ELM STREET HISTORIC DISTRICT
DESIGN STANDARDS

Prepared by the

Historic District Commission
Office of Planning & Sustainability
Pioneer Valley Planning Commission

Northampton, Massachusetts

September 2010

Prepared with funding from the Northampton Community Preservation Act

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Local History Collection of the Forbes Library, Northampton, Massachusetts

I INTRODUCTION

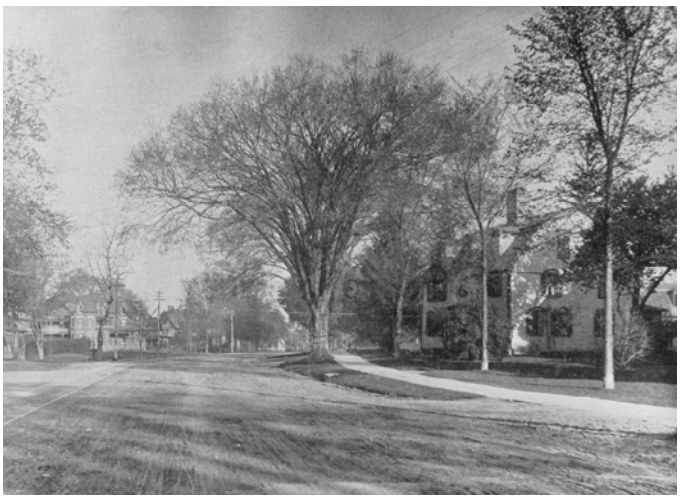
An historic district is a vital part of modern life. It is an ensemble of structures with diverse and dynamic relationships that create a sense of place and tradition over time. And just as an historic district reflects the technology, tastes, and economics of its time, changes within a district need to reflect their own time, but in a way that complements what is special about the district.

In 1993, a group of Elm Street residents, seeking to preserve the distinctive architecture and rich character of this corridor, requested that City Council appoint a study committee to explore the possibility of creating a local historic district. The Elm Street Historic District Study Committee surveyed property owners, reviewed inventory information on the properties, conducted several public hearings and submitted a report to City Council. In June of 1994, City Council approved the creation of the Elm Street Historic District.

The Historic District Commission was established at the same time to serve as a steward of the district. The Commission's purpose is the preservation and protection of the distinctive characteristics of buildings and places significant in the history and architecture of the district. This is to be accomplished through the maintenance and improvement of such buildings and their settings, and through the encouragement of compatible design.

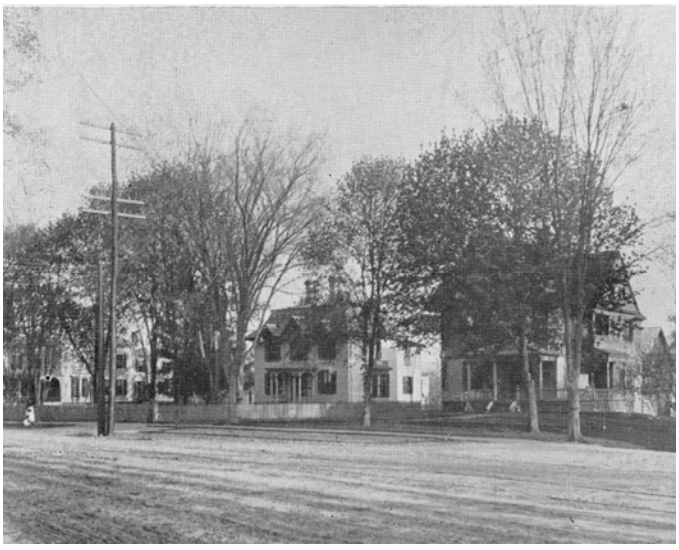
The following design standards are intended to provide direction for Elm Street Historic District landowners who are intending to make improvements and/or alterations to their properties, and to help streamline the application process for them. The standards also serve as a tool in helping the Commission to make consistent decisions about the appropriateness of these improvements and alterations and in finding solutions that might make the alterations more acceptable. Furthermore, each application before the Commission is considered on a case-by-case basis and all circumstances taken into consideration.

A BRIEF HISTORY of ELM STREET and its ARCHITECTURE



The Georgian style house located at 109 Elm Street is one of the oldest remaining houses in the Elm Street Historic District. Photo courtesy of the Forbes Library.

Elm Street dates to the Colonial era and the earliest days of settlement in Northampton. Settlers came to Northampton in the mid-1600s and located their meetinghouse in the center of their community (on the site of the present day courthouse). Colonial laws required that all homes be built within one-half mile of the meetinghouse, and early maps of Northampton reflect this pattern, with house lots extending along Elm Street westward for about one-half mile. A small number of homes, including the Jonathan Hunt House at 109 Elm Street, ca. 1700, the Benjamin S. Lyman House at 84 Elm Street, ca. 1750, and the Ebenezar Clark House at 197 Elm Street, ca. 1730, stand from the Colonial period, and the general layout of Elm Street dates to this early settlement period.



The Kingsley, Maltby and Look houses were built along the west side of Elm Street during the 19th century. Photo courtesy of the Forbes Library.

The 19th century spurred a large manufacturing industry in Northampton, with several factories operating along the Mill River. The economy prospered, resulting in the construction of new homes, many of which were built along Elm Street. In the early 1800s, several Federal and Greek Revival style homes were added to Elm Street, such as the Federal style Aaron Breck House at 206 Elm Street of ca. 1820, and the Greek Revival Sidney Clark House at 187 Elm Street of 1849. As the century progressed, more high-style Victorian homes were built on "outer" Elm Street, several of which included stables or carriage houses. These reflected an array of mid-to-late 1800s styles, including Gothic Revival, Italianate, Stick, and Queen Anne styles. Northampton architect William Fenno Pratt and his

son, William F. Pratt, Jr. designed several homes along Elm Street, including the Italianate houses at 219 Elm Street (1861) and 333 Elm Street (1866-1868). In 1871, Smith College was established at the eastern end of Elm Street, and in its first decades, constructed several institutional-sized Gothic Revival style buildings.

Manufacturing continued to fuel Northampton's economy into the 20th century, with educational institutions providing an additional source of jobs. While much of Elm Street had been developed by the end of the 19th century, several homes and Smith College buildings were added between 1890 and 1920 that reflect this continued prosperity. Included was an array of early 1900s styles, including the Italian Renaissance Hugh McConnell house at 345 Elm Street (1915-1922) and the Earle Apartments built at 310 Elm Street 1911-13. Smith College added several institutionally-scaled buildings designed in the Victorian styles of the period.

Smith College, established in 1871, began its campus on Elm Street with High Victorian Gothic buildings. Photo courtesy of the Forbes Library.

By 1930, education had become a more prominent contributor to the local economy, and the majority of the larger Elm Street homes began to be converted into multi-family rental properties. Since the 1950s, Smith College has constructed several new buildings that have added a contemporary element to Elm Street. Significant among these are the American International Style dormitory at 79 Elm Street built in 1957, and the Campus Center building, located on the south side of Elm Street across from #79, completed in 2006.

Smith College constructed the American International Style dormitory on the north side of Elm Street.

Today, Elm Street retains many of its 19th century features, including deep setbacks from the street, plantings of shade trees, and a collection of homes and institutional buildings with diverse architectural styles spanning three centuries. These buildings and their settings help tell the story of Northampton's 350-year-old past.

CHARACTER of the ELM STREET HISTORIC DISTRICT

As noted in the history, the Elm Street Historic District is defined by a mix of institutional and residential buildings and their settings, dating from the early 18th century through the present, and representing an array of architectural styles. Specific elements of this character include:

- *Composition.* The District is largely composed of two elements: institutional buildings owned by Smith College and private homes of the Elm Street residential area. Several churches and commercial buildings add to the mix. Together, the elements form a stately entryway to downtown Northampton from the west.

- *Setting.* Due to Elm Street's wide right-of-way, the buildings in the District are set far back from the street. This allows the buildings to be easily viewed from the street. It also provides a continuous expanse of green space between the street and buildings that includes lawns, street trees, and sidewalks along both the north and south sides of Elm Street.

The Italianate style house at 219 Elm Street was designed in 1861 by local architect William Fenno Pratt.

- *Styles.* The District includes an eclectic mix of architectural styles spanning more than three centuries. Smith College buildings date predominantly to the late-19th century and represent the Gothic and Romanesque Revival styles, but they also include an American International Style dormitory of 1957, as well as Contemporary style Fine Arts Center and Campus Center. In the residential area, homes were built between the early 18th to mid-20th centuries, and represent a mix of architectural styles, with the prevailing styles coming under the general heading of Late Victorian. The earliest homes date to the early 1700s and were built in the Georgian style, while the newer homes, built in the 1930s to 1950s are largely in the Colonial Revival style with a few Italian Renaissance examples as well.

- *Scale.* Most of the institutional and commercial buildings are relatively small in scale, while many of the residential buildings are large in scale. As a result, the buildings blend

harmoniously together. Most of the buildings – institutional, commercial, and residential – were designed to dominate the street corridor.

- *Materials*. Many different materials were used on the facades of the District buildings, including brick, shingle, stucco and wood clapboard.

- *Details*. Most of the buildings contain a high level of architectural detail.

A ARCHITECTURAL STYLES

The following are brief descriptions of the architectural styles represented in the Elm Street Historic District. For more detail, consult the resources found in the Additional Resources section of these standards.

Georgian (1700-1780)

The Georgian house is usually one-and-a-half to two-and-a-half stories under a gabled roof, two rooms deep, with doors and windows in strict symmetry. High style versions have gambrel roofs and can include a paneled centered front door sheltered by a column-supported portico, or framed by pilasters supporting an entablature in high relief which is often capped with a pediment and enclosing a transom of small rectangular panes of glass. Windows generally have double-hung sashes, typically with nine or twelve small panes per sash.

Examples: 84 Elm Street, 109 Elm Street, 197 Elm Street.

Jonathan Hunt House, 109 Elm Street, ca. 1700

Timothy Jewett House, 153 Elm Street, ca. 1786

Federal (1776-1820)

The Federal style follows the same form as the Georgian style with a gable roof, taller doors and windows, and two interior chimneys. Decorative details, however, are less robust, more refined, and in lower relief. Federal houses often have a semi-circular or elliptical fanlight over the door; a door surround with decorative moldings; and double-hung sash windows with six panes per sash separated by narrow wood muntins.

Examples: 206 Elm Street, 153 Elm Street, 45 Elm Street (mansard roof added later).

