

# St. Michaels Historic District Commission

DESIGN GUIDELINES FOR REHABILITATION,  
MAINTENANCE, AND NEW CONSTRUCTION



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# **Town of St. Michaels Historic District Commission**

## **Table of Contents**

<b>Page 2</b>	<b>Guidelines</b>
<b>Page 3</b>	<b>Introduction</b>
<b>Page 5</b>	<b>Chapter 1 History of the Development of St. Michaels</b>
<b>Page 7</b>	<b>Chapter 2 Architectural Style in St. Michaels</b>
<b>Page 10</b>	<b>Chapter 3 Masonry and Foundations</b>
<b>Page 13</b>	<b>Chapter 4 Siding</b>
<b>Page 15</b>	<b>Chapter 5 Doors and Windows</b>
<b>Page 18</b>	<b>Chapter 6 Roofs</b>
<b>Page 20</b>	<b>Chapter 7 Porches</b>
<b>Page 21</b>	<b>Chapter 8 Signs</b>
<b>Page 22</b>	<b>Chapter 9 Public Art including Murals</b>
<b>Page 23</b>	<b>Chapter 10 Landscapes</b>
<b>Page 24</b>	<b>Chapter 11 Accessory Structures and Appurtenances</b>
<b>Page 25</b>	<b>Chapter 12 Fences</b>
<b>Page 26</b>	<b>Chapter 13 Color Selection</b>
<b>Page 27</b>	<b>Chapter 14 New Construction and Additions</b>
<b>Page 30</b>	<b>Chapter 15 Demolition and Relocation</b>
<b>Page 32</b>	<b>Chapter 16 Lighting and Solar Devices</b>
<b>Page 34</b>	<b>Chapter 17 Definitions</b>
<b>Page 35</b>	<b>Glossary</b>
<b>Page 38</b>	<b>Viewshed Methodology</b>
<b>Page 41</b>	<b>Visual Image Analysis with Aerial Photo</b>

Town of St. Michaels Historic District Commission  
GUIDELINES



# INTRODUCTION

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The Town of St. Michaels established the Historic District on October 10, 1972. Since then, there have been four previous updates on April 2, 1975, May 14, 1985, July 8, 1986, and February 10, 1998. The results of these changes are set forth in Chapter 98 (Boards, Commissions, Committees and panels) and Chapter 340 (Zoning) Article VI (Historic District Provisions) of the Code of the Town of St. Michaels.

The purpose of the Historic District Commission is as follows:

- “to safeguard the heritage of the Town of St. Michaels by protecting and preserving buildings, structures, and sites which reflect elements of the Town’s cultural, social, political, and architectural history,
- to promote the educational, cultural, and economic value to the public by maintaining said area as a landmark of the Town’s history and architecture,
- to regulate the construction, alteration, reconstruction, moving and demolition of structures, and their appurtenances within the Historic District, and
- to prohibit willful neglect in the maintenance and repair of an income producing property within the Historic District.”

The St. Michaels Historic District Commission is composed of five members, a majority of which shall be full-time residents of the Town. Each member shall possess a demonstrated special interest, experience, or knowledge in one or more of the following fields: archaeology, American civilization, architecture, anthropology, architectural history, fine arts, history, law, planning, or urban studies. The St. Michael’s Historic District Commission has two major responsibilities: 1) to review and act upon any request for a historic review certificate (Certificate of Appropriateness); and 2) to act upon all applications for permission to build, alter, or perform other construction on sites or structures in the Historic District.

The Town of St. Michaels has wanted to manage growth, especially within the Historic District. The Town of St. Michaels and the St. Michael’s Historic District Commission realize that it is extremely important to preserve the history and unique and distinctive qualities of the Historic District, while also accommodating infill, redevelopment, and growth. To help in that effort, it is necessary to develop guidelines for renovation and protection of historic structures, as well as for new construction within the Historic District, known as design guidelines.

The St. Michaels Design Guidelines for Rehabilitation, Maintenance, and New Construction were written in an attempt to accomplish several important goals and set standards. These guidelines are intended to:

- Help emphasize and maintain the visual appearance and historic character of the Historic District
- Improve the quality of growth and development
- Protect the value of public and private investment
- Preserve the integrity of the designated Historic District
- Indicate which approaches to design the Town of St. Michaels encourages and discourages
- Provide an objective basis for decisions of the St. Michaels Historic District Commission
- Serve as a tool to assist property owners and architects for use in preliminary design decisions
- Increase public awareness of the value of historic architecture and design issues

There are also limitations to the guidelines in that they cannot:

- Limit growth or regulate where growth takes place
- Control how space is used in a building's interior
- Serve the same legal purpose as a design review ordinance (Guidelines are not laws)
- Guarantee that all new construction will be compatible with the historic setting

In order to help guide the Historic District Commission, there have been studies performed on the historic and/or architectural value of properties within the Historic District. One such study provides a map that will guide the strictness and/or leniency with which the Commission should use in evaluating different projects within the Historic District. Those found to be in an area with higher historic value should be judged strictly to the guidelines provided hereafter. Those properties outside of the high historic value area, but still in the Historic District should be judged with leniency on materials and design.

The Historic District Ordinance is regarded to be the law. The intent of the St. Michaels Historic District Commission is to supplement the law with design guidelines that delineate, through precise terminology and illustrations, what constitutes acceptable and non-acceptable design. When this is accomplished, the guidelines then form the basis for decision-making. The guidelines below are devised to control design without legislating matters of opinion or curtailing creativity. The St. Michaels Historic District Commission Design Guidelines for Rehabilitation, Maintenance, and New Construction are written with the aim of providing applicants with as much freedom of expression as possible while still requiring that the integrity of historic areas be maintained. Therefore, the Historic District Ordinance, the work of the St. Michaels Historic District Commission and the design guidelines are mutually dependent.

The following guidelines deal with the individual components of structures, new and old, found throughout the Town of St. Michaels and offers guidance on how these components can be created, restored, and maintained. Especially on rehabilitation projects, there are three basic rules restorers and preservers must always remember:

- The original materials, detail, and design of any structure that is considered for rehabilitation or maintenance should be retained as much as possible.
- If any modern elements are to be used for a structure, make sure that the additions are appropriate and do not spoil the features that give a building its character.
- Above all, never try to make a building appear older than it is by using details belonging to an earlier style.

These three principles are reflected in each subsequent chapter of these guidelines.

Additionally, these guidelines will offer alternatives that will assist building owners and others in making decisions concerning the various options available. From this, it is hoped that a better understanding of the variables that affect the task of revitalizing or maintaining a property will be the basis for such decisions.

# Chapter 1

## HISTORY OF THE DEVELOPMENT OF ST. MICHAELS

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St. Michaels has a history that goes back over three hundred years, with evidence of settlement occurring as early as the 1600s. However, in 1775, James Braddock, an agent for Liverpool merchants Gildar & Garwith, began to purchase land in the St. Michaels vicinity. Braddock purchased over 200 acres of land by 1778. The Town was laid out over 35 of these 200 acres. The new town extended from Church Creek (St. Michaels Harbor) westward to “Church Land” and the “main road” (Talbot Street), and centered on a Town Square (St. Mary’s Square).

When the Revolutionary War ended in 1783, 20 lots had been sold and several houses and other structures were built. Development within the Town is chronicled in the Tax Assessment of 1783, which lists seven individuals owning “lots in St. Michaels.” The tax assessment further listed the commercial development as follows: John Bruff (wheelwright) had a “log shop,” John Dorgan (blacksmith) was assessed for a “smith’s shop,” and Thomas Groves (mariner) was listed with an “old shop.” These craft-related activities supplied the needs of the boat builders as well as the local town and county residents. A shipyard may have been in existence at that time.

This new, small, developing village was beginning to become firmly established, due to the advantages that St. Michaels offered. To the colonist looking for a place to settle and call his own, St. Michaels represented a golden opportunity. The town was a new venture, offering small plots on a sheltered harbor to men of moderate means with craft-related skills. The town also prospered as a center for the boatbuilding industry and was the heir to rich oyster beds in the Chesapeake Bay and its tributaries.

The Town made steady progress throughout the remainder of the 18th century, and by the end of the century, it contained 30 dwellings and 30 support buildings. In the 1798 tax assessment, the Town is listed as having two brick dwellings, seven log houses, and 20 frame houses. A typical house at the time measured 24 feet by 16 feet, although one house measured 60 feet by 18 feet. Standing behind or near the house was often a detached kitchen and any number of domestic outbuildings.

The Town entered into a period of growth and prosperity in the early 19th century. This growth was the result of a vibrant and healthy agrarian and trade economy. Ship building and other craft-related businesses also contributed to the overall prosperity of the area. The financial successes of the period are reflected in some of the houses built during the period, known as the Federal Period.

The second quarter of the 19th century reflected continued growth in the Town. Despite a migration of residents and a restrained county economy, the Town expanded beyond the original boundaries. Development began on the western, northern, and southern sides of the original town. In 1843, the western side of Talbot Street, “Canton Row,” was divided into leasable lots.

