

# INTRODUCTION



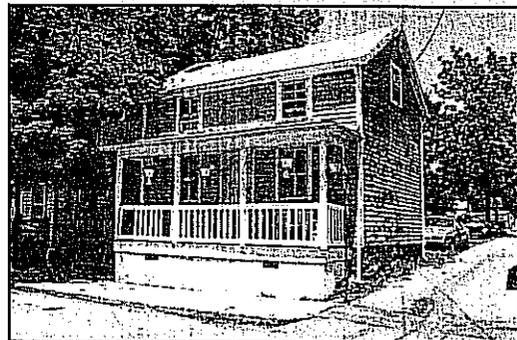
The north side of the first block of York Street around 1890.  
Photo courtesy of Gettysburg National Military Park.

# GETTYSBURG'S ARCHITECTURAL HISTORY

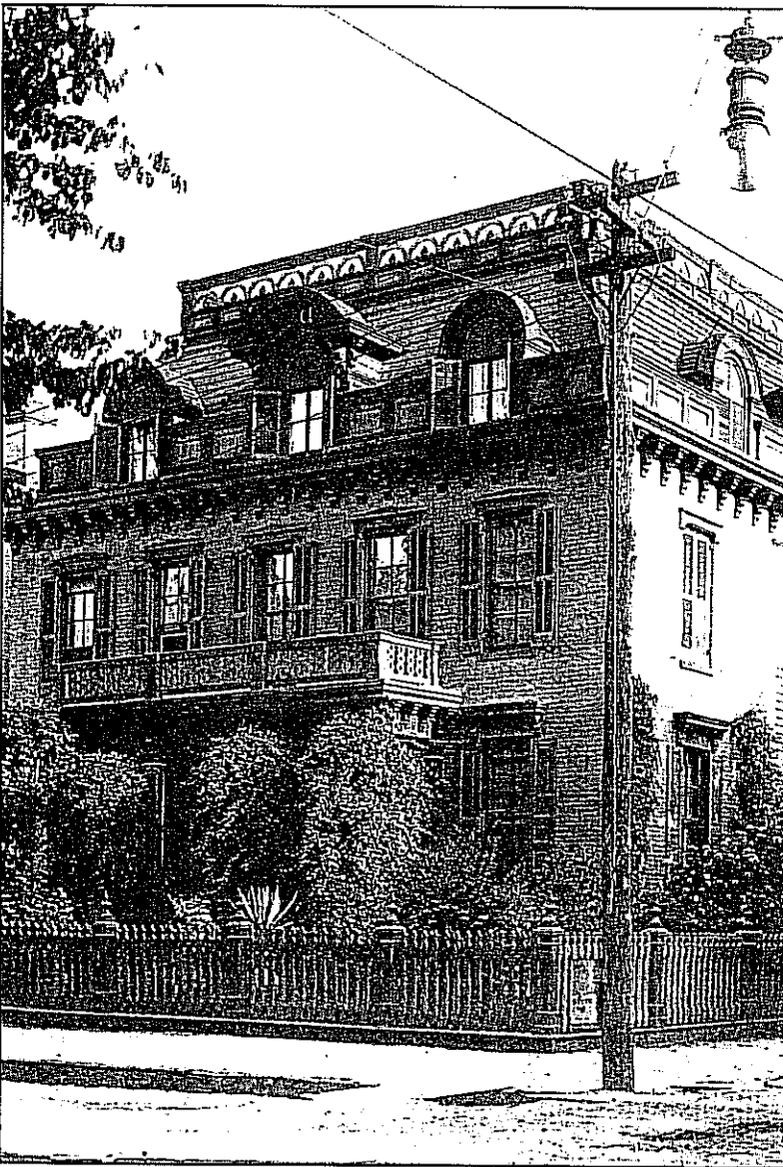
Though Gettysburg is probably best known today as a major site of the Civil War, it has a distinctive history from the years before and since that conflict. For each period, its architecture reveals important dimensions of local and national currents of taste and culture. In the following sketch of Gettysburg's architectural history, we attempt to identify characteristics of major styles as they came and went nationwide, and the degree to which each was represented locally.

Some of the buildings you see on our streets are clear examples of one historic style or another. However, thrifty and practical Gettysburg citizens often borrowed only some elements of widely popular styles, or they mixed elements of two or more styles in a single structure. You may be surprised to learn that what you consider a very plain house has features common to buildings that represent the highest style of their day.

In the descriptions of Gettysburg's buildings that follow, a number of architectural terms are used. If you aren't familiar with a particular term, look for a photo or drawing on the page for an illustration of it, or turn to the glossary at the end of this guide for its definition.



The house at 53 Breckenridge Street.

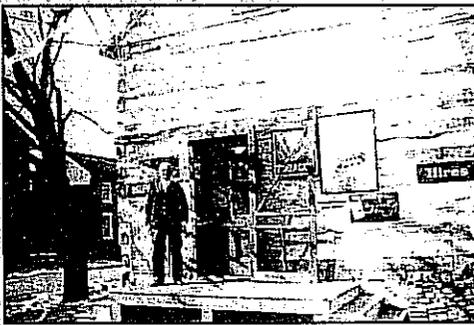


The house at the southeast corner of S. Washington and W. Middle Streets around 1905. Photo courtesy of Gettysburg Borough.

# GETTYSBURG'S ARCHITECTURAL HISTORY



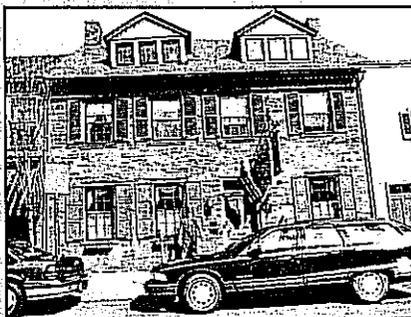
A log house at 13 Steinwehr Ave. in 1912. Photo courtesy of Gettysburg National Military Park.



270 South Washington Street around 1925. Photo courtesy of Gettysburg Borough.



The Dobbin House at 89 Steinwehr Avenue.

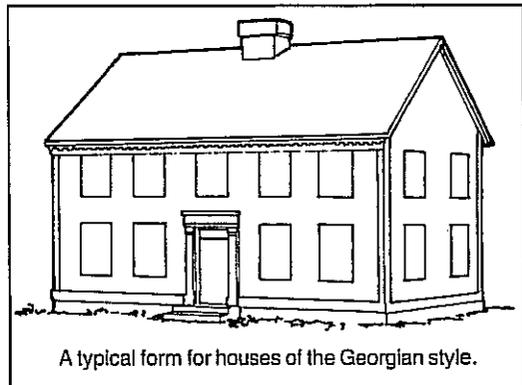


The Codori House at 46 York Street.

