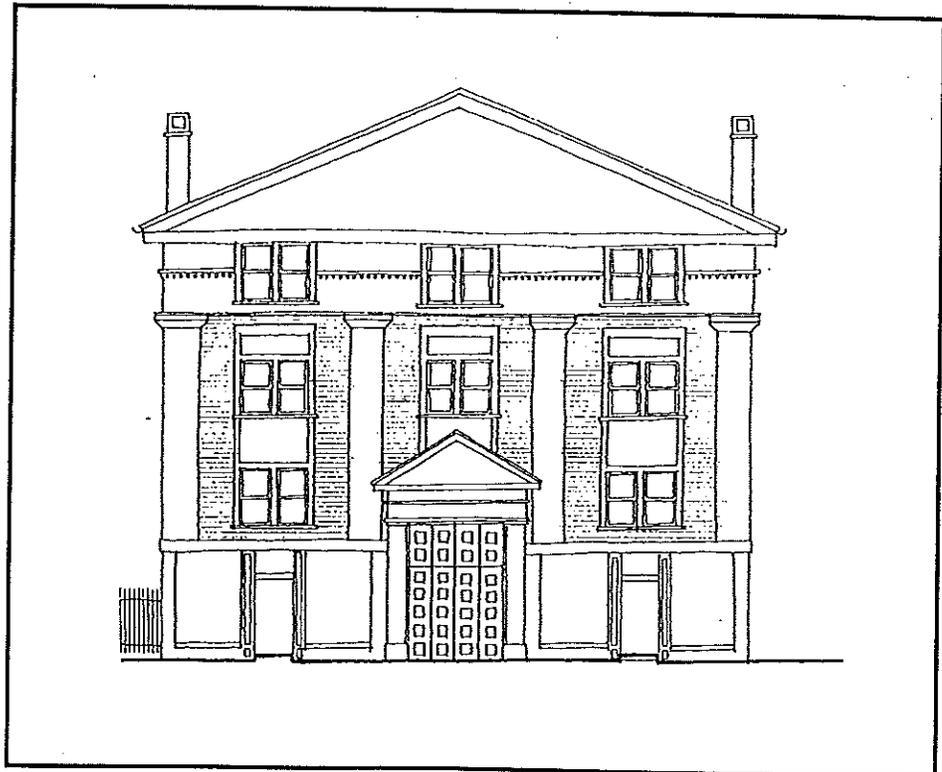


Architectural Design Guidelines in Middletown's Downtown Historic Districts

April, 1997



Prepared for: The City of Middletown

By: The Middletown Preservation & Design Review Board

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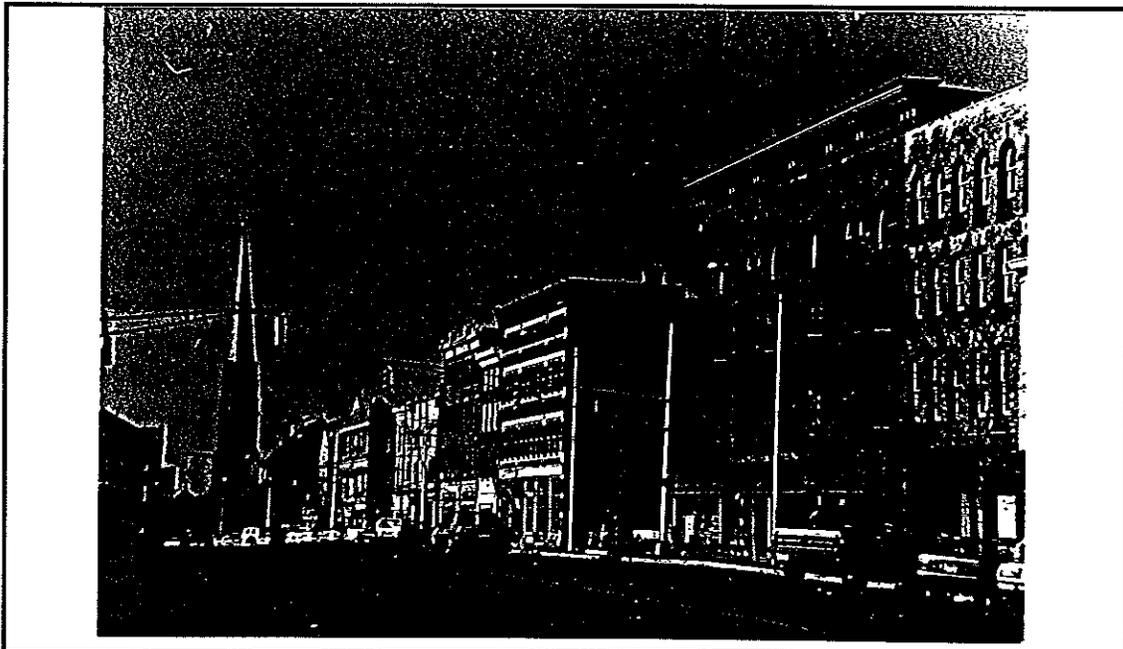
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Introduction

The purpose of these architectural design guidelines is to improve the image of downtown Middletown by upgrading the existing building facades and encouraging new construction to reinforce the town's historic development patterns. These design guidelines are intended to prevent the continuation of inappropriate facade and signage problems that have evolved over the years and to direct future improvements and development onto a proper course. Building facade improvements are a simple and effective way to revitalize a commercial district and draw more business to the area.

Main Street, with its five National Register Historic Districts, serves as a visual introduction to the character of Middletown. An attractive image is of key importance to its commercial success and this image is based on the appearance of each individual building. Downtown Middletown's long history is revealed in the diverse architectural styles that exist there today and each building is a unique record of its place in time. Owners and tenants should carefully evaluate and improve their property accordingly to make their building and/or storefront a positive element of Main Street's environment.

This document is meant to offer basic guidance about building improvements which have proven to be effective in revitalizing commercial streets. Not every condition or problem has been addressed, but the design principles herein can be applied similarly. It is the intent of this guide to provide flexibility and to encourage individual expression while remaining sensitive to the architectural character of each building.



Basic Principles of Rehabilitation Design Standards

The following principles are to be incorporated in the review of plans in order to retain the positive design characteristics of the downtown's existing architecture, and to encourage successful renovations. Basic principles include:

- » Strengthening the architectural integrity and design unity of individual facades;
- » Creating store fronts that add interest, activity and comfort to the street environment; and
- » Emphasizing compatibility of design, scale, materials and colors with adjacent building(s) to create a harmonious streetscape.

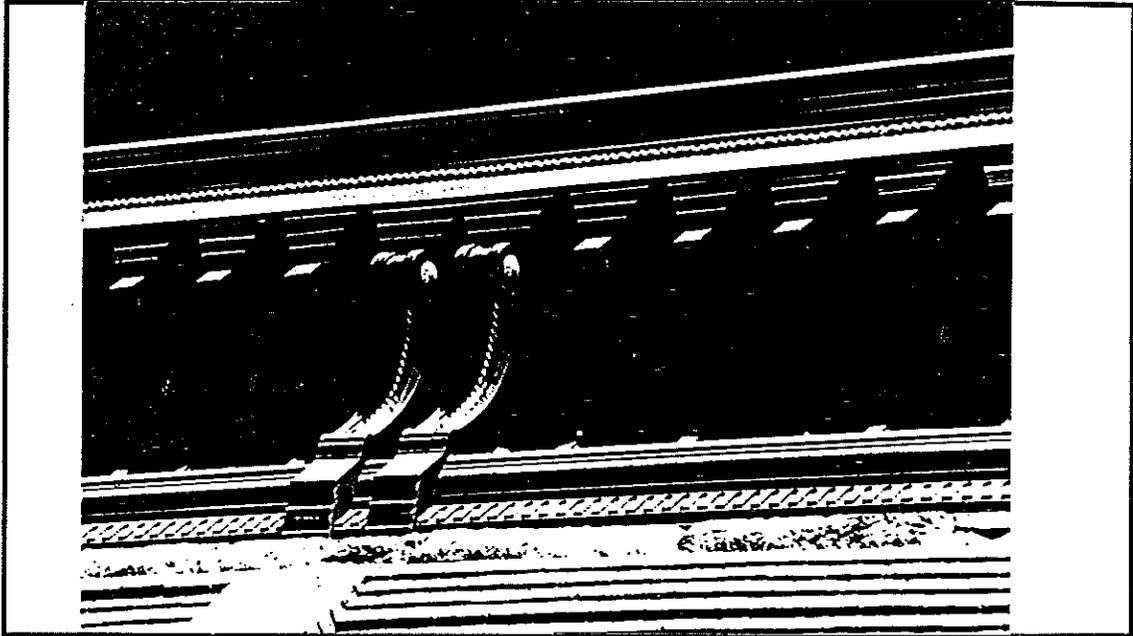


Master Supply

Profile of Design Review Guidelines

To maintain an overall continuity, the Middletown Preservation and Design Review Board shall serve in an advisory capacity to the City for review of planned renovations or construction of each building within the downtown. To sustain the architectural integrity of the area, the Board will look for adherence to a set of established general design standards, and will include signage. The intent is to encourage retention and use of existing exterior historical features. However, some discretion may be required for financial purposes as well as respect to building interiors as a result of space requirements, density, etc. The following considerations are incorporated in the Design Review Guidelines - many of which mirror the Standards for Rehabilitation of the Secretary of the Interior:

- » All buildings and structures shall be recognized as products of their own time. Alterations which have no historical basis and which seek to create an earlier appearance shall be discouraged.
- » The distinguishing original qualities or character of a building or structure and its environment shall not be destroyed. The removal or alteration of any historic materials or distinctive architectural features should be avoided when possible.
- » Changes which may have taken place, in the course of time, are evidence of the history and development of a building or structure and its environment. These changes may have acquired significance in their own right and this significance shall be recognized and respected.
- » Distinctive stylistic features or examples of skilled craftsmanship which characterize a building or structure shall be treated with sensitivity.
- » Deteriorated architectural features shall be repaired rather than replaced where ever possible. In the event replacement is necessary, the new materials should match the material being replaced in composition, design, color, texture and other visual qualities.
- » Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historical, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
- » The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the building materials shall not be undertaken. Use of a neutral solvent and steam is encouraged.



- » Retain distinctive features such as the color and materials of buildings, including roofs, porches and stairways that give a building, and the neighborhood, its distinguishing character.
- » Retain the original or early color and texture of masonry surfaces, including early signage, wherever possible. Brick or stone surfaces may have been painted or whitewashed for practical and aesthetic reasons.
- » Repoint only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing to allow water to stand in the mortar joint. Attempt to duplicate old mortar in composition, color and texture in joint size, method of application and joint profile.
- » Replace missing significant architectural features, such as cornices, brackets, railings and shutters.
- » Replace deteriorated roof coverings with new materials that matches the old in composition, size, shape, color and textures.

