Residential Facade and Property Improvement Guidelines

Fairmount Heights, Maryland

THE MARYLAND-NATIONAL CAPITAL PARK AND PLANNING COMMISSION
Prince George's County Planning Department

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Abstract

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Abstract:	This project is part of FY 1991 M-NCPPC Planning Assistance to Municipalities and Communities Program requested by the Town of Fairmount Heights. It provides guidelines for use by homeowners and builders who plan to make exterior repairs or new home construction that are visible from the public right-of-way. The text establishes the importance of guidelines in preserving the historic character of the Town. It also includes a brief history of Fairmount Heights, the importance of the total streetscape and its relationship with infill construction, facade details including appropriate and inappropriate examples, case studies of rehabilitation preserving/destroying original character, landscaping examples and appropriate plant materials, and possible funding sources.

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The Maryland-National Capital Park & Planning Commission

14741 Governor Oden Bowie Drive
County Administration Building
Upper Marlboro, Maryland 20772

The Maryland-National Capital Park and Planning Commission

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The Maryland-National Capital Park and Planning Commission is a bi-county agency, created by the General Assembly of Maryland in 1927. The Commission's geographic authority extends to the great majority of Montgomery and Prince George's Counties: the Maryland-Washington Regional District (M-NCPPC planning jurisdiction) comprises 1,001 square miles, while the Metropolitan District (parks) comprises 919 square miles, in the two counties.

The Commission has three major functions:

- the preparation, adoption, and from time to time amendment or extension of the General Plan for the physical development of the Maryland-Washington Regional District;
- the acquisition, development, operation, and maintenance of a public park system; and
- in Prince George's County only, the operation of the entire County public recreation program.

The Commission operates in each county through a Planning Board, appointed by and responsible to the county government. All local plans, recommendations on zoning amendments, administration of subdivision regulations, and general administration of parks are responsibilities of the Planning Boards.

The Prince George's County Department of Planning (M-NCPPC):

- Performs technical analyses and offers advice and recommendations regarding most matters related to existing and future...

  ...use of land including the enhancement of the physical environment, and

  ...provision of public facilities and services.
- Works on a set of specific projects and tasks annually set forth in a work program and budget adopted by the Prince George's County Council and performs such other tasks in response to emerging issues as resources permit.
- Works under the direction of the Prince George's County Planning Board.
- Is an organization of people that is here to serve people...our elected and appointed officials, our fellow public staffs, and our citizens...individually and/or collectively. The staff will maintain a partnership with people. It will assist and advise you, and will expect your assistance and advice.
- Maintains competent and professionally able staff to perform our duties and responsibilities.

Prince George's County Council

The County Council has three main responsibilities in the planning process: 1) setting policy, 2) plan approval, and 3) plan implementation. Applicable policies are incorporated into area plans, functional plans, and the general plan. The Council, after holding a hearing on the plan adopted by the Planning Board, may approve the plan as adopted, approve the plan with amendments based on the public record, or disapprove the plan and return it to the Planning Board for revision. Implementation is primarily through adoption of the annual Capital Improvement Program, the annual Budget, the Ten-Year Water and Sewerage Plan, and adoption of zoning map amendments.

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Introduction to the Guidelines

Prince Albert Washington House built in 1927

Introduction

Restoring and remodeling your own home is very personal, yet the changes and improvements that can be made to the exterior of your house affects your entire block because of the buildings' interrelationship with each other. The opportunity to display your taste and often your own handiwork are positive initiatives that should be encouraged and supported. However, in an historic community you must be sensitive to the architectural elements of a building and how the building relates to the organization of the block.

Often the quality things that make your community comfortable and attractive are related to the many different architectural details of the houses, and the character of the streetscapes working together. These elements such as windows, porches, landscaping, placement of the building on a lot, when looked at as a group, create a distinctive quality and give Fairmount Heights its character. When you make changes that are not sympathetic to the existing environment, it has an impact far beyond your immediate property lines. Obviously every community undergoes change, but the changes can be made in such a way that the historic character and comfortable feeling of Fairmount Heights is not lost.

The rewards for sensitive home improvements and compatible design are many. First, there is the satisfaction of knowing you have done the job right. Second, there is the gratification of compliments from other people who appreciate what you have done. Third, there is the pleasure of living in an attractive, comfortable and historically preserved home. While these benefits are difficult to measure, such restoration or rehabilitation can result in significant economic benefits. A perceptive combination of restoration and remodeling will actually contribute to the resale value of your home. Again, a good rehabilitation project can be surprisingly influential on an entire block.

This guide presents the historic and architectural attributes of Fairmount Heights along with certain basic design principles for practical rehabilitation work. The purpose of the guide is to suggest not only what to do but why. Part I highlights the richness of the community's past and provides a brief description of the architectural forms and styles that are prevalent in Fairmount Heights. Part II describes the elements that shape the character of a street - it also recommends the criteria to be used in the construction of contextually compatible infill housing. Part III compares different replacement and repair options for older houses. It also points out the appropriateness of certain building elements on old and new houses. Part IV provides a framework for addition to an existing house. Part V provides illustrative sketches of what to do and what not to do when rehabilitating the exterior of an older house. Part VI explains the effect of landscaping, and illustrates appropriate landscape design concepts for various housing types.

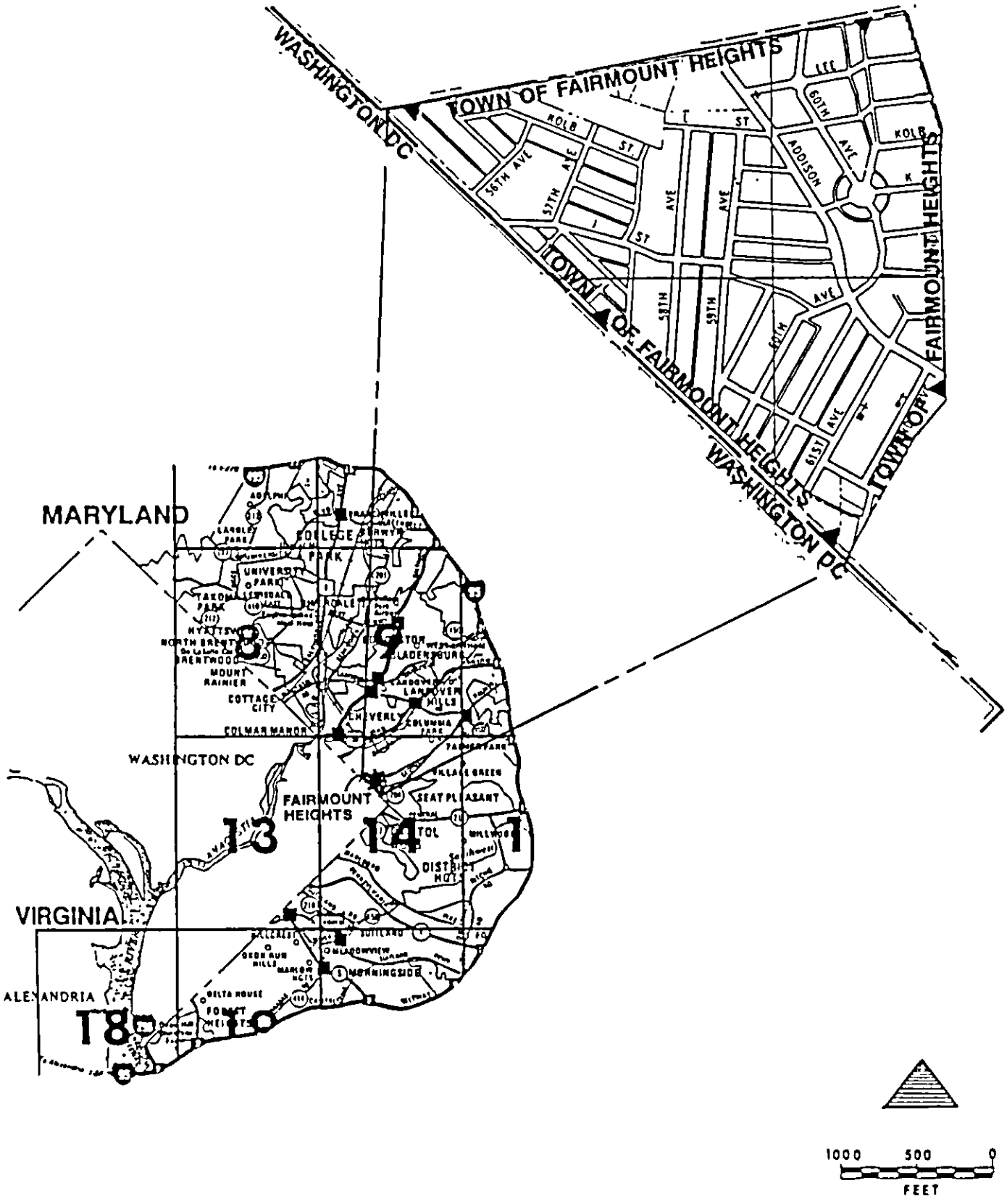
Part VII covers the importance of a rehabilitation plan and cost-saving techniques. It also offers suggestions for financing a rehabilitation project.

Keep in mind there is no one way to undertake a home improvement job, but some alternatives can clearly be better choices than others.

Part I
Historical Overview

Doswell Brooks House built in 1928

Fairmount Heights and Vicinity Map
Historical Background
Glossary of Building Forms



FAIRMOUNT HEIGHTS AND VICINITY

Historical Overview

Historical Background

Fairmount Heights, one of the earliest planned communities for blacks in the Washington area, blossomed from a cluster of small farms adjoining the eastern corner of the District of Columbia into platted subdivisions starting in 1900. The first section of Fairmount Heights was subdivided by Robinson White and Allen Clark, followed by five adjoining subdivisions, the last being Sylvan Vista platted in 1923. The Town was incorporated in 1935.

The early property owners in Fairmount Heights had a vision of a black community for ambitious individuals, aggressive political activity and progressive development. Its physical and cultural ties to the District of Columbia, its growing population and distinguished residents would make it a prominent black community in the Washington area. This new opportunity for blacks to become landowners attracted mostly Washingtonians with a wide variety of occupations. They included businessmen, teachers, government clerks, laborers, Pullman porters, bookkeepers, an architect and a detective. In many cases, these suburbanites built their own houses, often relying on friends and family to help with the construction.

The earliest houses were of frame construction and modest in size, but over the years several interesting and substantial houses were constructed for individuals who made significant contributions to the development of Fairmount Heights. Among them were James F. Armstrong (1905), Supervisor of Colored Schools in Prince George's County, and Robert Nichols (1908), an activist and the Town's first Mayor. The prevalence of frame houses is one of the distinguishing features that establishes the architectural and physical character of the community. These vernacular houses, built on single or multiple lots generally (25 by 125 feet) provided the new homeowners the amenity of some open space, and a relief from the overcrowding many were experiencing in the city.

The Washington, Baltimore and Annapolis Electric Railway (WB&A) was completed in 1908, with the rail line running close to Fairmount Heights. Together with the District of Columbia trolley lines, the WB&A offered a dependable transportation source for the residents of Fairmount Heights. Lot purchase and home construction increased as means of transportation improved. *The Washington Bee*, a popular black-owned newspaper, noted about Fairmount Heights the "...unparalleled speed the colored citizens out there are making in building and beautifying their homes and their surroundings." This civic pride

moved the residents to use private fundraisers in order to improve the streets, lay gravel walkways and add street lights. By 1910 Fairmount Heights had indeed, begun its evolution into a growing suburban community.

Religious and educational institutions provided the framework for civic involvement, and the backdrop for leadership. Three religious groups, Methodist, Presbyterian and Baptist, were active in the community. The Methodist congregation, organized in 1909, erected the original Grace Methodist Church in 1911. The present Sylvan Vista Baptist Church was built in 1954, but the congregation had its beginning in a rough-built brush shelter in 1925.

In 1910, there were 100 children attending a private school at what was known as Charity Hall. By 1912 the first public school for the black children of Fairmount Heights was opened. It was designed by a resident, W. Sidney Pittman, a respected architect and the son-in-law of Booker T. Washington. He and his wife, Portia, were to have a large influence in the growing Town. Portia Pittman became a well-known and popular recital pianist, and the visits of her famous father to Washington and Fairmount Heights were always greeted with much public enthusiasm.

Fairmount Heights continued to grow after World War I. In 1922, 35 acres of the farmland of Samuel Hoover, which adjoined Fairmount Heights on the east, were purchased by the Weeks Realty Corporation. The next year the property was platted for a subdivision called Sylvan Vista. Sylvan Vista had deep, narrow lots but it differed from the earlier subdivisions in that it was designed around a market circle, with radiating streets and lots, and parkland reserved along the stream that flowed through 60th Avenue.

Since the end of World War II the housing construction has been scattered, and architectural styles have diverged from earlier forms. New construction on scattered sites is evident throughout Fairmount Heights with the most activity occurring in the Sylvan Vista Subdivision. Many vacant lots are still available creating the potential for increased residential development.

The community dream of the spirited early residents remains. The tools to shape Fairmount Heights' future may be different than those available in 1900, but the desire to have a progressive and attractive suburban community remains. The early residents had a vision according to *Washington Bee* editor Calvin Chase to "band together in a strong determination to develop Fairmount Heights into one of the strongest colored settlements in the entire country." They worked hard to see it come about. Not all was realized, but their groundwork is before us today as a reminder of their courage and ingenuity.

Glossary of Building Forms

The following brief descriptions of the houses found in Fairmount Heights are categorized by common housing forms or shapes. The early houses combine attributes of several forms or match the descriptions of more than one. The buildings generally are moderately decorated with folk housing built with more concern for the provision of adequate shelter than with architectural style. The accompanying descriptions are designed to be general enough to cover the range of housing forms

and mix of architectural styles found in Fairmount Heights.

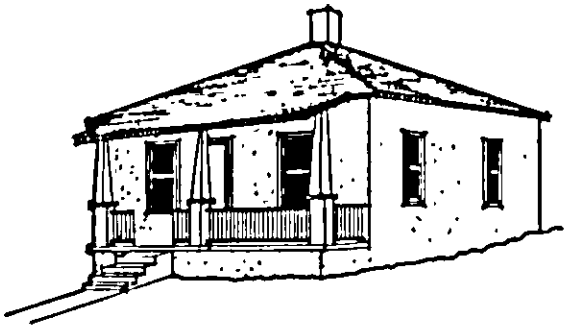
Front Gable

A one- or two-story house with a rectangular plan and a roof gable (with or without dormers) above a narrow streetfacing facade. They are typically decorated with simple ornaments derived from popular late 19th century styles including the Queen Anne, Shingle and Stick styles. The houses have porches with jigsawn posts and brackets and bracketed cornices and eaves, and large wood-sash windows. Front gables were generally built between 1890 and 1920.

Cross Gable

A larger variation of the Front Gable, the Cross Gable has an irregular plan; commonly there is a main block and one or more perpendicular wings. This form can include a variety of roof shapes such as a hip-roof as shown. Multiple wraparound porches frequently connect the wings of the house with each other. The Cross Gable was also typically decorated with Queen Anne, Shingle and Stick style ornament, and was popular between 1890 and 1920.

Bungalow



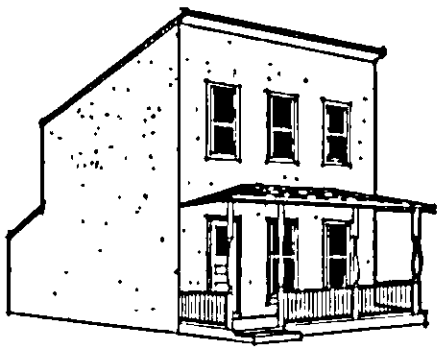
A small one- or one-and-one-half story house with a generally rectangular plan, the one-story four-room house closely resembles the "Rosita" style of bungalow produced by Sears, Roebuck and Company during the 1920s. Other Fairmount Heights bungalow forms employ a side-gable roof with or without dormers. They also have a variety of materials and textures in a single building and broad eaves and exposed structural members used as

decorative elements. Bungalows were popular from 1915 through the 1930s.

Foursquare

A two-story house with a square plan, low-pitch hip or pyramidal roof with a balanced facade. Front and rear porches are common to the Foursquares as are shed or hip-roof attic dormers. Foursquares are decorated in a number of popular styles including Prairie, Craftsman and Colonial Revival. The Foursquare was an extremely popular house from 1890 through the 1920s.

Flat-Front



Essentially an urban rowhouse, the suburban version was fully detached, with its rectangular plan and frontal orientation well suited to the narrowest suburban building lot. Only the main facade of the flat-front was fully detailed with a decorated porch and often a bracketed horizontal cornice. This was popular between 1890-1920.

Cape Cod

A one- and one-half story frame or brick house with a rectangular plan and, most commonly, a side-gable roof designed as an expandable second floor (with or without front and rear dormers). The Cape Cod in Fairmount Heights is more representative of the version with emphasis on simplicity and symmetry, and with less attention given to decoration and stylistic detail. The Cape Cod became popular in the 1930s and remains popular today.

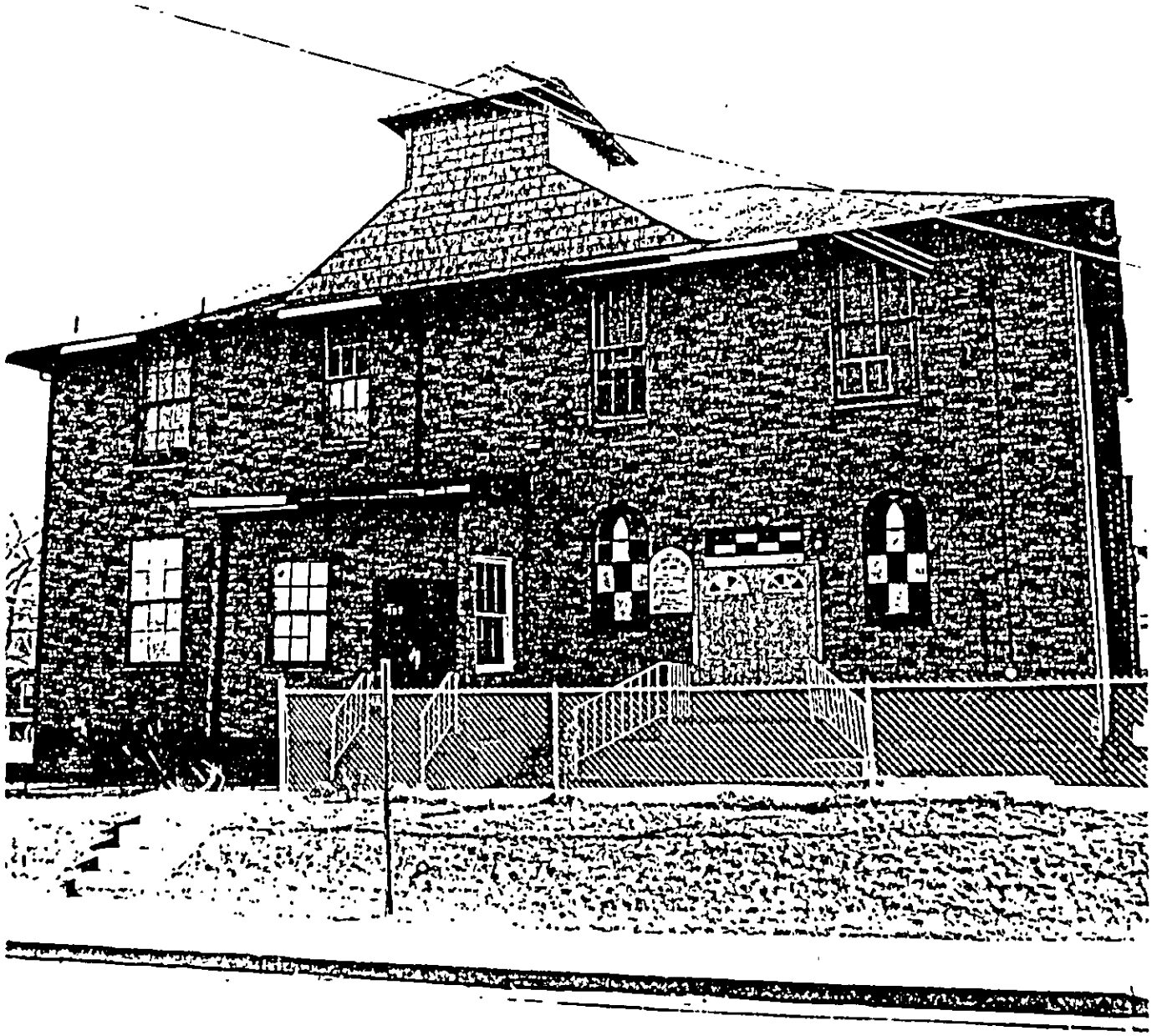
Ranch

A one-story house with a distinctly horizontal emphasis, a rectangular or irregular plan, side-gable or cross-gable shallow pitch roof. Smaller versions of the form can have a contained box-like appearance. Multiple materials are common though the houses are minimally decorated, frequently with motifs reminiscent of the Prairie and Colonial Revival styles. Ranch houses became one of the most popular post-war house forms. The form is still in favor today.