## EARLY GETTYSBURG

The site of Gettysburg was purchased from the Iroquois Indians by the family of William Penn in 1736. Within a few years 150 families lived in the region of Marsh Creek and its tributaries. One settler, Samuel Gettys, established a tavern by October 1761 on a site now in Racehorse Alley behind the building at 26 York Street. By early 1786 his son James had laid out a town of 210 lots and a central town square. Town boundaries lay at current-day Railroad Street to the north, Liberty Street on the east, the alley beyond High Street on the south, and West Street. Within a decade one-fifth of the lots had been sold and thirty-three buildings erected.

In that era most Gettysburg buildings were of log construction, simple dwellings of one or two rooms with a fireplace. While no log structure from within the original town survives, a few erected in the 1830s remain, including those at 53 Breckenridge Street and 270 South Washington Street. Both have been enlarged and clad in siding. In older communities, more elaborate buildings of that era reflected the English tastes of the late colonial period. Popularly known in American architectural history as Georgian, in honor of the British kings of that era, the style was marked by a symmetrical arrangement of elements on its main facade and such details of the Italian Renaissance as classical columns. The Alexander Dobbin house of 1776, located at 89 Steinwehr Avenue, and the Codori house at 46 York Street, built in 1786, both reflect the proportions of Georgian houses. They are handsome stone structures, but neither has the rigid symmetry or decorative details associated with the Georgian. In exterior form they are not different from British and German colonial designs common throughout southern Pennsylvania, and thus they might better be classified as vernacular structures, meaning that they represent popular local building practices.



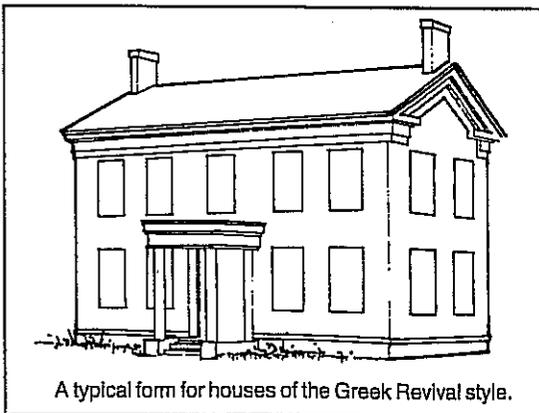
A typical form for houses of the Georgian style.

# GETTYSBURG DURING THE EARLY REPUBLIC

The prevailing taste in architecture nationwide before the Civil War is a broad category known as Neo-classic, though few Gettysburg structures of that era had Neo-classic traits. Neo-classic has a number of sub-styles such as the Federal or Adam style and Greek Revival, the former showing only a modest break with the Georgian. The term Neo-classic means a new approach to understanding the classical world of ancient Greece and Rome. Because of new archaeological finds and developments in scholarship in the late eighteenth century, Greek civilization, though it had preceded the Roman, came to be regarded in the Western world as having a significance comparable to the Roman. Thus, both Greek and Roman elements of style found a place in the new architecture. Porticoes with Greek columns gained popularity, as did the rounded arches and domes of Roman design.

The Federal or Adam style emphasized proportions and symmetry very much like the earlier Georgian, though flat or low-pitched roofs and a greater delicacy in decorative detail set them apart. Both the Georgian and the Neo-classic expressed the new American republic's social and cultural ideals of rationality, harmony, and balance. Semi-circular windows in gables and as fan lights over the main door, placed with keen attention to proportion, marked this style. Two buildings with these windows stand in Lincoln Square -- the Wills House on the east side (1814) and the building on the south side (1818-19).

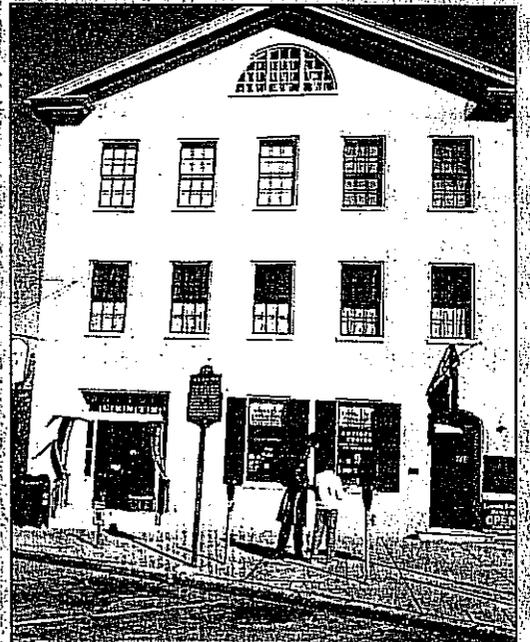
Greek Revival gained popularity in the 1820s when Greeks revolted against Turkish rule. In 1835 Christ Lutheran Church in the first block of Chambersburg Street emerged with a modest portico set into a facade that was otherwise not Neo-classic. A somewhat unusual application of Greek Revival detail appears



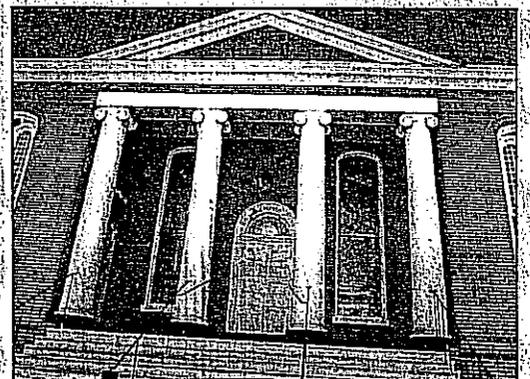
## GETTYSBURG'S ARCHITECTURAL HISTORY



A semi-circular window at 101 West Middle Street.

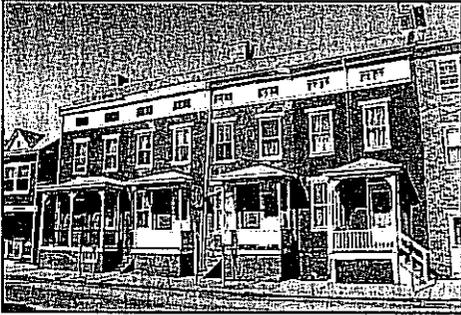


The Wills House on the east side of Lincoln Square.



Christ Lutheran Church on Chambersburg Street.