- » Preserve or replace, where necessary, all architectural features that give the roof its essential character, such as dormer windows, cupolas, chimneys, cresting, weather vanes, gutters, downspouts and lighting rods.
- » Retain and repair existing window and door openings, including window sash, glass, lintels, sills, architraves, shutters, doors, pediments, hoods, steps and all hardware.
- » Use original doors and door hardware when they can be repaired and reused in place.
- » Retain porches and steps that are appropriate to the building and its development. Porches or additions reflecting later architectural styles are often important to the building's historical integrity and, wherever possible, should be retained.
- » Discover and retain, where possible, original paint colors, finishes and other decorative motifs or, where necessary, replacing them with colors or decorative motifs based on the original.
- » Retain original architectural metals (cast iron, steel, pressed tin), whenever possible.
- » Clean, when necessary, with the appropriate method which does not abrade the surface.
- » Retain and preserve significant architectural wood features, whenever possible.
- » Repair or replace, where necessary, deteriorated material that duplicates in size, shape and texture the old as closely as possible.



Standards

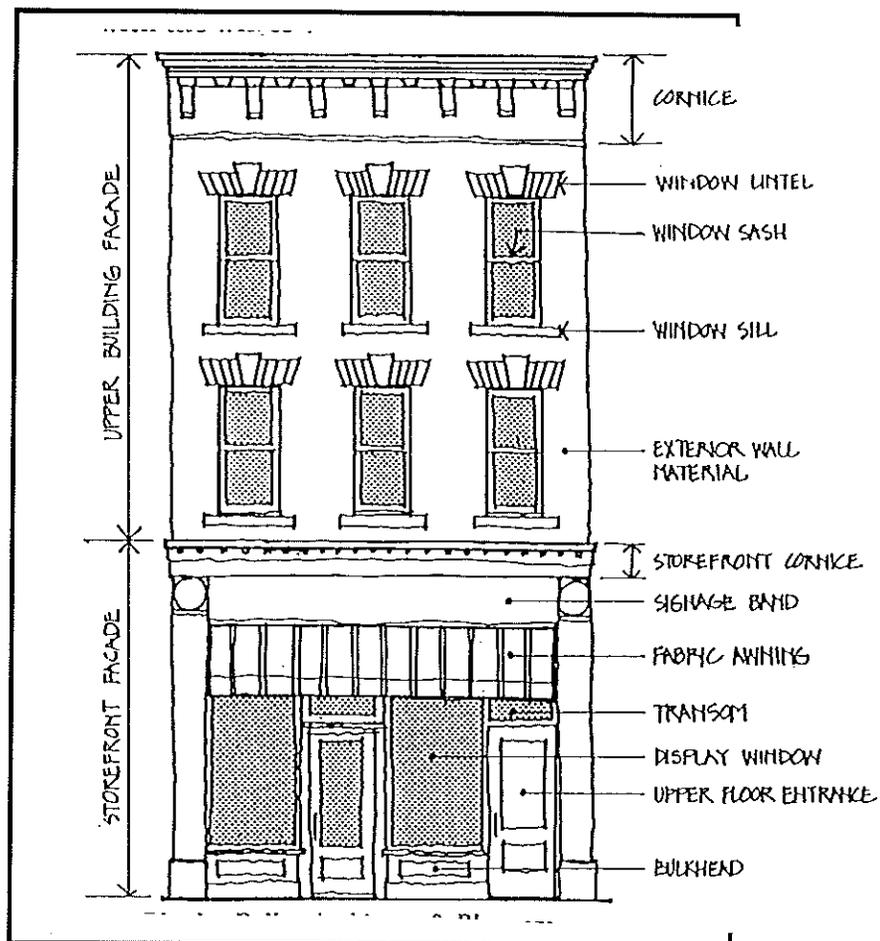
Because most of Middletown's downtown area is included in one or another of five (5) Historic Districts listed on the National Register of Historic Places, thereby allowing most of the commercial historic buildings eligibility for the National Historic Preservation Tax Credit, included here are the:

Secretary of the Interior's Standards for Rehabilitation

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure or site and its environment. These changes may have acquired significance in their own right and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to, any project.
9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historic, architectural, or cultural material and such design is compatible with the size, scale, color, material and character of the property, neighborhood or environment.
10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

Anato's
Dave redraw
or label



Recommended

Not Recommended

Guidelines for Rehabilitating Historic Buildings

**Building Exterior:
Masonry:**

Identifying, retaining and preserving masonry features that are important in defining the overall historic character of the building such as walls, brackets, railings, cornices, window architraves; door pediments, steps and columns; and, joint and unit size, tooling and bonding patterns, coatings and color.

Removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Replacing or rebuilding a major portion of exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially new construction.

Applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.

Removing paint from historically painted masonry.

Protecting and maintaining masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.

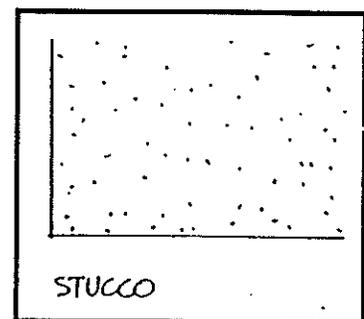
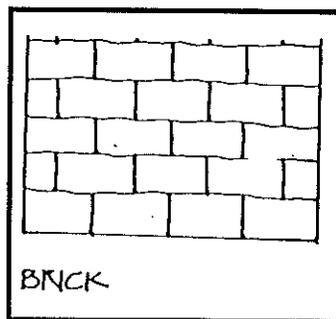
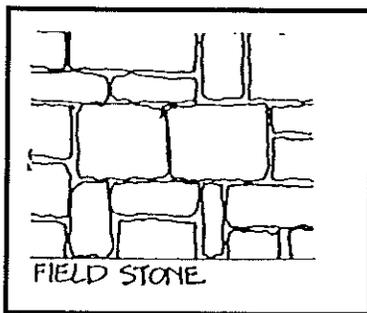
Cleaning masonry surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials.

Recommended

Not Recommended

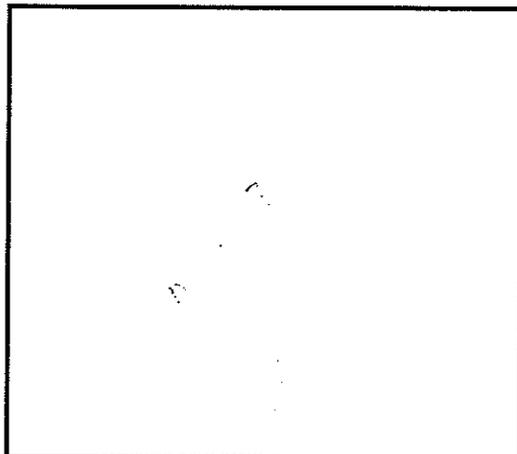
Carrying out masonry surface cleaning tests after it has been determined that such cleaning is necessary. Tests should be observed over a sufficient period of time so that both the immediate effects and the long range effects are known to enable selection of the gentlest method possible.

Cleaning masonry surfaces without testing or without sufficient time for the testing results to be of value.



Cleaning masonry surfaces with the gentlest method possible, such as low-pressure water and detergents, using natural bristle brushes.

Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.



Using a cleaning method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.

Cleaning with chemical products that will damage masonry, such as using acid on limestone or marble, or leaving chemicals on masonry surfaces.

Applying high-pressure water cleaning methods that will damage historic masonry and the mortar joints.

Recommended

Inspecting painted masonry surfaces to determine whether repainting is necessary

Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand-scraping) prior to repainting.

Applying compatible paint coating systems following proper surface preparation.

Repairing masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plasterwork.

Removing deteriorated mortar by carefully hand raking the joints to avoid damaging the masonry.

Duplicating old mortar in strength, composition, color and texture

Not Recommended

Removing paint that is firmly adhering to, and thus protecting, masonry surfaces.

Using methods of removing paint which are destructive to masonry, such as sand-blasting, application of caustic solutions, or high-pressure water blasting.

Failing to follow manufacturers' product and application instructions when repainting masonry.

Removing non-deteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.

Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.

Repointing with mortar of high Portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.

Recommended

Not Recommended

Duplicating old mortar joints in width and in joint profile.

Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color and texture.

Repairing masonry features by patching piecing-in, or consolidating the masonry using recognized preservation methods. Repair may also include the limited replacement in kind - or with compatible substitute material - of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes such as terra-cotta brackets or stone balusters.

Applying new or non-historic surface treatments such as water repellent coatings to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.

Repointing with a synthetic caulking compound.

Using a "scrub" coating technique to repoint instead of traditional repointing methods.

Changing the width or joint profile when repointing.

Removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.

Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the masonry feature or that is physically or chemically incompatible.

Applying waterproof, water-repellent or non-historic coatings such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive and may change the appearance of historic masonry as well as accelerate its deterioration.

Recommended

Not Recommended

Replacing in kind an entire masonry feature that is too deteriorated to repair - if the overall form and detailing are still evident - using the physical evidence to guide the new work. Examples can include large sections of a wall, a cornice, balustrade, column or stairway. If using the same kind of materials is not technically or economically feasible, then a compatible substitute may be considered.

Removing a masonry feature that is unreparable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Designing and installing a new masonry feature such as steps or a door pediment when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial and physical documentation, or be a new design that is compatible with the size, scale, material and color of the historic building.

Creating a false historical appearance because the replaced masonry feature is based on insufficient historical, pictorial and physical documentation.

Introducing a new masonry feature that is compatible in size, scale, material and color.

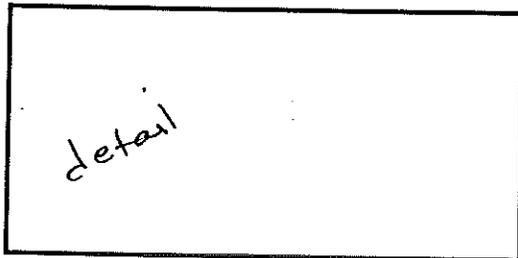
Wood:

Identifying, retaining and preserving wood features that are important in defining the overall historic character of the building such as siding, cornices, brackets, window architraves, and doorway pediments; and their paints, finishes and colors.

Removing or radically changing wood features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

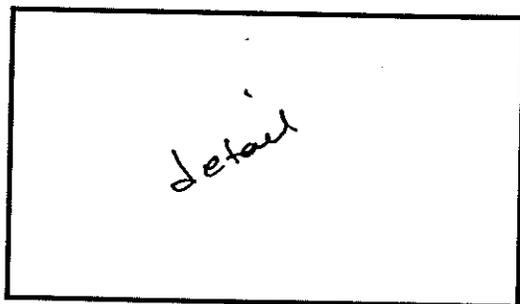
Removing a major portion of the historic wood from a facade instead of repairing or replacing only the deteriorated wood, then reconstructing the facade with new material in order to achieve a uniform or "improved" appearance.

Radically changing the type of finish or its color or accent scheme so that the historic character of the exterior is diminished.



Recommended

Not Recommended



Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a "natural look".

Stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e., a grained finish to an exterior wood feature such as a front door.

Applying chemical preservatives to wood features such as beam ends or outriggers that are exposed to decay hazards and are traditionally unpainted.

Using chemical preservatives such as creosote which can change the appearance of wood features unless they were used historically.

Retaining coating such as paint that help protect the wood from moisture and ultra-violet light. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or apply other appropriate protective coatings.

Stripping paint or other coatings to reveal bare wood, thus exposing historically coated surfaces to the effects of accelerated weathering.

Inspecting painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required.

Removing paint that is firmly adhering to, and thus protecting, wood surfaces.

Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (hand scraping and hand sanding), then repainting.