Post War

A general term used to describe a variety of house forms common to late 20th-century suburbs (including Ranch). Most forms are variations on the theme of a split foyer or multi-level plan; subtypes are commonly referred to as Split Level, Split Foyer, Raised Ranch or Contemporary houses. Multiple materials are frequently used, and although stylistic influences are often not attributable, decoration can be derived from the Colonial Revival, Prairie Style and the California Contemporary styles. These forms proliferated after 1945 and remain popular.

Part II
The Streetscape and Infill Construction



Fairmount Heights Elementary School built in 1912

Streetscape
Street Framing
Vegetation as an Important Streetscape Element
Design Guidelines for New Construction/Infill Housing

The Streetscape and Infill Construction

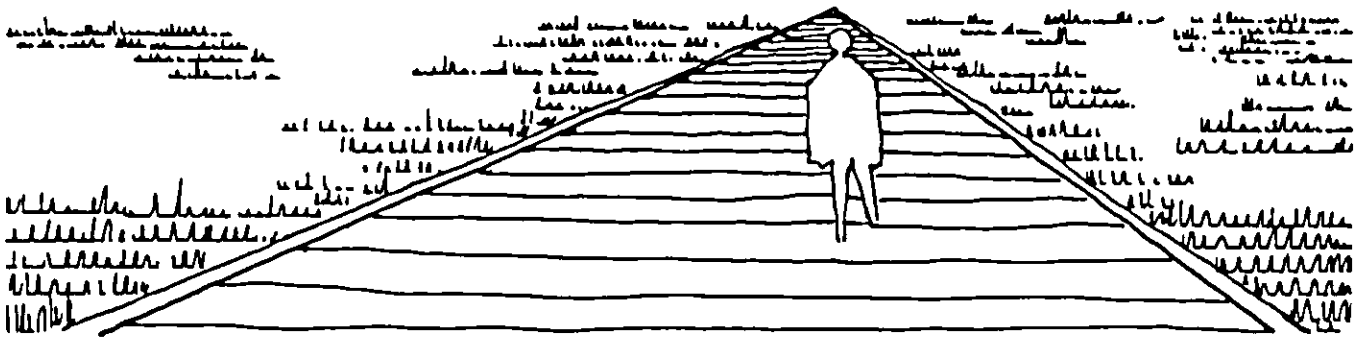
Streetscape

Streetscape is a term that refers to all the elements that normally constitute the physical make-up of a street and that, as a group, delineate its character. These elements include the street, street trees and lawn, sidewalks, utility poles, front yard, landscaping and building facade. The building, as an important element of a streetscape, is strongly affected by its setting. How does the building fit on the land - does it look comfortable and sheltered or just "dropped on the lot"? What do the adjacent buildings look like? Do they fit together? The answers to these questions and how these buildings relate to other elements and to one another to create an overall sense of order and harmony, define the streetscape of the area.

The streetscapes of Fairmount Heights are comprised of many elements: deep and shallow yards, trees and shrubs, sidewalks, some fences, the buildings and their predominant element, (the front porch). Some streets are formed by small single-family residential houses on small lots, while some are formed by larger houses on more spacious lots. In each case, some sense of rhythmic progression and harmony is achieved, even though some inconsistencies do exist. It appears that the majority of the older houses were designed to achieve an harmonious and unified streetscape, but changes over time with additions, modifications, removals and infill housing construction have changed the character of the streetscape. However, any change, no matter how minor, that is made without concern for the neighborhood, may detract from the harmonious balance of the streetscape.

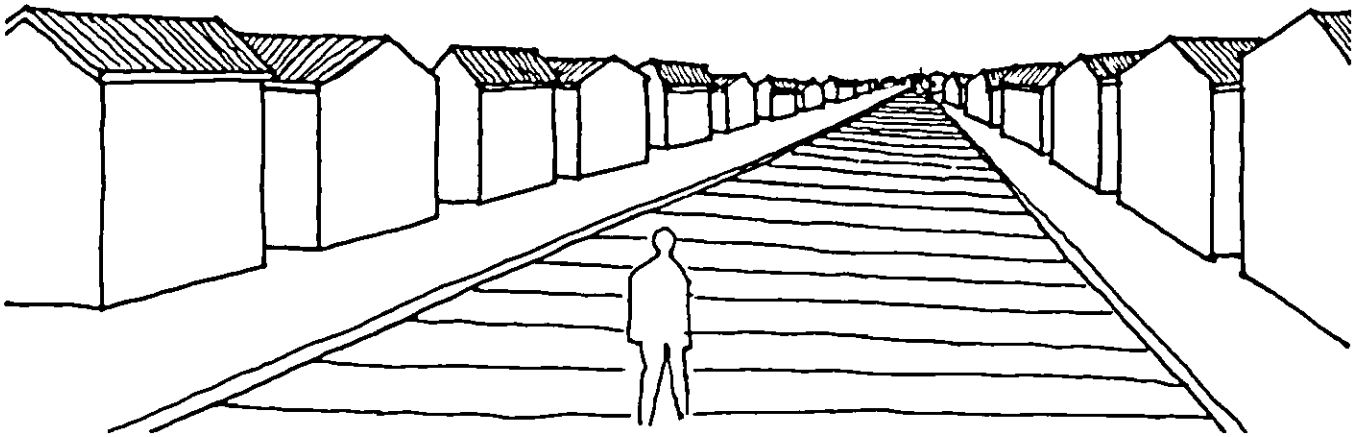
The following series of sketches illustrate street framing, and the order created through similarity in height, size, shape, setback and roof forms. These characteristics enable the houses along the street to look like "members of a family," and at the same time allow them to express individuality. It is hoped that these sketches will help the reader understand a little better how the individual buildings and their elements function as visual components of the neighborhood setting as a whole.

Street Framing



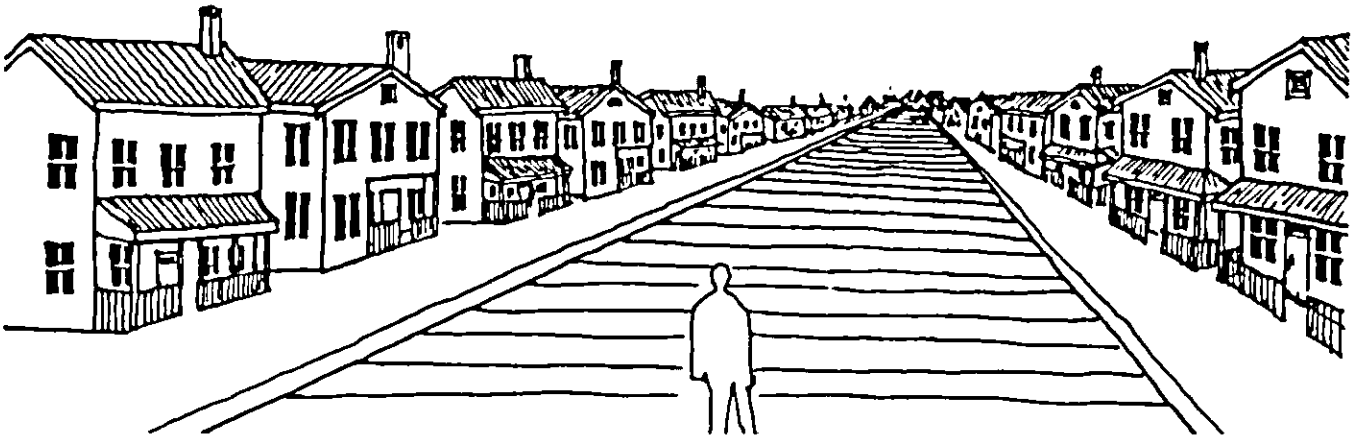
Without Buildings

Space appears open with limited boundary and definition. The street starts to become the major organizing element.



With Buildings

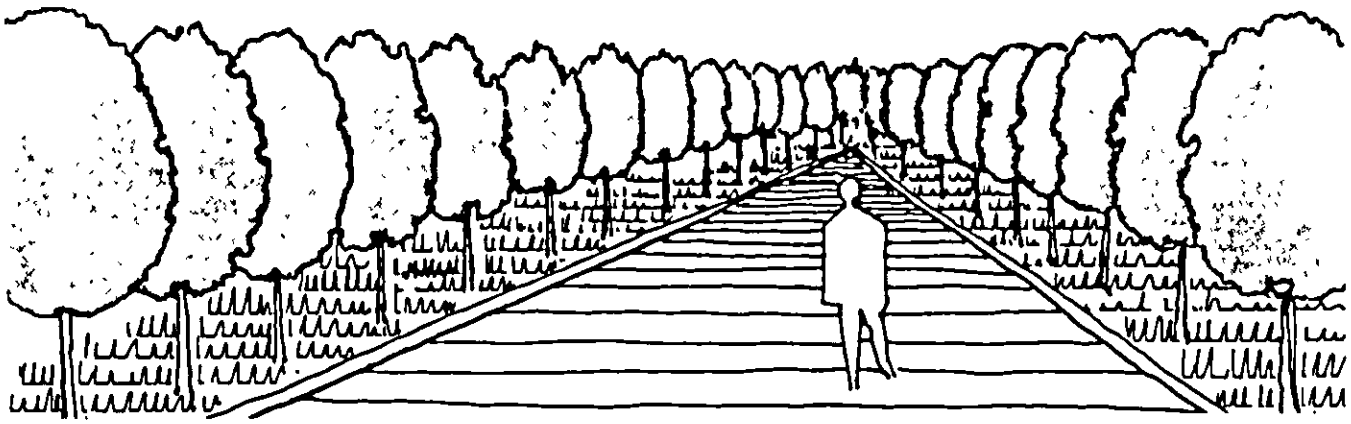
An enclosed space is created. Spatial definition and boundaries are established. Space has a top ceiling, and better relates to human scale.



With Other Building Elements

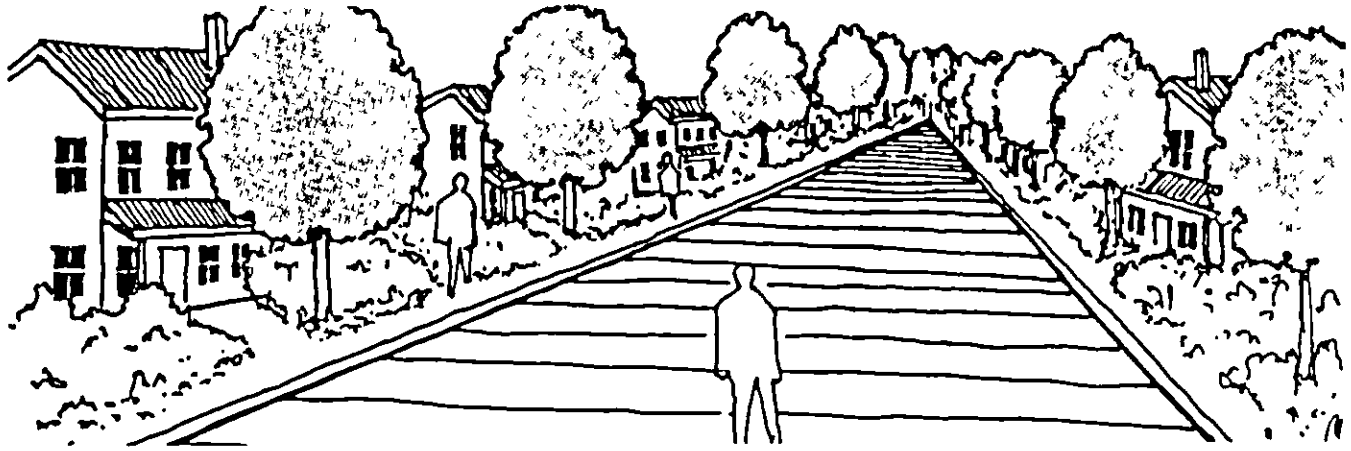
Entrances, porches, windows, etc., define individual houses and reinforce the division of street length and make the buildings seem less massive.

Vegetation as an Important Streetscape Element



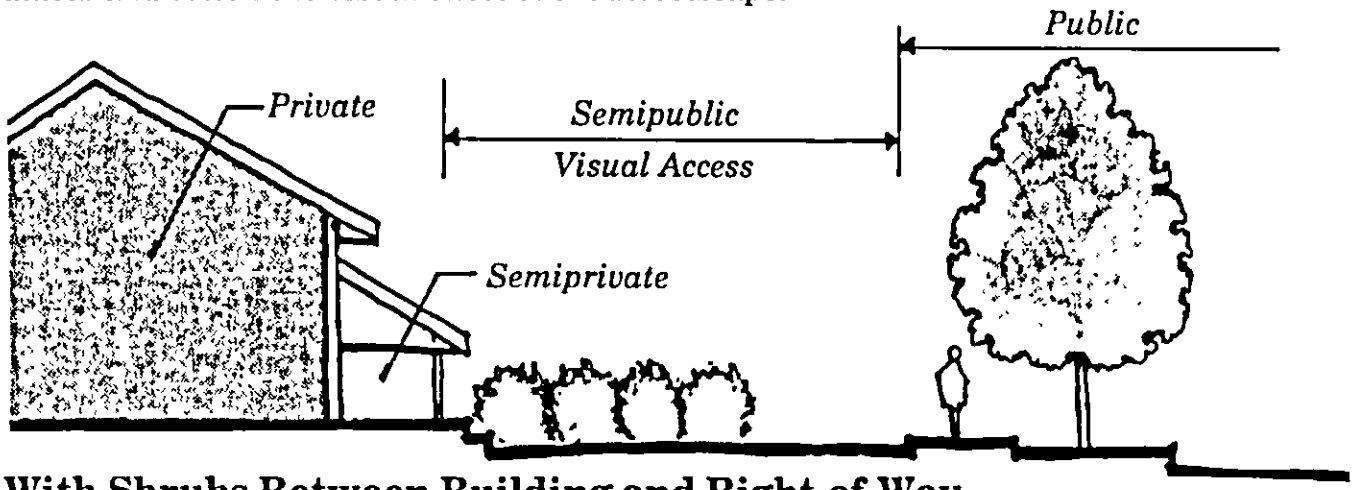
With Street Trees

Trees add rhythmic proportion and definition to the streetscape. The canopy creates the sense of enclosure along the top boundary of the street.



With Building and Planting

Trees and shrubs enrich the spaces between buildings. They add texture to the side boundaries and soften the visual effect of the streetscape.



With Shrubs Between Building and Right-of-Way

Shrubs serve as a screen for visual privacy and as a buffer against noise.

Design Guidelines for New Construction/Infill Housing

Over the years, infill housing and additions to existing houses in Fairmount Heights have tampered with the order and harmony of the streetscape. Builders and property owners have done this without very deep thought of the potential impact of their actions. The importance of new construction/infill housing should not be taken lightly if the overall character of the town is to be maintained. New construction should always maintain harmony and be compatible with the existing structures and surroundings.

The following guidelines begin to establish general criteria by which infill housing may be designed. These criteria outline different options by which housing compatibility may be achieved.

Economic feasibility, sensitivity, aesthetics and maintenance are major issues in achieving compatibility in new construction.

The following criteria should be taken into account in designing new construction:

Building Height
Scale and Proportion
Orientation
Setback
Rhythm

Building Height

The height of a building is a strong and immediate visual clue that helps determine the building's compatibility with other structures. The major design feature that determines compatibility between adjacent buildings is the roof lines. It is also important to maintain consistency between all major building lines, i.e, floor elevations, porches, number of stories and top of window and door heads. It is of the utmost importance that horizontal lines and heights be maintained to achieve a uniform streetscape.

Scale and Proportion

Proportion and scale of building mass are important factors in providing a consistency to streetscape in terms of building mass, and its relationship to another. Window openings, door openings, columns and size of porches should be visually compatible with each other throughout all buildings on a common streetscape. The proportion of exterior open space (front yard and side yard) should be evenly distributed from building to building.

Orientation

The orientation of a building also plays a role in creating a unified streetscape. The front facade of a new building should always be oriented in the same direction as buildings adjacent to it, usually facing the street. This practice gives the streetscape the continuity of well-proportioned entry locations from one building to another. Inconsistent orientation has been noticed in Fairmount Heights. The prevalent practice is the orientation of the building in such a way that the side facade faces the street. A consistent building orientation pattern should be encouraged to provide a unified streetscape.

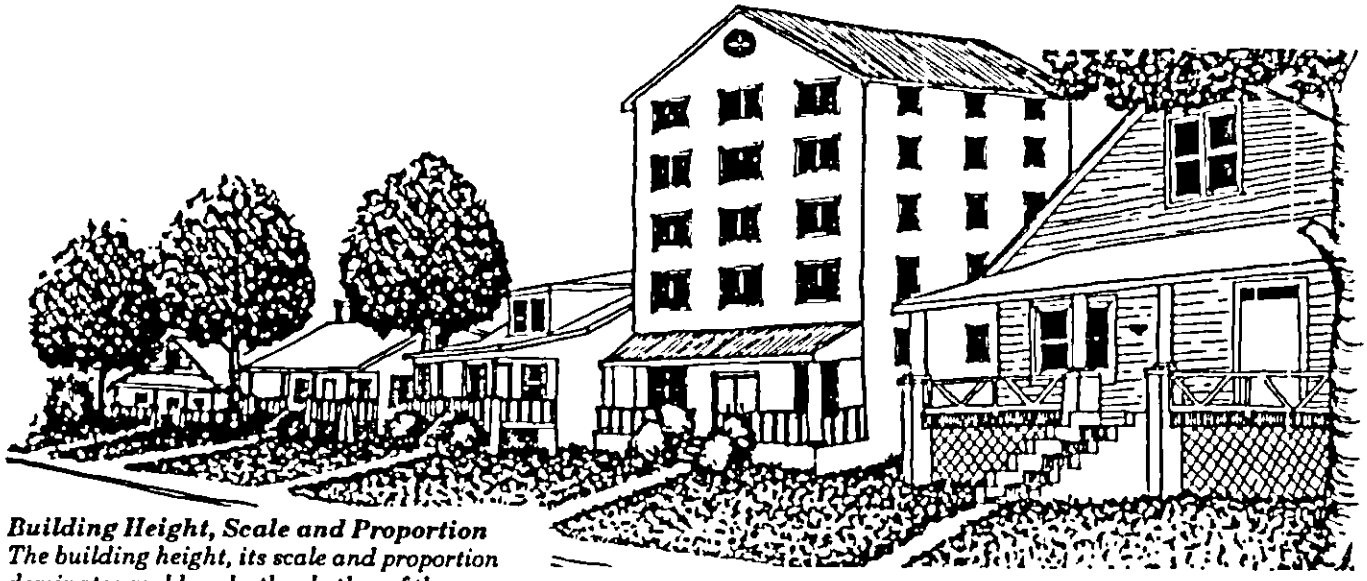
Setback

Setback line is the required minimum distance from the street right-of-way line that establishes the area within which the

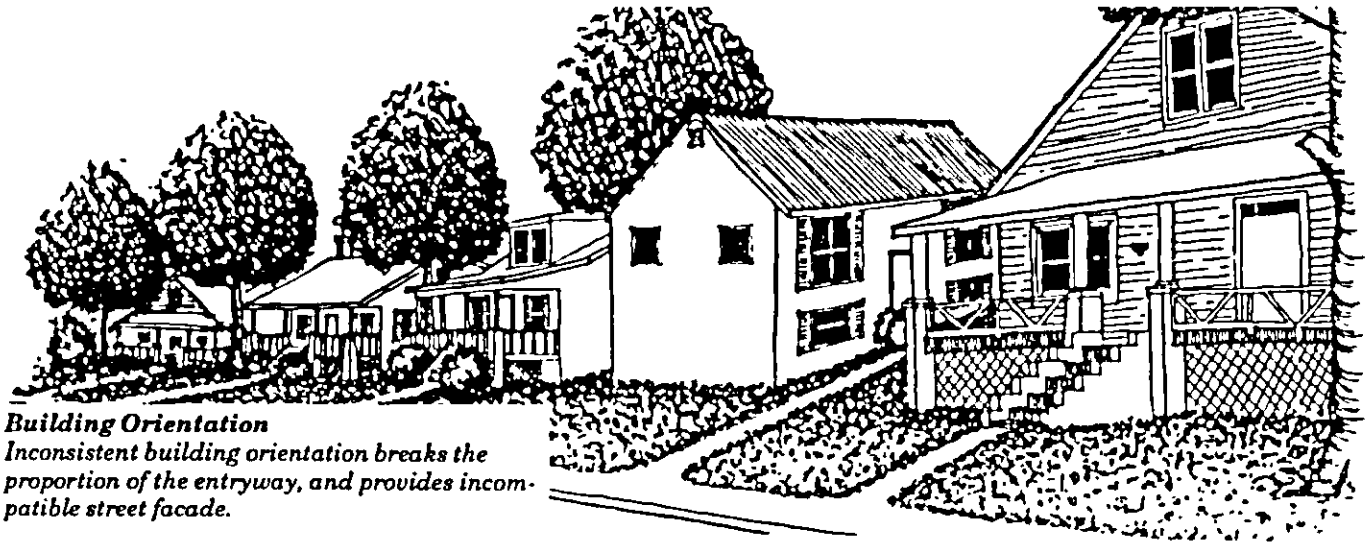
structure must be sited. Infill structures or additions should be sited as close as possible to the established setback lines of the adjoining buildings. Improper siting creates an inconsistently deep or shallow front yard. The jog created by such practice destroys the order and character of the streetscape.

