The Snow Hill Historic District

A Reference Guide for Property Owners

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Introduction

Why this reference guide?

In the state of Maryland there are currently more than 70 local historic districts. The purpose of these districts is to identify, maintain, and enhance neighborhoods with the assistance of a town ordinance based upon the State of Maryland enabling legislation for local historic area zoning and the U.S. Department of Interiors Secretary's Standards for Rehabilitation. The design review guidelines presented here are an interpretation of the Secretary of Interior's Standards and are specific to Snow Hill and can be used by both property owner and the Historic District Commission.

An economic research team, with at least 10 years experience, analyzed six historic districts within the state and found that over the long run properties in these districts have on average appreciated 28.9% faster than properties in the same jurisdiction outside the historic districts. Also, significant capital investment in the six districts, over a 5-year period, totaled more than $208 million. People who are looking for an older home will often tell realtors they want to live in the historic district. Real estate ads often say "in the historic district" as part of their copy. Establishing guidelines tailored to Snow Hill not only explains property owners' rights and responsibilities but also raises awareness of the potential financial benefits of properly maintaining a contributing house within the district.

There is no more important benefit than the Sustainable Communities Tax Credit (formerly called the Maryland Heritage Structure Rehabilitation Tax Credit). This program is administered by the Maryland Historical Trust and provides Maryland income tax credits equal to 20% of the qualified capital costs expended in the rehabilitation of a "certified heritage structure" application. The credit is available for owner-occupied residential property (homeowner) and income-producing property (commercial). The rehabilitation expenditure in a 24-month period must exceed $5,000 for owner-occupied residential property, and for commercial structures, the greater of the adjusted basis (the value of the property minus the value of the land).

Purpose:

This publication is intended to be a user friendly guide to Snow Hill's Historic District and was written with current property owners, prospective property owners, realtors, contractors and other interested citizens in mind. Our goal is to explain the context of and rationale behind historic preservation, to describe the application and review process to obtain a Certificate of Appropriateness and to offer recommendations and resources for a variety of restoration activities. This publication may be obtained at Town Hall and is available online at www.snowhillmd.com.

Applying for tax credits is a three-part process. The rehabilitation must conform to the Secretary of the Interior's Standards for Rehabilitation and must be certified by the Maryland Historical Trust.

Plan ahead: Due to the overwhelming number of tax credit applications received by the Maryland Historical Trust and extended staffing difficulties, the timeframe for a typical review is currently averaging 120 days from receipt of an application. Approval of all plans must be received prior to starting work.

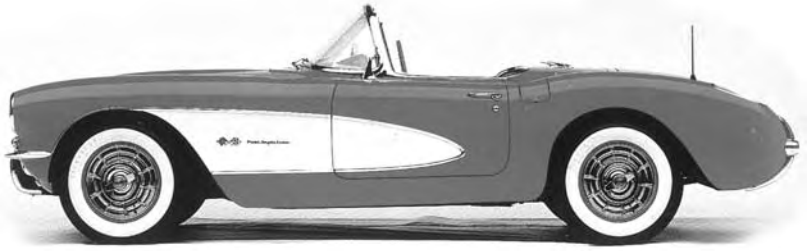
It is strongly recommended that property owners contact the Maryland Historical Trust's Office of Preservation Services prior to starting any work, because projects are reviewed in their entirety and not on a piece-by-piece basis. Failure to obtain prior approval from the Trust could jeopardize an owner's ability to claim the tax credits. Visit the Trust's web site at http://www.mht.maryland.gov/taxcredits.html for additional information or to download an application.

left: This historic house with its white picket fence and herringbone brick sidewalk typifies the charm of Snow Hill's Historic District. All the details of the house and surroundings have been fastidiously maintained by the owners and that care benefits not only the individual property, but the neighborhood and the whole town.

Why Preserve?

Your old house is a classic.

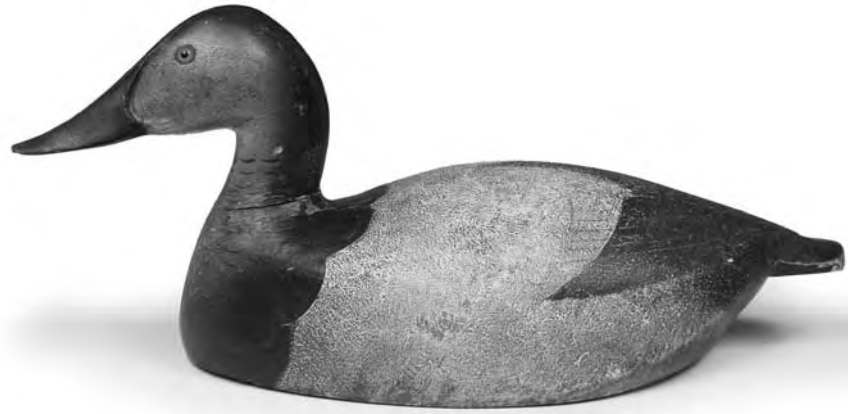
You wouldn't put a door from a Mazda Miata on a classic Corvette, even if it were a bargain and you could make it fit by making the door opening a little bigger with your sawzall.



It might work all right and you could even paint it to match. Problem is, if you tried to sell the car, you'd discover that its value was seriously diminished. The same thing applies to your old house. The more of its original "parts" you preserve, the more of its value you preserve.

Your old house is an antique.

Antiques are valuable because of their character. The original condition, old paint and patina on this 1928 canvasback hen decoy made by the Ward Brothers make it worth thousands of dollars. Altering it or covering it with some protective layer would destroy its value.



Photograph courtesy of the Ward Museum of Wildfowl Art, Salisbury University.

Old houses can have antique value.

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

above: This Victorian doorway with all its stained glass windows is original to the house. Every part of this doorway was custom made for the house, including wood storm doors made specifically to highlight the entry. A complete original detail such as this is irreplaceable.

Your old house is worth preserving.

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

The house pictured above, the Governor John Walter Smith House at 104 S. Church Street, was constructed circa 1889. Its current owners have carefully maintained all the original details, inside and out. Designed by architect Jackson C. Gott, it is an intriguing combination of Queen Anne and Shingle Style. It stands as an excellent example of successful preservation. Most of the exterior woodwork is original and intact. The wooden doors and windows have been preserved as have the original shutters and slate roof. Numerous repairs, scrapings and paintings have undoubtedly been made over the years. but the siding has not been replaced with vinyl, nor have replacement windows been installed. Instead, the original wood windows have been maintained and protected by storm windows. The brick chimneys have been repaired when needed using appropriate mortar, and the plantings around the house are appropriate to the era and style of building.

Now You See it...

Demolition is the antithesis of preservation

Over the years, for various reasons, buildings that were of great importance to Snow Hill have been demolished. Obviously, once they're gone, they're gone and cannot be replaced. Here are two such places that were on the same block of Washington Street.

photo Maryland State Archives, authorized use November 20, 2009

photo Maryland State Archives, Tish Dryden Collection

above: From the Tish Dryden Collection. The 22-room Purnell Hotel, built in 1894-95 and operated by Thomas M. Purnell, stood on the corner of Washington and Green Streets, on the site of the old Washington House Tavern, which was destroyed in the fire of 1893. Designed by Baltimore Architect Jackson C. Gott, the hotel featured a rounded front corner and decorative iron porches. It boasted steam heat, electric lights, electric bells, marble floors and bathrooms with hot and cold water. It was a focal point in the town's social and commercial life. There was once a shoe polisher in the basement and later it was used for activities such as dance classes and a pool hall. The hotel was purchased from an estate in 1964 and was demolished shortly thereafter. A one-story hardware store was built in its place and this later became a drug store.

left: From the Tish Dryden Collection. Early photo of the restaurant attached to the hotel. An advertisement in 1926 bragged that "we serve at our table, all the delicacies which this fair land produces."

photo courtesy of Janet Carter

above: Mason's Opera House was built in 1908. A 3-story brick building with a prominent parapet capped by a bold metal cornice, it was a very distinctive building. Having a capacity of 500 people, it showed movies, minstrel shows, Vaudeville acts, and plays as well as hosting high school graduations, and public assemblies.

top right: In the 1930s, W. Outten removed the third floor and parapet to give his building a more modern, streamlined, art deco appearance. Brimer's Restaurant was installed on the ground floor and a movie theater was rebuilt on the second floor. After a fire in the early 1940's, the theater closed and the interior was remodeled and it continued to attract young people to both the movies and Brimer's Soda Fountain. The Outten Theater served as the town's social center for more than three decades. However, as the automobile allowed for travel to Salisbury and Ocean City the complex slowly lost its popularity and just a shell of the building remains today as a reminder of past glories. The interior and marquee are gone as is the parapeted third story.

right: The Opera House today - All that remains are the row of second story window openings with replacement windows, and the sign panel above them. An Italianate style bracketed cornice which never existed historically has been installed at street level.

Pictured here are three stages in the life of a commercial downtown building; the original distinctive façade became "aesthetically obsolete" and was torn down to make it look more modern and streamlined. The more modern façade lost its character when the theater use became obsolete, the marquee was removed and the building became a nondescript shadow of its former self. Ironically, the original Opera House would fit stylistically into many upscale shopping centers being built today, designed to look like charming historic districts with adaptively reused older buildings. Why not just preserve the originals?

photo courtesy of Janet Carter

Now You Don't.

A History of Snow Hill

Snow Hill was founded in Indian territory in the midst of such neighboring tribes as the Pocomoke, Assateague, Queponco and Chincoteague and had been planned and partially developed before it received its charter. The Town of Snow Hill received its first charter in 1686 and was established as a Royal Port of Entry in 1694. This designation was a direct response to the heavily utilized Pocomoke River. Ships transported tobacco and supplies along the river and as the economy changed, so did the main exports. Iron and lumber replaced tobacco while the railroad became the more important mode of transportation. Rail allowed the rapid and efficient transport of goods and people beyond the river to the large cities. Snow Hill continued to grow. According to descriptions, there was an impermanent nature to these early Snow Hill dwellings. Eventually, it was transformed from a rural trading post to a thriving center for trade and commerce. First a part of Somerset County, Snow Hill was chosen to become the County seat of the newly formed Worcester County in 1742. During this period, wealthy merchant–planters invested heavily in their own independently operated plantations while Snow Hill provided lots for commercial ventures, private residences and courthouse offices.

above: Worcester County Courthouse. Designed by Baltimore architect Jackson C. Gott

During the third quarter of the 18th century, the economy of Snow Hill had diversified to include a wide variety of produce and manufactured goods. Agriculture and commercial ventures such as lumber mills, canneries, and factories generated a wealth the community had never before seen. Prosperity was abundant and an era of aristocracy emerged. Merchants, bankers, craftsmen, lawyers and sea captains alike had prospered from the river trade and the growing community. They took advantage of the serene setting to build beautiful homes which displayed their wealth. This wealth further promoted the community's development and churches, schools and businesses flourished. The desire to build things of lasting significance can be seen in the simplest structures, as well as the more elaborate designs. Many of the town's older homes remain and are preserved so that much of the personality and charm of the 18th and 19th Century remains.

below: Snow Hill waterfront, in a 1910 photograph. One of the many businesses that flourished along the Pocomoke River in Snow Hill was the Worcester Fertilizer Works, The buildings are gone today, but the foundation and dock is now part of Sturgis Park.

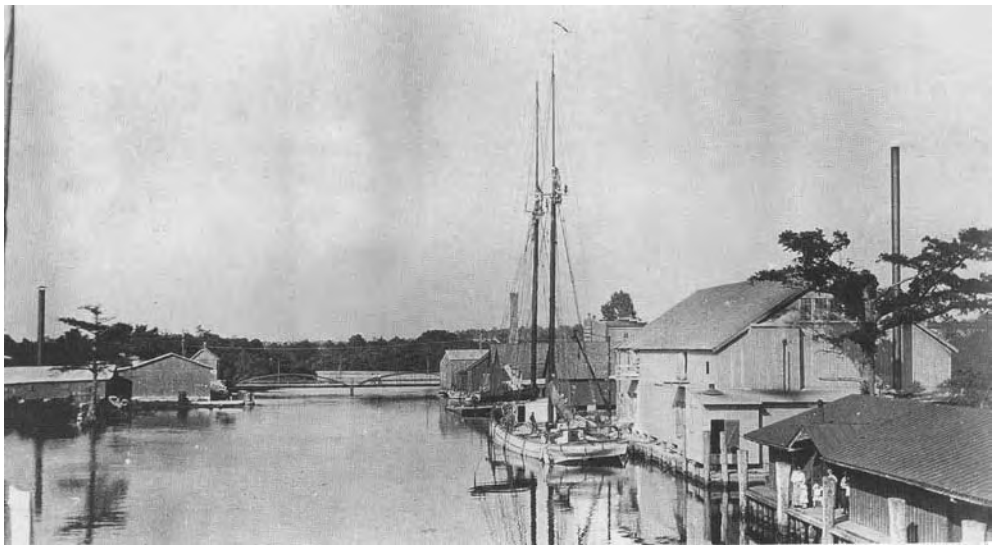


photo courtesy of the Mariner's Museum, collection of A. Spencer Marsellis, Newport News Virginia

above: All Hallows Episcopal Church, built 1748-56 was initially funded by a 1748 levy of 80,000 pounds of tobacco, which raised approximately $1,064. The church, one of the most elaborate 18th century structures surviving on the Eastern Shore, required another levy of 45,000 pounds of tobacco to finish in 1756.

This charm is evident in tree-lined main streets, where large magnolias and sycamores flourish amidst some of the town's finest architecture. The All Hallows Church, completed in 1756, maintains a strong physical presence as well as a religious one. So also, many of the town's churches have survived the evolution of the community as is evidenced by the variety of denominations and number of churches in Snow Hill. From stately construction to simple storefronts, all share in the history of this town steeped in religious tradition.

Education has also been an important part of the Snow Hill community. Formal education in the colonies was generally available to middle and upper class as modest landowners needed children to help with the farm. In general, the public free school movement did not meet with much success. By the end of the 18th century, private academies were faring better than the county free-schools and many of the latter merged with private academies. In 1811, the Maryland General Assembly distributed funds to all counties with the exception of Worcester. The following year, however, the Worcester County School and an academy in Snow Hill merged under the name of Union Academy and began to receive state financial support. Also in the early part of the 19th century, apprenticeships often substituted for a formal education. A renewed struggle for free public primary education was eventually successful and replaced tutoring children in local homes and one-room school houses. These efforts eventually led to today's award-winning educational system in Snow Hill.

Photo provided by Mindy Burgoyne

above: Whatcoat Methodist Church located on the corner of Federal and Washington Streets was erected about 1900 and named for Rev. Richard Whatcoat who was Bishop in the area.

below: The old Corddry Company lumber warehouse, one of the businesses that flourished along the river. The building has been adaptively reused by the Pocomoke Canoe Company.

In the fall of 1834, the first great fire burned the entire business district, the courthouse, and dwellings in the northeast section of town. Rebuilding began the following spring with the construction of a new brick courthouse, stores, and new residences. The community as a whole was growing in numbers and prosperity was again underway. At the west end of town, the African American community of "Freetown" emerged as a distinct area, although the community was not restricted to one section. At the other side of town, the Ebenezer United Methodist Church property was acquired from John and Hester Carroll in 1873 with the understanding that a house of worship was to be established on the property.

John Walter Smith, who was born in Snow Hill in 1845, became the 44th Governor of Maryland in 1900. As one of the largest landowners in Worcester County, he commissioned the construction of a three-story Queen Ann / Shingle Style house in 1889, which sits at the corner of Church and Martin Streets with all of its original splendor intact.

After the second great fire in 1893, in which the entire commercial district was again destroyed, all the businesses were rebuilt with masonry. Once again the courthouse was destroyed and tragically many historical records were lost. In 1908, a municipal building was erected with the fire station on the first level and town offices above. The town-owned water system was installed in 1896 and expanded and upgraded in 1908. The Town acquired its lighting system in 1924 with the purchase of the Snow Hill Electric Light and Power Company. By 1926, all of the town's streets were paved. Local industry around this time included The Corddry Co. (general millwork and box factory), the Worcester Fertilizer Works, Inc., three hotels (Victor, Calvert, and Purnell), The Democratic Messenger newspaper office, several banks, P.D. Cottingham and Co. Drugs, J.H. Perdue Ford Dealer, Tourists' Garage (auto repairs and gas), Charles B. Timmons & Son furniture store, several dry goods stores, canning facilities, and The Snow Hill Butter Dish and Basket Co. While rail and water traffic remained the primary service avenues, the completion of the state highway to Salisbury, signaled a new era in commercial and public transportation.

Jackson Coale Gott, designer of the John Walter Smith House, the Snow Hill Courthouse, the Clayton J. Purnell House, and the Purnell Hotel, was born September 10, 1829 on the Coale family estate, Lake Roland, Baltimore County. He learned carpentry in his boyhood and later studied architecture in the offices of several prominent local architects. He was a charter member of the new Baltimore Chapter of the American Institute of Architects in 1870 with 17 others, and was elected a fellow of the AIA in 1885. After his apprenticeship, he worked in the building industry for several years. According to the Baltimore City Directory, Gott opened his architectural office in 1863. He was buried in Loudon Park Cemetery in Baltimore.

photo and biographical information, Janet Davis and the Baltimore Architecture Foundation

left: Ebenezer United Methodist Church was established in 1873, the present church building was built in 1899. This Gothic Revival style building has a "T" shaped plan and a prominent bell tower. The 1873 deed transfer permits:

at all times such Ministers and Preachers belonging to the Methodist Episcopal Church as shall from time to time be duly authorized by the General Conference of the Ministers of said Church...to preach and expound God's Holy word, and to execute the discipline of said Church...in the Houses of Worship that may be erected thereon.

photo Richard DeAngelis

above: The Snow Hill Town Hall, built 1908-1909. Originally, the lower level housed the fire company. After the fire of 1893, all municipal buildings were constructed in masonry. Designed and erected by the Corddry Company.

above: Site of the former Worcester Fertilizer Works, Inc., now Sturgis Park and a venue for outdoor music festivals and other activities drawing tourists to Snow Hill.

below: Built in 1891 as a Catholic Church, this building now houses the Julia A. Purnell Museum, a remarkable collection of needlepoint and other historic artifacts. The interior is an unusual open scissor-truss structure with iron tie rods.

The Storm of 1933 damaged many shoreline areas in Worcester County, particularly nearby Public Landing, which was the popular beach resort of the times similar to the Ocean City of today. In Snow Hill, a few buildings were lost to the ravaging flood water but citizens with the help of local financial institutions, rebuilt the affected areas of town.