Using destructive paint removal methods such as propane or butane torches, sandblasting or water blasting. These methods can irreversibly damage historic woodwork.

Recommended

Not Recommended

Using with care electric hot-air guns on decorative wood features and electric heat plates on flat wood surfaces when paint is so deteriorated that total removal is necessary prior to repainting.

Using thermal devices improperly so that historic woodwork is scorched.

Using chemical strippers primarily to supplement other methods such as hand scraping, hand sanding and the above recommended thermal devices.

Failing to neutralize the wood thoroughly after using chemicals so that new paint does not adhere.

Detachable wooden elements such as shutters, doors and columns may - with the proper safeguards - be chemically dip-stripped.

Allowing detachable wood features to soak too long in a caustic solution so that the wood grain is raised and the surface roughened.

Applying compatible paint coating systems following proper surface preparation.

Failing to follow manufacturers' product and application instructions when repainting exterior woodwork.

Repairing wood features by patching, piecing-in, consolidating or otherwise reinforcing the wood using recognized preservation methods. Repair may also include the limited replacement in kind - or with compatible substitute material - of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, moldings or sections of siding.

Replacing an entire wood feature such as a cornice or wall when repair of the wood and limited replacement of deteriorated or missing parts are appropriate.

Using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the wood feature or that is physically or chemically incompatible.

Recommended

Not Recommended

Replacing in kind an entire wood feature that is too deteriorated to repair - if the overall form and detailing are still evident - using the physical evidence to guide the new work. Examples of wood features include a cornice, entablature or balustrade. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Removing an entire wood feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Designing and installing a new wood feature such as a cornice or doorway when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial and physical documentation; or be a new design that is compatible with the size, scale, material and color of the historic building.

Creating a false historical appearance because the replaced wood feature is based on insufficient historical, pictorial and physical documentation.

Introducing a new wood feature that is incompatible in size, scale, material and color.



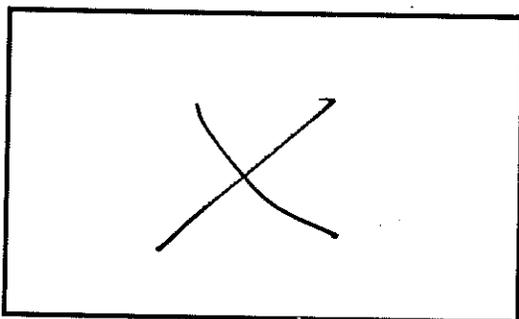
FRONT (NORTH) ELEVATIONS

Recommended

Not Recommended

Architectural Metals:

Identifying, retaining and preserving architectural metal features such as columns, capitals, window hoods or stairways that are important in defining the overall historic character of the building.



Protecting and maintaining architectural metals from corrosion by providing proper drainage so that water does not stand on flat horizontal surfaces or accumulate in curved, decorative features.

Cleaning architectural metals, when necessary, to remove corrosion prior to repainting or applying other appropriate protective coatings.

Removing or radically changing architectural metal features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing a major portion of the historic architectural metal from a facade instead of repairing or replacing only the deteriorated metal, then reconstructing the facade with new material in order to create a uniform, or "improved" appearance.

Radically changing the type of finish or its historic color or accent scheme.

Failing to identify, evaluate and treat the causes of corrosion, such as moisture from leaking roofs or gutters.

Placing incompatible metals together without providing a reliable separation material. Such incompatibility can result in galvanic corrosion of the less noble metal, e.g., copper will corrode cast iron, steel, tin and aluminum.

Exposing metals which were intended to be protected from the environment.

Applying paint or other coatings to metals such as copper, bronze, or stainless steel that were meant to be exposed.

Recommended

Not Recommended

Identifying the particular type of metal prior to any cleaning procedure and then testing to assure that the gentlest cleaning method possible is selected or determining that cleaning is inappropriate for the particular metal.

Using cleaning methods which alter or damage the historic color, texture and finish of the metal; or cleaning when it is inappropriate for the metal.

Removing the patina of historic metal. The patina may be a protective coating on some metals, such as bronze or copper, as well as a significant historic finish.

Cleaning soft metals such as lead, tin, copper, terneplate and zinc with appropriate chemical methods because their finishes can be easily abraded by blasting methods.

Cleaning soft metals such as lead, tin, copper, terneplate and zinc with gritblasting which will abrade the surface of the metal.

Using the gentlest cleaning methods for cast iron, wrought iron, and steel - hard metals - in order to remove paint buildup and corrosion. If hand scraping and wire brushing have proven ineffective, low pressure dry gritblasting may be used as long as it does not abrade or damage the surface.

Failing to employ gentler methods prior to abrasively cleaning cast iron, wrought iron or steel; or using high-pressure gritblasting.

Applying appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.

Failing to re-apply protective coating systems to metals or alloys that require them after cleaning so that accelerated corrosion occurs.

Applying an appropriate protective coating such as lacquer to an architectural metal feature such as a bronze door which is

Failing to assess pedestrian use or new access patterns so that architectural metal features are subject to damage by use or

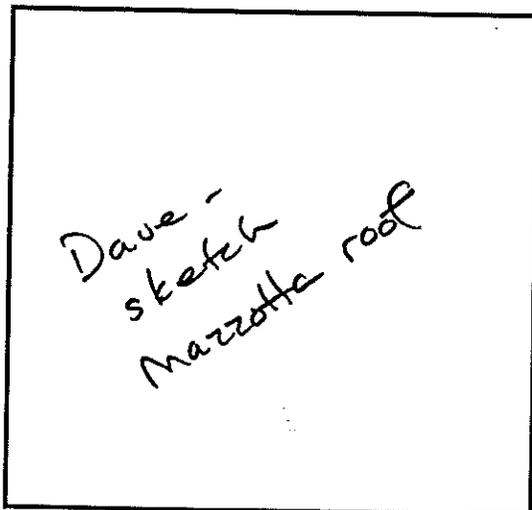
Recommended

subject to heavy pedestrian use.

Evaluating the overall condition of the architectural metals to determine whether more than protection and maintenance are required; that is, if repairs to features will be necessary.

Roofs:

Identifying, retaining, and preserving roofs - and their functional and decorative features - that are important to defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel and mansard; decorative features such as cupolas, cresting, chimneys and weather vanes; and roofing materials such as slate, wood, clay tile, and metal, as well as its size, color and patterning.



Not Recommended

inappropriate maintenance such as salting adjacent sidewalks.

Failing to undertake adequate measures to assure the preservation of architectural metal features.

Radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform or "improved" appearance.

Changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights so that the historic character is diminished.

Stripping the roof of sound historic material such as slate, clay tile, wood and architectural metal.

Applying paint or other coatings to roofing material which has been historically uncoated.

Recommended

Not Recommended



Replacing an entire roof feature such as a cupola or dormer when repair of the historic materials and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.

Replacing in kind an entire feature of the roof that is too deteriorated to repair - if the overall form and detailing are still evident - using the physical evidence to guide the new work. Examples can include a large section of roofing, or a dormer or chimney. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Removing a feature of the roof that is unrepairable, such as a chimney or dormer, and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Designing and constructing a new feature when the historic feature is completely missing, such as a chimney or cupola. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial and physical documentation.

Introducing a new roof feature that is incompatible in size, scale, material and color.

Installing mechanical and service equipment on the roof such as air conditioning, transformers, or solar collectors when

Installing mechanical or service equipment so that it damages or obscures character-defining features; or is conspicuous from

Recommended

Not Recommended

required for a new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

the public right-of-way.

Designing additions to roofs such as residential, office, or storage spaces; elevator housing; decks and terraces; or dormers or skylights when required by a new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

Radically changing a character-defining roof shape or damaging or destroying character-defining roofing material as a result of incompatible design or improper installation techniques.

Windows:

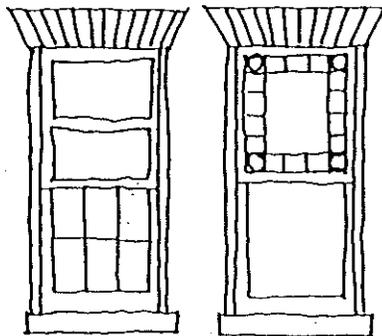
Identifying, retaining and preserving windows - and their functional and decorative features - that are important in defining the overall historic character of the building. Such features can include frames, sash, muntins, glazing, sills, heads, hoodmolds, paneled or decorated jambs and moldings and interior and exterior shutters and blinds.

Removing or radically changing windows which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Changing the number, location, size or glazing pattern of windows, through cutting new openings, blocking-in windows, and installing replacement sash which does not fit the historic window opening.

Changing the historic appearance of windows through the use of inappropriate designs, materials, finishes or colors which radically change the sash, depth of reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame.

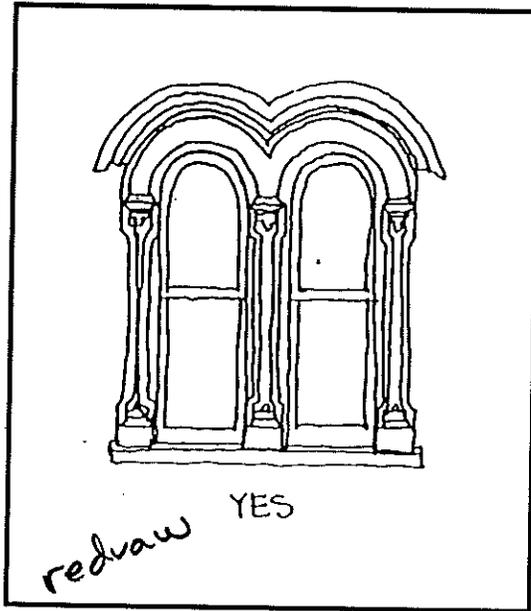
Redraw
MISMATCHED
WINDOW TYPES



NO

YES

Recommended



Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, i.e., if repairs to windows and window features will be required.

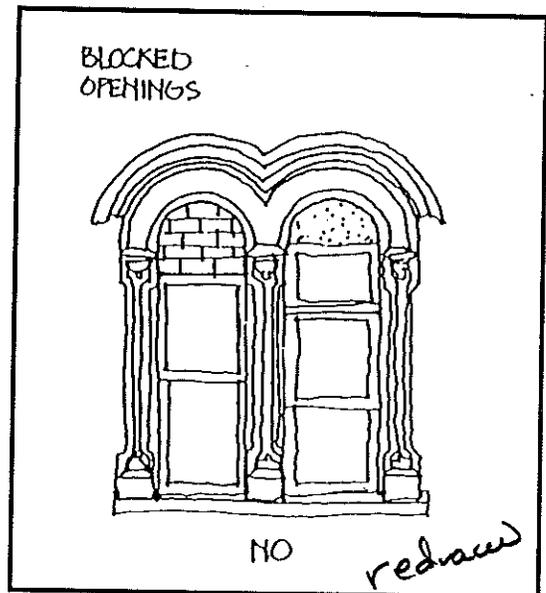
Repairing window frames and sash by patching, splicing, consolidating, or otherwise reinforcing. Such repair may also include replacement in kind of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sash, sills and interior or exterior shutters and blinds.

Not Recommended

Obscuring historic window trim with metal or other material.

Stripping windows of historic material such as wood, iron, cast iron, and bronze.

