

EDGEWOOD VILLAGE

Design Guidelines

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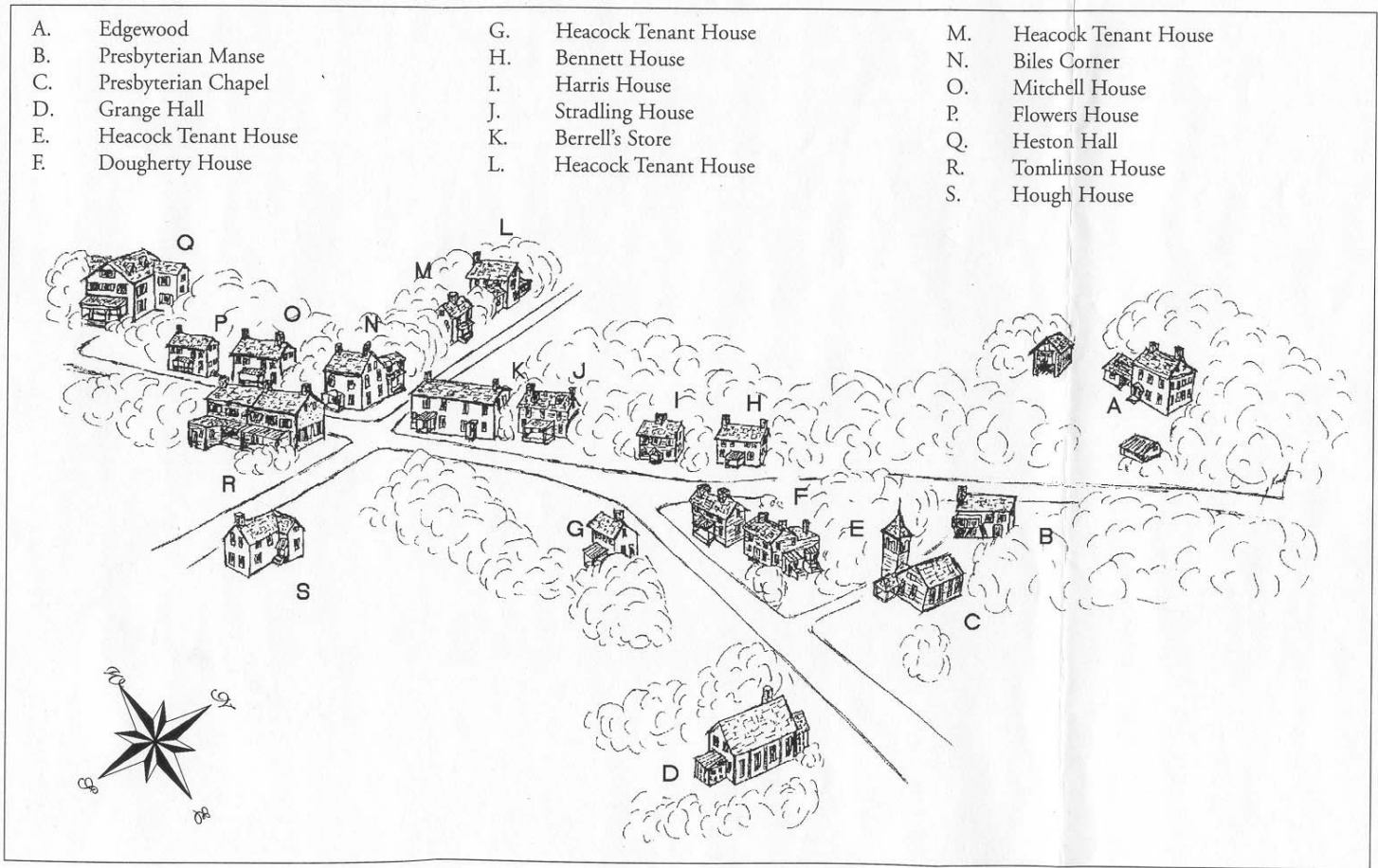


Illustration 2: Birdseye perspective

INTRODUCTION

In 1979, Lower Makefield Township enacted legislation creating the Edgewood Village Historic District and brought its buildings under the protection of a local Historic District Ordinance. The District, also listed on the National Register of Historic Places, provides at one crossroads village architectural representations of the development of the Township from the eighteenth through the twentieth centuries. Edgewood Village is a small-scale, mixed-use village that continues to function as a commercial crossroads. This is in part due to the architectural character of the buildings and their relationship to each other.

The purpose of these design guidelines is to provide a useful manual and reference for the continuing preservation of Edgewood Village's historic structures, and the appropriate integration of any new construction into the Historic District. It is intended to give the Board of Historical Architectural Review (generally referred to as the "HARB"), the property owner, general contractor, and architect information needed to make appropriate design decisions affecting historic buildings when presenting a project for review for a Certificate of Appropriateness.

Historic District property owners should note that review by the HARB and issuance of a Certificate of Appropriateness by the Board of Supervisors is only one part of the development review process. Applicants must be sure to coordinate with the Lower Makefield Township building department to assure that all building, zoning, and other applicable township permits and approvals are obtained.

The HARB is also a valuable resource for owners of historic properties. It offers guidance on appropriate design choices, and encourages early, informal discussions on a prospective project.

BOARD OF HISTORICAL ARCHITECTURAL REVIEW

The Board of Historical Architectural Review (HARB) was established in 1979 to protect Lower Makefield's architectural and historic resources within Edgewood Village. An owner of a building in the Historic District must secure a Certificate of Appropriateness from the Board of Supervisors for all exterior work visible from any public right of way. This work includes painting, masonry cleaning, repair or replacement of windows, doors, trim, and other nonstructural elements as well as more extensive work such as additions, new construction, or demolition. The Board of Supervisors is assisted in its review of such proposals by the HARB.

The HARB consists of seven residents appointed by the Board of Supervisors to four-year terms. Members must include a registered architect, a licensed real estate broker, and the Township Code Enforcement Officer; four members must reside in the Township. In addition to providing official opinions to the Board of Supervisors regarding Certificate of Appropriateness applications, the HARB is available to provide early guidance to Historic District property owners on an informal basis as they design projects. In addition to consisting of members with training in historic preservation, the HARB maintains a library of resources on appropriate preservation techniques and catalogs of appropriate material choices.

In reviewing the proposed work, the HARB bases its recommendation on the Secretary of the Interior's Standards for Rehabilitation, as specified by the Historic District Ordinance, and further detailed within this Guidebook. The HARB must first assess the architectural and historical significance of a building under review. It must also weigh the economic feasibility of restoration and determine the portion of existing, original fabric that can be stabilized and preserved. After these assessments, the HARB determines the appropriateness of the proposed



Illustration 3: Work in progress at Bennett house

alterations and considers the compatibility of design, materials, color, and texture with other such features in the District. The impact on the historic and architectural character of the District is of importance in the evaluation process.

If the HARB finds the proposed work acceptable, it recommends to the Board of Supervisors that it issue a Certificate of Appropriateness. If the HARB finds the application unacceptable, and recommends denial, it will give guidance and suggest design changes. An appeal to the Board of Supervisors may be made by an owner who disagrees with a decision made by the HARB. The role of the HARB is to advise the Board of Supervisors; final decisions rest with the Board of Supervisors, not the HARB. The Board of Supervisors, however, bases its decision on the same factors as the HARB.

The HARB is available to offer guidance to property owners on appropriate choices for their historic properties. Early, informal discussion on a prospective project is encouraged.

Application Procedure

1. Discuss the proposed project with personnel at the Zoning Office at the Township Building. The purpose of this is to seek information on the following:
 - a. to ascertain whether a HARB's review may be advised,
 - b. to check the applicable zoning requirements with the Zoning Officer, and
 - c. to discuss other Code issues which may apply, including conformance with fire and safety regulations; with Building Officials and Code Administrators International, Inc. (BOCA) and Council of American Building Officials (CABO) regulations; to find out whether the applicant needs to consult an architect; and to establish what help the Building Code Officials of Lower Makefield Township may be able to offer.
2. If desired, attend a HARB meeting prior to developing plans in order to obtain guidance regarding the age and style of the building, important features of the building to preserve, and suggestions regarding materials and design.
3. Complete the HARB application available in the Zoning Office. Describe the project in detail and submit the completed application with current photographs showing the whole building and drawings, if required. The application form indicates which types of projects require drawings.
4. To be considered at the earliest date, completed applications with the required supporting material must be submitted to the Zoning Office at least seven calendar days prior to the scheduled HARB meeting.
5. The regular HARB meeting is on the second Monday of the month, at 8 pm. It is desirable that the owner or a representative be present at the meeting. HARB evaluates the project for appropriateness and makes its recommendations to the Board of Supervisors.
6. The application will be forwarded to the Board of Supervisors, and is generally heard at their meeting on the first Monday of the following month. The Board of Supervisors generally follows the HARB's advice in its decision. The owner does not need to be present, but may if he or she so chooses.
7. The applicant is normally notified of the Board of Supervisors' decision through the mail. No work can be done on a project until the Board of Supervisors has made its final decision on the Certificate of Appropriateness, and all other permits and approvals required of the project have been obtained.
8. After a Certificate of Appropriateness has been awarded, then complete architectural information of the proposed changes should be prepared to obtain a building permit. If the property is commercial, then it will also have to be reviewed by the State Department of Licenses and Inspections to ensure compliance with the Building Code prior to a Building Permit being granted by the Township.
9. If tax credits are sought for commercial properties, application must be made to the Pennsylvania Historical and Museum Commission (PHMC) for certification. Owner-occupied residential properties do not qualify.

EDGEWOOD VILLAGE HISTORIC DISTRICT

Edgewood Village provides one of the last remaining examples of early community development in Lower Makefield Township. In contrast to the large sprawling developments, separate shopping strips and office parks typical of 20th century suburbanization, Edgewood Village provides an example of how mixed-use village communities grew from initial settlement through World War II.