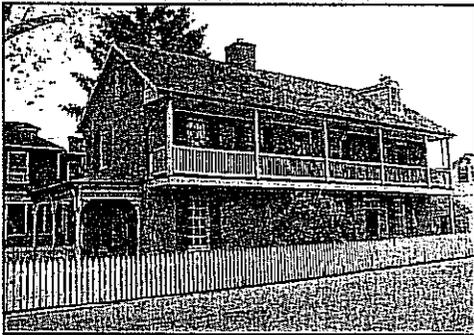
# GETTYSBURG'S ARCHITECTURAL HISTORY



211-17 Chambersburg Street.



Pennsylvania Hall.



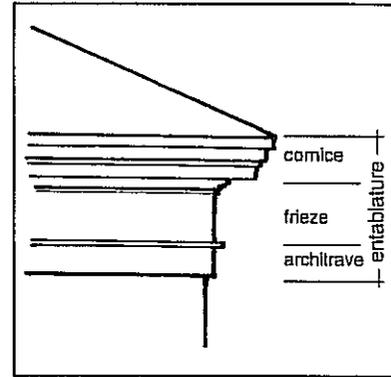
"Twin Sycamores" on Baltimore Street.



423-25 South Washington Street.

at the top of the wall of 211-217 Chambersburg Street, built in 1857. Here, an entablature, a three-layered structure normally placed as a lintel above a row of classical columns, separates the brick wall from the roof.

Its upper part, the cornice, has a row of dentils (small tooth-like projections) and the central portion, the frieze, is punctured with a number of small attic windows. The best Gettysburg example of the Greek Revival, Pennsylvania Hall at



Gettysburg College, built in 1837 from a design of the Philadelphia architect John Trautwein, has an austere handsome portico. It is topped by a plain pediment, a triangular structure giving emphasis to the shape of the portico's gable. The building's cupola is ringed near its top by a delicate design of swags, executed in wood.

Most structures in Gettysburg during the town's first half century revealed simple tastes and modest incomes, but with features common in this region. One such feature, a two-story porch extended along the side of the house under its main roof, appears on houses of various sizes and shapes. Perhaps the most prominently-situated is Twin Sycamores at 404 Baltimore Street, built in 1819. Others in plain view include the houses at 271 Baltimore Street (1834), 303 South Washington Street, and 302 South Washington Street (1875). Because houses of that era normally stand very near each other, such porches are best viewed from alleys.

A similar feature can be found in single-story houses where the eaves extend far beyond the wall, providing protection like that offered by a porch. This feature appears in the house at 425 South Washington Street (1833) and the Jennie Wade house at 520 Baltimore Street (1842).

The neighborhood along South Washington Street, built largely in that era, has many side-gabled structures that reflect a folk interpretation of the Neo-classic in their proportion and massing, but without the decorative details that reveal the style. Even the large residence at

68 West High Street, built in 1813 as an academy, follows common Neo-classic proportions, but with little decorative detail except for its porch and the slender windows around the front door.

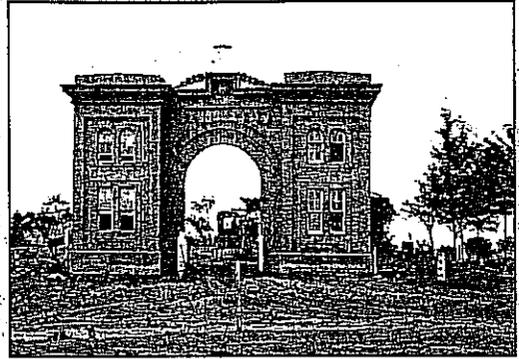
Throughout the first half of the nineteenth century Gettysburg continued to grow as a market center by providing services to travelers on the several roads that intersected here. It expanded further as a manufacturing center for wagons. In 1800 it became the seat of the newly created Adams County; and in 1826 its accessibility was a critical factor in its selection as the home of the new Lutheran Theological Seminary. Six years later Pennsylvania (now Gettysburg) College opened here. These evidences of urban sophistication would gradually increase the community's interests in architectural design. At the same time, American society began to depart from its earlier emphasis upon the rational and to give greater accommodation to the emotional side of life, to sentiment, and individualistic expression. This new dimension of culture was known as the Romantic movement and in architecture it found opportunities in a range of picturesque and dramatic styles that flourished in the second half of the century.

## GETTYSBURG, 1850-1900

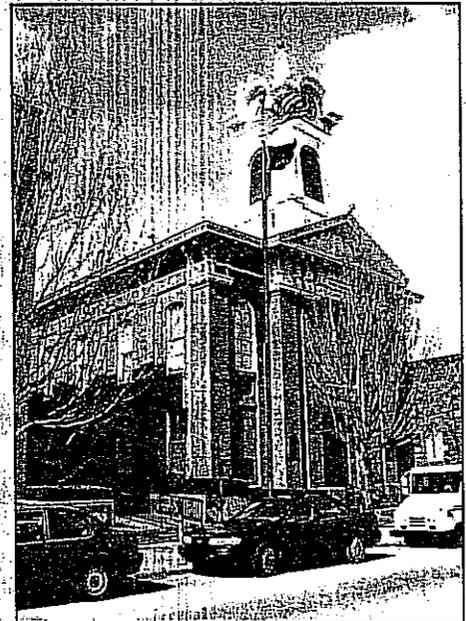
In 1850 Gettysburg received its introduction to a new style, the Italianate, when Stephen D. Button employed it in his design for the gate house of the new town cemetery. A prominent Philadelphia architect, Button would use the same style in his 1859 design of the new county courthouse at the corner of Baltimore and West Middle Streets. His more eminent Philadelphia competitor, Samuel Sloan, used this style for the new public school on East High Street in 1857. Italianate quickly gained appeal in Gettysburg, as it did elsewhere in the nation. No other style would be used with greater frequency in Gettysburg during the second half of the nineteenth century.

Italianate drew its inspiration from Italian country villas of the early modern era. In massing, Italianate structures were not much different from those of the Neo-classic and might even use classical columns and other classical details. Italianate structures are readily distinguished by windows, often in pairs, with arched tops and crowns,

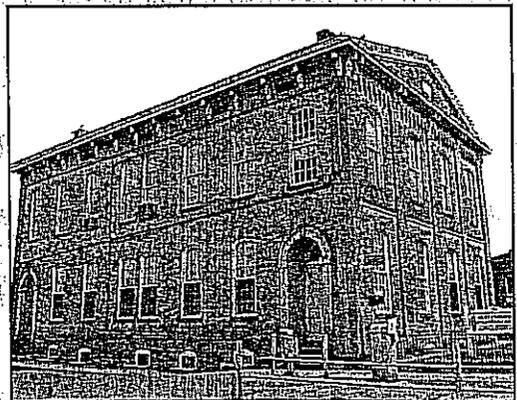
# GETTYSBURG'S ARCHITECTURAL HISTORY



The Evergreen Cemetery Gate in 1863. Photo courtesy of William A. Frassanito.