Retrofitting or replacing windows rather than maintaining the sash, frame, and glazing.



Replacing an entire window when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

Failing to reuse serviceable windows hardware such as brass lifts and sash locks.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the window or that is physically or chemically incompatible.

Recommended

Replacing in kind an entire window that is too deteriorated to repair - if the overall form and detailing are still evident - using the physical evidence to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute may be considered.

Designing and installing new windows when the historic windows (frame, sash, and glazing) are completely missing. The replacement windows may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the window openings and the historic character of the building.

Providing a setback in the design of dropped ceilings when they are required for the new use to allow for the full height of the window openings.

Not Recommended

Removing a character-defining window that is unrepairable and blocking it in; or replacing it with a new window that does not convey the same visual appearance.

Creating a false historical appearance because the replaced window is based on insufficient historical, pictorial, and physical documentation.

Introducing a new design that is incompatible with the historic character of the building.

Installing new windows, including frames, sash and muntin configuration that are incompatible with the building's historic appearance or obscure, damage or destroy character-defining features.

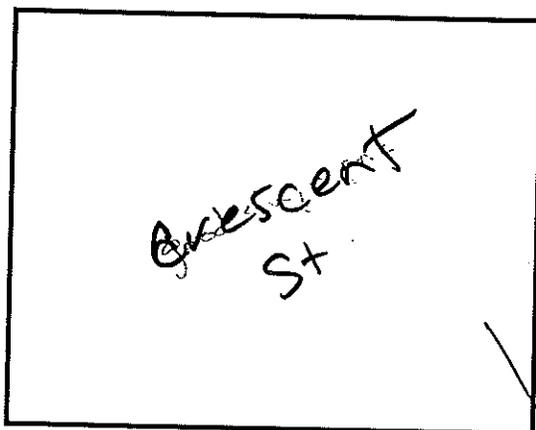
Inserting new floors or furred-down ceiling which cut across the glazed areas of windows so that the exterior form and appearance of the windows are changed.

Recommended

Not Recommended

Entrances and Porches:

Identifying, retaining and preserving entrances - and their functional and decorative features - that are important in defining the overall historic character of the building such as doors, fanlights, sidelights, pilasters, entablatures, columns, balustrades and stairs.



Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, that is, if repairs to entrance and porch features will be necessary.

Repairing entrances and porches by reinforcing the historic materials. Repair will also generally include the limited replacement in kind - or with compatible substitute material - of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights and stairs.

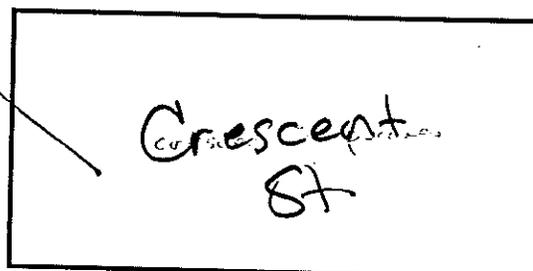
Removing or radically changing entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Stripping entrances and porches of historic material such as wood, iron, cast iron, terra-cotta, tile and brick.

Removing an entrance or porch because the building has been re-oriented to accommodate a new use.

Cutting new entrances on a primary elevation.

Altering utilitarian or service entrances so they appear to be formal entrances by adding paneled doors, fanlights and sidelights.



Replacing an entire entrance or porch when the repair of materials and limited replacement of parts are appropriate.

Using a substitute material for the replacement parts that does not convey the visual appearance of the surviving parts of the entrance and porch or that is physically or chemically incompatible.

move to bottom

Recommended

Not Recommended

Replacing in kind an entire entrance or porch that is too deteriorated to repair - if the form and detailing are still evident - using the physical evidence to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Removing an entrance or porch that is unrepairable and not replacing it; or replacing it with a new entrance or porch that does not convey the same visual appearance.

Designing and constructing a new entrance or porch if the historic entrance or porch is completely missing. It may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building.

Creating a false historical appearance because the replaced entrance or porch is based on insufficient historical, pictorial, and physical documentation.

Introducing a new entrance or porch that is incompatible in size, scale, material and color.

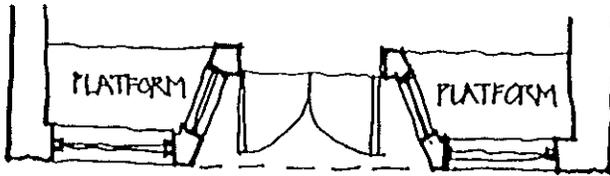
Designing enclosures for historic porches when required by a new use in a manner that preserves the historic character of the building. This can include using large sheets of glass and recessing the enclosure wall behind existing scrollwork, posts and balustrades.

Enclosing porches in a manner that results in a diminution or loss of historic character such as using solid materials such as wood, stucco, or masonry.

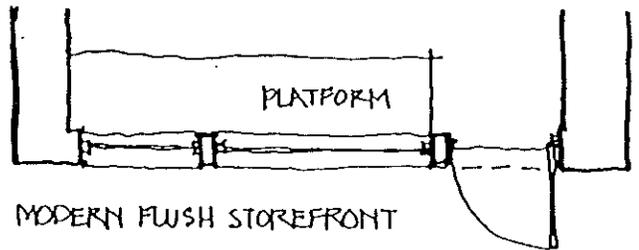
Designing and installing additional entrances or porches when required for a new use in a manner that preserves the historic character of the building, i.e., limiting such alteration to non-character-defining elevations.

Installing secondary service entrances and porches that are incompatible in size and scale with the historic building or obscure, damage, or destroy character-defining features.

Redraw
pick mtn. names



TRADITIONAL RECESSED ENTRANCE



MODERN FLUSH STOREFRONT

Storefronts:

The storefront is the most significant feature of many commercial buildings and its appearance plays a critical role in the success of the business within as well as the success of the pedestrian streetscape it fronts. When rehabilitating a storefront, its proportion in relation to the entire facade should be considered. Traditionally, the storefront is set into the opening, framed by the building's columns or piers on either side, and the storefront cornice or lintel along the top. The window area is generally large in contrast to the smaller windows on the upper stories. The entranceway is often recessed to provide weather protection, clearance for the door swing and to increase the display window area.

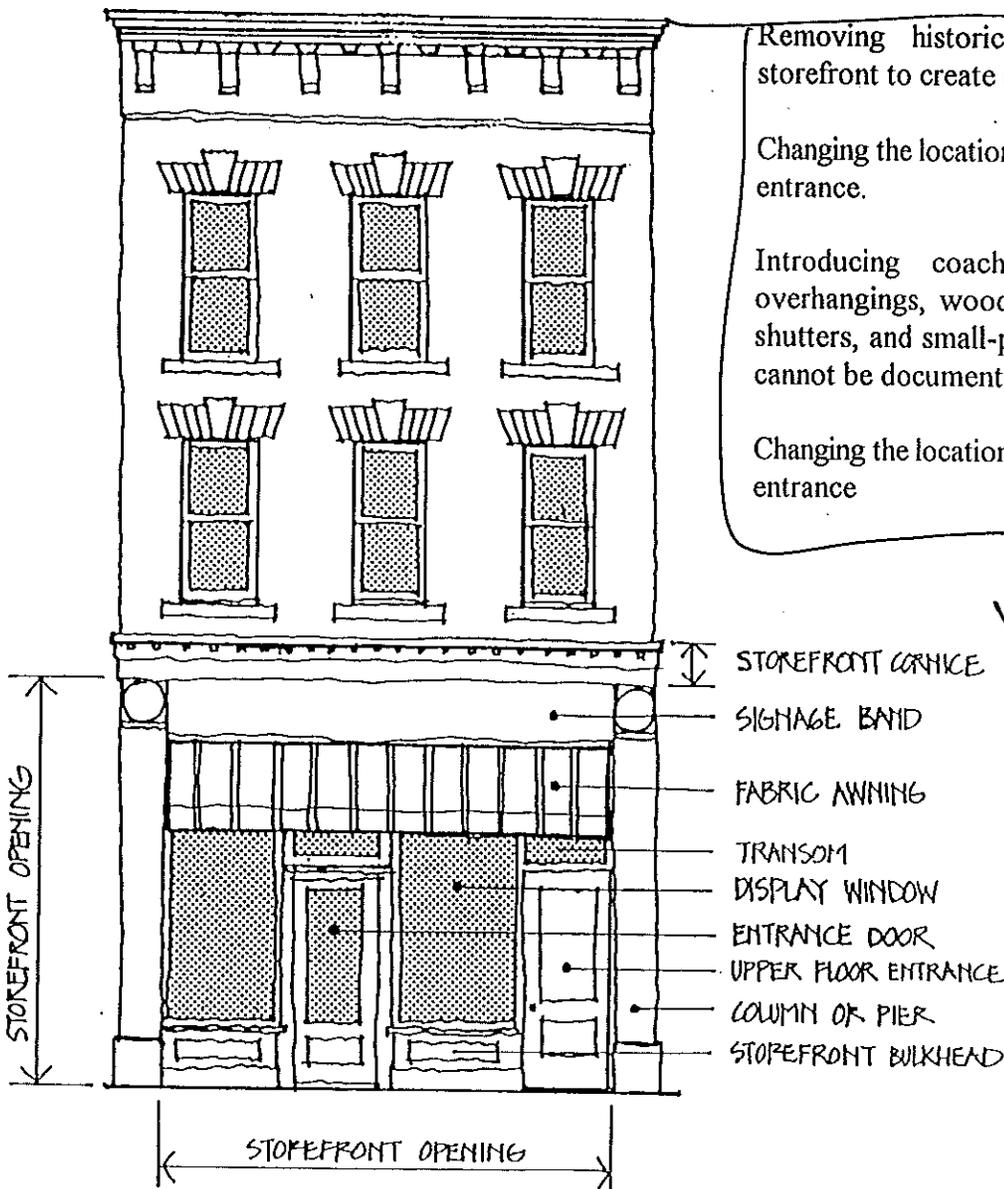
Recommended

Not Recommended

Identifying, retaining and preserving storefronts - and their functional and decorative features - that are important in defining the overall historic character of the building such as display windows, signs, doors, transoms, kick plates, corner posts and entablatures.

Removing or radically changing storefronts - and their features - which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Changing the storefront so that it appears residential rather than commercial in character.



Removing historic material from the storefront to create a recessed arcade.

Changing the location of a storefront's main entrance.

Introducing coach lanterns, mansard overhangings, wood shakes, nonoperable shutters, and small-paned windows if they cannot be documented historically.

Changing the location of a storefront's main entrance

move text to next page

Vision Corner

Recommended

Not Recommended

Protecting and maintaining masonry, wood and architectural metals which comprise storefronts through appropriate treatments such as cleaning, rust removal, limited paint removal and reapplication of protective coating systems.

Evaluating the overall condition of storefront materials to determine whether more than protection and maintenance are required, that is if repairs to features will be necessary.

Repairing storefronts by reinforcing the historic materials. Repairs will also generally include the limited replacement in kind - or with compatible substitute material - of those extensively deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, kick plates, pilasters, or signs.

Replacing in kind an entire storefront that is too deteriorated to repair - if the overall form and detailing are still evident - using the physical evidence to guide the new work. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

Failing to undertake adequate measures to assure the preservation of the historic storefront.

