be warmer in the winter. Problem is, if you tried to sell the car, you'd discover that its value was seriously diminished. The same thing applies to your old house. The more of its original "parts" you preserve, the more of its value you preserve.

Your old house is an antique.

The old paint, worn finish, original hinges and lock on this Pennsylvania blanket chest make it worth thousands of dollars.
You could make a new one, but it wouldn't have the same character.

Old houses can have antique value.

After all, they aren't making any more.
Old doors and windows are getting harder to find. In the Old House Journal "Restoration Directory" there are 297 pages of companies making "reproduction parts" for old houses, which are expensive and usually not as well made as the originals.

Above: This wrought iron gate with cast-iron posts is original to the house, as is the herringbone brick sidewalk. Details such as these are very difficult to reproduce or replace when lost, and in the case of the worn brick, nearly impossible. Maintaining details like these will preserve and enhance the value of the house and the whole neighborhood.

Your old house is worth preserving.

Even if you've never researched who built your house, you know from living in it that this person worked very hard to make something of lasting value. Old houses are always full of unique little touches and embellishments that say so much about the skill and care that went into them. No matter how hard you try, you can never really reproduce the levels of discovery in a new house that are the inherent charm of your old house. As a tribute to the person who built yours so carefully - treat it with care yourself.

The house pictured above, the Adam Orris House on the 300 block of West Main St., was constructed in 1885 and is listed on the National Register of Historic Places individually. Its current owners operate it as a bed-and-breakfast. A Mechanicsburg classic, it is a great example of the Second Empire style. It is also an excellent example of successful preservation. Most of the exterior woodwork is original and intact. The wooden 1/1 windows have been preserved as have all the wooden trim. Numerous repairs, scrapings and paintings have undoubtedly been made over the years. The brickwork has been repaired when needed using appropriate mortar, and the slate roof has been preserved. A roof such as this can last over a hundred years.

The Mechanicsburg Historic District

Historic preservation is part of our plan in Mechanicsburg

Several of the goals stated in our 2007 comprehensive plan address historic preservation directly. For example:

Goal #1 aims at providing housing opportunities within existing neighborhoods in order to preserve the neighborhood character while promoting home ownership and long-term residency.

Goal #2 is to make Mechanicsburg a destination for shopping and cultural activities by promoting and preserving the rich architectural and historic character of the existing downtown district. This, in turn, helps maintain the viability of the businesses in town.

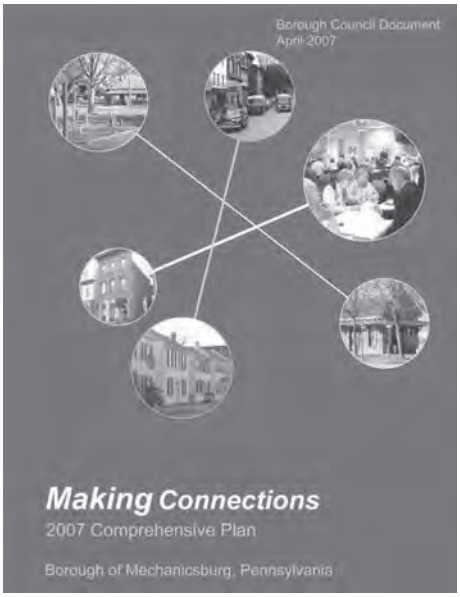
Goal #3 is to promote and assist efforts towards revitalization and growth while being respectful of the borough's cultural, historical and social integrity.

Other highlights of the comprehensive plan which promote preservation are:

* Encouraging the maintenance and preservation of the primarily single-family residential neighborhoods beyond the more intensely developed center of town, providing more pedestrian-friendly links to the town center.

* Ensuring that infill development in vacant land is done in such a way as to complement the architectural and historical character of the existing town.

* Encouraging adaptive reuse of existing buildings and promoting ideas such as live-work areas in larger existing structures where the street level is commercial and the upper stories are residential.



Left: Mechanicsburgs Comprehensive Plan, adopted in 2007, reinforces the importance of the Historic District.

If you are unsure whether your building is in the historic district, please call the Borough Zoning Officer at 691-3315 for assistance.

What's the "HARB"?

It's not the Historical Society.
The formal name is the Historical Architectural Review Board, or "HARB".
It consists of seven members, appointed by Borough Council, including:

A registered architect
A real estate broker
A Licensed Building Inspector
A Planning Commission member
A property owner who resides within the district
A Borough resident who resides within the district
A Borough resident at large

Their responsibility is to help you determine an appropriate approach for a repair or addition that will preserve the integrity of your house and neighborhood. **The HARB doesn't approve or disapprove; it makes recommendations to Borough Council based on historic appropriateness.**

When Borough Council approves your application, you'll get a Certificate of Appropriateness. Appropriate simply means that your repair or renovation looks as if it belongs on a historic building in a historic neighborhood.


MECHANICSBURG HISTORIC DISTRICT

CERTIFICATE OF APPROPRIATENESS

PROPERTY ADDRESS: _____

The work being done to this property has been determined to meet the Secretary of Interior's Standards for the Treatment of Historic Properties and has been approved by the Mechanicsburg Borough Council as being appropriate to the historic, architectural and aesthetic character of the historic district

DATE OF APPROVAL: _____

APPROVED WORK: _____

Above: Locust Street streetscape

Preserving the value of your historic home and community.

In our historic district, each house contributes to the character of the block, each block contributes to the character of the neighborhood, each neighborhood contributes to the character of the whole town. In other words, **every house counts.** When walking around town one can see block after block of great, well-preserved places. What's more, Mechanicsburg is not a "museum," it's a real town with homes and businesses.

It's in everyone's best interest to preserve our town, not just for the sake of maintaining property values, but because we care for our community.

Demolition Now you see it...Now you don't

archival photo thanks to Fred Pracht

Above: Built in 1907, this Prairie / Italian Villa style building was the residence of the president of Irving College (1839-1929). Following the closure of the college, it housed doctor's offices and was part of Seidle Hospital. Despite a vigorous local effort to preserve the building, either by adaptive reuse or relocation, it was demolished in 1988 to make room for the expansion of the Seidle Hospital.

Since that time, preservation laws have been put in place and legal precedents have been established to protect buildings such as this one from frivolous demolition. Demolition is forever. When any historic building is demolished, Mechanicsburg loses a piece of its heritage.

A note about demolition

The whole purpose of the historic district and the HARB is to preserve as much of Mechanicsburg's historic building fabric as possible.
Demolition is the antithesis of preservation, so we don't approach it casually.
We have specific criteria that have to be met before any demolition can be considered:

A. The applicant proves that the demolition is needed to clear the land for a project of special public benefit that would greatly out-weigh the loss of the historic structure;
B. The applicant proves that no reasonable beneficial use of the building is possible; or
C. The applicant proves that the denial of the demolition would result in an unreasonable economic hardship as determined by law.

Demolition by neglect is prohibited.

All buildings and structures within the Historic District shall be maintained in good repair, structurally sound and reasonably protected against decay and deterioration. Examples of such deterioration include, but are not limited to:

A. Deterioration of exterior walls or other vertical supports
B. Deterioration of roofs
C. Deterioration of exterior chimneys
D. Deterioration or crumbling of exterior stucco or mortar
E. Deterioration of exterior walls, roofs or foundations caused by ineffective waterproofing or broken doors and windows
F. Deterioration of any feature which creates a hazardous condition

Below: Second Empire house at 300 W. Main St. that was nearly demolished, but stands today as a contributing structure in the Historic District.

Preservation Guidelines

The National Historic Preservation Act of 1966 established the National Register as a way to recognize properties worthy of preservation. Article 1, Section 27 of the Pennsylvania Constitution states: "The people have a right to clean air, pure water, and to the preservation of the scenic, historic and aesthetic values of the environment." Pennsylvania's Historical and Museum Commission works with local municipalities in attaining National Register listing, as well as certifying and administering historic districts. Within the Federal and state framework, the Mechanicsburg HARB has created a series of guidelines to help you understand what is recommended before you fill out your application form. The Mechanicsburg HARB guidelines are based on the National Park Service Standards shown to the right, but specifically tailored to Mechanicsburg. The following pages will illustrate these in a way that is easy to understand.

Of course, every building is different. If you are uncertain about, or need clarification of any aspect of the process, call the Borough Zoning Officer at **691-3310**. It's better to have discussed the project thoroughly before coming to the HARB meeting, than to come unprepared.

National Park Service, Department of the Interior
10 Standards for Rehabilitation

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

2. The historic character of a property will be retained and preserved. The removal of distinctive materials, or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

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

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

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

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

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

8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

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

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

Mechanicsburg's Historic District Guidelines

Guideline 1
HARB will employ and apply the most current version of the Secretary of the Interior's Standards for Rehabilitation and its Guidelines for Rehabilitating Historic Buildings, as well as the provisions in Historic District Ordinance 1067 of the Borough of Mechanicsburg, for its recommendations.

Guideline 2
Facades will retain their distinctive materials, features, spaces, and spatial relationships. Any alteration to the historic character of the facade will be minimal, and the removal of these characteristics will be avoided. Exterior paint colors are not reviewed by HARB; however, property owners are encouraged to research and employ original or historically appropriate colors when considering repainting.

Above: Guideline 2 All the original features, such as the door, windows, shutters, hardware, doorway, brickwork and brick sidewalk have been preserved. The paint colors, while not a HARB requirement, are period appropriate.

Guideline 3
Each facade will be recognized as a record of its own time. Alterations that have no historical basis will not be undertaken. Facade characteristics that have undergone changes that have acquired their own historic significance will be retained and preserved.

Guideline 4
Distinctive materials, features, finishes, and construction techniques that define the facade shall be preserved. When these items are deteriorated, they should be repaired in lieu of replacement. If the deterioration is excessive and requires replacement, the new item will replicate as closely as possible that which has been removed, as approved by the HARB and Borough Council.

Above: Guideline 3 The distinctive Neoclassical façade of this house is of a later period than the house itself. It has, however, acquired its own historic significance and should be retained and preserved.

Guideline 5
Exterior building facade features will be cleansed using the gentlest means possible. A low-pressure water and mild soap is recommended. Methods that are destructive to the historic elements will not be used. Sandblasting of painted masonry surfaces is strongly discouraged. If a masonry wall is currently painted, a professional should be consulted prior to removing the paint. The installation of siding over masonry is not permitted. Property owners are encouraged not to paint previously, originally unpainted masonry.

Guideline 6
Façade alterations or new additions should be distinguishable from the existing, yet compatible to the historic materials, features, scale and proportion to preserve the historic integrity of the facade. New additions should be constructed so that if they are removed at a later date, the historic integrity of the facade will not be compromised.

Above: Guideline 6 The addition to the right of this Greek Revival house is distinguishable from and subservient to the existing, yet compatible to the historic materials, features, scale and proportion, which preserves the historic integrity of the facade. It has been constructed so that if it is removed at a later date, the historic integrity of the original building will not be compromised.

Guideline7
Exterior, permanent signs or advertising displays shall be in accordance with Section 10A-402 of the Historic District Ordinance 1067.

Guideline 8
New construction visible from the primary street shall be in accordance with the Historic District Ordinance 1067.

Guideline 9
Demolition of any existing structure, or portion of such structure visible from the primary street shall be in accordance with Part 6, Demolition, of the Historic District Ordinance 1067.

The application to obtain a Certificate of Appropriateness

I need to do some exterior work on my house.

Where do I start?

If you own a building in the historic district and are planning a project that affects any part of the exterior, visible from a public way, a HARB application is required. Depending on the nature of the project, a zoning and/or building permit may be required as well. The HARB application is a simple form. The drawings don't have to be done by a professional, but must be clear and include relevant information.

The Borough has a copy of *The Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings,* or you can get one from The U.S. Dept. of the Interior http://www.nps.gov/history/hps/tps/standguide/. There is also a series of brochures called Preservation Briefs. These cover every subject from metal roofs to handicapped access ramps for historic buildings. Borough staff is available and will be happy to assist you. Other resources are HARB members and the Cumberland County Historical Society. Refer to the appendix for contact information.

I'm in a hurry!

How can I improve my chances of getting a certificate of appropriateness the first time?

1. Contact Borough Staff to discuss the work you plan on completing at your property. The telephone number is **691-3310.**

2. Fill out your application as clearly as possible.

3. Include drawings (a simple sketch will do) and photographs that clearly represent your proposal. The more information the better.

4. If possible, bring samples of the materials you'd like to use. Things such as texture and style are important.

5. If you can, come to the meeting yourself. Contractors may not be able to make decisions on your behalf.

Think about your project carefully, and present it in a way that's easy to understand.

In order for the members of HARB to act on your proposal, they have to understand what you're proposing. The whole project may be very clear to you, but it's new information to them. If the board can't understand what you're proposing because you haven't included enough information, your application may be delayed until the next month in order to give you more time to prepare.

If you're going to make a mistake, err on the side of bringing too much information rather than not enough.

If you're uncertain about anything, ask the Zoning Officer.

Filling out the application

Include a snapshot of the house showing the part you would like to work on.

TYPICAL DOORS Similar single doors are also found

BOROUGH OF MECHANICSBURG

Application for Certificate of Appropriateness and HARB Revi

JUNE 12, 2007
Date of Application

Check List: Your co
- ☐ Plot Plan Drawings
- ☒ Elevation Drawings
- ☒ Photographs

PLEASE PRINT OR WRITE LEGIBLY

1. Owner's Name: MABEL FLETCHER
   If applicant is not the equitable owner of the property, indicate:
   ☐ Owner's Agent/Representative ☐ Other
   ☐ Letter Submitted by Property Owner, authorizing Agent/Representative to act
   Street Address: 201 MAIN ST
   Mailing Address (if different):
   City: MECHANICSBURG State: PA Zip: 17055
   Phone (daytime): (717) 552-1234
2. Street Address of Property to be Reviewed (if different):
3. Contractor's Name: MICHAELANGELO BUONAROTTI
   Street Address: 55 QUARRY DRIVE
   Mailing Address (if different):
   City: CARRARA State: ITALY Zip: N/A
   Phone (daytime): (718) 555-9321
4. Architect/Engineer (if applicable): SAME AS ABOVE
   Street Address:
   Mailing Address (if different):
   City: State: Zip:
   Phone (daytime):

Applicant, com

Official Use Only

Date of HARB Review: Date of Council Action:

☐ Approved ☐ Approved with Conditions/Comments:

☐ Denied ☐ Withdrawn ☐ Conceptual Re

5. **Property Use** (Check all that apply):
   ☒ Single Family Residence
   ☐ Multi-Family Residence
   ☐ Office
   ☐ Commercial/Retail
   ☐ Industrial
   ☐ Institutional
   ☐ Vacant

   Particular Building Type:
   ☒ single, detached
   ☐ semi-detached, duplex
   ☐ row
   ☐ apartment building
   ☐ warehouse
   ☐ other:

   Property Data (if unknown, leave blank)
   1. Date building constructed: c 1868
   2. Date of additions/alterations:
   3. Zoning classification:

6. **Application Type** (Check all that apply):
   ☒ Remodeling
   ☐ New Construction
   ☐ Signage
   ☐ Demolition
   ☐ Addition
   ☐ Other: NEW FRONT DOORS

7. **Primary street(s) from which alterations will be visible:**
   MAIN STREET

8. **Exterior Alterations**
   Include photographs of the structure noting which feature(s) will be replaced and specifications and/or drawings of the proposed replacement feature(s). Please indicate the type of materials used. (i.e. wood, stone, brick, metal, slate, asphalt, etc.) **(list each item separately):**

   THE DOORS ON MY HOUSE ARE NOT THE RIGHT STYLE
   I WOULD LIKE TO REPLACE THEM WITH DOORS THAT
   MATCH THE ERA OF THE HOUSE.
   THEY WOULD BE CUSTOM-MADE OF WOOD
   I AM ENCLOSING PHOTOS AND DRAWINGS SHOWING
   THE DESIGN OF DOORS WE WOULD LIKE TO USE.