Rhythm

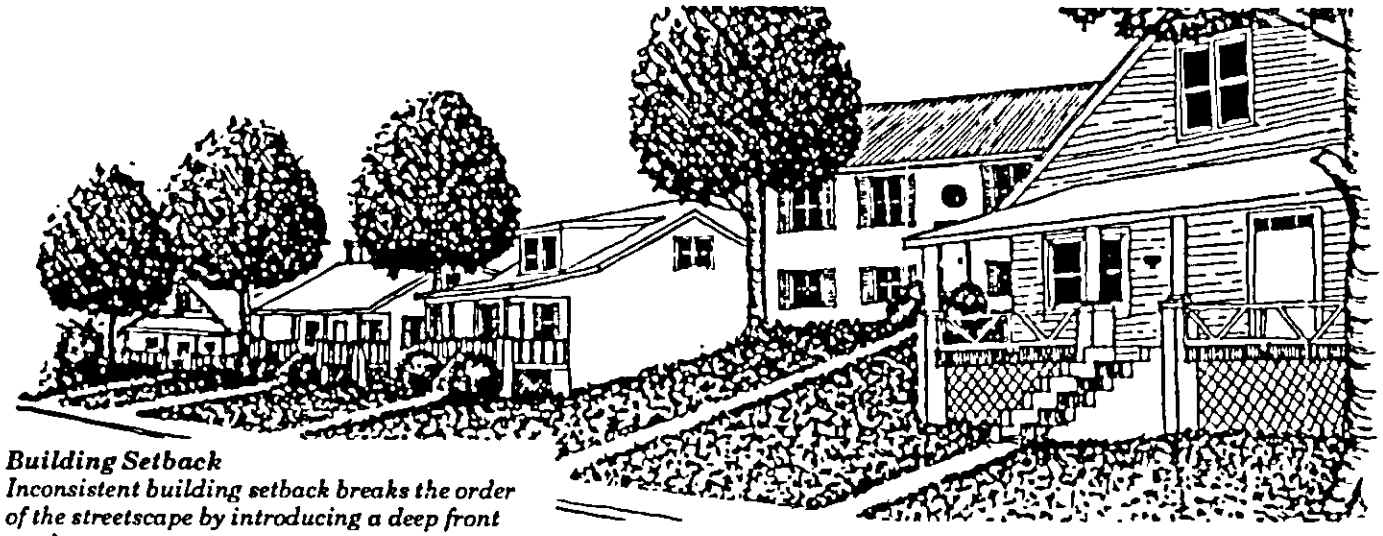
The rhythm of a streetscape is a composition of several of the previously discussed criteria. The relationship between building height, open spaces between buildings and front facade proportions certainly shape and define a street's rhythm, or lack of rhythm. Rhythm can be explained as a smooth and steady visual progression down a street without any drastic inconsistencies in this progression. An inconsistency could be a large open space between buildings, major change in building height or form, or a front facade out of proportion in relationship to adjacent buildings. These criteria must relate in a consistent, cohesive manner to achieve a streetscape rhythm. Consistent landscaping treatment along building frontages also contributes to a positive street rhythm.



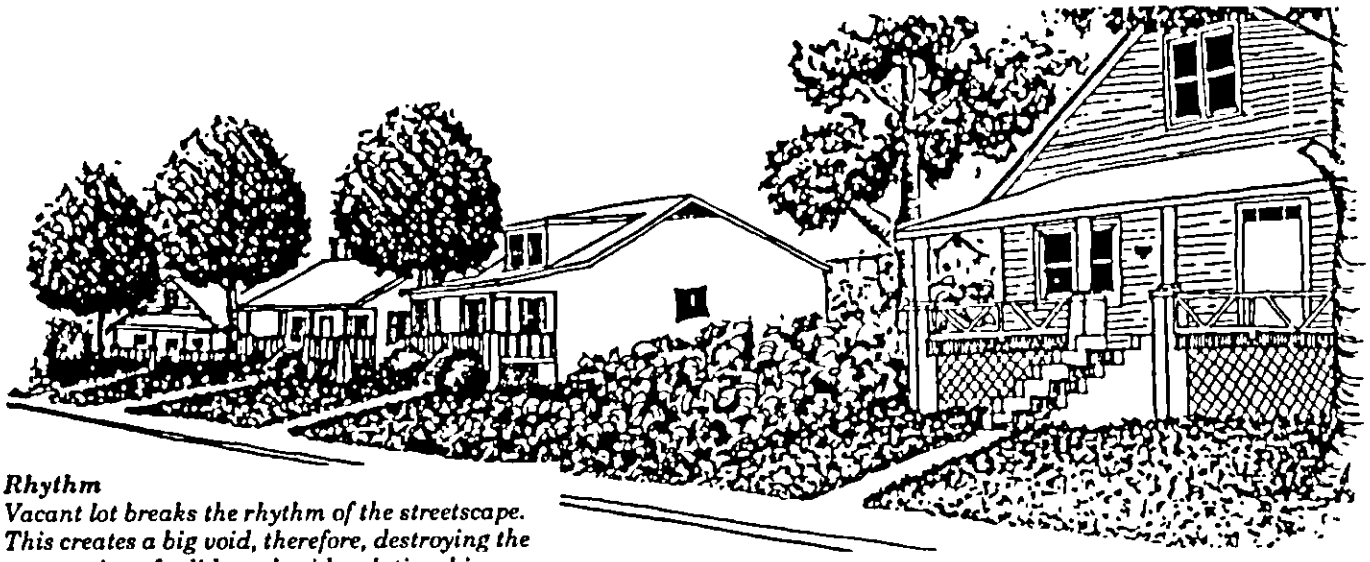
Building Height, Scale and Proportion
The building height, its scale and proportion dominates and breaks the rhythm of the streetscape.



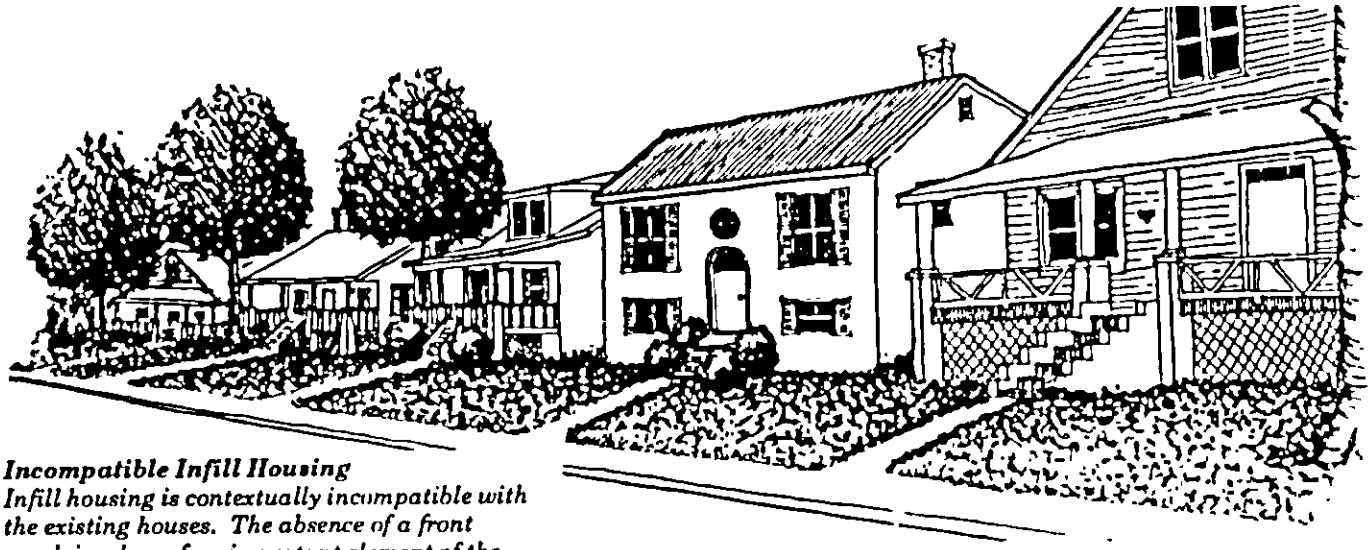
Building Orientation
Inconsistent building orientation breaks the proportion of the entryway, and provides incompatible street facade.



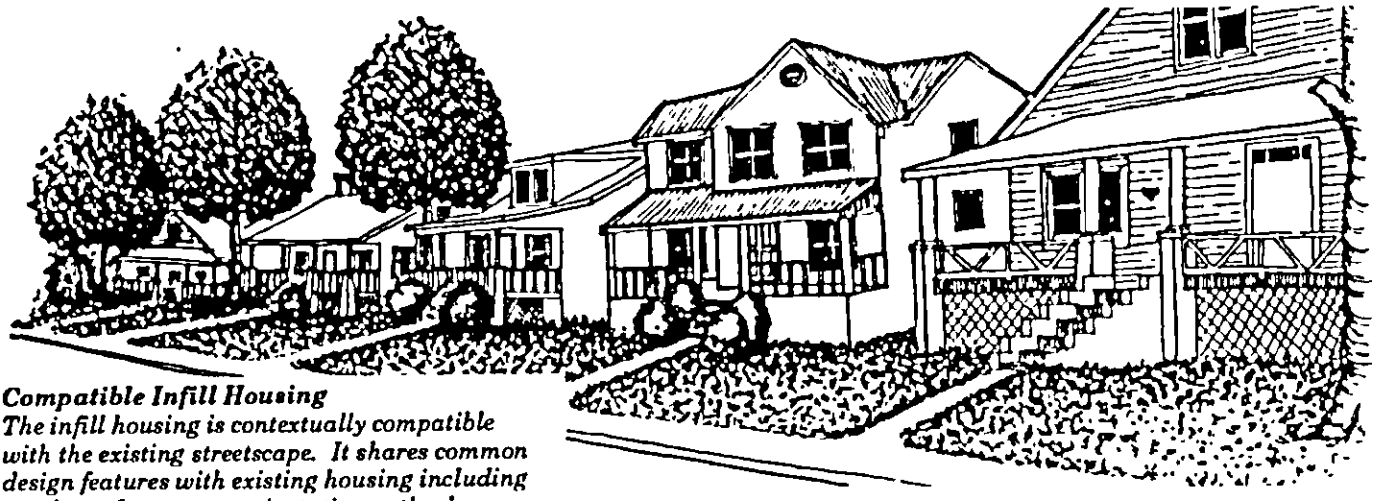
Building Setback
Inconsistent building setback breaks the order of the streetscape by introducing a deep front yard.



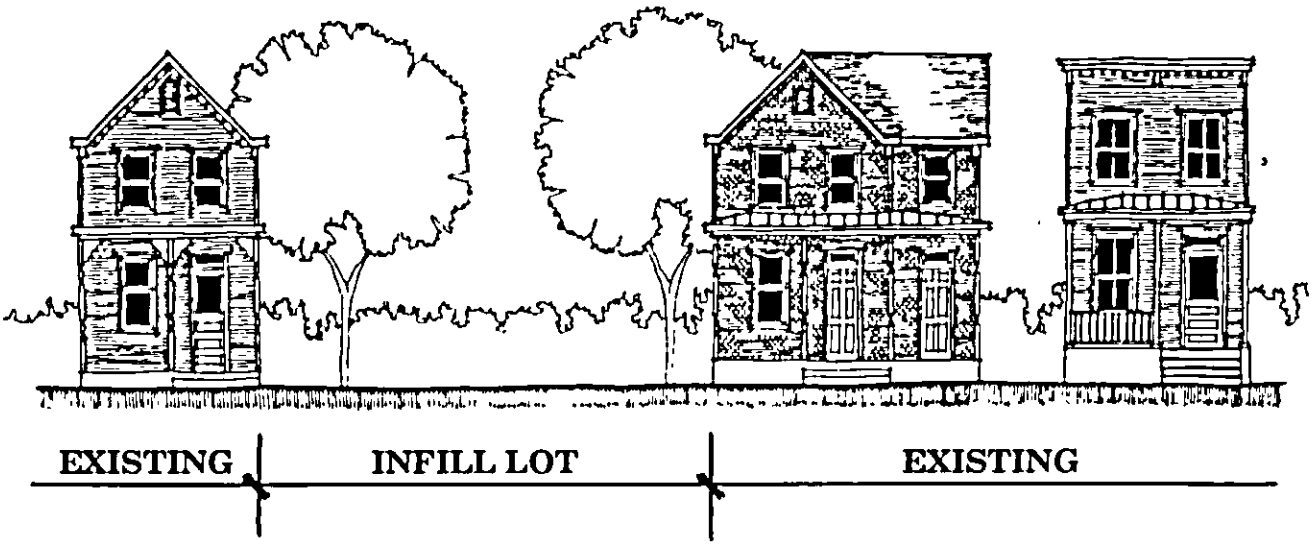
Rhythm
Vacant lot breaks the rhythm of the streetscape. This creates a big void, therefore, destroying the progression of solids and voids relationships.

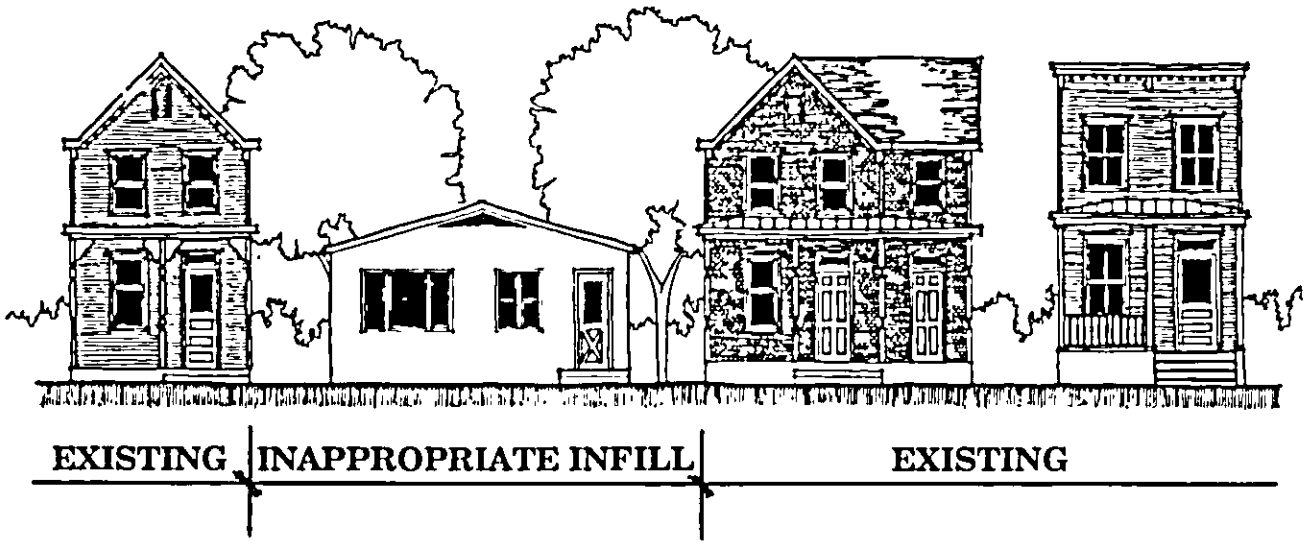


Incompatible Infill Housing
Infill housing is contextually incompatible with the existing houses. The absence of a front porch is a loss of an important element of the streetscape, even though setback, building height, orientation and rooflines are consistent.



Compatible Infill Housing
The infill housing is contextually compatible with the existing streetscape. It shares common design features with existing housing including porch, roof structure, orientation, setback, proportion and scale, etc.


EXISTING
INFILL LOT
EXISTING


EXISTING
INAPPROPRIATE INFILL
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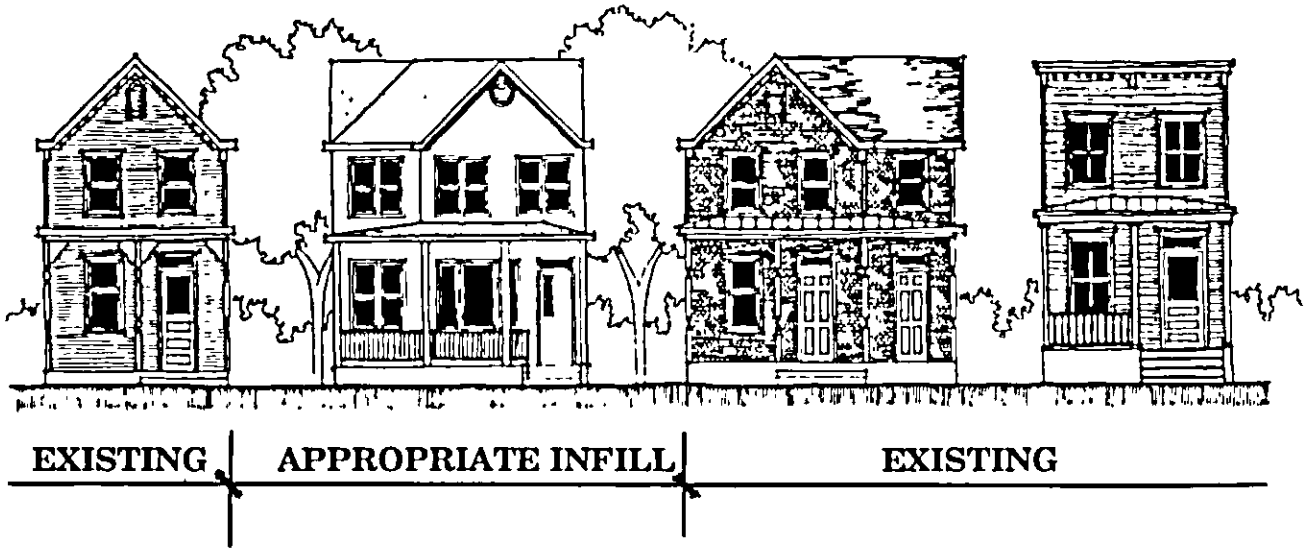

EXISTING
APPROPRIATE INFILL
EXISTING

Part III
Guidelines for Building Details

Samuel Hargrove House built in 1918

Windows
Window Openings
Entrance Doors
Porches
Exterior Finishes
Color

Guidelines for Building Details

Windows

Windows are important elements, not only for their functional purpose of admitting air and light into the house, but also because they establish the basic character of a building in much the same way as eyes do in the human face. It is not only the glass of the window that gives the expression but also the sills, lintels, trim and hood moldings. As a result, care must be taken when restoring or selecting replacements for these elements in an existing building.

Appropriate Window Types

The traditional double hung (or vertical sliding) windows which predominantly exist in most old houses are common in Fairmount Heights. Most common are the "one-over-one," "two-over-two," and "six-over-six," the number, of course referring to the panes or subdivisions in each moving sash. "Six-over-one," "eight-over-eight" and "twelve-over-twelve" are sometimes used. Window restoration should be done in the order of priority as follows:

1. Repair the damaged parts.
2. Where parts are damaged beyond repair, replace the original parts with the same materials and design as much as possible, including the frame, panes, trim, etc.
3. A replacement window should match the original, in material, trim and number of panes. Where the exact number of panes is unavailable, fewer panes may be appropriate, example "twelve-over-twelve" may be replaced with a "six-over-six," or "six-over-one," replaced with a "one-over-one."

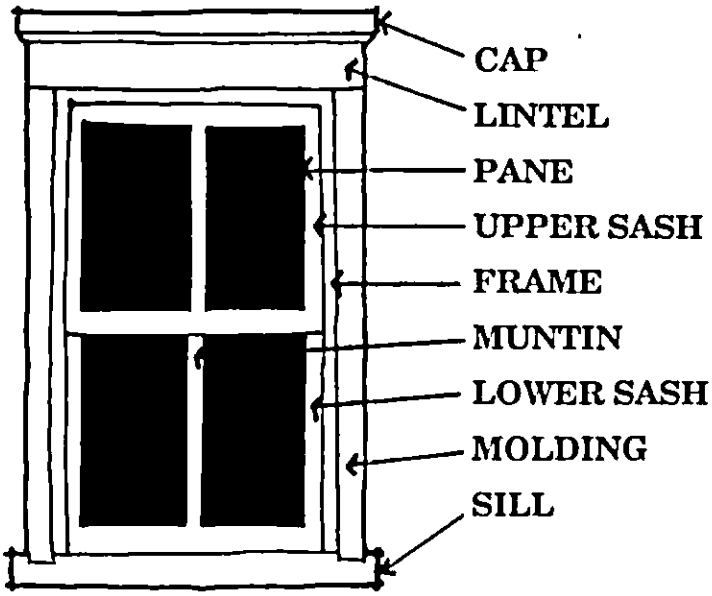
The general effect of panes or subdivisions should be vertical.