Replacing an entire storefront when repair of materials and limited replacement of its parts are appropriate.

Using substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the storefront or that is physically or chemically incompatible.

Removing a storefront that is unrepairable and not replacing it; or replacing it with a new storefront that does not convey the same visual appearance.

Recommended

Designing and constructing a new storefront when the historic storefront is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material and color of the historic building. Such new design should generally be flush with the facade; and the treatment of secondary design elements, such as awnings or signs, kept as simple as possible. For example, new signs should fit flush with the existing features of the facade, such as the fascia board or cornice.

Building Site:

Identifying, retaining, and preserving buildings and their features as well as features of the site that are important in defining its overall historic character. Site features can include driveways, walkways, lighting, fencing, signs, benches, fountains, wells, terraces, canal systems, plants and trees, berms and drainage or irrigation ditches; and archaeological features that are important in defining the history of the site.

Retaining the historic relationship between buildings, landscape features and open space.

Not Recommended

Creating a false historical appearance because the replaced storefront is based on insufficient historical, pictorial and physical documentation.

Introducing a new design that is incompatible in size, scale, material and color.

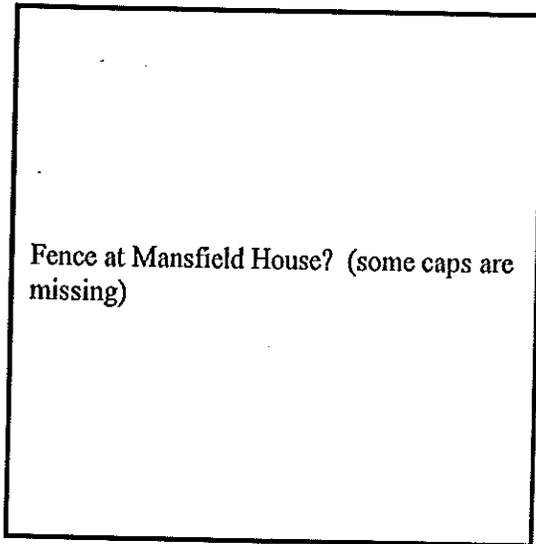
Using new illuminated signs; inappropriately scaled signs and logos; signs that project over the sidewalk unless they were a characteristic feature of the historic building; or other types of signs that obscure, damage, or destroy remaining character-defining features of the historic building.

Removing or radically changing buildings and their features or site features which are important in defining the overall historic character of the building side so that, as a result, the character is diminished.

Removing or relocating historic buildings or landscape features, thus destroying the historic relationship between buildings, landscape features, and open space.

Recommended

Not Recommended



Removing or relocating historic buildings on a site or in a complex of related historic structures - such as a mill complex or farm - thus diminishing the historic character of the site or complex.

Moving buildings onto the site, thus creating a false historical appearance.

Lowering the grade level adjacent to a building to permit development of a formerly below-grade area such as a basement in a manner that would drastically change the historical relationship of the building to its site.

Minimizing disturbance of terrain around buildings or elsewhere on the site, thus reducing the possibility of destroying unknown archaeological materials.

Introducing heavy machinery or equipment into areas where their presence may disturb archaeological materials

Surveying areas where major terrain alteration is likely to impact important archaeological sites.

Failing to survey the building site prior to the beginning of rehabilitation project work so that as a result, important archaeological material is destroyed.

Protecting, e.g., preserving in place known archaeological material whenever possible.

Leaving known archaeological material unprotected and subject to vandalism, looting and destruction by natural elements such as erosion.

Planning and carrying out any necessary investigation using professional archaeol-

Permitting unqualified project personnel to perform data recovery so that improper

Recommended

Not Recommended

ogists and modern archaeological methods when preservation in place is not feasible.

methodology results in the loss of important archaeological material.

Protecting the building and other features of the site against arson and vandalism before rehabilitation work begins, i.e., erecting protective fencing and installing alarm systems that are keyed into local protection agencies.

Permitting buildings and site features to remain unprotected so that plant materials, fencing, walkways, archaeological features, etc., are damaged or destroyed.

Stripping features from buildings and the site such as wood siding, iron fencing, masonry balustrades; or removing or destroying landscape features, including plant material.

Repairing features of buildings and the site by reinforcing the historic materials. Repair will also generally include replacement in kind - with a compatible substitute material - of those extensively deteriorated or missing parts of features where there are surviving prototypes such as fencing and paving.

Replacing an entire feature of the building or side such as a fence, walkway or driveway when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

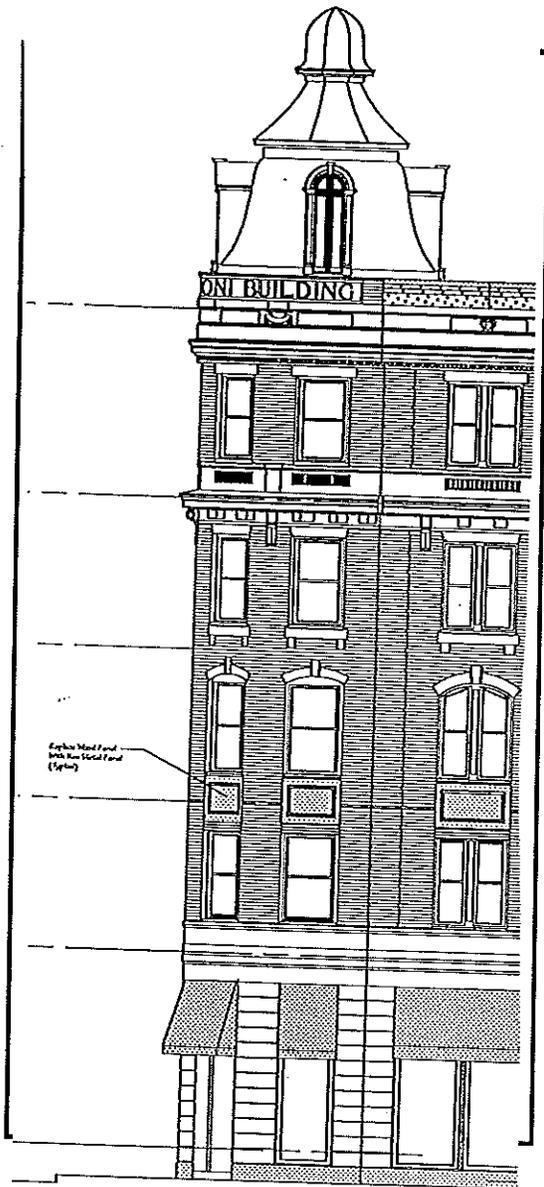
Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the building or site feature or that is physically or chemically incompatible.

Replacing in kind an entire feature of the building or site that is too deteriorated to repair - if the overall form and detailing are still evident - using the physical evidence to guide the new work. This could include an entrance or porch, walkway, or fountain. If using the same kind of material is not feasible, then a compatible substitute material may be considered.

Removing a feature of the building or site that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Recommended

Designing and constructing a new feature of a building or site when the historic feature is completely missing, such as an outbuilding, terrace, or driveway. It may be based on historical, pictorial and physical documentation; or be a new design that is compatible with the historic character of the building and site.



Not Recommended

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial and physical documentation.

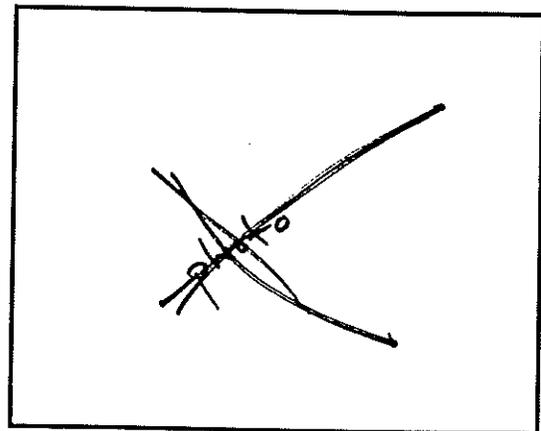
Introducing a new building or site feature that is out of scale or otherwise inappropriate.

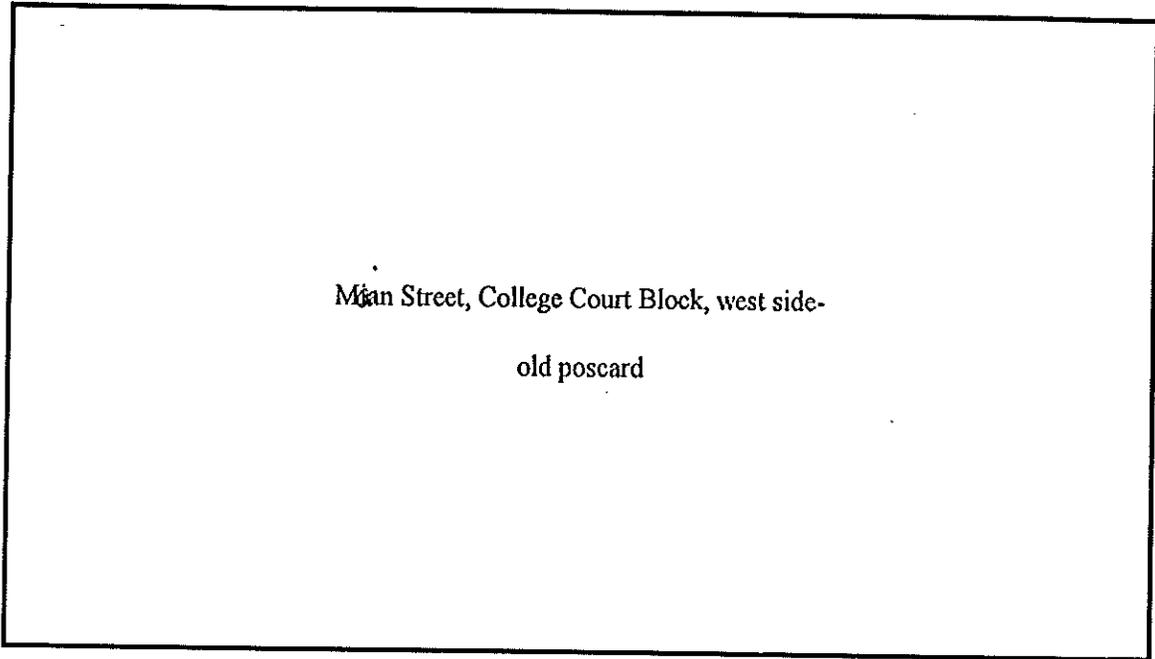
Introducing a new landscape feature that is visually incompatible with the site or that destroys site patterns or vistas.

Placing parking facilities directly adjacent to historic buildings where automobiles may cause damage to the buildings or landscape features or be intrusive to the building site.