9. **Signs**
   Attach a drawing of the proposed sign(s) and a photograph of the building indicating the sign placement and plan for anchoring to the building.

   Type of material _____ Lighting (internal, external, etc.) _____
   Number of signs _____ Dimension of sign(s) _____
   Describe how it will be anchored _____
   * Note: anchoring through the mortar joints – not bricks – is the preferred method.

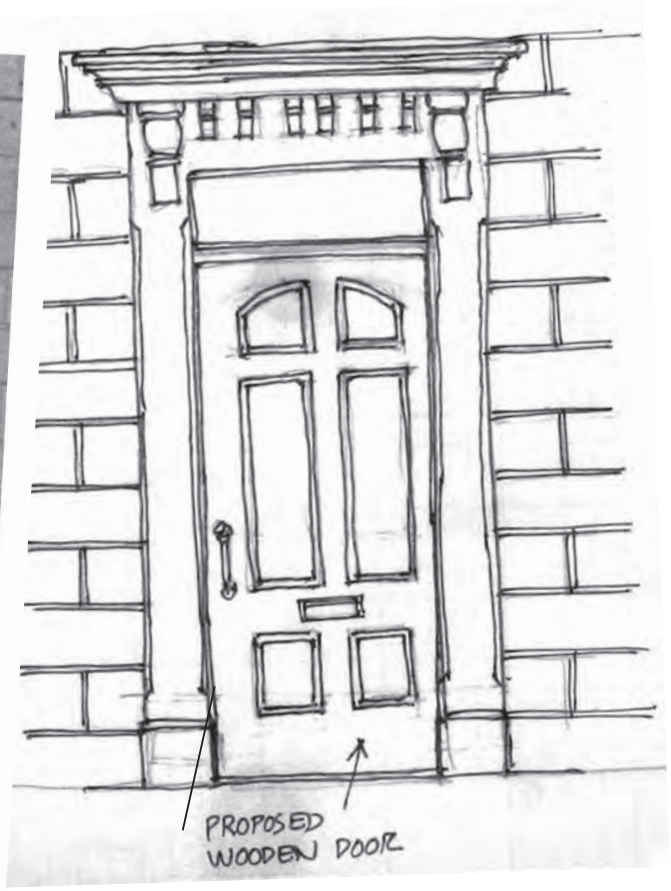
10. **Fence/Screening**
    Attach a site plan indicating lot lines, buildings, and the proposed placement of the fence or other screening, and a photograph of drawing showing the general character of the fence. Describe the existing conditions and fence if there is one.

Fill out the form as clearly as possible. Explain your project in detail. Include as much information as you can.

The HARB application is not complicated to fill out. The most important part is the "general description of work." Try to explain what you would like to do as clearly as possible.

If you are unsure about anything, call the Zoning Officer at **691-3310.** It's better to have asked the questions and thought everything through before you come to the HARB meeting.

To quote the Boy Scout motto: "Be prepared."



Make a sketch that shows what you are proposing to do.

Historic photos showing your house or similar ones in the neighborhood can be useful in determining what your house looked like in the past. The Cumberland County Historical Society, the Mechanicsburg Museum Association and the Joseph T. Simpson Public library are good sources for this.

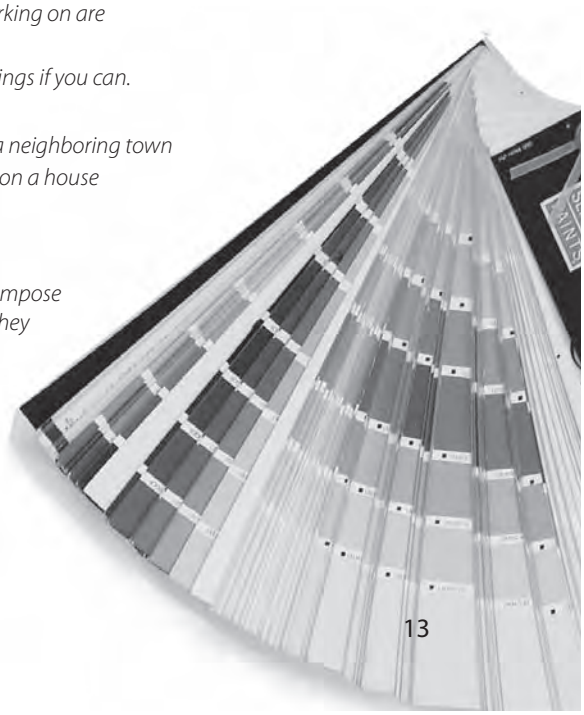
Photographs of details similar to the ones you'll be working on are very helpful. Try to find local buildings if you can.

This historic door, in a neighboring town to Mechanicsburg, is on a house of the same style.

It's impossible to bring too much information.

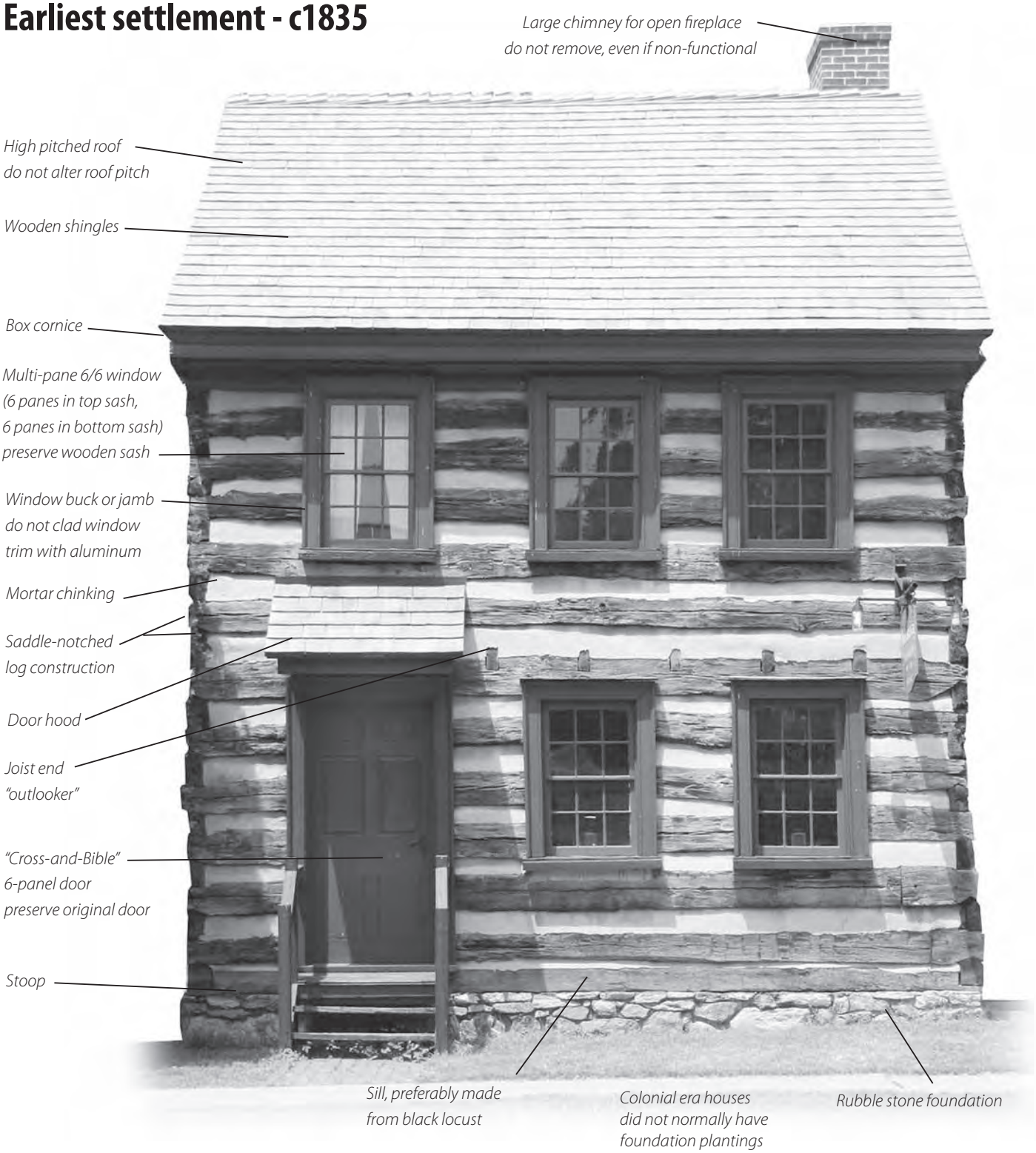
The materials you need to bring to the HARB meeting are the fundamental bits of information you need in order to complete your project successfully and help HARB understand your proposal. Insufficient information can cause your application to be delayed until the next month's meeting.

While the HARB does not impose any regulation on color, They would be happy to help you choose colors for your project.



Defining features of historic building styles

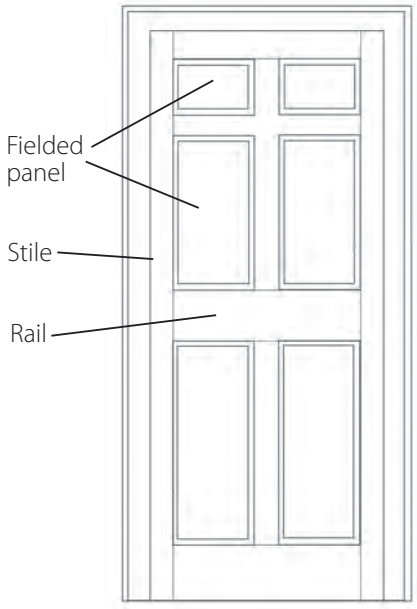
Colonial vernacular buildings
Earliest settlement - c1835



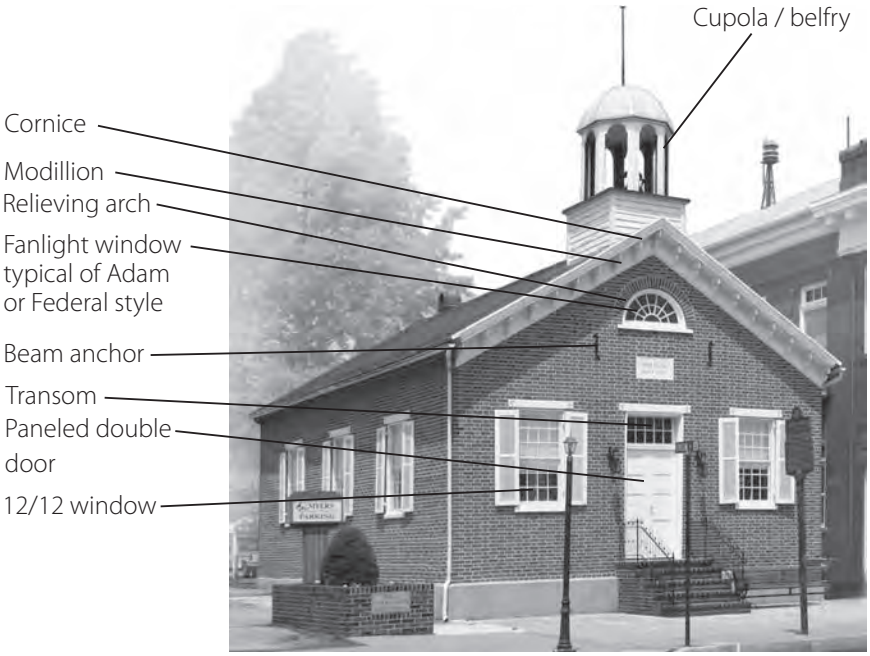
Interesting fact:
Prior to the introduction of planing mills around 1835, all building parts in Pennsylvania were made entirely by hand.

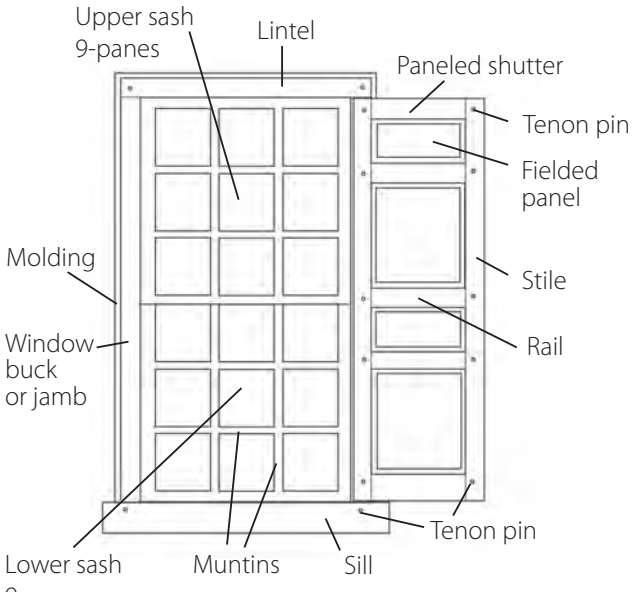
Above: 18th century beaded clapboard with handmade nails

The earliest buildings in Mechanicsburg were built by settlers using styles from their native countries and materials familiar to them. It is interesting to note that these styles, sometimes referred to as "Colonial" persisted long after the Revolutionary War and Colonial Rule. The term "Early American" is also used to group the architectural forms and styles that were popular up until the 1840's. Shown here are a log building with an English style end chimney, a wood frame house with a steep roof pitch and clapboard siding, and a stylish brick church which exhibits features of the Federal or Adam Style (named after the Adam Brothers, famous English architects of the period).