Tomatoes became a principal Worcester County crop in the early 20th century. This gave rise to the canning industry. Of the sixty-three canneries in Worcester County, fifty-nine were built after the turn of the century. With the onset of WWII, the strength of the community was tested as the demand of supplying troops overseas meant that local industries suffered and some businesses were hard-pressed to remain open. The Snow Hill Canning Company suffered a major fire in 1944, at the height of the war, but was rebuilt during the winter of 1946-47. In 1950, the Brown Canning Company was also destroyed by fire, but quickly opened in a new location and then built a new facility. The canneries remained a big business until the late 1950's, processing an estimated 1.5 million baskets of tomatoes per season. As the canning era came to a close in Snow Hill, due to operation costs and stiff competition from California, with its longer growing season, the town looked for other industry to keep its citizens employed. It found one in Moore Business forms, which opened it doors, across from the railroad station in 1952. When it closed its doors in the 1990s some 150 people were put out of work. Presently, the building houses Royal Plus, Inc. Over the past several decades industry in Snow Hill has dwindled.

The town has retained its place as the county seat, and it has begun to use the Pocomoke River and its historic district as a tourist destination. It has also invested in the arts to help attract craftsmen as well as tourists. In addition, the town serves as a bedroom community for places like Salisbury and Wallops Island, Virginia. Recently, officials have looked toward growth through development projects to expand the town, while paying close attention to design details that retain the small town character and heritage which define Snow Hill.

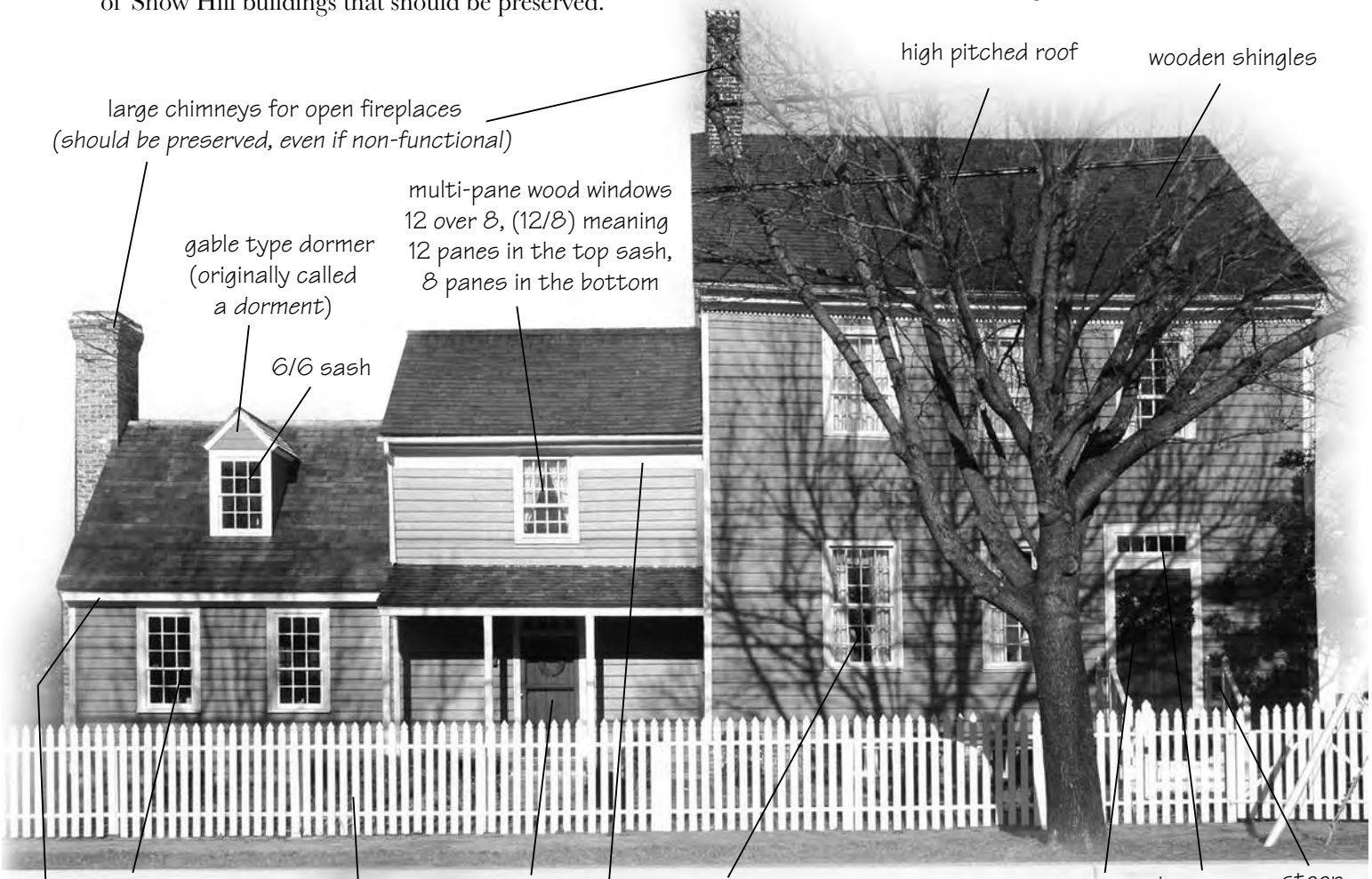
left: From the Collection of Tish Dryden. One of the most popular men in Snow Hill, was Charles E. Hill (Tish's grandfather) who drove the water wagon twice daily, which helped keep the dirt roads wet and dust to a minimum, c. 1910. The wagon shown here, notice the spray, is in front of 203 W. Federal St. and in the background to the left may be the old carriage house belonging to the Governor's mansion.

Snow Hill Architectural Styles

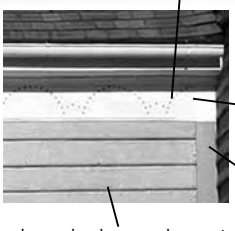
Colonial vernacular Earliest settlement - c1835

Buildings in Snow Hill reflect an evolution of style parallel to that which happened elsewhere in Maryland and the rest of America. Many of the earliest buildings were not designed by architects and were of a style inspired by buildings in England. This is referred to by architectural historians as *vernacular*. Conversely, more formal buildings designed by architects are referred to as being *high style*. Some old traditional English elements, such as the massive stepped chimneys seen throughout the tidewater are referred to by scholars as *postmedieval English*. These details became an important part of the local tidewater vernacular and persisted for well over a hundred years. The following pages will illustrate many of the defining features of Snow Hill buildings that should be preserved.

below: The Samuel Gunn House, one of the oldest houses in town. The house developed in the traditional "stepped style". The portion to the right was built in 1760 & 1780 and is a half Georgian, or side passage plan. The center section (hyphen) connected the original kitchen to the main block and was built circa 1825. This house survived both fires and retains many original features, inside and out. The section to the left is a modern addition, built on the footprint of the earlier structure. Bricks from the foundation were used to construct the kitchen fireplace and the foundation of the back porch. The chimney was constructed using modern hand-made bricks.



box cornice



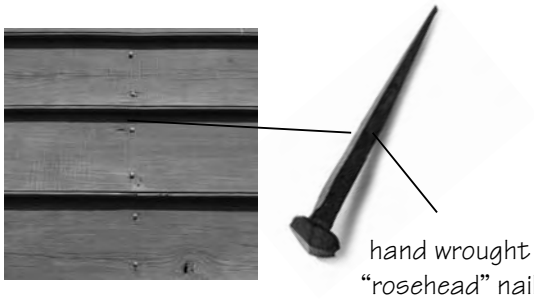
decorative frieze
with drilled swags,
a vernacular version
of Federal style
ornamentation

corner board

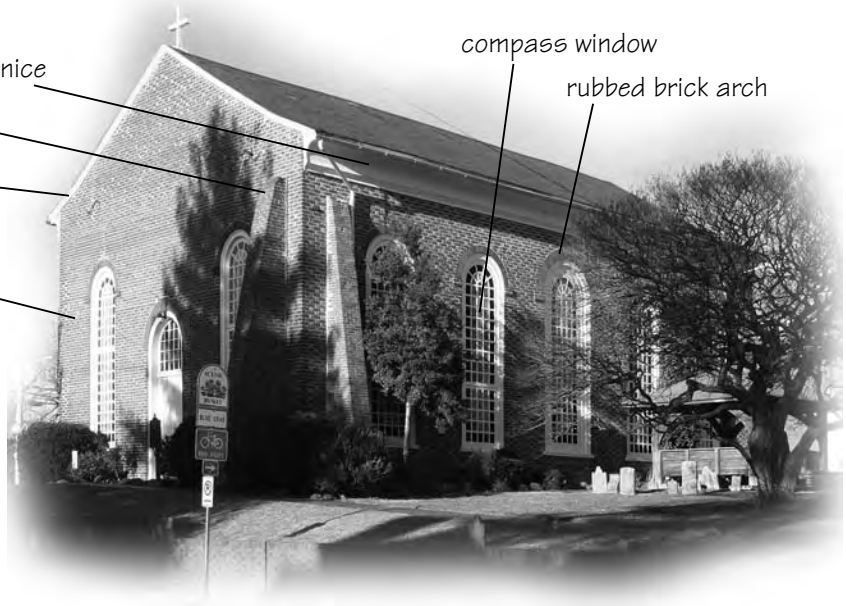
beaded wooden siding

Interesting fact:
Prior to the introduction of planing mills, circa 1835, all building parts such as doors, window sash, paneling, moldings, casings and trim were made using only hand tools. Shingles, framing timbers and rough boards were made in sawmills.

The earliest buildings in Snow Hill were built by craftsmen using traditional styles and materials familiar to them. It is interesting to note that the style referred to here as "Colonial" persisted long after the Revolutionary War and Colonial rule.

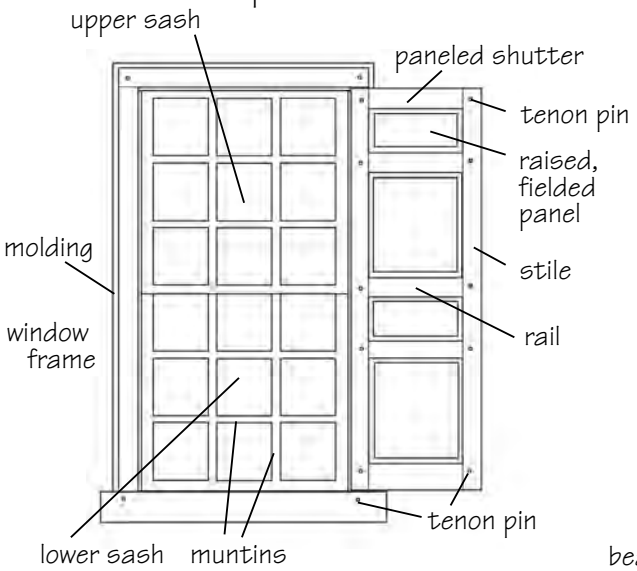


above: 18th century beaded clapboard with handmade nails



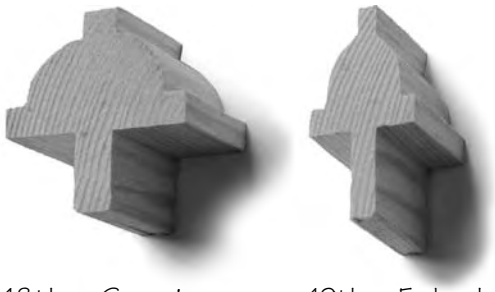
above: All Hallows Episcopal Church, 1748-56 one of the high style surviving mid-18th century churches on the Lower Eastern Shore, the building is built in the most elaborate style of the period, Flemish bond with glazed headers, giving a checkerboard effect.

multi-paned window



muntins are the wooden dividers between window panes

Georgian detailing was much heavier and larger scale than Federal. These window muntin sections illustrate the point.



18th c. Georgian 19th c. Federal

above: The Mumford House also known as the James Martin House was built circa 1790. The Gambrel roof is quite unusual for our area. The massive chimney belongs to the kitchen, which has been altered from its original form by raising the roof of a hyphen, and incorporating it into the wing. It retains the original one-room kitchen plan.

Interesting fact: In a survey of 100 17th and 18th century houses in Maryland, 41 of them had brickwork laid in Flemish bond.

While adaptations of English vernacular forms were dominant in Maryland early in the Colonial period, architectural ideas that were based on Baroque Georgian models and classical Roman styles began to emerge. After the revolution, a new more delicate, Rococco syle, influenced by the work of the Adam brothers, became dominant. Sometimes called the *Adam* style, this became known as the *Federal* style in America. A number of houses in Snow Hill show the development of these styles, and illustrate the way in which they overlapped.

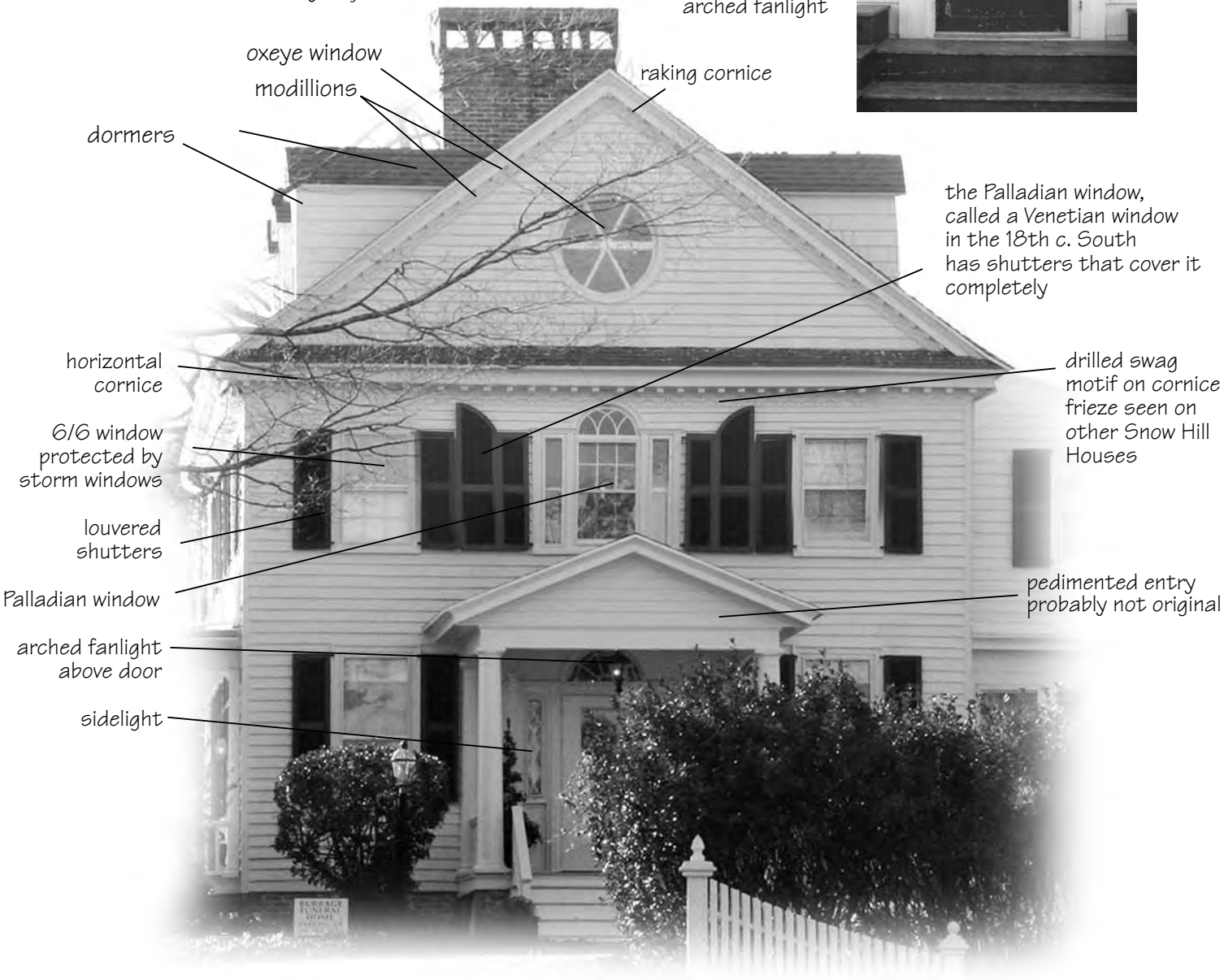
Georgian
1735-1790

above: Chanceford. Built in 1792-1793, it is the earliest gable front or pediment building in Worcester County. Despite its boldly Baroque quality and Georgian proportions, on the exterior, the interior woodwork is done in the Federal style.

Interesting fact: Early additions become part of the history of the house and take on a significance of their own.

left: The Cpt. George W. Truitt house was enlarged in 1805 in the Federal style, with a Palladian window. Despite a later Gothic Revival cross-gable and porch, the 5-bay Federal façade can still be clearly seen. Note the paneled door with transom and the large chimney on the right side of the house.

right: The front door of Salem, added during a c. 1810-1835 remodeling in Federal style of the original 1780 house. The arched fanlight is a defining feature of the Federal style. Note the simple paneling on the door and the pilastered surround.



Federal
1790 - 1825

above: Cherrystone. While a single story frame building on the west end of the house dates to c.1790, the main house, shown here, was built c. 1817. Gable fronted, and influenced by Chanceford, the detailing is much more in the Federal style.

Interesting fact: The Palladian window is named after the Italian Renaissance architect Andrea Palladio.

Romantic

The most easily identified features of the Greek Revival vernacular that differentiate it from the Federal vernacular are the lower classical roof pitch and the doorway with its rectangular transom and rectangular side-lights, often framed by pilasters and topped by a classical entablature.

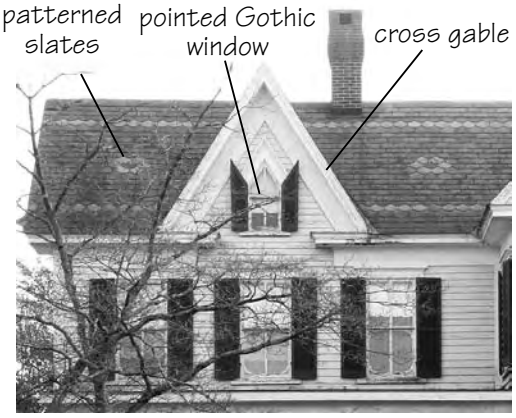
After the Colonial period, new architectural ideas that broke away from English models began to emerge in the 19th century. The notion that Greece was the cradle of democracy, and we were a newly formed democratic republic paved the way for a style of building based on classical Greek ideas. This style,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

Greek Revival 1825-1860

above: The John Purnell Robins house, also known as the King's Necessity, was built c. 1838, and while it retains some Federal features, it is a fine example of the emergence of Greek Revival in Snow Hill. Earlier photographs show shutters, which would be a typical feature.