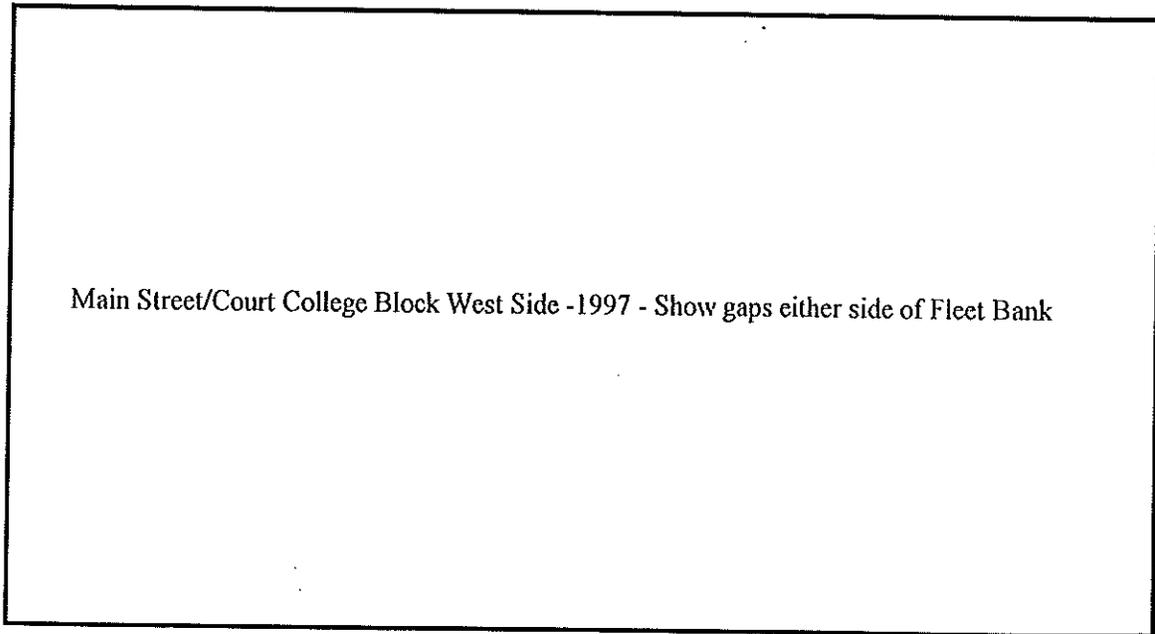
Introducing new construction onto the building site which is visually incompatible in terms of size, scale, design, materials, color and texture or which destroys historic relationships on the site.

Removing a historical building in a complex, a building feature, or a site feature which is important in defining the historic character of the site.





Main Street, College Court Block, west side-
old postcard



Main Street/Court College Block West Side -1997 - Show gaps either side of Fleet Bank

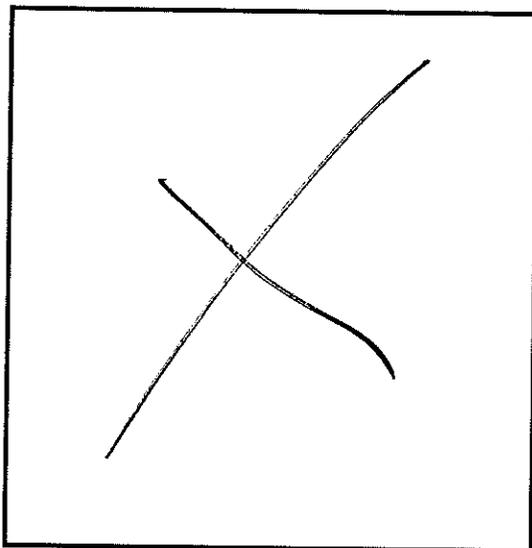
Recommended

Not Recommended

District/Neighborhood:

Identifying, retaining and preserving buildings, and streetscape and landscape features which are important in defining the overall historic character of the district or neighborhood. Such features can include streets, alleys, paving, walkways, street lights, signs, benches, parks and gardens and trees.

Retaining the historic relationship between buildings and streetscape and landscape features such as a town square comprised of row houses and stores surrounding a communal park or open space.



Evaluating the overall condition of building, streetscape and landscape materials to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

Removing or radically changing those features of the district or neighborhood which are important in defining the overall historic character so that, as a result, the character is diminished.

Destroying streetscape and landscape features by widening existing streets, changing paving material, or introducing inappropriately located new streets or parking.

Removing or relocating historic buildings, or features of the streetscape and landscape, thus destroying the historic relationship between buildings, features and open space.

Stripping features from buildings or the streetscape such as wood siding, iron fencing, or terra-cotta balusters; or removing or destroying landscape features.

Failing to undertake adequate measures to assure the preservation of building, streetscape and landscape features.

Recommended

Repairing features of the building, streetscape, or landscape by reinforcing the historic material. Repair will also generally include the replacement in kind - or with a compatible substitute material - of those extensively deteriorated or missing parts of features when there are surviving prototypes such as porch balustrades, paving materials, or streetlight standards.

Replacing in kind an entire feature of the building, streetscape or landscape that is too deteriorated to repair - when the overall form and detailing are still evident - using the physical evidence to guide the new work. This could include a storefront, a walkway, or a garden. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Designing and constructing a new feature of the building, streetscape, or landscape when the historic feature is completely missing, such as row house steps, a porch, streetlight, or terrace. It may be a restoration based on historical, pictorial and physical documentation; or be a new design that is compatible with the historic character of the district or neighborhood.

Not Recommended

Replacing an entire feature of the building, streetscape or landscape such as a porch, walkway or streetlight, when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the building, streetscape or landscape feature or that is physically or chemically incompatible.

Removing a feature of the building, streetscape or landscape that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial and physical documentation.

Introducing a new building streetscape or landscape feature that is out of scale or otherwise inappropriate to the setting's historic character, e.g., replacing picket fencing with chain link fencing.

Recommended

Not Recommended

Energy Retrofitting:

Installing freestanding solar collectors in a manner that preserves the historic property's character-defining features.

Installing freestanding solar collectors that obscure, damage or destroy historic landscape or archaeological features.

Designing attached solar collectors, including solar greenhouses, so that the character-defining features of the property are preserved.

Locating solar collectors where they radically change the property's appearance; or damage or destroy character-defining features.

Installing passive solar devices such as a glazed "trombe" wall on a rear or inconspicuous side of the historic building.

Installing passive solar devices such as an attached glazed "trombe wall on primary or other highly visible elevations; or where historic material must be removed or obscured.

Placing solar collectors on non-character defining roof or roofs of non-historic adjacent buildings.

Placing solar collectors on roof when such collectors change the historic roof line or obscure the relationship of the roof to character-defining roof features such as dormers, skylights and chimneys.

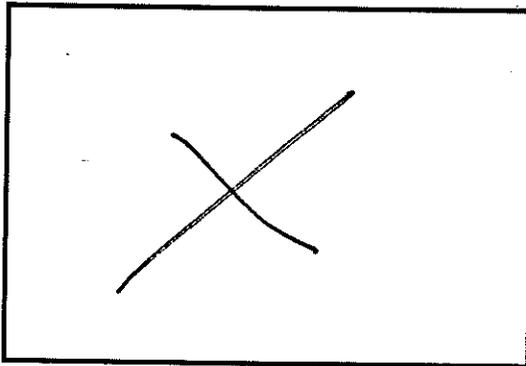
Utilizing the inherent energy-conserving features of a building by maintaining windows and louvered blinds in good operable condition for natural ventilation.

Removing historic shading devices rather than keeping them in an operable condition.

Recommended

Improving thermal efficiency with weather stripping, storm windows, caulking, interior shades and , if historically appropriate, blinds and awnings.

Installing exterior storm windows which do not damage or obscure the windows and frames.



Utilizing the inherent energy-conserving features of a building by maintaining porches and double vestibule entrances in good condition so that they can retain heat or block the sun and provide natural ventilation.

Placing new additions that have an energy-conserving function such as a solar greenhouse on non-character-defining elevations.

Not Recommended

Replacing historic multi-paned sash with new thermal sash utilizing false muntins.

Installing new exterior storm windows which are inappropriate in size or color, which are inoperable.

Replacing windows or transoms with fixed thermal glazing or permitting windows and transoms to remain inoperable rather than utilizing them for their energy-conserving potential.

Using tinted or reflective glazing on character-defining or other conspicuous elevations.

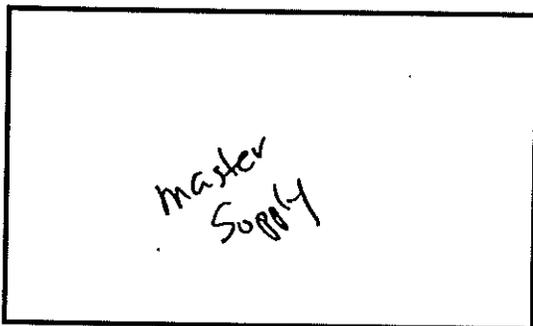
Enclosing porches located on character-defining elevations to create passive solar collectors or airlock vestibules. Such enclosures can destroy the historic appearance of the building.

Installing new additions such as multi-story solar greenhouse additions which obscure, damage, destroy character-defining features.

Recommended

Not Recommended

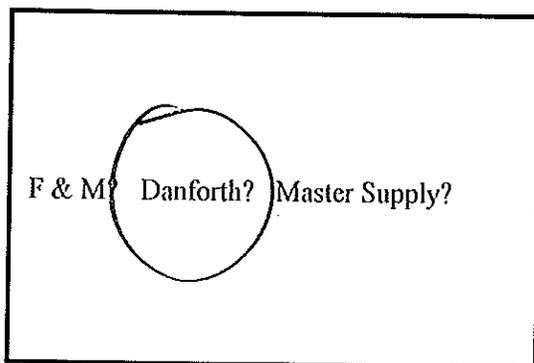
New Additions to Historic Buildings:



Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged or destroyed

Locating the attached exterior addition at the rear or on an inconspicuous side of a historic building; and limiting its size and scale in relationship to the historic building.

Designing new additions in a manner that makes clear what is historic and what is new.



Expanding the size of the historic building by constructing a new addition when the new use could be met by altering non-character-defining interior spaces.

Attaching a new addition so that the character-defining features of the historic building are obscured, damaged or destroyed.

Designing a new addition so that its size and scale in relation to the historic building are out of proportion, thus diminishing the historic character.

Duplicating the exact form, material, style and detailing of the historic building in the new addition so that the new work appears to be part of the historic building.

Imitating a historic style or period of architecture in new additions, especially for contemporary uses such as drive-in banks or garages.

Recommended

Not Recommended

Considering the attached exterior addition both in terms of the new use and the appearance of other buildings in the historic district or neighborhood. Design for the new work may be contemporary or may reference design motifs from the historic building. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids and color.

Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location or setting.

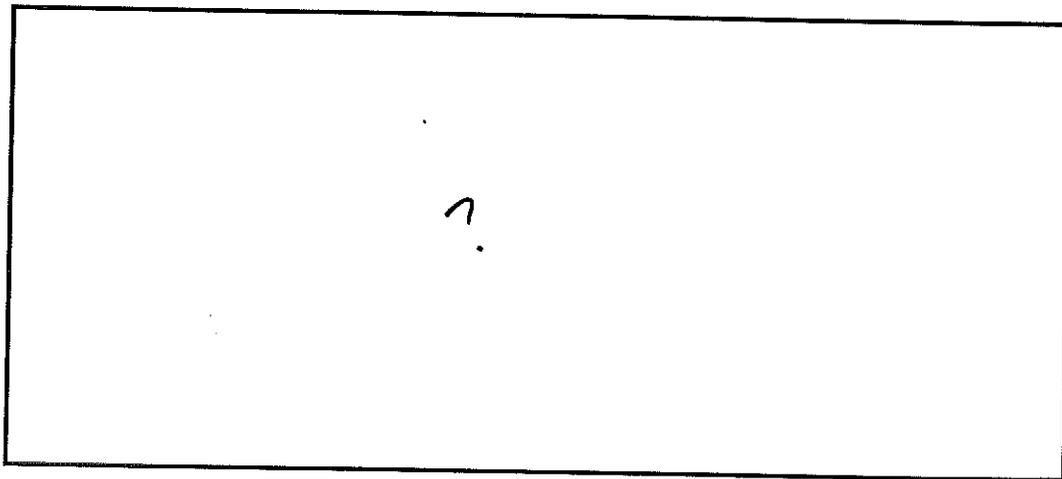
Using the same wall plane, roof line, cornice height, materials, siding lap or window type to make additions appear to be a part of the historic building.