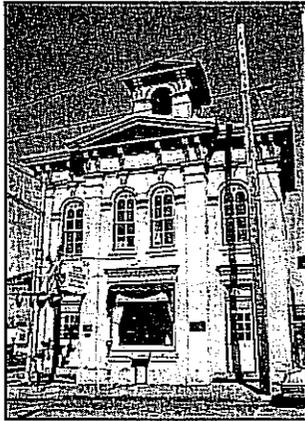


The Adams County Courthouse at 101 Baltimore Street.

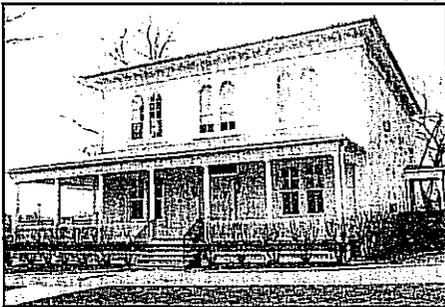


The old High Street School at 40 East High Street.

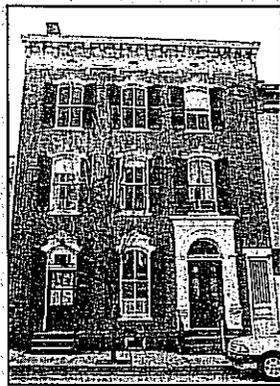
# GETTYSBURG'S ARCHITECTURAL HISTORY



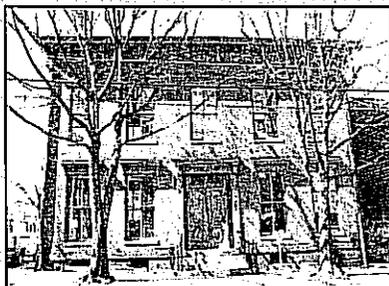
The Western Maryland Railroad Station on Carlisle St.



The White House on the Gettysburg College campus.

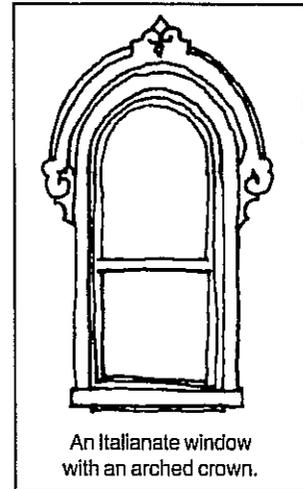


20 Chambersburg Street.



137 South Washington Street.

pronounced decorative elements above the windows. Windows might be flat-topped, but made distinctive by crowns or elaborate framing. Low-pitched roofs had eaves extending outward, under which their designers placed brackets in an amazing array of sizes, shapes, and groupings. Some Italianate structures had cupolas and somewhat square towers. Though Italianate reflected qualities of earlier styles, it offered excellent opportunities for the expression of one's individuality. Thus, this style served well a society becoming increasingly individualistic as popular democracy advanced and industrialization extended entrepreneurial opportunity.



An Italianate window with an arched crown.

In 1858 when the railroad reached Gettysburg, the new station on Carlisle Street emerged as a charming achievement of Italianate design. In 1860 the college provided its president with a new Italianate residence and seven years later its preparatory school on Carlisle Street erected an Italianate structure designed by Philadelphia architect John Fraser. Commercial and residential buildings both employed elements of this style, some in thorough form and others with a modest borrowing of detail. The house at 20 Chambersburg Street (1869) has an eye-catching variety of features, including Gettysburg's most elegant Italianate doorway. Other residential designs of distinction include the houses at 60 York Street (1855), 239 Carlisle Street (1871), 321 Carlisle Street (1870), and the Olinger House (1868) at 137 South Washington Street. Commercial structures include the large Fahnestock Building at 47 Baltimore Street, 139 Baltimore Street, and the Scharf-Bigham building (1880 and 1903) on the east side of the square, now a part of the Gettysburg Hotel.

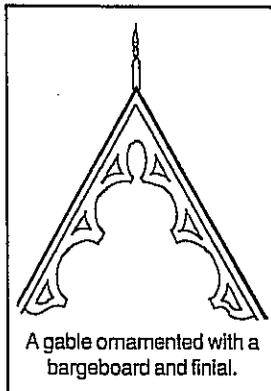
Italianate came on the scene just before the Civil War, the great turning point in Gettysburg's history. Not only did a major battle of the war make the community known to the world, it altered the local economy. Though the town continued to develop its manufacturing, especially in the production of furniture, the great source of its economic expansion proved to be tourism. As in the rest of the

nation, Gettysburg had a growing middle class and increased wealth. Larger homes, churches, and commercial buildings emerged along its streets and several new neighborhoods developed. Italianate had a flexibility that continued to serve the town's changing fortunes well. The same economic circumstances undergirded the openness of many to find new modes of architectural expression.

In the 1860s many Americans embraced a variation of Italianate popularly known as the French Second Empire style. These buildings had Italianate features plus a mansard roof, which provided an additional story under a steeply-sloped roof, thereby diminishing visually the massiveness of the building. Examples of this design occur at 105 East Middle Street (1870), the Homestead (1869) at 783-785 Baltimore Street, and the house at the southeast corner of South Washington and West Middle Streets.

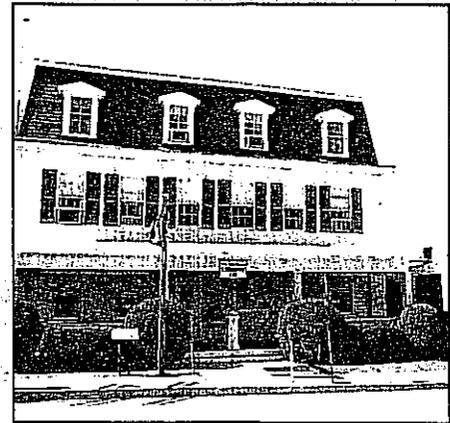
Gothic Revival, though emerging in the 1830s and 1840s as a challenge to the Neo-classic movement, found no followers in Gettysburg until after the Civil War. A style based on medieval designs, it emphasized the vertical line. Steep gables, often decorated with bargeboards and finials, and windows and doors with tops shaped by pointed arches characterize this style. Gettysburg offers two good examples of Gothic Revival: the small cottage at 115 Chambersburg Street (1867), distinguished by its board and batten walls, and the house at 451 Baltimore Street (1868).