Interesting fact: Greek Revival houses, in order to present a Greek temple appearance, were usually painted white.

above: The Dr. John Aydelotte house c.1835 is a Greek Revival house that had a Gothic Revival cross gable, a remodeled kitchen wing, a decorative slate roof and tall first floor windows added in 1870s.



above: The cross gables of the Tatterson house late 1800's, show the Gothic Revival style. The wide cornice frieze boards, often seen in this style, are a restrained version of the usual fancy vergeboards.

above: Typical Gothic revival porch trim; chamfered posts, Tudor style 4-centered arch with tracery and spindles

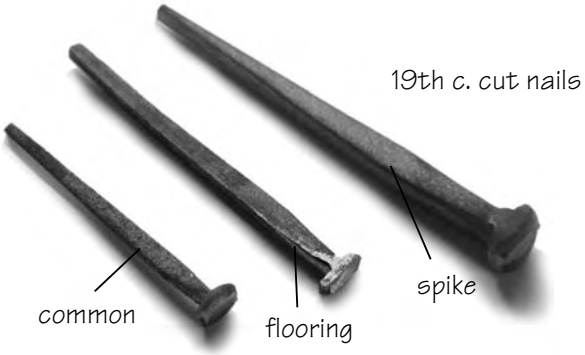
The symmetrical façade with a cross gable having decorative vergeboards is the primary defining feature of the Gothic Revival style.

Gothic Revival
1840 - 1880

above: The George Washington Purnell house, built c.1860 is an excellent example of the Gothic Revival style. The cast iron porch decorations and iron fence are original features, both rare survivals in Snow Hill.

Interesting facts: Andrew Jackson Downing, who wrote *The Architecture of Country Houses in 1850* was the Martha Stewart of that era. Gothic Revival houses were usually painted in nature-inspired colors as opposed to the white of Greek Revival houses.

Early Victorian



The Mansard roof is the defining feature of the Second Empire style. This allowed a spacious upper story that could be used as living space. *Often sheathed in slate, with copper flashings and trim, these roofs should be kept in repair and preserved.*

Italianate/Second Empire 1855 - 1885

above: The John J. Collins house, built in 1885 is an example of the Second Empire style, which has many elements in common with the Italianate style, the difference being, primarily, the Mansard roof, inspired by buildings in Paris during the 19th century.

Another example of the style, the John R.P. Moore house bordered by East Market, Collins, and Bay Streets, was demolished and is currently the site of several new houses.

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

Queen Victoria reigned from 1837 to 1901, but in this Country, the period from 1860 to 1900 is generally thought of as the "Victorian era." The Second Empire style was really a further development of the Italianate style, bringing it into the high Victorian Era. During the Civil War decade and a bit after, this style became dominant. Victorian styles were eclectic within their own genre, and mixtures of detail from one style to another were commonplace; it's unusual to find pure examples. Pattern-books began to appear at the time and a person could instruct the local builder to construct "a porch like this picture and a roof like this one" producing many interesting combinations of styles.

The growth of planing mills and availability of first-growth timber allowed fancy woodwork to be machine-made cheaply, and the invention of balloon framing freed carpenters from the constraints of timber-frame construction. These developments are responsible for allowing the elaborate forms and ornamentation of Victorian architecture shown in the pattern-books to reach the main-stream. The high quality material is the reason why the doors and windows of the period cannot be duplicated today.

above: The Alfred Pinchin house, built c.1882-83 is difficult to fit into any specific style, and seems earlier than its actual construction date; Its 5-bay facade and center hall plan give it the feeling of a Greek Revival house that was remodeled in the Victorian era. The hipped roof with a cupola is unique in town. The unusual features of this house add much interest to the architectural history of Snow Hill.

right: The George S. Payne house, built 1881, is a virtual tour of 19th century architectural styles. It has the 5-bay façade of a Federal or Greek Revival house (and the chimneys suggest a center hall plan), the steepest Gothic Revival ornamented cross gable in town, the bracketed cornice and window hoods of the Italianate style, a patterned slate roof, and porch detailing suggesting a free classic Queen Anne Victorian. The second story porch with its balustrade, anticipates the Colonial Revival.

right: The George W. Covington house, built in 1878 is a relatively straightforward example of the Italianate style, and the façade with the tower in the center places it into the "Italian Villa" style. There was originally a roof on the tower, which would add much to the look of the house if it were to be restored. Replacing an important missing part of a historic building, using old photographs and evidence from the period is what is properly referred to as a restoration as opposed to a repair or renovation and should be undertaken carefully with advice and approval from the HDC.

Late Victorian

Exuberant textures, polychromed color, elaborate combinations of forms, complicated roof-lines, turrets, gingerbread trim, fancy porches, chimneys and windows, often found on the same house, are defining features of the Queen Anne style.
The related Shingle style, like the Queen Anne style, is uniquely American, with wrap-around porches, shingled surfaces, exuberant massing and asymmetrical forms. The complicated nature of these styles caused them to remain primarily high-fashion architect's styles.

detail of Erastus S. Dashiell house 1893-94

Free Classic Queen Anne
1880 - 1910
Shingle Style
1880 - 1900

above: The Governor John Walter Smith house, built 1889-1890, was designed by Baltimore architect Jackson C. Gott. It has all the features of the Free Classic Queen Anne style, plus some features of the concurrent Shingle style, which was very popular for architect designed houses in fashionable resort areas. It's interesting to note that while wooden shingles were an indigenous material to the Eastern Shore, and Gov. Smith had considerable holdings in lumber companies, he elected to use much more expensive slates as the roofing material, sparing no expense. Depending on the quality of the materials, a slate roof such as this one, can last 75 - 100 years if properly maintained.

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

below: Captain Richard Heward house, built 1895

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

In Snow Hill, the style is well represented, often incorporating attributes of other later or earlier styles. Several houses in town make a transition to the Colonial Revival and other 20th c. eclectic styles.

right: Timmons House, 1892

right: Collins-Vincent house c. 1890

20th Century Eclectic

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

These two elegant houses show the transition from the Queen Anne style to Neoclassical and Colonial Revival. Both also have details that anticipate the Prairie style.

above: **Purnell Shockley house, 1905**

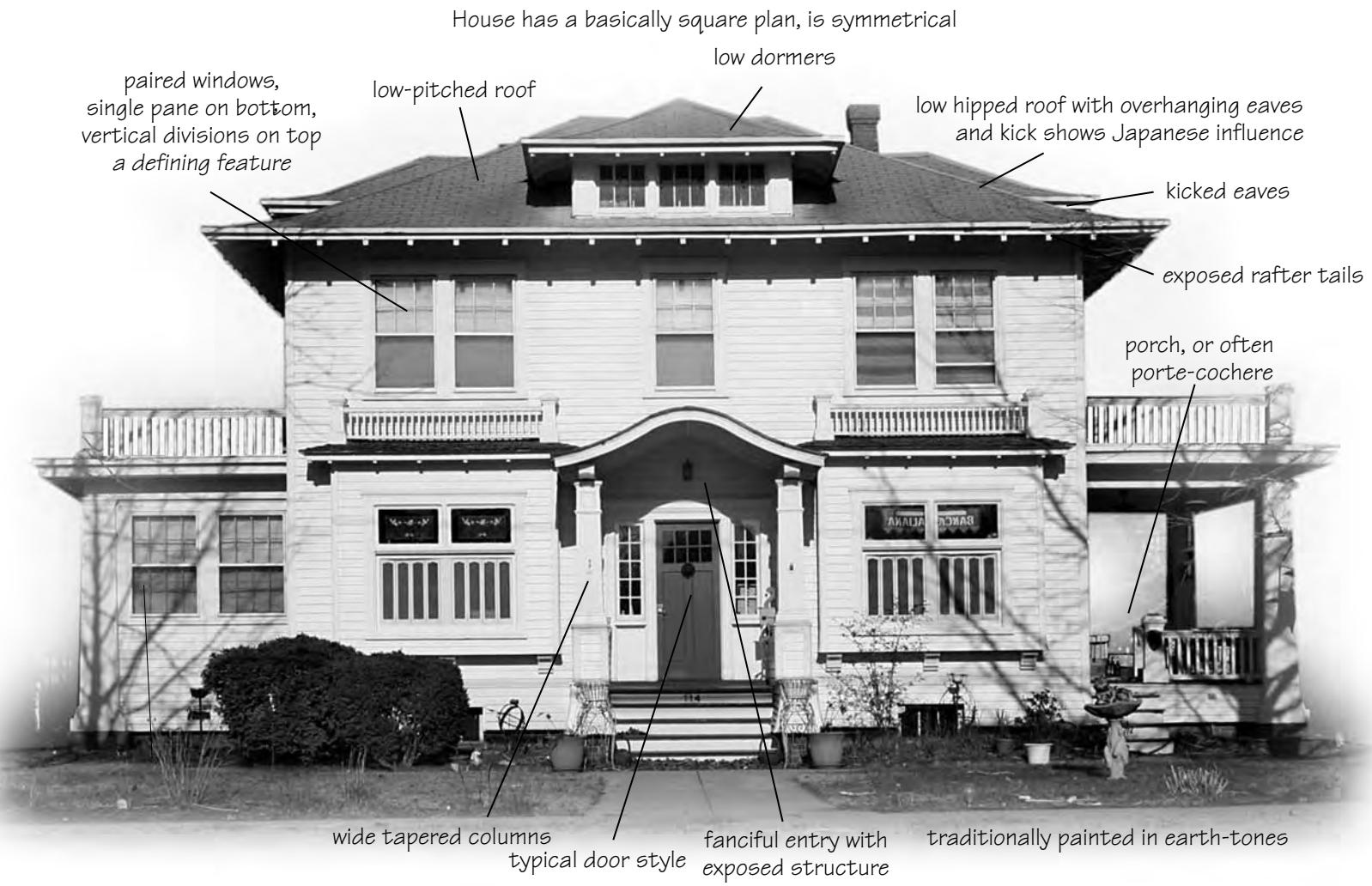
Colonial Revival 1880-1955 Neoclassical 1895-1950

above: The Oscar M. Purnell house, built c. 1900. The full-height entry porch supported by columns is the defining feature of the Neoclassical style. Late Queen Anne elements and Colonial Revival details make this a true eclectic house. While currently in need of repair, it retains its integrity, in large part because of the superior materials and construction skill used to build it.

Interesting fact: The 16th-century Renaissance architect Vincenzo Scamozzi angled the volutes of ionic capitals to make a four-sided version

Around 1900, Frank Lloyd Wright was designing houses in Chicago in a new style known as the Prairie School. In 1903, the California architects, Charles and Henry Greene developed a style based on the English Arts & Crafts movement and Japanese wooden structures, which became known in its popularized form as the "California Bungalow" style. These styles became popular from coast to coast and precipitated a flood of pattern books and prefabricated "kit" houses made by such companies as Sears and Roebuck. The style is enjoying a resurgence in popularity today.

above: The William Fowler House, 1907 is a unique example in Snow Hill, if not Worcester County, of a transition from the Queen Anne style to a different kind of 20th century eclecticism; not modernist or Colonial inspired, but a fanciful, turreted, cottage-like form with a British Arts & Crafts influence. The curved jerkin-heads on the gables and sweeping roof lines suggest thatching.



Prairie/Craftsman 1905-1950

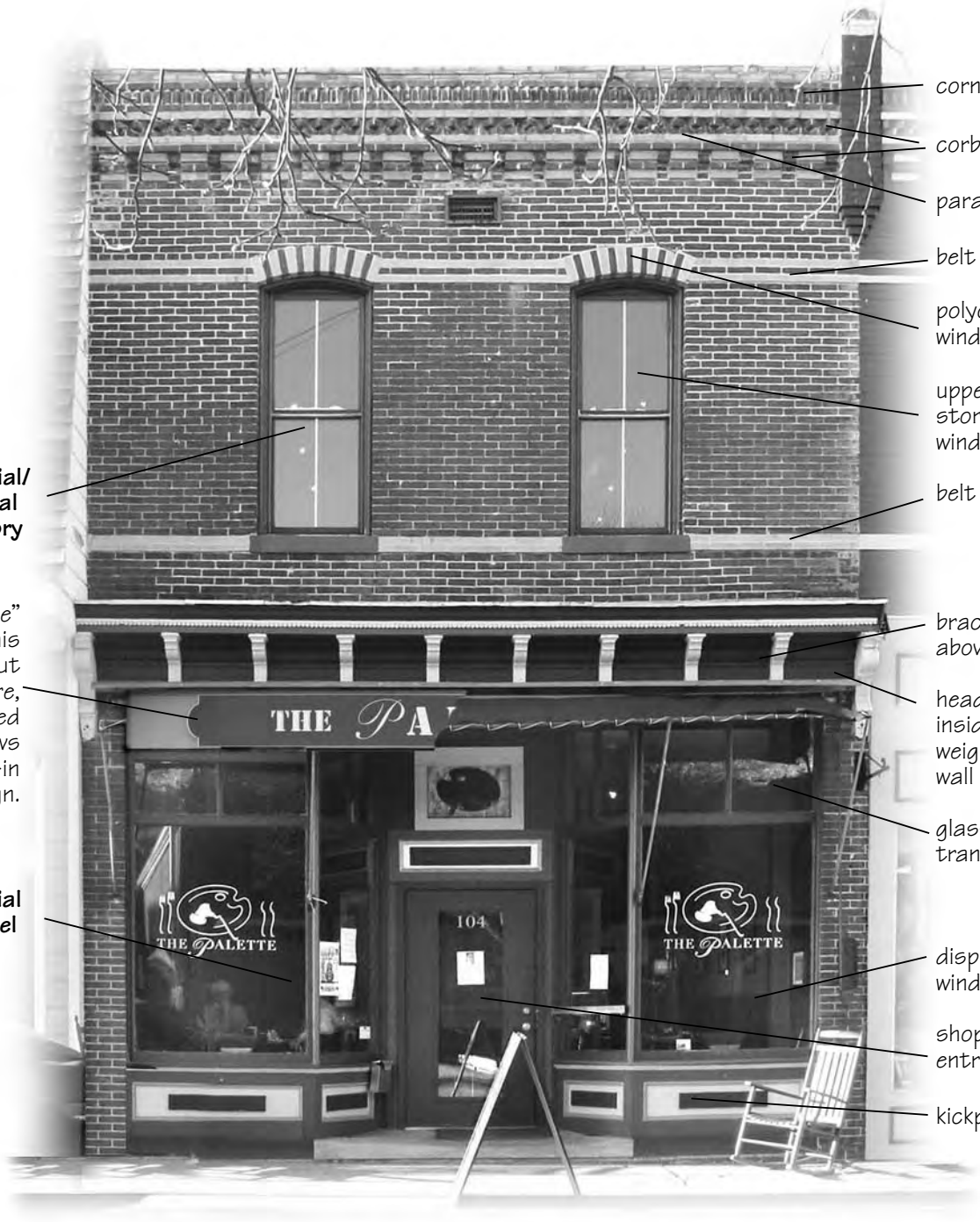
above: The Charles W. Corddry house, 1924. While often referred to as Colonial Revival, these houses have features of the Prairie School with a little Craftsman style thrown in; the curved roof over the entry is Greene & Greene inspired.

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

Commercial Buildings

below: This two-story building on Green Street is typical of the type of building built across America as a "storefront". The street level was the store and the upper levels were either the residence of the store-owner, residential rentals, or possible rentals as professional offices. One typical form was for there to be one doorway for the street level store and another for the upstairs residence. This basic plan was very successful and remains so to this day.

In this example, built in the late 19th c., all the original features of the building remain intact.



cornice

corbeled brick

parapet

belt course

polychrome window arches

upper-story windows

Commercial/ Residential upper story

belt course

A "sign frieze" absent on this building, but illustrated here, often existed above the windows as a built-in location for a sign.

bracketed cornice above storefront

header beam inside supports weight of wall above

glass transom

Commercial street level

display window

shop entrance

kickplate

Classic commercial façade

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

above: An unusual commercial building (1897) with a steep pitched turret above the oak doors. The building is constructed of rubbed brick with narrow mortar joints and granite belt courses and steps.

above: Green Street. The commercial streetscape in Snow Hill features a large number of 19th and 20th century buildings with good integrity. The fact that Pearl Street intersects Green Street in a perpendicular manner creates a shopping district not often seen in older towns. The heavy through traffic passes by on Market Street and Washington Steet, leaving the Pearl and Green Street blocks with relatively light vehicle traffic.

below: This large quonset hut on Commerce Street with a parapeted block façade was built c. 1946 by Clemon W. Outten as a movie theatre for the African-American residents in town. Later it was adaptively re-used as a Masonic Hall.

The Snow Hill Historic District

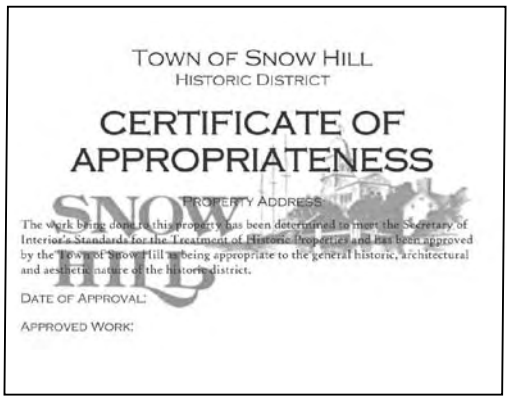
The Snow Hill Historic District is an intact collection of architecturally significant residential, commercial and public buildings constructed primarily from the late 18th through the early 20th centuries. Throughout its history, the Snow Hill Historic District has been of local importance as a governmental and commercial center. Its period of historical architectural significance is 1748 to 1954. Worcester County was created by an Act of the Provincial Assembly in 1742 and Snow Hill was selected as its County Seat. The Snow Hill Historic District is one of the most preserved communities of its size in the region.

The Snow Hill Historic District, which includes approximately 80% of the town, was created in 2002. The district has 4 goals:

- Preserve structures, sites and districts, together with their appurtenances and environmental settings, of historic and architectural significance
- Enhance the quality of life and to safeguard the historical and cultural heritage of Snow Hill by preserving these sites and structures
- Strengthen the local economy and to stabilize and improve property values of such sites and structures
- Foster civic beauty and promote the appreciation of such sites and structures for the education and welfare of the residents of Snow Hill and Worcester County

above: This residential street typifies the charm of Snow Hill's Historic District.

What's the “HDC”?


TOWN OF SNOW HILL
HISTORIC DISTRICT

CERTIFICATE OF APPROPRIATENESS

PROPERTY ADDRESS:

The work being done to this property has been determined to meet the Secretary of Interior's Standards for the Treatment of Historic Properties and has been approved by the Town of Snow Hill as being appropriate to the general historic, architectural and aesthetic nature of the historic district.

DATE OF APPROVAL:

APPROVED WORK:

It’s not the Historical Society.

The Historic District Commission or HDC, is a group of volunteers of a particular skill set with a strong knowledge and understanding of historic preservation that are appointed by the Mayor and approved by Council. This group of individuals serves the community under the authority of the town through the adoption of a historic area zoning ordinance and the designation of a historic district in 2002.

The Historic District was created to provide a means to promote the economic, cultural and general welfare of the people of the Town of Snow Hill and to ensure the harmonious, orderly and efficient growth and development within the Historic District. The designation helps to preserve the fabric of the community and to promote an understanding of the significance of the history and heritage of the architecture and community.