In the 1840s, the Harrison family land, north of Carpenters and the current Cherry and Willow Streets, was divided into additional building lots. On the southern and western sides of the original town, Thompson’s Square and Dr. John Miller’s Addition were subdivided and improved during the second and third quarters of the 19th century.

There were several factors which contributed to the explosive growth St. Michaels experienced in the second half of the 19th century. First, an extremely lucrative oyster trade was developing

during this period. Second, the county's grain-based agriculture was benefiting from several decades of improved soil husbandry and agricultural reform. Also, improved transportation networks through rail and steamboat expedited trade with larger markets in Baltimore and Annapolis.

In 1871, St. Michaels could boast a broad commercial profile. There was an impressive cross-section of craftsmen, commercial ventures, and industry. A wide range of goods and services were provided, among which included 18 house or ship carpenters, 13 general stores, 11 dress or hatmakers, four wheelwrights, two blacksmiths, one lumber dealer, and many other goods and services. Twenty years later, the Town supported two weekly newspapers. The two principal industries were oyster or fruit packing and ship building. Principal manufacturing interests comprised two flour mills, one saw mill, and a ship yard. In addition, a brickyard was in operation on the northern end of Town.

This expansion of the Town and its population growth are represented by large sections of mid-to-late 19<sup>th</sup> century homes built on the periphery of the original Braddock town lots. Victorian houses and other structures were also erected. The Episcopal and Methodist congregations both erected new churches during this period. The Episcopalians erected an ambitious granite structure in 1878, while the Methodists had moved from their St. Mary's Square site to erect an Italianate-style brick church on Main Street in 1871. The Union M.E. congregation waited until 1895 to erect their impressive frame church on the corner of Fremont Street and Railroad Avenue.

The Town continued to grow in the 20th century, although the rate of growth slowed considerably. Oyster supplies and the Town's accessibility to outside markets via the railroad served the Town well until the middle of the 20th century, causing growth to branch south. These lots are characterized by bungalow style dwellings.

Over 200 years after its founding, St. Michaels is still a small town; however, it shows many signs of growth and change. The old and new exist side by side, holding on to its historic path, but offering a glimpse of the future. No longer the industrial and manufacturing town of the 19th century, the Town serves as a well-known tourist attraction. The Town is still, however, replete with charm that can be seen in buildings throughout the Town, keeping St. Michaels a truly historic town.

## Chapter 2

### ARCHITECTURAL STYLE IN ST. MICHAELS

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The Town of St. Michaels possesses a collection of buildings which reflect many of the architectural styles popular during the 19th and early 20th centuries. Many of the structures contain a variety of elements from different styles, rather than follow one specific architectural style. The purpose of this section, therefore, is to describe the elements of architectural style used on some of the buildings, as well as the period in which they may have been built.

An understanding of the characteristics of each architectural style is necessary for anyone contemplating the rehabilitation of a house in St. Michaels. If one is aware of the elements that give a building its particular style, one can take these features into account during the rehabilitation process. Those features that give a building its character and that contribute to the overall appearance of the Town should be preserved.

#### Late 18th Century

The number of surviving 18th century structures has dwindled down to only a few, notably the Bruff House and the Amelia Welby House. Both of these houses, as with all of the earliest surviving houses, follow the traditional story-and-a-half form. The Bruff House is a wrought-nail frame dwelling with a hall-parlor plan and corner winder stairs providing access to the second floor. Located on the northern side of Thompson's Alley, the house also contains fine examples of Federal Period woodwork that remain in the two principal rooms. The story-and-a-half Amelia Welby House on Mulberry Street, originally built with an exposed brick gable end and frame sides, has changed through the years. The brick end has been covered with siding and the early woodwork was removed.

#### Early 19th Century (1800-1825)

Still more significant to the Town's early history is a group of Federal Period houses erected during the first decades of the 19th century. Examples of these include the Kemp House, the Cannonball House, and the Old Inn. Dating back to 1805, the Kemp House, located on the northwestern corner of Talbot and West Chestnut Street, is a well-preserved two-and-a-half story, Federal-style, center hall-single pile, brick house. The 1805 Cannonball House, listed in the National Register of Historic Places (National Register), stands on the southeastern corner of Mulberry Street and St. Mary's Square. This fine house holds a prominent spot in Talbot County as a fully articulated Federal-style townhouse with a side hall double pile plan and intricate period woodwork. The two-and-a-half story, four-bay brick Old Inn on the southeastern corner of Talbot and Mulberry Streets was erected in 1816 by Wrightston Jones. The Old Inn shows the earliest example of a two-story porch or gallery in St. Michaels.

Also built within this period is another group of significant story-and-a-half brick and frame dwellings, also with intricate Federal period woodwork, evidently erected for the middle class craftsmen. Representative of these houses is the Bruff-Mansfield House on the northwestern corner of Green and Locust Streets. Other houses that fall within this group include the Tarr House, also on Green Street, as well as the Haddaway and Marshal Houses, both on Locust Street.



## **Middle 19th Century (1825-1850)**

Due to a depressed county economy and a migration of residents, there are few dwellings of historical or architectural significance that have roots in this period. The most significant structure that dates back to this period is the old Methodist Church built on St. Mary's Square property in 1839. The two-story three-bay gable-front church is a solid, but relatively simple example of the Greek Revival style, with a Greek Revival-style portico and door panels shaped in a raised pyramidal design. Another structure from this period is the brick house on the northwestern corner of Talbot and West Chestnut Streets known as Dr. Miller's Farmhouse, which dates back to 1840.

Also dating back to this time are several story-and-a-half frame houses. These houses were usually three bays wide with a center entrance, and they follow the hall-parlor and center hall single-pile floor plans. The Leonard Funeral Home at 312 Talbot Street is an example of a "telescope"-style house, with the three-bay center section reputed to be the oldest part, whereas the main two-story section was added during the mid 19th century. Other examples include the Robert Lambdin House, also known as "The Cottage" on the southeastern corner of Mulberry and Water Streets, and the Rogers House at 112 West Chestnut Street.

## **Middle to Late 19th Century (1850-1890s)**

Probably the most explosive period of growth the Town has ever seen occurred after the mid-19th century. Additional portions of adjacent land were subdivided into building lots, which led to scores of frame houses being erected along new streets. Substantial construction began on Cherry and Mill Streets during this period, although lots had been sold since the 1840s. One example is the Alexander H. Seth House, built in 1859-60, located on the northwestern corner of Cherry Street and Cedar Alley. The house has a traditional center hall-plan with a hip roof and a story-and-a-half service wing with an engaged porch and dormers. Other examples of this period include the Dr. Dodson House on the southeastern corner of Locus and Cherry Streets and the Thomas Dyott House, the only house with a three-story gallery in Town, owned by the Chesapeake Bay Maritime Museum.

Accompanying these traditional center-hall and side-hall plan houses is a larger group of tee- and ell-plan houses erected during the late 19th century. The Gingerbread House on Talbot Street and 201 Cherry Street follow the popular tee-plan with an asymmetrical principal elevation highlighted by a two-story gallery and a bay window that marks the gable-front elevation. Found throughout St. Michaels are the sawn balusters that stretch between the porch posts; the Gingerbread House is trimmed with some of the most elaborate Victorian-era sawn work along the eaves.

Notable Victorian-era houses continued to be constructed through the end of the 19th century in the popular Queen Anne style. Two of the more significant examples include the Clifton Hope House at 400 South Talbot Street and the "Old Parsonage" located on the southwestern corner of Talbot Street and Dodson Avenue. The Clifton Hope House, built in 1888, combines an irregular floor plan, the standard two-story porch in-fill, bay windows, as well as rarely featured eyebrow windows. Dated to circa 1870 and extensively altered in 1894, the Old Parsonage is the most elaborate Victorian-era brick dwelling standing within the limits of the Historic District.

## Commercial Construction and Churches

The Town's most significant collection of commercial architecture falls within the second half of the 19<sup>th</sup> century, with the Old Inn being a notable exception. Centered within the St. Michaels Business District, is a large two-story, three-bay frame dwelling known as the Town Hall Mall. Not only is it one of the largest buildings in the Town, but also one of the most architecturally distinguished. Its bold gable-front elevation is decorated with large fluted brackets. Sitting south of the mall is the "Captain's Cabin," a two-story, five-bay frame structure raised during the third quarter of the 19th century.

Several important examples of church architecture can Also be found in St. Michaels. Christ Episcopal Church, built in 1878, is one of the architectural centerpieces of the Town. The Gothic Revival-style parish church was built on the same sites as three former Episcopal churches. The granite building is decorated with High Victorian detail including a mixture of granite and half-timber framing on the eastern gable, mixing semi-coursed stone and a medieval framing practice. The front entrance tower capped with a broach spire is a prominent St. Michaels landmark.