In the post-Civil War years Gothic Revival, with its emphasis on verticality, influenced two new styles: the Stick Style and the Queen Anne. The Stick Style produced tall houses with exposed truss work in the gables or elaborate false cornices, and sharply pronounced strips trimming the windows and the corners of walls. Many had two-story bay windows, rectangular in form. Gettysburg's only example is the striking house at 139 Carlisle Street built for Charles H. Ruff in 1890.

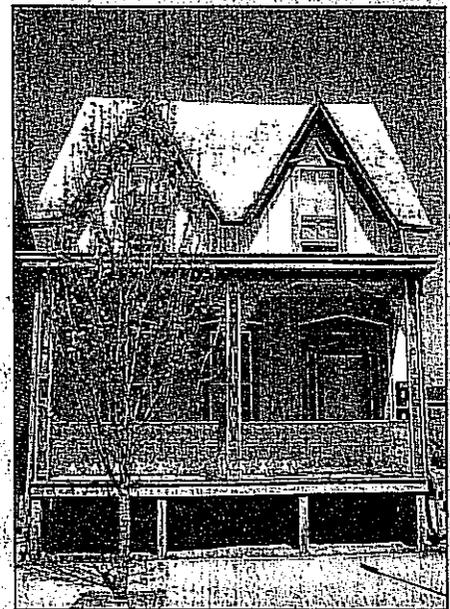


A gable ornamented with a bargeboard and finial.

# GETTYSBURG'S ARCHITECTURAL HISTORY



783-85 Baltimore Street

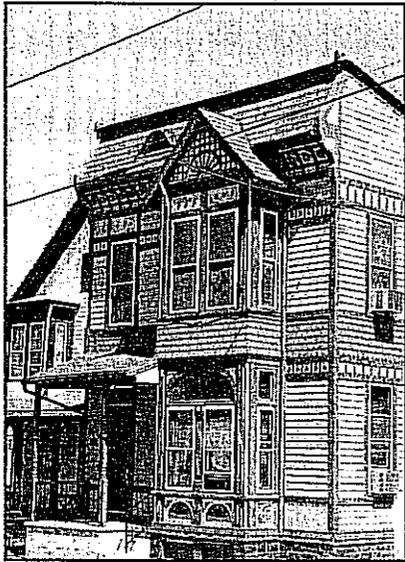


115 Chambersburg Street

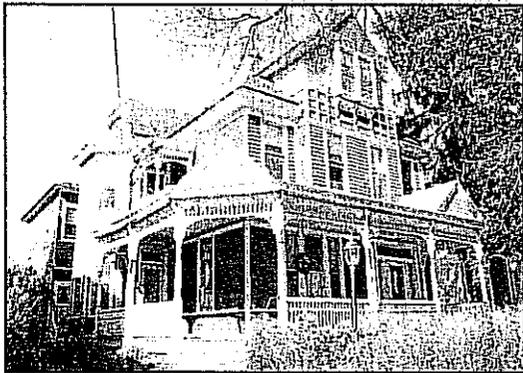


451 Baltimore Street

# GETTYSBURG'S ARCHITECTURAL HISTORY



139 Carlisle Street.

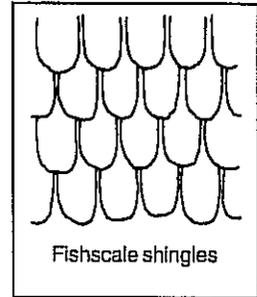


204 Carlisle Street.



339 Carlisle Street.

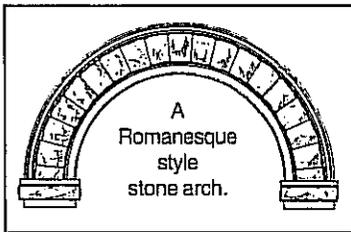
The Queen Anne proved far more popular nationwide and also in Gettysburg from the 1880s until the early twentieth century. Though some were modest, extravagance in form and decorative detail seemed to hold a high value with their designers. In an era some have called the Gilded Age, many Americans sought an architecture that served individual distinctiveness in unique ways. Queen Anne served them well. Its structures normally had hipped roofs with cross gables. Gables were often finished in fishscale shingles or marked with half-timbering. Walls could employ patterned brick, stone, clapboards, or combinations of these elements. Bay windows with angled sides, towers with conical tops, tall and elegant chimneys, and porches wrapping parts of two sides appeared on many houses of this design. Porches were often decorated in spindle work, though later renditions of this style incorporated classical columns. Nearly all of them emphasized an asymmetrical massing and their wooden parts were often painted in darker hues and tones.



Gettysburg's more notable examples of this style include the houses at 202 and 204 Carlisle Street (1895 and 1893), and the houses at 129 West Lincoln Avenue, 138 West Broadway, and 70 East Stevens Street. The most rich and varied Queen Anne composition stands on the seminary campus at the top of the hill between Springs Avenue and East Middle Street. Designed in 1883 by York architect, John A. Dempwolf, the dramatic effect of its varied surfaces was later lost by painting the entire house a cream color. It also became popular in that era to add Queen Anne features to structures of other styles, and this can be seen in the houses at 329 and 339 Carlisle Street (1869), both mixtures of Italianate and Queen Anne.

The distinctive but less popular Shingle Style drew its inspiration from simple shingle-clad barns of New England. Though these bore some resemblance to the Queen Anne in that they emphasized the natural color of their materials, their towers were more squat, their porches looked heavier, and they lacked extended eaves. Gettysburg's sole example stands at 311 Carlisle Street, an 1890 design by John Dempwolf. Its natural shingle look has now been altered by cream-colored paint.

The Romanesque Revival style of the later decades of the nineteenth century produced structures drawing upon the designs of early medieval Europe. Popularized by Boston architect H. H. Richardson, these structures had a massive appearance, usually executed in large, rough stones.



Their short, rounded arches at doorways and over windows emphasized heaviness and power. The tower of Glatfelter Hall at Gettysburg College reflects this style well, though much of the rest of the building is more in the Queen Anne mode. John Dempwolf designed this building and the similar Brua Hall for the college in 1888-1889.

## 20TH-CENTURY GETTYSBURG

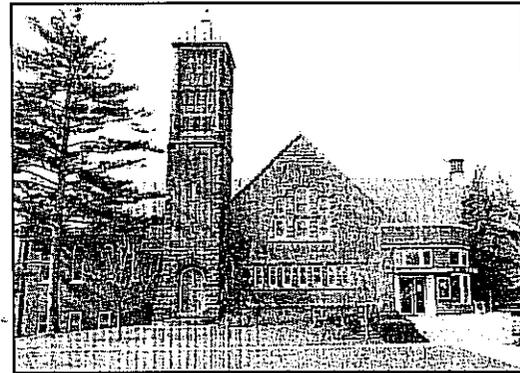
The end of the nineteenth century brought a style known as Colonial Revival. Early versions of this style placed classical features associated with Georgian design on asymmetrical buildings, as in the case of the Singmaster House (1901) on the seminary campus. Increasingly, Colonial Revival copied the careful proportions and symmetry of Georgian. Doorways in this style might be surrounded by elaborate framing or sidelights, often with one of several variations of pediments above the main door. Small gables, each for a single window and often pedimented, added distinctiveness to the roof. Dutch Colonial designs incorporated the same features, though with a steep gambrel roof.