Projects within the Historic District must obtain a certificate of appropriateness from the Historic District Commission before work can commence.

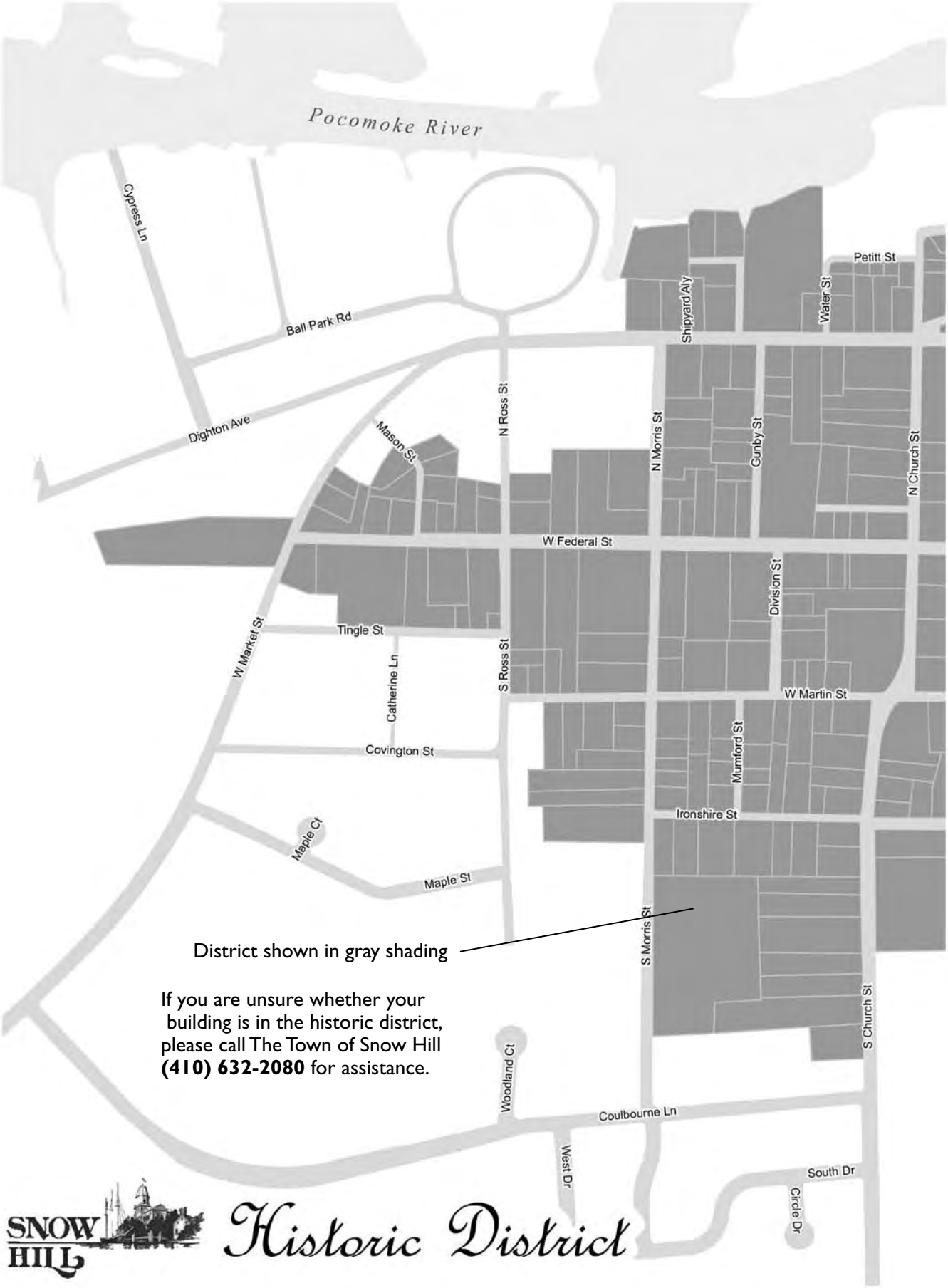
The HDC is available to help you determine an appropriate approach for a repair or addition that will preserve the integrity of your house and neighborhood. The HDC makes recommendations based on appropriate changes to properties in the historic district based on the Secretary of the Interior’s Standard’s for the Treatment of Historic Properties (see page 32) and these design guidelines. The Secretary’s Standards were developed by the National Park Service and are used by state and local governments across the country when making decisions regarding changes to historic properties. The general philosophy of the Standards is that historic materials should be repaired rather than replaced. When replacement is necessary, the replacement materials should match the original materials as closely as possible.

According to the Historic District Ordinance, the Historic District Commission shall consist of at least five members appointed by the Mayor with the approval of the Council. All members shall be residents of the Town of Snow Hill. Each member shall possess a demonstrated interest, specific knowledge, or professional or academic training in such fields as history, architecture, architectural history, landscape architecture, historic preservation, planning, conservation, urban design, civil engineering or related disciplines. One member shall be a current member of the Snow Hill Planning and Zoning Commission.

Preserving the value of your historic home and community.
In our Historic District, each house contributes to the character of the block, each block contributes to the character of the neighborhood, each neighborhood contributes to the character of the whole town. In other words, every house counts. When you drive around town you see block after block of great, well-preserved places. What’s more, Snow Hill is not a “museum”, it’s a real town with homes and businesses.

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

The Snow Hill Historic District



District shown in gray shading

If you are unsure whether your building is in the historic district, please call The Town of Snow Hill **(410) 632-2080** for assistance.

Snow Hill Rd
River St
Commerce St
Bank St
Willow St
W Green St
Pearl St
E Green St
E Market St
Burroughs St
W Market St
N Washington St
Park Row
Timmons St
Franklin St
Walnut St
N Collins St
N Bay St
W Federal St
E Federal St
W Martin St
E Martin St
Hearne St
S Bay St
S Collins St
Ironshire St
Belt St
Snow St
Powell St
Purnell St
S Washington St
Town of Snow Hill, MD
Created by the Worcester County Department of Comprehensive Planning, May 12, 2009.

The application to obtain a Certificate of Appropriateness

I need to do some exterior work on my house.

Where do I start?

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

The Town has a copy of *The Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings*, or you can get one from The U.S. Dept. of the Interior http://www.nps.gov/history/hps/tps/standguide/. There are also a series of brochures called *Preservation Briefs*. These cover every subject from metal roofs to handicapped access ramps for historic buildings. Town of Snow Hill staff and the Worcester County Historical Society are available and will be happy to assist you. HDC members cannot officially advise applicants other than in the public meeting. Refer to the appendix for contact information.

I'm in a hurry!

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

1. Discuss your plans with the Town staff. The telephone number is **(410) 632-2080**.

2. Fill out your application as completely as possible.

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

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

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

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

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

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

If you're uncertain about anything, ask the Town staff.

Filling out the application

include a snapshot of the house

SNOW HILL

SNOW HILL HISTORIC DISTRICT COMMISSION
P.O. Box 348, 103 Bank Street, Snow Hill, MD 21863, 410-632-2080

APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

Property Address 123 MAIN STREET, SNOW HILL

Applicant ACME RESTORATIONS, INC.
Address 246 BRUSH STREET, SNOW HILL
Phone No. (410) 555-1234
Relationship to owner: CONTRACTOR

Property Owner MARY SMITH
Address 123 MAIN STREET SNOW HILL
Phone No. (410) 555-5678
Contractor/Architect/Designer ACME PAINTING CO.
Address 246 BRUSH STREET
Phone No. (410) 555-1234

Type of Work:
- [x] Rehabilitation/Renovation
- [ ] New Construction/New Addition
- [ ] Fencing/Landscaping (includes walks)
- [ ] Sign
- [x] Other REPLACE WINDOW

All applications must include the following information:
Are there any easements or deed restrictions pertaining to this building? Yes [ ] No [x]
If yes, submit a letter from the easement holder stating their approval of the proposed work.
Completed building permit application.
Written description of the project. Provide detailed description of materials, manufacturers specifications, sizes, shapes and textures. Drawings and/or sketch of proposed improvement, e.g. a fence detail, a porch renovation detail, etc.
4. Are State or Federal tax credits being sought for the project? Yes [ ] No [x]
If yes, have you spoken to the Maryland Historical Trust staff?
** HDC approval does not guarantee approval for tax credits.*
The HDC reserves the right to request additional reasonable information or design drawings that further clarify proposals. (over)

Description of work proposed. Please be specific and attach an additional sheet if necessary. (SEE PHOTO)
THERE IS A ROUND WINDOW MISSING ON THE GABLE. WE WOULD LIKE TO REPLACE IT WITH AN OLD ONE WE HAVE FOUND AT A SALVAGE YARD. WE WOULD REBUILD THE OLD WINDOW AND PUT IT INTO THE FRAME ON THE GABLE.
THIS IS PART OF A REPAINTING JOB ON THE HOUSE.

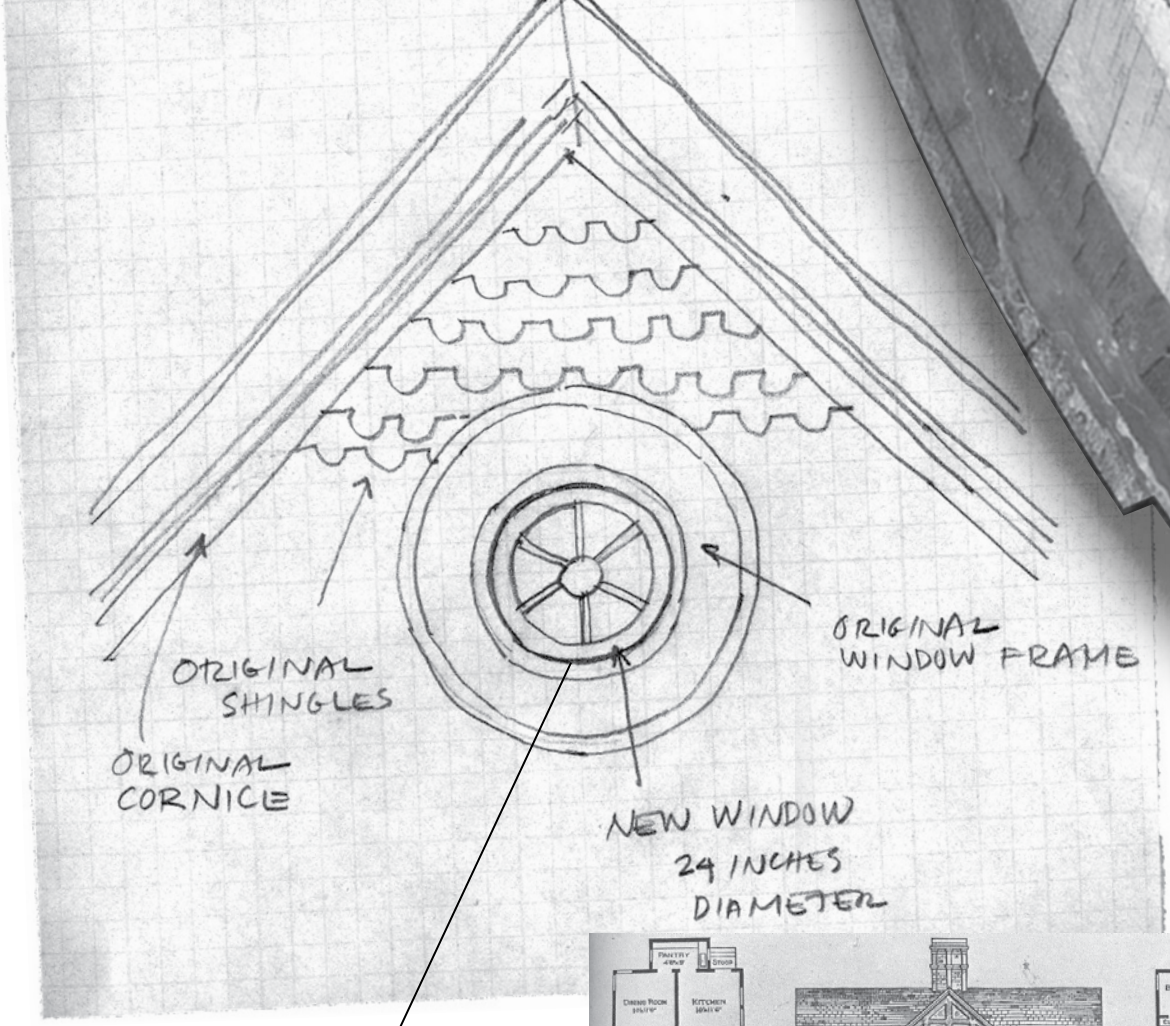
1. If signs are proposed, indicate material, method of attachment, material, position on building and size.
2. Significant proposals should include architectural plans, elevations, details and specifications.
3. Site plans should indicate location of alterations or additions, other site improvements and landscaping changes.
4. Photographs of existing structures, signs, facades, trim details or site conditions to clearly indicate areas of proposed renovation. Be advised that the Maryland Historical Trust does not accept polaroids.

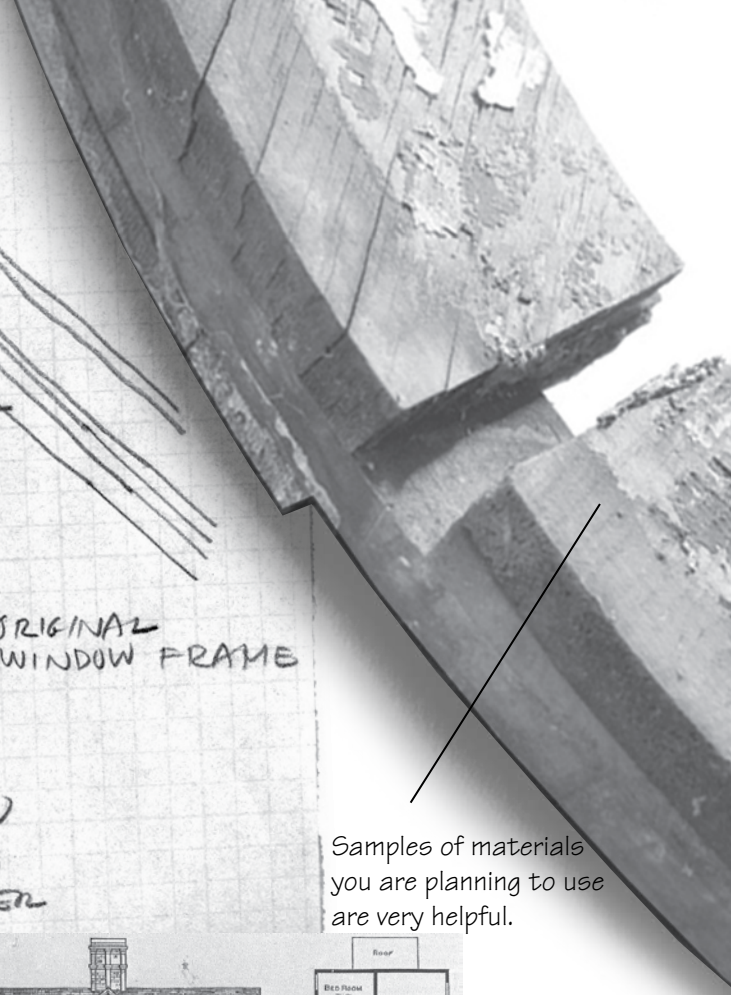
(The applicant and/or his/her representative need not be present at the hearing at which his/her application will be considered. Please be advised, however, that if the Commission members have questions or require additional information and applicant is not present, they may reserve right to postpone action on the application.)

And a snapshot showing the part you would like to work on

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

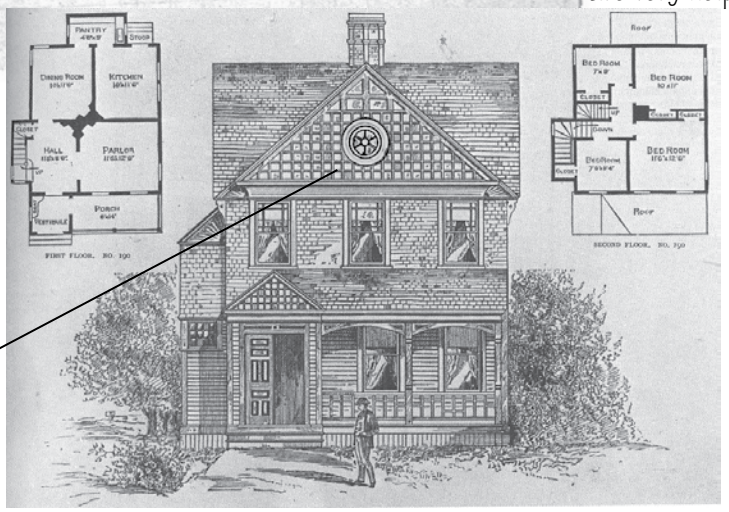
The HDC application is not complicated to fill out. The most important part is the "Description of work proposed." Try to explain what you would like to do as clearly as possible. If you are unsure about anything, call Town staff at **(410) 632-2080**.
It's better to have asked the questions and thought everything through before you come to the HDC meeting.





Samples of materials you are planning to use are very helpful.

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



Historic photos and pictures showing your house or similar ones can be useful in determining what your house looked like in the past.
The Julia A. Purnell Museum and the Public Library are good sources for this.

It's impossible to bring too much information.

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

Snow Hill's HDC Guidelines

Snow Hill's historic district guidelines, like those of all other localities, have their roots in the Secretary of Interior's Standards for Rehabilitation. Guidelines represent an interpretation of the standards and are intrinsically linked. The Historic District Commission (HDC) will utilize the most recent version of the Secretary's Standards in its recommendations.

For property located within the boundaries of the historic district, the HDC must approve any exterior construction, alteration, reconstruction, move, or demolition of any structure which is visible or intended to be visible from a public way. This approval or denial comes in the form of a Certificate of Appropriateness (COA). A structure is defined as a combination of material to form a construction that is stable, including but not limited to buildings, bridges, observation towers, water tanks, radio towers, trestles, piers, paving, bulkheads, sheds, shelters, fences, and display signs visible from a public way. The HDC's approval is based upon the appropriateness of the proposed work, taking into consideration the historic or architectural significance of the exterior structure and architectural features of other structures in the immediate neighborhood. Structures that are deemed by the HDC as contributing will be held more stringently to these standards and guidelines than those considered noncontributing.

Within the historic district, structures are considered "contributing" or "noncontributing" to the historic district's significance. In Snow Hill, as in most local historic districts, the Historic District Commission is tasked with the duty of that determination. Local jurisdictions define their own criteria, although they are generally consistent with National Register criteria. The Snow Hill HDC will use the National Register criteria when determining whether a structure is contributing or noncontributing. A noncontributing structure is usually one that was not present during the period of architectural significance (in Snow Hill from 1748 - 1954) or one that due to alterations, disturbances, additions, and other changes it no longer possesses historic integrity or is not capable of yielding information about the period. A property could change from contributing to noncontributing or vice versa if significant alterations take place.