Standing on the western side of Talbot Street is St. Luke's Methodist Church, a distinctly Italianate-style building in St. Michaels. The decorative exterior brickwork, the round arched windows with arched brick hoods, and the heavily bracketed eaves are all features that comfortably classify this building as Italianate. The church occupies a prominent site in the center of Town, and its elaborate details contrast with the more restrained decoration of nearby Federal- and vernacular-style commercial buildings. The intricate brickwork and decoration of St. Luke's contrast with the simplicity of the former Methodist Church at St. Mary's Square, now the Granite Lodge.

The African-American community has contributed to the historic architecture of St. Michaels with the construction of Union United Methodist church in 1895 on the corner of Fremont Street and Railroad Avenue. The Union Church is a basic tee-plan structure with an entrance tower and broach spire.

## Early 20th Century

During the first decades of the 20th century, domestic buildings in St. Michaels turned in favor of the nationally popular bungalow style. Modest examples of this practical middle class house form stand along South Talbot Street and are found interspersed with 19th century houses in residential sections of the Town.

## Chapter 3

### MASONRY AND FOUNDATIONS

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Many of the following guidelines have been adapted from the Secretary of the Interior's Standards for Rehabilitation.

#### Cleaning

Historic masonry should almost never be cleaned. There are two exceptions:

1. To halt deterioration, and
2. To remove graffiti or stains.

If a masonry surface was previously painted for practical or aesthetic reasons, stripping of these surfaces may not be deemed appropriate. When historic masonry must be cleaned, sandblasting is not an acceptable cleaning method, as it erodes the surface of the masonry and accelerates deterioration. In addition, high-pressure water cleaning methods should not be used because they will damage historic masonry and mortar joints. Instead, the gentlest possible cleaning method should be used so that the surface of the masonry is not damaged. A good starting point to clean masonry is the use of low-pressure water, i.e. a garden hose, or less than 600 pounds per square inch (psi); a mild detergent, i.e. liquid dishwashing detergent; and soft, natural bristle brushes. Surface dirt and general street grime can be removed by this method. Stains or graffiti can be removed using poultices.

If this or any other mild cleaning method fails to produce acceptable results, chemical cleaning could be considered. If accompanied by a program of testing and thorough rinsing, Sure Klean and Dietrich brand products have proven to be acceptable. These are not the only acceptable products, and they may not be effective on all brick and stone surfaces. Sodium hydroxide (caustic soda), muriatic acid, or lye must never be used on historic brick. Also, acidic cleaners must never be used on historic marble or limestone.

Cleaning tests, whether using simple or complex methods, should be applied to an area of sufficient size (approximately 4 square feet) in an inconspicuous location on the building. The test areas will help to show how much cleaning is necessary to clean but not damage the surface. They also serve as a test to evaluate the skills of the contractor performing the work.

Masonry surfaces should not be cleaned with a method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.

#### Painting

Painted masonry surfaces should be inspected to determine whether repainting is necessary. Paint should not be indiscriminately removed from masonry surfaces, as some brick surfaces were originally meant to be painted. In addition, paint that is firmly adhering to masonry surfaces serves to protect the masonry. If masonry repainting is necessary or warranted, then compatible paint coating systems should be used and the manufacturers' product and application instructions should be followed. In addition, proper surface preparation methods should be used. If damaged or deteriorated paint layers need to be removed prior to repainting, then removal should occur only to the next sound layer using the gentlest method possible (e.g., hand scraping).

When choosing a new finish, the original color and texture of masonry surfaces should be retained. Using new or different paint colors or textures that are inappropriate to the historic building and district is not acceptable.

## **Masonry Repair**

Masonry features must be repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods. Repair can include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes.

The repair of historic masonry, beyond simple repointing, may be necessary if the structural integrity of a wall has been weakened due to movement. It may also be necessary if there is surface deterioration of masonry units. Deterioration is evidenced by shifting of walls, cracks in mortar joints, and the delamination of masonry units to name just a few. Masonry walls should be evaluated periodically by the homeowner and a qualified stonemason, if necessary, to determine first if deterioration has occurred and secondly to determine the source of the deterioration. Deterioration can be caused by a number of factors, including leaking roofs or gutters, differential settlement of the building, capillary action in the masonry, or extreme weather exposure. Sources of deterioration must be treated and repaired first followed by the repair of the masonry wall or surface.

## **Masonry Replacement**

If an entire masonry feature is too deteriorated to repair, then efforts should be made to replace it in kind, provided that the overall form and detailing are still evident. Existing physical evidence can be used as a model to reproduce the feature. Examples can include large sections of a wall, a cornice, a baluster, or column. If using the same kind of material is not technically or economically feasible, then a compatible substitute material can be considered.

Removing a masonry feature that is un-repairable and not replacing it should be avoided, as well as replacing it with a new feature that does not convey the same visual appearance. When replacing a missing feature, the new one may be an accurate restoration using historical, pictorial, and physical documentation. It also can be a new design that is compatible with the size, scale, material, and color of the historic building.

Creating a false historical appearance because the replaced masonry feature is based on insufficient historical, pictorial, and physical documentation should not be done. In addition, introducing a new masonry feature that is incompatible in size, scale, material and color is unacceptable.

## **Repointing**

If repointing is considered, it should be in relation to some obvious sign of deterioration. Examples include falling mortar, cracks in the mortar joints, loose bricks, damp walls, or damaged plasterwork. Before any repointing work has begun, the exact cause of the deterioration should be determined and properly treated.

The profile of an existing mortar joint should also be examined to determine the type of joint used. A close examination of both the vertical and horizontal joints will reveal the sequence of the tooling which affects the finished appearance of the wall. Repointing mortar must match the color, texture, strength, joint width, and joint profile of the existing historic masonry. Existing deteriorated mortar should be removed by carefully hand-raking to avoid damaging the surrounding masonry. Electric saws and hammers rather than hand tools should not be used. The old mortar should be removed to a depth of one-half to one-and-one-half inches. To remove small, loose particles, the mortar can be sprayed with a light, quick stream of water. The practice of removing nondeteriorated mortar from sound joints followed by repointing the entire building to achieve a uniform appearance should not be done.

A good starting point for most buildings constructed in the 19th century is a repointing mortar mix containing a ratio of 3:4:8 of Portland cement, lime, and sand, respectively. Mortar mixes with a high percentage of Portland cement should not be used on buildings constructed before 1800. The color of the repointing mortar should match the unweathered interior portions of the historic mortar. A simple way to be sure the colors match is to make a small sample of the proposed mix and allow it to cure; this sample is then broken open and the broken surface is compared to the unweathered interior portions of the historic mortar. If no color match is acceptable or it is not available, it may be necessary to use a modern mortar pigment; some historic mortars did use such additives. In any event, repointing with a synthetic caulking compound should not be done.

When repointing masonry, traditional methods must be used. In choosing a contractor or mason, a good way to decide who actually will be awarded the contract is for the individual to demonstrate his or her skill in a test panel. This test panel should be a small demonstration section of joint preparation and repointing actually done on the historic masonry. Careful selection of the test panel is important. A test panel should be selected to include all types of masonry, joint styles, and types of problems to be encountered on the job. Usually a three-foot-by-six-foot area located in an inconspicuous yet readily accessible place can be tested.

When repairing stucco, the damaged material should be removed prior to re-patching with new stucco that duplicates the old in strength, composition, color, and texture. When repairing deteriorated concrete, the damaged concrete should be cut back to remove the source of deterioration (often corrosion on metal reinforcement bars). The new patch must be applied carefully so it will bond satisfactorily with, and match, the historic concrete. Removing sound stucco or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance should not be done.

New or non-historic surface treatments, such as water-repellent coatings, should only be applied after repointing and only if masonry repairs have failed to stop water penetration problems.

Waterproof, water repellent, or non-historic coatings such as stucco should not be applied to masonry as a substitute for repointing and doing masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.

## **Foundations**

Many buildings in St. Michaels were set on low masonry piers or low foundation walls. When rehabilitating these structures it is often necessary to substitute a full foundation for piers or to raise the height of the original foundation for various reasons. When this is proposed, care should be taken to ensure that the new foundation makes a minimal impact on the historic character of the structure and its neighboring structures. This can be achieved by minimizing the added height, raising the finish grade around the new foundation, or other measures.

## Chapter 4

### SIDING

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It is important that when siding is to be replaced, the replacement should resemble the old as closely as possible to retain the historic charm of the original building. If at all possible, the old siding should be replaced with material used in original construction or with materials that resemble the appearance of the original materials. Resurfacing frame buildings with inappropriate new material, such as artificial stone, artificial brick veneer, or asbestos and asphalt shingles, should not be done.

Synthetic or artificial siding (metal, vinyl, or plastic) is often considered an alternative to exterior painting. If not applied properly, it might cause permanent damage to the structure it is intended to protect. The use of this material might also cause property values to decrease, as well as cause costly and irreversible changes in the character of the property.

Preserving historic siding material begins with the undertaking of a routine maintenance program that generally involves the least amount of work needed to preserve the materials and features of the building. Maintenance of a frame building would include caulking and painting or, where paint is extensively cracking and peeling, its removal and the reapplication of a protective paint coating.