Sidney Clark House, 187 Elm Street, 1849

Greek Revival (1825-1860)
The Greek Revival house has a gabled or hipped roof of low pitch; a frieze under the cornice that creates a temple-like pediment in the gable ends; porches supported by prominent square or rounded columns (typically Doric); front door surrounded by narrow sidelights and a rectangular line of transom lights above the door; and a door surround that often is made up of pilasters supporting a full entablature.
Examples: 187 Elm Street, 210 Elm Street, 218 Elm Street.

Gothic Revival (1840-1880)
The Gothic Revival house (or building) has a steeply pitched roof, usually with steep cross gables that are commonly decorated with vergeboards; frequently has pointed-arch (lancet) windows; and often has board-and-batten siding.
Examples: 112 Elm Street, 313 Elm Street, 319 Elm Street, 354 Elm Street.

A. H. Lyman House, 319 Elm Street, 1870

C. H. Clark House, 309 Elm Street, ca. 1870

Italianate (1840-1885)
The Italianate house is typically two or three stories in height; has a low-pitched roof with widely overhanging eaves supported by paired decorative brackets; has tall, narrow windows that often are arched, and sometimes paired; often has a square cupola or tower to suggest an Italian villa.
Examples: 95 Elm Street, 96 Elm Street, 137 Elm Street, 196 Elm Street, 219 Elm Street, 309 Elm Street, 333 Elm Street.

Stick Style (1860-ca. 1890)
The Stick Style house has a gabled roof, usually steeply pitched with cross gables; gables commonly show decorative trusses at the apex; overhanging eaves, wooden wall cladding ornamented with patterns of horizontal, vertical, or diagonal boards; porches with diagonal or curved braces. The aim of the Stick Style was to suggest studs, braces, plates and sills on the exterior of the building.
Examples: 138 Elm Street, 146 Elm Street, 150 Elm Street.

J. C. Ward House, 138 Elm Street, ca. 1870

French Second Empire (1855-1885)
French Second Empire houses are distinguished by mansard (dual-pitched hipped) roofs decoratively covered in polychrome slate, often with dormer windows inset into their steep lower slopes; and eaves with decorative brackets; segmentally arched, round arched, and paired windows.
Examples: 105 Elm Street, 156 Elm Street, 289 Elm Street.

W. T. Clement House, 289 Elm Street, 1860-1879

E. Southwick House, 225 Elm Street, ca. 1907

Queen Anne (1880-1910)
The Queen Anne house exhibits a steeply pitched roof of irregular shape, often with a dominant front-facing gable; three-sided bay windows; asymmetrical elevations; partial or full-width porches on the principal façade that are usually one story high and often wrap around two sides of the building. The surface of the building frequently uses several different materials such as patterned shingles and clapboards. Brick Queen Anne buildings are often referred to as "Panel Brick" style.

Examples: Queen Anne: 76 Elm Street, 149 Elm Street, 222Elm Street, 225 Elm Street, 229 Elm Street, 231 Elm Street, 240 Elm Street, 275 Elm Street, 292 Elm Street, 293 Elm Street, 296 Elm Street, 300 Elm Street, 320 Elm Street. Panel Brick: 211 Elm Street, 275 Elm Street.

Colonial Revival (1875-present)
The Colonial Revival house re-interprets the Georgian and Federal houses of the 18th and 19th centuries, but generally at a larger scale. The façade normally shows symmetrically balanced windows and a center door with a surround that often has a decorative pediment or fanlight, supported by pilasters; or a porch supported on Doric columns. Windows with double-hung sashes, but there are also single-pane windows with stained glass transoms.
Examples: 47 Elm Street, 115 Elm Street, 123 Elm Street, 169 Elm Street, 179 Elm Street, 186 Elm Street, 234 Elm Street, 259 Elm Street, 264 Elm Street, 276 Elm Street, 280 Elm Street, 281 Elm Street, 302 Elm Street, 330 Elm Street, 336 Elm Street, 337 Elm Street.

M. & A. Warner House, 280-282 Elm Street, 1891

F. H. Copeland House, 205 Elm Street, 1922

Romanesque Revival (1880-1900)
The Romanesque Revival style took its inspiration primarily from medieval European churches, incorporating their rusticated masonry construction, large arches, deeply recessed window openings, and squat columns on high pedestals with Byzantine-derived, geometric capitals and ornament. *Example: 48 Elm Street.*

St. John's Episcopal Church, 48 Elm Street, 1893

Classical Revival (1895-1950)
Classical Revival buildings have facades dominated by full-height porches with roofs supported by classical columns; columns with Ionic or Corinthian capitals; facades with symmetrically balanced windows and center doors.
Example: John M. Green Hall, 60 Elm Street, 33 Elm Street.

Smith College Alumnae House, 33 Elm Street, 1938

H. McConnell House, 345 Elm Street, ca. 1920

Italian Renaissance (1890-1935)
Italian Renaissance houses feature low-pitched hipped roofs with widely overhanging eaves, typically covered by ceramic tiles; smaller and less elaborate upper-story windows; arches above doors, first-story windows, or porches; entrance areas accented by small classical columns or pilasters; façades commonly symmetrical.
Examples: 345 Elm Street, 310 Elm Street.

International Style (1925-Present)
International Style buildings feature flat roofs, usually without ledge at the roofline; windows set flush with the outer walls; smooth, unornamented wall surfaces without decorative detailing at doors or windows; asymmetrical façades. The American International Style uses mixed materials rather than all-white exteriors, and places the building in a landscaped setting rather than isolating it.

Cutter-Ziskind Houses, 79 Elm Street, 1956-57

Contemporary Style (1940-present)
Architecture from mid-20th century to the present has developed in a number of directions that are based on the past. One current of architectural thought, the Contemporary Style, has picked up elements from the International Style emphasizing geometric forms while enriching its range of building materials, improving the comfort of interiors, and responding to the context of surrounding buildings. *Examples: 90 Elm Street, Elm Street-Smith College Fine Arts Center.*

Elm Street, Smith College Fine Arts Center, 1972 & 2003

APPLICATION PROCESS

No building or structure within the Elm Street Historic District shall be constructed, altered, or demolished in any way that affects exterior architectural features visible from a public way, except those activities exempted in Section 195-5 of the Elm Street Historic District Ordinance, without the proper certificate (permit) from the Historic District Commission.

All projects fall under one of the following three categories:

1. **Exempt**: Projects that can be undertaken without any review. (Building permit requirements still apply.)
2. **Potentially Exempt and requiring a Certificate of Non-Applicability**: Projects that require staff review and a permit issued by the Office of Planning and Development.
3. **Non-Exempt and requiring a Certificate of Appropriateness or Hardship**: Projects that require review by the Commission at a public hearing, a permit from the Commission, and an associated permit fee.

For a current list of projects that are Exempt or Potentially Exempt and only requiring a Certificate of Non-Applicability see: www.northamptonma.gov/opd/elm

When your project is **Exempt**, consult the chapter on Design Standards for guidance and suggestions on how to go about your project.

When your project requires a **Certificate of Non-Applicability**:

- Consult the chapter on Design Standards for guidance and suggestions on how to go about your project.
- Go to: www.northamptonma.gov/opd/permit/ to apply for a permit, and/or contact staff with questions. You may apply completely on-line or supplement your application with additional plans that you provide in paper form. Permits are issued by the Office of Planning and Development typically within a week, although you should allow 21 days in your planning. Include your address, project description, photos of existing elevations, product information, and, when relevant, drawings to scale of proposed elevations, and historical documentation.
- Begin your project when you receive a Certificate of Non-Applicability and you obtain any necessary building permit.

When your project requires a **Certificate of Appropriateness**:

- Apply to the Building Commissioner, 210 Main St., City Hall (587-1240), or visit www.northamptonma.gov/building >Permit Applications> Zoning Permit, to find out what permits you need.
- Consult the Chapter on Design Standards for guidance and suggestions on how to go about your project.
- Apply and/or contact staff at: www.northamptonma.gov/opd/permit >Elm Street Historic District Permits. Include photos of existing elevations, drawings to scale of proposed elevations, and product information. You should allow two to three months from the time you apply to the time you would like to begin your project.
    - Submit on-line Application.
    - Print out on-line Application.
- Follow all instructions on the web page to apply for a permit.
- Attend the public hearing held by the Commission. Bring photos of existing elevations, drawings to scale of proposed alterations, product samples and descriptions, and historic and other supportive documentation. Presentation of major projects by a contractor may facilitate the process.
- Resubmit your project if the Commission recommends changes.
- Begin your project when the Commission issues you a Certificate of Appropriateness and you obtain any necessary building permit.

With projects that the Commission finds inappropriate, it will take into consideration whether or not a ***Certificate of Hardship*** *shall be issued.*

DESIGN FUNDAMENTALS

The Commission refers to and utilizes the design standards in this handbook when evaluating specific projects and project components and considering the following: (See Glossary for terms "Appearance" and "Design".)

- The historic and architectural value of the building or structure and the significance of the site.
- The general design, building alignment, setback, height, articulation, texture, material and features involved.
- The relation of such features to similar features of buildings and structures in the surrounding area.
- The compatibility of the alterations and new construction with the existing building and site environment present in the district; including the appropriateness of the size and shape of the building or structure, in relation to the land area upon which the building is or will be situated, and to buildings and structures in the vicinity.
- Exterior or façade changes to buildings that would damage historic features or are not otherwise readily reversible except when such changes replicate historic features, restore previously damaged historic features, or are otherwise compatible with the detail and character of the district.

The Commission may impose dimensional and set-back requirements in addition to those required by other applicable ordinances for the purpose of preventing developments incongruous to the historic aspects or the architectural characteristics of the surroundings and of the historic district.

The Historic District Ordinance may be enforced by criminal and non-criminal penalties and injunctive relief in accordance with Chapter 40C of the Massachusetts General Laws and Chapter 40 of the Northampton Code of Ordinances.

DISTRICT DESIGN STANDARDS

Accessibility
Barrier-free access to private residences is sometimes necessary and is required by law for buildings open to the public. Since the nature of accessibility is unique in its complexity, the Commission reviews proposals on a case-by-case basis with guidance from design standards commonly used throughout the state. The Commission will work with the property owner to find a solution that incorporates the desired goals of both accessibility and preservation.

- The primary concern is installation of ramps, or other accessibility devices such as elevators or lifts, visible from a public way, street or place. Such devices should be designed to avoid obscuring or damaging historical features on the building and to allow historical features to be readily restored if the device is removed.

- Temporary accessibility devices involving no permanent alteration to the existing physical structure are exempt from Commission review if intended to be in existence for not more than six months. After that period, the Commission will request a review.