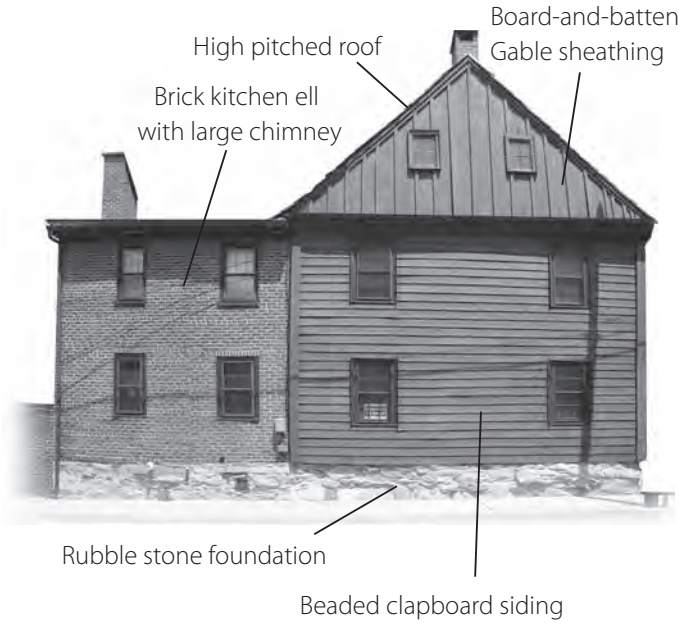


"Cross and Bible" door





9/9 window



Romantic

Greek Revival 1825-1860
Gothic Revival 1840-1880

The most easily identified defining feature of the Greek Revival vernacular is the doorway with its rectangular transom and rectangular side-lights, often framed by pilasters and topped by a classical entablature.

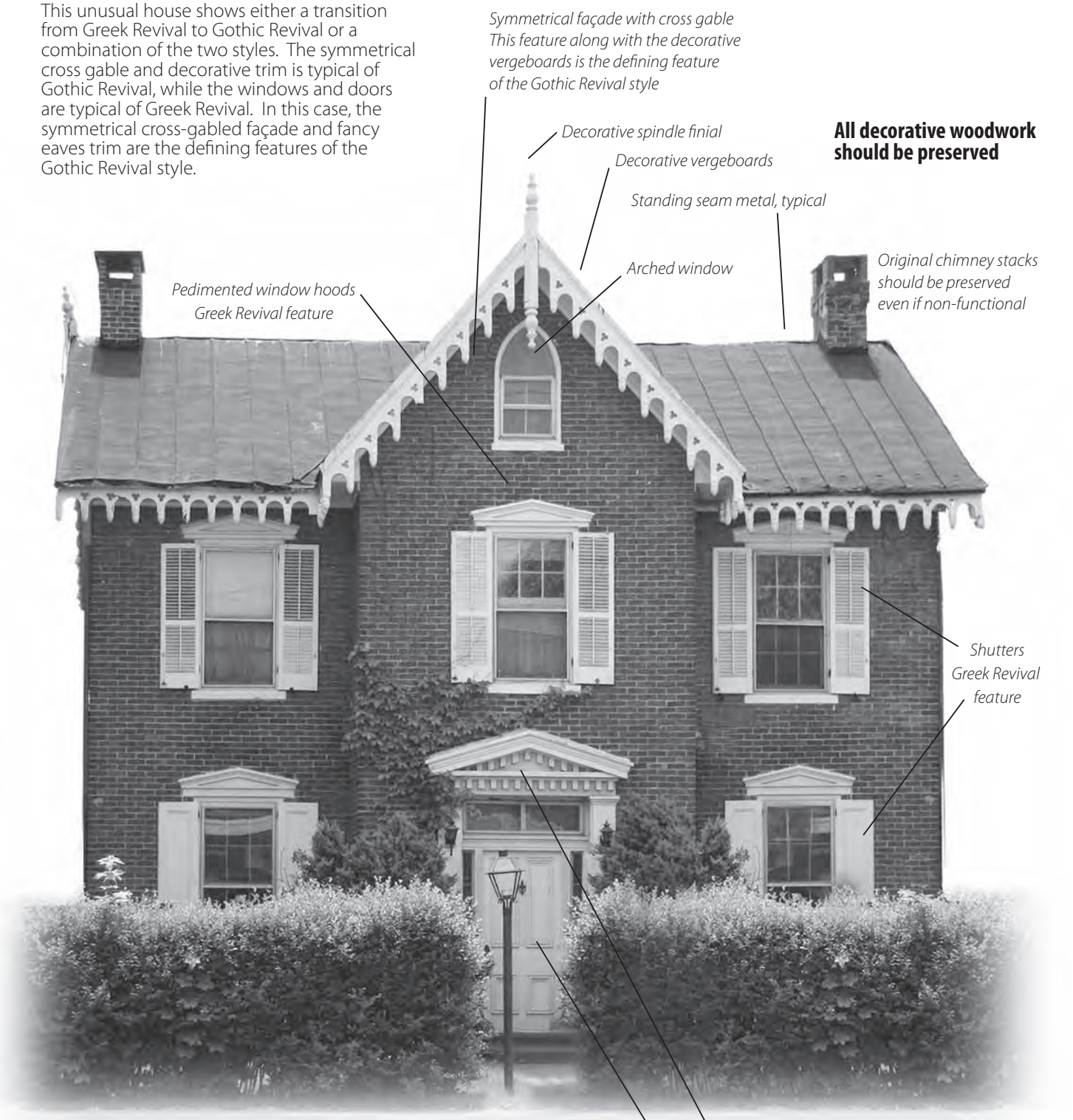
While regional styles and building types were dominant during the Colonial period, new architectural ideas that broke away from English models began to emerge in the 19th century. The notion that Greece was the cradle of democracy, and we were a newly formed democratic republic paved the way for a style of building based on classical Greek ideas. This style, espoused by Minard Lafever in his 1825 book *Young Builder's General Instructor,* persisted, in one form or another throughout most of the first half of the century.
Other romantic and *picturesque* styles, such as Gothic Revival and Italianate, inspired by Andrew Jackson Downing's *the Architecture of Country Houses* (1850) followed closely behind.

Greek Revival doorway

Greek Revival vernacular

Interesting fact:
Later additions to historic houses often take on a significance of their own as part of the history of the house.

This unusual house shows either a transition from Greek Revival to Gothic Revival or a combination of the two styles. The symmetrical cross gable and decorative trim is typical of Gothic Revival, while the windows and doors are typical of Greek Revival. In this case, the symmetrical cross-gabled façade and fancy eaves trim are the defining features of the Gothic Revival style.



The hedge, the ivy growing on the wall and the plantings (some trees eliminated here for clarity) are very much in keeping with the writings of A.J.Downing and are very appropriate to this house.

Gothic Revival

with Greek Revival details

Interesting fact:

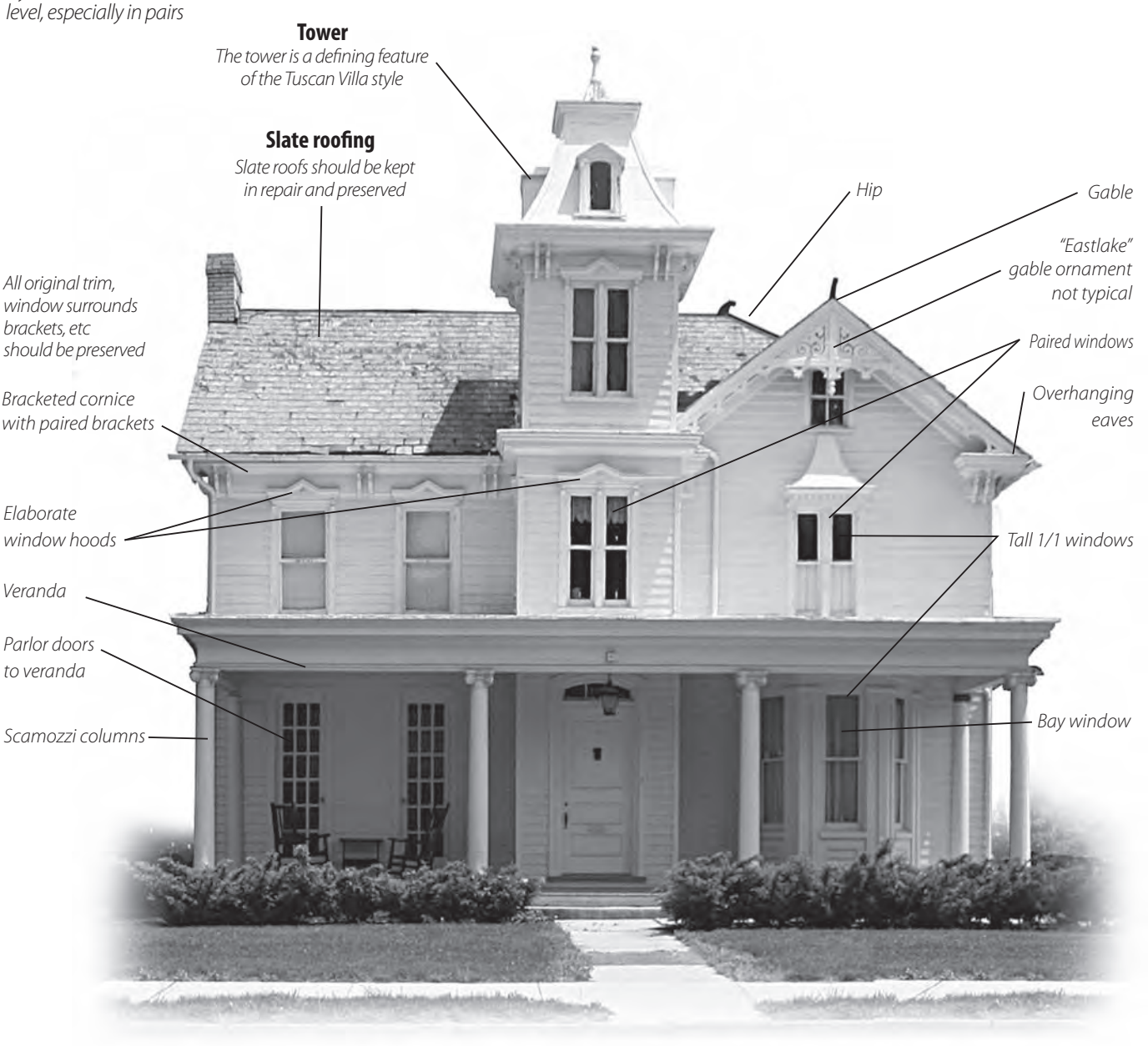
Andrew Jackson Downing, who wrote The Architecture of Country Houses in 1850 was the Martha Stewart of that era.

Romantic
Italianate 1840 -1885

An important defining feature of the Italianate style is the use of brackets at the cornice level, especially in pairs

The Italianate style emphasized details from country houses in Tuscany. Much of this was romanticized, using paintings as the inspiration. Andrew Jackson Downing, in *the Architecture of Country Houses,* wrote "The lover of art and architecture can have a dwelling in the Tuscan style..." This was interpreted in many ways as this style segues into the Victorian era.

The defining features of this style can be found on numerous buildings in Mechanicsburg, ranging from dwellings to commercial buildings. In fact the bracketed cornices and fancy door and window hoods are a common feature on the upper floors of many storefront buildings, the street level having been "modernized" at some point in a later style with large shop windows.

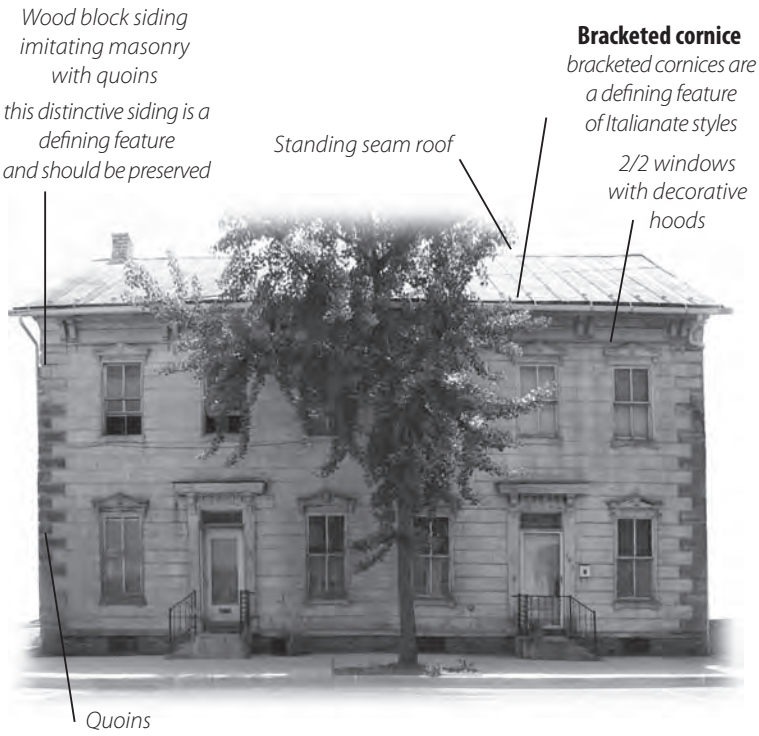


Informal Tuscan Villa Style

Interesting fact:
Many Federal and Greek Revival buildings were later "Italianated" by adding bracketed friezes and window hoods.

3 story commercial building

Above: Italianate commercial buildings often had a balcony or porch roof at the second floor level, supported by bracketed posts, providing a protected walkway at street level.



Simple gable-roofed Renaissance Revival style

Above: The Renaissance Revival style is normally built in masonry. This wooden form is quite interesting and examples of it can be found in other towns near Mechanicsburg. In some examples, the quoins also appear around the door and windows. The siding is very substantial, tongue-and grooved, and in this example, the quoins have been painted in a contrasting color as would be the case in masonry examples.