The following guidelines for Snow Hill can be used by both the property owner and the HDC to ensure that proposed projects are compatible with the character of the Snow Hill Historic District. These guidelines cover most of the normal situations that arise in the district and are based upon an interpretation of the Secretary of Interior's Standards. When a situation arises that is not covered below, the HDC will use the Secretary's Standards to evaluate the request.

Of course, every building is different. If you are uncertain about, or need clarification on any aspect of the process, or are unsure whether your building is in the historic district, please call the Town of Snow Hill (410) 632-2080. It's better to have discussed the project with Town staff thoroughly before coming to the HDC meeting than to come unprepared.

The Secretary of the Interior's Standards for Rehabilitation

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

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

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

4. Most properties change over time; those changes that have acquired historic significance in their own right will be retained and preserved.

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

6. Deteriorated historic features shall 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 other visual qualities and, where possible, materials. Replacement of missing features will be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials will not be used. The surface cleaning of structures, if appropriate, will be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures willl be undertaken.

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

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

Front Facades - The Front Facades often contribute the most to the character of a structure. These character-defining features should be retained and treated with sensitivity. If materials or elements are beyond repair they should be replaced with ones that resemble the original if possible in design, texture, color and material.

- Removal or alteration of any historic material or architectural feature is not recommended.
- Previous changes to a structure, which have acquired significance in their own right, should be respected.

Significant architectural features may include cornices, brackets, railings, porches, columns, along with features mentioned in the windows and doors guidelines. Wherever possible these features should be maintained and repaired. If not repairable due to significant deterioration, they should be replaced with material that replicates the original or existing in composition, design, texture, and other qualities as closely as possible.

- Many residences were built with front and sometimes secondary porches. Some have been removed, some enclosed and others altered. It is recommended that existing porches be maintained, including such elements as flooring, ceiling, columns, roof, details and ornamentation. If materials or elements are beyond repair they should be replaced with ones that resemble the original if possible. Missing features can often be replaced based on photographic or documentary evidence. If none exist, the replacement feature should be compatible with the overall character of the facade on which the porch is located. It is also suggested that the porch not be enclosed if visible from a primary public right-of-way.
- Maintaining and repairing wood and masonry siding is recommended as is the removal of non-historic metal, vinyl, asbestos shingles and other inappropriate material. On contributing structures, applying metal and vinyl siding, artificial brick and stone or other inappropriate materials to facades of wood or brick buildings is not recommended. Neither is replacing original wood siding with a different type of wood siding; for example replacing 4-inch horizontal wood siding with wood shakes.

Side and Rear Facades - Side and rear facades may also contain character-defining elements, particularly those visible from a primary public right-of-way. As such, guidelines for front facades apply to these facades as well. It is recognized that while many structures in residential and commercial areas use similar materials on these facades, often they are less elaborate than the front.

Windows and Doors - Existing windows, doors and other openings including sash, glass, transoms, lintels, sills, moldings, shutters, steps and all hardware, should be maintained and repaired wherever possible.

Replacement materials will be permitted only if the existing material is deteriorated beyond repair. Replacement materials must replicate the composition, detail, profile, configuration and properties of the existing or original material and must be compatible with the overall character of the facade. The location, dimension, and material for replacement windows, doors and openings should be the same as the existing (or the original) material. With storm and screen doors and windows, material should match the historic openings of contributing structures as close as possible in size, profile and other character-defining features. It is recommended that storm and screen doors on front facades be constructed of wood, and they be compatible with the existing door. Meeting rails of storm windows must line up with the meeting rail of the existing window.

Roofs - Roofs are important character-defining elements of structures in the historic district. Many of Snow Hill's commercial buildings have flat roofs hidden from view by a cornice and parapet. Sloped roofs, typical of residential structures include gable, cross gable, gambrel, mansard, hip and shed. They often contain defining features including dormer windows, chimneys, towers, finials and cresting. The shape, size, and material of gutters and down spouts contribute to the character of these roofs as does the material used to cover sloped roofs. Metal roof coverings in the 19th century included copper, lead, and terne plate, which gave way to zinc and galvanized tin in the early 20th century. Slate was a particularly popular roofing material for many substantial structures in the 19th and early 20th centuries in Snow Hill and they are one of the most character-defining roofs seen in town today. Wood shakes and shingles were also popular in many of Snow Hill's houses and, in fact, can often be seen in exposed attics in many homes. They were often covered over with asphalt shingles which were introduced in the late 19th century and became the most popular material by the mid 20th century.

- It is recommended that original roof shape, details, ornamentation and other character-defining features be maintained, particularly on contributing houses.

- If materials on sloped roofs require replacement due to advanced deterioration, an effort should be made to match the existing roof in composition, size, shape, color and texture as closely as possible.
- All architectural features which give the roof its character such as dormer windows, cupolas, cornices, brackets and chimneys should be preserved.
- New vents, chimneys or other projections should be located so they are not visible from a primary right-of-way and in a manner that does not damage historic fabric. If this is impossible, they should be designed to be in character with the overall appearance of the roof and not alter character defining features.
- New skylights should be located so they are not visible from a primary right-of-way and in a manner that does not damage historic fabric. Skylights should be low-profile and designed to be in character with the overall appearance of the roof. Domed skylights are not appropriate.
- Roof-mounted air conditioning units, solar panels, satellite dishes and other appurtenances should be located so they are not visible from a primary public right-of-way. If this is not possible every effort should be made to screen them from view. The installation of such appurtenances must not alter character defining features such as historic roof lines or dormers or damage historic fabric.

Porches - Are a combination of roof, roof supports, flooring, foundation, and stylistic details.
- Front porches should never be removed, reduced in size, or enclosed.
- Rear porches may be enclosed (discouraged), screened or glazed. Screening and glazing if used, should be set behind architectural details and not damage historic fabric.
- Repair/replacement materials should match as closely as possible the original in materials, design, shape, profile and configuration.
- New porches may be placed on rear elevation (preferred) or the rear half of the side elevation. Design should be simple and generally in keeping with scale, materials, period, and style of the building.

Commercial Storefronts - Snow Hill's storefronts are one of the most distinctive elements that define the commercial area of Snow Hill and have since the turn of the 19th century. They provide an inviting appearance attracting customers and clients, while retaining the small town atmosphere that the town is known for. Traditional storefronts (page 22) often have a cornice, signboard area and display windows. In many cases they were designed to support transoms and awnings.
- It is recommended that original storefronts be maintained and if repairs are needed, care be taken to preserve the original elements that define the character of the structure. Replacement material, if needed, should be like material or resemble the original elements in size, shape, profile, color and other defining characteristics.
- If possible, missing storefront elements should be replaced based upon photographic or documentary evidence. A replacement storefront should be designed to be compatible in scale, proportion and details with the overall character of the front of the facade, and, if possible, based on evidence of the original storefront. Storefronts should not be recessed behind the framing elements of surrounding storefronts.
- If security systems are required, preference is given to electronic systems that do not alter the appearance of the storefront.
- Adding details and ornamentation to existing storefronts that creates a false sense of history, is not recommended.

Awnings - Historically, awnings were found on storefront windows of commercial buildings in Snow Hill. They provided shelter from the rain and snow, and shade from the direct sunlight in the summer. Many awnings could be retracted at night as well as in winter daylight to allow the warming effect of the sun. Awnings were often made of steel frames and canvas duck. Today frames are made of aluminum and covered with a wide variety of material.
- Awnings should be compatible with the size, scale and design of the host building and not be shaped differently than the opening nor span multiple buildings. Awning frames should fit within the storefront or window opening to which it is attached and have a minimum clearance of eight feet above the side walk, while the valance should be a minimum of one foot behind the plane of the street curb.

- Awnings should be solid color or stripe if complementary to the building facade to which it is attached.
- Fabric and metal are most appropriate materials. Canvas duck or matt-finished vinyl is recommended, although material should match the original if possible, when replacement is necessary. Wood shakes or asphalt shingles are not appropriate.
- Illumination of awnings should respect historic character of the district. Internally lit awnings are not appropriate.

Signs - Well-designed signs in Snow Hill's historic district contribute to the appearance of a building as well as attract clients and customers to local businesses.

- Signs should be compatible in scale, color, material, placement and design with the existing architectural features of the building and be, primarily, pedestrian oriented. Signs should be installed in a manner that does not damage historic fabric. On masonry buildings, mounting hardware should be attached through mortar joints, not masonry.
- Lettering should be clear, legible and in character with the architecture or history of the building. Hardware and lighting should be integrated into the overall sign design.
- Lighting should be subtle, pedestrian oriented and small directed lights with limited pool of light used for illumination of signs. Neon and flashing signs are discouraged unless they are appropriate to the period of the architecture or history of the building.
- Sign sizes are dictated by the town building code. Common types of signs in Snow Hill include signboards, wall signs, hanging signs, display window and entry signs and sandwich signs.
- Signboards are located on the signboard area of the storefront (page 22). They should be mounted flush and contain only the name of the business and its logo, if appropriate. Lettering and logos should range from 8 to 18 inches in height and cover less than 75% of the signboard.
- Wall signs are often found on the front, side or rear walls of a building. They may be painted on the wall surface or made of metal, wood or other appropriate material and affixed to the wall. These signs should not cover upper floor windows, window surrounds, or decorative features of the visible facades or doors. They should not be mounted on roofs or project above or cover the cornice on one story buildings. Wall signs should not be illuminated.
- Historic painted wall signs (ghost signs) should be preserved but not repainted if readable.
- Small hanging signs located above the entry to ground or upper floor businesses are effective communication devices. They should be mounted perpendicular to the facade with a minimum clearance of 8 feet above the sidewalk and recessed a minimum of 1 foot behind the plane of the curb. Hanging signs should have a maximum area of 8 square feet per face.
- Nationally or regionally distributed signs, or vacuum-formed signs that are not in keeping with the character of the building are not recommended.
- Illumination should be external and shielded to protect pedestrians and motorists from glare. Signs on display windows and entry doors should be located and designed so that they do not obscure visibility into the ground floor and should occupy no more than 15% of the total glass area of windows and 10% of glass entry doors to which they are displayed.
- Awning signs should not occupy more than 30% of the slope or 65% of the return or valence.
- Directory signs, which give the names and locations of multiple tenants in a building, should be attached flush to the building without covering character-defining elements, They should complement the design of the entry and should be no more than 10 feet square.
- Sandwich boards are an effective communication tool and should be compatible with the design of the storefront and no more than 10 feet square per face, not including sign legs, nor more than 5 feet high. They should be sturdy enough to withstand wind and light enough to be removed at night. They should not impede pedestrian traffic and any changeable information should be securely attached to the board and be weather proof.

Building Illumination - Illuminating historic commercial buildings not only draws attention to the downtown historic district but creates a more inviting atmosphere after dark. If appropriate, significant architectural features such as cornices and entryways on commercial buildings, public institutions, and churches can be highlighted by lighting features. Internally lighted signs, color luminaries, flashing lights and illuminating entire residential or commercial facades are not recommended.

Historic residential structures often employ appropriate lighting on porches and entryways and sometimes driveways and nearby sidewalks. The installation of lighting should not damage or obscure historic features.

New Construction - In Snow Hill's historic district, new construction consists of mainly additions to existing buildings, entirely new buildings on infill lots, and new auxiliary structures such as sheds, garages, and gazebos near existing structures. The design of these structures is critical to preserving the character of the district.

- New construction should respect the location, design, materials and other character-defining elements of existing historic buildings, as well as the landscape and other important features of nearby locations without exactly duplicating existing buildings.
- Contemporary design for alterations and additions to existing properties should be compatible with the size, scale, color, material, texture and character of the property, neighborhood and environment.
- Wherever possible, new additions or alterations to structures should be done in such a manner that if they were removed in the future, the essential form and character of the structure would be unimpaired. (see page 38 for more information).
- New construction should conform to the existing rhythm by respecting established pattern of spacing between buildings and setbacks from the street.
- Buildings should generally follow established orientation for continuity of the landscape.

Additions – It is imperative that changes respect the integrity of the original building and the district.

- Additions should maintain the size, scale and proportions of the original building and not overwhelm the original building.
- Additions should be placed to the rear or side of buildings in a manner that is compatible with the original building and the landscape. Additions should never be placed on the front of any contributing building.
- Additions should not obscure or damage the form, orientation, or symmetry of the original building.
- Ornamentation of new additions should not exceed degree of ornamentation on original structure. Simplified detailing is preferred.

Fences and Walls – Are significant site elements in historic districts.

- Existing fences that are significant historic features should be repaired rather than replaced or removed. If replacement is necessary due to advanced deterioration, the replacement should match the original in material, size, height and design.
- New fence designs should be consistent with the character of the house in material, size, scale and design. Front yard fences should not exceed four feet in height and should have open, rather than solid designs.
- Chain link, concrete blocks, and railroad ties are inappropriate materials for front yards.
- Chain link fences in rear yards may be considered provided they are used in an area of low visibility. In such cases, evergreen screening is further recommended.

Mechanical Services - These include such devices as solar panels, satellite dishes, antennas, air conditioners, cables and electric lines. In general these devices and services should be installed in locations where they will require the least possible alteration and damage to the exterior structural condition and the physical appearance of the structure. It is also recommended that they be placed, if at all possible, in as inconspicuous a location as possible. It is recognized by the HDC that some of these devices are extremely sensitive to location and allowance will be made for devices that provide necessary services, when it is deemed that there is no practical alternative. The installation of such devices must not damage historic fabric or alter character-defining features of the building.

Solar Panels and Devices - The following guidelines regulate the use of alternative energy sources while protecting the integrity of Snow Hill's Historic District. They recognize environmental initiatives of the county, state, and federal governments. In 2008, the Maryland Legislature passed a bill prohibiting title instruments and other documents affecting title, such as deed restrictions and covenants, and by-laws governing homeowners associations and condominiums, from placing unreasonable limitations on the installation of solar collection panels on homes.

This legislation specifically exempts historic properties, and it does NOT prohibit municipalities and other local governments from adopting ordinances or regulations restricting or limiting the installation of solar facilities on homes within a historic district.

However, the Snow Hill Historic District Commission acknowledges the desire of homeowners to use these devices and has formulated the following guidelines to reach a balance between historic preservation and energy conservation.

- Use of solar panels should not conflict with recommendations set forth in these guidelines for Roofs, Dormers, Chimneys and Gutters.
- Add solar panels on roof surfaces not visible from a primary public way. When other alternatives are not possible, solar shingles may be added to a roof surface visible from a primary public way if they are low or non-reflective.
- Place solar panels or other solar devices on a non-character-defining roofline of a non-primary elevation (not readily visible from public streets). Run solar panels and devices parallel to the original roofline.
- Set solar panels and solar devices back from the edge of a flat roof to minimize visibility. Panels and devices may be set at a pitch and elevated, if not visible from public streets.
- Set solar panels, solar devices, mechanical equipment and mounting structures with non-reflective finishes such as anodized finish.
- Paint mechanical equipment attached to the building fascia the same color as the fascia in order to blend into the building.
- Locate detached arrays of solar panels and solar devices in the rear or side yard if the arrays are not highly visible from the public streets and do not detract from other major character-defining aspects of the site. The location of detached solar arrays should also consider visibility from adjacent properties, which shall be reduced to the extent possible while still maintaining solar access.
- Use solar devices in non-historic windows, walls, siding or shutters which do not face public streets.
- For new structures within the Historic District, include building-integrated solar panels and other solar devices into the initial design.
- Use solar panels and solar devices that are similar in color to roof materials
- Removing historic roofing materials in order to add solar panels is not recommended.
- Disturbing the original roof line, dormers, chimneys or other original features to add solar panels is not recommended.

Public Art – Refers to any work of art in any media that has the intention of being sited or staged in the public domain, usually outside and accessible to all. The Commission will review all applications for public art with respect to its relationship to character-defining façades or features or its placement within a historic streetscape or landscape in addition to the effect of its attachment on any historic materials. The Commission shall not consider the content, color, subject matter or style of the proposed artwork. The Commission shall have final approval authority regarding height, massing, scale, materials and placement.

- Public art should complement the existing site design and streetscape, and be placed in a manner that is compatible with the character-defining elevations of historic buildings or the streetscape.
- When selecting the location of public art, consideration should be given to the height, scale, and massing of the installation, so that the artistic work does not irreversibly alter the character defining features of historic building or damage historic materials.
- The installation of public art on character defining elevations of historic buildings is not appropriate.
- LED graphics are not appropriate. Lighting must be non-flashing and non-moving.
- Normal pedestrian and vehicular access cannot be inhibited by the placement of the art.
- These guidelines shall not apply to sponsored competitions and art festivals or other city sponsored events/festivals where the installation is meant to be temporary in nature, provided that the historic fabric is not damaged in the temporary installation.

Demolition Requests – Demolition of contributing structures is highly discouraged. Demolition will only be approved under limited circumstances after the applicant has met a high burden of proof regarding hardship and public benefit. For more information on the Commission's procedures for requesting a demolition permit, see Section 200-31. E of the Town Code and Resolution #2006-03 adopted by Mayor and Council.

Is Commission review required?

The following lists are provided as a general outline of the level of review that may be expected for various types of projects. It is not intended to be comprehensive or all-inclusive, and cannot cover every circumstance that will be encountered for a project. It is noted that Town staff will review all requests for building permits or other approvals for properties located within the Historic District with reference to the Historic District Guidelines and Code provisions, to make a determination in each case whether review by the Historic District Commission may be necessary. The discussion herein as to certain types of work or projects that do not require a Certificate of Appropriateness is not intended to suggest that staff review will not be undertaken with reference to the Historic District Guidelines and Code provisions.

A Certificate of Appropriateness is not necessary for Interior Work or Routine Maintenance, which includes repair or replacement where there is no change in the design, materials, or general appearance of external elements of the structure or grounds (property). Certificates of Appropriateness are issued for all other projects. Any repair, replacement, renovation, installation, or other project where there is change in design, materials, or general appearance is defined as an "alteration" and requires a Certificate of Appropriateness.
Minor Work projects are generally reviewed and administratively approved by staff. However, staff will refer minor work projects to the full Commission for review if in staff's judgment the change involves alterations, additions, or removals that are substantial, do not meet the guidelines, or are of a precedent-setting nature.
All Major Work projects are reviewed by the Commission. In general, major work projects involve a change in the appearance of a structure or site, and are more substantial in nature than routine maintenance or minor work projects, such as new construction, expansion of a building footprint, or significant changes in site (landscape) features.