Additions
Additions include both enclosed and unenclosed structural elements attached to an existing building such as rooms, porches, decks, conservatories, carports, or garages. All additions to buildings in the historic district shall be designed so that the character of the existing building is not radically changed, obscured, damaged, destroyed, or rendered subordinate to the addition. Compatibility with adjacent and nearby buildings that comprise the streetscape shall also be considered in the design of additions. *Also refer to* **Porches, Entryways, Decks and Balconies** *section.*

- Additions should be constructed with the least possible loss of historic fabric and designed to be in harmony with the existing building in size, scale, massing, style, detail and materials.

- Additions should be designed so that the overall character of the site, site topography, character-defining site features, trees and significant district views are retained. They shall be, to the extent feasible, located where least visible from public view and

designed not to obstruct the visual integrity of the original structure, usually on the rear elevation.

- An addition should be limited in size and scale so that it does not overpower the building to which it is attached. The original portion of the building and earlier additions should continue to be recognizable apart from the new addition by means of massing, articulation of setbacks, trim and ornamental detail. Additions should be designed so that the primary elevations of the original building remain clearly delineated.

- Additions that significantly change the proportion of built mass to open space on the site are discouraged.

- Additions that will detract from the overall historic character of the principal building and the site, or will require the removal of a significant building or site feature, will be prohibited.

Architectural Elements

(See individual architectural elements for design standards.) Architectural elements include features such as doors, windows, dormers, porches and balconies, as well as decorative details such as cornices, columns, pediments, railings and trim. Large or small, they play a key role in defining the architectural character of a building and deserve particular attention and respect.

- Original elements shall be retained to the extent possible. Alterations shall be carried out in a way that does not damage or hide these elements. New architectural elements shall match the old in design, color, texture, and, where possible, material.

- Architectural elements that falsify or confuse the history of a building shall be avoided. Replacement of original elements should be substantiated by documentary and physical evidence.

- Aluminum or vinyl siding shall not be used. Substitute materials may be considered when replacing lost or deteriorated elements of a building provided that they are visually indistinguishable from that which they replace.

Awnings
Traditionally, awnings have been used as a decorative way to provide sun and weather screening to windows and other building openings. Popular in the days before air conditioning, awnings are now being used to achieve energy efficiency in home cooling.

- Awnings should not detract from the form of the building, or obscure its details.
- Awnings should be attached in a way that permits later removal without damaging the materials to which they are fastened.
- Awning skirts should not be held in place to appear permanent, but should hang free.
- Generally, traditional canvas awnings are acceptable. Metal or vinyl-clad awnings shall not be used.

Barns, Carriage Houses and Outbuildings
Barns, carriage houses and other outbuildings contribute significantly to an historic landscape and shall be preserved and maintained. The setting of barns, carriage houses, and other outbuildings—i.e. their relationship to surrounding land or its proximity to other outbuildings and the main building—should also be preserved.

- Outbuildings such as detached garages, gazebos, barns, sheds, carriage houses and greenhouses are all considered important elements of an historic district and will be afforded the same protection as principal buildings. The form, roofline, materials, door and window openings, trim, doors and windows are important features or outbuildings and should be preserved.
- Newly constructed outbuildings should be compatible with the primary structure in scale and proportions, and be made of the same or complementary materials. Size, scale and placement of outbuildings themselves, as well as their relation to the lot size and other structures on the lot and adjacent and nearby lots, will be considered.
- In areas where historic garages are generally detached, new garages should be detached. Attached garages should be located behind the main mass of the house and/or not facing the street, if possible.

Chimneys
(Also refer to **Masonry and Stucco** section)
Chimneys are distinctive roof features and those visible from a public way shall not be altered, shortened, or removed, but rather, repaired as necessary. Even if an interior fireplace is to be removed, every effort shall be made to retain the existing exterior stack. Metal chimneys inside false work are discouraged since they are not authentic and often result in loss of original historic brick or stone materials.

- Chimneys shall be rebuilt with comparable materials in the previously existing style including the detail, form, ornamentation, color, texture, dimensions and coursing of brick or stone. Additionally, the color, texture and composition of the mortar, as well as appropriate re-striking, should be considered.

- Metal caps, pipe extensions, etc., shall be avoided. If appropriate to the original architectural style, ceramic chimney pots may be considered.

Cornices, Columns, Pediments and Trim
Cornices, columns, pediments and trim are principal elements of a building façade and are primary contributors to historic architectural character.

- They should not be removed or inappropriately altered. The historic cornice line, form, and details shall be maintained. Creation of new dominant cornice lines is inappropriate.

- Removal of these original elements or their components, such as brackets or moldings, without identical replacement in form is not allowed.

- When replacement of cornices, columns, pediments and trim is necessary, it shall replicate the existing form and materials. The use of substitute materials, if visually indistinguishable from the original, may be considered during review.

Demolition or Removal
Historic buildings are irreplaceable community assets. Demolition of any building or structure within the district should be carefully considered. With each demolition, the historic integrity of the district is further eroded. Demolition or removal of a building or structure located in the historic district (whether or not the structure is visible to the public) requires a demolition or removal permit from the Commission. The Commission will approve a demolition permit only if the building or structure to be demolished has been determined by the Commission to have no significant historic merit or historic relationship to the Elm Street Historic District. Removal and relocation shall be considered only as an alternative to demolition.

- If an application for a demolition permit is based upon structural instability or deterioration, the applicant will be required to provide a technical report prepared by an architect or engineer registered in Massachusetts detailing the nature and extent of the problems and an estimate of the cost to correct them.

- Where a new building or structure will replace a building or structure to be demolished or removed, approval of the new structure by the Commission is required as a condition to approving the demolition permit. In addition to the plans and specifications ordinarily required for a new building or structure, the applicant shall submit a timetable and such other guarantees and assurances for the completion and replacement of the building or structure as the Commission may require.

- Documentation of a building or structure proposed to be demolished shall be required, including elevations, details of specific notable architectural features through measured drawings and photographs in accordance with standards established by the Commission.

Doors

- Existing original or later architecturally appropriate doors visible from a public way shall be retained and repaired, including fanlights, sidelights, surrounds, canopies, transoms, and other features that comprise the doorway.

- The original entrance design and arrangement of door openings shall be retained. Enlarging or reducing entrance/door openings for the purpose of fitting stock doors (larger or smaller) will not be allowed. Enlarging door openings to meet mandated accessibility standards may be considered, provided that the original style, appearance, and materials of the doorway are retained.

- If a replacement door is necessary, the preferred material is wood. An alternate material may be considered if the door is appropriately designed with regard to architectural style and compatible with other doors on the building and of low visibility.

- Storm doors are exempt from review.

Dormers

- Dormers that were part of the original design shall not be altered in scale or form.

- Dormers may be installed, relocated, or removed, subject to the guideline for **Architectural Elements,** provided that the historic nature (original proportions)

of the roof and overall structure is retained. New dormers shall be small in scale, and facades visible from the public way shall not appear as though an additional story has been added.

- New dormers should match existing ones. Where no dormers presently exist, new dormers shall correspond in style with the other architectural features of the building, and must be architecturally appropriate and have historic precedent.

Fences

Traditionally, fences were located in front yards and, for corner lots, side yards along the sidewalk. These fences were open and low. They complemented the structure without obstructing the view of it and provided an important contribution to the streetscape.

Fences along a public street, way or place: When a fence is proposed along a public street, way, or place, it shall be open and low so as not to block the public view. Fences should be compatible with the existing building in material, proportion, style and historic period and shall enhance the streetscape. Architecturally significant fences shall be maintained and repaired or restored whenever possible.

Fences remote from public view: More solid, taller fences are appropriate to provide privacy or safety but should be located where they have minimal visual impact from public streets, ways, or places. These fences must be appropriate to the structure and surrounding area.

- Wherever fences are located, care shall be taken to modulate the length so as not to create a visual barrier.

- Landscaping shall be considered in combination with fencing to relieve the visual impact of a long fence.

- Traditional materials (wood, cast or wrought iron, granite and stone) are recommended. Vinyl and chain link fences are not appropriate in the Elm Street Historic District.

- Fencing must conform to the City of Northampton's zoning regulations.

Fire Escapes

Fire escapes are conspicuous features and are strongly discouraged if visible from a public way. Generally, fire escapes visible from the public way are not appropriate. A fire escape is more

likely to be found appropriate by the Commission if it is placed at the rear of the building or where it is least visible from a public way.

- If visible to the public, fire escapes shall be designed and constructed with the same attention required for other major alterations. The Commission, as part of the approval, may require vegetative screening.

Foundations
(Also refer to **Masonry and Stucco** and **Grading** sections.)

- Existing foundations shall be retained and repaired as appropriate.

- In new construction, foundations shall be of a height consistent with the typical foundation height of the architectural style of the house, for example, 8 inches maximum for Cape Cod style houses. The foundation height of an addition shall match that of the existing structure, unless it is not feasible because of existing grading. The foundation height of new construction shall be in harmony with foundation height of buildings in the surrounding area.

- Foundations visible to public way shall be of material consistent with original foundation of building and left unpainted.

- Cast foundations formed to look like brick or stone should be avoided.

- Minor repairs shall be made with materials that blend in with existing foundation.

Grading and Site Work

- The existing natural contours and topography of the landscape should be preserved to the fullest extent possible. Proposed building heights are measured from the original grade prior to any site work. The Commission takes into consideration the need to alter the height of the grade to rectify drainage problems.

- In designing the site, natural features such as large trees, scenic or historic spots such as potential archaeological sites and similar community assets, shall be preserved.

Gutters, Downspouts, Drainage, and Water Collectors

- Gutters may be wood or copper and in some cases painted aluminum. Unpainted mill-finished aluminum is not appropriate for flashing, gutters, downspouts, and water collectors.

- Removing trim pieces from the roofline in order to attach gutters more easily is not appropriate. In older buildings, gutters were often designed as part of the eave profile. In these cases, the gutters become particularly important architectural features and shall be

repaired whenever possible; if they are beyond repair, they shall be replaced with like materials and design.

- Hung gutters (those not designed as part of the eave) and water collectors shall be as unobtrusive as possible, and water collector barrels must be placed out of public view.

- Downspouts and water collectors shall not obstruct the view of the structure's corner wall elements or be placed diagonally across a building's elevation that is visible from a public way.

- Natural stone splash beds near the foundation at the drip edge are appropriate, and may be considered.

Landscaping

- Removal of landscaping or material alteration of any plantings which have been made a necessary condition to the granting of a city permit (such as a vegetative screening required in approving an air conditioning unit) shall not be allowed.

- The Commission encourages the preservation of mature trees. The Commission also suggests that native trees, plants and flowers be given preference over other varieties.