Past Names for Edgewood

The village was first called “Stradlington” for Thomas Stradling, the village smithy from 1745 through the 1790s. A “Tavern license application,” dated 1798 disclosed this information. The tavern license applicant Doctor Thomas Biles opened his tavern at the crossroads in the first two decades of the 19th century. He renamed the village “Biles Corner.”

By 1830, deeds of the area indicated it became known as “Summerville.” The name “Summerville” appeared on the Kennedy Map of 1848. However, the Hughes Map of 1858, the Scott Atlas Map of 1876 and the Noll Atlas Map of 1898 designated it as “Edgewood.” To further confuse the issue, the Geological Survey maps of 1905-1911 listed the name of the crossroads as “Woodside,” and this name persisted with the former name until the 1970s.

The United States Post Offices used the two names interchangeably as they operated out of the politically competing country stores of the village beginning in 1854. As the Post Office contract switched back and forth, the name did as well. At the time of the villages’ nomination for the National Register, local historians chose the name “Edgewood” to represent its most significant commercial period.

History of Edgewood Village

Bucks County was one of William Penn’s three original counties and by 1692 Makefield became one of the five local governments in Bucks County. In 1737, a re-alignment of Makefield boundaries divided it into Upper and Lower Makefield. All land ownership citations in Lower Makefield go back to Penn’s original grants and patents. Penn and his heirs ordered re-surveys and issued patents on land until the 1770s.

Most of the first settlers of Makefield Township arrived to survey and take up their allocations from 1682-1690. Most grants totaled about 500 acres. Many of these Quakers sub-divided their estates among family members and allotted surplus lands for servants’ headrights. This allowed them to retain familial ownership or custodial control of substantial parts of their grants until the 19th century. The original surveys oriented most land grants on an east-west axis in Makefield, and main roads followed these boundaries.

The Township remained largely rural. In the 18th century the farms averaged about 150 acres and the farmers harvested wheat, corn, rye, oats, hay, and some flax. They owned few horses, or cattle, but pigs and chickens were plentiful. Most farms boasted substantial orchards. In the 19th century agriculture practices changed. Wheat, corn and hay were still the principal field crops, but urban growth fostered a dairy revolution on Pennsylvania farms. Lower Makefield farms became “specialized” in crops for the urban market, producing exotic vegetables, flowers, prize horses, other livestock and milk.

These activities fostered minor commercial activities that concentrated at important crossroads. A major north-south route, Stony Hill Road traversed the western part of the Township from the county seat, located at Newtown until 1810, to the King’s Highway and the Falls Meeting to

the south. Stony Hill Road crossed a major east-west stagecoach road from Philadelphia to Yardley's Ferry and on to New York City. Now known as the Yardley–Langhorne Road, the "Flying Machine" route ran from Langhorne, then known as Attleboro or Four Lanes End, to the Delaware River ferry crossing at Yardley's ferry.

At the crossroad of Route 432 and Stony Hill Road, a small village developed in the middle of the 18th century with a tavern, some tenant houses, a blacksmith shop and livery, it shared a

development pattern common to many other crossroad villages of Bucks County. It expanded in the early part of the 19th century with resident handicraft shops and other artisan operations that supported the surrounding farming community. Notable among these home-occupations was a tailor shop tenanted by the "free Negro Ishmael" that appeared on the 1798 Federal Direct Tax List.

In the 19th century, a minor tourism industry developed that allowed local farmers to supplement their incomes by taking in boarders. First



Illustration 4: Original portion of Palmer's Tavern (c. 1765)



Illustration 5: Early tradesman’s house (c. 1790) with later frame additions

by stage and horse traffic, then after 1876, by the nearby Reading railroad, city dwellers arrived to vacation in the healthful farm air. They enjoyed rural society in the crossroads shops, church, Grange Hall, and dancehall. One local farmer ran a boardinghouse and advertised a boardwalk to “Lizette,” his railroad whistle stop nearby.



Illustration 6: Early 20th century farm worker’s house (c. 1910)

Most successful during the 1890s, the village declined and faded to a commercial backwater by the middle of the 20th century. In its heyday it included a blacksmith shop and livery, two competing country stores, a tavern, a post office, a Grange Hall, a public school, an orphanage, a Presbyterian Church, a dance hall, some other retail shops, employee tenant housing for Joseph Heacock’s rose nursery enterprises, and a tailor shop.



Illustration 7: Grange Hall (c.1921)

As transportation and communications networks extended from Trenton and Philadelphia into suburban Bucks County areas in the 20th century, Lower Makefield farms turned into suburban housing developments for workers at nearby industries. This trend became particularly intense after the arrival of U.S. Steel’s Fairless Works and the expansion of Route 1 corridor south of the Township. Interstate 95 bisected the Township in the 1970s, and Lower Makefield’s central location in the Washington, D.C. to New York City corridor made the development of residential housing the Township’s principal economic activity in the waning decades of the century.



Illustration 8: Historic Heston Hall and late 20th century additions.

Most family-operated 19th century farming enterprises are gone. In the 1970s, the crossroads village faced destruction by the construction of I-95. The Township's government working with the Pennsylvania Historical and Museum Commission and the National Trust for Historic Preservation helped preserve the crossroads village by seeking its designation as a National Register Historic District, granted in 1979.

In the 1980's the Edgewood Village area attracted modern commercial development and two shopping centers adjacent to the southern edge of the Historic District. Since then owners have adapted many of the village buildings into commercial space. (See Berell's Store and the Presbyterian Chapel). Already developers have transformed Heston Hall and the Grange Hall for commercial purposes, and an Early Childhood Center has relocated north of the Historic District's boundary. Planned public sewer lines installed in the village will spur this trend toward additional commer-

cial development in the area. By following the Design Guidelines outlined in this booklet, we hope future stakeholders in Edgewood will maintain the historic architectural and pedestrian character of a Bucks County crossroads village. The Township recently acquired the large Patterson farm tracts directly adjacent to Edgewood Village on the north. The Township Supervisors, the Zoning and Planning Boards, the HARB, and the local Historical Commission believe the preservation of this farmland and the farm structures, together with the supporting crossroads village, demonstrate the township's early agrarian history. An historic overlay for this entire region of the Township will protect this valuable architectural and agrarian resource. Its preservation will assist historians to document the character of the settlement, growth, farmland use changes, and suburbanization of townships such as Lower Makefield in Bucks County, Pennsylvania for all of its present and future citizens.

Architecture of Edgewood Village

The vernacular architecture of the Historic District reflected the needs and building technology of the community spanning a period from the mid 1700s to the early 1900s. By the term “vernacular” we mean no famous architect designed any of these buildings. Rather they represented the work of local carpenters, masons, joiners and plasterers as they interpreted national “styles.” The vernacular architecture in the village demonstrated several broad categories of building expertise and local design in stone and frame houses and shops of the 18th to early 20th centuries, and included four 19th to 20th century frame and masonry churches or group meeting places.

Buildings of the earliest period included those with unpretentious and plain details such as the fieldstone house/tavern built by Jesse Palmer in 1765. After the American Revolution new stone houses and additions included some fancy banked millwork, larger window openings and stucco details. See details on structures such as the Adamesque doorway at “Old Shade” addition c.1810, and the doorway of the first community center, the Heston Hall school/orphanage. For examples of vernacular stone structures see the Dr. Biles house/tavern (see illustration 9), the Mitchell house, the Tomlinson building, or the tailor shop/house of John Daugherty (see illustration 5) and his tenant, the “free Negro Ishmael.” Early frame examples included the Bennett house, the Harris house, the Flowers house, and the Stradling house (see illustration 12).



Illustration 11: Heston Hall doorway (c. 1830)



Illustration 9: Biles building (c. 1799)



Illustration 10: Old Shade (c. 1810)



Illustration 12: Stradling house (c.1830)



Illustration 13: Tomlinson building (c. 1810)



Illustration 14: Architectural details on Worrell house, late 1800's



Illustration 15: Presbyterian Church (c.1881)

Many frame additions increased the size of earlier stone homes/stores housing the various tradesmen living in the village. See the 1860 Bucks County Business Directory for “Edgewood.” Some of the original barns, sheds, carriage houses, and privies that dated to this period remain today. (see illustration 45, Worrell house barn).

Later some structures acquired large porches, elaborate doorways or “period” details. (See false “half-timbering” details on Worrell house gable end (see illustration 14) and Tomlinson building porch (see illustration 13)).

In the late 19th century to early 20th century homes constructed for summer tenants and farm-workers’ families stretched out along Stony Hill Road. Mostly frame, these structures had simple lines and used plain materials (see illustration 6).

The Edgewood Village District Map and Periods of Construction (see illustration 16) provides guidance to the approximate first construction period for each structure in the Historic District. Most owners adapted their property to more modern utilities and design styles as each became popular in succession. Interior plumbing additions, front porches, second story expansions, window and door replacements all may have added styles of a later period to the buildings. All of these changes became part of the “history” of a structure.

Suggestions for Property Owners

The present owner can work with the HARB to determine the period and style of the structure and additions, to identify features important to preserve in order to maintain the structure's historic character. Additions to the existing

structures or infill of empty sites in the village must be appropriately designed to fit the size and scale of adjoining structures. The early input of HARB in design preparation will facilitate a smooth application process. For further research consult the published reference list at the end of these guidelines.