- Avoid replacement of traditional vertical windows with horizontal or square panes. This practice disrupts the scale and pattern of the house, particularly in double-hung windows.
- Do not separate the panes or subdivisions by attaching artificial dividers to serve as mullions.
- Avoid replacement of wood-framed windows with metal or aluminum-framed windows. This practice tends to remove the original vital elements, such as moldings and ornaments.
- Avoid replacing an original window with a picture window flanked by two traditional windows on both sides. This practice is disruptive in an old house since it tries to be traditional and modern at the same time.

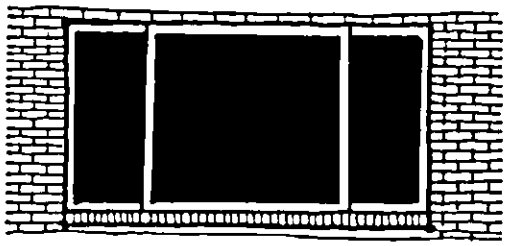
house since it tries to be traditional and modern at the same time.

Windows for New Houses

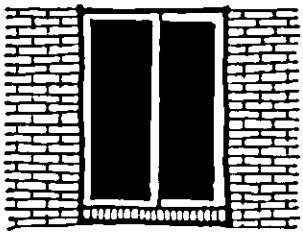
There are varieties of window types and frames available to new home builders. In addition to the window types previously mentioned, the fixed, horizontal sliding and picture windows are also appropriate. These modern windows are normally made of aluminum frame with vinyl finish. The relationship of windows chosen for new homes with the surrounding historic window types becomes a key issue which may require, if possible, the advice of a good architect.



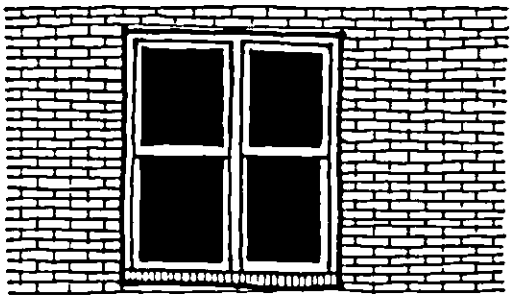
WINDOW PARTS



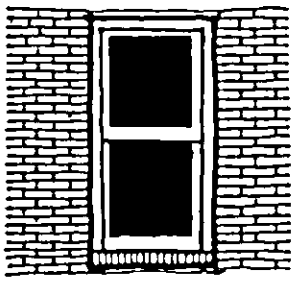
PICTURE WITH HORIZONTAL SLIDING WINDOWS



HORIZONTAL SLIDING WINDOW

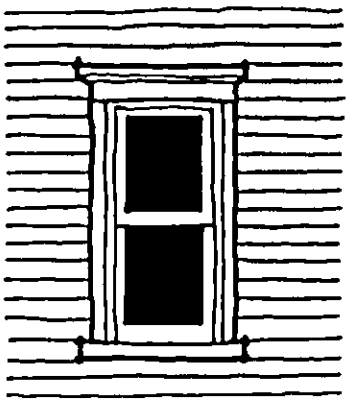


DOUBLE HUNG WINDOW

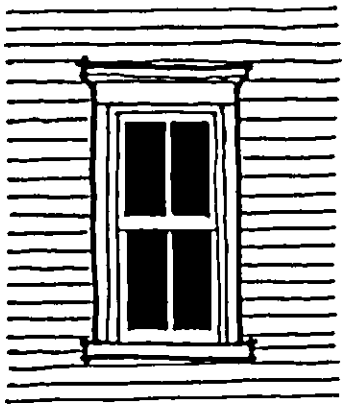


DOUBLE HUNG

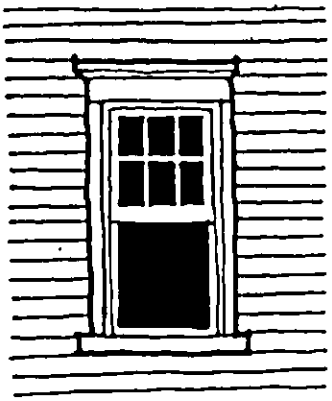
APPROPRIATE FOR NEW HOUSES



1-OVER-1

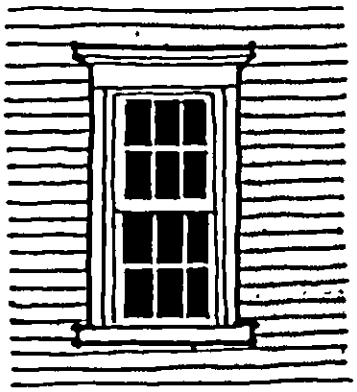


2-OVER-2

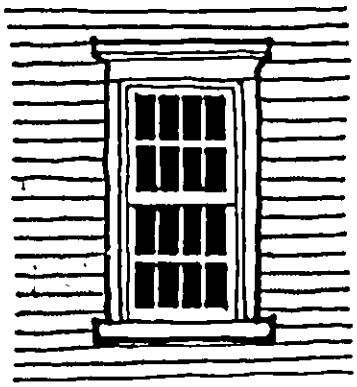


6-OVER-1

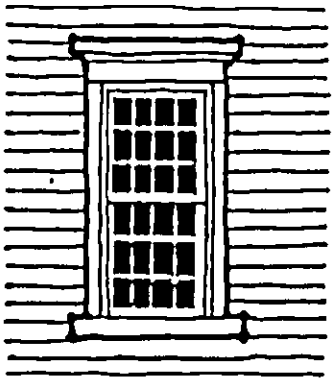
WOOD FRAME-APPROPRIATE FOR OLD HOUSES
ALUMINUM FRAME-APPROPRIATE FOR NEW HOUSES



6-OVER-6

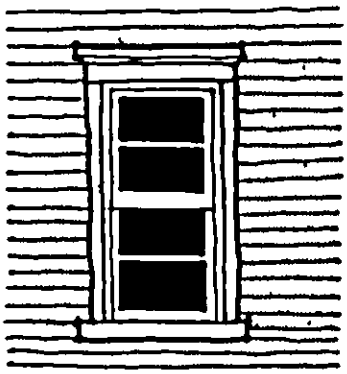


8-OVER-8

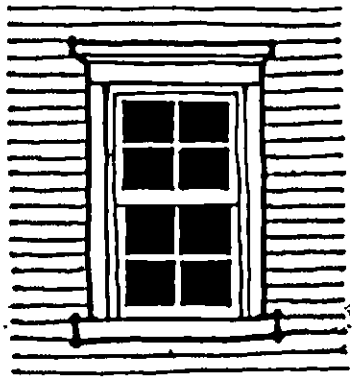


12-OVER-12

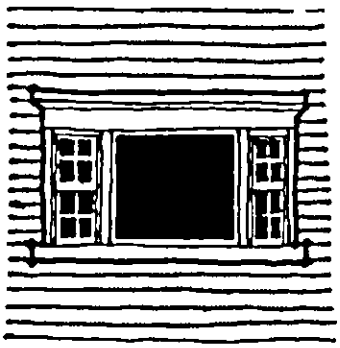
WOOD FRAME-APPROPRIATE FOR OLD HOUSES
ALUMINUM FRAME-APPROPRIATE FOR NEW HOUSES



2-OVER-2
HORIZONTAL PANES



4-OVER-4
SQUARE PANES



PICTURE WINDOW
FLANKED BY TWO
TRADITIONAL
WINDOWS

INAPPROPRIATE FOR OLDER HOUSES

Window Openings

Avoid any alterations to openings or apertures to fit a standard window, for example "blocking down/blocking up." The original opening is usually altered in the interest of saving money so that a smaller modern sash can be used to replace a deteriorated old sash. However, changing the size of the opening is usually more expensive than replacing an old sash with a custom made new sash. Apertures or openings should generally be left alone, unless a window is in a wrong place or the windows in general are badly proportioned.

Shutters and Blinds

Blinds (louvered panels) or shutters (solid panels) are always an optional feature on a house. Shutters and blinds are normally used to shield windows and rooms from the sun's warm rays, but frequently today, blinds on contemporary homes are used as decorative rather than temperature-controlling devices. When shutters or blinds are installed, for whatever reason, it is important to make sure that they appear to work (cover the entire window if closed).

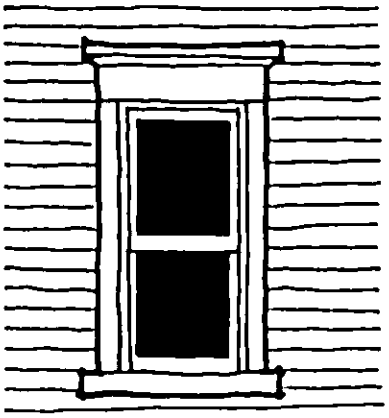
Replacements, if necessary, should match the original as closely as possible. In any event, they must be one-half the width of the window opening; and fastened in the window casing, not in the wall surface.

Avoid the use of shutters or blinds:

- If they do not work or appear to work.
- If the space between two adjacent windows is not large enough for shutters or blinds to lie flat.
- If the space between two adjacent windows is about the same size as the windows, to avoid blinds covering the entire space.
- If considered inappropriate in the type and style of house in question
- If consistency on all the windows cannot be achieved at least in the front facade.

WINDOW OPENING

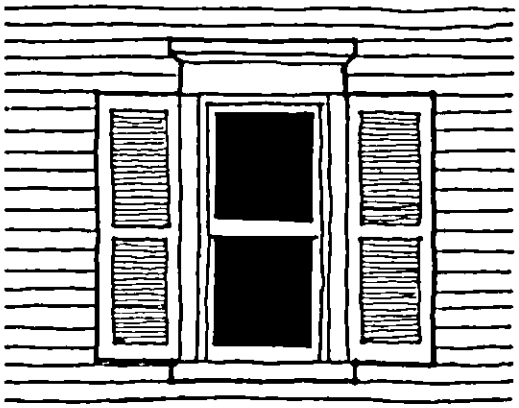
Do not "block down/block up" or alter the original aperture to fit a standard window.



ORIGINAL

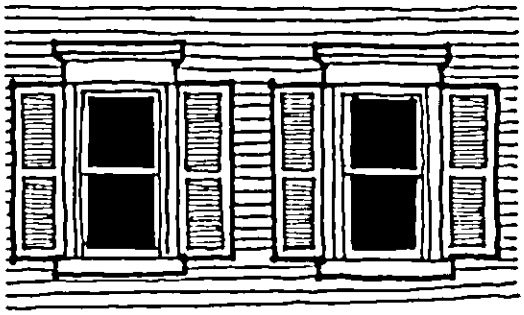
BLINDS AND SHUTTERS

The blinds or shutters must be one-half the width of the window opening; limit shutter types to louvered or solid panels.

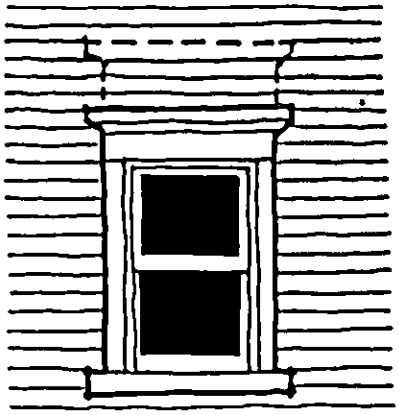


ORIGINAL

Avoid shutters or blinds if the space between two adjacent windows is not large enough for shutters or blinds to lie flat. Blinds should appear to cover the entire window if closed.

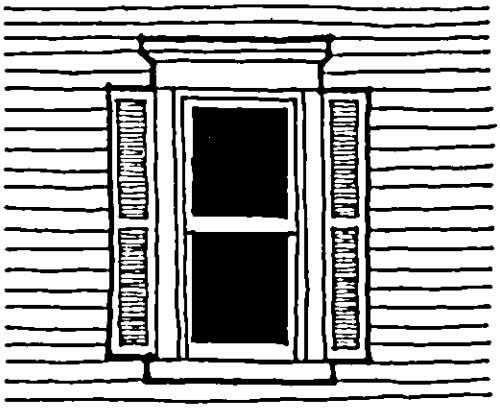


ORIGINAL



INAPPROPRIATE

INAPPROPRIATE



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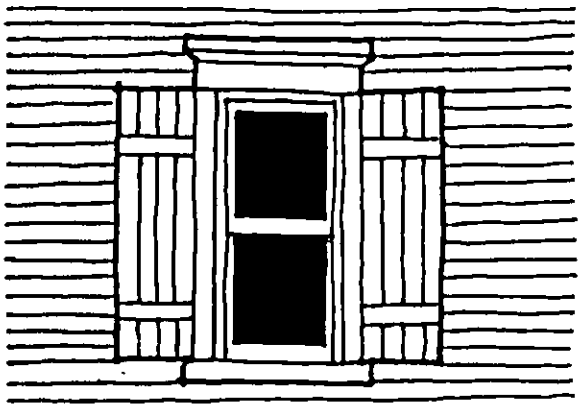

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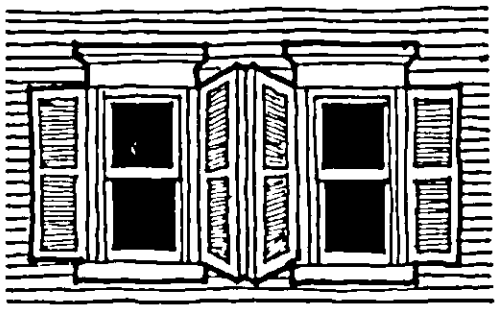

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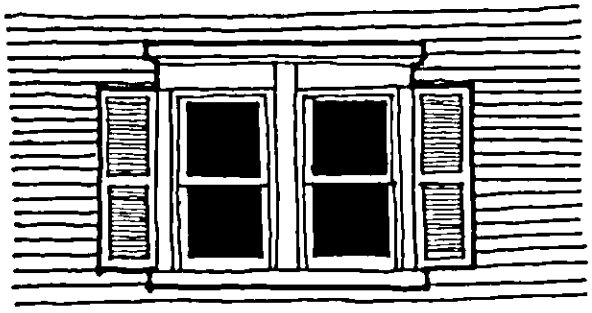


INAPPROPRIATE

Entrance Doors

Front doors are considered one of the main indicators of character in a house -- visually, it catches the eye; functionally, it protects against weather and unwanted intruders; symbolically, it says, "You are home." In addition to these functions, front doors get a lot of use and abuse from both people and the weather, resulting in some inevitable damage. Care must be taken in the repair or the choice of replacement front doors. In rehabilitation of old houses, people have often chosen needless major modifications to front doors when perhaps a cosmetic touch-up in the form of a good paint job was all that was needed.

Door Openings

In the rehabilitation of old houses, avoid "blocking down" the upper portion of a door opening either to lower the height of the door or to eliminate a transom. Also avoid altering the width of the opening to fit a standard door type. This practice changes the proportion of the opening and door, thereby affecting the character and appearance of the building. Door openings should generally be left as they are, unless a particular door is in a wrong place or out of proportion. In such cases, seek the help of an architect or a knowledgeable builder.

Entrance Door of Old Houses

The Town of Fairmount Heights has different kinds of front doors on older houses. Most common are the single doors with wood panels, wooden doors with glass panes or wooden doors with sidelights or transoms. Regular maintenance and repair of damaged parts are the major steps in ensuring the continuous visual character of the house. If replacement is necessary, every effort should be made to replace with the same size and type. If this is not feasible, select a door of the same material that is as close in detail as possible to the original. Avoid replacement doors designed for modern houses such as flush doors with or without trim, glass doors or panels with diagonal openings as they are visually incompatible with other features of the house.

Detachable storm and screen doors may be used but they should match the main door as closely as possible, or they should not obscure the view of the main door.

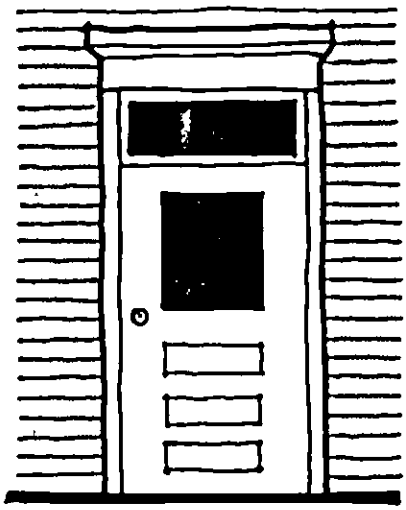
Entrance Door of New Houses

New houses should be able to make statements of their time, but they should be compatible with the older houses. A wide variety of hardware exists both for doors and frames. The choice of wood or metal frames and doors with or without a transom, could be made. The primary goal in the selection of a door is to choose one that will fulfill the visual, functional and symbolic objectives of an entrance as well as fit with the overall design of the house.

The addition of ornamental details above the door frames should complement the overall character of the house. Often, imitation colonial pediments are seen on contemporary houses which do not visually express any known style - neither properly traditional nor genuinely modern.

Door Opening

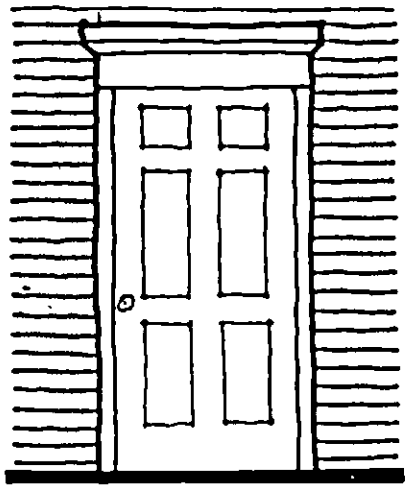
Do not alter the length or width of the original opening.



ORIGINAL

Doors for Old Houses

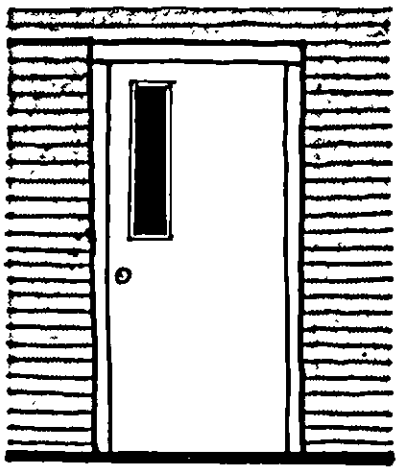
Modern door is inappropriate replacement in an old house. Avoid flush doors with or without glass insert.



APPROPRIATE

Doors for New Houses

Modern doors are appropriate for new houses. Doors with ornamental details that do not express any known style should be discouraged.