Replacing sound or repairable historic siding material is not appropriate, and therefore, not recommended. However, if the historic material cannot be repaired because of the extent of deterioration or damage, then it will be necessary to replace it. Of course, the best replacement is the one that uses the same material. Substitute siding material, should only be considered if the form, detailing the overall appearance of the substitute siding, conveys the visual appearance of the historic siding and if its application does not obscure, damage, or destroy the building's historic features.

A cover-up treatment for the sake of expedience is not appropriate. Cosmetic treatments to hide difficulties such as peeling paint, stains, or other indications of deterioration are not sound preservation practices, nor are they a substitute for proper care and maintenance.

#### **Historic District Commission Policy**

1. Synthetic or artificial siding is not appropriate for use on historic structures. The application of such material could make the property owner ineligible for state and local tax deductions for preservation of historic properties and ineligible for the 20 percent Investment Tax Credit for certified rehabilitation of certified historic buildings.
2. For additions or new construction, if synthetic or artificial siding is requested, then adherence to the following is preferred:
  - a. Match the width and lap of the original siding
  - b. Maintain that windows and doors should stay flush with the new siding, either by the complete removal of old siding or removal of window, door, and trim pieces; restabilizing window sills and doorways; and replacement after siding is installed.
  - c. Retain the trim, cornerboards, details, windows, door openings, and distinctive elements of the structure.

- d. Ensure that precautions are taken to protect the original siding and structure from rot and structural damage caused by migrating interior water vapor becoming trapped between the old and new sidings.
3. Property owner or applicant should submit to the Historic District Commission and the Contractor:
- a. Width
  - b. Lap
  - c. Color
  - d. Texture
  - e. Type of material
  - f. Method of application
  - g. Justification for use

## Chapter 5

### DOORS AND WINDOWS

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Doors and other entrance features, such as fanlights, sidelights, pilasters, entablatures, hardware, hinges columns, balustrades, and stairs are important in defining the overall historic character of a building. Removing or changing entrances that are important in defining the overall historic character will, in itself, diminish the character of the entire building.

Therefore, efforts should be made to retain the building's original entrance to maintain the overall historic character of the structure. An entrance should not be removed because the building has been re-oriented to accommodate an addition or alteration. New entrances should not be cut on primary elevations, nor should utilitarian or service entrances be altered so they appear to be formal entrances by adding paneled doors, fanlights, and sidelights. Door hardware may also be found in salvage yards or historic reproduction hardware is available.

Every measure should be taken to preserve the material of an original door unless it is too deteriorated to save. If the door can be saved, many measures can be taken to keep the originals in use. Repair should include the limited, in-kind replacement of extensively deteriorated or missing parts with compatible substitute material. Deteriorated doors can be dismantled and refinished, cracks and holes can be filled, surfaces can be relaminated, hinges can be repaired, and rotten frames can be replaced. For the replacement parts, substituting materials that do not convey the visual appearance of the surviving parts of the entrance should not be done. If an entire entrance is too deteriorated to repair, then it should be replaced in-kind. Physical evidence should be used as a model to reproduce the feature. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered. Door hardware may also be found in salvage yards or historic reproduction hardware is available.

Several alternatives exist for replacement in the event the present door cannot be saved. A similar exterior door from a side or rear entrance can be removed and installed on the front. Salvage yards are also a source for doors of the same style. If a new door must be purchased, try and buy a replacement that best matches the style, size, proportion, texture, and features of the original. In additions and noncontributing structures, acceptable substitute materials may include fiberglass, with smooth texture (no imitation wood grain). Steel doors are generally inappropriate.

#### Screen and Storm Doors

Care should be taken when installing a screen and/or storm door(s) on a historic structure, as some architectural styles were not designed with screen doors in mind. If screen or storm doors are to be installed, however, select something simple, generally a wooden door with as much open screen area as possible to minimize interference with the appearance of the main door. The door should be painted the same color as the main door to lessen contrast. The screen or storm door(s) should be the same size as the main door.

#### Windows

Windows and their components are other important features in defining the overall historic character of a building. The components can include frames, sash, muntins, glass, sills, heads, hoodmolds, paneled or decorated jambs and moldings, and interior and exterior shutters and blinds. Because they are so important in defining the building's historic character, they should



not be removed or radically changed or else the building's historic character will be diminished. The following measures should be avoided:

- Changing the number, location, size or glazing pattern of windows by cutting new openings, blocking-in windows, and installing replacement sash that do not fit the historic window opening
- Changing the historic appearance of windows through the use of inappropriate designs, materials, finishes, or colors which noticeably change the sash, depth of reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame.
- Obscuring historic window trim with metal or other material.
- Stripping windows of historic material such as wood, cast iron, and bronze.
- Replacing windows solely because of peeling paint, broken glass, stuck sash, and high air infiltration. These conditions, in themselves, are no indication that windows are beyond repair.

## **Repair and Replacement**

An in-depth survey should be conducted of the conditions of existing windows so that repair and upgrading methods and possible replacement options can be fully explored. When deciding whether to repair or replace an entire window frame, an important step is to examine the window frame closely and decide whether the sill or the frame needs to be replaced. If the sill is in need of repair, it can be repaired in one of the following ways:

- If the sill has several holes and/or cracks, treat the sill for one day with a wood preservative containing pentachlorophenol, then paint liberally with linseed oil. Afterwards, patch all the holes and cracks with putty.
- If the sill has begun to rot, use marine epoxy to stop the spread of rot and then apply another marine product, such as "marine-tex," to smooth the surface of the sill.
- If deterioration is severe, several layers of plastic wood should be applied to build up the sill's surface. Before each application, allow each layer to dry.

Repair may also include replacement in kind, or with compatible substitute material, of the parts that are either extensively deteriorated or that are missing. Surviving prototypes can be used in the design of the replacement parts. For the replacement part, using substitute material that does is incompatible and that does not convey the visual appearance of the surviving parts of the window is unacceptable.

If the window frame is too deteriorated to repair, it should be replaced with a window of the same size that contains the same number of light divisions as the original window. Window openings should not be blocked down or made smaller to fit a smaller standard replacement window. It is not appropriate to substitute horizontal picture windows, or six-over-six and other multi-light sash windows. When replacing windows deteriorated beyond repair, a compatible substitute material may be considered if using the same kind of material is not technically or economically feasible.

## **Storm Windows**

The installation of exterior storm windows is a preferred rehabilitation treatment to achieve energy conservation. A wooden sash with exterior storm window can outperform a replacement unit with thermal break and can be far more cost effective to install. Storm windows should have a finish to match the color of the historic window and frame. The meeting rails of the storm sash should line up with the existing windows. If exterior storm windows significantly detract from the appearance of the building, then interior storm windows should be used.

## Shutters

If shutters on a structure need to be replaced or added, it is important that they appear to be operable shutters. When the shutters are in the closed position, they should be large enough to cover the entire window and should be attached to the window, not the wall next to the window. Wooden shutters are the most preferred choice. Aluminum shutters are not appropriate for use on a historic structure.



## New Construction

When determining the proportion, size, and detailing of windows and doors in new construction, one should be sure that it relates to the corresponding features on existing and adjacent structures. Individual windows can be square or horizontal if the rest of the building conveys the appropriate directional emphasis. Façade openings of the same general size as those in adjacent buildings are encouraged. Wooden double-hung windows should be considered first, due to their traditional value. When ordering new windows, it is important to consider the directional emphasis of the muntins. Double glazed windows, often selected for energy efficiency, may be used in new construction and new additions to contributing structures. If multiple pane sashes are selected, the units should be either true divided light or simulated true divided light, with muntins permanently glued onto the exterior, in addition to a spacer bar between the panes of glass. For new construction and new additions, metal or other artificial cladding may be appropriate.

## Historic District Commission Policy:

1. Replacement should be in-kind, to the extent possible.
2. If in-kind replacements are not feasible, then the following should be reviewed for alternatives:
  - a. Divided lights for both single and insulated glass windows should match original windows
  - b. Synthetic or metal materials may be acceptable for non-contributing structures if other requirements are met.
  - c. Functional shutters are desirable if and only if originally used on the building. Replacements must give the appearance of working shutters and should match the original in design, material, and color.
3. Storm windows may be used and the following should be reviewed:
  - a. Application should have minimal adverse impact on the exterior
  - b. Unpainted aluminum is not appropriate. Matching trim paint should be applied to conform to the remainder of the house.
  - c. Proper caulking should be used to minimize condensation and possible harm to the structure.
4. Property owner or application should submit:
  - a. Example of requested replacements
  - b. Contractor
  - c. Color
  - d. Material
  - e. Justification for substitution
  - f. Justification for use

## Chapter 6

### ROOFS

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The roof is an important design element of many historic buildings. Preserving and maintaining roofs and their features are important in preserving the overall historic character of the building. Historic features of a roof can include a roof's shape, its decorative features, and roofing material. Because they are such important character defining elements of a building, radically changing, damaging, or destroying roofs can diminish the historic character of the entire building. Historic roof material, such as slate and patterned or seamed tin, should be valued by the property owner as an asset that contributes to property values.