**EDGEWOOD VILLAGE
DISTRICT MAP AND
PERIODS OF CONSTRUCTION**

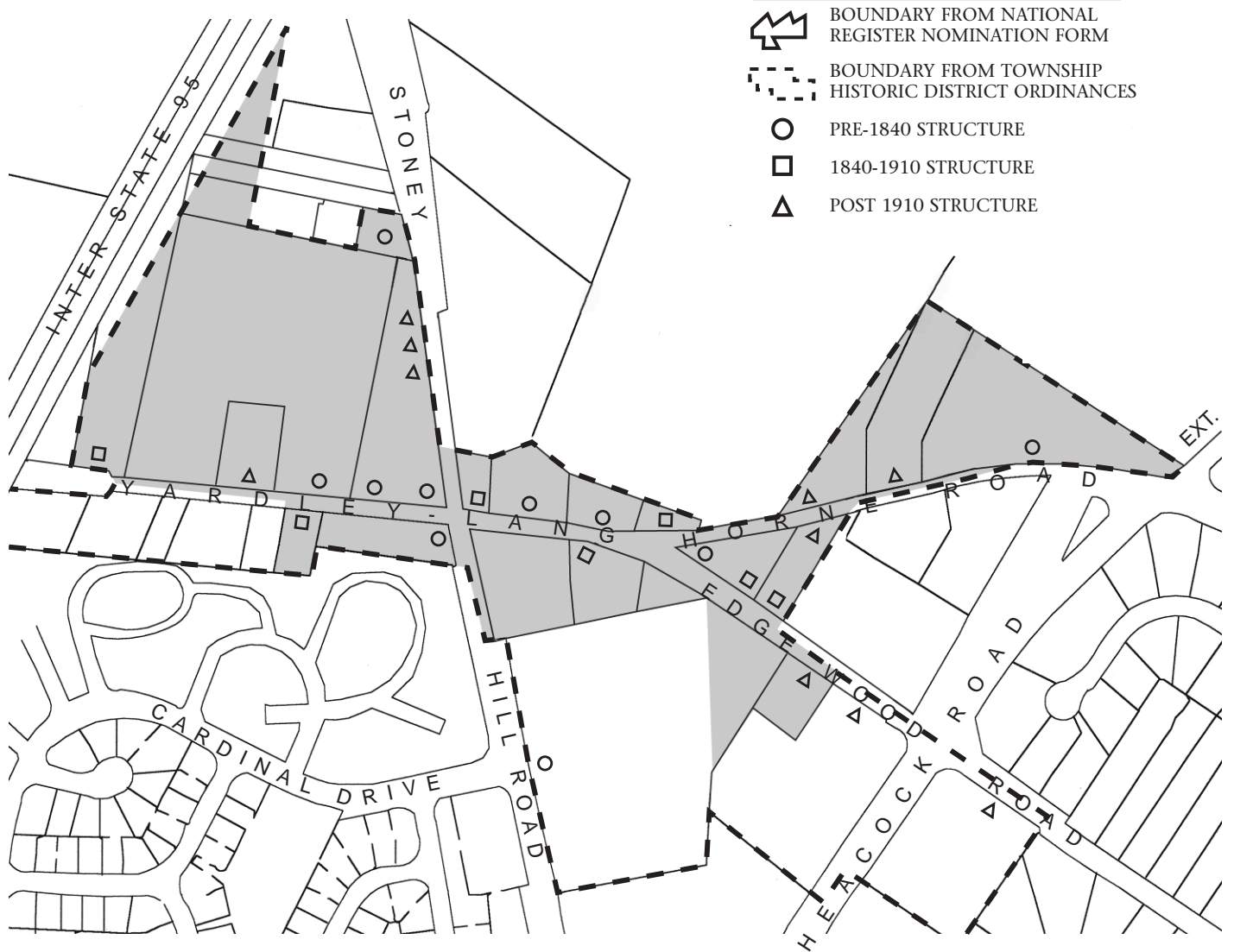


Illustration 16: Edgewood Village District Map and Periods of Construction

GUIDELINES FOR REHABILITATION

The Secretary of the Interior's Standards for Rehabilitation were established to guide the rehabilitation of historic properties for contemporary use. They have become the nationally accepted standards for such projects and have been adopted by the Lower Makefield HARB as a basis for its review of projects.

These Standards are, by necessity, general. They may initially appear intimidating or confusing to a property owner not familiar with architecture or historic preservation. The following pages of these guidelines make the Standards specific to Edgewood Village and usable by the property owner. Further, it is the role of the Lower Makefield HARB to assist property owners in interpreting these guidelines, preferably in the initial stages of developing plans.

The Standards for Rehabilitation:

- A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
- The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
- Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
- Changes to a property that have acquired historic significance in their own right will be retained and preserved.
- Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
- Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
- Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
- Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
- New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
- New additions and adjacent or related new construction will be undertaken in a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

GLOSSARY

ARCHITECTURAL FEATURES

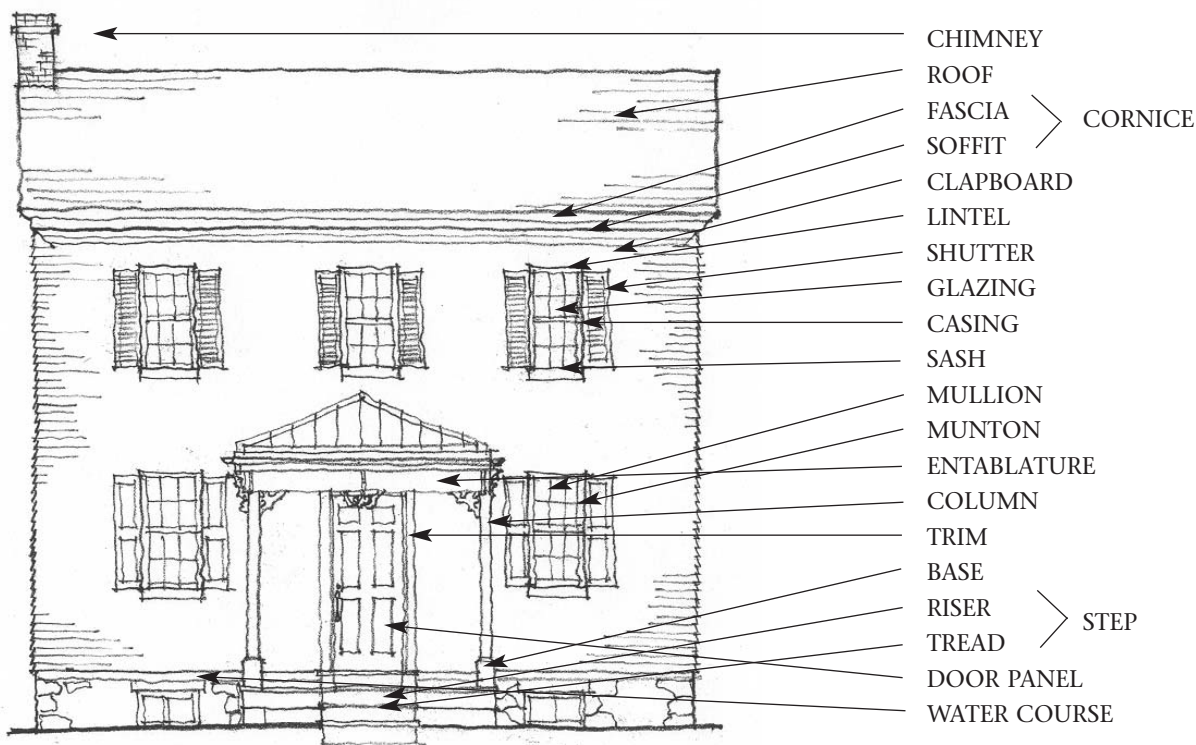


Illustration 17: Architectural features

Baluster: a spindle or post supporting the railing of a balustrade. Balusters can be turned or sawn.

Balustrade: an entire railing system with top rail and balusters.

Bargeboard: the decorative board attached to the projecting portion of a gable roof; the same as a vergeboard. During the late part of the 19th century, bargeboards were frequently extremely ornate.

Bay: an element that protrudes from the facade and rises from the ground one or more stories, usually defined by windows.

Bay Window: an angular or curved projection of a house front filled by windows. (see - Oriel)

Board and Batten: vertical siding composed of wide boards that do not overlap, and narrow strips, or battens, nailed over the spaces between the boards.

Bracket: a small supporting piece of wood, stone or other material, often formed into scrolls, to carry a projecting weight such as a cornice.

Canopy: a sheltering projection over a door or window.

Clapboard: overlapping, narrow, horizontal boards, usually 4 – 6 inches wide, covering a wood framed wall.

Corbel: a bracket or block projection from the face of a wall that generally supports a cornice, beam or arch. "Corbelling Out" refers to the building of one or more courses of masonry out from the face of a wall to support timbers or a chimney.

Cornice: the top projecting moulding along the top of a building.

Cupola: a small dome or similar structure on a roof. In the 19th century Italian Villa-style house, a square-shaped, windowed cupola was used from which to enjoy the view and was called a belvedere. Also called a lantern.

Dentil: one of a series of small, rectangular blocks or teeth applied as an ornament to a cornice.

Dormer Window: a window that projects from the slope of a roof.

Double-Hung Window: a window consisting of two sashes, each hung with lines, weights and pulleys.

Eave: the edge and under-part of a roof that projects over an outside wall.

Facade: the face or front of a building.

Fanlight: Semi-circular window over a door or window with radiating bars or tracery in the form of an open fan.

Fenestration: the arrangement of windows in a building.

Gable: the vertical end of a building from the eaves to the ridge.

Keystone: the central stone of an arch, which is sometimes carved.

Lattice: open work produced by interlacing or laths or other thin strips used as screening, especially in the base of the porch.

Leaded Glass Window: a window composed of pieces of glass that are held in place with lead strips; the glass can be clear, colored or stained. Leaded glass windows are often called "stained glass windows".

Light: a section of a window; the pane or glass.

Lintel: a horizontal supporting beam that forms the upper member of a window or door frame.

Mansard Roof: a form of roof with two slopes; the lower slope approaches the vertical and the upper slope is nearly flat. Always has four sides, with no gable present.