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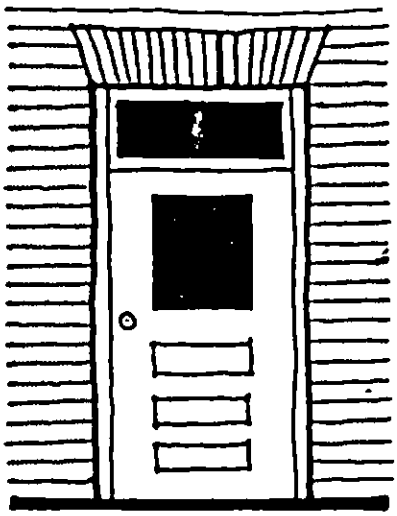

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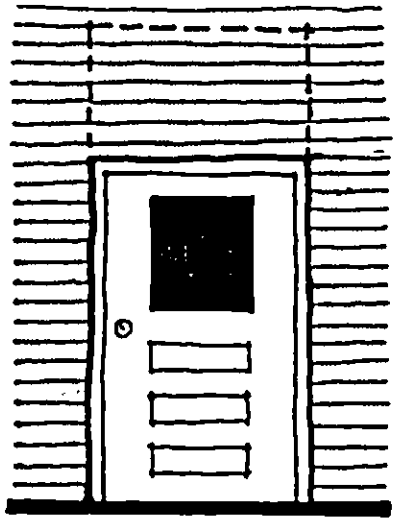

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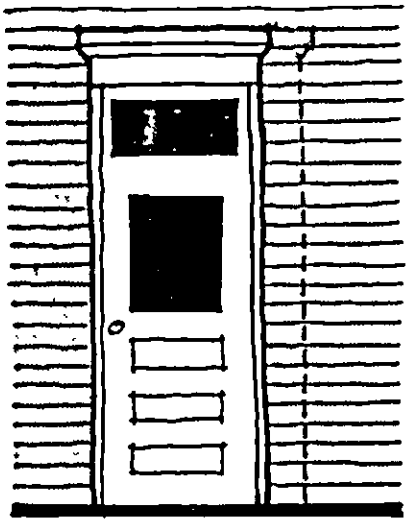

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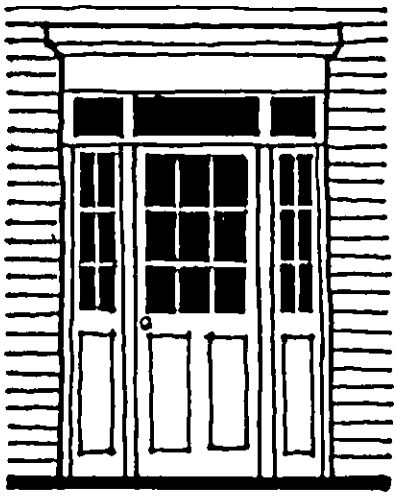

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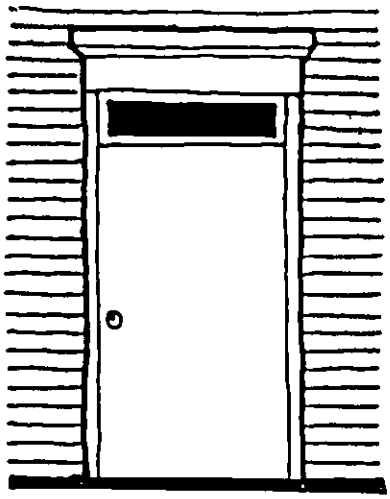

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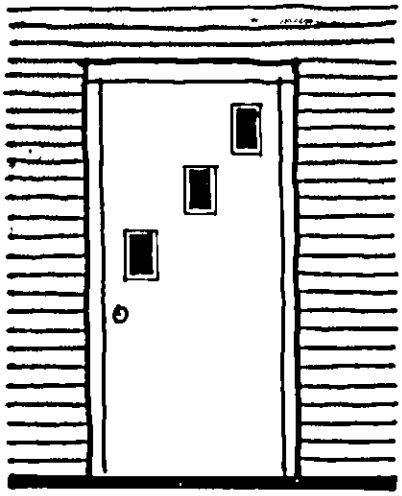

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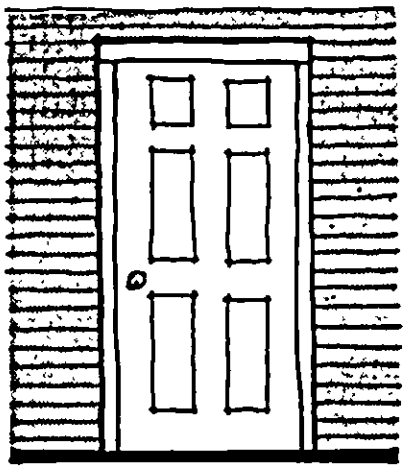

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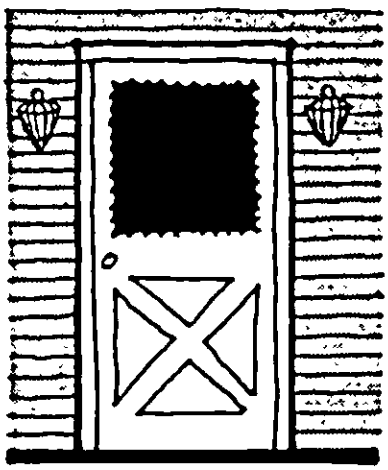

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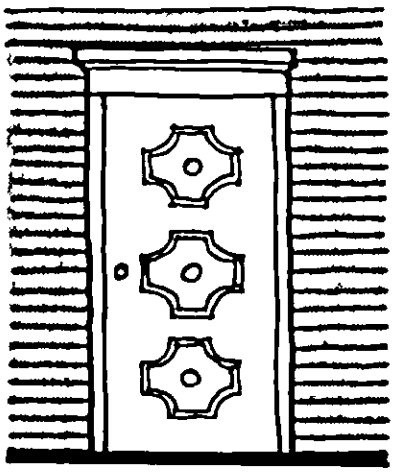


INAPPROPRIATE

Porches

Regarded as the focal point of a house, an open porch creates a visual transition between public to private space and sometimes serves as an outdoor living area. Most older houses in Fairmount Heights have full or partial porches, while most of the new houses have entrance porches, uncovered entrance decks or simply no porch. Changes have occurred over the years in older porches, ranging from column replacement to porch enclosure. Changes to the original porch, if not sensitively done, may disturb the house's original character or design balance and its visual expressiveness.

Porch Removal and Alterations

Complete removal of a front porch results in a visual flatness of the house. Removal or alteration of the essential parts such as columns, porch roof and replacement with modern elements such as awnings and canopies, disrupts the relationship of the individual house to its surroundings.

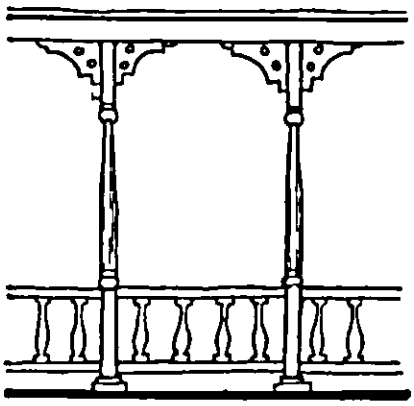
Steps in Porch Restoration

- Maintain the original porch.
- Use as much of the original materials and ornaments as possible if repair or restoration is necessary.
- If original posts, columns on porches must be replaced with new materials, keep this guideline in mind - replacements, simplified in detail, will work only if they have the visual weight of the original features.
- Avoid use of wrought iron columns and railings, brick bases for wood columns, slender wood posts or steel pipe columns to replace original columns, and horizontal railings.
- Avoid the use of prefabricated awnings and canopies to replace original roof covering.

Replacement Porch

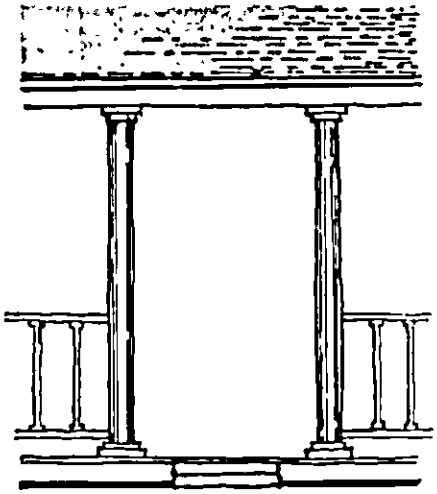
Replacements, simplified in detail, will work only if they have the visual weight of the original features.

Avoid wrought iron columns and railings.

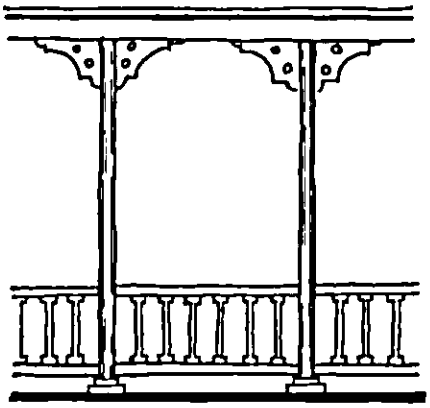


ORIGINAL

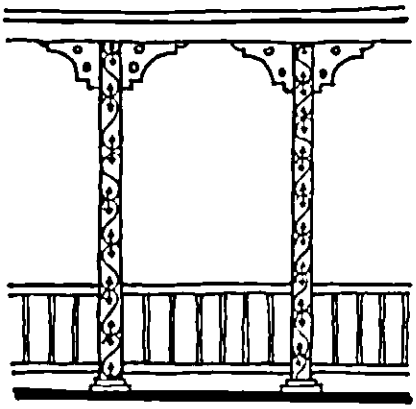
Circular columns may be replaced with rectangular columns of the same visual weight. Avoid replacement with a brick base and wrought iron columns.



ORIGINAL



APPROPRIATE



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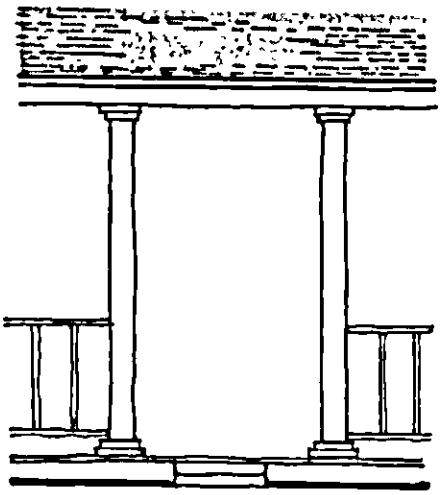
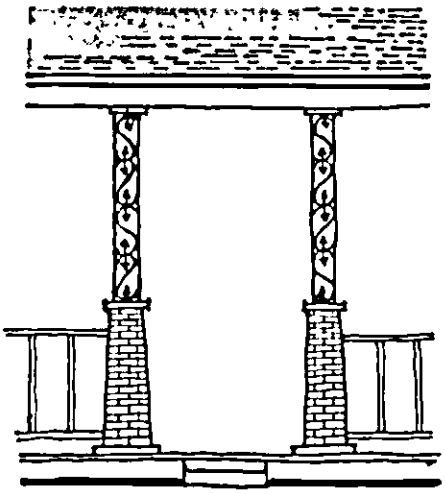


APPROPRIATE



INAPPROPRIATE

Exterior Finishes

Positive or negative impression is largely formed by the exterior appearance of a building. The choices of materials, textures, and colors are among the most important features that establish the basic character of a house. In fact, rehabilitation jobs are more often spoiled by the use of inappropriate and fake materials than for any other reason.

Wood siding and brick are the predominant exterior finishes on the older houses in Fairmount Heights. The presence of fake brick and stone is evidence of rehabilitation attempts with the wrong materials. They generally do not succeed in looking like anything other than an imitation of the real thing. Newer houses are finished with brick, stucco or vinyl siding.

Brickwork

Brick is one of the most desirable exterior finishes, not requiring painting and far outlasting any of the synthetic cover-up materials, such as asphalt siding. Brickwork is visually a major asset to a house, and any urge to replace it or cover it (especially with some of the synthetic materials) should be discouraged. Painting brick walls should be avoided unless the existing brickwork has unattractive color or texture, for example the yellow bricks, which do not harmonize or contrast effectively with any color. The color, then, should be kept within the "natural" range of brick red and terra cotta. Other colors may be used such as warm grays, beiges, black and white. Repainting is recommended when the paint peels.

Matching Existing Brickwork

New brickwork should be matched with the existing wall in color, texture, size, bonding pattern, and also with the width, color and type of mortar joints. When repointing a brick wall (raking out the old mortar and replacing with new), care should be taken in the selection of the proper mortar so that it is consistent with the color, texture, and strength of the existing mortar. For new walls, it is best to use the darker tinted mortar instead of the light colored. The darker tinted mortar emphasizes the wall rather than the bricks and when used with older brick, can produce textures of great richness. Avoid use of mortar that contrasts with that of the existing brickwork.

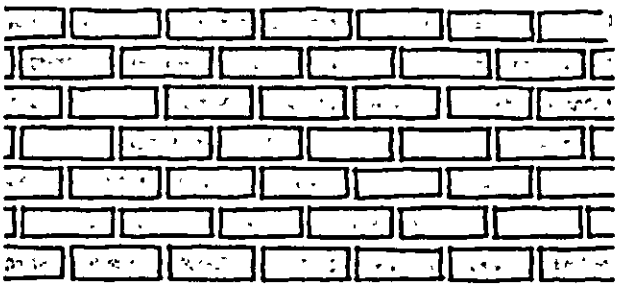
Brickwork

Repoint existing brick wall. Avoid covering brick with shingles, clapboards or formstone.

APPROPRIATE

Bonding Pattern

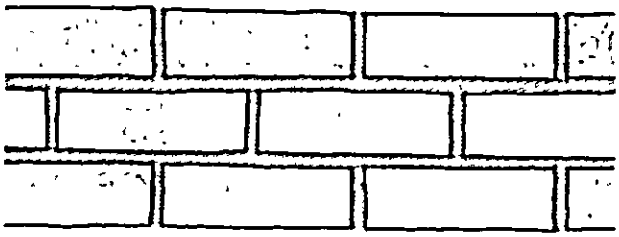
Repairs and additions should match existing color and bonding pattern.



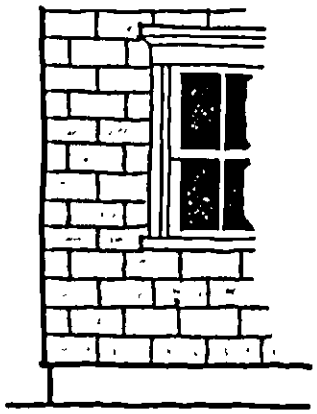
APPROPRIATE
RUNNING BOND PATTERN

Mortar Joints for New Walls

Darker tinted mortar emphasizes the wall while light colored emphasizes individual bricks.



APPROPRIATE
DARKER TINTED MORTAR



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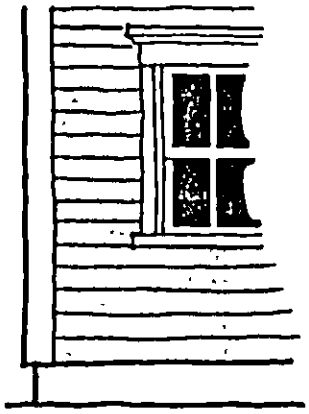
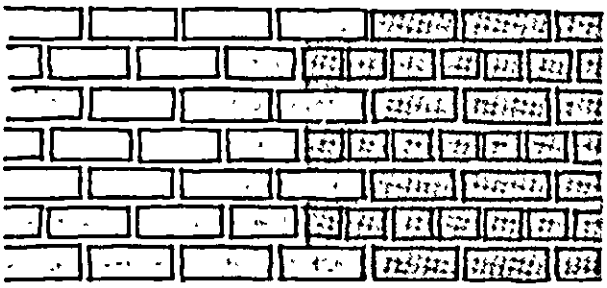
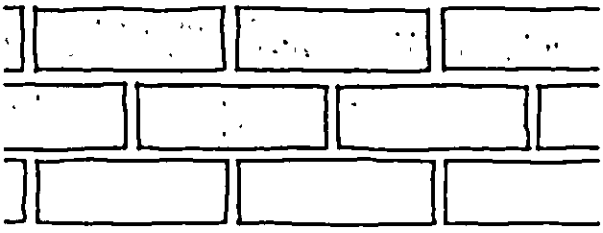


INAPPROPRIATE

INAPPROPRIATE



INAPPROPRIATE
RUNNING AND ENGLISH BOND PATTERN



INAPPROPRIATE
LIGHT COLORED MORTAR

Clapboarding

Clapboarding is often referred to as siding, and also is the most common form of outer face for the walls of wood frame houses and is found on a lot of houses in Fairmount Heights. The siding is usually laid horizontally and overlapping one another creating about four inches spacing between two horizontal laps. Avoid vertical siding.

Replacement wooden clapboards must be of the same thickness, be installed to run in the same direction, and with the same spacing of lap lines as the original clapboards. New and old portions should be painted to match.

Aluminum and Vinyl Siding

Aluminum and vinyl siding should not be allowed in the rehabilitation of old houses except in extreme deterioration where the original wood siding could not be found. In this event, the new synthetic siding must closely match the original in size, profile and appearance. However, in new construction, aluminum and vinyl siding are acceptable. Avoid the use of wide sidings. Desired spacing between the horizontal laps should be approximately four inches. In any case, avoid vertical siding.

Cornerboards

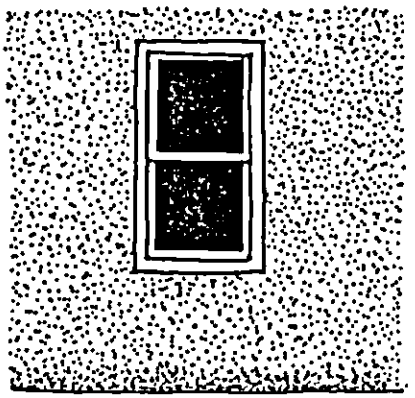
Cornerboards in frame houses are used to stop the horizontal lines of the clapboard at the corners and give the building its "edges." Use wood cornerboard for wood clapboards and synthetic cornerboard for synthetic siding. Avoid the narrow two-inch trim; four- to six-inch trim is appropriate. Neither wood nor synthetic clapboarding should run continuously around the corners of a house, but should be trimmed by full-width cornerboards.

Stucco

Original stucco houses should remain stuccoed if rehabilitated. Avoid the combination of stucco with other materials, most notably brick, in a single wall surface due to possible destruction of the original character of the house.

Stucco Wall

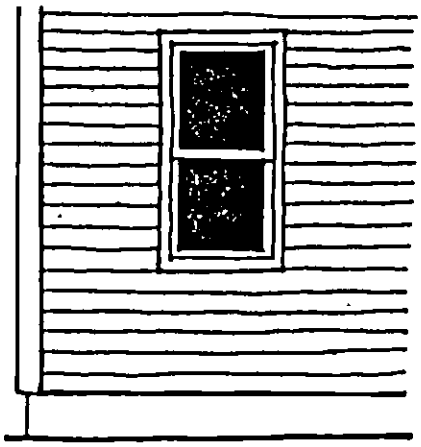
Original stucco wall should remain stuccoed. Do not use shingles, cinder block or brick to cover damaged stucco. It is better to repair damaged stucco than to cover it.



ORIGINAL

Clapboarding

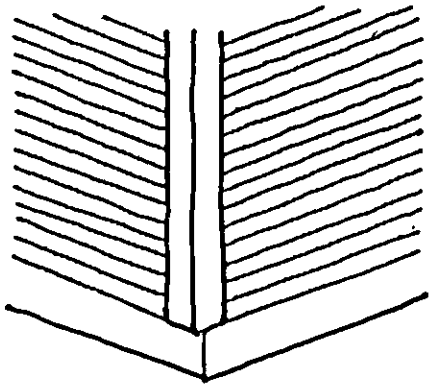
Siding should be laid horizontally and overlapping, creating about a four-inch-spacing between two horizontal laps.



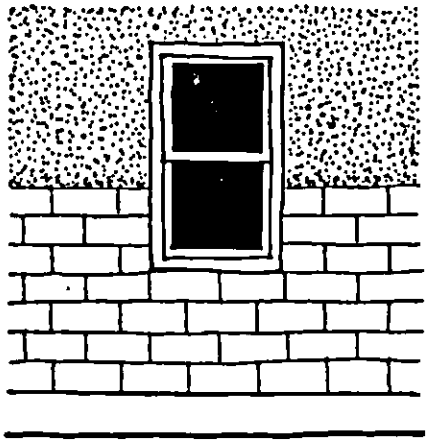
APPROPRIATE

Cornerboards

Four- to six-inch trim is appropriate. Avoid the two-inch narrow trim or running clapboards continuously around the corners.



APPROPRIATE



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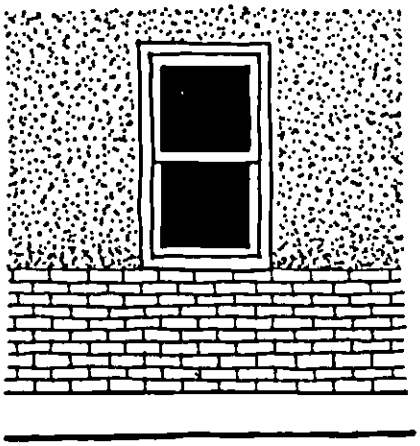

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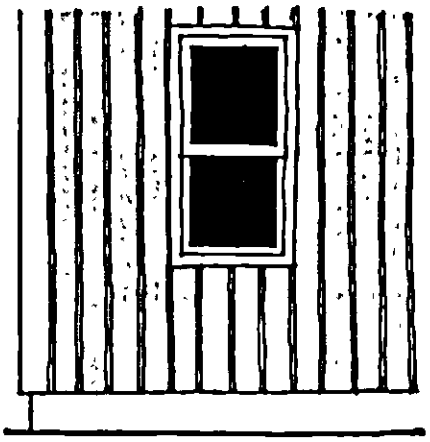

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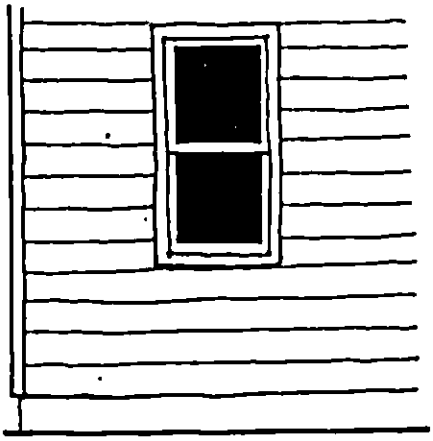

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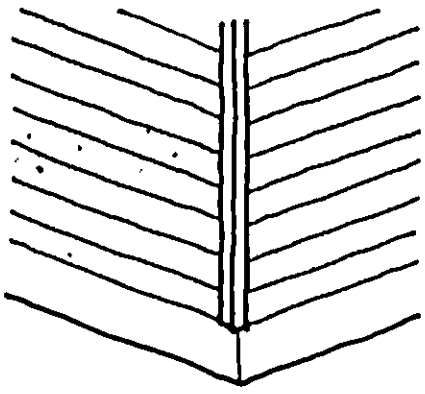

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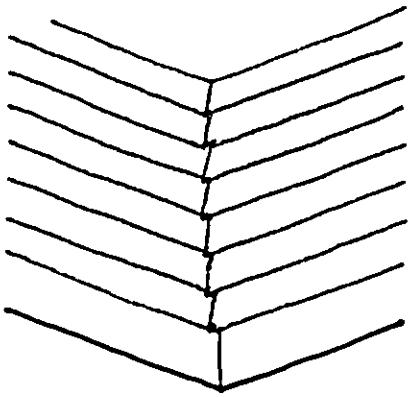


INAPPROPRIATE

Color

Although choice of color has to do with personal taste and a unique way of expressing oneself, appropriate color is one that relates to other nearby buildings. Color can set the mood for a whole street and can either blend or clash with other neighborhood houses. The decision is partly one of "architectural good manners," expressing individuality while at the same time harmonizing with one's neighbors.