Placing new additions such as balconies and greenhouses on non-character-defining elevations and limiting the size and scale in relationship to the historic building.

Designing new additions such as multi-story greenhouse additions that obscure, damage, or destroy character-defining features of the historic building.

Designing additional stories, when required for the new use, that are set back from the wall plane and are as inconspicuous as possible when viewed from the street.

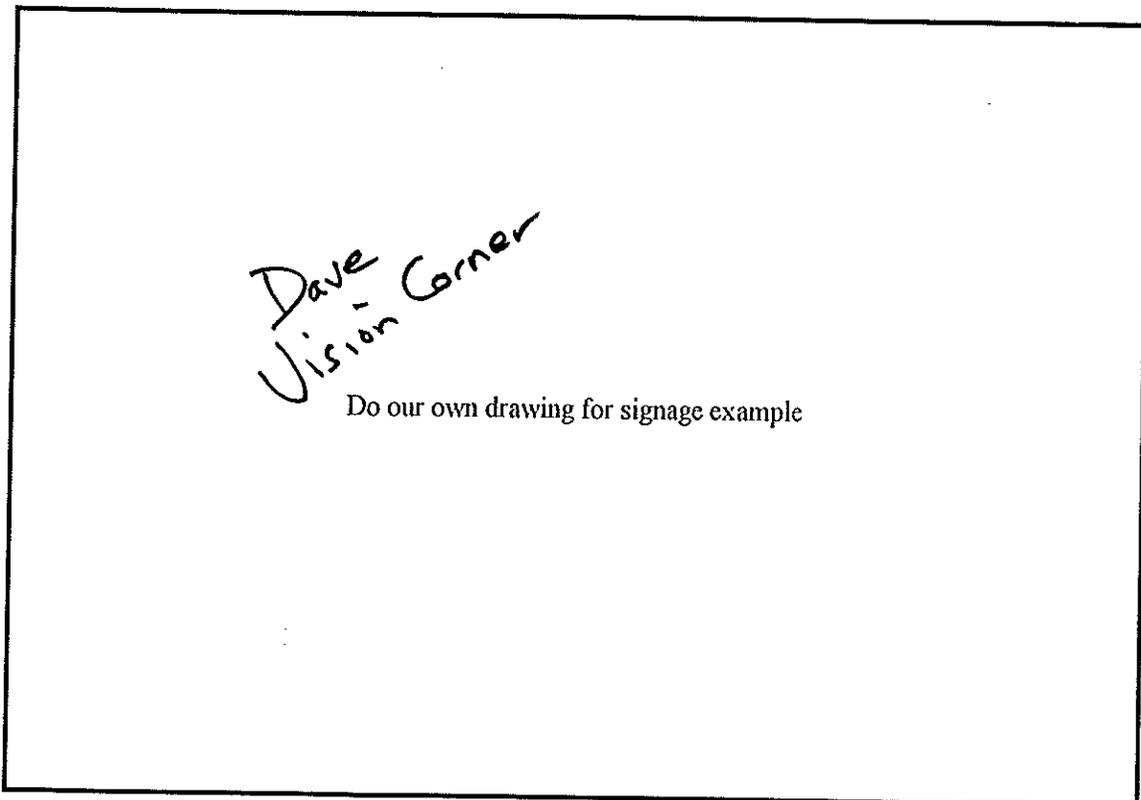
Constructing additional stories so that the historic appearance of the building is radically changed.



Signage Design Guidelines

Signage is a vital element of Middletown's downtown environment, capable of providing scale, color and interest to the streetscape. When a sign is in scale with its architectural surroundings, appropriately placed and well designed, it gives a positive effect to the business, its neighbors and to the whole of downtown. When the streetscape is cluttered with too many poorly designed signs, the resulting visual confusion reduces each sign's effectiveness. Due to the unique qualities of each individual structure in the street area, different signage types would be appropriate according to the character of the building and the tenant's needs. Examples of different signage types are covered on the following pages. Other issues for signage include:

- Message:** The information on the sign should be simple and clear. The type and/or graphic symbol used on the sign should easily convey the business' name and its main product or service only;
- Quantity:** Generally, two permanent signs should be sufficient; one primary building-mounted sign and a secondary pedestrian scaled sign;
- Color:** Complement the building and storefront colors. The color of the letters/logo should contrast with the background for easy reading.

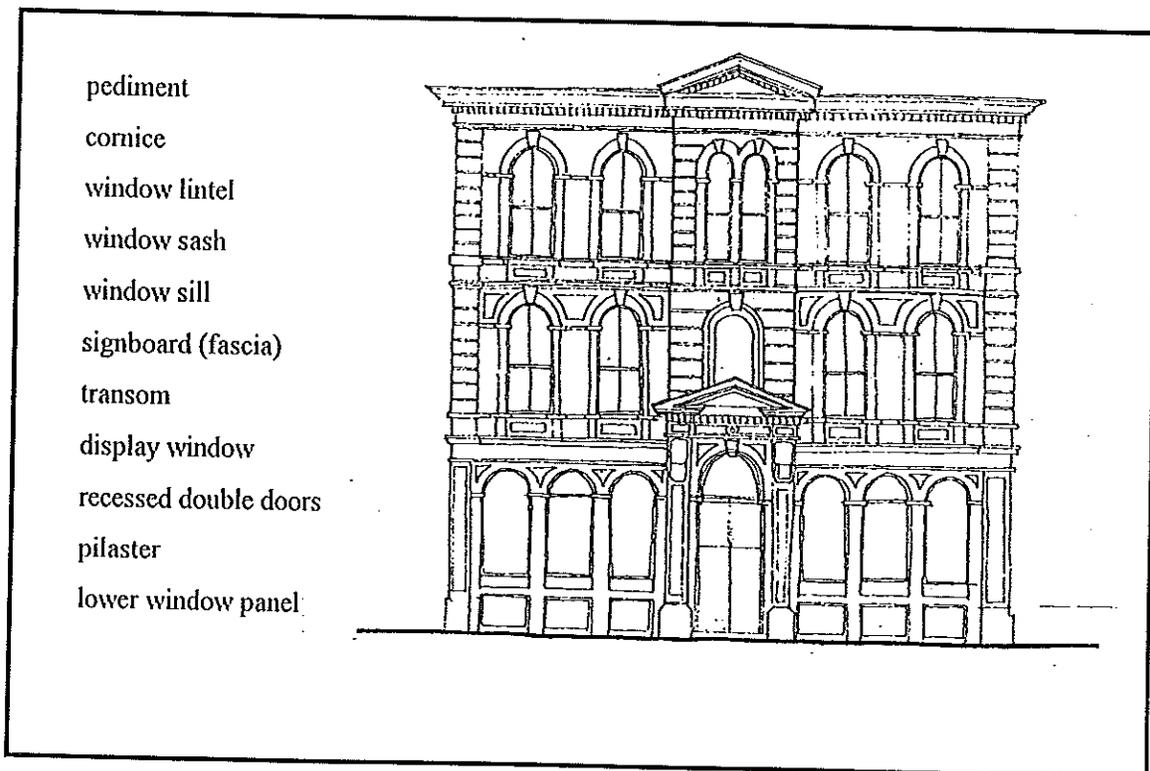


Commercial areas are features of many Connecticut historic districts. Signage, therefore, has been and will continue to be an important issue for historic districts.

Guidelines for signs should complement existing zoning regulations, which generally control size, material, location and illumination. However, design guidelines can set an aesthetic policy which can address the relationship of signs to architectural features as well as their physical dimensions.

Generally, the form of signage appropriate for a building will depend upon whether or not it was constructed for commercial use. If it was, a signage space is generally provided. During the eighteenth and early nineteenth centuries, signboards mounted on building facades were rare. More common were hanging signs, often colorfully painted and suspended out from the building or on poles nearer the street. Tavern signs are a common example of this type.

In the mid-nineteenth century, signboards became more common as buildings were increasingly designed and erected for commerce. Early daguerreotypes reveal a remarkable ingenuity in design and placement of signs, reflecting a vital, competitive society. The largely pedestrian street traffic of the era could appreciate the rich ornamentation, careful proportion, and hand-carved lettering that characterized the typical signboard.



Advancing technology and the advent of the automobile in this century led to the production of signs from new materials, and the use of graphic styles designed to quickly catch the motorist's eye and deliver a message. The plastic, backlit sign was a product of the period. The ultimate extension of this signage philosophy was the idea that the entire facade was a signage opportunity, leading to the covering of many richly detailed older buildings to create a neutral background for a store's logo.

While signage for commercial buildings has abundant historical precedent, the question of the adaptive re-use of a house for business or office purposes may present signage problems. Small signboards at the sidewalk or identification painted on a window may be appropriate solutions, depending on the location (Metro South District).

Signs were an important aspect of 19th and early 20th century storefronts and today play an important role in defining the character of a business district. In examining historic streetscape photographs, one is struck by the number of signs - in windows, over doors, painted on exterior walls, and hanging over (and sometimes across) the street. While this confusion was part of the character of 19th century cities and towns, today's approach toward signs in historic districts tends to be much more conservative. *Removal of some signs can be a dramatic effect in improving the visual appearance of a building; these include modern backlit fluorescent signs, large applied signs with distinctive corporate logos, and those signs attached to a building in such a way as to obscure significant architectural detailing. For this reason, their removal is encouraged in the process of rehabilitation. If new signs are designed, they should be of a size and style compatible with the historic building and should not cover or obscure significant architectural detailing or features.* For many 19th century buildings, it was common to mount signs on the lintel above the first story. Another common approach, especially at the turn of the century, was to paint signs directly on the inside of the display windows. Frequently this was done in gold leaf. New hanging signs may be appropriate for historic commercial buildings, if they are of a scale and design compatible with the historic buildings. *Retention of signs and advertising painted on historic walls, if of historic or artistic interest (especially where they provide evidence of early or original occupants), is encouraged.* (Clocktower /Bunce Sign).