Masonry: construction using brick, stone or tile set in mortar.

Modillion: an ornamental horizontal block or bracket placed under the overhang of the cornice.

Mullion: a vertical post or other upright dividing a window or other opening into two or more lights.

Muntin: a small slender wood or metal member which separates the panes of glass in a window.

Oculus: a round window.

Oriel: on an upper floor only, an angular or curved projection of a house front filled by windows.

Ornament: any detail added to a building as a decoration.

Pediment: triangular space forming a roof or gable over a door or window.

Pitch: the incline or rise of a roof.

Portico: a porch, entrance way, or walk consisting of a roof supported by columns.

Quoin: the stones or bricks which form the corner of a building, often distinguished decoratively from the adjacent masonry.

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

Reconstruction is the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

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

Renovation: making selective changes in a structure; leaving features which make the building more adaptable to modern use.

Restoration is the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from

other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Rhythm: the end result when an art element is repeated – regularly or irregularly – to create certain visual effects.

Sawn Wood Ornament: ornamental woodwork, for trim on porches, eaves, fences. Often called gingerbread, scrollwork and fretwork.

Siding: materials used for surfacing a frame building.

Sill: the exterior horizontal part which a window frame sets.

Soffit: the underside of any subordinate member of a building, such as the under surface of an arch, cornice, eave, beam or stairway.

Stained Glass: glass, dyed various colors, and pieced together between metal strips to create a design.

Texture: the quality of a material's surface – evident to the touch.

Transom: an opening over a window or door.

Transom Window: any small window over a door or another window, often containing stained or leaded glass.

Window Sash: the frame in which panes of a window are set.

MAINTENANCE AND REPAIR GUIDELINES FOR EXISTING STRUCTURES

In the Historic District the initial goal is to preserve existing historic buildings, features, and materials. This is achieved through proper maintenance and timely repair of deteriorating features. It is encouraged that even features that may not have been original to the building, but are additions that occurred during the life of the building and contribute to the historic character of the structure, should be preserved. Each of these instances should be resolved on an individual basis. For example, if the later addition is in keeping with the character of, and is sympathetic to, the original building in materials, scale and form, then such an addition may be deemed to be contributing. More modern intrusions which do not match the general design of the majority of the buildings within the district in materials, scale and form, may be viewed as non-contributing.

Occasionally, there is a need to replace building components that are modern additions, or have become damaged beyond repair on a building or site. It is desirable that these be replaced with features that either replicate the original in material and design or are complementary to the architectural character of the building. Finally, there is periodically a desire to expand

an existing building, construct an accessory building, or erect a new building on vacant land within the Historic District. It is desirable these additions to the Historic District be of a scale compatible with existing structures and reflect a design and materials complementary to the majority of the existing historic buildings.

The following sections address the issues of maintenance, repair, and replacement. Items are addressed by building material type.

Wood

Wood trim, windows, clapboards (siding), and shingles are very common in the Historic District. Because it is so easily worked, wood is also the most commonly used material for decorative details such as cornices, brackets, shutters, doorway pediments, columns, and balustrades on both wood and masonry buildings.

Much of the original wood siding in Edgewood Village has been covered with aluminum vinyl, asbestos, and asphalt siding. These materials are poor substitutes as their appearance is so different from the original material. Additionally, by trapping moisture between the non-porous siding and the underlying wood, they can cause rot and other hidden damage, which can lead to insect infestation.

- Untreated wooden surfaces and details split, weather, and deteriorate rapidly, so it is important that stains, sealers, and paint be renewed since they wear and peel.
- When repainting is necessary, remove deteriorated paint to the next sound layer firmly adhered to the base.

Steps to Repair and Restore Historic Structures

1. Repair existing material.
2. Where repair is not possible, replace materials "in kind," with identical replacements (design, material, and finish).
3. If replacement in kind is not feasible, replicate the appearance of original elements with new materials as closely as possible.
4. It is advised not to use replacement materials that were never characteristic of the building, and therefore create a false historic appearance.

- It is advised that the removal of deteriorated paint is done by hand scraping and sanding. Use chemical strippers or electric heat plates only as necessary to remove failed paint layers.
- It is advised not to sandblast or use high pressure water wash on wood surfaces.
- It is desirable not to strip historically painted surfaces to bare wood in order to create a “natural look.” This is inappropriate on historic buildings, which were originally painted.
- Wood may be easily repaired by patching, piecing, or selectively replacing deteriorated elements in kind. If wooden members are deteriorated beyond repair, it is encouraged that replacement features be fabricated in wood.
- Retain all historic wood trim—cornerboards, cornices, windows, and door surrounds—whenever possible. If deteriorated beyond repair, replace trim elements to match the original in size and proportion.
- Installation of synthetic siding over existing wood siding is not recommended. This not only diminishes the historic character of the building, but often masks and accelerates more serious deterioration of damaged wood beneath.
- Where existing siding has been replaced or is deteriorated beyond repair, replace with new wood siding of the same width and profile as originally found on the structure.
- If an alternative material, such as cementitious board, vinyl, or aluminum siding is proposed, it is advisable that it match the original wood siding in width and profile, and have a smooth surface, rather than an imitation wood grain appearance.
- Aluminum and vinyl siding are not miracle solutions. They are susceptible to cracking, warping, fading, and deterioration and, in

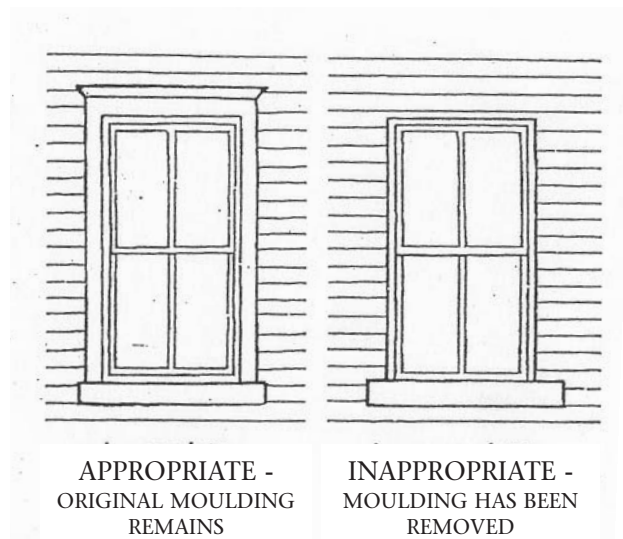


Illustration 18: Window moulding

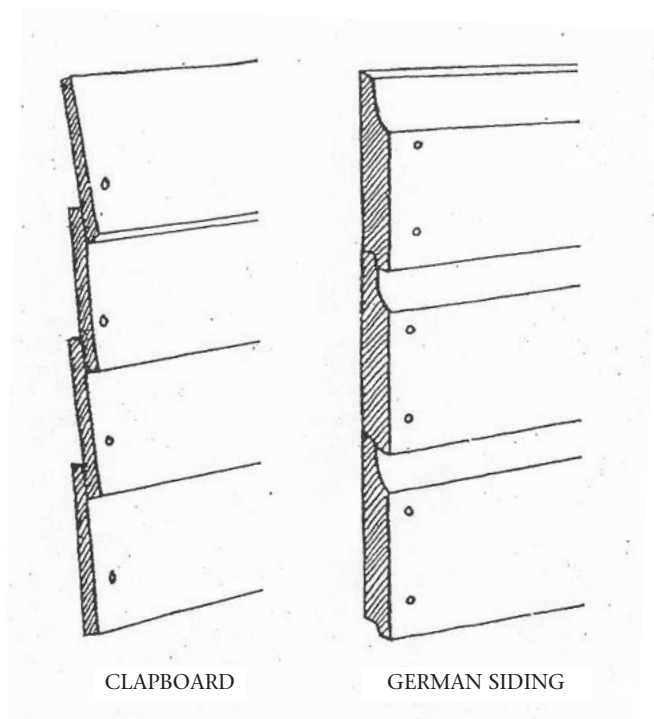


Illustration 19: Traditional clapboard siding

time, will need painting to regain a clean and fresh appearance. Their cost effectiveness over time is questionable.

Masonry

Masonry, which includes brick, stone, concrete, stucco, and mortar, though among the most durable historical building materials, may be severely damaged by improper maintenance or repair. There are several stone houses in Edgewood Village; some have had stucco applied to them. Many chimneys in the district are constructed of brick.

- Stone, brick and other masonry materials require cleaning only when heavily soiled.
- It is desirable not to sandblast brick or use high pressure water methods for cleaning. Such methods destroy a brick's hard outer surface and expose its soft core to accelerated deterioration. Maximum water pressure recommended for use on brick surfaces is 400 psi.
- Mortar joints are recommended to be re-pointed only as necessary with a mortar matching the composition, profile and color of the original joint.
- Deteriorated mortar is to be removed by hand tools, and not with power saws.
- It is imperative that mortars with high Portland cement content be avoided. They create joints that are stronger than the surrounding masonry, causing softer brick to crack and split. Ideally, it is advised that mortars for re-pointing historic buildings be composed only of lime and sand. A proportion of one part lime to two parts sand can be modified with some Portland cement, but Portland content is advised to be no more than 20% of the total volume of lime and sand combined.

- It is generally not recommended to paint a stone or brick building that is unpainted. Painting will often contribute to a moisture problem rather than eliminate it.
- It is advised that removing paint from a building that was originally unpainted be handled only by a professional who has experience with historical work and follows National Park Service standards.
- Water repellent sealers are not generally recommended. They are not good substitutes for proper re-pointing and may seal moisture within brick walls, accelerating their deterioration.
- It is encouraged not to remove stucco without historic evidence. Stucco was often the intended original finish over rough stone.