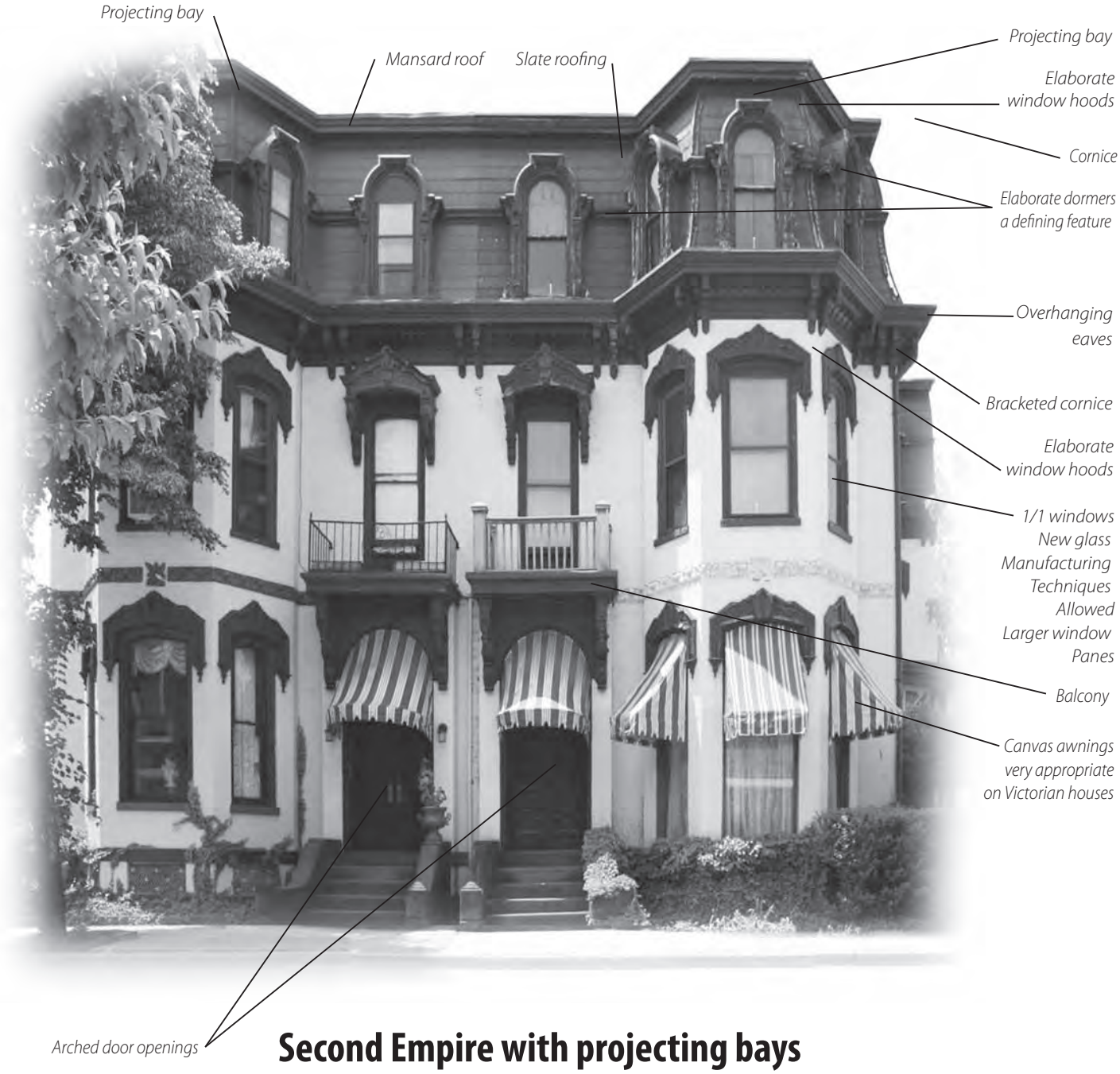
Storefront with later Colonial Revival street level

Above: An example of how a later addition takes on a significance as part of the history of the building. The large glass shop window was added to this Italianate building in the early 20th century. The massive brick second and third stories seem to float above it. The structural, bearing wall that supports the brickwork is inside the window, and the shop window addition supports only its own roof, with the help of a steel rod attached to the brick wall.

Victorian

Italianate / Second Empire 1855 - 1885

The Mansard roof is the defining feature
of the Second Empire style.
Often sheathed in slate, with copper flashings and trim,
these roofs should be kept in repair and preserved.



Second Empire with projecting bays

Interesting fact:
The French architect François Mansart (1598-1666) used double-sloped roofs so extensively that they were coined "mansard" roofs.

Above: The slates on the lower slopes of Mansard roofs are often laid in patterns comprised of different shapes and colors.

Queen Victoria reigned from 1837 to 1901, but in this Country, the period from 1860 to 1900 is generally thought of as the "Victorian era." The Second Empire style was really a further development of the Italianate style, bringing it into the high Victorian Era. During the Civil War decade and a bit after, this style became dominant. The single defining feature of the Second Empire style is the Mansard roof, a double pitched roof, with the lower portion almost vertical, frequently roofed in slate and punctuated by numerous dormers. This provided a well lit and spacious upper floor, which added much living space to the house. Beyond the roof, the other defining details are the same as those on other Italianate buildings: Overhanging cornices, bracketed friezes and elaborate door and window hoods.

Both the Second Empire and Italianate styles were inspired by Renaissance architecture, one influenced by French designs and the other by Italian. The detailing was typically the same for both styles, and it became even more elaborate in the high Victorian era.

The growth of planing mills allowed fancy woodwork to be machine-made cheaply, and the invention of balloon framing freed carpenters from the constraints of timber-frame construction. These two developments are responsible for allowing the elaborate forms and ornamentation of Victorian architecture to reach the main-stream.

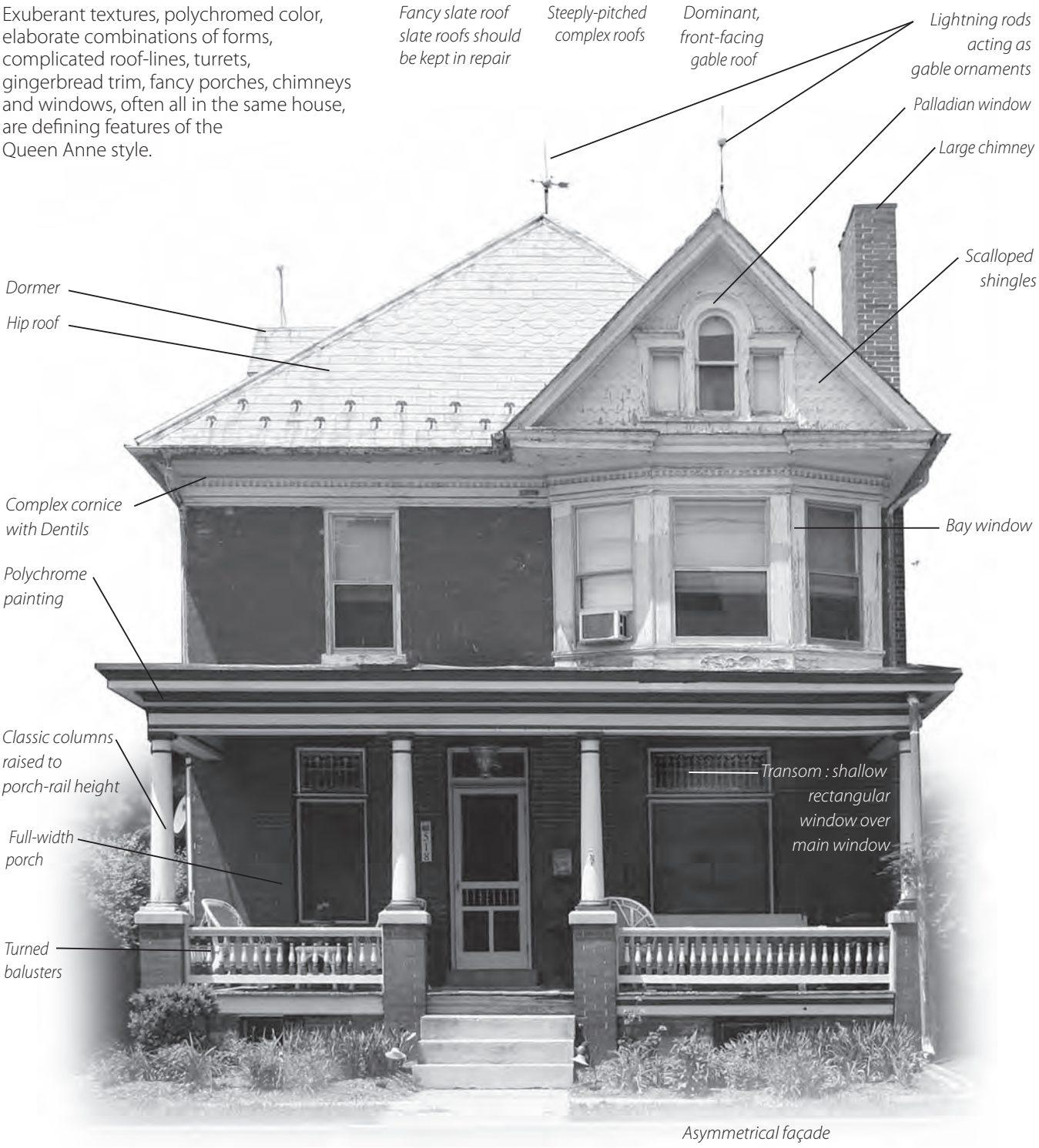
Above: The Second Empire style is well suited to urban townhouses on narrow lots and rows, the Mansard roof providing excellent third-floor lighting and space.

Above: An elegant Second Empire house, now a bed-and-breakfast, is framed by the foundation plantings that were popular in its heyday.

Victorian

Queen Anne / 1880 - 1910

Exuberant textures, polychromed color, elaborate combinations of forms, complicated roof-lines, turrets, gingerbread trim, fancy porches, chimneys and windows, often all in the same house, are defining features of the Queen Anne style.



Asymmetrical façade

"Free Classic" Queen Anne / common after 1890

Interesting facts:

Paladin windows, sometimes called Venetian windows are named after the Italian architect Andrea Palladio.

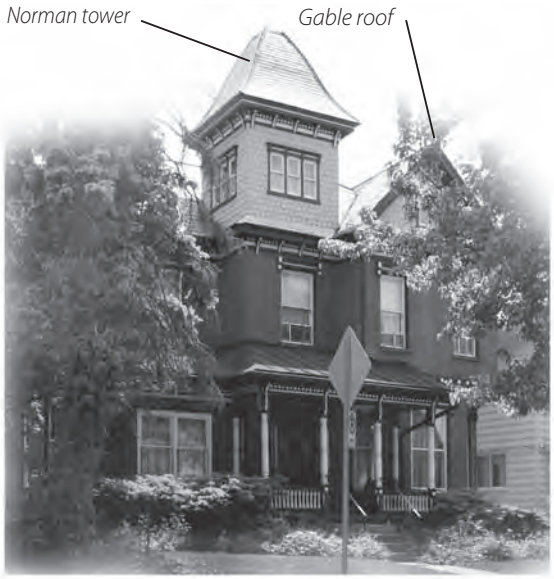
Queen Anne ornamentation has 4 sub-types: "spindlework" "free classic" "half-timbered" and "patterned masonry".

Above: Intricate "gingerbread" woodwork, also called "Eastlake" trim (named after Charles Eastlake (1836-1906), an English architect and arts writer, who wrote Hints on Household Taste in Furniture, Upholstery, and Other Details.), tall narrow 1/1 windows and lively surfaces are tyical of the Queen Anne style.

While the Queen Anne style in England mimiced the great 17th and 18th century manor houses, the style in America, following closely on the heels of the centennial, also made reference to the early colonial houses here, with such details as massive corbelled chimneys, Palladian windows, multi-paned windows, shingled surfaces and paneled and lathe-turned woodwork. The most elaborate form featured all the details mentioned above, plus towers, turrets and faux half-timbering, often all in the same building.

In Mechanicsburg, the style is well represented, often incorporating attributes of other later or earlier styles. One form with several variants in town has a corner turret, while several houses in town begin to anticipate the Colonial Revival style.

The style used surfaces and shapes as decorative elements and avoided flat wall surfaces by providing numerous bays, turrets and porches.



Above: A "spindlework" type, built in brick, with a shingle clad bracketed tower. The square tower was called "Norman". The house is partially obscured by trees and shrubbery, this was a characteristic feature of the period.

Above: A "free classic" type double house with a corner turret and rounded brickwork. There are several examples of this style in Mechanicsburg.

Victorian

Richardsonian Romanesque / 1880 - 1900

While the large Syrian arch framing the doorway is the most obvious defining feature, all the masonry details, many referring to the Romanesque period (11th-12th C.) are important and should be preserved.

The Richardsonian Romanesque style is a virtual glossary of architectural parts and features.

Richardsonian Romanesque with crow-stepped gables

Interesting fact:
The Roman arch always has an uneven number of arch stones (called voissoirs), the center stone is the keystone.

Above: There are not many steps between Richardsonian Romanesque and patterned brick Queen Anne. This house has features from both styles

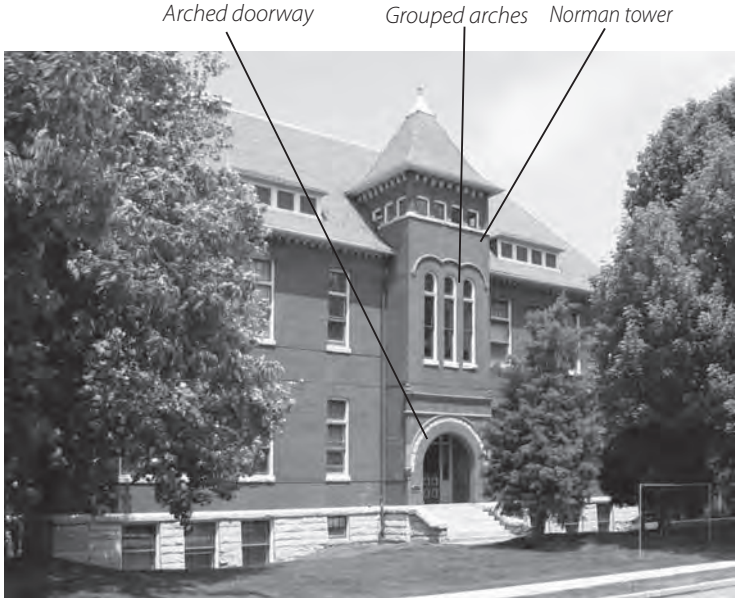
Henry Hobson Richardson (1838-1886), educated at both Harvard and the École des Beaux Arts in Paris, was the leading and most innovative proponent of the style which bears his name. Using details from European Romanesque buildings, this style, because of its expense to build, was used originally for public buildings. It was almost exclusively urban and always masonry. Its (less expensive) wooden sister style, called the "shingle style" became popular in the suburbs and seaside resorts.