#### Maintenance

Protecting and maintaining a roof will go far in preserving it. Frequent roof inspections should be made by a qualified person. Routine roof maintenance should include:

- Protecting and maintaining a roof by cleaning gutters and downspouts and replacing deteriorated flashing.
- Checking roof sheathing for proper venting to prevent moisture condensation and water penetration and to insure that materials are free from animal infestation
- Providing adequate anchorage for roofing material to guard against wind damage and moisture penetration
- Protecting a leaking roof with plywood and building paper until it can be properly repaired

#### Repair and Replacement

Roofs should be repaired by reinforcing the historic materials which comprise roof features. Repairs should include the limited replacement in kind, or with compatible substitute material, of extensively deteriorated or missing parts of features when there are surviving prototypes, such as existing slate tiles or wood shingles. When partially re-roofing, the deteriorated roof coverings should be replaced with new materials that match the old in composition, size, shape, and texture.

Roofs or an entire feature of a roof should be entirely replaced only if is too deteriorated to repair. If the overall form and detailing are still evident, then the physical evidence should be used as a model to reproduce the feature. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered. When entirely re-roofing, new materials should not be used that alter the appearance of the structure; the original roof shape must be preserved.

Wood shingle roofs are appropriate to many structures, particularly residences in St. Michaels, but care should be taken to use sawn singles, not split shakes, which have a more uneven texture and deeper shadow lines that are generally inappropriate. Standing seam metal roofs are common on residential and commercial structures in town. Properly painted and maintained, they will last a long time. If replacement is necessary, care should be taken that

the replacement follows the original in panel width and seam height. Crimped seams are preferable to metal ridge caps. When metal ridge caps are offered as substitutes for crimped seams along roof ridges and hips, the ridge caps should be minimized in relation to the size of the structure and roof surface.



### **New Construction**

Visual compatibility is of great importance in roof shapes in historic districts. The shape of a roof should be visually compatible with other buildings in the neighborhood to which it is visually related. Several different roof shapes can be found throughout the St. Michaels Historic District. If sloped roofs are present in adjacent buildings, the same slope should be incorporated in the design solution.

### **Historic District Commission Policy:**

1. Preserve the original roofing with replacement or repairs in-kind, as possible.
2. If the property owner requests a change in roofing, these conditions must be followed:
  - a. Replacement material should be of a texture and color similar to the original roofing.
  - b. Galvanized or other non-reflective flashing should be used.
  - c. Gutters and downspouts should be placed and painted so as not to obscure or disrupt cornice and eave lines or introduce distracting or competing vertical lines.
  - d. For contributing structures, gutters and downspouts should be ½ round and round, respectively.
3. Property owner or applicant should submit:
  - a. Justification for the request
  - b. If roof is to be replaced with a substitute material, submit contractors' bids for replacement in-kind and the substitute.
  - c. Detailed cross section of any metal ridge caps.

## Chapter 7

### PORCHES

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Porches are another character defining feature of historic buildings. As with other elements of a historic building, removing or radically changing a building's front porch can diminish the historic character of the entire building. To the greatest extent possible, the original material of the porch and all of its components should be retained; stripping porches of historic material should be avoided. Removing a porch because the building has been re-oriented is unacceptable. In order to preserve a porch, adequate protection of materials should be provided to prevent deterioration.

Porches should be repaired by reinforcing the historic materials. Repair should also include limited in-kind replacement, or with compatible substitute material, of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes.

If the porch has to be replaced, the original configuration must figure in the plans. Setback distances and overall width of the original porch should be retained as well. Most porches were originally constructed of wood and supported by brick piers. Any remodeling of historic porches should be done with wood. Brick, concrete, concrete block or inexpensive ironwork should not be used to replace porches because historical accuracy would be compromised, and the style, scale, and rhythm would be destroyed.

Open porches are preferred; however, screened porches may be acceptable if well-detailed.

Porches should not be added to the primary façade where they did not historically exist.

#### **Historic District Commission Policy:**

1. Every effort should be made to retain as much of the original porch material as possible with repair or replacement, in-kind, of deteriorated or missing features
2. If a porch must be replaced, the following conditions must be followed:
  - a. Porch should be rebuilt to its original configuration
  - b. The setback distance and overall width of the original porch should be maintained
  - c. New construction materials should match original construction materials. Porches that were originally made of wood should not be replaced with brick, concrete, concrete block, or inexpensive ironwork.
3. Property owner or applicant should submit:
  - a. Justification for request
  - b. Photographs of existing porch
  - c. Elevation drawings, material list and details
  - d. Schedule for work and contractor

## Chapter 8

### SIGNS

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This section is primarily intended for commercial areas within the Historic District. Basically, all signs must conform to the Town's Sign Ordinance, §340-40 Signs. Signs should be compatible with the character of the neighborhood, and harmonious in color, form, and proportion with the structures on or near the sign location.

Applications for signs will be evaluated by the following criteria:

- Signs should not conceal architectural detail, clutter the building's image, or detract from the unity of the façade. Instead, signs should complement the overall design.
- Sign material should also complement the material of the building and also, if appropriate, the adjacent buildings. Features of the design elements should not detract from or conflict with the age and style of the buildings.
- The façade should not be damaged in the application of signs, except for attachments.



### Historic District Commission Policy

1. Signs within the Historic District should be kept to a minimum. When necessary, applications for signs should fit the character of the street.
  - a. All signs should be simple in design with limited words.
  - b. The scale, color, and material of a sign should be compatible with the associated building and street setting.
  - c. Illuminated signs are not permissible.
  - d. Indirect lighting of signs may be allowed.
2. Property owner or applicant should submit:
  - a. Dimensioned drawings
  - b. Materials
  - c. Colors
  - d. Lettering of proposed sign
  - e. Site plan showing preferred location of sign
  - f. Justification for request

## Chapter 9

### PUBLIC ART INCLUDING MURALS

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Public art may include any two or three dimensional artwork that is of a size and location such that it is seen or intended to be seen from a public right of way.

Public art including murals should not cover or otherwise detract from windows or other architectural details. Public art including murals must be reversible and not result in damage to the historic character or fabric of a historic structure or the historic district. Murals and other public art should be of a quality associated with a professional artist and be compatible with the historic character of St. Michaels.

Murals are a type of public art that may be painted or otherwise applied to exterior walls or other surfaces other than signs.

A proposed mural shall not contain material that may be construed as advertizing. Murals may be appropriate on commercial structures in the historic district to break up the appearance of a large side or rear wall that lacks architectural detail. Murals should not be applied to any primary or other character defining elevation.

# Chapter 10

## LANDSCAPES

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The landscaping of a house helps define the streetscape and establishes the mood and character of the house. The patterns and types of trees, shrubs, and flowers should provide sufficient privacy and at the same time enhance the appearance of the house. Trees act as natural air conditioners to cool streets, yards, and buildings in summer and admit the sun's warmth in the winter. The types of landscaping plants, including trees, should be ones that will grow well on your property whether it be sunny, partially sunny, a narrow space, etc.

Landscaping may be a facet or aspect of an application to provide screening for an architectural feature or appurtenance.

### **Historic District Commission Policy:**

1. The ideal landscaping retains mature live trees and shrubs, favoring replacement with species of similar type. In the case of overgrown or inappropriate original plants, replacement should correct the situation and be based on local historical precedent. When substantial landscaping is planned, care should be taken to minimize the effects on the setting and the building. In some instances, a grading permit must also be obtained from the Town of St. Michaels.
2. Dead trees or shrubs should be replaced with in-kind species plantings if still appropriate
3. The removal of live trees or shrubs is not appropriate
4. Historically accurate new plantings are encouraged
5. Care should be taken in selection of edging and mulch materials when visible from public way, avoiding obvious modern plastic or synthetic edgings, marble, lava, crushed rock, or historically unsuitable ground covers.
6. Property owner or applicant should submit:
  - a. Site plan with plat and tree types; species and proposed size should be identified.
  - b. Schedule for work and contractor
  - c. Describe the degree of grading, if planned changes in topography should be noted.
7. Regular pruning and management of vegetation will occur.
8. A plan for any landscape lighting should be submitted with the application.



# Chapter 11

## ACCESSORY STRUCTURES AND APPURTENANCES

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Historic accessory structures, including sheds, carriage houses, and other structures on a site were once plentiful in rear yards in the historic district, and surviving examples contribute to the historic character of the Historic District. Accessory structures that contribute to the historic character should be preserved. New accessory structures should be designed and located so that they do not detract from the historic character of the primary structure on the site or from the character of neighboring structures. Likewise, driveways, walkways, and other appurtenances should be preserved when they contribute to the historic character of the Historic District, and new appurtenances should not detract from the character of the primary structure on the site or from the character of neighboring structures.