This style remained popular, especially in the Eastern United States, until World War II. Its formal street facade has continued to appeal until the present day to many who build new houses. Gettysburg's earlier applications of this style appear in many locations. Good examples include the twin brick houses at the northwest corner of West Broadway and North Washington Streets, the frame house on the southeast corner of the same intersection, and 231 and 244 Springs Avenue. A Dutch Colonial design distinguishes the house at 43 West Broadway. In the first block of Chambersburg Street, the James Gettys Hotel handsomely incorporates this style into an older commercial structure. The seminary chapel, designed in 1940 by J. Alfred Hamme of York, provides a beautiful ecclesiastical example of the Colonial Revival.

# GETTYSBURG'S ARCHITECTURAL HISTORY



311 Carlisle Street.

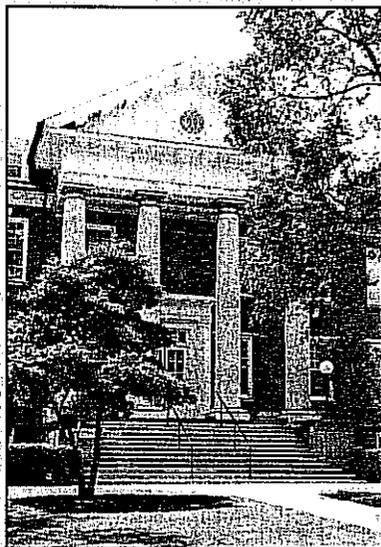


Brua Hall on the Gettysburg College Campus.

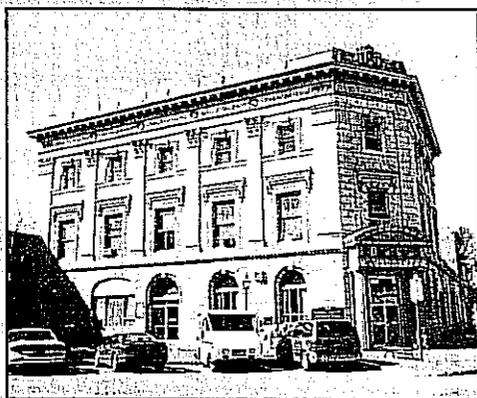


244 Springs Avenue.

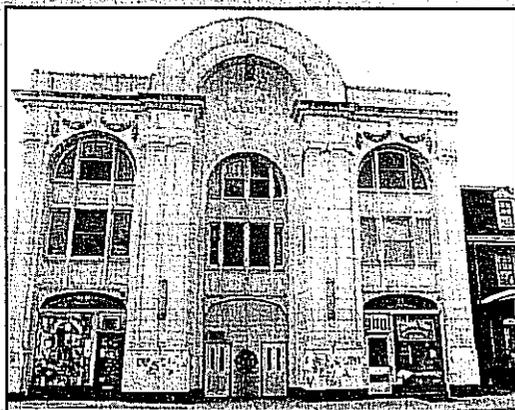
# GETTYSBURG'S ARCHITECTURAL HISTORY



Braidenbaugh Hall on the Gettysburg College campus.



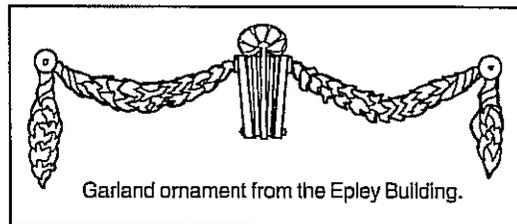
The Adams County National Bank building on Lincoln Square.



The Epley Building at 100 Chambersburg Street.

The Classical Revival style of the early twentieth century bears a close relationship to the Colonial Revival. It is distinguished by porch columns that rise to the full height of the building. Braidenbaugh Hall, built in 1925 on the college campus at the southwest corner of North Washington and West Lincoln Avenue, demonstrates this characteristic with a pediment above the columns. The Adams County Library at 140 Baltimore Street (built as the Post Office in 1914) has a similar application of columns, though without a pediment. A variation on the two-story porch appears on the residence at 222 Springs Avenue, which has a semicircular porch of a single story. The Beaux Arts movement of the same era was also related to the classical tradition, normally using its features. The Beaux Arts, bearing the name of a school of design in Paris, emphasized compositions of harmony which depended on the mass of the buildings. These grand, well-decorated structures were popular for large public buildings. The Adams County Bank at the west side of the square (1919) and the Epley Building at 100 Chambersburg Street (1916) reveal the influence of Beaux Arts design.

In the early twentieth century bungalows also gained popularity, though not in the East as much as on the West



Garland ornament from the Epley Building.

Coast. Derived from houses developed in British India, these structures often combined a variety of construction materials and had exaggerated, over-hanging eaves, often exposing the ends of the rafters. Their large roofs often had gabled or shallow shed roofed dormers. Heavy elements characterized the support structure of their deep porches. Good examples of these houses in Gettysburg stand at 200 South Stratton, 243 Springs Avenue, and 520 West Middle Street. That area of West Middle Street provides several examples of bungalows.

One of the locally-popular designs for residences in the early twentieth century, the so-called four-square house, might draw features from the Colonial Revival or even the bungalow, though decorative details were not necessarily characteristic of such houses. Two-story structures built on a simple rectangular form and usually capped with a hipped roof were economical and comfortable. Often they

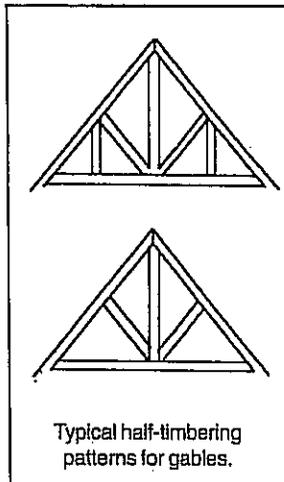
# GETTYSBURG'S ARCHITECTURAL HISTORY

had broad front porches, with the main entrance at one side of the porch. These houses were built frequently in all parts of Gettysburg in the earlier decades of the twentieth century. Good examples appear at 225 and 237 Springs Avenue and 118-120 Hanover Street. The first block of East Lincoln Avenue has several two-family houses in four-square design.