Richardsonian Romanesque takes on a medieval quality with parapeted gables and massive stone foundations, often splayed or buttressed. The single most characteristic feature of the style is the large Syrian arch framing the doorway and the use of Roman (semicircular) arches and arched windows, in pairs or groups.

Mechanicsburg has several outstanding examples of this style, one of which is a former school, now adaptively re-used as an apartment building.

Crow-stepped gables, an unusual feature of the style, appear on two buildings in town.

Above: A splayed foundation made in rusticated stone, with smooth brickwork above



Above: This imposing building, once a school, illustrates features of the style.
Note the arched doorway opening, the triple arched windows, massive rusticated foundation and Norman style tower.

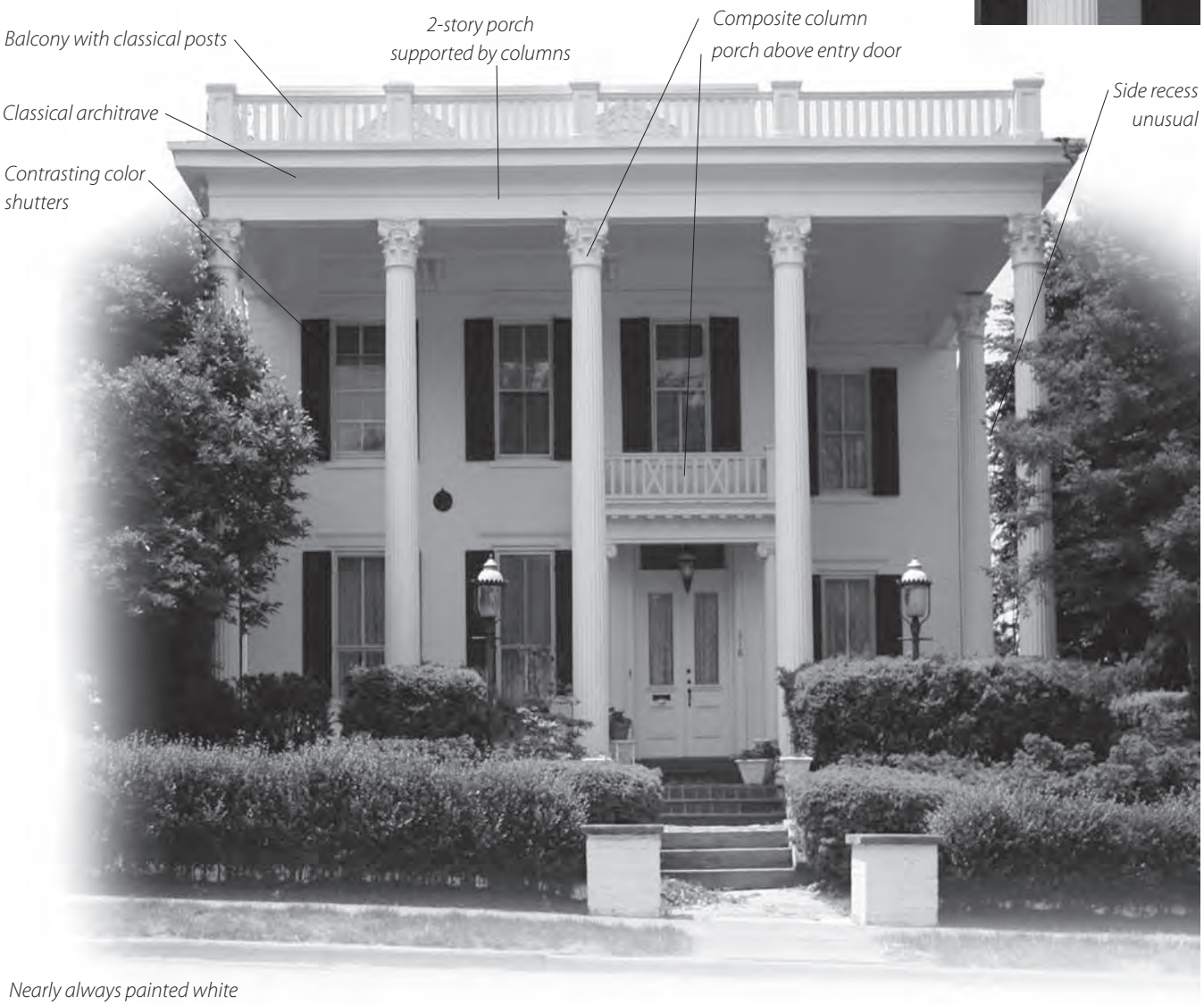
20th Century Eclectic

Neoclassical / 1895 - 1950

Prairie / 1900 - 1920

The 2-story full-height porch supported by classical columns is a defining feature of the Neoclassical style. The tendency towards Georgian or colonial detailing differentiates it from the earlier Greek Revival style.

The detailing under the porch appears to be of the Greek Revival era, indicating that this house may have undergone an extensive remodeling in the early 1900s.



Nearly always painted white

Neoclassical with full-façade porch

Interesting fact:
The arch of Titus in Rome, which was built in 82 AD, is considered to be the first building to use the composite order.

The eclectic movement, encompassed many styles, such as Colonial Revival, Neoclassical, Tudor, Beaux Arts, Mission, Prairie, Arts & Crafts, Modernistic and others.

It began at the end of the 1800s as European-trained architects began to design high-style houses in period styles for wealthy clients. Around 1900, modernism took hold, and new styles, such as Prairie and Craftsman nearly displaced the period revival styles, although the Colonial Revival was never really in jeopardy. Because of the influence of such "shelter magazines" as *House & Garden and Better Homes & Gardens,* this period has been called the "House & Garden" period.

Here we show one from each of the 2 groups - period revival and modern.

Around 1903, the California architects, Charles and Henry Greene developed a style based on the English Arts & Crafts movement and Japanese wooden structures, which became known in its popularized form as the "California Bungalow" style. This style became popular from coast to coast and precipitated a flood of pattern books and prefabricated "kit" houses made by such companies as Sears and Roebuck. The style is enjoying a resurgence in popularity today and this new interest has saved many bungalows from becoming "tear-downs".

House has a basically square plan

Prairie / Arts & crafts also called "four-square"

Interesting fact:
Architect Frank Lloyd Wright was an early proponent of the prairie style and referred to it as "organic architecture".

Commercial Buildings

Below: This three-story Italianate building, originally a drug store, is typical of the type of building built across America as a "storefront" The street level was the store and the upper levels were either the residence of the store-owner, residential rentals, or possible rentals as professional offices.
The typical form was for there to be one doorway for the street level store and another for the upstairs residents. This basic plan was very sucessful and remains so to this day.
In this example, the street level was remodeled,

Right: Carson Pirie Scott in Chicago. A Chicago Landmark, the building was designed by architect Louis Sullivan, and built in 1899. It was used for retail purposes from 1899 until 2007. Two innovative elements of what became known as the Chicago style were the large windows for merchandise display and the rounded corner entrance, both represented in the building shown below.

Interesting fact:
This early 20th Century street level renovation mimics details of large commercial buildings in big cities.

Classic commercial façade

Above : An unusual commercial building with a striking arched upper window above a 2-story bay window. The door and two windows on the right side indicate the entry and stairway, creating an asymmetrical façade.

Below : This large stone building was a factory. It has been adaptively re-used as a library. The slant-roofed addition is modern and is an example of an addition that does not attempt to mimic the period of the building, but to be sympathetic and subsidiary to the original structure. This is difficult to achieve and is not always succesful.

Many commercial buildings in Mechanicsburg are variations on the traditional American commercial storefront, one variant referred to as the Chicago style. These buildings were designed for commercial functions at the street level, so openings as large as possible were created to maximize visibility and access to goods and services offered inside. The earliest buildings were two or three stories. Later, this building type evolved into a taller, skyscraper structure (see facing page). The buildings are normally brick construction and built to the sidewalk edge. Plantings were normally not used in front of commercial buildings. Upper- story windows are smaller, with more structural masonry visible between them.

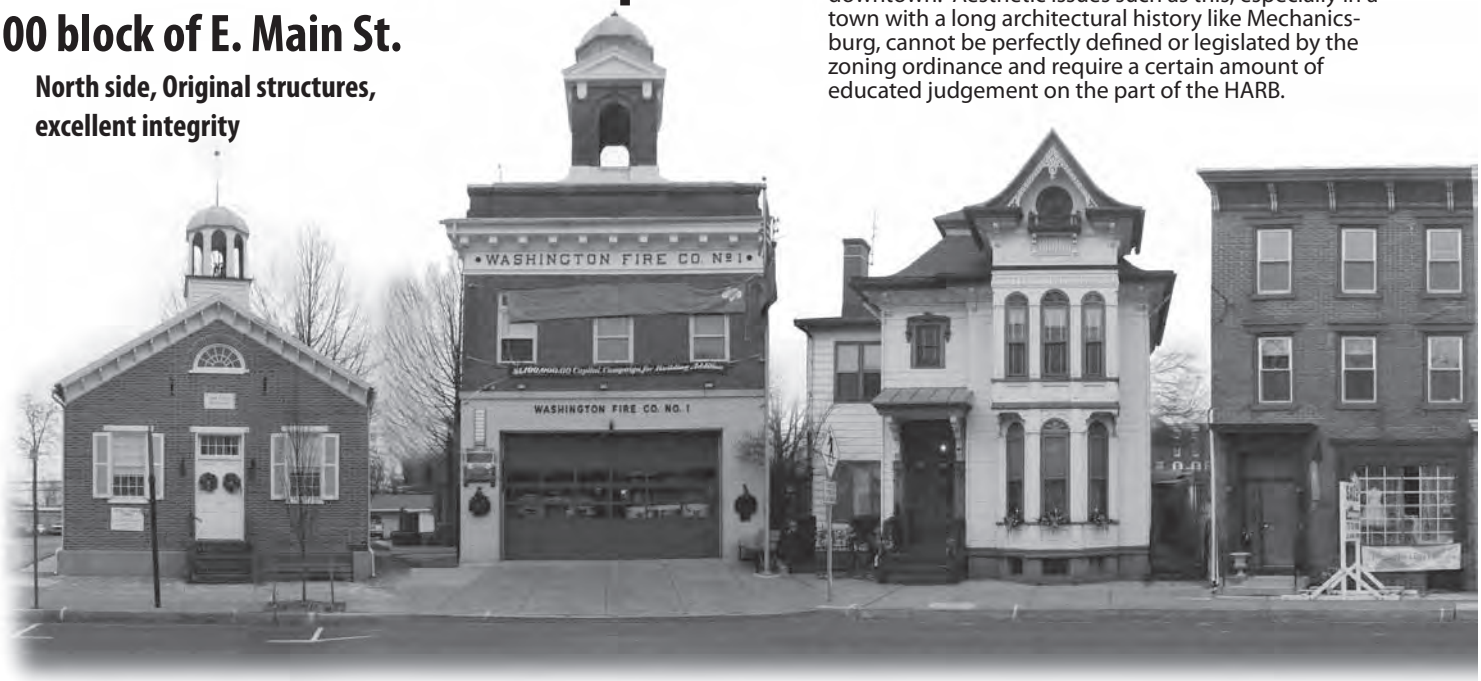
Above: The Beaux Arts style, an eclectic style, borrowing details from many periods and often confused with neoclassical (which was more grammatical in the use of classical details), was very popular for banks in the years leading up to the depression, and many towns have at least one. This one, built in 1926, has an unusual feature: The Ionic columns flanking the doorway have been clipped into quarter columns with half the capitals missing. The cornice on the pediment has Art Deco flourishes, while the swags below them are more typical Beaux Arts.

The Downtown Streetscape

300 block of E. Main St.

Preserving the integrity of each building as well as the rhythm and pacing of the block is essential to the historic downtown. Aesthetic issues such as this, especially in a town with a long architectural history like Mechanicsburg, cannot be perfectly defined or legislated by the zoning ordinance and require a certain amount of educated judgement on the part of the HARB.

North side, Original structures, excellent integrity



Above: The Union Church, built 1827, still in use today, shows the relatively small scale and classic proportions typical of many buildings of that era.

The Washington Fire Company, still used as a firehouse. Adaptive reuse is wonderful, but preserving a historic building in its original use is even better.

Queen Anne house with Eastlake style trim, originally built as a residence. Historic neighborhoods often had a mix of business and residential use. This adds to the quality of life of the residents and is an important aspect of historic neighborhoods.

Two Italianate buildings, possibly remodeled from Greek Revival. The one on the left has had the street level modified into a store front, the one on right remains residential.

South side, several alterations interrupt the streetscape

Above: Greek Revival vernacular residence occupies the corner position on this block. This building and the one next door get the block off to a good start.

Greek Revival with some Italinate modifications now adaptively reused as a professional office. The upstairs is residential. The combination of street level business and upper story residence is very important in historic downtowns.

Very formal Second Empire residence with slate Mansard roof. The taller height is still in good proportion to the earlier buildings to the left.

Mechanicsburg's downtown streetscape is a living history of the development of the town. Unlike modern day shopping centers and malls, which are built in a few months, the downtown evolved slowly over 200 years. There is a mixture of residences, retail stores, public buildings, professional offices and churches. As is the case in towns like Mechanicsburg, many of the buildings have been *adoptively reused* for some other purpose. *Adaptive reuse* is a preservation term which means that the building, the original use of which may have become obsolete, has remained in its original form, at least from the outside, but now has taken on some other function on the inside. A factory, for instance can become a library, a church can become a theater or a theater can become a church, a firehouse becomes a pizzeria and a drug store becomes a restaurant.

These changes can and should all take place without compromising the *integrity* of the building's exterior. There is often a confusion between *integrity* and *condition*. Integrity refers to the extent to which all the original fabric or parts of the building are intact. Buildings in a historic district are considered to be either *contributing* or *non-contributing*. A contributing property is "any property, structure or object that adds to the historical integrity or architectural qualities that make the historic district, listed locally or federally, significant." Condition refers to the state of repair the building is currently in. Poor condition can be remedied by *repair* Loss of integrity cannot be regained; a reasonable facsimile can be achieved by careful and well documented *restoration,* but it's not the original. The original is retained by *preservation*.

Queen Anne in free classic style. This house is much smaller than many Queen Anne houses, and adds a charming quality to the corner position in this block.