### Accessory Structures:

Garages, driveways, and surface parking area are twentieth and twenty-first century introductions to the Historic district. Plans for new garages, sheds, and other accessory structures must be in scale with the proportions of the site and compatible with the architectural style of the existing structures. When the HDC determines that a new garage is appropriate based on the early 20<sup>th</sup> century character of the neighborhood and house, the structure should be placed at the rear of the lot, detached from the main house. The scale and detailing of the primary façade of the garage, shed, or other accessory structure should be similar to the historic residence, and to other outbuildings in the Historic District. Garages and surface parking areas shall be concealed from the street by their location or by screening with architectural or landscape features.

Garages, sheds, and other outbuildings generally should have less ornamentation than the primary structure on the site. Cupolas, shutters, sawn brackets and other ornamentation typical of residential structures in the Historic District are generally inappropriate for accessory structures.

Selection of materials and other design considerations for new accessory structures should follow guidelines for new construction and additions Chapter 14.

### Appurtenances:

Paved and unpaved walkways, driveways, parking areas, and site features such as retaining walls should be designed to be compatible with the style and character of the principle structure on the site, or to be screened with architectural or landscape features. Recommended materials for driveways and parking area are gravel, shell, or grass pavers that have voids to permit partial permeability and greening of the covered area. Asphalt and poured concrete are inappropriate. Driveways should be kept as narrow as feasible, and designs that include parallel tire tracks are encouraged over fully paved designs.

Walkways and patios may use gravel, shell, brick, flagstone, or other material compatible with the primary structure and the site.

## Chapter 12

### FENCES

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Fences have traditionally been a pleasing part of older neighborhoods, adding a variety to the streetscape while marking property lines and outdoor spaces. A fence should be chosen that will harmonize with the house. Chainlink, split rail, and stockade fences are not appropriate. Fence location, material, design, and height in the Historic District should follow historical precedents, if supporting physical or photographic evidence is available. Most older fences in St. Michaels had pickets that were spaced to allow passage of light and air, and few were higher than 3 or 3 ½ feet above grade.

#### **Historic District Commission Policy:**

1. There is no single appropriate fence for the Historic District. Each application must be evaluated on a case-by-case basis given the requested location. Fences that strengthen the historical flavor of the district, based on historical photographs, etc., are considered acceptable. Owner must comply with the requirements for and obtain a building permit from the Town of St. Michaels.
2. Property owner or applicant must submit:
  - a. Photograph or drawing of proposed fence
  - b. Site plan showing the desired location
  - c. Color, material, and accompanying landscaping
  - d. Schedule for installation and contractor
  - e. Photo of the site

# Chapter 13

## COLOR SELECTION

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The Code of St. Michaels does not give the Historic District Commission authority over color selection. However, as a general rule, the color of any part of an historic structure should be maintained. If the color is to be changed, the Historic District Commission will review the color selection for brick or siding for its appropriateness. Property owners may also seek guidance on which colors to use on their property. As for paint, the Historic District Commission does not review it as a maintenance item, but there are general guidelines for the proper color and paint selection.

### **Historic District Commission Policy**

1. The colors chosen for a structure should be limited to no more than three. The tints should complement the original materials of the structure and enhance its attractiveness. A variety of colors are available in this type.

# Chapter 14

## NEW CONSTRUCTION AND ADDITIONS

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The design of any new structure in the Town of St. Michaels is important, because it must be compatible with existing structures or fit in with the characteristics of nearby buildings and neighborhoods. This is especially true of buildings found within any designated Historic District. It is important that new buildings do not appear to be out of place or out of character with existing structures or neighborhoods. The objective of this chapter is not to establish a set of rules on what can or cannot be built in the Historic District. These guidelines are intended to be broad, in order to accommodate a wide range of design options. However, the goal is to encourage development that, while imaginative and creative, will still be compatible with its surroundings. These guidelines will attempt to keep ideas within limits, while allowing new alternatives. If used in a sensitive manner, contemporary designs can be used. In fact, if used in such a manner, contemporary ideas are strongly encouraged. Along with the aesthetic concerns of proposed improvements, economic feasibility and durability of the improvements are important concerns to which close attention should be paid.

### **Rhythm**

The relationship between the width and height of the front façade of a building should be visually compatible with those near to it. Also, visual compatibility should be sought in the relationship between a building to the open spaces between it and adjoining buildings with the spacing of adjoining buildings. This is very important to note on historic streets. When a person moves past a block or sequence of buildings, one should become aware of the proportion of width to height of the buildings, as well as the spacing between the buildings, or the rhythm of houses or buildings and open spaces.

### **Building Height and Scale**

The height and scale of a proposed building should be visually compatible with adjacent buildings. One of the most distinguishing features found within historic neighborhoods is the strong horizontal line established by the cornices of houses. When planning a new design for a structure, it is important that this line is featured in order to keep continuity with the other houses on each side of it. It is not entirely imperative that the height is a duplicate of an adjacent structure; but there should be no more than a 10 percent difference in any visual field where most of the buildings are similar in height. Scale is created by the size of units of construction and architectural detail in relationship to the size of man. The number of stories should be consistent with adjacent buildings.

### **Materials, Texture and Color**

The relationship of materials, texture, and color of the façade of a building should be somewhat similar with the predominant materials used in the buildings to which it is visually related. When the use of architectural materials and details is varied, it adds to the intimacy and visual pleasure of a district. When first confronted with this variety, it is easy to overlook the overall thread of continuity provided by the relatively limited materials available to the turn-of-the-century builder. In new construction, appropriate materials should relate to the materials and details of existing adjacent buildings. While slate, cedar shakes, tin, and tile roofs are preferred, asphalt shingles which match their approximate color and texture are acceptable substitutes. Imitations

of natural materials, diagonal and vertical siding, asphalt siding, wood-textured metal siding, or artificial stone are not acceptable. Artificial siding made of metal, plastics, or cementitious materials may be acceptable for new construction and additions to contributing structures that are not readily visible from a public way. Only the thickest grades of plastic siding should be used, as cheaper grades will exhibit unnatural shapes. Artificial raised wood graining should be avoided in artificial siding options.. Materials will be reviewed to determine their appropriate use in relation to the overall design of the structure.

### **Site and Setback**

New buildings should be sited at a distance not more than five percent out of line from the setbacks of existing adjacent buildings. Greater setbacks may be allowed in some cases while reduced setbacks may be acceptable at corners.

### **New Additions**

New exterior additions must be carefully monitored so that the original materials are not destroyed and the character of the building is maintained. To guard against the possibility of damage, new additions must be built in such a way that preserves significant materials and features and preserves the historic character.

No additions should be built on a primary or other character-defining elevation. In order to ensure preservation of significant materials and features; size, scale, massing and proportions of new additions should be made compatible with the historic building. This ensures that the structure's form is not expanded or changed to an unacceptable degree.

The new addition should be placed on an inconspicuous side or rear elevation, so that the new work does not result in a radical change to the form and character of the historic building. When placing a new addition, consideration should be taken so that it should be setback from the historic building's wall plane so that the form of the historic building can be distinguished from the new work. The new addition should be planned in such a manner that provides some differentiation in material, color, and detailing so that the new work does not appear to be part of the historic building. The Commission may impose increased dimensional and setback requirements in addition to those set forth in Chapter 340 of the Code of the Town of St. Michaels.

### **Historic District Commission Policy for New Construction**

1. New construction should be compatible with the district's setting in setback, massing, scale, materials, and details. Roof lines, fenestration, and other exterior features should be consistent with existing original design.
2. Contemporary designs may be acceptable if complementary to the district; imitation historic styles are not appropriate.
3. Mechanical equipment should be placed in an unobtrusive location and properly screened.
4. Reflective materials are not appropriate in this district.
5. Existing mature trees should be retained, if possible. Landscaping, plant materials, and design should be suitable to the area.
6. Property owner or applicant should submit:

- a. Site plan
- b. Elevations
- c. Materials
- d. Details
- e. Landscaping and extent of grading description
- f. Schedule of construction and contractor
- g. Photographs of all existing conditions

# Chapter 15

## DEMOLITION AND RELOCATION

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The request to demolish or relocate historic properties sometimes arises and needs to be handled carefully to ensure a structure of high history value is moved or demolished only as the last possible solution. There are two reasons for demolishing or relocating a historic structure. Economics is one of the considerations involved. If rehabilitation of the property is not economically feasible, then demolition or relocation becomes an option. Another possibility for demolition or relocation is a higher use for the property.

### Historic District Commission Policy

1. The relocation or demolition of historic properties within a historic area is discouraged and should be considered only as a last resort. The following criteria shall be used by the Commission to determine a building's significance. In order to be considered a building of high historic value, the Commission shall consider:
  - a. Studies performed for historic or architectural value;
  - b. Its historic and cultural significance to the nation, State, or Town;
  - c. Any architectural and design significance and whether it represents features that are not duplicated elsewhere in the District;
  - d. If the structure has character, interest and value, contributing to the heritage of the Town;
  - e. If the structure has outstanding attention to detail, architectural design, materials, or craftsmanship;
  - f. If the structure demonstrates characteristics that make a recognizable entity in the District and whether the loss of this structure would have an adverse effect upon the greater surrounding streetscape;
  - g. Whether the structure represents an established and familiar feature of the District due to factors such as its location or physical characteristics;
  - h. Whether the structure provides certain historic or scenic value significant to the area.
  