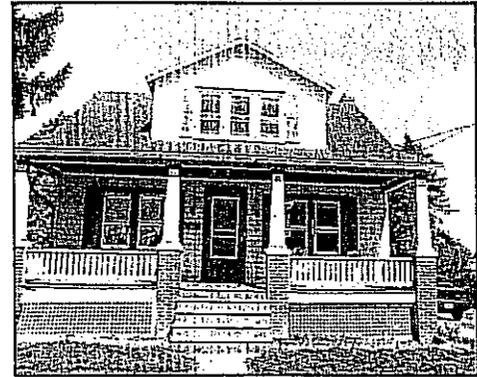
The years between the two world wars saw also the emergence of Tudor structures. The name refers to the late Gothic-early Renaissance designs of Tudor England, the age of Henry VIII and Elizabeth I. Structures in this style had such features as steep roofs, multi-paned windows, half-timbered gables, and occasionally doors with rounded tops. Houses at 145 West Broadway and 145 Seminary Avenue have some of these features, as does the building at 35 Chambersburg Street, adjacent to the James Gettys Hotel.

In the years after World War II, American residential architecture tended to follow the popular trend toward less formality in social life. Houses designed for comfort and casual patterns of living made the one-story ranch house appealing everywhere. The ranch house lacked adherence to historic models of architectural design, its horizontal profile making many stylistic details of the past difficult or impossible to apply.

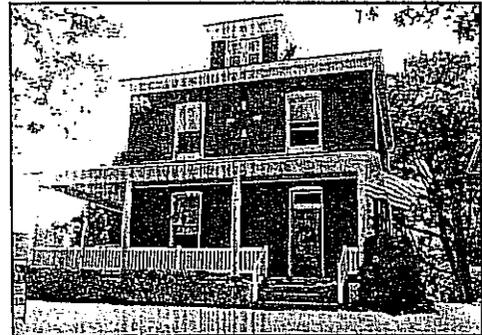
Though designers might choose to include adaptations of past styles on such single-story houses, they normally succeeded in doing so only on two-story structures. Eventually, the broad appeal of the rancher diminished, and by the later years of the century Americans were building from a broad array of designs, often reviving a variety of elements of past styles.



For the borough of Gettysburg, the same trend proved true. The largest new section of the post-war years, Colt Park, emerged on the southern edge of the community. Here, houses reveal a wide variety of designs, many of them single-story structures influenced by the ideals of the rancher. Because so much of the town is surrounded by Gettysburg National Military Park, most of the construction of recent decades has occurred beyond its corporate limits. Whether within the borough



351 West Middle Street.



124 Springs Avenue.



145 West Broadway.



293 Fourth Street.

# GETTYSBURG'S ARCHITECTURAL HISTORY

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or in its surrounding neighborhoods, the free adaptation of traditional stylistic elements or the disregard of such features have characterized construction. Today, as in the early years of the community, much of what is built can best be called vernacular design. High style has always had a somewhat limited appeal in Gettysburg. Nevertheless, with more than two centuries of development, the community has a rich heritage of popular expression in modes of building and taste. Given the town's place in the nation's history, its buildings in all their variety constitute a defining element in the story of the community and its relationship to American culture.



Fairview Avenue.



The Heritage Motor Lodge.

## WHY HAVE DESIGN GUIDELINES?

Older buildings were not constructed the way buildings are today, and some of today's methods for dealing with modern buildings can damage or otherwise compromise historic buildings. Unfortunately, this information isn't always common knowledge. As a result, unregulated construction activity can ruin the most significant features of our historic buildings and the most valued qualities of our historic community, simply because people are unaware that different -- often better -- methods exist for dealing with their buildings. Design guidelines can prevent this hasty and thoughtless destruction and alteration of historic buildings by identifying significant buildings and features, by outlining preferred options, and by specifying appropriate treatments. By presenting this information along with a wealth of practical advice, this design guide acts as a standard to be followed in the review process. As such, it is valuable to the Borough, to the Historical Architectural Review Board, and to property owners.

The use of design guidelines can also have an economic impact. Gettysburg depends to a large degree on tourists for its economic survival. Each and every building in the borough plays a significant part in this economy. Tourists come to Gettysburg for many reasons, but if the historic character of Gettysburg's buildings is lost, the day will come when fewer tourists visit downtown Gettysburg. Tourism not only affects the business owners of the borough, it also affects the residential property owners -- tourists bring in money that helps support the whole town and helps keep taxes down. Consequently, property owners who make their buildings stand out by making changes that are inappropriate to the character of the historic district may enjoy a short-term gain, but over time can contribute to the decline of a strong economy through the destruction of the physical environment on which it was based.

Final responsibility for maintaining buildings and planning for their long-term survival rests with the individual property owner, and the process of design review works best with the owner's active and early participation.

Design guidelines can be useful tools for achieving creative solutions that allow the modern use of historic buildings. But, beyond this immediate goal, the use of design guidelines can also help protect property values and quality of life, and can help ensure the livability of our community for generations to come.

## THE BIG PICTURE

The character and appearance of a community demonstrate the values and attitudes of its residents. A community's appreciation of its heritage is demonstrated through its attitude toward historic preservation.

In 1972 the Borough of Gettysburg officially recognized the value of its historic buildings and the need for their protection with the adoption of the Gettysburg Historic District Ordinance. To carry out its goal, the Ordinance established a Historic Architectural Review Board and a process for design review.



# WORKING WITH HARB & THIS GUIDE

## The Secretary of the Interior's Standards for Rehabilitation

*The guidelines listed below were developed by the U.S. Department of the Interior. They are accepted nationwide as the standard for rehabilitating historic buildings, and are used by the Gettysburg HARB.*

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall 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, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall 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 shall match the old in

(continued  
on next  
page)



## USING THE GETTYSBURG DESIGN GUIDE

### WHAT IS IT?

This design guide is a **tool**.

### WHO IS IT FOR?

- Property owners.
- Design professionals.
- Contractors.
- HARB.
- Borough Council.

### WHAT DOES IT DO?

It helps manage change and protect historic and architectural resources in the Gettysburg Historic District.

### HOW DOES IT WORK?

- These guidelines are not meant to be rigid restrictions. They are meant to be used as guiding principles that, when followed, will result in the sound preservation of Gettysburg's historic buildings.
- As a property owner, you are encouraged to review this manual when **planning** changes to your property. Early consultation with the Historic Preservation Officer and HARB will provide for the most flexibility in planning your project.