- Before removing vegetation, careful consideration should be given to the role of such vegetation in screening.

Lighting

Any lighting plan and its total effect on-site and off-site should be carefully considered. Thought should be given to the task or activity that requires illumination and to the minimum amount of light needed when considering the following:

1. Lighting fixtures as an appurtenance to the structure (such as on a building's exterior, porch, deck, pathway, driveway, post, and any area visible to the public), as elements of the landscape, and elements of architectural ornamentation;
2. Quality of illumination on the site and on building exteriors;
3. The intensity and distribution of light particularly as it affects neighboring properties and the ambiance of the district;
4. Illumination of signs; and
5. Energy efficiency

Standards for lighting are as follows:

- Original light fixtures, where they survive, can be important and rare architectural features, contributing significantly to the structure's historic resource value. For this reason, original or later appropriate light fixtures should be retained, and if possible,

repaired using recognized preservation methods. Deteriorated or missing elements should be replaced with like materials. Replacement should be based, if possible, on physical or documentary evidence.

- New light fixtures should be of a design and scale that is appropriate to the style and period of the building rather than imitate styles earlier than the building or structure. Historical style lighting fixtures may appear appropriate in the daylight, but many of these authentic-looking fixtures are among the worst in creating nighttime glare from their unshielded lamps or bulbs.

- Illumination should be fully shielded inside the fixture so that the lamp is not visible from adjacent buildings, pedestrians, and motorists. It may be appropriate in some cases to have a low lumen lamp. Many historic-style (non-original) fixtures can be easily altered to shield the lamp. In the best case, light is ordinarily directed below the horizontal plane of the fixture (typically referred to as a "full cut-off" fixture). Light should be maintained on the property, not spilling beyond the bounds of the property line.

- Up-lighting, such as for facades, signs, fountains, and landscaping, is not allowed. Lighting of the landscape or "wash" lighting of buildings or trees is not permitted.

- Pole-mounted lights on residential properties, that create glare or light spillover, are not acceptable.

- Wall packs and floodlights are discouraged. It is recommended that they be removed and replaced with shielded, low-glare fixtures aimed at the object intended for illumination, or retrofitted with a shield and aimed to keep the illumination below a 180-degree plane with the fixture.

- Motion-activated lighting for driveways or walkways does not require Commission approval.

- Energy efficiency. The City of Northampton encourages the use of energy-efficient lamps for all outdoor applications. The City recommends compact fluorescent white light and other energy efficient fixture types that provide good quality color rendition. Avoid lighting that casts yellow or orange hues, or has high intensity discharge. Mercury vapor lamps will not be approved because they are not energy efficient and contain elements harmful to the environment.

- The Commission encourages the underground placement of wiring.

- Lighting must conform to the City of Northampton's zoning regulations.

Mailboxes
Mailboxes do not require Commission review. A receptacle that is in keeping with the period of a building can be especially attractive, but any style that is simple and unobtrusive can also be suitable. Curbside mailboxes and publication and printed matter tubes are prohibited.

Masonry and Stucco
(For **Chimneys** and **Foundations,** please see specific categories.)
Buildings constructed prior to about 1910 did not use Portland cement, but instead used a softer, lime-based mortar. When repointing a building that has lime mortar, it is important to avoid high proportions of Portland cement and to use mortar that matches the old material in texture, strength and hardness. If harder mortars are applied to softer brick or stone (and next to softer mortar), this non-resilient material will not respond to atmospheric changes such as temperature and humidity. All moisture will be held in the softer materials, and expansion and contraction due to freezing and thawing cycles will result in disintegration of the masonry.

It is also important to try to match the color of the original mortar as closely as possible, so that repairs will be less visible. Color is affected by the various elements in the mortar mix such as sand and lime. An understanding of these constituents is essential if the rehabilitation is to be successful.

Other important characteristics of masonry are the method of *bonding* (the orientation of bricks or stones in the wall) and the size and shape of mortar joints. A successful rehabilitation project must match these characteristics.

Mortar joints on brick and stone walls can take a variety of forms. In general, mortar joints were thicker on older walls, simply because of the irregularities in hand-formed brick. As bricks became more uniform, thinner joints could be used. To disguise the thickness of early joints and make them appear more regular, masons sometimes scribed or tooled a groove through the center of the joint. Rehabilitation projects should strive to match the original treatment. With older brick buildings, great care should be taken not to damage the brick, especially the outer surfaces, as this will expose the softer core to decay.

The standards for masonry and stucco are as follows:

- Original masonry and mortar shall be retained wherever possible, without the application of any surface treatment, including sandblasting or sealants.

- Old mortar shall be duplicated in color and texture.

- New mortar shall reproduce original joint profile and size.

- Replacement masonry and mortar shall be carefully matched in size, type and color to the originals and follow traditional masonry coursing and pointing.

- Stucco shall be repaired with stucco mixture that duplicates the original in appearance, i.e., color and texture.

- Unpainted masonry should not be painted.

Materials

Traditional materials including, but not limited to, wood, stone, slate, brick, copper are preferred. Existing materials may not be appropriate, and reversion to traditional materials is encouraged when possible. Substitute materials that are currently being utilized to recreate historical architectural components such as resins, cast concrete or Hardiplank, (as opposed to aluminum or vinyl), may be considered on a case-by-case basis. Refer to the **Architectural Elements** section for greater detail.

Modern Equipment

Modern utility and other mechanical equipment located outside a building and visible from a public way, such as cellular towers, cellular PCS and antennae, satellite dishes, propane and other tanks, dumpsters, compactors, utility meters, alarm systems, HVAC equipment and associated devices, are elements that cumulatively can visually degrade the district.

- Modern equipment shall, in general, be as small and inconspicuous as possible. All modern equipment shall be installed in locations which (a) create the least disturbance to the historical appearance of the building, (b) involve the fewest additional structural alterations and (c) are screened, hidden or otherwise shielded from view to the greatest extent possible.

- Modern equipment shall not be placed in front of the principal building on the site and shall be screened adequately. If modern equipment is mounted on a roof, it shall be located behind chimneys, sloped roofs and parapets, or placed in the central portion of flat roofs behind sight lines as seen from the ground level or other portions of the roof not visible from any public way. Flues and vents should be concealed in chimneys or cupolas. Electrical wires and other cables shall be concealed to the extent feasible.

- Applications shall specify the location, dimensions, and describe the outward appearance of all such equipment.

New Construction

While an historic district conveys a certain sense of time and place associated with its history, it is also dynamic, with alterations to existing structures and construction of new buildings occurring over time. When designating a district, the goal is not to freeze it in time, but to assure that when new building does occur, it is in a manner that reflects an understanding of and

a compatibility with the existing character of the neighborhood. In practice, one should be able to "read" the evolution of the district, discerning the apparent age of buildings by their style and construction methodology.

Careful planning is essential in order for the new construction to reinforce and respect the architectural integrity of the district. The success of new construction does not depend on direct duplication of existing forms, features, materials and details, but rather on an understanding of that distinctive architectural integrity. Infill buildings must be compatible with that character. In that context, new buildings should be able to be distinguished as being of their own time, but still relate to the fundamental similarities of the district. Towards that end, new construction projects shall adhere to the following:

Site Considerations

a. Design new construction so that the overall character of the site, site topography, character-defining site features, trees and significant district vistas and views are retained.
b. New construction shall be sited to be compatible with surrounding buildings that contribute to the overall character of the district in terms of setback, orientation, spacing and distance from adjacent buildings.
c. Landscape treatment along the street-facing portion of the lot should be consistent with existing historic landscape patterns on Elm Street.
d. New building footprints and lot coverage shall be compatible with established patterns, both on the subject and adjacent sites. The historic relationship of structures to the street shall be maintained with regard to setbacks and open space.
e. District patterns for site access, orientation of the building to the street, garage or accessory structure location (attached or detached) should be reflected in any new design.

Scale

Scale is the size of a building in relation to adjacent structures.

a. The scale of newly constructed buildings shall be consistent with that of adjacent structures in the district and reflect typical neighborhood development.
b. New buildings may be proposed that are larger than existing buildings in the district, but this new construction shall not be so dramatically greater in scale than the established context such that the visual continuity of the district is compromised.
c. New construction shall respect the existing similarity of scale that currently enhances the pedestrian-friendly character of Elm Street.
d. Building design shall be of human scale in the more residential portions of the district as opposed to monumental (larger than human scale). A different scale may be considered for the institutional portions of the district, if it is compatible with the adjacent structures.

Massing

Massing is the combination of length, height and depth of a building. New buildings shall respect the massing of neighboring buildings in the district. Massing can be impacted by the

articulation of a building's façade through the use of dormers, towers, roof projections, bays, porches and steps.

a. New building design shall reflect a human scale by creating a mass that is similar to traditional buildings and by using building materials that are of traditional dimensions.
b. A human scale massing shall be accomplished by using a solid-to-void ratio (the amount of wall surface area compared to openings) that is similar to that seen traditionally in the district. Large surfaces of glass are inappropriate.
c. Massing of new construction in an area of mixed residential and institutional buildings shall be articulated into a composition of manageable pieces, i.e. wings, ells, garages equivalent to the neighboring structures. Subdividing larger masses into small modules that are similar in size to buildings seen traditionally is encouraged.
d. The front elevation shall be similar in scale to those seen traditionally in the district.
e. The primary plane of the front shall not appear taller than those of typical buildings in the district. A single wall plane shall not exceed the typical maximum façade width of adjacent structures.
f. Building components such as porches, eaves, and openings shall be compatible with historic building components throughout the district relative to height, proportions and projections.

Proportion

The overall proportion is the ratio of width to height of the building. It can also relate to the relationship of the dimensions of building elements, such as windows and doors, to each other and to the building elevations. Many historic buildings designed in the nineteenth and early twentieth centuries use mathematical proportions to locate and size windows, doors, columns, cornice and other building elements.

a. The design of a new building should respect the existing proportions of buildings in the district, particularly those of adjacent structures.
b. If the building proposed is wider overall than structures seen historically, and present in the district, the façade shall be divided into subordinate planes that are similar in width to those of adjacent structures in the district.
c. New building forms should be similar to those seen traditionally in the district.

Height

New buildings must be built to respect existing building heights in the district. Typically, if a building is more than one story higher or lower than adjacent buildings of similar heights, it will be out of character.

a. A new building shall not be significantly higher or lower than adjacent buildings in the district.
b. The rear of a building may be taller than the established norm if the change in scale will not be perceived from public ways.
c. Additionally, the height of individual features such as walls, cornices, roofs, bays, chimneys, towers also contribute to the character of the district and shall be considered in the design of new buildings.