Many of the architectural details of the Queen Anne townhouse have been hidden by modern materials, so it lacks integrity. Yet it continues to play a role in the streescape, maintaining its original hight and shape. Simply removing the modern cladding might reveal repairable historic features underneath.

This building was built later than the others on the street. It stands out because it is only one story and lacks historic detailing. The "pent" roof was a later addition intended to make a simple, mid-20th century commercial building look more traditional.

This building appears to date from the mid 1800's, however many of its historic details have been lost. Its height, scale, setback, and fenestration continue to contribute to the block and offer the potential for an appropriate rehabilitation in the future.

The café above is an adaptive reuse of a drugstore, which came about when the 3-story Italianate building was renovated at the street level 100 years ago. The remodeling has long since achieved a historical significance of its own. This exceptional building has been the "anchor" of this block for more than 125 years and continues to contribute to the block, the neighborhood and the town.

Signs

Above: Too many signs create visual clutter and diminish the effectiveness of the communication.

Signs have a long history in commerce as attention-getters. The problem is, the more signs there are, the harder it is to see any but the brightest and largest, and the commercial streetscape becomes cluttered with competing communications.

In Mechanicsburg's historic district, the size of a sign is regulated by the zoning ordinance according to a formula, and the design and placement is a matter that must be reviewed by the **HARB**. Historic commercial buildings often had a place for the sign designed into the façade, above the door and shop window. This is called the *sign frieze*, or *fascia* and is the most appropriate place for the sign on that kind of building. A sign should never be placed in a way that either hides or destroys important details or the historic fabric of the building upon which it is mounted.

Many early downtown buildings housed the business at street level and a residence on the floor(s) above. This was particularly true of professional offices, and many buildings of this type exist in Mechanicsburg. The signs identifying the business were most commonly: (1) Attached to the wall just beside the door, (2) displayed on a sign frieze constructed as part of the building for that purpose, (3) suspended perpendicularly to the building by a bracket, or (4) painted directly on the window. Examples of each are shown to the right.

Right: This hanging sign is hand-painted and hangs from an iron bracket. Signs on brackets such as this are more visible to sidewalk traffic than those mounted on the wall.

Right: The sign on this store is mounted in such a way that it blocks windows on the second story and obscures original details of the building. Signs on commercial buildings should be mounted in a way that does not cover original details of the building.

Below: Signs can be painted directly on windows in cases where no sign frieze exists on the building. Here is a combination of a window sign and hanging sign.

Right: The Washington Fire Company's sign is + made of raised letters mounted onto a sign frieze which was designed for that purpose. This kind of sign is particularly appropriate to the historic district.

10 best things you can do for your historic building:

1 Maintain the roof

 Excellent, the best

 Good

 OK

 Fair

 Poor, not recommended

Roofing material for historic houses

Material	Durability	Cost	Recommended treatment	Remarks
Slate	 75-250 Yrs.	New $$$$ Maintaining original $$	**Keep in repair:** Repair broken slates with:  actual slates  Synthetic slates  Asphalt shingles	 Top quality historic roofing material, common in Mechanicsburg because of slate mines in eastern Pennsylvania  Very heavy; houses with slate roofs have strong roof framing as part of their structure
Standing seam metal	 Can be maintained indefinitely	New $$$ Maintaining original $	**Keep in repair:** Maintain painted surface If irreparable, replace with:  New raised seam roof  Pre-finished sheet metal  Asphalt shingles	 Very traditional roofing material in Mechanicsburg  Resistant to wind and weather  Can be painted or made with rust-proof materials such as copper (which raises cost)
Terra cotta tile	 Highest	New $$$$$$ Maintaining original $$	**Keep in repair:** Replace broken tiles with:  Recycled terra cotta tiles  Concrete tiles  Replace roof with asphalt	 Historically, on the east coast, this was the most expensive original roofing material. It should be preserved at all costs.  Concrete replacements are appropriate
Existing transite (Asbestos tile)		Maintaining original $	**Keep in repair:** Problems are usually caused by the flashings.   Replace roof with asphalt	 The transite is long-lasting. Keep the flashings in good repair  Non-asbestos replacement units are now available
Asphalt shingles		$$	 Replace when worn with new asphalt.	 The most common roofing material, available everywhere  With the exception of some 20th C houses, this was never the original material on historic buildings

Others: Numerous kinds of metal roofing are now available. Some looks very similar to standing-seam and is appropriate as a substitute. The multiple coats of factory applied finish make it very long lasting.
In terms of historic structures, corrugated metal is appropriate only for outbuildings and agricultural buildings.
Wooden shingles are appropriate for Colonial era and some Arts & Crafts style buildings.
Every attempt should be made to repair and preserve historic stamped metal "shingles", which are no longer made.

A weather-tight roof is a necessity for the preservation of a structure, regardless of its age, size, or design. In the system that allows a building to work as a shelter, the roof sheds the rain, shades from the sun, and buffers the weather.

During some periods in architectural history, the roof imparted much of the architectural character. It defined the style and contributed to the building's aesthetics. The gable roofs of Georgian and Federal architecture, the Mansard roofs of the second empire, the turrets of Queen Anne and the graceful slopes of Craftsman style buildings are examples of the use of roofing as a major design feature.

Three of the most significant historic roofing materials in the Mechanicsburg Historic District are slate, terra-cotta tile, and standing seam.

Slate roofs require relatively little maintenance and will last 75 years or longer depending on the type of slate employed, roof configuration, and the geographical location of the property. Some slates have been known to last over 300 years. Slate, laid in multicolored decorative patterns, was particularly well suited to the Mansard roofs of the Second Empire style, the steeply pitch roofs of the Gothic Revival and High Victorian Gothic styles, and the many prominent roof planes and turrets associated with the Queen Anne style.

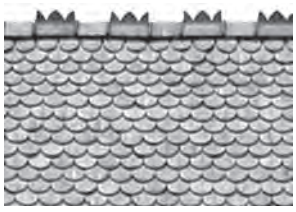
Broken, cracked, and missing slates should be repaired promptly by an experienced later in order to prevent water damage to interior finishes, accelerated deterioration of the roof and roof sheathing, and possible structural degradation to framing members.
While natural slate is expensive and sometimes difficult to match, various synthetic slates, made from recycled rubber, fiber cement and resin composite materials are available today and can be a visually indistinguishable repair or replacement for natural slate.

Standing-seam metal roofs have been popular for centuries. The term standing seam is used to describe any type of joinery that uses an upturned portion of the metal to connect adjacent metal sections. Standing-seam installation is sometimes easier than other roofing styles.

Metal roofs are durable, offering a high strength to weight ratio. These roofing systems are almost maintenance-free, no cleaning or pressure washing is needed, and will not lose impact resistance with age. A standing seam roof if maintained and painted, will last indefinitely.

The advantages of a metal roof in severe weather are numerous: In heavy snowstorms, metal roofs reflect radiant heat to melt ice and snow. In high winds, standing seam's fully interlocking panels can pass the Dade County, FL test, which requires withstanding winds over 110 miles per hour. In addition, metal roofs are fire retardant, providing an unfriendly home to fire blown embers.

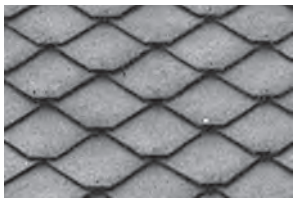
Snow-birds or snow-dogs, shown on the slate and standing seam pictures to the left, were often used on historic roofs to keep snow from sliding off.



Left, top to bottom: This terra-cotta roof with its terra-cotta cresting has been in place since 1888, and appears to be in perfect condition. This kind of roof is nearly irreplaceable.

Slate is a natural material. A slate roof can last hundreds of years. Several modern materials can be used to replace broken slates if natural replacements are not available.

Standing seam "tin" roofs will last indefinitely if painted and maintained. Some, especially on public buildings, were made of copper and age to a light green patina, and require little maintenance.



Left, top to bottom: "Transite" asbestos roof. Because the asbestos fibers in "transite" are embedded in a solid medium, they are not regarded as a health hazard if left in place.

Stamped metal shingles are an unusual roofing material, very difficult to replace in kind. Several manufacturers are now producing patterns similar to that shown here.

Asphalt shingles have become the most common roofing material in the present time. While relatively inexpensive, their life expectancy cannot compare with slate or standing seam. metal.

10 best things you can do for your historic building:

2 Keep the flashings in good repair.

Most roof leaking starts round chimneys and the intersections of various parts of the roof with the building. These areas are the domain of the flashing.

The flashing should be designed to outlast the roof. In order to accomplish this, high quality, long lasting material should be used, with the correct kinds of fasteners, and the joints should be soldered or brazed. The use of new materials with no history of longevity should be viewed with some skepticism.

Flashings

Material	Durability	Cost	Installation	Remarks
Copper		$$$$	 Moderate, requires skill and specialized tools, Use copper nails	 Very good looking, takes on a patina  Can be soldered
Lead		$$	 Easy to bend and form can be cut with scissors Use galvanized nails	 Looks good, takes on a patina  Can be easily soldered  Not attacked by acid in mortar. Excellent for masonry chimneys  Poisonous if ingested
Stainless steel	 Highest	$$$$ $$$$ Most expensive	 Very difficult to work with Use stainless steel nails	 Lasts for hundreds of years  Can't be soldered  Not attacked by acid in mortar. Excellent for masonry chimneys
Tin-coated, lead/tin (terne) or galvanized steel		$$	 Moderate, requires skill and specialized tools Use galvanized nails	 Must be kept painted  Can be soldered fairly easily  Not attacked by acid in mortar. OK for masonry chimneys
Aluminum		$$$	 Moderate, requires some skill Use aluminum nails	 Looks good, comes in colors  Cannot be soldered  Can crack at bends

Others: Many specialized flashing materials are available, ranging from vinyl materials such as PVC to rubber and rubber-like materials. There are various metal composites, such as copper laminates, "Galvalume", "Rheinzink" and others. Some of these are excellent materials, each having properties suited for specific uses. More information on these, and flashings in general can be found on the old house web: http://www.oldhouseweb.com/stories/Detailed/10146.shtml

Flashing

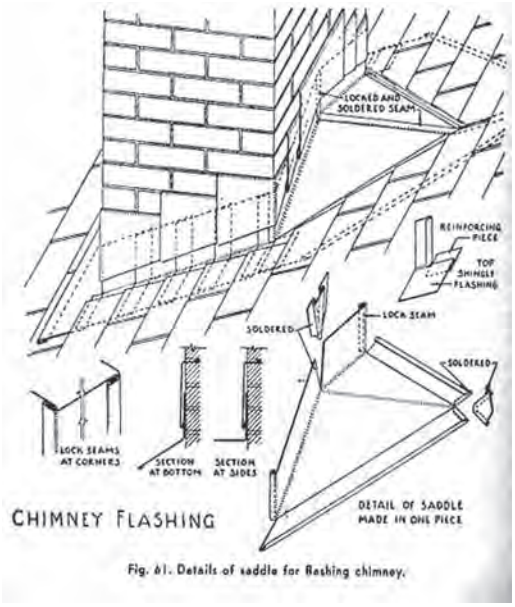


Fig. 61. Details of saddle for flashing chimney.

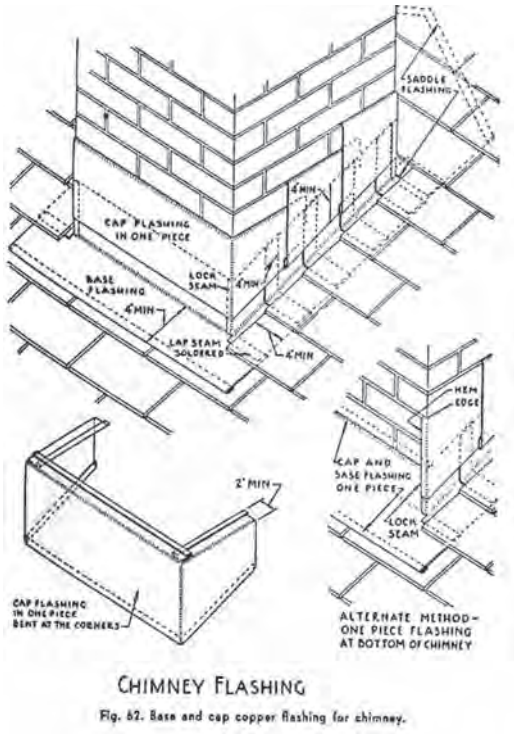
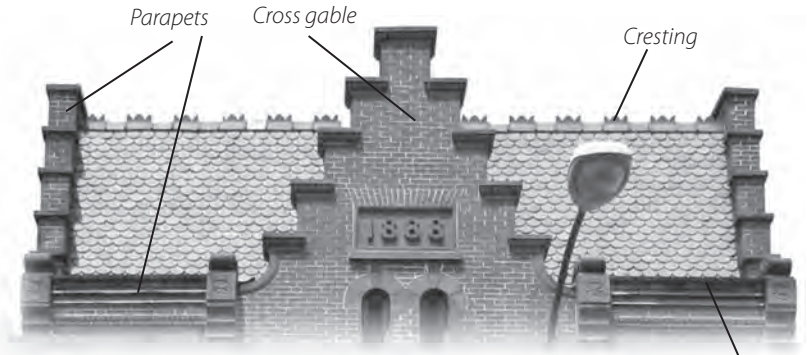


Fig. 62. Base and cap copper flashing for chimney.

Drawings: Amateur Builders Handbook
Wm. H. Wise & Co. New York 1951

Above: chimney flashing is complicated and requires skill to install, but it it the first line of defense against leaking. If your roof is leaking, suspect flashing problems first. Unscrupulous contractors sometimes recommend the removal of historic materials such as slate. transite and standing seam, when the flashing is the real culprit.



Above: Flashing is tricky on roofs with parapets and cross gables, as shown here. On this roof, the flashings along the parapets lead to, and form the gutters, which are hidden behind the parapet in front.