(From Preservation Brief No. 11, Rehabilitating Historic Storefronts, by H. Ward Jandl, U.S. Department of the Interior, National Park Service, Technical Preservation Services)

Inappropriate signage can profoundly alter the character of a historic district or historic property which in turn impacts its commercial viability. In addition to the period and style of the building and the needs of the particular business, the following factors should be considered:

- » **Location:**
The appropriateness of the location of the sign in relationship to the building and the business, and whether its placement will obscure or compete with significant architectural features. The method of mounting the sign should not obscure or compete with the sign itself, nor should it damage the building. For example, brackets for hanging signs should be simple and minimal in size.
- » **Number of Signs Per Building:**
One primary and one secondary sign are sufficient in most cases.
- » **Materials:**
Preference for particular materials, usually wood or metal, over generally ahistorical plastic.
- » **Texture:**
The presence of smooth or raised elements on the sign.
- » **Size and Shape:**
Width, height and length of the sign in relation to the setting.
- » **Multiple Signs:**
Where a building houses more than one or two businesses or professional offices, an option is to require each occupant to have a sign of standard size mounted on a common signboard.
- » **Proportions:**
Relationship of lettering and other elements to overall appearance of the sign. Relationship of proportions of the sign to those of the building.
- » **Style of Lettering:**
Attention to appropriate typefaces.
- » **Graphic Elements:**
Level of ornamentation, and whether logo designs will be permitted.
- » **Color:**
Light lettering on a dark background generally looks best.

Photo

Eleanor Rigby's Awnings and Pythian Building

Awnings and Canopies

Storefront awnings and canopies are both functional and decorative -- functional because they provide sun protection for the merchandis, rain and snow protection for shoppers, and signage for the business. They bring a decorative element to the streetscape with color, pattern and/or graphics.

- ▶ Historically, fabric retractable awnings were used and this continues to be the preferred awning type.
- ▶ Metal awnings should never be used.
- ▶ The color or stripe chosen for the awning should complement the general color scheme of the buiding.
- ▶ The awning or canopy should never extend beyond the width of the storefront opening.

Some Examples of Appropriate Signage Types

Signage Types

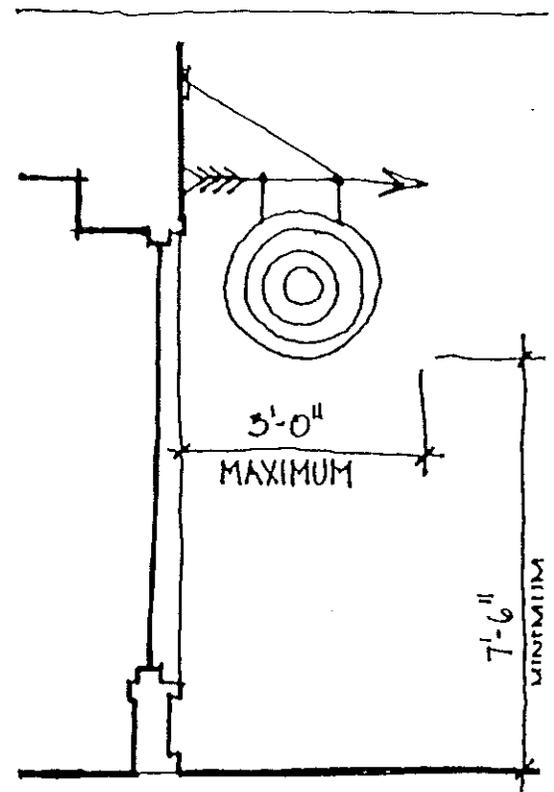
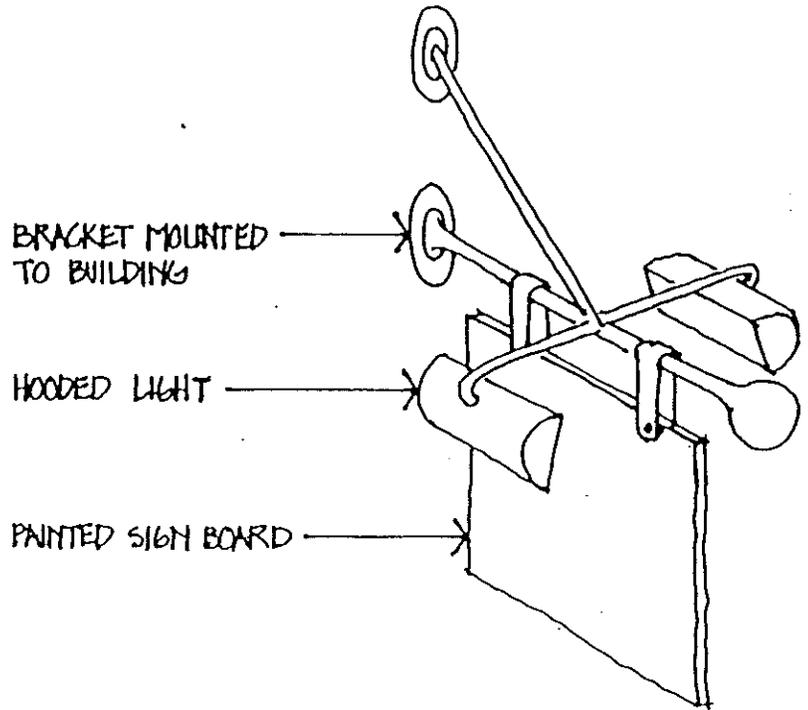
Hanging Bracket Sign

A hanging bracket sign works well for distant viewing from approaching pedestrians and vehicular passengers.

The projecting sign should be constructed of a rigid and opaque material such as wood or metal and finished on both sides. Bracket mounts should be mechanically fastened at the mortar joints and not into the brick or stone. The bracket should be designed as an integral part of the sign.

The sign should be mounted to allow a minimum clearance of 7'-6" from the bottom of the sign to the top of the sidewalk. Its projection over the sidewalk should not exceed 3'-0" from the building facade.

If the sign is to be illuminated, it should be at a low to medium light level using a hooded incandescent light fixture. Fluorescent lighting should be avoided - but if used, a color-corrected lamp should be installed. The light fixture should be located to avoid glare into the pedestrian's sightline.



Surface Mounted Sign



This sign is used for viewing at a distance, from across the street or from the vehicular passengers driving by. It should be placed below the storefront cornice and should not exceed the width of the storefront.

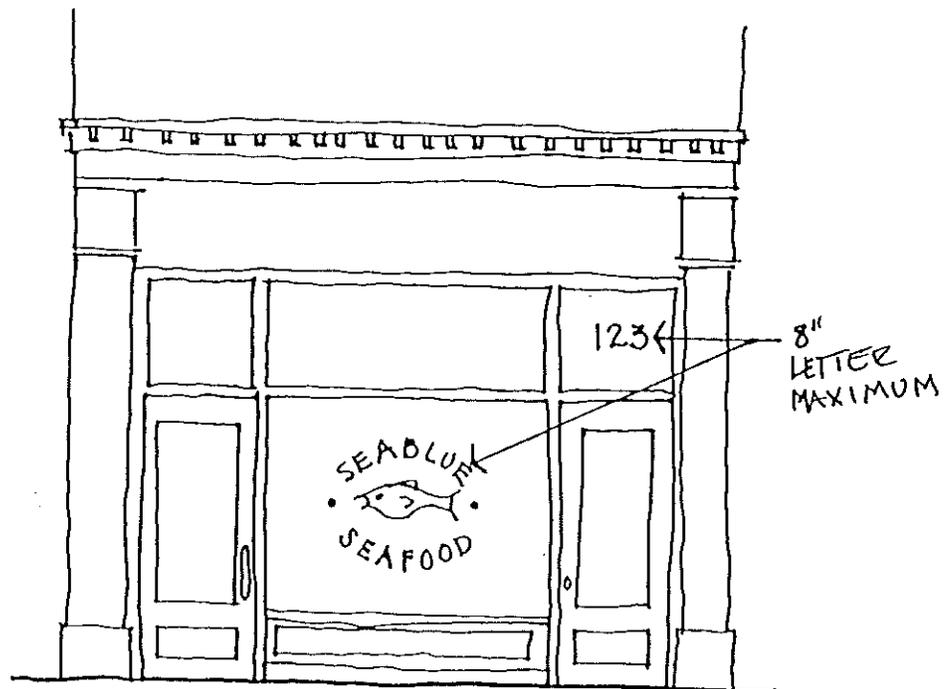
Individual letters and/or logos or a signboard may be mounted directly on the building facade. The sign should be mechanically fastened at the mortar joints and not into the brick or stone.

If the sign is to be illuminated externally, hooded incandescent light fixtures should be used. *Internally lit sign boxes should be avoided whenever possible - but if used - the background should be painted opaque so only the letters appear lit.*

Painted on Glass Sign

This sign should be scaled to the pedestrian and should be located in the display window or on the entrance door glazing. This technique is also traditionally used for applying the street address number on the entrance door transom.

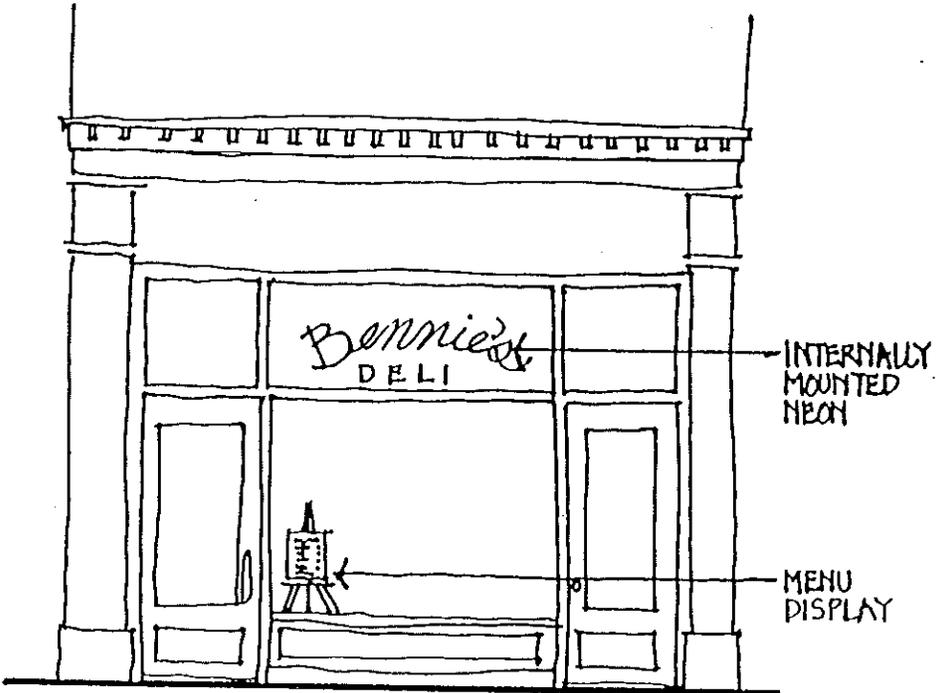
The lettering and/or graphics should be applied on the interior surface of the glass by means of hand painting, silk screening or frisket cutting and spraying. Self-adhesive vinyl lettering should not be used. The maximum letter height should not exceed eight (8") inches.



Internally Mounted Neon

Neon can be a colorful and lively addition to any storefront as long as it is used in moderation. It should be used only at the storefront level and not as building signage.

The type size should be scaled to the pedestrian and generally should not exceed 1'-0" in height. The neon should be hung from a skeleton frame and set slightly back from the storefront window.



Restaurant Signs

Restaurants may display a copy of their actual printed menu by mounting it in a wood or metal frame covered with glass. A framed chalk board may also be displayed to announce any special menu items.

**Procedures for Application
for
Design Review by the
Middletown Design Review and Preservation Board**

Application Form