Roof Shape

The roof shape of a new building should be compatible with the roof shapes of adjacent buildings and respect the character of the district. Visually, the roof is a critically important element in the overall building form.

a. Roof forms shall be consistent with typical roofing forms of existing buildings in the district relative to pitch, orientation and complexity.
b. Gable and hip roofs for primary roof forms are appropriate for residential areas.
c. Shed roofs may be appropriate for some additions.
d. Flat roofs are generally discouraged, as there are few in the district.

Fenestration

Openings in new construction should respect the typical historic design character and proportions of the adjacent buildings and district. These details can strongly influence the compatibility of a building within its context.

a. The proportions of window and door openings should reflect the character of the district, particularly those of adjacent buildings.
b. Large expanses of glass, either vertical or horizontal, are inappropriate in the district.
c. The ratio of wall to window, (solid to void relationship) should be similar to what is found in the district. Large glass surfaces shall be divided into smaller windows.
d. The rhythm and spacing of openings should also be compatible with what is found in the district.

Materials

The materials used for walls, windows, sloping roofs, details and other visible elements should respect the integrity of the district and be compatible with adjacent structures. The compositions, size, texture, sheen, pattern and surface finish of exterior materials are as important as the type of material itself. On Elm Street where architectural styles and use of materials is diverse, a range of exterior materials may be considered for a new building, although use of traditional materials is encouraged. Materials that reinforce the quality and integrity of existing historic architecture and contribute to the traditional sense of scale should be used.

a. If considered, contemporary materials shall be compatible with historic materials in visual impact, texture and relationship to architectural style.
b. If considered, contemporary materials shall be compatible with the existing historic features of buildings present in the district.
c. Physical composition of contemporary materials can differ from historic materials, but the relationship to historic appearance shall be maintained. Durability should be considered.

Architectural Character and Details

a. Building components such as windows, doors and porches, shall be similar in size and shape to those found historically in the district.

b. Ornamental elements, such as brackets and railing, shall be designed to be in scale with similar historic features found in the district.
c. Contemporary interpretations of traditional may be considered, as they help to convey that the building is new.
d. Contemporary details shall utilize materials and design styles that reinforce the quality and integrity of existing historic architecture.

- Zoning, including the Educational Use Overlay District, establishes setback and height requirements that the Historic District Ordinance does not change. As opposed to zoning that creates uniform standards, the Historic District approach is to mandate a case-by-case review of building projects consistent with the Design Standards and the site context. With this case-by-case review, there may be times when it is appropriate for the Commission to impose restrictions on building mass and articulations that may result in setback and height limits that are less than what is otherwise allowed by right in zoning.

Painting

While changing the color of a building or structure does not require Commission review, the Commission urges that the chosen color be selected from the many samples of historical colors from various local vendors provided in the Office of Planning and Development, and that compatibility with adjacent structures be considered in choosing colors to promote visual harmony of the streetscape.

Parking

Most older buildings were not designed with parking in mind, so the storage of today's vehicles may detract from historic districts. Providing off-street parking may be a significant alteration to a property, thus applicants are encouraged to consider parking alternatives and design options carefully. Enlarging areas for parking usually results in reduced green space.

- Front yards and front entry walkways shall not be converted to parking areas. Parked vehicles dominating the view of the structure from the public way are discouraged.

- Landscaping should be integrated with parking areas to minimize the visual impact of the parking surface area, and especially to shield the view of stored vehicles from the street.

- All vehicle parking shall be on designated stabilized areas.

- Parking must also conform to the City of Northampton's zoning regulations.

Paving

(Walkways and Driveways)

Brick and stone are appropriate materials in most cases. For early period homes, gravel or pea stone is recommended. For more utilitarian areas, plain concrete or exposed aggregate concrete is often

acceptable. Asphalt walkways are discouraged and concrete and asphalt made to simulate other material is also discouraged. Asphalt driveways are acceptable.

Porches, Entryways, Decks and Balconies
(Also refer to **Additions** section)

Porches . Size, proportions, style, detailing, decorations, and features such as columns and railings are important elements of a porch design. Original or later porches and stoops that contribute to the historic appearance of the structure should be retained. When replacement of original or later porch and entry steps is necessary, they should be replicated in kind. New porches should be consistent with the period and style of the building. Enclosing porches and steps so as to modify their original appearance is prohibited. Screening should not obscure or destroy any existing architectural elements and requires a Commission hearing. Enclosing porches with any material other than open mesh is prohibited.

Entryways. The original entrance design and arrangement of door openings visible from a public way should be retained. New openings in existing walls are discouraged. Altering the size of the original door openings for the purpose of fitting stock doors will generally not be allowed. Original or later contributing entrance materials, elements, details and features (functional and decorative), including transoms and sidelights, should be retained and, if necessary, repaired using recognized preservation methods.

When replacement is necessary, it should be based on physical or documentary evidence and be replaced with material and elements that match the original in material, color, texture, size, shape, profile, configuration and detail of installation. If using the same material is not feasible, then compatible substitute materials may be considered. Entryway materials, elements, features and details shall not be sheathed or otherwise obscured by other materials. Buzzers, alarms, and intercom panels should be located inside the recess of the entrance rather than on the face of the building.

Decks. Decks should be designed and constructed with an attention to detail that preserves the design integrity of the building and district. It is not appropriate to install a deck if it will detract from the overall historic character of the building or the site.

- Decks shall be located and constructed so that the historic fabric of the structure and its character defining features and details are not damaged or obscured. Installation shall be structurally self-supporting to allow for removal in the future without damage to the historic building.

- To maintain a building's historic character, decks should be installed in inconspicuous locations, such as on the rear elevation and inset from the rear corners, to minimize views from public ways.

- Decks shall be designed and detailed to reflect the materials, scale and proportions of the building to which it is attached. A deck should never be so large that it overpowers the building or site, or significantly alters the open space to built space ratio.

- Locations that would damage or diminish significant architectural elements or site features, such as mature trees, shall not be considered.

- To relate a deck visually to an historic building, the structural framing shall be screened with compatible traditional foundation materials, such as skirt boards, lattice, masonry panels or vegetative plantings.

Balconies. Balconies are sometimes found on Italian Renaissance, French Colonial, Monterey, and Spanish Eclectic styles. If balconies are proposed, they should be located out of view from a public way and made of appropriate materials. Balconies that are original features to historic buildings or structures should be preserved. If documented evidence shows the historic use of a balcony on the structure, or if the original historic style of the structure is consistent with the addition of a balcony, they may be considered.

Roofs

The roof shape and slope shall be preserved as integral to the period of the building. In new construction, harmonious roof pitches are a major consideration. The roof shape, slope, and materials should be appropriate to the style of building or structure. The color and texture of the roofing material should reflect that of the original, historic roofing material.

- Slate is an important historical material used on many of the homes in the district. Its maintenance and repair is encouraged.
- Repairs shall be of the same material (e.g., slate roofs repaired with slate; cedar roofs repaired with cedar, asphalt shingles with asphalt). Slate shall match the original in design, color, coursing and texture.
- Roofing materials shall be non-reflective.

Rooftop Additions

(Also see: **Modern Equipment** section.)
In determining the appropriateness of an addition, the Commission will take into consideration its visibility from any public way along direct and oblique sight lines, as well as scale, proportions, materials and design. Original roof configurations and the dominance of historic cornice lines shall be maintained on both the front and rear elevations.

Shutters
The placement of shutters on the outside of buildings did not appear until the late Federal period (1790-1820). Shutters seen today on colonial houses were likely added during the mid or late 1800s when it became a very popular architectural feature, but in restoring 18th century buildings, shutters may not be appropriate. If appropriate for the building, existing shutters visible from a public way shall be retained and repaired whenever possible. Where replacement is necessary, new shutters shall:

- Match original or be of an appropriate type for the building.
- Be made of wood. (Vinyl, aluminum or metal shutters are not permitted.)
- Shutters shall reflect their original use—that is, their size should be such that they cover the entire window when closed (arched windows shall have arched shutters, etc.).

Siding
Original siding material should be retained whenever possible and deteriorated material repaired or replaced with new material that duplicates the original as closely as possible.

- Appropriate siding materials are clapboard, brick and, on certain historical styles, wood shingles or flushboard (not pressed board siding).
- Vinyl and aluminum siding are not appropriate in the historic districts and will not be approved. The removal of non-original siding materials, trim and imitation wood clapboards such as vinyl and aluminum is encouraged.

Signs
Residential. Residential signage should complement the architectural character of a building and the streetscape. The basic design, color, size and scale of a sign should be considered in order to promote visual harmony and enhance the visual integrity of the district. Wooden signs are appropriate and synthetic signs are generally not. Raised or carved letters are encouraged. Fonts should be architecturally appropriate to buildings. Sign lettering on building facades should be no more than 12" high.

- Signs shall indicate address and/or approximate age of the structure, i.e., "circa", be approximately 8 x 12 inches in size and with design compatible to building style; and shall not alter any other exterior feature in such a way that it cannot be readily repaired.
- The sign shall be not more than one square foot in area for residential home occupation or for professional purposes; there shall be only one sign per residence; and the construction or placement of such a structure or sign shall not alter any other exterior feature in such a way that it cannot be readily repaired.
- All other signage must conform to the City of Northampton's zoning regulations, and Chapter 40C Section 8 exemptions apply.

Commercial/Institutional. Signage shall be of not more than 12 square feet in area for non-residential buildings; one sign with letters painted on wood, lighted indirectly if lit. Copy should be limited to the entity's name. Sign lighting is rarely appropriate. If proposed, the lighting should be in keeping with the style of the sign and appropriate to the business it represents. Lighting should illuminate the sign with as little spillage as possible. Up-lighting and colored lights are not appropriate. Companies and organizations with logos require a hearing and may be asked to modify their signage to comply with an appropriate appearance for the historic district.

See **Lighting** section of these standards and the City of Northampton ordinances available from the Office of Planning and Development.

All temporary signs shall be on the property for fewer than 90 days, and the construction or placement of such structures and signs shall not alter any other exterior feature.

Skylights

Skylights are discouraged as inappropriate in historic districts. However, if skylights are proposed:

- They should be located so as to be minimally visible from a public way or place.
- Curved plastic or bubble skylights will not be approved.
- Other skylights may be approved in specific cases if it can be established that the skylights are appropriate for the architectural style of the building.
- Skylights or roof windows on a mansard roof are not appropriate.