Guidelines for Choice of Color

1. What not to paint

   Do not paint materials that have never been, nor intended to be, painted. This includes most brick, some wood shingles, most stone walls, sandstone trim, mortar, vinyl and aluminum siding.

2. Selection of base color

   Paint type and color should be chosen to be consistent with the period, style and character of the neighborhood. The color of the exterior walls dominates the house's appearance and, more than trim and door color, will determine how the house harmonizes with its neighbors. White or off-white generally looks good in wood houses. Natural muted colors such as warm gray, blue gray, beige or terra cotta, for base color are the wisest choice and will be the best complement to any bright color; e.g., white or off-white to emphasize the trim of your home.

3. Avoid too many colors

   The greatest clarity of color is observed when seen alone or against a background of black, white, gray or a muted color. Two strong colors may be company but three is certainly a crowd. The most authentic and architecturally effective color schemes usually contain a very limited number of real colors, and many of the elements such as windows, trims, roofing tiles, etc., are most effectively shown in white, slate gray, dark-gray, black and burnt red.

4. Keep bright colors for focal points such as front doors

   Avoid very bright colors such as red, yellow, blue, especially if a high gloss paint is used. However, a semi-gloss bright colored door, when other colors on the house enhance it, can be very effective.

Part IV
Additions to Existing Structure

Louis Brown House built in 1930

New Additions

Additions to Existing Structure

New Additions

New additions are a very common occurrence in residential construction, and should be carefully designed to be compatible with the character of the existing buildings. Additions should complement the existing structure but not visually dominate the main building.

The front facade on a structure should always be preserved. Additions should be placed on the least character-defining elevation, preferably the rear, ensuring the least visual impact on the building. Be sure that the criteria for new construction, height, proportion and scale and massing, are compatible with the existing building so that the form is not adversely affected. The roof configuration of an addition should be compatible with that of the adjoining structure. If at all possible, set the addition back from any wall plane and do not affix the addition to any one corner. This practice alleviates the problem of making a clean connection between the materials at the corner, and also gives the addition its own definition. New windows and doors should be proportionally compatible with those existing and exterior materials should be chosen so that the addition and existing structure look like one cohesive unit.

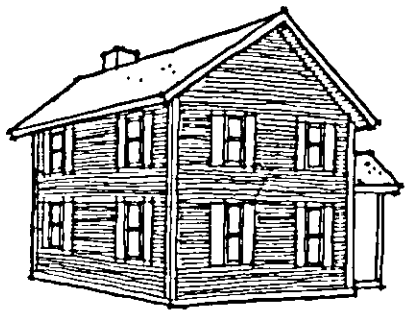
REAR ADDITIONS

APPROPRIATE ADDITION

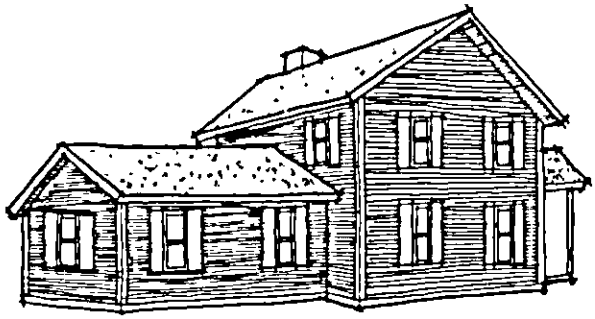
- Addition using the same material with existing house
- Window materials and openings match the original
- Similar roof structure
- Have the appearance of one cohesive unit

INAPPROPRIATE ADDITION

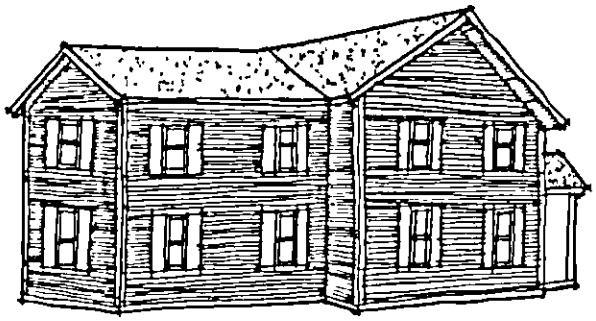
- Addition using different exterior material
- Window materials and openings are not proportional to those on the existing house
- Unrelated roofing systems
- Have the appearance of separate units on the same wall plane



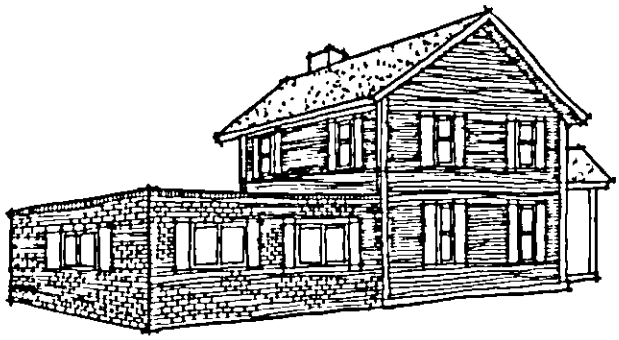
EXISTING RESIDENCE



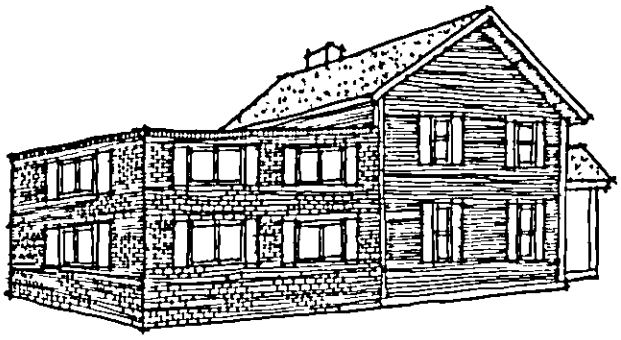
APPROPRIATE ADDITION



APPROPRIATE ADDITION



INAPPROPRIATE ADDITION



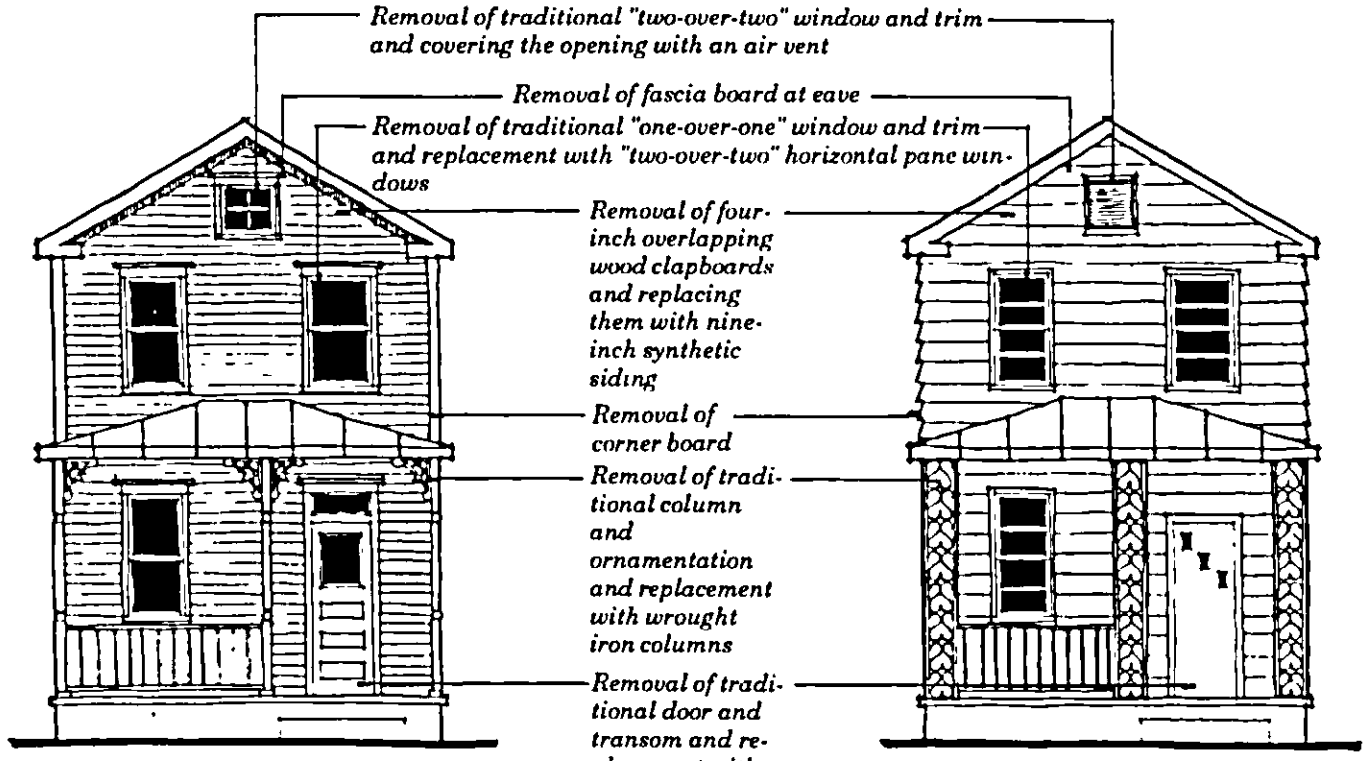
INAPPROPRIATE ADDITION

Part V
Rehabilitation Case Studies

Trammell-Taylor House built in 1910

Case 1
Case 2

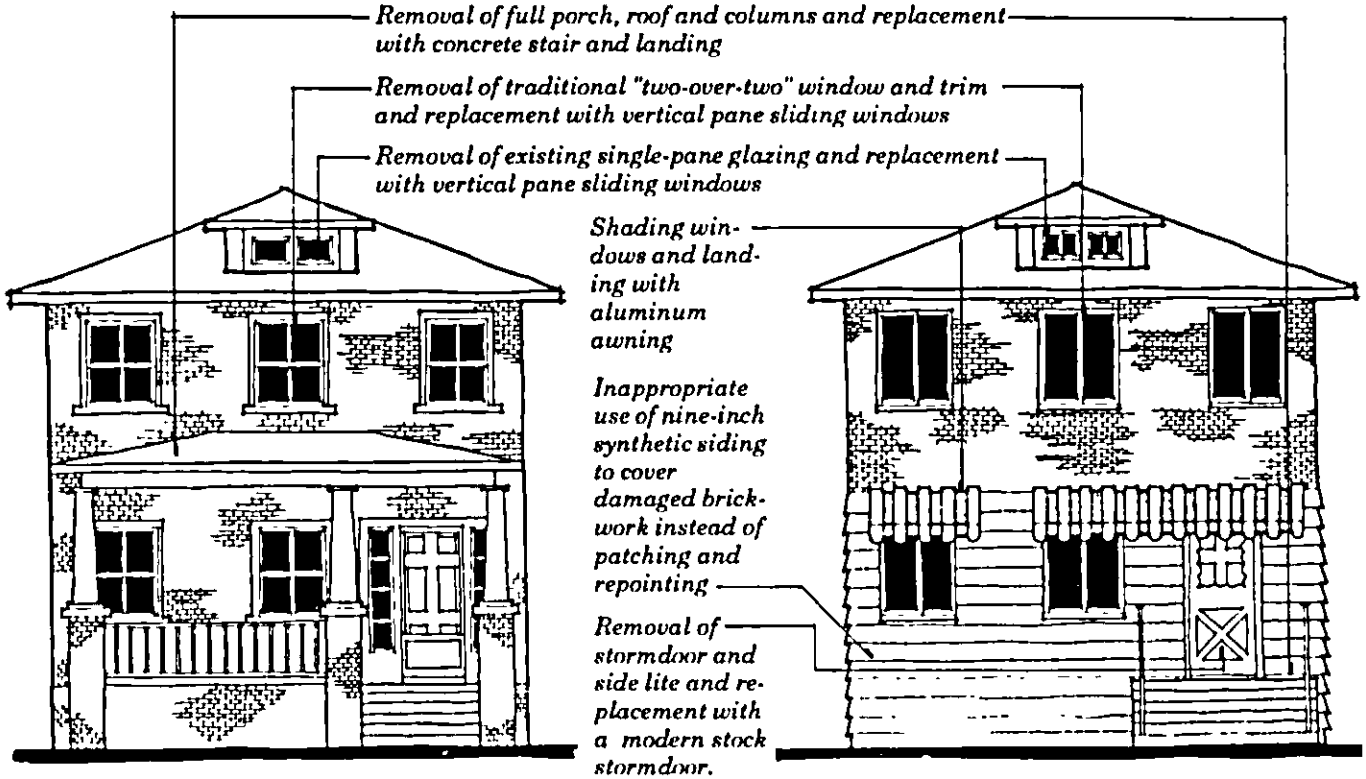
CASE STUDY 1



Rehabilitation preserving original character

Rehabilitation destroying original character

CASE STUDY 2



Rehabilitation preserving original character

Rehabilitation destroying original character

Part VI
Landscape Guidelines

Grace Methodist Church built in 1911 and enlarged in 1950

Landscaping
Illustrative Concepts
Recommended Plant List

Landscape Guidelines

Landscaping

The landscape creates the setting for the house. The house and its landscape should work together in a complementary manner to form an inviting image of your home. Your landscape design does not have to be fancy or even expensive to look good, it just takes a little planning.

Good residential landscape design has functional and aesthetic objectives; it is not just an exercise of planting shrubs along a foundation without reason. The homeowner first needs to take stock of the situation and answer some basic questions. What are the functional and aesthetic needs? What are the priorities? How much time is there to spend on maintenance? What is the budget? Answering these questions first will help you more effectively guide your decisions in designing your yard. The result, like in other forms of design, is that your landscape design can become a unique expression of you and your house and can give you years of satisfaction as it grows and changes.

The next step after figuring out what you need is the actual design work of arranging the plants and other landscape elements in some fashion or style. Garden style is up to the individual. One person may choose a distinct style like Victorian, or limit plants to a certain type or period. It really does not matter. What matters is knowing what your needs are, choosing and locating the plants appropriately and maintaining what you created.

Here are some basic guidelines for landscape design geared particularly toward the public side of the house:

1. Use plant materials to enhance, not to hide the appearance of the building.
2. Enframe the house with plants; make it appear nestled into its surroundings.
3. Give clear indication of the front door; even though it may not be the door you normally use. Highlight it with accent planting (plants with contrasting forms or colors) and different paving treatments. Enframe the view of the doorway from the street with plants.
4. Bring the house into scale. Some houses have foundation walls that are too large or have large blank walls which plants can help bring into scale.
5. Screen unsightly foundation walls. When foundations are constructed of attractive materials, however, resist covering the whole foundation with plantings.

6. Maintain visual use of major windows and doors by using appropriately sized plants that do not require constant pruning to keep in size.
7. Use plants in groups or masses to achieve a unified rather than spotty effect. This can be achieved by reducing the number of different plant species used.
8. Layer plant materials. The trees are the overhead canopy or ceilings, shrubs are the walls, and groundcovers are the floors. Place smaller shrubs or groundcover in front of taller ones. This is particularly effective to screen the lower branches of tall deciduous shrubs.
9. Use plants to screen offensive views to service areas and to give privacy from neighbors.
10. Aim to reduce maintenance such as planting small lawn areas and banks. Many houses in Fairmount Heights are set close to the road creating very small front yards. Mowing can be eliminated in these small areas by planting them with shrubs or groundcovers instead of grass.
11. Use plants for climatic control. Shade trees on the south side of the house will reduce cooling costs in the summer and a tall hedge to the north will block winds in the winter. Street trees along the roads will shade the roads and reduce glare creating a more pleasant street environment.
12. Use plants to add seasonal interest. Do not limit your yard to flowers in the spring and summer. There are shrubs, trees and plants that have good ornamental value for each season of the year. In addition, think of other plant characteristics like a plant with fragrant flowers placed near a door or window to add another sensory dimension to the design.
13. Use other elements in the landscape, such as different paving treatments, fencing, lighting, and sculpture. The important thing to remember is to use appropriately scaled items and to "nestle" them into their surroundings.
14. Use flowers to provide accent--bulbs in the spring, annuals and perennials in the summer and fall. Flowers can be placed in borders, at entryways to the house and yard, in pots, and in hanging baskets.