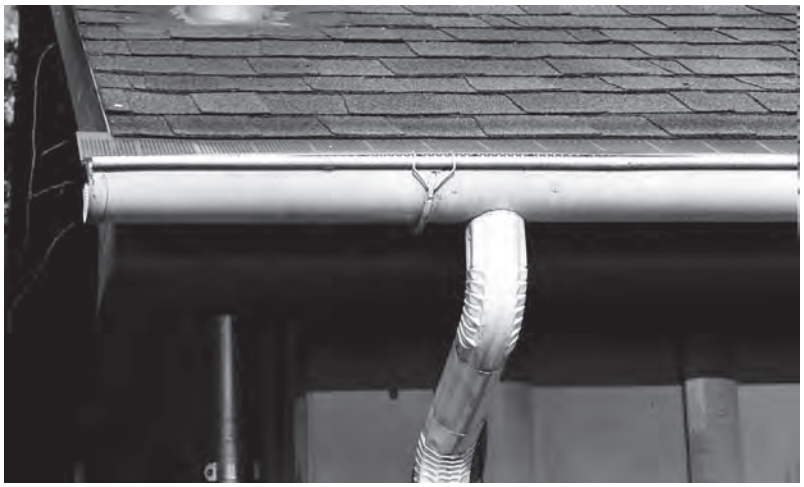
Gutters

Prior to 1960, before the invention of the k-style machine, almost all gutters were **half round.** K-style gutters were designed for modern ranch-style housing, adding a few needed shadow-lines, and they're appropriate on that house style. Half round gutters, on the other hand, have a charm and beauty all their own. It's unfortunate to see homeowners "re-muddle" their historic homes by covering up and confusing the lines of large crown molding, fascia and other elegant detail with K-style gutters, and at the same time, introducing a new style that never existed historically.

Half round gutters by design, are functionally superior, creating a more direct and unencumbered path for water runoff.

If you are replacing a snow-damaged gutter, contact the insurance company. Even if the previous gutter wasn't half round, the insurance company may pay for the cost of replacing it with a superior half round gutter. Often, there are recurring problems with gutters tearing off because K-style gutters can't be installed low enough to avoid getting hit by sliding snow and ice.

K-style gutter



Above: Half round gutter and round downspout

10 best things you can do for your historic building:

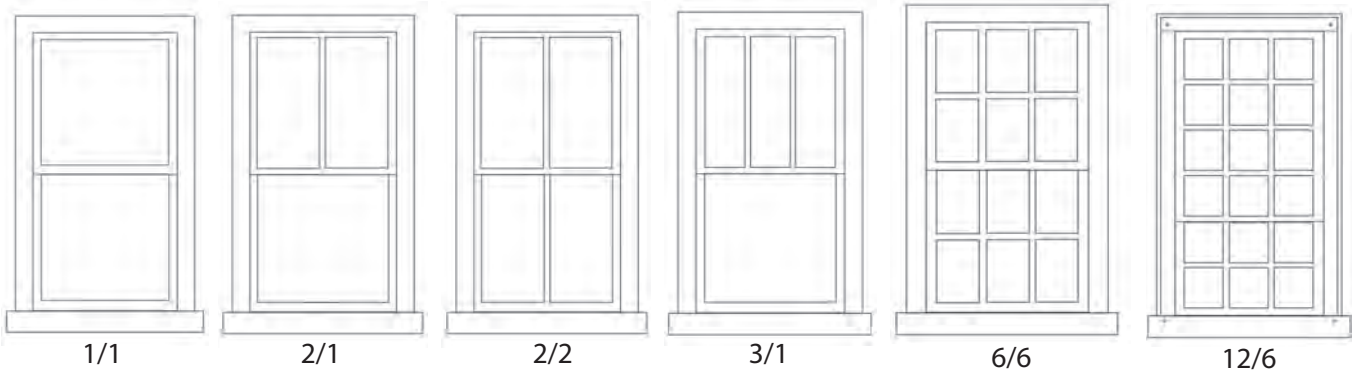
3 Preserve the original windows

Windows and doors with their original hardware and trim can set the tone of a house. If you have the original ones on your house, they're made of better material than is available today and have already lasted from 80 to 250 years. Modern epoxies and finishes make it possible to fully restore deteriorated wooden windows and doors. Exterior storm windows can preserve original wood windows indefinitely. Plastic (vinyl) replacement windows, on the other hand, are often only guaranteed for 10 years, to the original owner, and a broken sash cannot be repaired. "No maintenance" and "lifetime guarantee" is a myth.

Treatment of historic windows

Problem	Treatment	Cost	Remarks
Wooden parts have deteriorated	Repair with epoxy or polyester wood repair materials	$$	Good, strong, long lasting repair
	Repair with water-based materials	$	Water-based materials are not as strong as resins
	Replace windows	$$$	Usually not necessary, always costly
Windows leak air	Reputty, repaint, add new gaskets and add storm windows:	$$	The best and most economical method. Get Prices from painters as well as carpenters; painters are often skilled at window repair
	exterior storm windows		
	interior storm windows		
	Reputty & repaint only	$	Will work best if sash is already weathertight
	Replace windows altogether	$$$	Usually not necessary, always costly
Sash is deteriorated beyond repair and must be replaced	Replace with custom wood sash (period restoration)	$$$$	Perfect match to original windows, can be painted Can be made with double-pane glass
	Replace with manufactured wood sash with clad exterior	$$$	Good match to original windows, very energy efficient and long lasting. Often can't be painted
	Replace with all vinyl sash	$$	Poor match to original windows, short-lived, can't be painted

A note about rebuilding sash: Wooden sash can be built or rebuilt using double-pane thermal glass units, readily available from glass supply houses. Modern materials such as silicones and urethanes have revolutionized the science of sealing windows against the weather. Gaskets using these materials, and even tools and adhesives with which to apply them can be obtained from several regional sources.



1/1 2/1 2/2 3/1 6/6 12/6

Windows are referred to by the number of panes on the upper and lower sash.
In other words, a window with 2 panes on the upper sash and 2 panes on the lower, would be called a "2 over 2" or 2/2.
The wooden bars that separate the panes of glass are called "muntins".
"Mullions" are structural members that separate window units in a group.

4 Preserve the original doors

The door, being the entryway to the building is very important from both functionl and ceremonial standpoints. Some doors, such as "Dutch doors" or "French doors", have a cultural meaning. Early builders and architects understood this and, as a result, doors and doorways are often more elaborate and expressive than any other part of the building. It makes no sense to replace this very important architectural element with a lesser and inappropriate substitute.

Treatment of historic doors

Problem	Treatment	Cost	Remarks
Wooden parts have deteriorated	Repair with epoxy or polyester wood repair materials	$$	Good, strong, long lasting repair
	Repair with water-based materials	$	Water-based materials are not as strong as resins
	Replace altogether	$$$	Usually not necessary, always costly
Door casings and jambs leak air	Repair, repaint, and add new gaskets	$$	The best and most economical method. Get prices from painters as well as carpenters
	Replace door altogether	$$$	Usually not necessary, always costlier then repair
Door is deteriorated beyond repair and must be replaced	Replace with custom wood door (period restoration)	$$$$	Perfect match to original style
	Replace with manufactured wood door	$$$	Very difficult to match historic doors accurately
	Replace with steel or vinyl door	$$	Poor match to original in both style and material. Stamped or molded "skins" lack crisp details and shadow-lines, look fake

A note about shutters:
It was common in Pennsylvania for houses to have solid, paneled sutters on the first floor for security and louvered shutters on the upper floors for ventilation. Sometimes the upper floor shutters were absent.

Casings and window sills should not be covered with aluminum or plastic.

Original door and window openings should be preserved and not enlarged or reduced.

Shutters and their hardware, such as hinges and shutter dogs should be preserved.
Plastic or aluminum shutters are not recommended.
Replacement shutters must be able to cover the entire window.
Shutters should not be used decoratively where shutters did not exist historically.

A note about transoms:
Prior to the Victorian era, doors did not usually have windows incorporated into them. The transom, which is the "little window" above the door, served the function of allowing light into the entry. These could often be tilted open for ventilation in hot weather. It is usually not historically appropriate for pre-Victorian houses to have doors with windows incorporated into them. Depending on the design of the door and door frame, a "full-view" storm door may be appropriate for use on a historic building.

10 best things you can do for your historic building:

5 Preserve the original wood siding

Made to imitate wood siding, aluminum and vinyl are not historic materials. When wood siding is properly maintained and painted, it can last many lifetimes. The promise, often heard, that vinyl and aluminum are "no maintenence" is a myth. Eventually, they chalk, dent, crack and need to be painted. Keeping your original siding preserves the historic value of your home and looks better.

Preservation Brief #8 http://www.nps.gov/history/hps/tps/briefs/brief08.htm deals with this subject in great depth.

Common types of siding

Material	Advantages	Disadvantages
Wood 	Durable, can last 100+ years Can be made in any configuration Natural & environmentally friendly Offers some insulation value Takes stain and paint well Easy to repair and install Biodegradable when not treated with preservatives	Requires painting or staining Regular maintenance cleaning and repainting Can rot if not maintained *Note: The wood itself is usually not the culprit; rot can be caused by a leaky roof, improper priming and painting, shrubbery too close to the house, poor ventilation, and a number of other factors.*
Vinyl or other plastics 	Readily available Doesn't require frequent repainting Comes in colors Inexpensive	no insulation value; may require backings for insulation May be damaged by severe storms or even heat (think of your backyard grill) Limited range of colors available Chalks and cracks. Is difficult to repair PVC vinyl releases toxic dioxin when it is burned. Environmentally unsatisfactory. Not appropriate for historic buildings
Aluminum 	Durable Fireproof	Limited colors available Dents and chalks, is difficult to repair Poor insulation qualities Not appropriate for historic buildings
Cementitious, such as fiber cement board 	Durable , can last 100+ years Fireproof Sustainable & Environmentally friendly Takes stain and paint well	Expensive Requires painting or staining Relatively difficult to repair Poor insulation qualities

Aluminum and vinyl siding do not age well and repairs are very difficult.

This wood block siding needs to be painted but has good integrity.

18th Century siding with beaded edge, nailed with handmade rosehead nails.

"German" siding has crisp lines, not duplicated by the vinyl version.

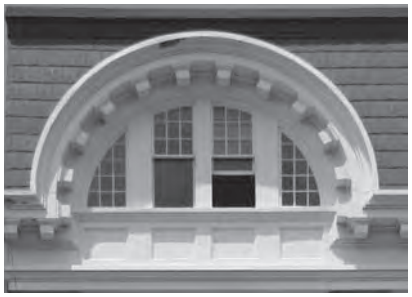
6 Preserve the original wood trim

One element of historic wooden buildings that is seldom duplicated in modern construction is the rich variety of ornamentation. Yesterday's house carpenters had the skills we associate with cabinetmakers today. This trim should be preserved by timely repair and painting.
None of these details should be removed or covered with aluminum or vinyl.

Original door and window openings should be preserved and not enlarged or reduced.

Victorian siding, trim and paint scheme creates interesting shadow lines.

Fluted window casings and corner boards with molded edges create visual interest.



This unusual arched third-story window springs from a paneled frieze. Large modillions punctuate the cornice.

Fluted column with capital of the composite order.

10 best things you can do for your historic building:

7 Take care of the masonry

Most of the problems with historic masonry arise when the brick or stone needs to have its mortar joints replaced, or repointed. Regular type N or type S mortar made from bagged pre-mixes should not be used. It's just too strong and can can cause stones and bricks to spall or flake away. Here's a chart that shows the correct mixes for various applications.

Most Common In Mechanicsburg

Masonry Material	Exposure	MORTAR TYPE	Portland Cement	Lime	Sand
Weak: soft hand made brick marble	Protected interior	**L**	**0**	**1**	**2 1/4 - 3**
	Normal exterior exposure	**K**	**1**	**3**	**10 - 12**
	Severe exposure	**O**	**1**	**2**	**8 - 9**
Weak limestone soft sandstone	Normal exterior exposure	**K**	**1**	**3**	**10 - 12**
	Severe exposure	**O**	**1**	**2**	**8 - 9**
Average strength: 19th C, molded brick sound limestone harder sandstone	Protected interior	**K**	**1**	**3**	**10 - 12**
	Normal exterior exposure	**O**	**1**	**2**	**8 - 9**
	Severe exposure	**N**	**1**	**1**	**5 - 6**
Strong: Hard stone / granite modern vitreous brick	Normal exterior exposure	**N**	**1**	**1**	**5 - 6**
	Severe exposure, paving	**S**	**1**	**1/2**	**4 - 4 1/2**
Not applicable to historic buildings in Mechanicsburg		**M**	**1**	**1/4**	**3 - 3 1/4**

Mortar formulas, often referred to as mortar types compiled from information in: Preservation Briefs #2, National Park Service and Masonry, National Trust for Historic Preservation

Above: The chart showing mortar formulas for historic masonry. In the case of formulas based on "extreme exposure", which would, for example, be a chimney-top above the roof line or exterior paving, there is always a trade-off between the strength of the mortar and the possibility that the mortar may harm the stone or brick if too strong. Err on the weak side. If in doubt, contact the Zoning Officer at 717 691-3315.

MORTAR TYPE

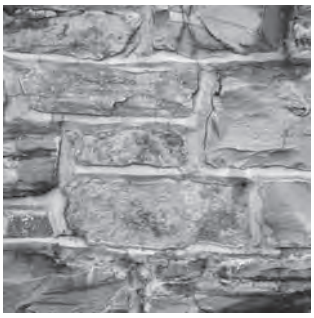
**ASTM DESIGNATED APPROIATE GENERAL STRENGTH*

TYPE - M	-	2,500 psi
TYPE - S	-	1,800 psi
TYPE - N	-	750 psi
TYPE - O	-	350 psi
TYPE - K	-	75 psi
TYPE - L	-	*Straight lime and sand mix*

Type K has the highest lime content of the mixes that contain portland cement, although it is seldom used today, except for some historic preservation projects. The designation "L" in the accompanying chart identifies a straight lime and sand mix.

Above: Old bricks that have been repointed with modern mortar. The bricks expand and contract into the harder mortar, which causes them to chip away until there's nothing left.

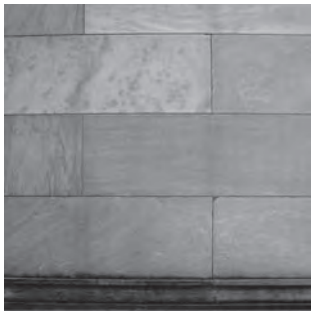
A Glossary of stone and brick bonds and pointing styles



18th C. limestone,
ridge pointing, lime-sand mortar

19th C. limestone,
ribbon pointing, red sand mortar

18th-19th C. limestone,
parging or dash-pointing



20th C. coursed ashlar
cut limestone, minimal mortar joints

19th C. rusticated broken ashlar
sandstone, flat struck mortar joints

Home-made concrete block, made
with a Sears Roebuck mold,
an endangered material.

18th - early19th C. soft brick
incised mortar joint.. The molding
is called a water table.