Examples of Routine Maintenance (Exempt/COA not required):

1. Replacement of window glass with glass like the existing or original.
2. Painting of previously painted surfaces. The Commission must review and approve any painting of previously unpainted surfaces, such as stone, brick, concrete or metal.
3. Caulking or weather stripping.
4. Installation of window air conditioners, satellite dishes (20 inches or less in diameter) or television antennas at the side or rear of structure.
5. Minor landscaping including removal or installation of flower gardens, shrubbery, and side/rear tree planting.
6. Pruning trees and shrubs; also reviewed under "Trees" and "Critical Area" section of town code.
7. Repair/replacement of awnings, canopies and shutters like existing or original.
8. Installation, addition/removal of gutters and downspouts that do not negatively impact the architectural significance of the structure.
9. Repairs to walks, patios, fences, walls and driveways as long as replacement materials are like the original.
10. Replacement of small amounts (10% or less of total area) of missing or deteriorated siding, trim, roof shingles, porch flooring, masonry, steps, etc. as long as replacement materials are like original.
11. Repairs to masonry and stucco when color and composition of the replacement material matches the original material.
12. Temporary signs – real estate, banners, flags, political etc. per town code.
13. Non-abrasive cleaning or washing.
14. Installation of house numbers, flag brackets and mailboxes.
15. Play equipment (not exceeding 300 sq. ft. in area) and movable playhouses (not exceeding 100 sq. ft.) when located in rear yard.
16. Street, sidewalk and underground utility work which does not change appearance of the streetscape. Includes burial of overhead lines, replacement of water and sewer lines, replacement of sidewalk, and the replacement and/or installation of standard utility boxes and the customary meters for the aforementioned.
17. Historical markers placed by the Worcester County Historic Society, State of Maryland or Snow Hill Historic District Commission.
18. Alteration of flat roof coverings.
19. Removal of storm windows.

Examples of Minor Works (Provided they are Consistent with Snow Hill Guidelines & Town Code):

1. Front, side and rear yard fences and walls. Picket or post and rail painted or stained white/ natural or wrought iron fences only. Any other type (vinyl, stockade, chain link, etc.) require HDC approval. Must meet zoning ordinance requirements.
2. New roof coverings with the same material as the original or uncovering original material.
3. Installation of mechanical equipment such as heating and air conditioning units and satellite dishes that are screened from general public view.
4. Installation of foundation vents on side and rear only, soffit and roof vents, gable end vents, replacment of wood access doors, and installation of foundation access doors that cannot be easily seen from the street.
5. Above ground swimming pools in the rear yard.
6. Small exterior signs for emergency personnel (not exceeding 1.5 square feet in area or size determined by Town Code.)
7. Installation of storm windows and doors.
8. Handicap ramp facilities on rear and side elevations.
9. Removal of artificial siding when the original siding is to be replaced or repaired and painted or stained.
10. New or replacement red brick walkways of width 2'-5'. Brick is not to be used as replacement material when the original material is stone, metal, wood or other natural material. These materials should be replaced in kind.
11. Minor alterations to existing private drives such as maintenance grading, resurfacing, and the repair of gravel, concrete or asphalt. Resurfacing of public streets.
12. Alteration of accessory structures with no expansion of building footprint. (This should go to the HDC if it is beyond repair/replacement of materials, i.e., a design change).
13. Removal of existing non-historic patios and decks, if not visible from the street.
14. Installation of above ground fuel tanks (propane, oil, etc.) for residential use when screened from general public view and in compliance with all town, state and federal codes.
15. Replacement of entire roof as long as roof replacement will be in kind. Any change in materials should be reviewed by the Commission.
16. Replacement of missing, deteriorated, or damaged portions of structures, provided there is little change in appearance and dimension, with materials that are identical or closely similar in color and composition to those previously existing. Extensive repair or replacement of any structure or portion of a structure requires Commission review if staff determines the change in appearance or dimension to be significant.
17. New and replacement commercial signs of wood or metal construction, not exceeding 24" x 36", that comply with the Zoning Ordinance.
18. Alteration/Construction/Removal of exterior stairs and steps.
19. Construction of new patios and decks which follow the guidelines.
20. Installation of skylights not visible from a public way, when they are installed in a manner that does not damage historic fabric.
21. Amendments to previous Certificates of Appropriateness that staff determine are not substantial in nature.
22. Alteration/Construction/Removal of temporary features that are necessary to ease difficulties associated with a medical condition, not to exceed 6 months.
23. Emergency installation of temporary features to protect a historic resource (that do not permanently alter that resource): six month duration; replacement with in-kind reconstruction or an approved certificate of appropriateness.
24. Emergency installation of temporary features to weatherproof or stabilize damaged property following a natural disaster or declared state of emergency; six month duration; replacement with in-kind reconstruction or an approved certificate of appropriateness.
25. Work items not listed here for which a clear citation can be made for conformance with the historic district guidelines.

Honesty in Materials

above, left: Wooden siding is a traditional building element and an honest material. above right: Aluminum or vinyl siding is a poor imitation, eventually needs to be painted, and cannot be repaired when cracked or dented.

above left: Slate is a natural material. A slate roof can last hundreds of years. above right: Asphalt "architectural" shingles look nothing like slates in texture or scale and are a poor substitution.

above left: Wooden window sash with individual panes of glass, held in place by muntins is the traditional and honest form of old-house window. above right: Plastic sash with fake muntins, often called "grilles" do not have the same character as the real thing.

Historic buildings are normally made from straightforward materials which *are what they are*. Wooden siding evolved over centuries as a way to protect the exterior walls of buildings from rain and weather. Its appearance expresses its function. It's not an attempt to mimic something else.

The practice of using cheaper and more common materials on building exteriors in imitation of more expensive natural materials is by no means a new one. In the eighteenth century, when rubble stone was considered to be an inexpensive material, stucco was sometimes applied to the rough stone and scored to simulate brick or ashlar. Sand impregnated paint was applied to wood to imitate quarried stone. In the 19th century, cast iron was also often detailed to appear like classical stone detail. Interestingly, these historic "deceptions", because of the skill or material needed to execute them, have become some of the most important details to preserve.

As we entered the 20th Century, however, and more and more materials were manufactured in mills and factories, there was a tendency to make new materials that looked superficially like traditional materials, but were cheaper and of lesser quality.

Some schools, such as the Bauhaus Art School in Germany, from 1919 to 1933, led by famous architects Walter Gropius and Ludwig Mies van der Rohe, stressed using the modern materials such as aluminum, steel, and concrete in *honest* ways, expressing their attributes, rather than imitating other materials. Frank Lloyd Wright was another practitioner of this concept, which was a cornerstone of modern architecture.

Despite the efforts of architectural schools and great architects, however, honest expression of materials was not the way it filtered down, and soon we had such materials as aluminum siding, made to look like wood, asphalt siding, made to look like bricks, *FormStone*, *brick-cote*, then plastic siding and windows. New synthetic construction materials are being developed as you read this. Contemporary buildings may be covered in plastic siding, with plastic corner boards, soffits and trim that imitate wood, aluminum K-style gutters that imitate a wooden cornice molding, plastic windows with snap in "grilles" that imitate divided wooden windows, asphalt shingles that imitate slates or wood shingles, a plastic coated fence, a deck made of wood-look plastic boards and a garden path made from concrete pavers that imitate either bricks or cobblestones.

Many sophisticated replacement materials, such as fiber cement board siding, recycled rubber, fiber cement and resin composite slates, and properly profiled modern windows can provide an acceptable, available replacement material for your old house. Not all, but many off-the-shelf replacement materials, such as vinyl siding, windows, doors and roofing can detract from the value and integrity of a historic building and, by extension, the entire Snow Hill Historic District. For that reason, it is best to seek out appropriate materials. A list of resources is available at the Town office. Call The Town of Snow Hill **(410) 632-2080** for assistance.

Condition vs Integrity

One idea that often creates confusion with historic buildings is the difference between *condition* and *integrity*. For our purposes, *condition* refers to the state of repair of a building. *Integrity* refers to how much of the building's original fabric, structure and details still remain. A building can be in bad condition but still retain its integrity, but a building that has lost its *integrity* cannot regain it by merely improving its *condition*. Homeowners often think they are improving the historic value of their home by removing original elements that need repair and replacing them with vinyl siding, vinyl windows, plastic shutters, etc. This may improve the condition in the short term, but it destroys the integrity of the building. The removal of important historic material due to overzealous condition sensitivity has caused the demise of many antiques and historic buildings. Integrity is the most important aspect of a building or district being considered for listing on the National Register of Historic Places.

Lead Safety

Contractors and home owners play an important role in protecting public health by helping to prevent lead exposure. Ordinary renovation and maintenance activities can create dust that contains lead - even small amounts of lead can harm children and adults. As of April 2010, Federal regulations require contractors to provide a copy of the Renovate Right pamphlet to home owners and operators of child-care facilities and schools built prior to 1978 and provide information to parents and guardians of children that attend. To learn more about the requirements and about creating safe work areas, visit the EPA's website at www.epa.gov/lead or contact the Lead Information Center at 1-800-424-LEAD (5323).

left: This Snow Hill Neoclassical /Colonial Revival house at 107 E. Market St. **has fallen into disrepair, but retains its integrity**; the shape has not been altered, all the brickwork, shingles and windows are original and intact. The *tour de force* 2-story entry with Scamouzzi Ionic columns remains. Virtually every detail of the house is still in place. While the cost of repair would be high, restoration is not necessary because of the great state of preservation the house is in. This is partially because of the superior construction and excellent materials available in the early 20th century. To reproduce a house such as this in Snow Hill today, if possible, would cost well over a million dollars, and that figure may be conservative.

right: This house, in a historic district, in another town, has been extensively repaired with modern materials and **is in good condition, but has lost all its integrity**; the slates on the Mansard roof have been replaced with asphalt shingles, the original wood siding has been replaced with vinyl, most of the windows have been replaced with 1/1vinyl replacement windows. The original 3rd floor windows are still there and have lasted for 150 years. All the original Second Empire window hoods, brackets and trim are gone. The original porch has been removed and replaced with a brick stairway, which didn't exist historically, and a modern off-the-shelf iron railing. The porch has been supported by faux columns. The dish antenna is out front instead of in the back yard, where it would function just as well and be more appropriate.
This house, in a National Register District, cannot be considered to be a contributing structure and may not be eligible for rehabilitation tax credits.

Preserve, Repair, Restore, Rehabilitate

The Secretary of the Interior is responsible for establishing professional standards and providing advice on preservation and protection of all cultural resources listed in or eligible for the National Register. The Secretary of the Interior's Standards for the Treatment of Historic Properties (36 CFR 68) includes four treatment approaches —Preservation, Rehabilitation, Restoration, and Reconstruction. The selected treatment approach will vary among projects depending upon the property's historic significance, existing physical condition, the extent of documentation available and interpretive goals of the project, if applicable. The standards are neither technical nor prescriptive, but are intended to promote responsible practices that help protect our Nation's irreplaceable cultural resources. The four approaches are described below and can be reviewed at the National Park Service website.

Preservation is the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an 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. This would not include new exterior additions.

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.

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 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.

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.

above: An excellent example of "preservation" is Drayton Hall near Charleston, South Carolina. Drayton Hall is one of the finest examples of Georgian-Palladian architecture in the United States. The grounds represent one of the most significant, undisturbed historic landscapes in America. Instead of being restored to the vision of those who lived centuries after it was built, Drayton Hall is an artifact that has survived the American Revolution, the Civil War, the earthquake of 1886, hurricanes like Hugo, and most surprisingly today, urban sprawl. In 2007, a photograph of a 1765 painting of Drayton Hall by Swiss painter Pierre Eugène Du Simitière turned up sending shock waves through the National Trust and more than a little skepticism. An earlier drawing of the house from 1845 did not show colonnades, which are seen in the watercolor painting connecting two flanking pavilions. An investigation began and archaeologists recently uncovered 18th century foundation marks suggesting that the 1765 watercolor of a U-shaped colonnade is accurate. If the National Trust were to decide to resurrect the colonnades, this would be a restoration project.

right: The Pocomoke River Canoe Company, a former building material warehouse for the Corddry Company (c. 1920), above, has been rehabilitated to a new commercial use.

Photo courtesy of Steven Mathews

Rehabilitation projects keep the property's historical use or give the property a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships. As seen above the owner kept the distinctive materials, features and finishes that give the structure significance, such as the monitor roof and window trim. New flat wall signage was appropriately designed and sized to match in scale and proportion closely the prior signage on the exterior of the building.

above: WO-111 Salem, Southwest elevation

A residential ***restoration*** is in progress on the old Burroughs home. Pictured above is the home which was part of a 250 acre tract of land land known as Salem patented on September 5, 1676. The main block was constructed around 1780, however in the early nineteenth century the house was reworked with Federal-style woodwork as well as an attached service wing on the rear. The front porch is believed to have been re-constructed around the 1940's leaving only the original roof and distinctive saw tooth decorated arches on the sides of the second floor porch. Evidence has shown that the arches went around the entire porch. The rock faced block on the columns shown above was not an original element. An early 1900's photo is being used by the owner to help restore the porch. As can be seen below, the owner is beginning work on the restoration of the wood columns.

The fourth treatment is ***reconstruction*** and the Samuel Gunn house (shown on page 38) is a shining example of documentary and physical evidence being used to replicate a non-surviving structure. One of the oldest eighteenth century dwellings in Worcester County it has been estimated that construction of the main block and free standing kitchen occurred between 1760 and 1780. The two story hyphen was constructed c. 1820, connecting the kitchen with the main block. Aside from the loss of the original kitchen, which was torn down in the early part of the twentieth century, the house is principally unaltered. The owner wished to replace the original kitchen returning the Samuel Gunn house to the original telescope house of 1760/1820. The owner knew the approximate size, location and appearance from a c. 1905 photograph and the August 1911 Sanborn Map. Subsequent excavation of the foundation and archeological investigations (pictured right) provided more exacting detail and measurements.

above: Samuel Gunn House foundation
below: reconstructed kitchen

The fireplace foundation was found to be 30 inches deep and 92 inches wide and the kitchen structure measured 16 x 18 feet. The entire original foundation was uncovered and a cast iron fireback was also discovered during the excavation. The original handmade brick salvaged from the foundation was used in the fireplace interior.

Additions and New Construction

Make sure your additions are sympathetic

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

right: The addition to the left to the Samuel Gunn house is historically appropriate. The size, scale, massing and materials are based on an earlier building on the site.

right: The addition to the All Hallows Episcopal Church is very appropriate; it matches the material and style of the church but is secondary to it in both scale and position on the lot. This type of addition is in keeping with Snow Hill guidelines and Federal Guideline #9, inasmuch as the new addition should be distinguishable from the existing, yet compatible to the historic materials, features, scale and proportion to preserve the historic integrity of the facade. New additions should be constructed so that if they are removed at a later date, the historic integrity of the facade will not be compromised.

left: This addition to the Samuel Gunn house is historically appropriate. The design, scale, massing and materials are consistent with that of the main house but do not attempt to exactly duplicate a historic structure. This view is not visible from the street. Note that while the building is new construction, wooden windows, clapboard, cedar shingles and appropriate bricks have been used.

The addition to the All Hallows Episcopal Church, which consists of a gallery at the west end and a recessed chancel with a choir and vestry-room, was designed by Baltimore architect T. Buckler Ghequier, who also did work on 5 other Episcopal churches around Maryland.

Site Considerations
Think beyond the building itself

Garages, fences, gates, stoops, porches, and awnings are regulated by the HDC and require review.

The famous architect Eliel Saarinen said "Always think of the next largest thing." This is called *contextualism*. Your building sits in its place, and is part of the larger streetscape, the streetscapes define the town and so on. There have been many, many books written about the historic environment and it's worth thinking about how you treat the area around your building. Ancillary structures are important parts of the historic district. Historic features should be maintained. New features shoud be compatible with the district's historic character.

above: The ancient-looking boxwood hedge adds an air of mystery to the house, which enhances the 18th century historic ambience. The front door is not the primary entrance.

right: This huge old sycamore tree adds immense amounts of charm and shade to the property. It would take more than a hundred years to replace it.

below The iron fence and gate along the front of this house is appropriate and original.

below: Snow Hill is blessed with a number of original brick sidewalks. These are considered as part of the historic fabric of the property and the HDC should be consulted before disturbing them.

above: Period appropriate ancillary buildings, such as this constructed in June 2006, do much to enhance historic properties. Construction of new outdoor buildings requires HDC review.

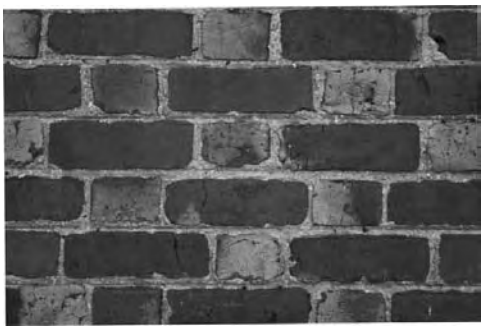
Chimneys and Masonry

Brick is an important material in the early houses of Snow Hill, and the Delmarva Peninsula. The dividing line between stone and brick colonial houses is usually acknowledged to be New Castle, Delaware. This was caused by a shortage of suitable building stone south of New Castle and a preference for brick buildings by the earliest settlers.

Colonial brickmaking was often done on site, and the method consisted of forming clay and sand, sometimes with straw, into brick shapes, usually in wooden molds. After an initial air drying to a consistency hard enough to be handled, the *green* bricks, often more than 30,000 were stacked with corbeled openings running through the stack. These were called *fire holes*. The stack itself was called a *scove kiln*. Fires were built in these holes, and around the entire stack. The stack was fired for several days and allowed to cool very gradually. After that, it was carefully unstacked and the bricks were sorted; the ones closest to the fire, especially inside the corbeled arches would become vitreous or glazed on the surface facing the fire as a result of the sand in the mixture melting. These were used for decorative bonds. Sometimes they were returned to the next stack to gain extra glazing.