Illustrative Concepts

These guidelines are illustrated in the following landscape design concepts using the eight basic house types found in Fairmount Heights. The concepts should be adapted to the particular situation for each house. Plant materials are described in the illustrated concepts by mature plant size. They are defined as:

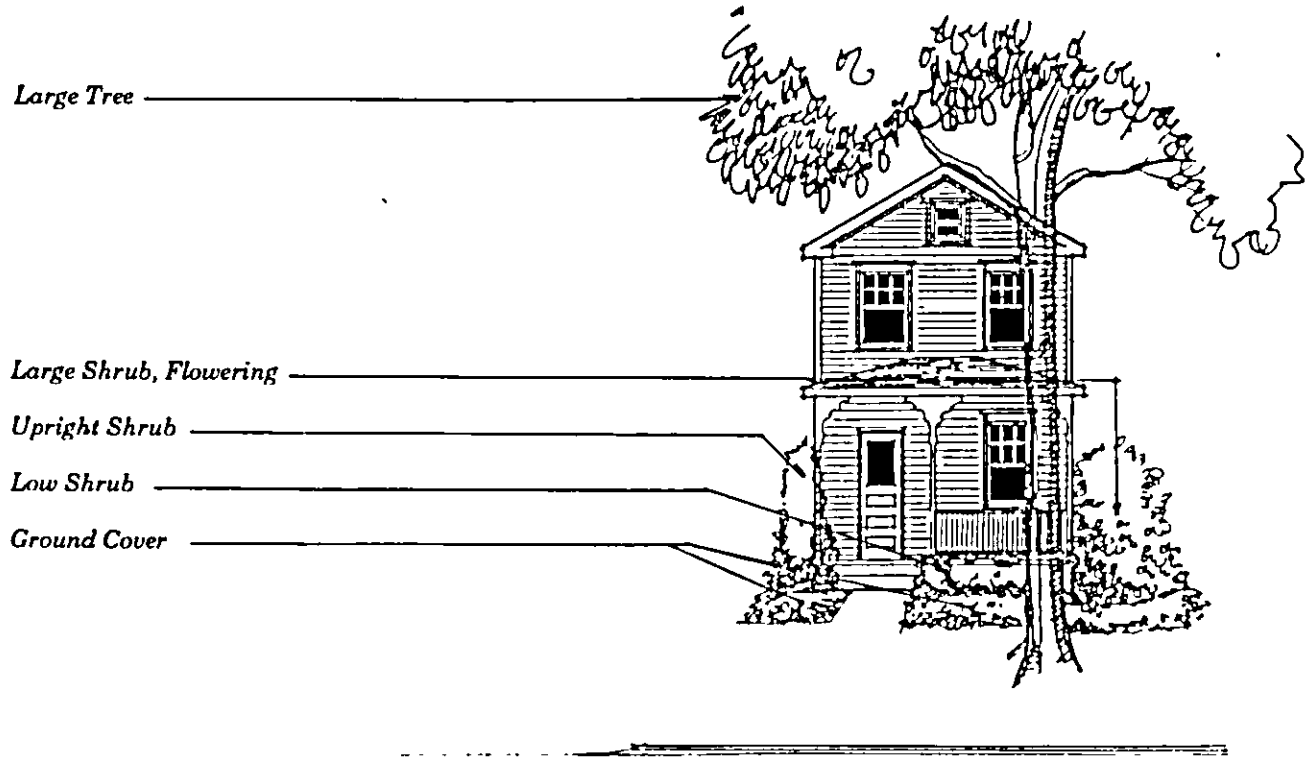
Groundcover	0-1 feet height
Low shrub	1-3 feet height
Medium shrub	3-5 feet height
Upright shrub	size varies
Small tree	<25 feet height
Large tree	+40 feet height

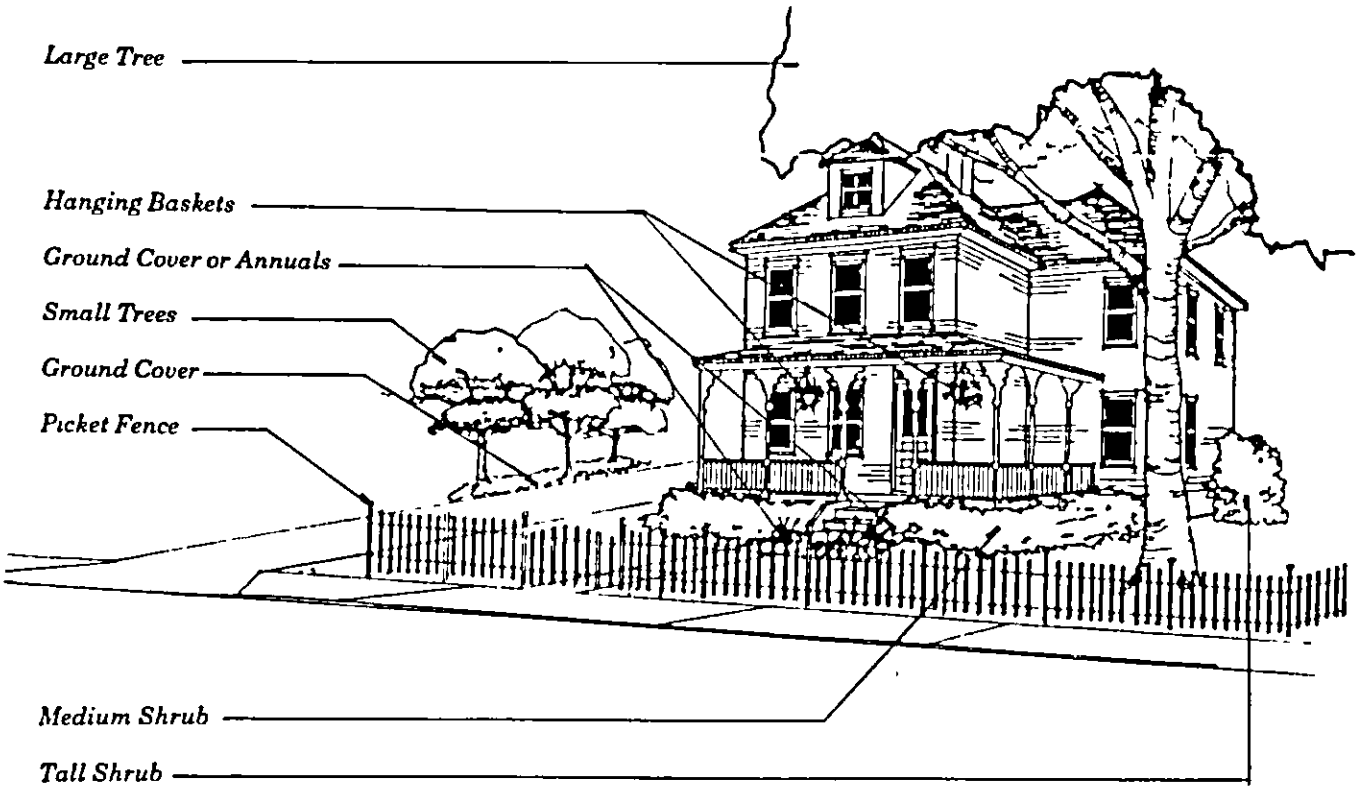
The illustrated concepts are followed by a recommended plant list on pages 68-73. Several plant species are given for each mature plant size. Within each size class, there are different plants that can serve different functions--some are good for hedges

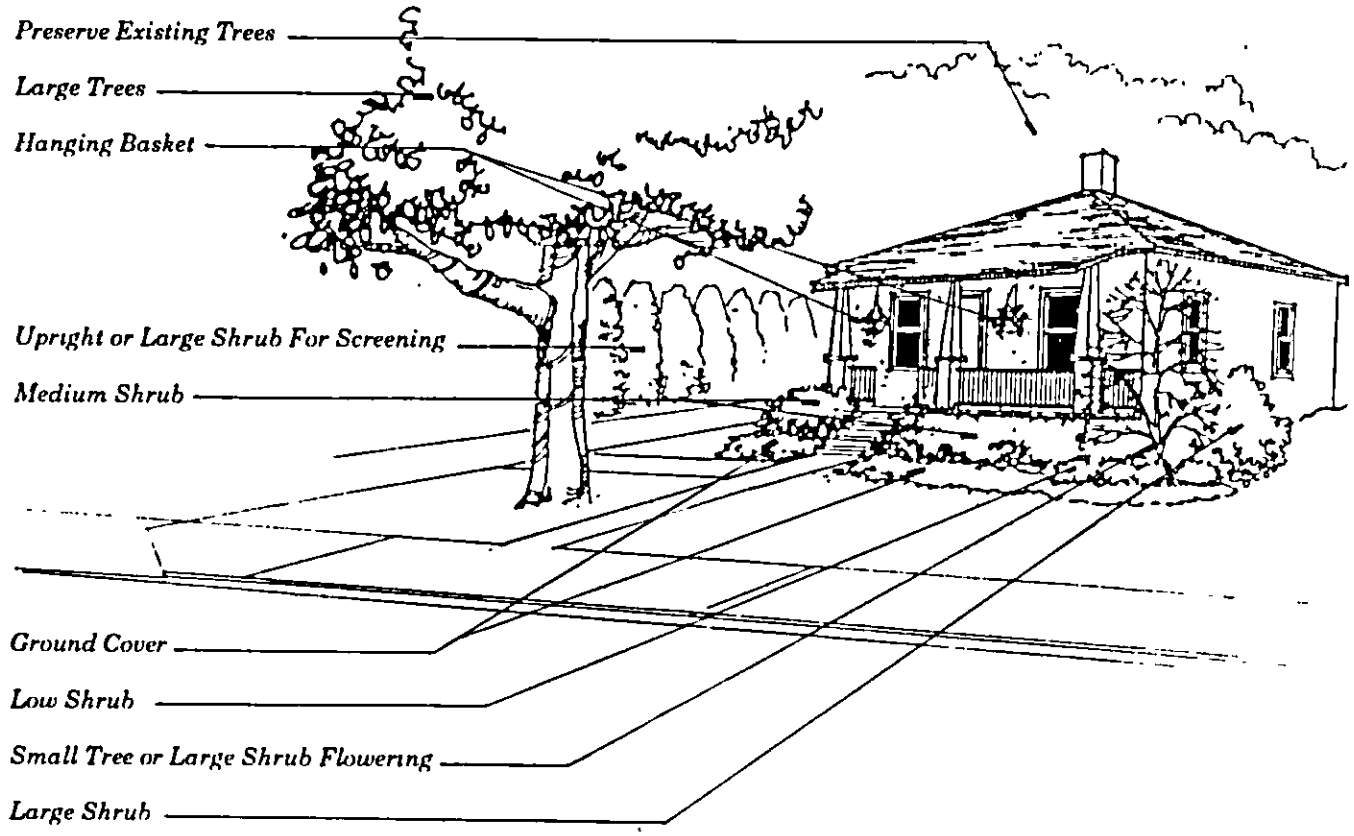
while others are good as accent plants. The plants listed are proven performers in the Washington, D.C. area and are available at local nurseries. They typically do not have major disease and pest problems. In addition, these plants are low maintenance, especially in terms of pruning which can be minimized if the correct sized plant is placed in the appropriate location.

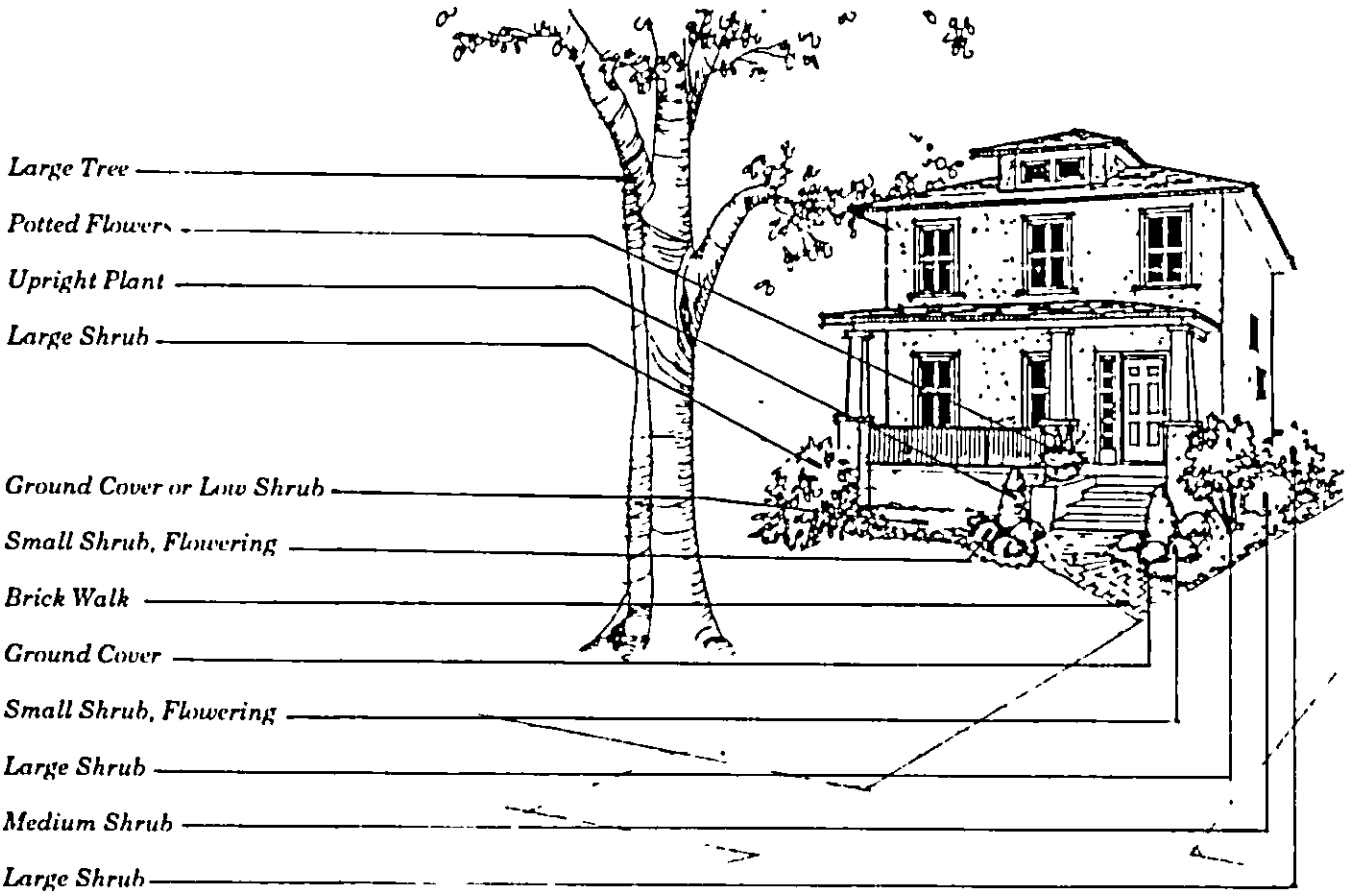
Information about flower and fall color, sun and shade tolerance, and other facts about plant characteristics will aid in selecting plants. An average spacing is listed for each species based on mature size. The spacing can vary depending on the size of the plant selected, how soon a mature look is wanted or how a plant is used, such as in a hedge. When plants are spaced too close together to achieve an instant effect, they will become overcrowded and will require removal or pruning. In a hedge, plants are usually smaller and planted closer, but the same plants in a shrub border can be larger and planted further apart.

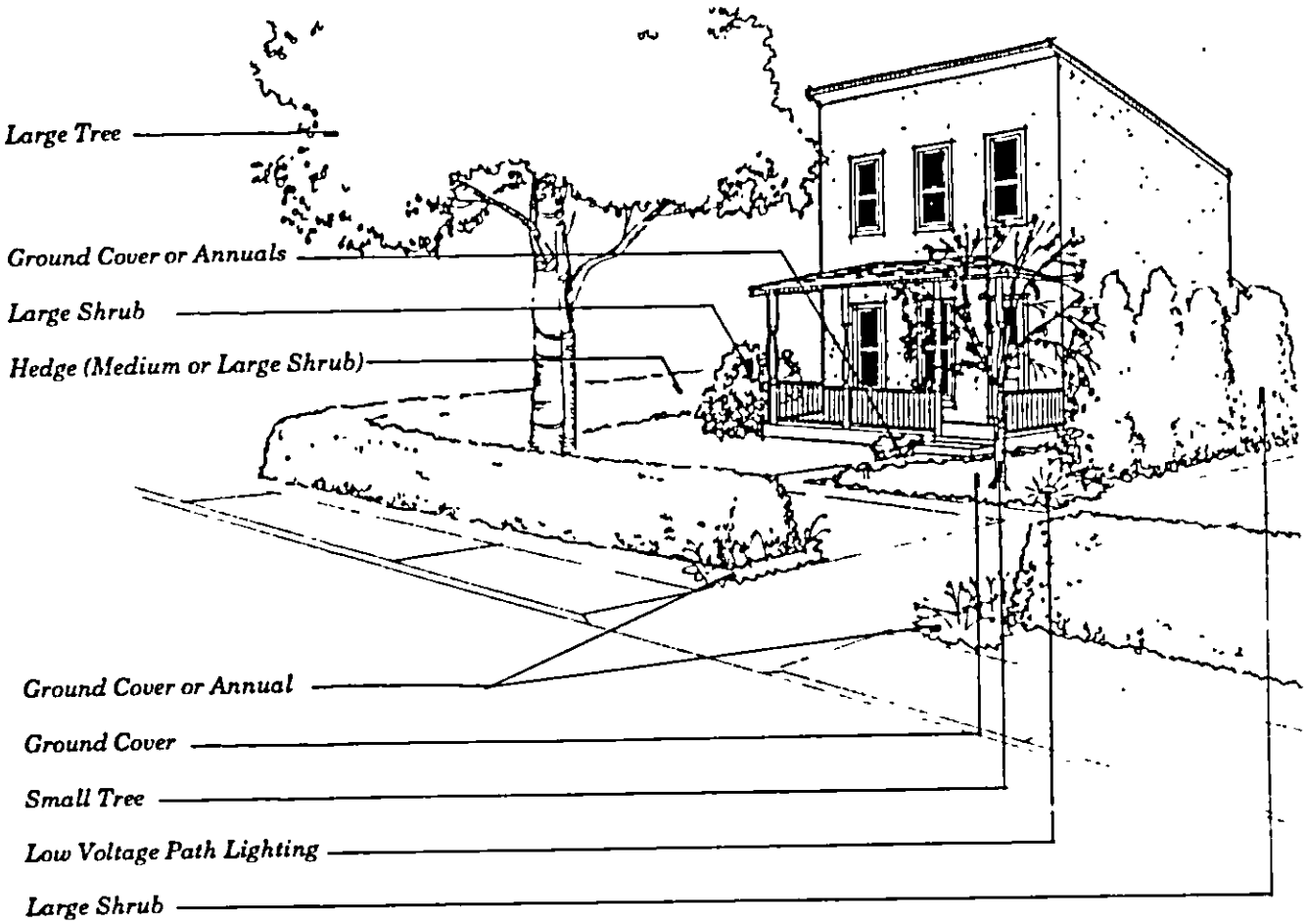
There are many varieties available at local or mail-order nurseries and many new varieties are released each year. Consult with a nurseryman to help you explore other possibilities.

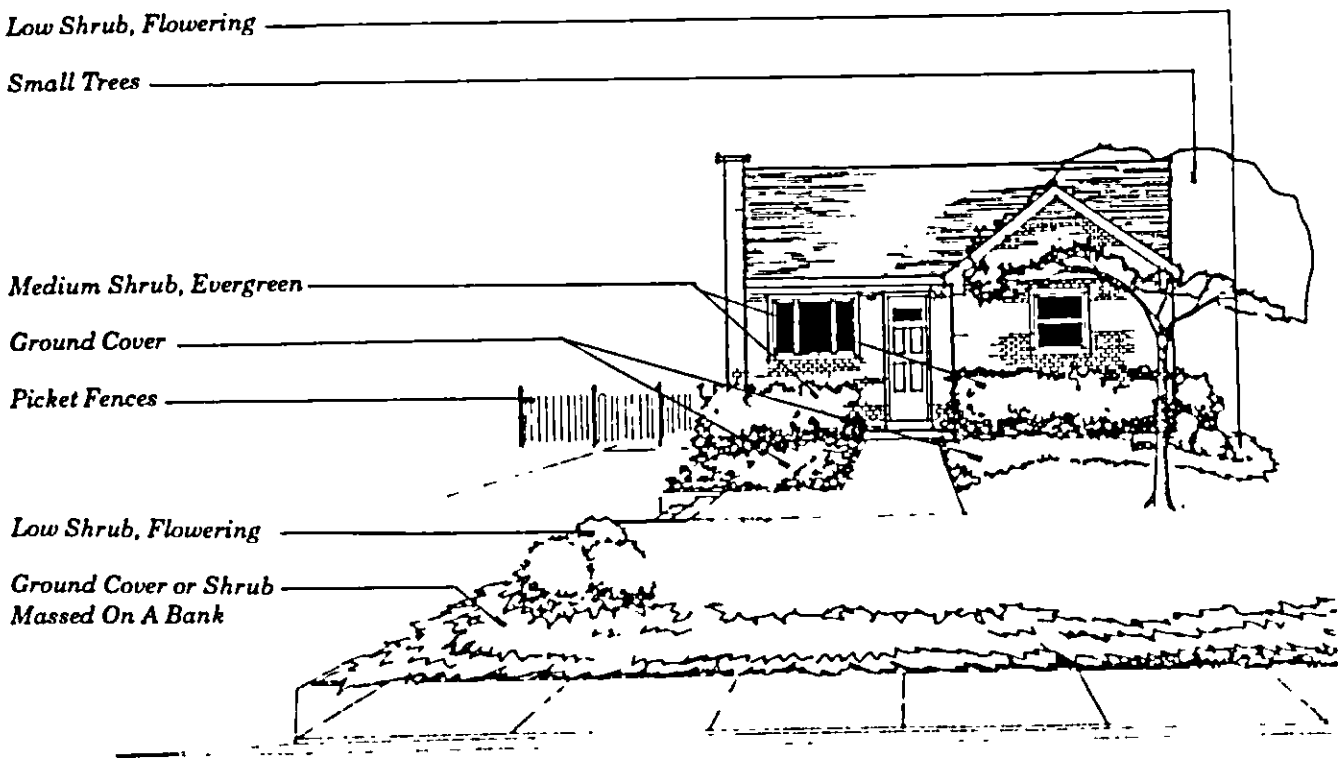

Large Tree
Large Shrub, Flowering
Upright Shrub
Low Shrub
Ground Cover

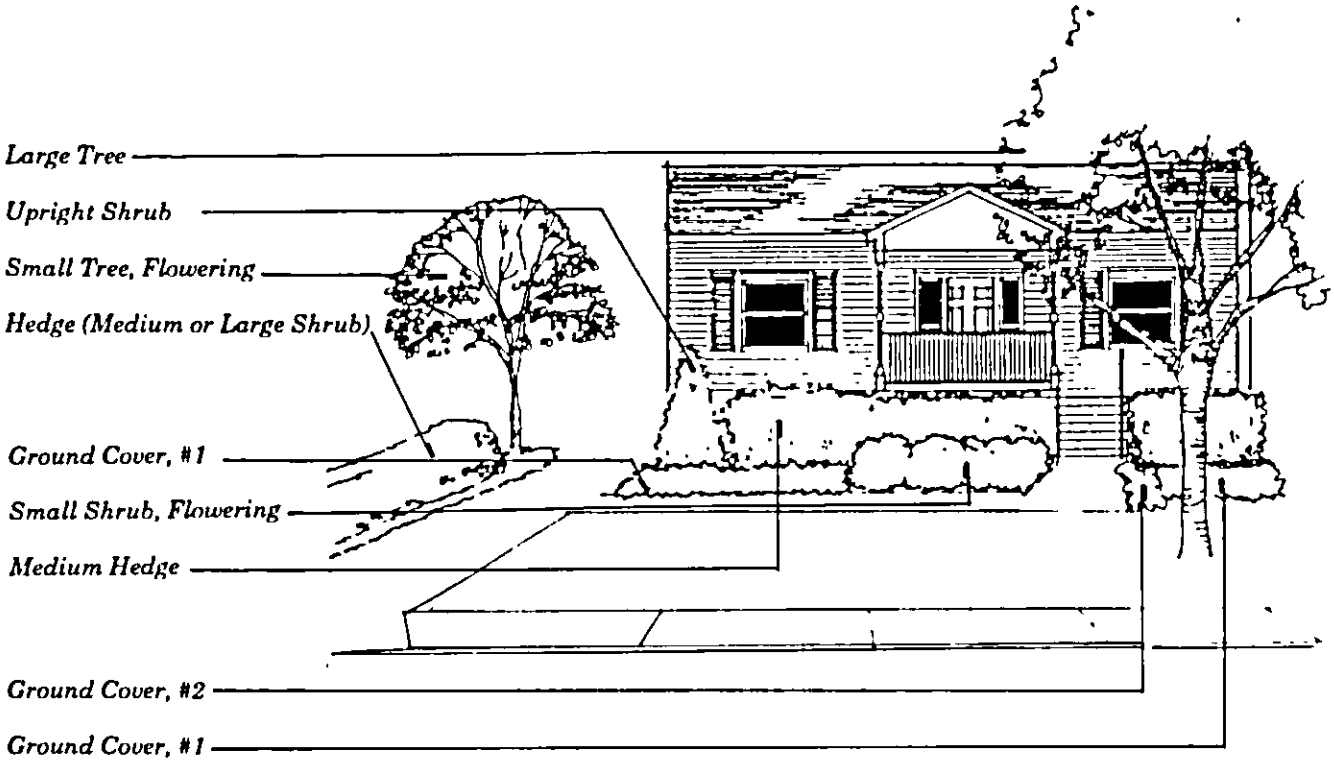

Large Tree
Hanging Baskets
Ground Cover or Annuals
Small Trees
Ground Cover
Picket Fence
Medium Shrub
Tall Shrub