ALUMINUM SIDING
AND VINYL
SIDING OVER
WOOD CLAPBOARD
SIDING TRAPS
MOISTURE
WITHIN WALLS
AND PROMOTES ROT

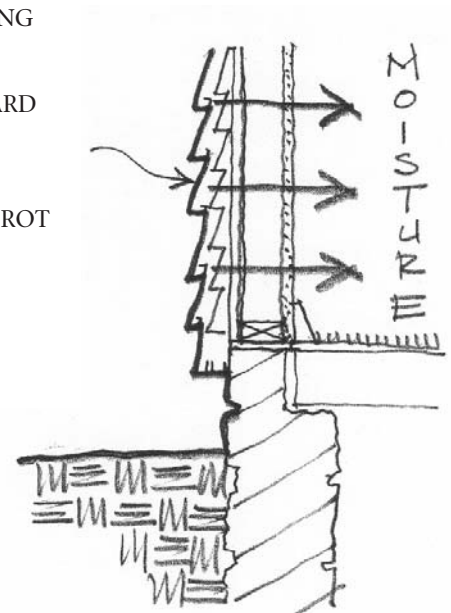


Illustration 20: Moisture in walls

Metals

Tin, copper, and wrought iron are found on some buildings in the Historic District. Metal components include roofs, gutters and downspouts, railings, and shutter and door hardware. Wrought iron was common in Edgewood Village.

- Protect metal features from moisture and the elements by maintaining paint coatings. High use metal features such as brass doorknobs may be given a lacquer coat for protection.
- Soft metals such as copper, tin, bronze, or lead may be damaged by abrasive cleaning and, therefore, chemical cleaning is not advised. Particular care is needed to retain the protective patinas of these soft metals.
- Avoid joining chemically incompatible metals such as aluminum and copper or in subjecting ground level metal features to salt and lawn chemicals that will accelerate deterioration.
- Metal elements deteriorated beyond repair may be replaced in the original material or in a compatible new material. A lost tin cornice high on a structure might effectively be replaced in fiberglass, for instance, if the installed appearance is that of the original painted metal.

Roof Materials

A roof is often a dominant element of an historic structure. Most early roofs in Edgewood Village were wood shingle or slate, although many have since been replaced with modern materials. Proper maintenance and repair of roofs are essential in protecting all other parts of the structure. Basic maintenance such as keeping gutters and downspouts cleaned out will protect the roof surface, fasteners, and trim from water damage.



Illustration 21: Metal roof

- If repair is necessary, selective replacement with shingles duplicating the historical materials is recommended for consideration as a first choice. If the entire roof surface is deteriorated beyond repair, it is desirable that the new surface match the original in appearance and detail.
- In certain situations such as the complete replacement of an historic slate roof, exact replacement may be prohibitively expensive. In those instances replacement with a composite material, such as synthetic slate or slate-colored, high profile fiberglass or asphalt shingle may be acceptable alternatives if the appearance is similar to that of the original.
- Roof-mounted modern elements, such as mechanical equipment or skylights, are strongly discouraged. If no other alternatives exist, it is encouraged they be installed out of the public view and in a way to minimize damage to historical building fabric.

Windows

The shape, proportion, glazing patterns, lintels, trim, and mouldings are important elements in defining historic styles. Because of their importance to the facade of an historic building, their replacement is strongly discouraged. Good and regular maintenance preserves the lifetime of wood windows. Rarely does an entire window (sash, lintel, and sill) need replacement.

- Repair of historic windows may be as simple as replacing glass or glazing compound or installing new weather stripping, sash weights, and chains.
- When sashes are deteriorated, investigate with a woodworker the replacement of only the deteriorated portions. If deteriorated beyond repair, it is desirable that new sashes be fabricated to match the old.
- When wood sills or lintels are deteriorated, it is advised that there are products available for treating and filling rotted sills that make replacement unnecessary in all but the worst cases.
- If whole window units must be replaced, it is desirable that the new ones match the originals in appearance and material and fit within the existing window openings. The enlargement or reduction of original openings is discouraged.
- It is advised not to encase window trim, lintels, or sills in aluminum. The aluminum conceals character-defining details and may contribute to the deterioration of these wood features by trapping moisture and hiding problems from view.
- Vinyl-clad windows with interior snap-in mullions are not suitable substitutes for wood sashes with real mullions.
- The energy efficiency of a wooden sash window fitted with a storm window is nearly equivalent to a new insulated glass unit.

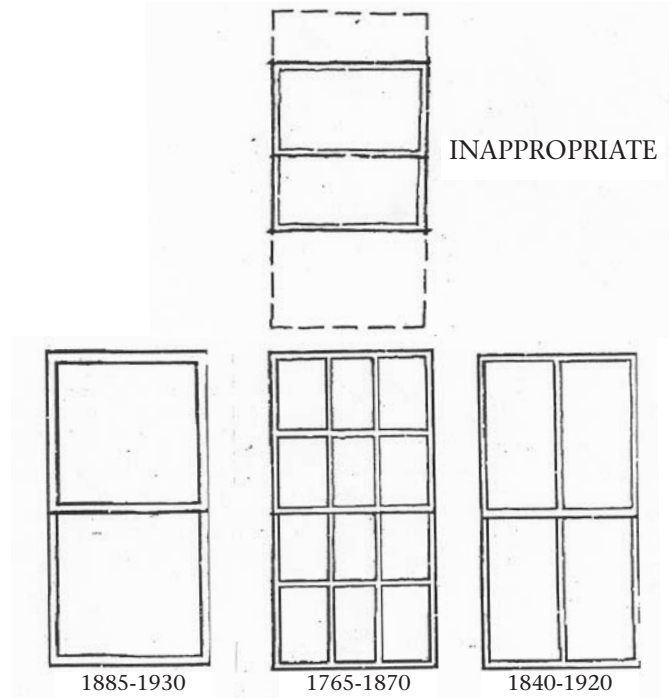


Illustration 22: Windows

Storm Windows

- When exterior aluminum storm windows are used, it is recommended they be purchased in a pre-finished color or painted to match the sash; unpainted aluminum is discouraged.
- If wooden storm windows exist on a building, it is encouraged that serious consideration is given to retaining them.
- Interior mounted storm windows are a good option on primary, street facades. Combination aluminum storm windows can often be fitted to interiors with little or no modification.
- The sash size and proportion of the storm window are to correspond to the existing window. If upper and lower sashes of the window are of unequal sizes (as in a 9/6 window, for example), the storm sash should correspond to this configuration.
- It is recommended that storm windows be fabricated to fit non-standard forms such as curved or arched windows.

Shutters and Blinds

On many buildings in the Edgewood Village Historic District, paneled shutters were used on the first floor and louvered blinds on the upper floors.

- It is desirable that shutters fit the existing window opening. It is encouraged that they be as tall as the window opening within the frame and one-half the width of the opening.
- It is advised that the proportion of the shutter correspond to the existing window. If upper and lower sashes of the window are of unequal sizes (as in a 9/6 window, for example), the shutter should correspond to this configuration.
- When possible, it is recommended that shutters are fitted with operating hinges and “shutter dogs” (shutter tie-backs), so they are not permanently attached to the building in an open position.
- It is recommended that louvered blinds be placed so that when closed they would prevent rain from entering the window.
- It is desirable that shutters are not installed on structures that did not originally have them. If there is no evidence that shutters have been removed, such as remaining indentations or hinge hardware, it is advised that caution be used in introducing them to the facade.

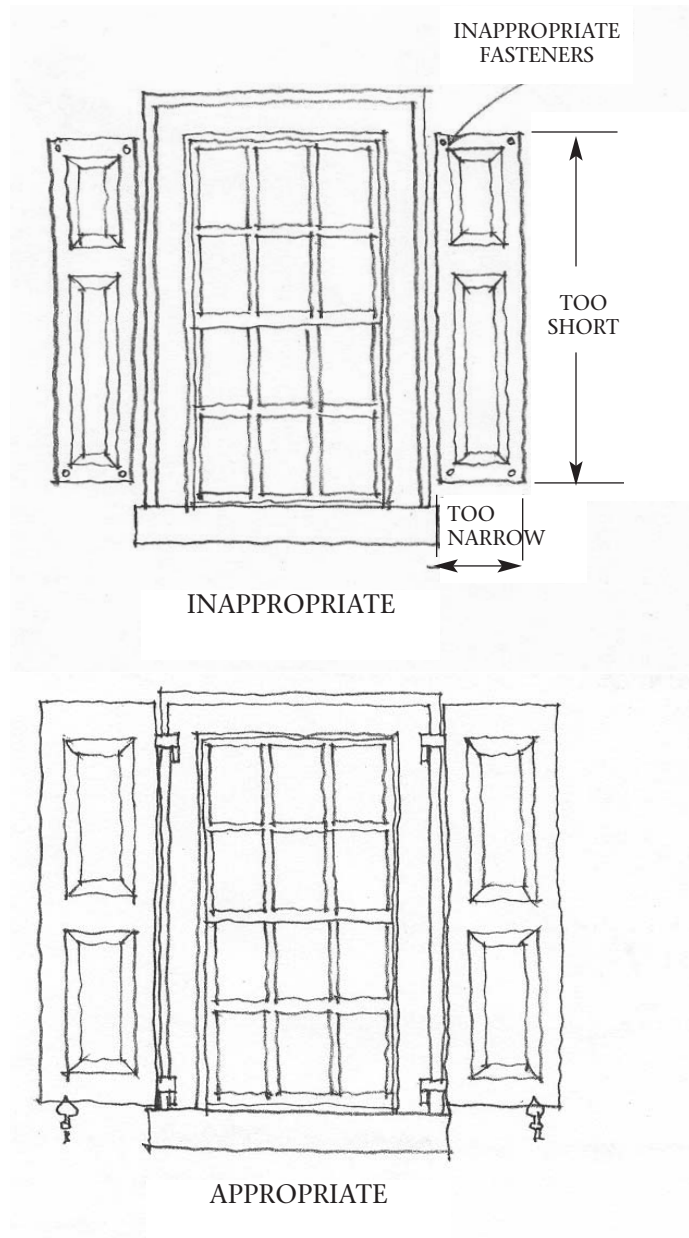


Illustration 23: Shutters

Timeline of Shutter Design

First Floor, Paneled Shutters, generally painted a light color to reflect light back into rooms when closed.