2. If relocation is requested:
  - a. Every attempt should be made to relocate to a similar setting without damaging the established character of the new location.
  - b. Vacant lots within the District may be used for the relocated structure, when appropriate. A site plan for the new location within the District must be submitted and must be approved by the Commission.
  - c. A report from an engineer licensed in the State of Maryland as to the structural soundness of the structure and its ability to withstand the stress of moving must be submitted.
  - d. Before relocation, documentation of the structure and site is required including photographs showing the buildings exterior facades and details, the front, sides, and rear of the property, and the building in relation to the surrounding streetscape.
  - e. Proof of that the move will be performed by competent, referenced, and bonded companies must be submitted.

3. If demolition is requested:
  - a. Documentation of the structure and site must be submitted including photographs showing the buildings exterior facades and details, the front, sides, and rear of the property, and the building in relation to the surrounding streetscape.
  - b. The precise location of the building in the District must be determined by a licensed surveyor and submitted to the Commission;
  - c. A history of the building and date of construction, consulting appropriate sources, deeds, maps, etc must be submitted.;
  - d. A description of the buildings architectural style and setting must be submitted;
  - e. Any available architectural drawings of the building must be submitted;
  - f. Any other available information that may aid in assessing the building's character and significance must be submitted.
  
4. If the applicant claims that undue hardship will occur if the permit is denied, it is the applicant's responsibility to prove that hardship. Undue hardship occurs when the property cannot be put to some reasonable beneficial use. The following information is required:
  - a. Form of ownership of the property;
  - b. Cost of the proposed demolition or removal;
  - c. A report from a licensed engineer in the State of Maryland as to the structural soundness of the structure and its feasibility for rehabilitation;
  - d. The fair market value as determined by a professional appraisal;
  - e. An itemized breakdown from a professional experienced in rehabilitation as to the economic feasibility of rehabilitation or reuse of the existing structure;
  - f. Amount paid for the property, the date of purchase, and the party from whom it was purchased, including a description of the relationship, if any, between the owner of record or applicant and the person from whom the property was purchased. Remaining balance on any mortgage or other financing secured by property and annual debt service, if any, for the previous two years;
  - g. If the property is income producing, the annual gross income from the property for the previous two years, and itemized operating and maintenance expenses for the last two years;
  - h. Price asked and offers received, if any, within the previous two years;
  - i. A list of alternatives (with costs involved, names of contractors and any bids submitted) that were considered. The reasons why those alternatives were rejected must also be submitted;
  - j. The Commission may request additional information specific to the project.



# Chapter 16

## LIGHTING AND SOLAR DEVICES

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### Lighting

- Exterior lighting should not obscure or cause the removal of historic architectural features. Exterior lighting should not wash over the building façade. Utilitarian lighting should be painted the predominant color of the building. Nighttime lighting should not produce inappropriate glare or misdirected lighting. Uplighting is generally inappropriate in the historic district.
- Historic light fixtures, if they survive, should be preserved and repaired unless documentation is provided of deterioration that justifies replacement of the historic material.
- If original fixtures are not present, period lighting should be installed only if there is sound evidence supporting its use on the structure historically, and any such fixture should be historically accurate and compatible with the period of the building. The fixture should be appropriate in scale to the building or element to which it is attached. New fixtures should be attached to the mortar to prevent damage to the historic fabric on masonry structures.
- Light fixtures should be simple in character and in scale with the building.
- The installation of equipment or systems that (1) reduce energy use and/or (2) generate energy on site for a property in the Historic District shall be done only in ways that minimize or entirely avoid visibility from the public way. The Historic District Commission requires that the historic character of the property shall be retained and preserved. The removal of historic materials or alteration of the features, spaces or landscapes that characterize a property shall be avoided.

### Solar Hot Water and Solar Photovoltaic Collectors

- Once an owner has completed retrofits recommended by an energy auditor, solar hot water and photovoltaic's can be considered, as long as their installation is consistent with the goals of the Historic District, which is to preserve and protect historic materials, architectural features and streetscapes. Roof mounted systems shall consist of low profile solar collectors at the same angle as the adjacent roof, in a color that complements the existing roof color. The collectors shall be located away from the primary façade on secondary roofs or other appropriate locations, shall not project above the ridge line or otherwise be visible from the public way. A solar array may not obscure significant features or change the perception of the overall character of the roof form and the property in general. If placing an array on a flat roof, the panels can be installed flat or at an angle, but in either case they should be placed so that they are not seen from a primary public way. Any leeway to these requirements may be granted on a case by case basis.
- Ground mounted solar arrays are generally inappropriate in the historic district.
- Solar system installations must be reversible and not result in damage to the historic character or fabric of the building or the district. The Historic District Commission acknowledges that solar systems can, by design, be easily installed and removed and they should therefore be installed so that they do not substantially change, damage, or destroy a property's defining historic characteristics or landscape features, and not result in the loss of original or historic materials.

- In the case of contributing buildings, the Historic District Commission will not approve the removal of historic roofing materials, altering the historic roof configuration (including chimneys, dormers, parapets, trim, or other features), or allow any other installation or maintenance procedures that will cause irreversible changes or damage to historic features or materials.

# Chapter 17

## DEFINITIONS

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- 1.1 Accessory Structures - Anything that is built or constructed, the use of which is intended to have a permanent location on the ground or is attached to or abuts something having a permanent location on the ground should be designed and situated in a manner that is compatible with the architecture of the primary structure and the streetscape of which it is a part. The term “structure” shall be construed as if followed by the words, “or part thereof”. An accessory structure will be subject to the same standard of review as the associated primary structure.
  
- 1.2 Appurtenances and environmental settings include:
  - 1.2.1 Paved or unpaved walkways and driveways
  - 1.2.2 Trees
  - 1.2.3 Landscaping
  - 1.2.4 Pastures
  - 1.2.5 Croplands
  - 1.2.6 Waterways; and
  - 1.2.7 Rocks
  
- 1.3 Demolition – tearing down or razing a building or structure.
  
- 1.4 Demolition by Neglect – any significant neglect in maintenance and repair of a structure that results in the deterioration of the exterior or any architectural feature and that tends to produce a significant detrimental effect upon the historic character of the structure in question and/or the character of the area as a whole.
  
- 1.5 Ordinary Maintenance – any routine work for which a building permit is not required by law, where the purpose and effect of such work is to correct any deterioration, decay, or damage to a structure, or any part thereof and to restore, as nearly as may be practicable, to its condition prior to the occurrence of such deterioration, decay, or damage. Activities considered as ordinary maintenance include, but are not limited to repainting and exact replacement of rotted or deteriorated materials. Ordinary maintenance does not include replacement of architectural features that necessitates a change of material (even though its appearance is not altered). The painting of materials that have their own unaltered natural colors, such as stone, brick, or unpainted wooden shingles, shall require the approval of the Historic District Commission.
  
- 1.6 Public Ways – Streets so labeled on the official street map of the Town as adopted by the Commissioners of the Town.
  
- 1.7 Structure - Anything that is built or constructed, the use of which is intended to have a permanent location on the ground or is attached to or abuts something having a permanent location on the ground should be designed and situated in a manner that is compatible with the architecture of the primary structure and the streetscape of which it is a part. The term “structure” shall be construed as if followed by the words, “or part thereof”.

# Glossary

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- Baluster** A spindle or post supporting the railing of a balustrade.
- Balustrade** An entire railing system with top rail and balusters.
- Bargeboard** A decoratively carved board attached to the projecting edge of the rafters under a gable roof, also called a verge board.
- Bay** The regular division of the façade of a building, usually defined by windows or other vertical elements.
- Bay Window** A window in a wall that projects as an angle from another wall.
- Bond** The pattern in which bricks are laid to increase the strength or enhance design.
- Bracket** A small carved or sawn wooden element which supports horizontal members such as a cornice, a window, or a door hood.
- Capital** The upper portion of a column or pilaster.
- Clapboard** Siding consisting of overlapping horizontal boards, usually thicker at one edge than the other.
- Console** An ornamental bracket, one that is higher in relation to its projections.
- Coping** A cap or covering to a wall, either flat or sloping, to shed water.
- Cornerboard** A vertical strip of wood placed at the corners of a framed building.
- Cornice** A projecting molding at the top of a wall surface, such as may be found at the eaves of a roof.
- Dentil** Small square blocks closely spaced to decorate a cornice.
- Dormers** A small window with its own roof that projects from a sloping roof.
- Eave** The edge of a roof that projects from the face of a wall.
- Ell** An extension or wing at right angles to the main structure.
- Elevation** The external face of a building or drawing thereof.
- Entablature** The horizontal group of members above the column capitals.
- Façade** The front face or elevation of a building.
- Fanlight** A semi-circular window over a door with the radial mullions in the form of a fan.
- Fenestration** The arrangement of windows in a building.