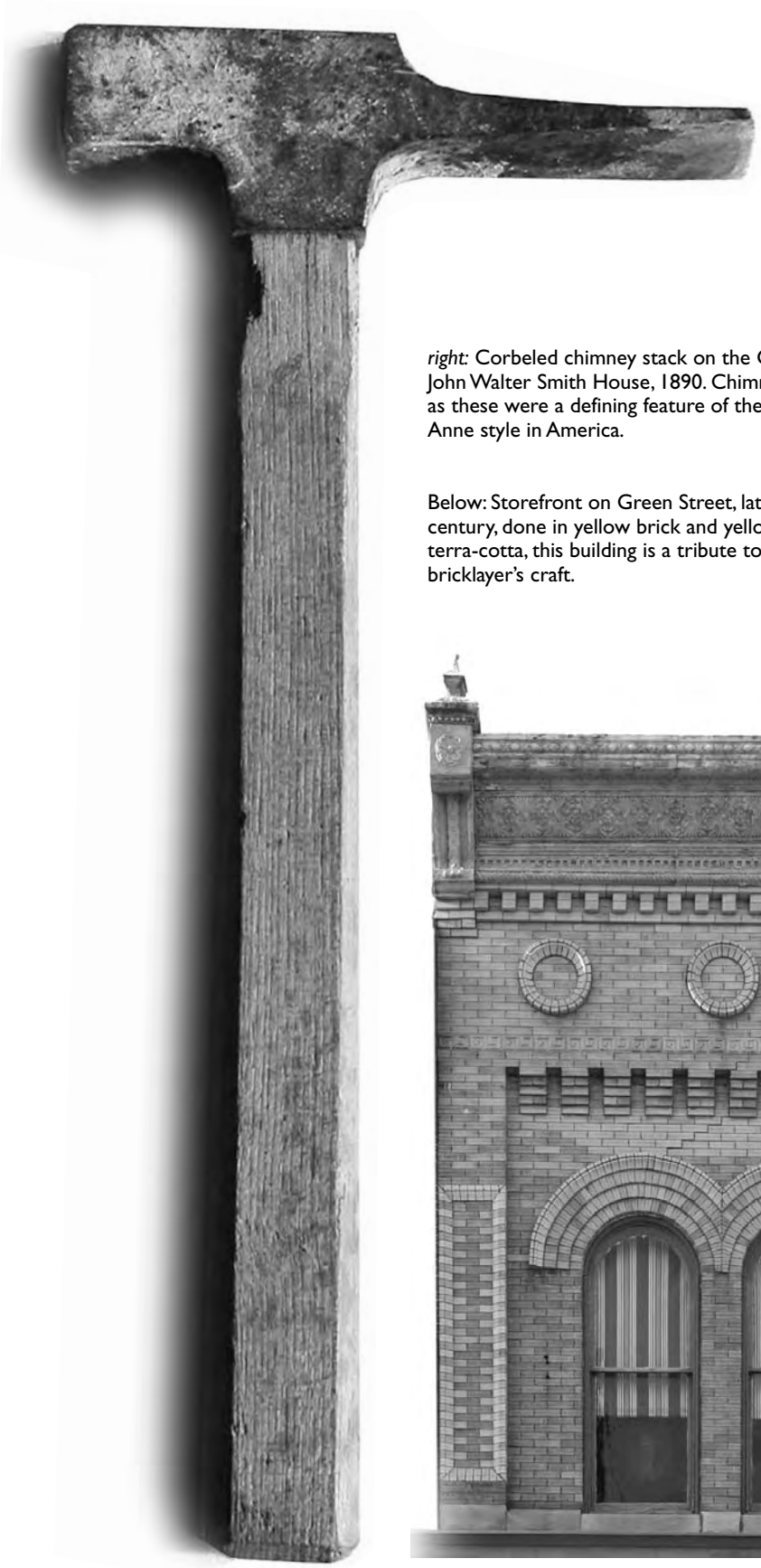
An early brickmaking operation existed in Salisbury, and in the 19th century, brick factories using coventional kilns were operating in the area, notably the Pocomoke Brick Company in 1889.

above: Scove kiln for firing bricks.
photo Philip Marshall; *Masonry* the Preservation Press



above: Glazed headers in Flemish bond. All Hallows Episcopal Church.
photo Karen Houtman

below: Brick construction at Salem. The foundation of the main house c.1778-1790 is Flemish bond. The imposing chimneys, which were probably built c.1833-1840 are built in common bond with a header course every 5th course.



right: Corbeled chimney stack on the Governor John Walter Smith House, 1890. Chimneys such as these were a defining feature of the Queen Anne style in America.

Below: Storefront on Green Street, late 19th century, done in yellow brick and yellow terra-cotta, this building is a tribute to the bricklayer's craft.

Historic Masonry Information

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

Most Common In Snow Hill

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

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

above: The chart showing mortar formulas for historic masonry. In the case of formulas based on "extreme exposure", which would, for example, be a chimney-top above the roof line or exterior paving, there is always a trade-off between the strength of the mortar and the possibility that the mortar may harm the stone or brick if too strong. Err on the weak side.
If in doubt, contact Town Staff at
(410) 632-2080.

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

A Glossary of Snow Hill Historic Masonry Materials

18th C. brick, Flemish bond
glazed headers
All Hallows Episcopal Church
photo Karen Houtman

18th C. brick, Flemish bond
unglazed headers
All Hallows Episcopal Church
photo Karen Houtman

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

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

18th C. soft brick
Flemish bond, badly repointed

19th C. soft brick
common bond, red mortar
Mackemie Presbyterian Church
photo Karen Houtman

19th C. ground face brick
common bond, narrow mortar joints
Worcester County Courthouse
photo Karen Houtman

20th C. hard brick
common bond, struck joints
Mackemie Presbyterian Church
photo Karen Houtman

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

Recommended Treatment of Wooden Buildings

Roof shape and pitch should be preserved.

Historic roofing material such as standing seam metal and slate should be maintained in good condition and not removed. If the roof is badly deteriorated and repair is not possible, an aesthetically acceptable facsimile or substitution, recommended by the HDC may be used.

Wooden trim such as cornices, window and door surrounds should not be removed or covered in aluminum or plastic.

All window and door openings should be preserved in their original size and position.

Original doors and windows should be retained. Leaky and deteriorated wooden sash can be repaired, re-puttied and painted. When additional energy efficiency is required, tight fitting exterior storm windows are recommended.

Original wooden siding should be repaired and preserved. Where repair is no longer possible because of severe deterioration, siding should be replaced in kind. Synthetic materials may be acceptable for new construction, but not as a replacement for historic wood siding.

Porches should be preserved.

Gingerbread, brackets, balusters, and posts should be preserved. If these elements are so badly deteriorated and repair is not possible, an aesthetically acceptable facsimile or substitution may be recommended by the HDC. Off the shelf pressure treated or plastic deck components are not acceptable.

Screen doors are period appropriate to Victorian era houses, but should be of an appropriate style.

Rain gutters and downspouts should be of the half-round and round variety. K-style is not permitted unless it can be documented that a similar profile existed historically. See the section in this booklet on roofing and gutters on pages 46 and 47.

half-round gutter

Many of Snow Hill's wood framed buildings have been compromised by the addition of plastic and aluminum siding and have had important features removed. It is impossible to overstate the importance of preserving the remaining wood buildings and their trim. Made of material from the vast virgin cypress and pine forests that once existed on the Eastern Shore, these materials are an endangered resource.

Types of wooden details:

above left: clapboard or beveled siding with a beaded corner board. Part of a fluted window casing can be seen to the right. The trim always protrudes beyond the plane of the siding producing a *shadow line*. This must always be maintained when performing any siding repair or replacement.

above center: German siding, another common form that fits together with a shiplap joint. As with all historic siding types, the trim *sits proud* of the siding surface, creating a shadow-line.

above right: A Gothic revival bargeboard in a Greek wave design makes a transition from Greek Revival to Gothic Revival in an unusual way. Unique details such as this should be maintained and preserved.

right: Wooden details such as decorative shingles, a horizontal trim board, horizontal beveled siding, an original window surround with a small cornice and an original stained glass window framed by a wood-muntined border add character and historic veracity to the house. These elements have endured for more than 150 years and are still in excellent condition.
The texture created by more than a century and a half of careful painting and scraping adds a dimension that cannot be duplicated or even approximated by the faux wood texture on many kinds of vinyl trim.

Roofing and Gutters

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

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

Two of the most significant historic roofing materials in the Snow Hill Historic District are slate and wood shingles.

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

Broken, cracked, and missing slates should be repaired promptly by an experienced slater in order to prevent water damage to interior finishes, accelerated deterioration of the roof and roof sheathing, and possible structural degradation to framing members.

While natural slate is expensive and sometimes difficult to match, various synthetic slates, made from recycled rubber, fiber cement and resin composite materials are available today and may be appropriate on additions and new construction.

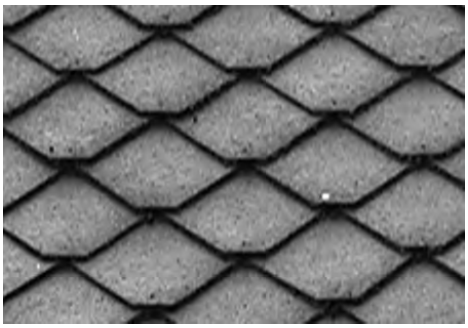
above: Slate is a natural material. A slate roof can last hundreds of years.

Standing Seam Metal Roofs are not common in Snow Hill but can be an historically appropriate alternative to asphalt shingles. The term standing seam is used to describe any type of joinery that uses an upturned portion of the metal to connect adjacent metal sections. Standing-seam installation is sometimes easier than other roofing styles.

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

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

above: Wood shingles are a traditional roofing material on the Eastern Shore. Some early ones were made from Cypress but these are no longer available. In the colonial era, the shingles were nailed to laths, which were nailed to roof rafters. They were visible from the attic below and air could circulate. Some of the early roofs lasted over 100 years. Present day shingles made from Cedar can be very durable, especially if installed in a way that allows them to breathe.



above: "Transite" asbestos roof. Because the asbestos fibers in "transite" are embedded in a solid medium, they are not readily released into the air as would occur if the material was cut or abraded with a power saw or sander. Therefore, transite is not regarded as a significant health hazard. Asbestos roofs are not an environmental hazard unless they are broken or crumbled and the dust inhaled. That is why, when removed, they fall under the hazardous materials regulations. If left in place, they make a good roof.

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

Prior to 1960, before the invention of the k-style machine, almost all gutters were **half round**. K-style gutters were designed for modern ranch-style housing, adding a few needed shadow-lines, and they're appropriate on that house style. Half round gutters, on the other hand, have a charm and beauty all their own. K-style gutters are not appropriate for historic homes because they cover up and confuse the lines of large crown molding, fascia and other elegant details, and at the same time, introduce a new style that never existed historically.

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

above: Half round gutter and round downspout

Flashing

Flashing is the metal membrane that bridges the gap between chimneys, walls and the roof.

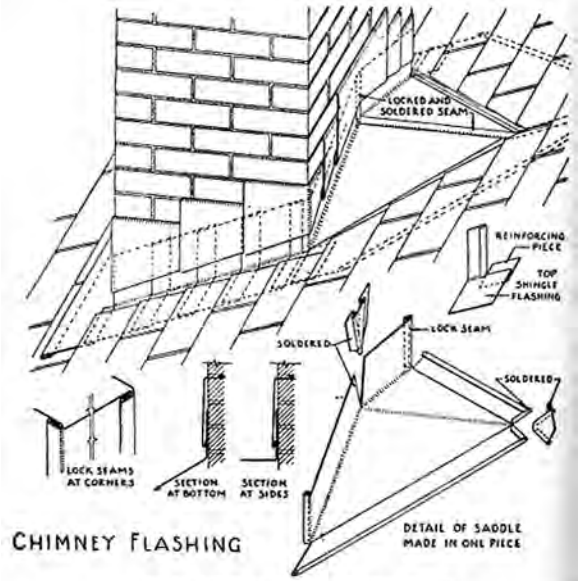


Fig. 61. Details of saddle for flashing chimney.

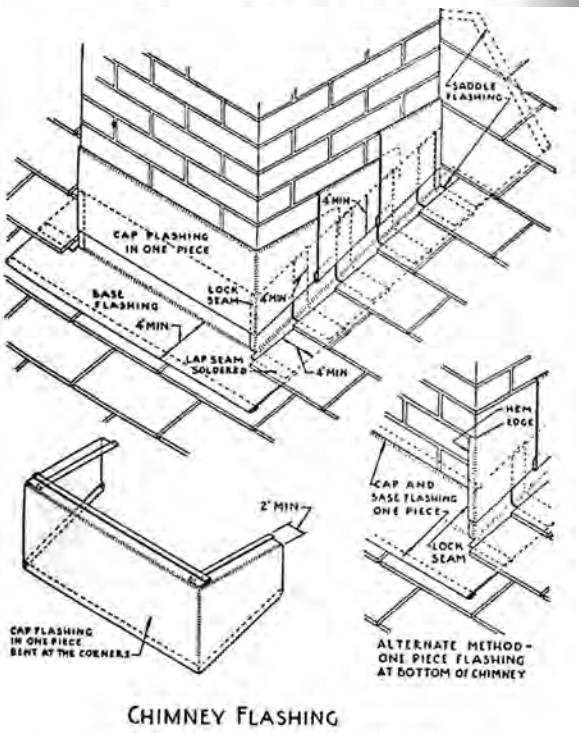


Fig. 62. Base and cap copper flashing for chimney.

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

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

Keep your flashings in good repair.

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

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

above: The two small structures on either side of the chimney are called pents or penthouses. They also appear between double chimneys and are a traditional Maryland feature. Sometimes forming a closet inside, they add extra insulation and protection to the chimney wall as well as being a picturesque feature. The step flashing running up the pent roof along the chimney stops rain from seeping in at that point. Copper is a traditional material for this flashing but is attacked by acid in the mortar between the bricks. Lead or lead coated copper does not have this problem. In the case of the pents, the bottom course of siding overlaps the shingles, eliminating the need for exposed metal flashing.

Fences

Fences are an important part of the historic streetscape and add much charm to the property. Choose traditional designs that match the period of the house and traditional materials. The most common kinds in Snow Hill are wooden picket fences and wrought iron fences. Original ones should be maintained and preserved.

Chain-link and vinyl fences are not appropriate in the historic district and should be avoided. Before starting a fence project, check with the zoning officer to make sure the fence adheres to or meets the requirements of the zoning ordinance. Make sure you know exactly where the property line is located in order to avoid disputes with the neighbors. A written agreement with the neighbor about the placement of the fence is a good idea.

below: An iron gate makes a welcoming entry-way to the front yard of the The George Washington Purnell house. This gate with its fence is an original feature of the house.

left: A reproduction of a Colonial gate-closer. The weight of the cannonball pulls the gate shut.

below: Another appropriate wooden picket fence, this one with pine-tree picket finials and pointed posts at the George C. Townsend house.

above: Detail of the hand forged wrought iron fence in front of the All Hallows Episcopal Church.

Windows & Doors

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

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

Storm and screen doors must be installed in a manner that does not reduce the size of the original door opening or damage historic fabric.

Shutters should be preserved. Plastic or aluminum shutters are not permitted. Replacement shutters must be able to cover the entire window, be attached by hinges and be functional. Shutters should not be used decoratively where shutters did not exist historically.

Lintels and window hoods should not be covered with aluminum or plastic.

Cornices, door hoods, brackets and architraves should be preserved and not covered with aluminum or plastic.

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

If windows cannot be repaired, and the the HDC approves replacement, the replacements must be the same size and muntin configuration as the originals.

Inappropriate non-original sash should be replaced with sash that matches the original configuration.

In order to bring old windows up to a better standard of energy efficiency, exterior storm windows are recommended.

These should be divided in a way that matches the upper-and lower sash of the originals.

If doors cannot be repaired, and the HDC approves replacement doors, they should match the original as closely as possible. Original door hardware such as latches, locks, hinges, mail-slots and door-knockers are worth preserving.

Replacing original wooden sash with vinyl is never a good idea. Covering them with storm windows both preserves the original windows and brings the thermal efficiency in line with modern windows.

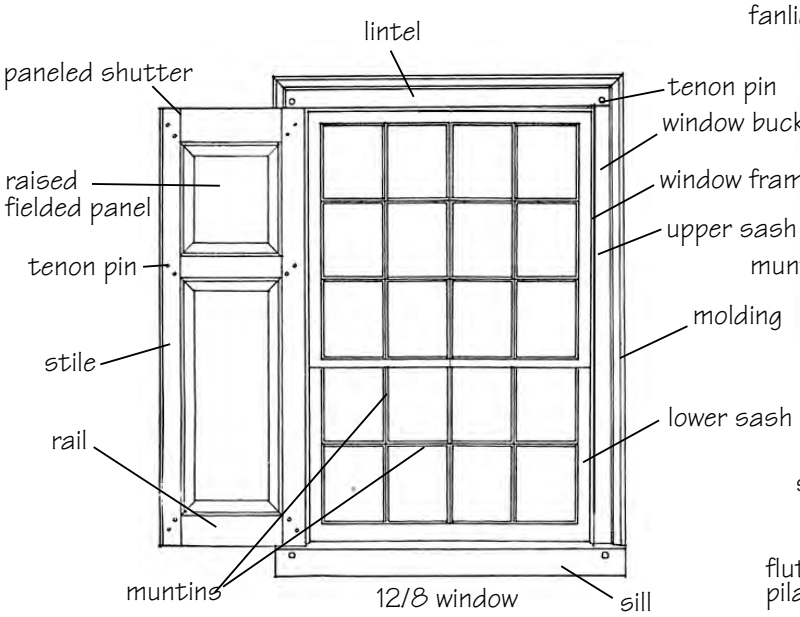
Windows are referred to by the number of panes on the upper and lower sash. In other words, a window with 2 panes on the upper sash and 2 panes on the lower, would be called a "2 over 2" or 2/2.
The wooden bars that separate the panes of glass are called "muntins."