1760-1840: Raised panels, one over one or three panels

1815-1910: Recessed panels, one over one or three panels

Second Floor, Louvered Shutters, generally painted a dark color to darken sleeping areas. Louvers tilted down when closed to keep rain out.

1760-1910: Standard louvers, one over one

1810-1910: Louvers with tilt rod, one over one.

Hardware

1760-1850: Strap hinges

1810-1910: Lull and porter mortise hinge, gravity butt hinge, clark tip blind hinge

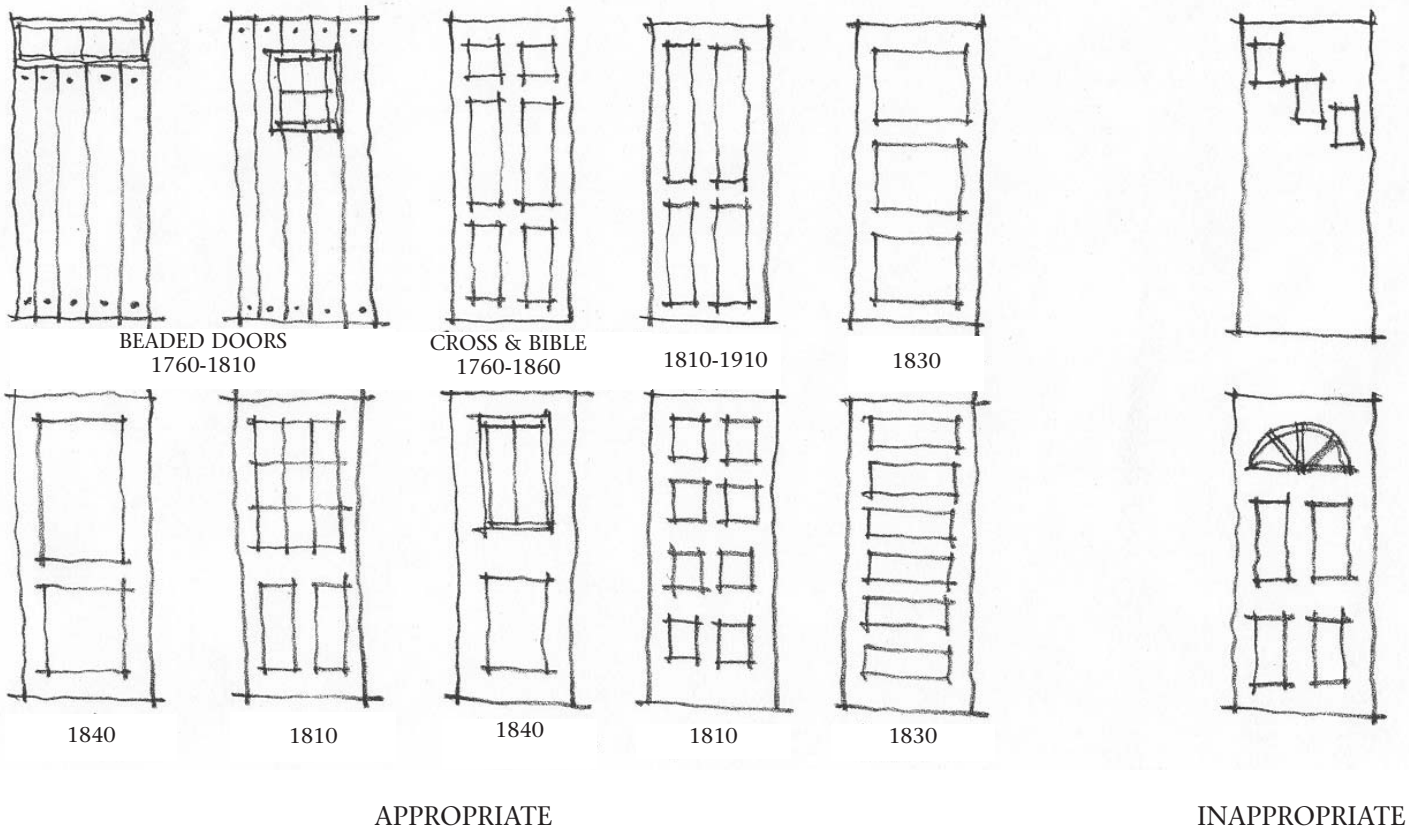


Illustration 24: Doors

Entrances and Doors

Entrances and doors are important character-defining features of historic buildings. They are usually the primary focus of a building facade. Entrances include the decorative and functional elements of doors, transoms, door surrounds, steps, and railings.

The form and detail of exterior doors evolved through the 18th and 19th centuries. The beaded doors of earliest buildings were supplanted by recessed paneled doors in the early 19th century.

- Reuse existing doors whenever possible. Unless they are custom made to match the originals, modern replacement doors rarely rival historic doors in detail and workmanship.

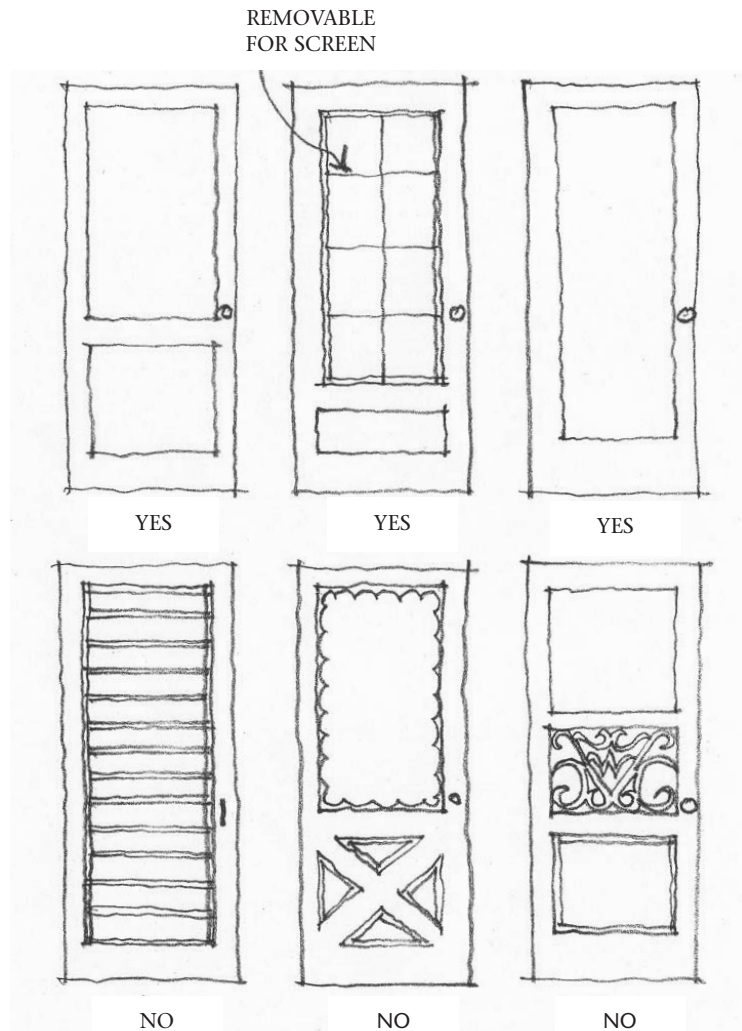
- It is desirable that any replacement door should fit the original doorway opening. Further, it is advised not to reduce or enlarge the original openings, or close transoms or sidelights to accommodate a new door.
- It is desirable that new entrances not be added to a primary facade.
- Ornamental trim and door surrounds need to be selectively repaired only as necessary. If replacement is unavoidable, match the existing details as closely as possible in design and materials.
- It is desirable not to create a false historical appearance with an entryway. Make sure any changes are documented by sufficient historical, pictorial, or physical evidence.

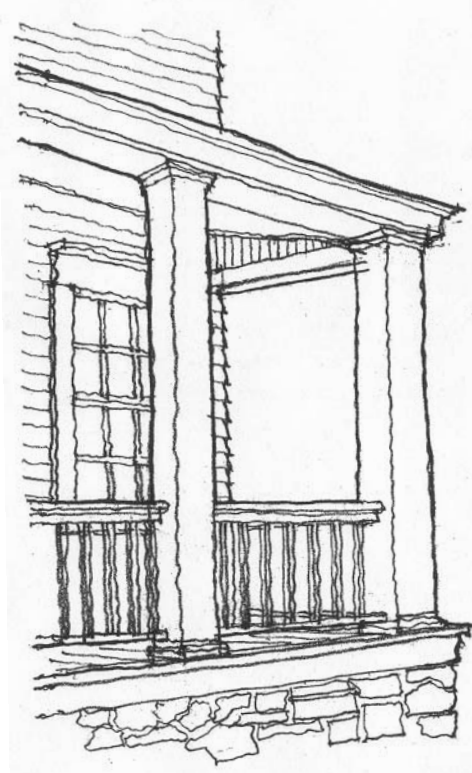
Storm Doors

- Storm doors are often unnecessary to protect against heat loss and frequently detract from the character of a historic entranceway.
- It is recommended that storm doors be of wood, especially on street facades. If aluminum storm doors are used, they are advised to be as simple and unobtrusive as possible. Doors with large full lights or multi-paned inserts are usually acceptable. Avoid inappropriate, non-historic types such as those with scalloped frames, crests, crossbucks, or jalousie windows.