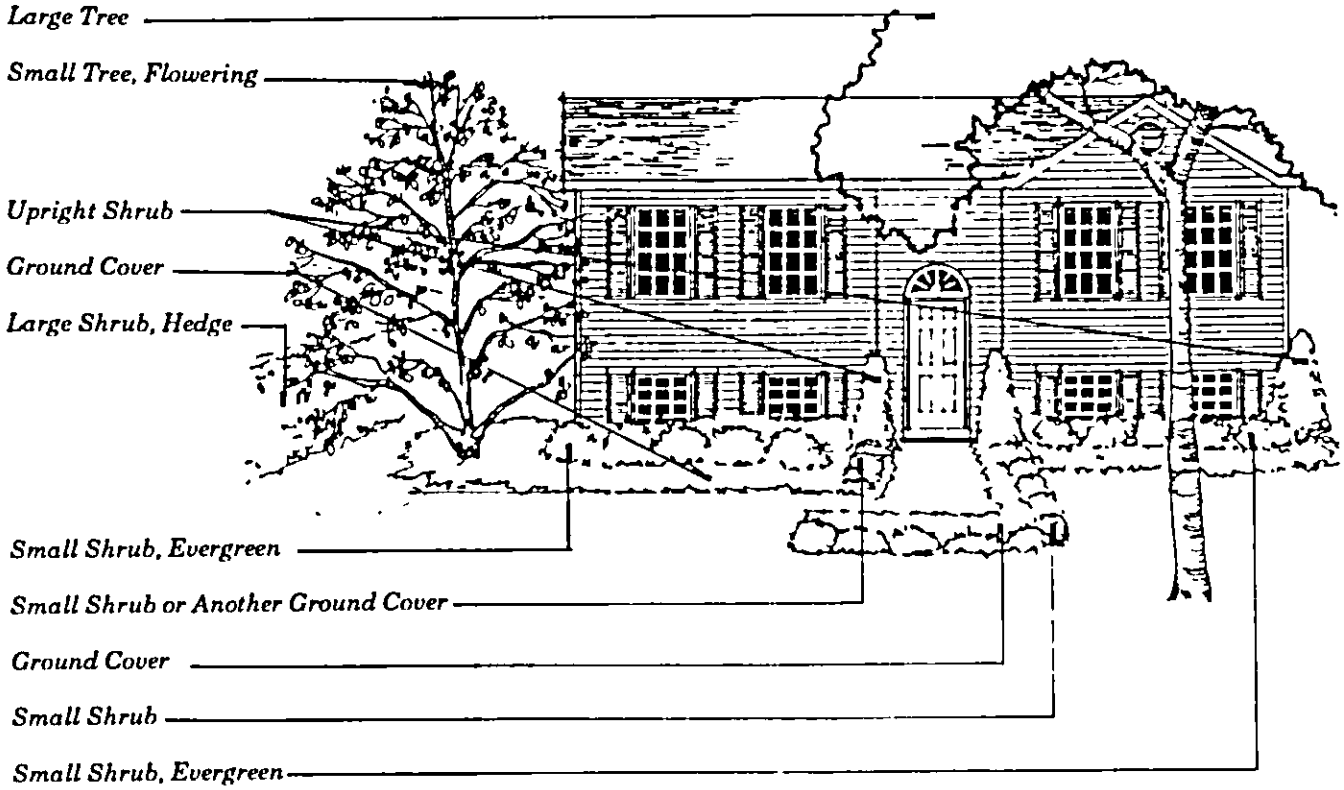

Preserve Existing Trees
Large Trees
Hanging Basket
Upright or Large Shrub For Screening
Medium Shrub
Ground Cover
Low Shrub
Small Tree or Large Shrub Flowering
Large Shrub


Large Tree
Potted Flowers
Upright Plant
Large Shrub
Ground Cover or Low Shrub
Small Shrub, Flowering
Brick Walk
Ground Cover
Small Shrub, Flowering
Large Shrub
Medium Shrub
Large Shrub


Large Tree
Ground Cover or Annuals
Large Shrub
Hedge (Medium or Large Shrub)
Ground Cover or Annual
Ground Cover
Small Tree
Low Voltage Path Lighting
Large Shrub


Low Shrub, Flowering
Small Trees
Medium Shrub, Evergreen
Ground Cover
Picket Fences
Low Shrub, Flowering
Ground Cover or Shrub
Massed On A Bank


Large Tree
Upright Shrub
Small Tree, Flowering
Hedge (Medium or Large Shrub)
Ground Cover, #1
Small Shrub, Flowering
Medium Hedge
Ground Cover, #2
Ground Cover, #1


Large Tree
Small Tree, Flowering
Upright Shrub
Ground Cover
Large Shrub, Hedge
Small Shrub, Evergreen
Small Shrub or Another Ground Cover
Ground Cover
Small Shrub
Small Shrub, Evergreen

RECOMMENDED PLANT LIST

GROUNDCOVERS (0-1 FEET IN HEIGHT)

Botanical Name (Common Name)	Foliage	Flower	Fruit	Sun	Shade	Spacing	Comments
Ajuga reptans (Carpet Bugle)	semi evergreen	blue, spring		x	x	8-12"	Does poorly in dry areas
Annuals	variety						many types available with different flower colors and times for different sun requirements, good accent plants
Ceratostigma plum-baginoides (Plumbago)	semi evergreen	blue, July-frost		x	x	8"	mow yearly with mower set high
Hedera helix (English Ivy)	broadleaf evergreen			x	x	8-12"	fast growing, requires control good in hot, dry conditions
Hosta sp.	perennial	purple July-August			x	18"	variety of leaf colors and sizes available, good facing or accent plant
Juniperus sp. (Spreading Juniper)	narrowleaf evergreen			x		3'	spreading, good for dry, sunny areas many varieties available from less than 1 ft. to 3 ft. ht.
Vinca minor (Periwinkle)	broadleaf evergreen	blue, spring		x		8"	fast growing, keep roots moist

LOW SHRUBS (1-3 FEET IN HEIGHT)

Berberis thunbergii 'Crimson Pygmy' Japanese Barberry	deciduous bronze in summer			x		3'	slow growing, dense for a good hedge many other varieties available in different heights and leaf colors
Cotoneaster dammeri 'Coral Beauty' 'Royal Beauty' 'Pink Beauty' (Bearberry Cotoneaster)	broadleaf evergreen		coral red	x		3'	fast growing, spreading to 6 ft. wide, good in mass on banks or as a facing plant

Botanical Name (Common Name)	Foliage	Flower	Fruit	Sun	Shade	Spacing	Comments
Ilex crenata varieties (Dwarf Japanese Holly)	broadleaf evergreen			x	x	3'	several varieties available, good hedge of facing plant depending on variety
Rhododendron sp. (Dwarf Azaleas)	broadleaf evergreen	varies		x	x	3'	many varieties available, outstanding flower display
Spirea japonica 'Little Princess' (Little Princess Spirea)	deciduous red in fall	rose-pink mid summer-fall		x	x	2'	dwarf, compact plant to 3 feet wide good accent or facing plant
Taxus cuspidata 'Nana' (Dwarf Japanese Yew)	narrowleaf evergreen		red	x	x	3'	very slow growing, spreading form with a rich green color

MEDIUM SHRUBS (3-5 FEET IN HEIGHT)

Abelia x grandiflora (Glossy Abelia)	deciduous	pink May-frost		x		4'	use in mass on a bank, hedge, or as a facing plant
Fothergilla gardenii (Dwarf Fothergilla)	deciduous scarlet in fall	white		x		3'	good with azaleas, keep roots moist
Ilex cornuta 'Rotunda' (Dwarf Chinese Holly)	broadleaf evergreen			x		3'	compact, rounded form, wide spreading slow growing accent plant
Ilex crenata varieties (Japanese Holly)	broadleaf evergreen			x	x	3'	several varieties available, good hedge

Botanical Name (Common Name)	Foliage	Flower	Fruit	Sun	Shade	Spacing	Comments
Rhododendron sp. (Azalea)	broadleaf evergreen	varies		x	x	4'	many varieties available, outstanding flower display good for foundations
Syringa meyeri 'Palibin' (Dwarf Korean Lilac)	deciduous	violet-purple May		x		5'	best with an evergreen backdrop, compact mounded form

TALL SHRUBS (+6 FEET IN HEIGHT)

Berberis x mentorensis (Mentor Barberry)	broadleaf evergreen	yellow April		x	x	4'	excellent hedge plant, thorns
Clethra alnifolia (Summersweet)	deciduous yellow in fall	white July fragrant		x	x	6'	good for heavy shade and wet areas, can grow in drier and sunnier areas, good form in winter
Euonymus alatus 'Compacta'	deciduous brillant red			x		8'	excellent hedge without pruning, 10 ft. ht.
Ilex x 'China Girl' (China Girl Holly)	broadleaf evergreen		red, fall	x		4'	compact, excellent heat tolerance, needs 'China Boy' for fruit good in foundations
Nandina domestica (Heavenly Bamboo)	broadleaf evergreen	white May	red winter	x	x	4'	good informal accent use cultivars can withstand semishade
Prunus laurocerasus 'Skipkaensis' (Cherrylaurel)	broadleaf evergreen	white April		x	x	5'	good hedge plant to 6 ft. ht., keep roots moist, best under semi-sunny
Viburnum plicatum tomentosa 'Shasta' (Shasta Doublefile Viburnum)	deciduous	white May-June	red turning black in summer		x	8'	excellent shrub to 6 ft. ht., good winter silhouette, likes light shade but not for wet areas

Botanical Name (Common Name)	Foliage	Flower	Fruit	Sun	Shade	Spacing	Comments
UPRIGHT SHRUBS							
Chamaecyparis pisifera cyano-viridis (Boulevard Falsecypress)	broadleaf evergreen			x		5'	soft blue foliage, to 12 ft. ht. keep roots moist
Ilex x 'Nellie Stevens' (Nellie Stevens Holly)	broadleaf evergreen		red winter	x		5'	20 ft. ht., pyramidal, needs pollinator for fruit
Picea glauca 'Conica' (Dwarf Alberta Spruce)	narrowleaf evergreen			x		4'	slow growing to 10 ft. ht. no trimming needed to keep shape
Thuja occidentalis 'Techny' (Mission Arborvitae)	evergreen dark green			x		5'	wide upright to 18 ft. ht., good screen
SMALL TREES (15-40 FT. IN HEIGHT)							
Acer griseum (Paperbark Maple)	deciduous red in fall			x		20'	beautiful red-brown peeling bark, 25 ft. ht.
Acer palmatum (Japanese Maple)	deciduous various red fall colors available			x	x	20'	outstanding accent tree, slow growing
Carpinus betulus fastigiata (European Hornbeam)	deciduous yellow in fall			x		20'	narrow dense tree to 40 ft. in ht., good as screening or in groupings
Cornus kousa (Chinese Dogwood)	deciduous red-purple in fall			x		20'	outstanding ornamental tree year-round

Botanical Name (Common Name)	Foliage	Flower	Fruit	Sun	Shade	Spacing	Comments
Ilex x 'Nellie Stevens' (Nellie Stevens Holly)	broadleaf evergreen		red winter	x		5'	20 ft. ht., pyramidal, needs pollinator for fruit
Lagerstromia indica (Crape Myrtle)	deciduous	various colors available late summer		x		15'	good upright flowering shrub, many colors and heights available
Magnolia stellata (Star Magnolia)	deciduous	white		x		20'	excellent specimen plant, several varieties available
Prunus sargenti 'Columnaris'	deciduous bronze in fall	pink April	black summer	x		20'	mahogony bark, super fall color

LARGE TREES (+40 FT. IN HEIGHT)

Acer platanoides 'Emerald Queen' (Emerald Queen Maple)	deciduous yellow in fall			x		35'	oval with ascending branches, rapid grower to 50 ft. ht.
Acer rubrum varieties (Red Maple)	deciduous red in fall	red early spring		x		35'	several varieties available with different shades of fall color and forms
Betula nigra 'Heritage' (Heritage Birch)	deciduous			x	x	25'	peeling salmon bark, specimen tree, good in multistem, 45 ft. ht., place near a walk to view trunk
Gleditsia triac. inermis varieties (Thornless Honeysuckle)	deciduous			x		25'	provides light shade, 30-70 ft. depends on variety
Picea omorika Serbian Spruce	needleleaf evergreen			x		20'	narrow pyramid form, slow growing

Botanical Name (Common Name)	Foliage	Flower	Fruit	Sun	Shade	Spacing	Comments
Quercus phellos (Willow Oak)	deciduous			x	x	35'	40-60 ft. ht., elegant fine textured shade tree
Zelkova serrata 'Green Vase' (Green Vase Zelkova)	deciduous bronze-red in fall			x		35'	fast growing to 60 ft. ht., good dark green foliage

Part VII
Rehabilitation Strategies

James Armstrong House built in 1905

Getting the Work Done
Reducing the Cost of Obtaining Suitable Materials
Financing Your Rehabilitation

Rehabilitation Strategies

Getting the Work Done

You have made the decision to rehabilitate your house, or to undertake that repair job you have been thinking about for so long. Now what do you do?

First, read this design guide again. Second, develop a plan of action. Even if it's a relatively minor maintenance job - fixing a porch railing - develop a plan considering the most appropriate way to do the work, and check to make sure it conforms to the suggestions described in this guide. For more extensive work, planning the job becomes absolutely necessary. There are no hard and fast rules for rehabilitation work. Unexpected problems will arise, but the major ones can be eliminated when you plan your work properly. Remember, do not tear out a single wall, remove a single window or detail, or drive one nail until you have made a plan. The most serious and costly rehabilitation problems can usually be avoided by taking the time to think out every step carefully in advance.

Having a total plan for your finished house does not mean that the rehabilitation work cannot be done gradually or in several phases, as money becomes available. Just plan these phases carefully so that the work in each one is done in the proper sequence, eliminating the need to redo or undo what was done in the previous phases.

To help plan your rehabilitation, take advantage of any professional help you can find. Start with free advice. Have your civic association or church group arrange a presentation by the Prince George's County Department of Environmental Resources, Property Standards Division by calling (301) 925-6081. Housing inspectors from this agency can provide excellent suggestions on housing maintenance and building code enforcement. Knowing and understanding their inspection procedures can help you inspect your home for needed improvements. Also, take advantage of PEPCO's free Energy Survey. A professional will provide a detailed customized report with no cost or low cost suggestions for improving energy proficiency in your home. For more information, call PEPCO at (202) 872-4626.

The Prince George's County Public Library System has a number of do-it-yourself rehabilitation and maintenance books. *The Time-Life Complete Home Repair Manual series* and *Renovation: A Complete Guide by Michael Litchfield* are two good reference sources to help plan and undertake your job.

Now that you have some basic rehabilitation information, start with an evaluation of the current condition of your house, both the interior and exterior. Use the sources mentioned above or, for a fee, obtain the series of a reputable contractor familiar with old buildings.

All plumbing, wiring, heating, and structural repairs must be made before any other rehabilitation work is begun. Performing any rehabilitation work before doing so may mean that some or all of the job might have to be torn out later to gain access to parts needing repairs.

Next, the house should be sealed from the weather to prevent damage or further deterioration. This includes maintenance or replacement of roofing, flashing and gutters, repairs to existing windows and doors and finally, the painting of the house, where appropriate.

Work on finishing of the interior should begin by repairing and/or replacing walls, door jambs and window sashes. All finish work, except floor finishing and installation of decorative equipment such as light fixtures should be completed before painting is done so that the paint job can stay fresh and clean. New flooring must be in place before any new appliances and fixtures are installed. The last item in the interior rehabilitation should be the sanding and finishing of wood floors, or the application of floor covering.

Reducing the Cost of Obtaining Suitable Materials

Retaining the character of your house during rehabilitation does not have to cost any more than using inappropriate materials and details. There are generally three ways to reduce the cost of replacing rotten or worn-out parts of your house:

1. Use of epoxies. This is an acceptable rehabilitation method that can fill or mend missing wood material.
2. Choose stock (or standard) items wherever possible and appropriate. Clever combination and use of inexpensive materials can often recreate the character of the original parts and details without paying a custom price. A word of caution, however; although there are now many standard ready-made products available to replace just about every part of an older house, most of them are of mediocre to bad design. Yet there are plenty of fine, well-designed products available on the market. Taking the time to compare products and to select those most compatible with the original character of the house can yield very satisfactory and relatively inexpensive results.
3. Purchase replacement parts of similar character from salvage companies in the area that have parts taken from demolished buildings. The Prince George's County Historical and Cultural Trust operates "The Newel Post" to recycle usable building parts - anything from exterior siding to interior shutters. Call (301) 627-3429.

   Selected with care to match both the size and design of the existing details in your house, these salvage parts can often be bought fairly inexpensively, especially if they have minor flaws. Such flaws as worn paint, scratches, missing hardware, or broken glass can be repaired rather easily and inexpensively, and the result is most pleasing.

In general, taking the time to look around for the right parts, with the appropriate design, and comparing prices of comparable items before you buy can save you money.

Financing Your Rehabilitation

If the rehabilitation is beyond your do-it-yourself capabilities, and you need a contractor, explore the housing programs available to the residents of Prince George's County. The Department of Housing and Community Development (HCD) implements a number of Federal, State and County programs which provide for the rehabilitation of single-family and multifamily housing. For more information and eligibility requirements, call HCD at (301) 925-5570.

Remember though, if you use a contractor paid by you or with public funds, do not assume that the contractor knows how to work with old houses and maintain their architectural character. Give them this design guide to assist them in making decisions on how to maintain the original character of the building and that of the total streetscape.

For those property owners whose houses are designated Historic Sites, the State of Maryland has available an income tax deduction program for "certified rehabilitation," and Prince George's County has a property tax credit against the cost of certified rehabilitation. Prince George's Heritage, the designated advisory committee of Maryland Historical Trust, has a grant program to assist in the restoration and maintenance of historic resources. Small grants are available based upon the need of the applicant and the resources available. For more information on these programs contact M-NCPPC Planning Department, the Historic Preservation Section at (301) 952-3520.

Each owner or occupant can have a positive effect on the environment of Fairmount Heights by rehabilitating his or her building. Sympathetic restoration or rehabilitation of the houses in the community helps to preserve the striking variety of elements and details, described throughout this guide, that are seldom found in later buildings. Remember these useful suggestions:

- Do not over-restore.
- Do not try to make a house look either older or newer than it really is by using materials or details from other periods.
- When in doubt, retain as much as possible of the original. Saving rotted parts will help in selecting replacement details.
- Look at neighboring houses to see if your plans for rehabilitation or new construction will fit in. Check especially for compatibility of materials and color.

It is hoped that these suggestions will help you do a good rehabilitation job. Also, bear in mind that by improving your surroundings, you help increase pride in our communities.

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