Solar Panels

Installation of solar collectors shall not permanently change any architectural feature. A minimum of 2 feet of roof surface should be visible surrounding the collector array. Framing, piping insulation, etc. should match the roof surface. Collectors should be mounted to match roof slope (parallel to roof and no more than 3 inches above the roof surface). Piping should be concealed from view. When considering the installation of solar panels, a building's importance, prominence and historic significance shall be taken into account, along with visual impact and glare.

Steps, Stairways and Railings

Steps, stairways and railings are important features of entryways and porches. Where possible, original features and detailing shall be retained or repaired in the same design and material. When existing features are not original, replacement design and materials shall be appropriate to the style of the building.

- Deteriorated or missing elements and decorative ornamentations shall be replaced with materials and elements to match original, or be appropriate to the original.

- Stonework may be repaired, replaced or extended using the existing type of stone or brick.

- New work shall be appropriate to the period and character of the building.

- Railings may be wood or wrought iron. A drawing of railing design must be provided.

Street Furniture
Street furniture includes: bike racks, clocks, compactors, display cases, drinking fountains, enclosure walls, information signs, public telephone areas, trash and recycling containers, seating, transportation shelters and stops, and similar site furnishings.
(For street lighting in such areas, see **Lighting** section of these standards and the City of Northampton ordinances available from the Office of Planning and Development.)

- Street furniture should complement the architectural period of the area in which it is sited. Materials, design and their placement should be consistent with the period and style of the structure and reflect formal or informal character of the surroundings. Seating should be made of natural materials that can withstand weather such as wood and stone.

- No advertising should appear on any exterior surface.

- Street furniture should be placed so as not to detract from its immediate environment or larger streetscape.

- Review will occur in consultation with the City's Board of Public Works Department and the Parking Commission.

Windows

"Original and old windows are the most threatened element in preservation today…"
Michael Lynch
Vice President for Properties & Preservation, Society for the Preservation of New England Antiquities

Windows are one of the most important design features of any building. The material, design, and placement of the windows reflect the architectural and cultural character of the building's period or style.

- Original or later windows, trim and features should be retained and repaired except in cases when they are beyond repair. In such cases, replacement must be based on physical, photographic, or documentary evidence.

- The introduction of openings not characteristic in proportion and scale and the blocking up of original openings are not allowed.

- Where the building has been altered to have several types of windows, proposed changes shall be consistent with either the predominant window pattern of the building or the original historic pattern.

- Historic oriels shall not be removed or replaced. Alterations to oriels on the primary elevation are inappropriate.

Exact Duplication. Nothing should be different, including: material of the window (usually wood), window style (usually double-hung), grid pattern (no change in the number of divided lights), grid style (true divided lights will be replaced with true divided lights), grid dimensions, sash widths, lintels, sills, glass, treatment (single-pane), or frame type and opening, shutter hardware, surrounds, and all other details shall be duplicated in the same configuration, dimensions, style and existing materials.

- Retention of original historic material such as curved, leaded, or stained glass is mandatory.

- Retrofitting original window sashes with weather-stripping and/or insulated glass is encouraged.

- Alterations to the design and arrangement of window openings on the historic façade, other than restoration to documented historical conditions, are generally not allowed.

Replacement. Where it is not feasible to repair existing windows, replacement windows should meet the following standards:

- The replacement window shall be all wood or clad with metal exteriors and of the same dimensions for muntins, frames, sash, rails, and stiles, and be of the same design (unless new window is truer to original design than existing one to be replaced), and same number of panes as the original or existing window.

- Openings shall not be reduced or enlarged to accommodate stock sizes or shapes.

- The complete replacement of all windows in a building in which only a few are in disrepair will not be approved.

- Glazing should be limited to the following:
  - Insulating glass
  - Single glass with removable energy panels

- Divided light options (muntin bars) should be limited to the following:
  - Authentic divided light
  - Simulated divided light with spacer bar between insulating glass

- The following are unacceptable options for divided lights:
  - Simulated divided light (applied to glass)
  - Grilles between insulating glass
  - Removable grilles

- Narrow muntin bars that closely match existing muntin widths. Muntin bars wider than 7/8" are not acceptable

- Wood clad exteriors are preferred. Aluminum clad exteriors are acceptable, provided the profile reasonably matches existing window muntins.

Windows in New Construction Projects.

- The number of lights within a window should be consistent with the original units, if present, or with the number of lights historically used in the period.

- The style and operation of the window shall be consistent with the architectural style of the building or addition. Window types or arrangements that create a large glass-area of glass are usually not appropriate. Unity and harmony are usually achieved when the same window style and scale is used consistently on all visible facades.

Storm Windows. Storm sash shall have narrow perimeter framing which conforms to the primary window opening; the meeting rail shall align with that of the primary window. Storm window frames shall match the window frame color. Clear or mill-finished aluminum frames are not appropriate. In cases of windows with arches, leaded glass, faceted frames, mullioned lights, or curved glass, interior storm windows are encouraged.

Note: A list of window manufacturers that minimally meet the above requirements can be obtained from the Northampton Office of Planning and Development.

INVENTORY OF PRINCIPAL BUILDINGS in ELM STREET LOCAL HISTORIC DISTRICT

South Side of Elm Street

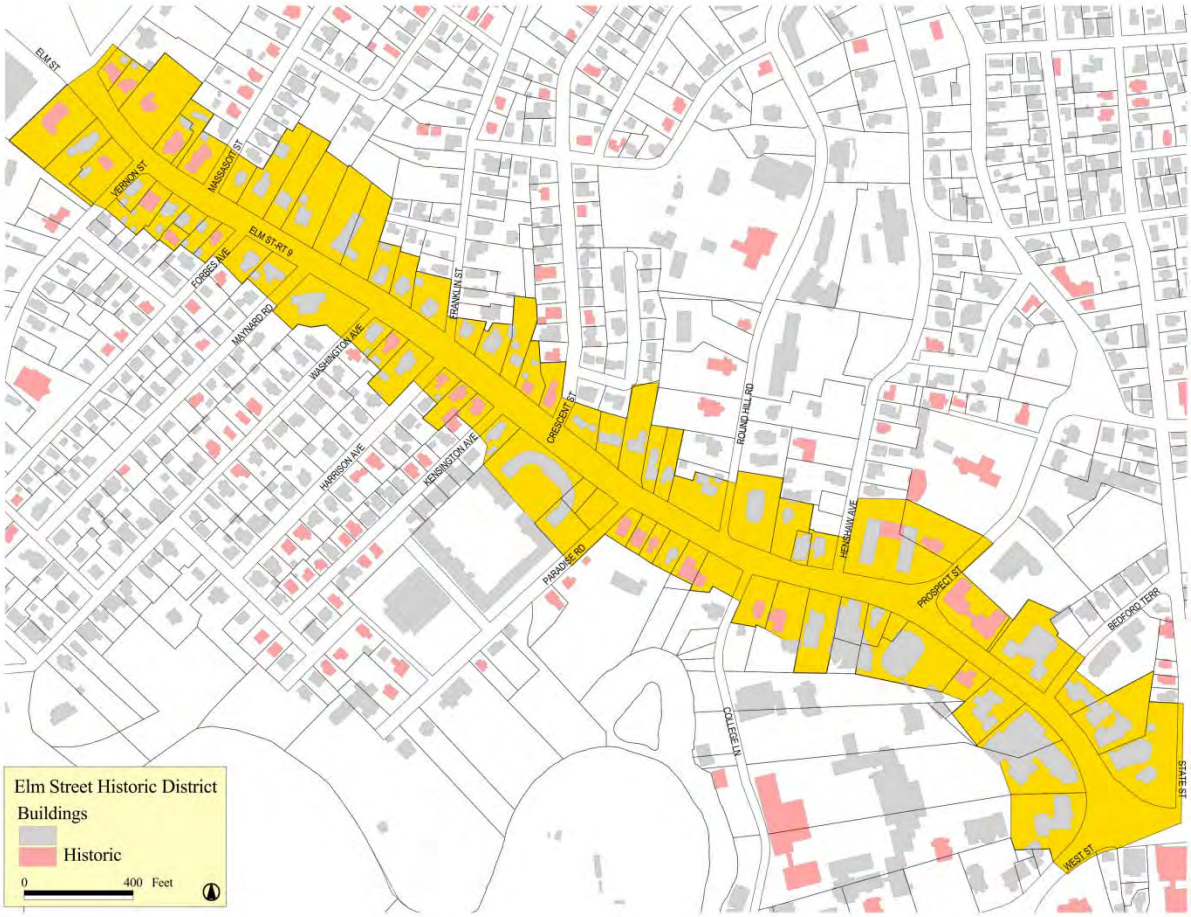
Assessors Map ID	Address	Date	Style
31D-11	Elm St./Smith	1874	Gothic Revival
31D-6	Elm St./Smith Fine Arts Center	1972&2003	Contemporary
31D-101	48 Elm St.	1893	Romanesque Revival
31D-2	50 Elm St./Smith	1878/90	Queen Anne
31B-252	Elm St./Smith	1910	Classical Revival
31B-251	76 Elm St.	1889	Queen Anne
31B-250	84 Elm St.	ca. 1750	Georgian
31B-249 & 31B-295	90 Elm St./Smith Campus Center	2003	Contemporary
31B-248	96 Elm St.	1865/1905	Italianate
31B-247	112 Elm St.	1861	Gothic Revival
31B-246	134 Elm St./Smith	1891-95	Queen Anne
31B-245	Elm St./Smith	1880	no style
31B-244	Elm St./Smith	1865-71	French Second Empire
31B-243	138 Elm St./Smith	ca. 1870	Stick Style
31B-242	146 Elm St./Smith	1874	Stick Style
31B-241	150 Elm St./Smith	1884	Stick Style/Eastlake
31B-240	156 Elm St./Smith	1880	French Second Empire
31A-67	186 Elm St./Smith	1922-36	Colonial Revival/Georgian Revival
31A-68	196 Elm St.	1854-60	Italianate
31A-69	206 Elm St.	ca. 1820	Federal
31A-70	210 Elm St.	1828	Greek Revival
31A-71	218 Elm St.	1850	Greek Revival
31A-72	222 Elm St.	1891	Queen Anne (half-timbered)
31A-73	234 Elm St.	1884	Colonial Revival
31A-74	240 Elm St.	1870-80	Queen Anne
31A-76	264 Elm St.	ca. 1930	Colonial Revival
31A-78	276 Elm St.	1927	Colonial Revival
31A-79	280-282 Elm St.	1891	Colonial Revival
31A-80	292 Elm St.	1889-95	Queen Anne
31A-81	296 Elm St.	1889-90	Queen Anne
31A-82	300 Elm St.	ca. 1890	Queen Anne
31A-328	300A Elm St.	ca. 1890	Colonial Revival
31A-83	302 Elm St.	1901	Colonial Revival
31A-84	310 Elm St.	1911-13	Italian Renaissance
31A-85	320 Elm St.	1893	Queen Anne
31A-2	330 Elm St.	ca. 1920	Colonial Revival
31A-1	336 Elm St.	1903-04	Colonial Revival
24C-53	354 Elm St.	1901-02	Gothic Revival