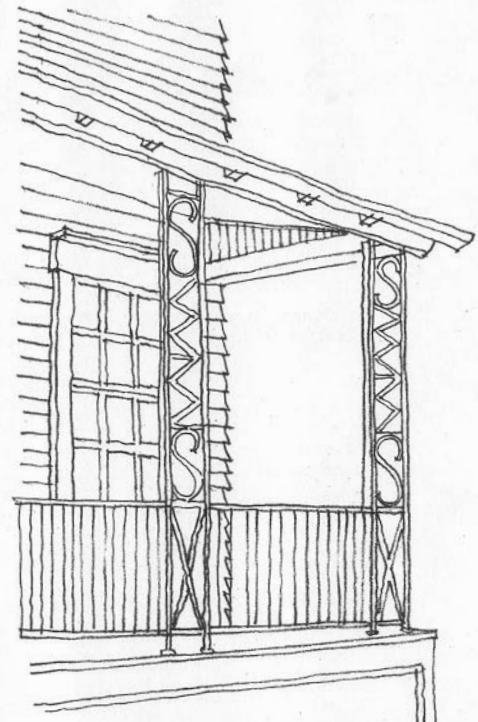
Illustration 25: Storm doors

WHERE DESIRED,
GLASS OR PLEXIGLAS
PANELS MAY BE INSTALLED
ON THE INSIDE





APPROPRIATE



INAPPROPRIATE

Illustration 26: Porches

Porches

When porches are found on historic buildings, they often become the dominant element of the facade. Porches consist of decks, steps, balustrades, columns, entablatures, and roofs. Porches were often not original to the earliest Edgewood Village houses, but added during the 19th century. Although a later addition, porches are part of the history of the structure and should not be removed simply because they reflect a later style.

- To maintain the historic character of a porch, wood decking and steps should be retained; they should not be replaced with concrete.
- It is encouraged that wood columns or balustrades are not removed. Selective repair is generally all that is required to restore a porch.

- Lightweight wrought iron supports and railings are not recommended as appropriate replacements for heavy wood features.
- Enclosing any historic front porch is not recommended. However, enclosing a porch with multi-paned glass, with or without a low wooden wall which is recessed behind the porch posts and balustrades, may be approved on a side or rear façade, provided it is not visible from the street.
- Always maintain porch roofs and roof flashing to avoid deterioration of the wood structure.
- It is advised not to cover porch features in aluminum or vinyl.

Cornices and Eaves

Decorative mouldings, brackets, fascias, and soffits project from the walls of many buildings in the Historic District. These projecting mouldings occasionally conceal box gutter systems invisible from the street.

- Gutters and box gutters must be maintained to avoid damage to character-defining cornices. Box gutters can be repaired by lining with rubber roofing material.
- Modern “K” gutters are not appropriate in the Historic District. Half-round galvanized aluminum or copper gutters and round downspouts are recommended.
- Selectively repair or replace any deteriorated wood or metal elements.
- It is recommended not to cover wood cornices with aluminum.

Historical Paint Colors

Historical periods and styles are distinguished by distinctive paint colors and schemes. Colors appropriate to a pre-1840 house may be inappropriate for a mid-19th century house. Therefore the history and architecture of the structure should be taken into account when selecting paint colors. A reference resource is [A Century of Color](#) by Roger Moss as referred to in the “Additional Information” section which follows. Many paint companies provide historically accurate paint palates to guide paint color selection; samples of color chips are also available from the Lower Makefield HARB. Paint layers can be researched to determine the original paint color of a house.

ADDITIONS AND INFILL STRUCTURES

New construction within the Historic District should be carefully and sensitively designed so that it is compatible with the historic structures. Review of new construction projects may often require more than one meeting with the HARB. Early, informal discussion of a project is encouraged before and during the design process.

Additions to Existing Structures

- When additions are placed on an historic structure, care should be taken not to remove or destroy existing historic features and materials.
- New additions should be of a scale that is not significantly greater in height, width, or depth than the existing historic structure. They should be located to the rear or side of the existing building, and set back from any existing wall plane of the historic structure.
- Additions should use materials and details that are similar to those of the building to which they are attached. There should be a visual differentiation between the historic building and the modern addition.
- Care should be taken in maintaining the typical spacing between window and door openings and in respecting the floor-to-ceiling dimensions of the existing building.

The following images demonstrate examples of appropriate (see illustrations 27 – 32) and inappropriate (see illustrations 33 – 37) additions.

*Illustration 29:
Appropriate entrance
addition to this twin for
its modest scale,
similarly scaled
openings and respect
for original structure.*



*Illustration 27: **Appropriate** clapboard addition for its change of roofline, similar materials, wall plane and avoidance of copying windows.*



*Illustration 28: **Appropriate** garage addition for its change of roof materials, recessed wall plane, detailed moulding and understated garage doors.*





Illustration 30:
Appropriate rear addition for its
change of materials to stucco and
location of addition at the rear



Illustration 31:
Appropriate shingle and
clapboard addition to this stone
structure for its changes of material
and roof lines



Illustration 32:
Appropriate side yard addition
for its recessed wall plane and
similar clapboard and trim details



Illustration 33: **Inappropriate** addition due to the mimicry of clapboard, window details and the lack of a recessed wall plane



Illustration 35: **Inappropriate** addition due to the concealment of the original Victorian era structure with a colonial type front facade



Illustration 34: **Inappropriate** addition due to the removal of the original stucco and the raising of this two story building to add a third floor



Illustration 36: **Inappropriate** addition due to a lack of offset between the original and the addition, and the mimicry of window details



Illustration 37: **Inappropriate** addition due to the use of casement windows and low pitched roof

New Infill Structures

- Open lots can be infilled with carefully scaled buildings with setbacks and landscaping similar to adjacent properties.
- New infill buildings should respect the size and scale of their neighbors. Use materials and forms common to the area, and conform to the colors and textures of the district. Common materials include stone, stucco, and horizontal wood clapboards for walls, and slate, wood or metal roofing.

The following images demonstrate examples of appropriate (see illustrations 38 – 43) and inappropriate (see illustration 44) infill structures.

SHOWN TOP TO BOTTOM

*Illustration 38:
Appropriate infill due to its sensitive use of brick and clapboard materials, traditional proportions and excellent siting of the building at the corner*

*Illustration 39:
Appropriate infill due to its continuity of the street wall, sensitive use of traditional materials, and quality construction*

*Illustration 40:
Appropriate infill due to its respect for adjacent setbacks, adjacent porches, traditional materials and trim details*





Illustration 41: **Appropriate** infill due to its clapboard dimension, porch detailing, and window and roof details

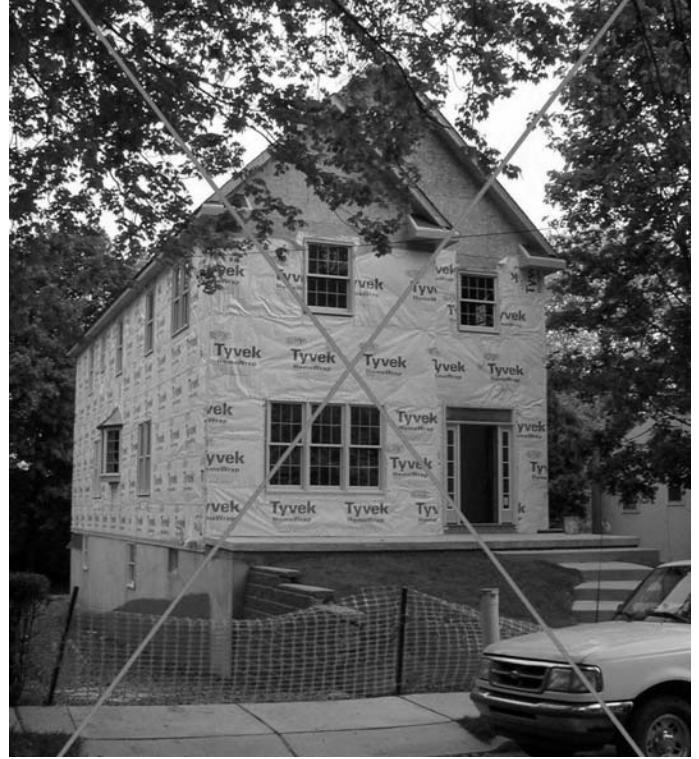


Illustration 44: **Inappropriate** due to the excessively high basement, elevation and disproportionate scale of windows/walls



Illustration 42: **Appropriate** infill due to the continuity of the street wall, diversity of wall materials and consistency of fence and landscaping



Illustration 43: **Appropriate** infill due to the window proportions and details, dormer proportions, front yard setback and traditional stonework

New construction should be sensitive to neighborhood forms and materials. New buildings and additions should be clearly differentiated from historic building fabric.

DISTRICT ENVIRONMENT

The character of the Historic District is dependent on more than just its buildings. Sidewalks, curbing, signage, and vegetation, for instance, contribute greatly to the overall character of the Historic District. Inappropriately wide streets, halogen lighting, overstated signage, or over-scaled, large parking lots can easily destroy the historic ambiance.

Building Site

The environmental elements of a property such as plantings, walkways, fencing, and the siting of a building are often essential to the character of an historic site and district. The relationship between buildings, open space, and landscaping must be treated as sensitively as the individual elements of an historic building.

- In areas where archaeological resources may be present, they should be protected and preserved in place.
- Garages and outbuildings should be treated as carefully as the houses they serve.



Illustration 45: Barn behind Worrell House

- Grade-mounted mechanical equipment such as air conditioner condensers should be restricted to minor facades and shielded with appropriate plantings or fencing.
- New handicapped access ramps should be added in a way that does not damage original materials or detract from the historic appearance of the structure.
- Different types and species of plants, flowers, and trees were popular during specific historical periods. Large scale, colorful plantings appropriate for a Victorian house may overpower a smaller, classical residence.
- Wooden, iron, picket or simple farm fences in historic styles are appropriate for use in the Historic District. Chain link fences are not historically appropriate.