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<b>Fretwork</b>	Ornamental woodwork, cut into a pattern.
<b>Gable</b>	Triangular wall enclosed by sloping ends of a ridged roof.
<b>Gingerbread</b>	Pierced curvilinear ornament made with a jig or band saw.
<b>Head</b>	The top of a frame of a door or windows.
<b>Lattice</b>	An openwork grill of interlacing wood strips, used as screening.
<b>Light</b>	A section of a window, the pane or glass.
<b>Lintel</b>	A horizontal architectural member supporting the weight above an opening.
<b>Modillion</b>	An ornamental block applied to the underside of the projecting members of a cornice.
<b>Molding</b>	The contour given to projecting members to introduce varieties of outline in edges or surfaces.
<b>Mullion</b>	A vertical post dividing a window into two or more lights.
<b>Muntin</b>	The strip of wood separating the lights of a window.
<b>Ordinary Maintenance</b>	Repainting or repair, with no change in design or materials.
<b>Oriel</b>	A bay window projecting out from a wall.
<b>Palladin Window</b>	An arched window flanked by two smaller square-headed windows.
<b>Pediment</b>	The triangular space forming the end of a roof in classical architecture, or the triangular cap over a window or door.
<b>Pier</b>	An upright structure of masonry which serves as a principal support member.
<b>Pilaster</b>	A square pillar attached to, but projecting from a wall, resembling a classic column.
<b>Pitch</b>	The degree of slope of a roof.
<b>Return</b>	The termination of a cornice by a right-angled change in direction of its group of moldings
<b>Ridge</b>	The line at the top of a sloped roof.
<b>Sash</b>	The moveable framework holding the glass in a window or door.
<b>Siding</b>	The exterior wall covering of a structure.

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<b>Sill</b>	The horizontal water shedding member at the bottom of a window or door frame.
<b>Soffit</b>	The underside of an architectural feature, such as a beam arch, cave, vault, or cornice.
<b>Transom</b>	An opening over a door or window containing a glazed or solid sash.
<b>Tread</b>	The horizontal surface of a stair step.
<b>Turned Work</b>	Woodwork cut on a lathe.
<b>Turret</b>	A slender tower.
<b>Vernacular</b>	Indigenous, characteristic of a locality.
<b>Visual Field</b>	A group of objects or buildings that can be readily perceived by the eye.
<b>Voussoir</b>	Any of the wedge shaped pieces which form an arch or vault.

Town of St. Michaels Historic District Commission  
VIEWSHED METHODOLOGY

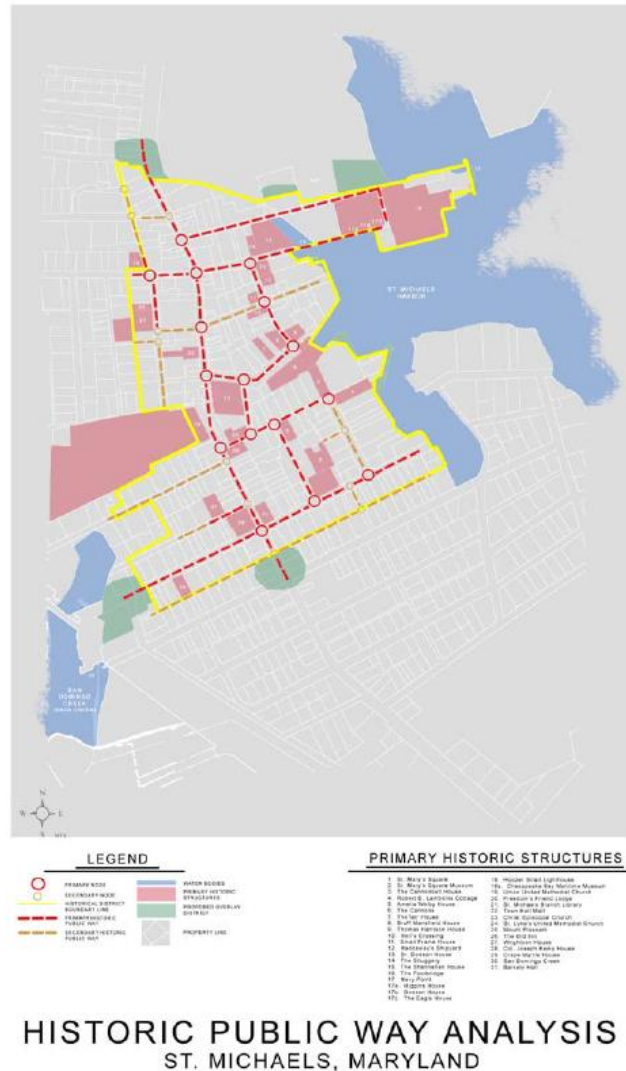


# Viewshed Methodology

The design team spent a day walking the historic district of St. Michaels taking note of views from identified historic sites and along the streets within the Historic District, creating a Visual Inventory.

Referencing historic maps and existing literature on the history of the town plan of St. Michaels, and overlaying that information together with the Visual

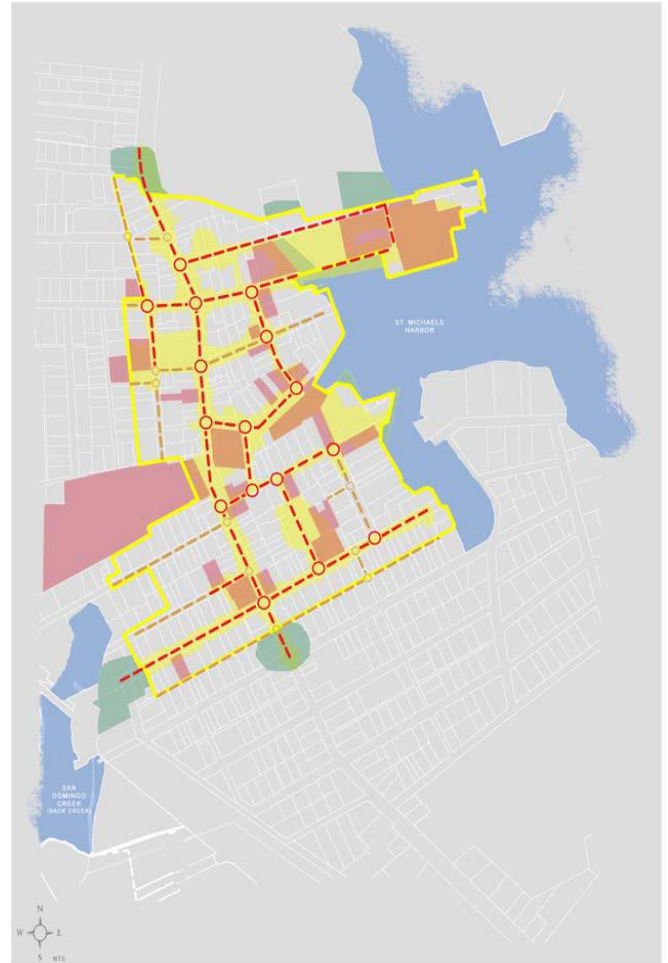
Inventory, a plan was developed that created a hierarchy of historic streets and nodes. The plan titled “**Historic Public Way Analysis**” indicates the Primary and Secondary Nodes, the Primary and Secondary Historic Public Way, and indicates a proposed Overlay District where it was determined that although these areas were not officially within the Historic District, the visual proximity of these areas and the visual link to the Historic Area or Primary Nodes or historic sites suggests that some consideration be given to these properties. The Primary Historic Public Way as identified on the plan was generated by the historical record as mentioned above, by the proximity to designated historic sites, and the visual connections between these elements. Along the Primary Historic Way, Nodes are indicated at significant intersections, chosen by the same criteria. The Plan also indicates a Secondary Historic Way as well as Secondary Nodes that in the opinion of the design team, and





based on the criteria above deserve recognition as important elements, but secondary to the primary elements. We feel this plan can act as a catalyst to model an historic walking tour of the town of St. Michaels.

The “**Visual Image Analysis Plan**” graphically represents the visually perceived portion of properties that lie within the Primary Historic Public Way. This zone is titled the “Primary Viewshed”. It is not intended by this study to imply that properties outside of the Primary Viewshed do not visually impact the perception of the town of St. Michaels, but that those properties within or bordering on the Primary Viewshed have the most significant impact on the perception of historic St. Michaels, and deserve special recognition. In many cases the view does not involve the entire property, as views are often blocked or directed by existing buildings, fences and evergreen trees and shrubs. The Visual Image Analysis Plan is preliminary in nature, offering a broad overview. Additional studies may refine, expand, or detail the Primary Viewshed as indicated here.



## VISUAL IMAGE ANALYSIS ST. MICHAELS, MARYLAND



**LEGEND**

 PRIMARY VIEWSHED

**VISUAL IMAGE ANALYSIS  
WITH AERIAL PHOTO  
ST. MICHAELS, MARYLAND**