INVENTORY OF PRINCIPAL BUILDINGS, continued

North Side of Elm Street

Map ID	Address	Date	Style
31D-1033	Elm St. (Parsonage)	1888	Gothic Revival
31D-103	3 Elm St. (Church)	1881	Gothic Revival
31D-102	Elm St./Smith	1898-99	Gothic Revival
31B-253	Elm St./Smith	1938	Classical Revival
31B-224	41 Elm St./Smith	ca. 1820/1860	Federal/French Second Empire
31B-224	45 Elm St./Smith	1810	Federal
31B-221	47 Elm St./Smith	1911	Colonial Revival/Georgian Revival
31B-202	10 Prospect St./Smith	1882-83	Queen Anne
31B-201	79 Elm St./Smith	1956-57	International Style
31B-199	105 Elm St./Smith	1872	French Second Empire
31B-198	109 Elm St./Smith	ca. 1770	Georgian
31B-195	115 Elm St./Smith	1890-95	Colonial Revival
31B-193	123 Elm St./Smith	1955	Colonial Revival
31B-167	137 Elm St.	1841	Italianate
31B-164	149 Elm St.	1886	Queen Anne
31B-163	153 Elm St.	ca. 1820	Federal
31B-162	159 Elm St.	1918	Colonial Revival/Federal Revival
31B-161	169 Elm St.	ca. 1960	Colonial Revival Half-Cape
31B-63	179 Elm St.	ca. 1950	Colonial Revival Half-Cape
31A-40	187 Elm St.	1849	Greek Revival
31A-39	197 Elm St.	ca. 1730	Georgian
31A-38	205 Elm St.	1922	Colonial Revival/Georgian Revival
31A-37	211 Elm St.	1879-80	Queen Anne/Panel Brick
31A-36	219 Elm St.	1861	Italianate
31A-15	225 Elm St.	ca. 1907	Queen Anne(half-timbered)
31A-14	229 Elm St.	1895	Queen Anne
31A-13	231 Elm St.	1890-95	Queen Anne
31A-11	259 Elm St.	1967-68	Colonial Revival
31A-10	275 Elm St.	1882	Queen Anne/Panel Brick
31A-9	281 Elm St.	1915-20	Colonial Revival
31A-8	289 Elm St.	1860-1879	French Second Empire
31A-7	293 Elm St.	ca. 1891	Queen Anne
31A-4	309 Elm St.	1869-73	Italianate
24C-81	313 Elm St.	ca. 1870	Gothic Revival
31A-3	319 Elm St.	1870	Gothic Revival
24C-44	333 Elm St.	1866-68	Italianate/Eclectic
24C-45	337 Elm St.	1911-12	Colonial Revival
24C-46	345 Elm St.	1915-22	Italian Renaissance

ELM STREET HISTORIC DISTRICT



GLOSSARY OF ARCHITECTURAL TERMS

Appearance, as used by a local historic district, is the outward aspect, condition, or style of a building and involves its materials' color, texture, and finish.

Baluster the individual spindle in a railing, *pl. balustrade*

Barge Board a flat piece of wood fitted to the edge of a gable, often carved

Bracket an overhanging member projecting from a wall to support a weight such as a cornice

Building Form the overall shape of a building whether it is the simple shape of a box, or is a more complex shape that includes ells, wings, bays and pavilions

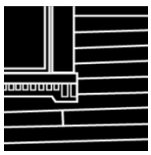
Building Massing how the various parts – ells, wings, bays and pavilions – are arranged, i.e., clustered, or spread out, set closely together, or asymmetrically positioned

Chimney Pot a cylindrical pipe of brick, terra-cotta or metal placed on top of a chimney to increase draft

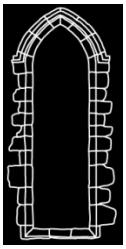
Design is the architectural concept of a building as represented by plans, elevations, renderings, and other drawings and usually involves the form, the materials, and manner of construction.

Cornice exterior trim of a building at the meeting of the roof and wall

Fanlight a semicircular window over the opening of a door, with radiating bars in the form of an open fan



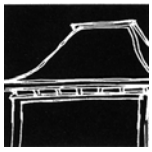
Flushboard wood siding applied without overlap so as to imitate a stone surface



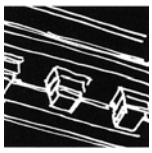
Lancet window a narrow window with a sharp pointed arch

Leaded glass window glass pieces held together by lead strips known as *cames*

Lintel a horizontal structural member (such as a beam) over an opening, which carries the weight of the wall above it



Mansard roof a hipped roof with a slope in two planes, the lower of which is usually much steeper



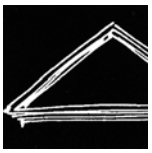
Modillion block a horizontal bracket or console supporting a cornice in the classical orders

Muntin a secondary framing member holding glass panes (or **lights**) within a window frame, also known as a **mullion**

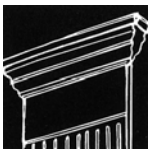
Oriel a bay window that projects from the wall and does not extend to the ground

Palladian window a large window divided into three sections, the middle of which is usually wider and is sometimes arched

Parapet a low guarding wall at the edge of and entirely above a roof

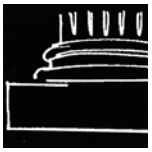


Pediment the triangular gable end of the roof above the cornice, or a triangular or curved surface ornament above doors or windows



Pilaster a decorative feature that imitates an engaged pier or pillar but does not actually provide structural support

Quoins contrasting stones used to define the corners of a building



Plinth a square or rectangular base for column, pilaster, or door framing

Preservation the process of retaining and maintaining the historic architectural character of a building and its setting individually, or in the context of an entire neighborhood

Proportion the ratio between height and its width of an entire building, of the space between buildings, or of the space between architectural features, such as windows

Reconstruction the process of replicating a no-longer existing historic structure, structural component, or site based on its documented appearance at a particular time

Rehabilitation the process of repairing and upgrading an existing historic structure, structural component, or site for continued or new uses while preserving its historic architectural character

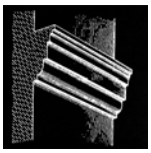
Restoration the process of repairing an existing historic structure, structural component, or site to its documented appearance at a particular time

Scale the size of a building (or a component of a building) in relationship to its surroundings, to a person, to a neighboring building, or to a related architectural feature

Setting the relationship between the building and its surrounding neighborhood. Setting includes uses such as residential, commercial, industrial, and rural agricultural, and takes into consideration the prevailing age and architectural styles of the neighborhood, its topography and vegetation.

Sidelights a framed area of fixed glass beside a door or window opening

Site the relationship between a building and its immediate landscape. Site includes the size of the lot; the orientation of the building to the street; its setback from the street; the location of driveways, entrances and walkways; the progression of elements between the building's façade and the public way including fences, trees, and foundation plantings.



Stringcourse a horizontal trim on a wall, usually raised and often molded, also called a belt course

Surround an encircling border or decorative frame about a door or window

Transom a rectangular glazed window above a door

Truss a structure composed of a combination of members, usually in some triangular arrangement so as to constitute a rigid framework

Watertable in masonry, a projecting course of brick or stone at the base of a building to divert water; in frame construction, a corresponding feature that is primarily decorative

DEPICTION of *DOS AND DON'TS* of MAINTENANCE, RESTORATION and REHABILITATION

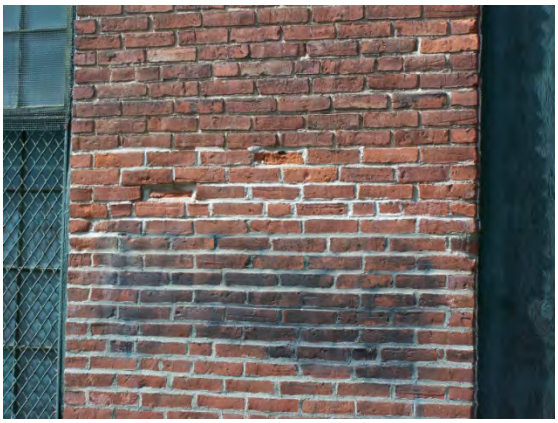
When the 1966 United States Historic Preservation Act was put into place, the U.S. Secretary of the Interior issued individual standards for the *preservation*, *rehabilitation*, *restoration* and *reconstruction* of historic buildings. The standards are known as the Secretary of the Interior's Standards and are presented in a format of "Recommended" and "Not Recommended" actions vis-à-vis the major elements of a building's exterior and interior. The dominant message of these written Standards is one of common sense. This chapter of Northampton's local historic district standards illustrates through photographs the common sense of maintenance and rehabilitation pertinent to the Elm Street Local Historic District, that is to say, the actions of maintenance and rehabilitation that are most likely to occur to the exterior of historic buildings in Northampton.

Masonry: brick, stone, terra-cotta, concrete, stucco, and mortar

DO maintain gutters and flashing to prevent water damage to masonry walls.

DON'T allow water leakage to damage brick and destroy mortar or stucco walls, stone sills and lintels.

DO repair masonry by patching, piecing-in or consolidating the existing materials, and, only when replacement is necessary, replace with in-kind materials, and DO re-point masonry with mortar to match the existing mortar in color, composition and joint width.



DON'T re-point masonry by filling in the joints with mortar that has a high Portland cement content, is unmatched in color and joint width. It may cause brick to crack and spall.

DO match existing stucco in color and texture when making repairs.

DON'T repair or cover stucco with material of different color and/or texture.

WOOD: clapboard, shingles, flushboard, and other wooden siding and decorative elements

Siding

DO retain wood siding, its paint and finishes by repairing, patching-in, and reinforcing the wood, by scraping and re-painting loose paint on an annual basis. When deterioration requires siding replacement, limit it to the severely deteriorated portions of the siding.

DON'T use replacement material siding, i.e., vinyl that covers the siding and trim indiscriminately and causes the loss of historical character.

DO repaint with historically appropriate colors and color schemes.

DON'T repaint with historically inappropriate colors.

Porches, Entries and Exits

DO maintain the wood features of porches their columns, brackets, railings, aprons, and balusters, and when they are missing reproduce them in the same material using documentation, i.e. an existing wood post, or the exact brackets as seen in an old photograph.