Illustration 46: Wooden rail fence

- Off-street parking areas should be located to the side or rear of buildings.
- Most houses in the district were constructed before outside electric lights were commonly used. Exterior lighting should fit the scale and style of the house.
- Mature trees on historic sites should be retained wherever possible.

Signage

Signage should be appropriately scaled to the building on which it is found and to the character of its neighborhood. For detailed information on sign regulations, please consult the Lower Makefield Zoning Ordinance.

- A Certificate of Appropriateness from HARB is required.
- One sign, (freestanding, projecting, or parallel) is permitted per lot.
- Maximum sign area is twelve (12) square feet for freestanding or parallel signs; four (4) square feet for projecting signs.
- The top of freestanding signs must not exceed six (6) feet above grade in height. Parallel and projecting signs are to be located below the second floor window sill level.
- It is encouraged that the shape of the sign and mounting brackets be simple without inappropriate scrollwork or elaborate shapes that detract from the historic building or site.
- Signs may incorporate a symbol or graphic representation of the use.
- Borders and serif-style lettering are recommended to give signs an historic character.
- Incised lettering is more accurately historical than raised lettering against a sandblasted background, but either may be acceptable.
- It is encouraged that sign colors be compatible with the historic building colors.
- It is encouraged that logos be subtly stated.
- Modern backlit signs are not appropriate in the Historic District.
- It is recommended that signs be wood, or have the appearance of wood.

Streetscape

A streetscape experience is defined by the fencing, landscaping, street trees, streetlights and sidewalks which form a street edge. While some features such as sidewalks and lighting were not originally part of the Historic District, it is encouraged that these features be added to improve safety. As they are incorporated into the village, it is important to keep the historic pedestrian scale of Edgewood Village. When property improvements are made, it is advised that each property follow these streetscape guidelines:

- A grass strip is recommended to be planted along the street edge.
- A four (4) foot wide sidewalk is advised to be constructed of slate or tinted concrete to connect to crosswalks and neighboring sidewalks.
- It is encouraged that a maximum forty-two (42) inch high hedge or open garden fence be constructed along the sidewalk to define a front yard and the edge of the street. It is recommended that the garden fence be compatible with the architecture of the building and be designed in a traditional form using the traditional materials of cast iron, vertical wood pickets or horizontal wood boards. Plastic and aluminum are discouraged where viewed from the public right-of-way.



*Illustration 52:
Appropriate fence*



Illustration 50: Streetscape elements



Illustration 49: Village street featuring low picket fences, unenclosed front porches, sidewalks, gardens and street trees.

- Pedestrian-oriented streetlights are recommended to be installed within the grass strip between the sidewalk and curb area. Their design should follow a village standard that respects the historical architecture of the village. The recommended element is a copper streetlight on a cedar post, manufactured by

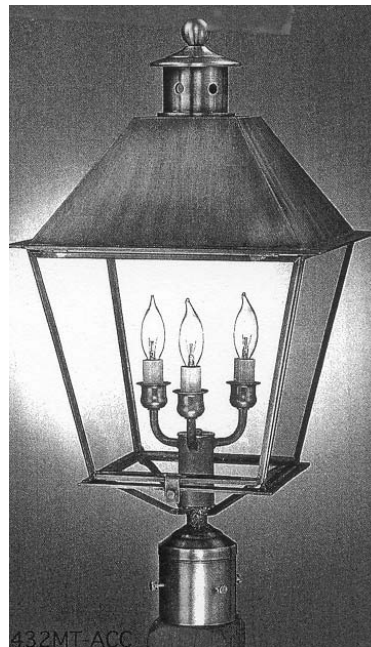


Illustration 47: Copper streetlight on cedar post

Heritage Lighting; Copper Lantern #91435, with 100 W Metal Halide, and Cedar Post, Tapered Chamfered 5" x 5".

- It is recommended that residential lighting fixtures should be a period-style carriage lamp, or similar, made of metal. Posts should be wood, and can be either painted or unpainted.

- It is encouraged that each building has a walkway leading from the sidewalk. It is desirable that the material be stone or brick.

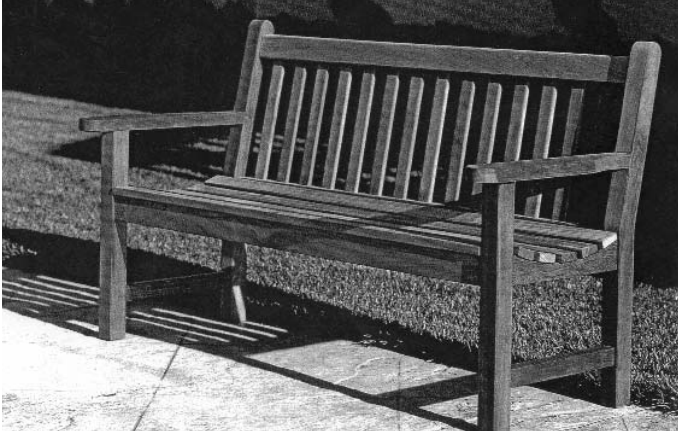


Illustration 48: Teak bench

- The installation of benches is encouraged. The recommended bench is constructed of teak wood and is manufactured by Gardenside Ltd.; Glenmore # 2302, 5' long bench.
- It is desirable that each street frontage feature canopy street trees at minimum thirty-five (35) feet on center. Street trees are recommended to be located within 15 feet of the street. Where street trees are to be planted where there are overhead utilities, it is advised they be planted in the side/front yard at least fifteen (15) feet back from the utility line. To make the crossroads more distinct, just one type of tree is recommended to emphasize the area. The London Plane Tree has a distinctive cream colored bark; the new variety of American Elm, which is disease resistant and has a unique vase shape; and the Red Maple has unique Fall color.

Parking and Traffic Management

- On-street parking is encouraged along some streets where appropriate.
- Parking is encouraged at the rear of buildings where possible.
- Traffic calming strategies, such as reduction of speed limits and stone crosswalks at appropriate locations, are encouraged.

Stormwater Management

Modern requirements for stormwater management can lead to intrusions in the historic landscape when infill and additions are proposed. Innovative methods are recommended to reduce the visibility of stormwater management facilities.

- It is advised that efforts be made to coordinate shared stormwater management facilities among adjacent properties. If possible, stormwater should be collected and transported to basins outside the boundaries of the Historic District.
- It is encouraged that the visibility of stormwater management structures be minimized, with on-lot stormwater management structures being located underground or at the rear of properties.



Illustration 53: Stormwater basin behind Heston Hall

ADDITIONAL INFORMATION

For additional information on the proper treatment of historic building materials and design, see:

Preservation Briefs, a series of informative brochures published by the National Park Service addressing individual materials and approaches. Topics include brick cleaning, roofing, wood repair, and storefronts to name a few. These are available through Preservation Assistance Division, Technical Preservation Services, National Park Service, P.O. Box 37127, Washington, DC 200113-7127. This information is also available on the internet at <http://www2.cr.nps.gov/tps/briefs/presbhom.htm>

- The Secretary of the Interior's Standards for Rehabilitation with Illustrated Guidelines for Rehabilitating Historic Buildings is available in print from the National Park Service, or on the internet at http://www2.cr.nps.gov/tps/standguide/rehab/rehab_standards.htm.
- Old House Journal is a monthly publication featuring articles on the proper treatment of historical materials and techniques as well as those on individual historical styles. It also has a website at <http://www.oldhousejournal.com>.
- A Century of Color by Roger Moss reviews appropriate exterior color schemes from 1830 to 1930. It is keyed to Sherwin Williams Preservation Palette, but other paint manufactures, including Cook & Dunn, Martin Senour, and Finnaren & Haley market lines of historical paint colors.

For assistance in identifying historical styles, see the following guidebooks. All provide summaries of style characteristics and provide photographs of representative examples.

- American Architecture since 1780 by Marcus Whiffen, MIT Press, Cambridge, MA, 1969

- A Field Guide to American Architecture by Carole Rifkind, New American Library, New York, 1980
- Identifying American Architecture by John Blumenson, American Association for State and Local History, Nashville, TN, 1977
- A Field Guide to American Houses by Virginia and Lee McAlester, Alfred A. Knopf, New York, 1988
- The Lower Makefield HARB and Historical Commission also provide advice to property owners initiating projects in the Historic District.

In addition to the Lower Makefield HARB, the following agencies may be contacted for information and guidance on preservation issues:

Bureau for Historic Preservation
PA Historical & Museum Commission
400 North Street
Harrisburg, PA 17120
717-787-4363
<http://www.phmc.state.pa.us>

Preservation Pennsylvania
257 North Street
Harrisburg, PA 17101
717-234-2310
<http://www.preservationpa.org>

National Trust for Historic Preservation
1785 Massachusetts Ave., N.W.
Washington, DC 20036
202-588-6000
<http://www.nthp.org>

Heritage Preservation Services
National Park Service
1849 C Street, NW NC330
Washington, DC 20240
202-343-9583
<http://www2.cr.nps.gov>

ACKNOWLEDGMENTS

This publication was initiated and overseen by the Lower Makefield Historical Commission and the Board of Historical Architectural Review, with the assistance of a Certified Local Government Grant administered by the Bureau for Historic Preservation of the Pennsylvania Historical and Museum Commission. The text and drawings were prepared by Carter van Dyke Associates.

This project has been financed in part with Federal funds from the National Park Service, Department of the Interior. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of Interior.

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46	Wooden rail fence	32
47	Copper streetlight on cedar post	34
48	Teak bench	35
49	Village street featuring low picket fences, unenclosed front porches, sidewalks, gardens and street trees.	34
50	Streetscape elements	34
52	Appropriate fence	33
53	Stormwater basin behind Heston Hall	35