18th C. soft brick ,
Flemish bond, badly repointed

18th - early 19th C. soft brick
English bond, rake pointing

19th C. ground face brick
common bond, narrow mortar joints

20th C. vitreous brick
Flemish bond, concave pointing

20th C. vitreous brick
common bond, flush pointing

10 best things you can do for your historic building:

8 Make sure your additions are sympathetic

Each year, a national preservation award is given for *sympathetic additions* to historic buildings. This means an addition or secondary building that agrees nicely with the historic building it sits with. The **HARB** can be extremely helpful in suggesting how proposed additions and outbuildings can be sympathetic.

Right: An addition to a Greek Revival house which matches the material and style of the house, but is secondary to the house in both scale and position on the lot. This type of addition is in keeping with Mechanicsburg Guideline #6, which says that New facade alterations or new additions should be distinguishable from the existing, yet compatible to the historic materials, features, scale and proportion to preserve the historic integrity of the facade. New additions should be constructed so that if they are removed at a later date, the historic integrity of the facade will not be compromised.

Right: This addition to a factory which has been adaptively reused as a library, takes a different approach by having the addition match the original structure only in color and the pitch of the roof. It could be argued that the severe angularity and modernity of this addition is not sympathetic, especially from some angles. This approach, while certainly not creating a false sense of history or confusion as to which is the historic building is risky, and requires extremely skillful design in order to be successful.

Left: The frame addition to the rear of this house is not especially sympathetic in either style or material and appears, along with the fire escapes to have been done as an expedient to meet code requirements for a changed use of the building.

9 Think beyond the building itself

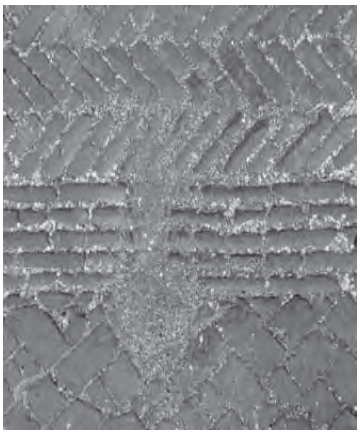
The famous architect Eliel Saarinen said "Always think of the next largest thing." This is called *contextualism.* Your building sits in its place, and is part of the larger streetscape, the streetscapes define the town the town and so on. There have been many, many books written about the historic environment and it's worth thinking about how you treat the area around your building.

Above left and right: These two pictures illustrate how the ideas of landscaping around houses changed between 1801 and 1885. The log house to the left is very austere, with no foundation plantings, and the Victorian house to the right has a variety of cultivated shrubs and trees. Each is appropriate to the period of the house.

Fences, gates, lights, stoops, porches and awnings are regulated by the HARB and require review.

Above: The iron fence and gate along the front of this house is very appropriate.

Right: The hedge shown in front of this house is also appropriate and has the added advantage of reducing noise.



Right: The awning and lamp make an intimate entrance to this Second Empire house. The dense plantings are appropriate to the period.

Left: Mechanicsburg is blessed with a number of original brick sidewalks. Modern brick or "landscape pavers" cannot duplicate the patina and wear of these old bricks. Set in sand, they can be reset from time to time as they become crooked.

10 best things you can do for your historic building:

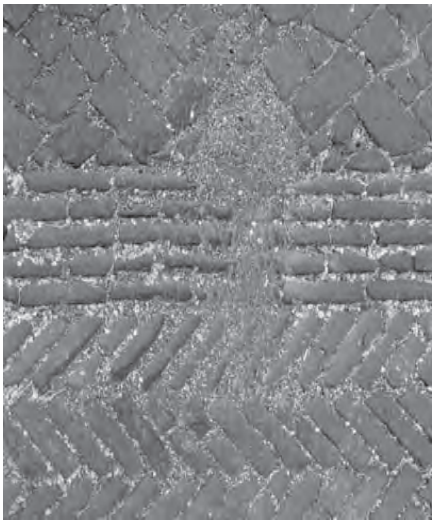
10 Preserve the details

Wrought iron fence and gate

Original porch balusters and columns

Beaded wooden clapboards

Cast iron trim



Herringbone and running bond brick sidewalk

Original wooden siding

Terra-cotta sculpture

Original shutter and hardware

Parged stone masonry

Stained glass transom with street number

Eastlake Victorian doorway with street number

Historic carriage house with second story loading door

Appendix A: Resources

INTERNET RESOUCES

Preservation Technology:

Preservation Briefs, National Park Service:
http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm

01: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
<http://www.cr.nps.gov/hps/tps/briefs/brief01.htm>

02: Repointing Mortar Joints in Historic Masonry Buildings
<http://www.cr.nps.gov/hps/tps/briefs/brief02.htm>

03: Conserving Energy in Historic Buildings
<http://www.cr.nps.gov/hps/tps/briefs/brief03.htm>

04: Roofing for Historic Buildings
<http://www.cr.nps.gov/hps/tps/briefs/brief04.htm>

05: The Preservation of Historic Adobe Buildings
<http://www.cr.nps.gov/hps/tps/briefs/brief05.htm>

06: Dangers of Abrasive Cleaning to Historic Buildings
<http://www.cr.nps.gov/hps/tps/briefs/brief06.htm>

07: The Preservation of Historic Glazed Architectural Terra-Cotta
<http://www.cr.nps.gov/hps/tps/briefs/brief07.htm>

08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
<http://www.cr.nps.gov/hps/tps/briefs/brief08.htm>

09: The Repair of Historic Wooden Windows
<http://www.cr.nps.gov/hps/tps/briefs/brief09.htm>

10: Exterior Paint Problems on Historic Woodwork
<http://www.cr.nps.gov/hps/tps/briefs/brief10.htm>

11: Rehabilitating Historic Storefronts
<http://www.cr.nps.gov/hps/tps/briefs/brief11.htm>

12: The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
<http://www.cr.nps.gov/hps/tps/briefs/brief12.htm>

13: The Repair and Thermal Upgrading of Historic Steel Windows
<http://www.cr.nps.gov/hps/tps/briefs/brief13.htm>

14: New Exterior Additions to Historic Buildings: Preservation Concerns <http://www.cr.nps.gov/hps/tps/briefs/brief14.htm>

15: Preservation of Historic Concrete: Problems and General Approaches <http://www.cr.nps.gov/hps/tps/briefs/brief15.htm>

16: The Use of Substitute Materials on Historic Building Exteriors
<http://www.cr.nps.gov/hps/tps/briefs/brief16.htm>

17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
<http://www.cr.nps.gov/hps/tps/briefs/brief17.htm>

18: Rehabilitating Interiors in Historic Buildings - Identifying Character-Defining Elements
<http://www.cr.nps.gov/hps/tps/briefs/brief18.htm>

19: The Repair and Replacement of Historic Wooden Shingle Roofs
<http://www.cr.nps.gov/hps/tps/briefs/brief19.htm>

20: The Preservation of Historic Barns
<http://www.cr.nps.gov/hps/tps/briefs/brief20.htm>

21: Repairing Historic Flat Plaster - Walls and Ceilings
<http://www.cr.nps.gov/hps/tps/briefs/brief21.htm>

22: The Preservation and Repair of Historic Stucco

24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
<http://www.cr.nps.gov/hps/tps/briefs/brief24.htm>

25: The Preservation of Historic Signs
<http://www.cr.nps.gov/hps/tps/briefs/brief25.htm>

26: The Preservation and Repair of Historic Log Buildings
<http://www.cr.nps.gov/hps/tps/briefs/brief26.htm>

27: The Maintenance and Repair of Architectural Cast Iron
<http://www.cr.nps.gov/hps/tps/briefs/brief27.htm>

28: Painting Historic Interiors
<http://www.cr.nps.gov/hps/tps/briefs/brief28.htm>

29: The Repair, Replacement, and Maintenance of Historic Slate Roofs
<http://www.cr.nps.gov/hps/tps/briefs/brief29.htm>

30: The Preservation and Repair of Historic Clay Tile Roofs
<http://www.cr.nps.gov/hps/tps/briefs/brief30.htm>

31: Mothballing Historic Buildings
<http://www.cr.nps.gov/hps/tps/briefs/brief31.htm>

32: Making Historic Properties Accessible
<http://www.cr.nps.gov/hps/tps/briefs/brief32.htm>

33: The Preservation and Repair of Historic Stained and Leaded Glass
<http://www.cr.nps.gov/hps/tps/briefs/brief33.htm>

34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament
<http://www.cr.nps.gov/hps/tps/briefs/brief34.htm>

35: Understanding Old Buildings: The Process of Architectural Investigation <http://www.cr.nps.gov/hps/tps/briefs/brief35.htm>

36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
<http://www.cr.nps.gov/hps/tps/briefs/brief36.htm>

37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing <http://www.cr.nps.gov/hps/tps/briefs/brief37.htm>

38: Removing Graffiti from Historic Masonry
<http://www.cr.nps.gov/hps/tps/briefs/brief38.htm>

39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings <http://www.cr.nps.gov/hps/tps/briefs/brief39.htm>

40: Preserving Historic Ceramic Tile Floors
<http://www.cr.nps.gov/hps/tps/briefs/brief40.htm>

41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront <http://www.cr.nps.gov/hps/tps/briefs/brief41.htm>

42: The Maintenance, Repair and Replacement of Historic Cast Stone
<http://www.cr.nps.gov/hps/tps/briefs/brief42.htm>

43: The Preparation and Use of Historic Structure Reports
<http://www.cr.nps.gov/hps/tps/briefs/brief43.htm>

44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
<http://www.cr.nps.gov/hps/tps/briefs/brief44.htm>

National Park Service Technical Assistance:

http://www.cr.nps.gov/technical.htm
The Association for Preservation Technology International
http://www.apti.org/

The Historic Preservation Note Series
http://www.gsa.gov/Portal/gsa/ep/programView.do?pageTypeId=8195&ooid=14981&programPage=%2Fep%2Fprogram%2FgsaDocument.jsp&programId=9117&channelId=-15162
<http://www.gsa.gov/Portal/gsa/ep/programView.do?pageTypeId=8

Secretary of the Interior's Standards for the Treatment of Historic Properties
http://www.cr..nps.gov/hps/tps/standguide/index.htm
<http://www.cr.nps.gov/hps/tps/standguide/index.htm>

Other Resources:

Old House Journal - Online
http://www.oldhousejournal.com/index.shtml

Traditional Building - Online
http://www.traditional-building.com/

This Old House - Online
http://www.thisoldhouse.com/toh/

Historic Preservation Tax Credit Information
http://www.cr.nps.gov/hps/tps/tax/index.htm

Preservation Education and Training:

National Center for Preservation Training and Technology
http://www.ncptt.nps.gov/(gbu03145xjddxi452g050gvp)/Default.aspx

International Centre for the Study of the Preservation and Restoration of Cultural Property http://www.iccrom.org/eng/news/iccrom.htm

National Trust For Historic Preservation
http://www.nationaltrust.org/

Preservation Trades Network
http://www.ptn.org/

Cornell University – Preservenet
http://www.preservenet.cornell.edu/

American Institute of Architects Historic Resources Committee
http://www.aia.org/hrc_default

Preservation in Pennsylvania:

Pennsylvania Historical & Museum Commission – Bureau for Historic Preservation
http://www.phmc.state.pa.us/bhp/overview.asp?secid=25

Pennsylvania Downtown Center
http://www.padowntown.org/

Preservation Pennsylvania
http://www.preservationpa.org/

Partners for Sacred Places
http://sacredplaces.org/

10000 Friends of Pennsylvania
http://www.10000friends.org/

Local Resources:

Cumberland County Historical Society
21 North Pitt Street, Carlisle, PA 17013 (717) 249-7610
http://www.historicalsociety.com/

Mechanicsburg Museum Association
2 W Strawberry Ave Mechanicsburg, PA 17055 (717) 697-6088

Printed Resources:

A Field Guide to American Houses, McAlester, Virginia and Lee McAlester, New York: Alfred A Knopf, 1984.

A Field Guide to American Architecture, Carole Rifkind, New American Library, 1980.

American Architecture, 1607-1976, Whiffen, Marcus, and Fredrick Koeper, Cambridge, MA: MIT Press, 1981.

American Building 1: The Historical Forces That Shaped It, Fitch, James Marston, New York: Houghton Mifflin, 1972.

American House Styles: A Concise Guide, Baker, John Milnes, New York: W.W. Norton, 1993.

The Architecture of Country Houses, Andrew Jackson Downing Dover Architectural Series doverpublications.com

Caring for Your Historic House. National Park Service/Heritage Preservation, Inc. Published by Harry N. Abrams, Inc. 1998.

Early Architecture of Pennsylvania, A. Lawrence Kocher, 1920-1922 Reprinted by the Centre County Historical Society (contains early pictures of Carlisle).

Early Domestic Architecture of Pennsylvania, Eleanor Raymond, Schiffer Ltd. Exton PA, various reprinted editions.

Everyday Architecture of the Mid Atlantic, Gabrielle Lanier & Bernard Herman Johns Hopkins University Press, 1997.

Identifying American Architecture: A Pictorial Guide to Styles and Terms 1600-1945, Blumenson, John J.-G, Nashville,TN: AASLH, 1981.

Masonry, How to care for old Historic Brick and Stone, Mark London National Trust for Historic Preservation 1988.

Metals in America's Historic Buildings: Uses and Preservation Treatments. Margot Gayle, David W. Look, AIA, and John G. Waite, AIA. 1992. GPO stock number: 024-005-01108-1.

Preserving the Recent Past. Deborah Slaton and Rebecca Shiffer, editors. Historic Preservation Education Foundation. 1995.

Preserving the Recent Past II. Deborah Slaton and William Foulks, Editors. Historic Preservation Education Foundation/National Park Service. Published in 2000 by the Historic Preservation Education Foundation and National Park Service.

The Economics of Historic Preservation, Donovan D. Rypkema National Trust for Historic Preservation 1998.

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings. Kay D. Weeks and Anne E. Grimmer. GPO stock number: 024-005-01157-9.

The Window Handbook: Successful Strategies for Rehabilitating Windows in Historic Buildings. Charles Fisher, Editor. National Park Service, the Center for Public Buildings, Georgia Institute of Technology, and the Historic Preservation Education Foundation. Technical guidance, featuring 17 Preservation Tech Notes in a sturdy, attractive loose-leaf notebook.

What Style Is It? Poppeliers, John S., Allen Chambers, and Nancy B. Schwartz, Washington, DC: Preservation Press, 1984.

Window Guide for Rehabilitating Historic Buildings. Charles E. Fisher, III, Deborah Slaton, and Rebecca Shiffer, Editors. Historic Preservation Education Foundation/National Park Service. 1997.