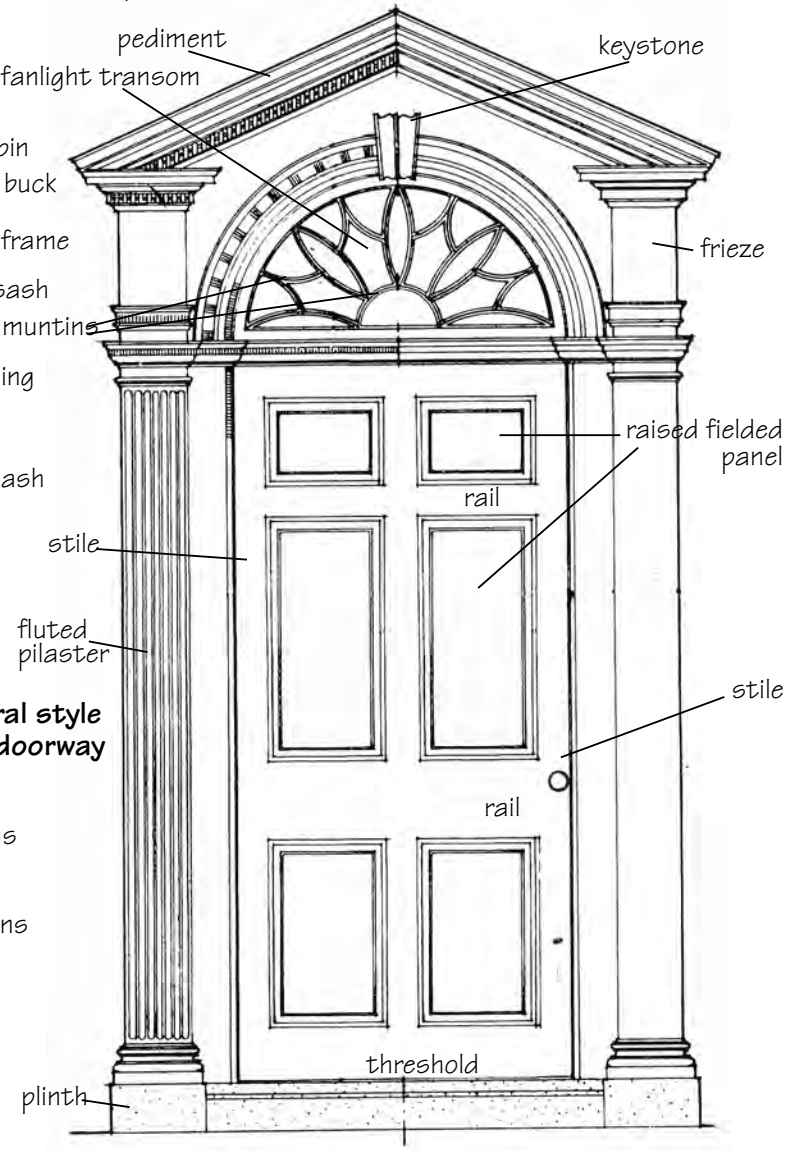
12/12 window

casement window

compass window

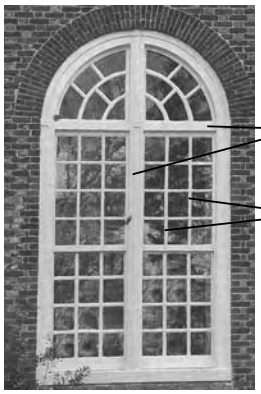
oxeye or oculus window





Federal style doorway

Confusion has always existed between "muntins" and "mullions." Muntins are the wooden members that hold and separate the individual glass panes in a sash unit. Mullions are heavier, often structural wood or masonry members that separate entire windows units within a



drawings adapted from White Pine Series of Architectural Monographs

Wood Window Maintenance and Repair

No maintenance is a myth created by salespeople selling vinyl windows and siding. They are not in the repair business. They will not tell you that your windows can be repaired or your siding can be painted – they are selling vinyl products. The sales pitch is not going to include any of the drawbacks of vinyl windows, only the pluses. Contractors have a similar point-of-view. They would rather insall a whole new window unit or do a siding job than to repair existing ones. Painters are usually much more attuned to the idea of repair and maintenance. Here are some reasons why you should not replace your original wood windows with vinyl ones:

(1) Vinyl windows will not solve your energy problems. Based on an exhaustive 1996 study in Vermont, a "tight" wood window (meaning it doesn't rattle and is weather- stripped) with a storm window will be as energy efficient as a vinyl thermo-pane window.

(2) Windows account for about 20% of a home's heat loss. Insulating your attic and walls is a far better use of your money. Multiple layers of glass (i.e., thermo-pane windows) are a small part of the heat loss equation. Only a small percentage of a single-pane window's heat loss is through the glass itself. Air infiltration around a window accounts for the remainder, so tighten up those windows and plug the gaps.

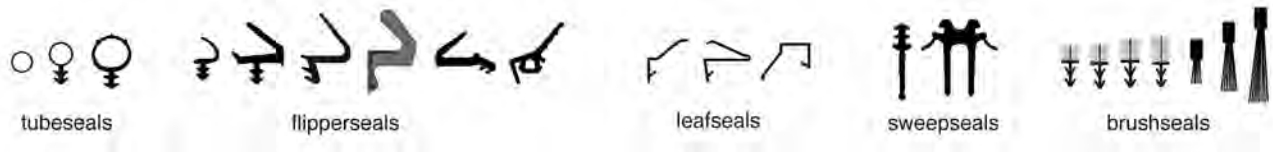
(3) In a historic neighborhood, houses with original wood windows will have a greater appeal than ones with vinyl windows. People pay for integrity in historic districts. Original wood windows are important architectural features in any historic building. They show craftsmanship and detail that cannot be achieved in vinyl.

(4) The manufacture of PVC (polyvinyl chloride) from which vinyl windows are made is one of the most toxic production processes in existence. Dioxin is formed when PVC is manufactured and when it is burned. Dioxin is a carcinogen and among the most toxic chemicals known. Firefighting has become a serious problem at vinyl-encased homes. Fortunately, the windows are not toxic while they are being used, but they are toxic to produce and toxic to dispose of. It's worth mentioning that vinyl siding can catch fire or melt by being too close to a barbecue grill.

The best source for repairing historic wood windows is National Park Service Brief #9 available at
www.cr.nps.gov/hps/tps/briefs/brief09.htm
A list of resources is available at the Town office. Call The Town of Snow Hill **(410) 632-2080** for assistance.

above: Historic wood windows, with sound putty, reasonable weatherstripping and exterior storm windows have the same energy efficiency as vinyl thermal-pane windows.

below: A number of specialized gaskets made from high performance materials, which can be used effectively in old house window and door assemblies are available from numerous suppliers.



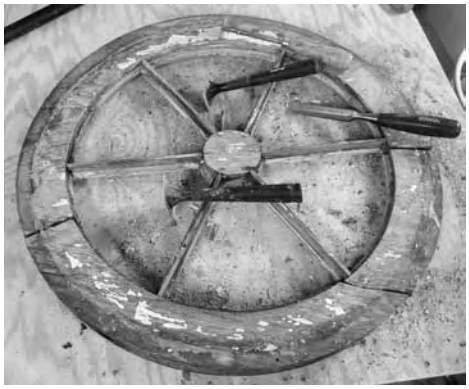
Wooden Window Sash Repair

Old wood sash can be repaired without a lot of time or expense. Typically the glass is missing or broken, the wooden members have come apart, or some parts of it have rotted.

Here's how to proceed:

1 Using waterproof glue, reassemble the tenons or loose parts.

2 Clamp the whole assembly together.



3 Now that the assembly has been stabilized by the glue, scrape all the loose paint.

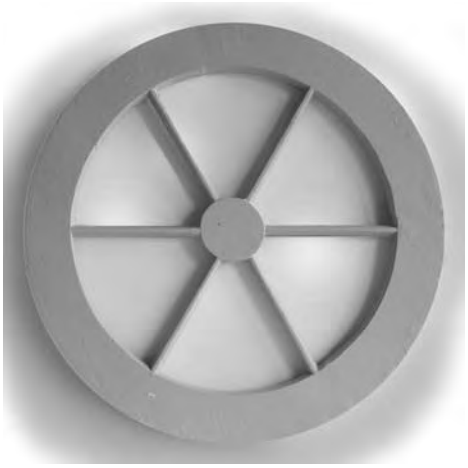
4 Make sure the rabbets in the muntins where the glass will fit is clean. Remove the old glazier's points.

5 Using car body shop "bondo" fill all the cracks and decayed spots. Other specialized epoxy compounds are available for this.

6 Sand the bondo smooth.

7 Paint the sash with exterior primer, then with the finished color. It's easier to paint the sash when the glass isn't in it. You'll paint the putty later.

8 Fit the glass panes into the rabbets in the muntins, fix the glass with glazier's points and apply the putty with a putty knife. Let the putty cure and then paint.



9 Voila! This will last for another 150 years.

Signs

above: This picture is from a gold-rush town in Idaho, now a historic district. The visual clutter is humorous and is appropriate to recreating the image of lawless chaos that must have ensued in the heyday of such a place.

Snow Hill is a different kind of place with a different image.

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

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

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

right: The design of these signs is compatible with the architecture of the building and appropriate for a professional office. There is a larger sign on the façade of the building. Check with Town Staff with regards to how many signs are permitted.

right: The signs on these businesses are mounted on iron brackets protruding from the walls of the buildings. This is effective and makes the signs very visible to pedestrian traffic.

below: Signs attached to the wall just beside the door are called shingles. When a doctor or lawyer started business, they were said to be "hanging out their shingle." This style is very historically appropriate for professional offices.

above: The Snow Hill Fire Company's sign is made of raised letters mounted onto a sign frieze which was designed for that purpose and framed into the brickwork. This kind of sign is particularly appropriate to the historic district.

right: The façade of this restaurant has no sign frieze, so the sign has been applied directly to the shop windows, which is visible and effective. The awning is another place where a sign could be painted. Awnings are extremely effective for downtown businesses, especially those on the "sunny side" of the street.

Preserve the details

Important landscape elements

Original wrought iron fence and gate

Beaded wooden clapboards

Decorative slate roofs

Herringbone and running bond brick sidewalk

"Upping block" or carriage stepping stone along street

Wooden gates and fences

Original wooden windows and trim

Decorative cornice details and brackets

Victorian doorway with stained glass windows

Historic carriage house with second story loading door

Snow Hill Timeline

1676 – Snow Hill patent showed an early survey on the Pocomoke River for William Stevens.

1683 – Makemie Memorial Presbyterian Church founded by Francis Makemie. Rev. Sammuel Davis became first minister of Snow Hill Presbyterian congregation in 1684.

1686 – Snow Hill established as a town (first charter) by upper and lower houses of General Assembly on October 26.

1686 – Henry Bishop left nearly 3,000 acres, which included the 100-acre Snow Hill tract upon which the properties comprising the town were laid out. The Bishop family name survives to this day.

1692 – All Hallows Protestant Episcopal Parish founded in Snow Hill, under the guidance of the Anglican Church, which had become the official church of England and the Colonies.

1694 – Snow Hill made a Royal Port of entry by William and Mary of England, the year that Queen Mary II died.

1705 – Captain John Franklin and John Goddin were asked to build a bridge for Snow Hill to span the Pocomoke River to replace the ferry.

1742 – An act of the Provincial Assembly established Worcester County effective after December 10th and Snow Hill was made the County Seat.

1756 – The current All Hallows Episcopal Church was completed under Rev. John Rosse.

1775 – Some leading citizens met in Snow Hill and signed the list of the Association of The Freemen on July 26 – resolutions to aid Boston, Massachusetts.

1780 – Samuel Gunn built a house on "Lot 15" at corner of Market and Church streets.

1792 – James Rownd Morris and Leah Winder Morris decided to build a new brick house in Snow Hill, eventually came to be known as Chanceford.

1793 – Joshua Mitchell resurveyed Snow Hill.

1800 – 1850 – At the west end of Market Street, in the Dighton Ave. area, the African American community of Freetown emerged as a distinct neighborhood which included the Harmon House.

1812 – Union Academy established in a merger of Worcester County School and a private academy in Snow Hill.

1828 – The Maryland Iron Co. was formed and built The Nassawango Iron Furnace, near Snow Hill in 1832. It operated through 1850 producing pig iron, used in making steel.

1830 – In the early part of this decade a bridge was built across the Pocomoke at Snow Hill.

1834 – Stage Coach began running from Snow Hill to Philadelphia three times per week.

1834 – On November 24th the first great Snow Hill fire (started in the Carpenters shop) burned down the whole central portion of business district.

1843 – Julia Anne Lecompte Purnell was born. She lived to be 100 years old and left the town a legacy in art and achievement.

1845 – John Walter Smith was born in Snow Hill and went on to become the 44th Governor of Maryland from 1900-04.

1850 – Snow Hill population about 700 residents; this increased to 1000 by 1865.

1855 – The Osceloa purchased by the Pocomoke Steamboat Co. to operate between Baltimore and Snow Hill, beginning on May 29. It had sleeping accommodations for 142 people.

1861 – George Washington Purnell of Snow Hill left his class at Princeton to join the Confederacy, where he was quickly promoted to Adjutant under General Lee and fought with the South for 3 years until he was taken prisoner.

1861 – In the Fall, General Henry H. Lockwood was ordered to accompany 4500 Federal troops to Salisbury, Snow Hill and Newtown before a planned invasion of Virginia's eastern shore.

1862 – Smith's Independent Co. Calvary, organized at Snow Hill, served from October 15, 1862 to June 30, 1865 was charged with preventing secret Confederate activity.

1864 – On November 1st, slavery was abolished in Maryland.

1865 – A double arch, center support iron bridge was built by the Pittsburgh Iron Works.

1868 – The Wicomico and Pocomoke Railroad reached Snow Hill on May 1.

1869 – Ebenezer United Methodist Church was established to serve part of Snow Hill's African American community.

1872 – The Worcester Railroad opens between Berlin and Snow Hill with tracks extending along the river wharves in Snow Hill.

1876 – Construction of the Worcester Railroad continued the line south from Snow Hill to Franklin City, VA on Chincoteague Bay and north to Selbyville, Delaware.

1876 – Old School Baptist Congregation was established and members acquired and moved an old Whatcoat Methodist Church to Washington St.

1883 – Corddry Co., originally named William D. Corddry and Sons, was established and specialized in lumber and building supplies with several warehouses along the river as well as a hardware store in town.

1885 – Snow Hill School, housing all grades, built at the corner of Morris and Federal Streets, replacing an older building constructed in 1867.

1886 – Mt. Zion Missionary Baptist organized and church erected in 1901.

1888-89 – Design and construction of the present day Makemie Memorial Presbyterian Church. Designed by Jackson C. Gott.

1889-90 – A Queen Anne styled mansion designed by Architect Jackson C. Gott was built for Senator John Walter Smith, who was to become Governor of Maryland (1900-1904).

1893 – Second Great Snow Hill Fire began in the store of G. Marion Dryden on August 7, and eventually destroyed much of the downtown area, including the brick courthouse.

1894-95 – Using mostly brick, Snow Hill was rebuilt to include the courthouse and the new Purnell Hotel, featuring steam heat, electric lights, electric bells, and bathrooms with hot and cold water.

1897 – Disciples of Christ Church organized, also known as the Snow Hill Christian Church.

1897 – The Snow Hill Volunteer Fire Department was established in response to fire of 1893.

1898-1899 – On December 28, the "Blizzard of '99" blows in, lasting into the New Year. Drifts of over 10 feet paralyzed the entire area.

1900 – Present day Whatcoat Methodist Church built, replacing three previous churches in nearby locations.

1900 – William Julius "Judy" Johnson born in Snow Hill on October 20. Went on to play in the Negro Leagues in the 1920's and 30's and was elected to the National Baseball Hall of Fame in Cooperstown, NY in 1975.

1901 – Bates Memorial United Methodist Church erected; rebuilt in 1947.

1902 – The first telegraph message sent between Baltimore and Snow Hill was received by Governor John Walter Smith on December 11.

1913 – Worcester Fertilizer incorporated and was located on the east bank of the Pocomoke River.

1915 – Snow Hill Railroad Passenger Station constructed by the Pennsylvania Railroad system in present location.

1917 – The Worcester County Headquarters Company of the Maryland National Guard is called into federal service for World War I as part of the 115th. About 730 Worcester Countians would serve in the war, with about 20 killed or missing in action.

1918 – Paul Jones Lumber Co. was established becoming prominent in the economy of Snow Hill.

1921 – Scarborough Oil Co. was established by Paul W. Scarborough.

1924 – Semi Pro Baseball team established in Snow Hill.

1928 – Highway between Salisbury and Snow Hill opened to traffic in August.

1931 – The first African American high school commencement was held in the Ebenezer M.E. Church on May 13th, with four graduates.

1932 – A new movable bridge span of concrete and steel allowed the use of a wharf north of the old bridge, which was a fixed span with restricted access. At the time this was the smallest movable bridge in Maryland.

1933 – The Chesapeake-Potomac Hurricane ravaged coastal regions from North Carolina through New Jersey. Public Landing and Snow Hill were very hard hit on August 23.

1937 – The original Worcester High, an African American high school was built on Ross St. between Covington and Maple Streets.

1941 – World War II begins, and the Worcester County branch of the National Guard is called back into action. Unlike World War I, soldiers from the same geographic area were split up into several companies.

1942 – Julia Purnell's surviving son, William, opened the Julia A. Purnell Museum to display his mother's artwork.

1946 – Outten's Colored Theater was built by Clemon W. Outten, owner of the former Mason's Opera House in Snow Hill.

1952 – Moore Business Forms opened at the corner of Collins and Belt St. and became a major town employer.

1953 – The original Worcester High (Ross St.) moved out to Rte. 113 and the Ross St. School became an elementary school.

1962 – In March an intense Nor'easter, known as the "Ash Wednesday Storm" sat off the mid Atlantic Coast from the 6th through the 8th, generating strong winds and flooding, devastating Snow Hill and the surrounding area. Rated as one of the ten worst storms of the 20th Century.

1979 - A major snow and ice storm hit the mid Atlantic in February and was dubbed the "President's Day Storm." It spread 18 to 22 inches of snow across the region and 60-mph winds piled up 6- to 8-foot drifts. When the snow and ice melted some roads in Snow Hill were under 3 feet of water.

1982 – The Pocomoke Canoe Co. was founded by Barry Laws in one of the old Corddry Co. buildings.

1999 – The first annual Blessing of the Combines was held in Snow Hill.

1999 – The Snow Hill Town Council voted in favor of extending the terms of Mayor and Council from two to four years.

2003 – A volunteer organization, Snow Hill Alliance for Responsible Progress (SHARP) was born out of the Snow Hill Revitalization Plan of 2003.

2006 – After a referendum, the Town annexed nearly one thousand acres for possible development of Summerfield at Snow Hill.

2007 – Royal Plus LLC, nationwide disaster cleanup specialists, took over and rehabilitated the old Moore Business Forms Building on Collins St. to use as its corporate headquarters.

Appendix A: Resources

INTERNET RESOUCES

Preservation Technology:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

22: The Preservation and Repair of Historic Stucco
<http://www.nps.gov/hps/tps/briefs/brief22.htm>

23: Preserving Historic Ornamental Plaster
<http://www.nps.gov/hps/tps/briefs/brief23.htm>

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

45: Floodplain Management Bulletin, Historic Structures
<http://www.fema.gov/library/index.jsp>

46: Lead Safety During renovation 1-800-424-LEAD (5323)
<www.epa.gov/lead>

National Park Service Technical Assistance:

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

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

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

Other Resources:

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

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

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

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

Preservation Education and Training:

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

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

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

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

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

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

Preservation in Maryland:

Maryland Historical Trust
http://mht.maryland.gov/

Main Street Maryland
http://www.neighborhoodrevitalization.org

Preservation Maryland
http://www.preservationmaryland.org/

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

1000 Friends of Maryland
http://www.friendsofmd.org/

Local Resources:

Maryland Association of Historic District Commissions
http://www.mahdc.org/

Worcester County Historical Society
P.O. Box 111 Snow Hill MD 21863

Lower Eastern Shore Heritage Council
http://www.skipjack.net/

Julia A. Purnell Museum
http://www.purnellmuseum.com/

Printed Resources:

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

Along the Seaboard Side; The Architectural History of Worcester County, Maryland, Paul Baker Touart: Worcester County, 1994.

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

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

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

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

An Illustrated Glossary of Early Southern Architecture & Landscape, Carl R. Lounsbury: Oxford University Press, 1994

The Architecture of Country Houses, Andrew Jackson Downing
Dover Architectural Series http://www.doverpublications.com

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

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

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

The Eighteenth Century Houses of Williamsburg Marcus Whiffen: University Press of Virginia, 1960

Early Manor and Plantation Houses of Maryland: H Chandlee Forman, Bodine & Assoc., 1982

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

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

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

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

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

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

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

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

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

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

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