DON'T remove wood features from porch and/or replace them with generic "historical" pieces, and DON'T add what you can't demonstrate was there originally.

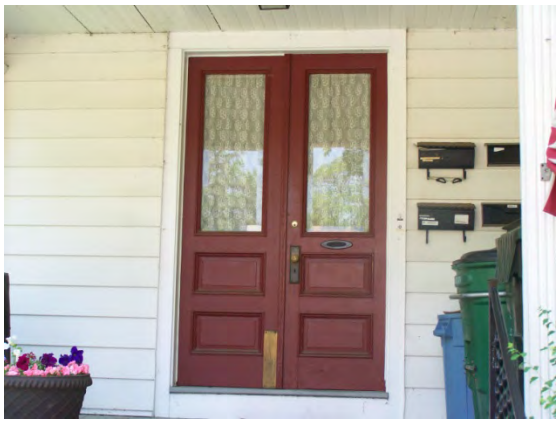
DO maintain open porches.

DON'T enclose porches. An essential feature of a house is lost when its porch is enclosed.

Stairs, Steps and Railings

DO maintain original stairs and railings, and if it becomes necessary to replace them, do so using the same dimensions, materials and design.

DON'T replace stairs, steps and railings with stock materials that do not match the originals.



Doors

DO retain original doors.

DON'T replace doors with undocumented, so-called "historical" doors.

DO treat garage doors with same historical attention as house doors.

DON'T replace wooden garage doors with inappropriate style metal doors.

Fire Escapes
When fires escapes are necessary, place them in the most inconspicuous part of the building that meets code. DON'T place them on the building façade.

Roofs
Retain roof configurations and materials. Retain decorative features such as cupolas, cresting and weathervanes.

DON'T add undocumented features to roofs such as skylights, vents, or dormers that change the appearance of the roof. DON'T install solar collectors at an exaggerated angle.

Roofing Materials

DO retain historic roofing materials, and when it is necessary to replace those materials, aim to replace with materials to match.

DON'T replace roofs with historically inappropriate color materials.

Gutters and Downspouts

DO place gutters and downspouts in the most inconspicuous locations. Unless they are copper, paint them to blend in with their background, and maintain them seasonally.

DON'T place downspouts to cross elevations, and DON'T paint them contrasting colors.

Windows
DO maintain original windows and window configurations

DON'T replace wood windows with vinyl windows, and DON'T replace windows that have muntins with single-glazed windows.

DON'T fill in openings to put in stock-sized windows

Landscape Features

DO retain historic landscape features such as hitching posts, wooden fences, walkways, steps, ornamental curbing, and embankments.

DON'T replace historic wooden fences with contemporary metal or vinyl fences.

When installing new wooden fences DON'T use metal caps on the posts.

DO use wooden posts with wooden caps.

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RESOURCES for GREEN and SUSTAINABLE REHABILITATION

When property owners in the Elm Street Local Historic District undertake rehabilitation projects they will find there are a growing number of resources available that identify new and recycled products that are healthier and less detrimental to the environment than have been available in the past. A bit of research on the internet can lead to an increasing list of those products that have been demonstrated to be both effective and less toxic, and which among them are locally available. There are several websites that act as clearinghouses for environmentally responsible products and provide information on the basics of energy issues and case studies of rehabilitation projects.

Resources for Rehabilitation

www.greenbuildingadvisor.com offers a great deal of information on techniques for making a building more energy efficient and it provides information on products through case studies, but when being "green" and being "sustainable" are in conflict the case studies will favor "green". The result can be rehabilitation in favor of replacement windows and insulating over old siding rather than careful reconditioning, so not all of their advice is applicable to a local historic district.

www.scscertified.com is an independent agency that certifies and verifies environmentally sustainable products and the social accountability of companies manufacturing these products. Their site is a good source for dependable rehabilitation products.

A local Northampton organization the Center for Ecological Technology www.cetonline.org is a non-profit organization devoted to obtaining energy efficiency. Its website has a links page and publications page that keeps up to date for local progress in green rehabilitation, among other issues.

www.greenhomeguide.com is a site on which one may find answers to many rehab questions from professionals. It also keeps a list of professionals by region, though the list is thin for western Massachusetts at this point.

http://greenseal.org is one of the best resources for identifying construction materials, equipment, paints and coatings and their rank for environmental safety. Like the former Good Housekeeping Seal of Approval, Green Seal labels those products it has independently tested.

www.energystar.gov is a joint program of the Environmental Protection Agency program and the Department of Energy primarily for certifying the efficiency of appliances such as furnaces, washers and dryers but also to provide information on plumbing, insulating and roofing products and their installation. One may check the site for general information as well as for specific categories of products.

www.greencommunitiesonline.org is aimed at development of housing communities but it offers green specifications for construction and rehabilitation of single-family residences as well. These specifications may act as a reference point for rehabilitation projects in the Elm Street Historic

District as they range from site work through interior finishes, selecting for the most efficient and environmentally responsible products and practices.

Recycled Building Materials

The recycling of building materials is a growing sector of the sustainability movement. As comparative figures for reuse of materials versus manufacturing of new materials and the cost of landfills becomes more widely known, the call for recycling of building materials grows. Several locations in the western Massachusetts region specialize in recycling construction materials.

The ReStore in Springfield, MA 01105-1018, (413) 788-6900 is the better known of these companies. A relatively small operation, at any one time they might have a load of clapboards, structural timbers or beadboard trim to be reused. Recycled paint has been in stock along with a large collection of electrical fixtures. The company also has some architectural salvage items, so it is worth a visit for a particular item such as shutters or doors. www.restoreonline.org

www.massmaterialtrader.com is one of the sites on which one can look for construction materials in the region.

www.mannlumber.com is an Athol lumber company selling reclaimed lumber, building materials, and granite, as well as vintage architectural salvage.

Architectural Salvage Companies

Located throughout New England, architectural salvage companies have been growing in number since the 1970s and their offerings range from antique flooring and doors to architectural trim, columns, fencing and other items for building rehabilitation. Salvage offers the opportunity to match missing but documented features on a building rather than to manufacture them. While one cannot order from the salvage company websites, they do have contact information and large numbers of photographs suggesting their collections. Some of the better known among them are:

www.architecturalsalvagevt.com
www.nedsalvage.com
www.oldhouseparts.com
www.vermontsalvage.com.
www.noreast1.com
www.admacsalvage.com

ADDITIONAL RESOURCES

To research a particular building in the Elm Street Local Historic District property owners have a number of places to go where old photographs, maps and accounts may help document the appearance of a building at a certain point in time, and fill out the history of a building's owners. There are a number of general guides to identifying historical architectural styles and their components that will help owners identify the significant features of their buildings. Finally, when rehabilitation, preservation, or reconstruction are being contemplated, there are resources to guide the work and meet the standards of the Elm Street Local Historic District.

Northampton History and Photograph Collections

Historic Northampton's website www.historic-northampton.org presents the finest bibliography of Northampton history and architecture, as well as manuscripts, photographs, narratives, and documents. There, with membership, one may also find a collection of historic maps with which to trace houses and their occupants. The site contains in its On-line Research area for members, the Massachusetts Historical Commission Inventory forms listed by street and address.

The Forbes Library's Special Collections department has an extensive photograph collection of Northampton's buildings and streets useful for tracing the appearance of properties in the local historic district. The photograph collection is available for research by appointment (413) 587-1013. Special Collections has primary resources such as street directories, maps and atlases, diaries and business records, as well as secondary resources that include local histories important for tracing the history of property owners. Their on-line website is: http://www.forbeslibrary.org/special/special.shtml. Forbes Library also keeps a CD-ROM of the Northampton inventory forms available at the Reference desk.

Over 1000 historic images of Northampton, mostly from postcards, are to be found at www.imagemuseum.smugmug.com

Several regional libraries offer on-line access to Ancestry.com and HeritageQuest.com with library card identification. These sites are useful for their access to U. S. Census records from 1790-1930. At Ancestry.com one may also search Northampton Directories from the late 19th century through much of the 20th century, which is useful for tracing occupants of a particular building.

Architectural and Garden History

Blumenson, John J. G. Identifying American Architecture, rev. ed., Nashville, Tennessee, 1981.

Cummings, Abbott Lowell. The Framed Houses of Massachusetts Bay, 1625-1725, Cambridge, 1979.

Gowans, Alan. The Comfortable House: North American Suburban Architecture, 1890-1930, Cambridge, 1986.

Hamlin, Talbot. Greek Revival Architecture in America, Reprint, New York, 1964.

Lancaster, Clay. The American Bungalow, 1880s-1920s, New York, 1983.

Leighton, Ann. American Gardens of the Nineteenth Century: "For Comfort and Affluence," Amherst, 1987.

McAlester, Virginia and Lee McAlester. A Field Guide to American Houses, New York, 1991.

Poppeliers, John, S. Allen Chambers, and Nancy B. Schwartz. What Style Is It?, revised edition, Washington, D. C., 1983.

Scully, Vincent J., Jr. The Shingle Style and the Stick Style, revised edition, New Haven, 1971.

Technical Preservation Publications

National Park Service, Technical Preservation Services, Preservation Briefs

- No. 2: *Repointing Mortar Joints in Historic Brick Buildings*
- No. 3: *Conserving Energy in Historic Buildings*
- No. 4: *Roofing for Historic Buildings*
- No. 9: *The Repair of Historic Wooden Windows*
- No. 10: *Exterior Paint Problems on Historic Woodwork*
- No. 14: *New Exterior Additions to Historic Buildings: Preservation Concerns*
- No. 22: *The Preservation and Repair of Historic Stucco*
- No. 29: *Repair, Replacement and Maintenance of Historic Slate Roofs*

These and other pertinent publications are available on-line at: www.nps.gov/hps/tps/briefs and offer information and illustrations on how best to treat various historic building issues.

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. This booklet put out by the National Park Service comes in an illustrated version that is helpful. It is available on-line at www.nps.gov/history/hps/tps/tax.

THE CITY OF NORTHAMPTON'S ONLINE REFERENCES

The Elm Street Historic District Ordinance is accessible at www.northamptonma.gov/opd. It is located under Codes and Regulations: Northampton Code of Ordinances>Chapter 195.

An index to all the properties for which Massachusetts Historical Commission forms have been completed in Northampton is accessible from the Public File Cabinet at www.northamptonma.gov/opd. Search for "Historical Inventory" or go through a link to folders> The Office of Planning and Development>inventory. In addition to the index, the site includes at "inventory Forms B" digital versions of forms completed for some of the properties in the Elm Street local historic district and its neighboring streets. Additional forms will be added as they are available.