### WHAT'S IN IT?

#### 1. An Architectural History of Gettysburg.

Read the history (it precedes this section), then go outside and look closely at your building. Try to identify its style, its period of construction, and its important features. If you get stuck, the borough's Historic Preservation Officer can help.

#### 2. A Maintenance Checklist.

Routine maintenance is the key to extending the life of your building. Review the chapter (it's short!), then take a copy of the checklist outside to inspect your building. Don't wait -- you can catch problems before they start.

#### 3. Information Arranged by Building Part.

Most of the information in this booklet is divided into chapters arranged by building part. You'll find chapters on walls, roofs, windows and doors, porches, and paint. There are also chapters on additions, new construction, and demolition, and on utilities and accessibility. Be sure to read the chapters that cover the types of projects you're planning. For example, if you've been thinking that your porch needs some work, go to the porch chapter. All of the chapters cover important information, so you'll want to read them, too.

#### 4. More Help!

Go to the Appendices at the end of this booklet for definitions of technical terms and for lists of additional publications and organizations that can help you with your projects.

## WHAT IS HARB?

HARB is an advisory body created by state and local laws and appointed by Borough Council. It is composed of seven members including an architect, a real estate broker, the Borough's Historic Preservation Officer, and four people with an interest in the preservation of Gettysburg's historic buildings. HARB's main responsibility is the review of all proposals for new construction and all changes to the exteriors of buildings located in the Gettysburg Historic District. HARB reviews this work to protect the architectural and historical character that makes Gettysburg a unique place, which in turn contributes significantly to the quality of life in the Borough.

## HOW DOES HARB MAKE ITS DECISIONS?

Prior to the regularly scheduled HARB meeting, HARB members review each application and visit each property in question. HARB assesses the architectural and historical significance of the property, and considers the effect of the proposal on the overall district, on the street, and on the individual building and its component features. To help make its decision, HARB applies the *Secretary of the Interior's Standards for Rehabilitation*, which are listed in the sidebars on these two pages. These guidelines were developed by the United States Department of the Interior following several decades of preservation activity. They are accepted as the national standard for rehabilitating historic buildings.

In determining the compatibility of the proposed project, HARB also considers a number of issues specifically identified in Gettysburg's Historic District Ordinance, such as proportions, window placement, and materials. This design guide clarifies these matters, and provides information in greater detail than is given in the ordinance. Consequently, this Design Guide is an important tool that HARB can use in its decision making process.

After HARB has considered all of these materials and issues, it votes on the proposal and sends its recommendation to Borough Council. Borough Council makes the final decision on the application, using the same information as HARB in its determination.

## WORKING WITH HARB

### The Secretary of the Interior's Standards for Rehabilitation (continued)

design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural feature to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall 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.



# WORKING WITH HARB

## HARB DOES NOT REVIEW:

- Interior work
- Regular maintenance that does not require the replacement or change of materials
- Repainting or paint color
- Change in use

## WHAT PROJECTS DOES HARB REVIEW?

HARB reviews any projects, including alterations, additions, new construction, and demolition, that can be seen from a public street, alley, or other public space. Some of the typical types of projects that HARB reviews are listed below. (This list is not all inclusive.)

- ⇒ Additions
- ⇒ Alterations
- ⇒ Awning installation and changes
- ⇒ Cleaning exterior surfaces with abrasive methods
- ⇒ Colors of permanent building features (roofs, artificial siding, etc.)
- ⇒ Cornice changes
- ⇒ Demolition
- ⇒ Door changes
- ⇒ Fences
- ⇒ Masonry work
- ⇒ Materials replacement
- ⇒ Moving of buildings
- ⇒ New construction
- ⇒ Parking areas
- ⇒ Porches
- ⇒ Reconstruction
- ⇒ Removal of architectural details or ornamentation
- ⇒ Renovation (exteriors)
- ⇒ Restoration
- ⇒ Roofing
- ⇒ Siding
- ⇒ Sign design, installation and changes
- ⇒ Skylights
- ⇒ Stairs (exterior)
- ⇒ Storm doors and storm windows
- ⇒ Window changes

## HOW CAN HARB HELP PROPERTY OWNERS?

Because HARB members have specific expertise and interest in issues related to old buildings, HARB can often come up with options for treating properties that owners may not have considered. HARB may also be able to provide property owners with suggestions for treatments that cost less and make their properties look better.

# CERTIFICATES OF APPROPRIATENESS

## WHAT ARE THEY?

A Certificate of Appropriateness is a permit approved by HARB and issued by Borough Council. It certifies that a proposed change is appropriate to the character of a building in the historic district and to the historic district as a whole.

## OBTAINING A CERTIFICATE OF APPROPRIATENESS

The process for obtaining a Certificate of Appropriateness is a simple one. It begins when a property owner applies for a building permit. If the building permit officer finds that the property is in the Historic District, the application is forwarded to the Historic Preservation Officer.

An application can be obtained from the Historic Preservation Officer (HPO), whose office is on the second floor of the Municipal Building at 59 East High Street. Fill out the form in as much detail as possible. You may need to include photographs, slides, drawings, and/or material samples with your application, depending on the type of work you are proposing. The HPO will tell you what is required for your project. The Certificate process is summarized in the flow chart on the next page. |

# WORKING WITH HARB

## Changes Without Approval

If a property owner initiates work without a building permit and a Certificate of Appropriateness, a stop work order may be issued and the owner may be required to pay a fine if requirements are not met.

## Other Regulations

In addition to needing a Certificate of Appropriateness for work in the Historic District, properties are also subject to the regulations of Gettysburg's Zoning Ordinance, Sign Ordinance, and Building Codes. For more information, contact the Borough's Zoning Officer at 334-1160. Construction in the borough also requires a county building permit. Call 334-6781 for more information.

## Working with Contractors

Working with contractors can be both frustrating and rewarding. If you choose to use a contractor rather than undertaking your project yourself, be sure to choose a contractor who has successfully completed projects similar to yours and one who has experience with old buildings. If a contractor tells you it is impossible to replace historic materials in kind or that your old building can't be saved, get a second opinion. Check references and inspect completed projects before choosing your contractor. Get at least three detailed estimates from different contractors, and always be wary of unusually low estimates. Your best defense against shabby and inappropriate work is knowledge. Learn everything you can about the work to be done, even if you won't be doing the work yourself, then regularly monitor the work as it progresses. The information in this manual and the sources listed in the Appendix can help you considerably.

# WORKING WITH HARB

## OBTAINING A CERTIFICATE OF APPROPRIATENESS IN GETTYSBURG

All changes to the exterior of a property in the Gettysburg Historic District must be approved by HARB. This includes alterations and additions to buildings, new construction, and installation of signs, awnings, and fences.

