

Local Historic District Design Guidelines

City of Norwich, Connecticut



**Adopted by the Norwich Historic District Commission
February 16, 2022**

Project Consultant

Chris Skelly

Skelly Preservation Services

Community Planning and Preservation

www.skellypreservationservices.com

This publication has been made possible by an Historic Preservation Enhancement Grant administered by The State Historic Preservation Office of The Connecticut Department of Economic and Community Development with federal funds from the Historic Preservation Fund of the National Park Service, U.S. Department of the Interior; Grant Number P20AF00009 and Project # CT-20-10022. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of the Department of the Interior.

Table of Contents

Introduction	1
The Architectural Significance of Norwich.....	1
An Overview of the Local Historic Districts.....	2
The Benefits of Local Historic Districts.....	2
National Register Districts and Local Historic Districts.....	2
The Benefits of Design Guidelines.....	4
Updates to these Guidelines.....	4
Character Defining Features.....	4
The Secretary of the Interior Standards.....	4
The History of Norwich	7
A Long History of Human Occupation.....	7
History of the City of Norwich.....	7
History of Historic Preservation in Norwich.....	8
Architectural Styles Found in the Norwich Local Historic Districts	9
The Design Review Process in the Local Historic Districts	14
The Historic District Commission.....	14
Projects Reviewed in the Local Historic Districts in Norwich.....	14
Maps of the Local Historic Districts.....	16
Applications.....	16
Public Hearings.....	16
The Decision-making Process.....	17
Certificates of Appropriateness.....	17
Certificate Flow Chart.....	17
Hardship Variance.....	18
Appeals.....	18
Violations and Enforcement.....	18
Rules of Procedures and Regulations.....	18
The Design Guidelines	19
Accessibility and Architectural Barriers.....	21
Additions.....	23
Architectural Materials.....	25
Awnings.....	27
Chimneys.....	29
Decks.....	31
Demolition, Dismantling and Relocation.....	33
Doors and Entryways.....	35
Dormers.....	37
Fences and Landscaping Walls.....	39

Foundations.....	41
Garages, Sheds and Other Secondary Structures.....	43
Gutters and Downspouts.....	45
Lighting.....	47
Mechanical and Electrical Equipment.....	49
New Construction.....	51
New Construction Design Principles.....	52
Paint and Other Coatings.....	55
Porches.....	57
Public Art.....	59
Roofs.....	61
Shutters.....	63
Signs.....	65
Solar Panels.....	67
Steps, Stairs and Railings.....	69
Storm and Screen Windows and Doors.....	71
Trim and Ornamentation.....	73
Walls and Siding.....	75
Windows.....	77
Appendices.....	79
The Norwich Historic District Ordinance.....	80
Connecticut State Laws.....	87
Glossary of Architectural Terms.....	88
Resources for Homeowners.....	90

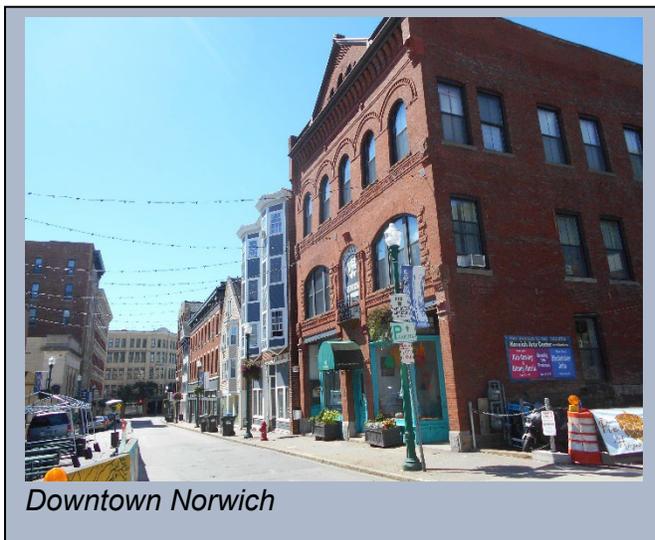


The Joseph Carpenter Silversmith Shop and Daniel Lathrop Schoolhouse in the Norwichtown Historic District.

Introduction

This guidebook has been prepared for property owners, architects, contractors, developers and anyone else interested in the local historic districts of Norwich. The Norwich Historic District Commission hopes this document will be a useful reference for you, explaining the procedures in the local historic districts and how our districts can remain unique, architecturally significant places, while still meeting our contemporary needs. For more information about the historic district commission, visit <https://www.norwichct.org/144/Historic-District-Commission>

The Architectural Significance of Norwich



Downtown Norwich

The city of Norwich has a rich human history, beginning with the Native Americans that called this area home for thousands of years. Everywhere we look, the landscape of Norwich has stories of its past to share with us. Below ground, invisible to our eyes, are the fragments of human occupation over the centuries. Above ground, buildings, structures, walls, monuments, burial grounds and even ruins share stories of a deep and rich history. Visit downtown Norwich and the maritime, commerce and industrial history of the city is very much on display. Walk around the green at

Norwichtown, and be taken back to the first European settlement in Norwich, 350 years ago. The buildings and landscapes of Norwich have stories to teach students and residents alike, from pre-European settlement, the growth of the colonies, the Revolutionary War and then right into the 20th Century, with the civil rights movement and other events of the more recent past. As our historic buildings have remained but found new uses, they continue to add new layers to the history of Norwich.

An Overview of the Local Historic Districts

In order to protect historic resources in Norwich, the Norwichtown and Little Plain Local Historic Districts were established by city ordinance during the 1960s. Over the decades, these local historic districts have done a remarkable job at making sure that these exceptional places remain intact. Other areas of Norwich have not fared so well. Alterations, demolitions and incompatible development have meant that some areas of Norwich are hardly recognizable, from even just a few decades ago.

Through a local historic district city ordinance, a municipality demonstrates its interest in protecting historic resources. Once established by the city, the local historic districts provide a method of protecting the overall character of an area by making sure changes

are compatible with the significant historic resources present. They do not stop change nor do they freeze a period in time. Local historic districts are all about making sure that our historic buildings remain part of our daily lives, guiding proposed changes.

The first local historic districts in the country were established in Charleston, South Carolina and New Orleans, Louisiana in the 1930s. In Connecticut, the first local historic district was established in Litchfield in 1959. Today, Connecticut has over 126 local historic districts in 72 cities and towns. Nearby local historic districts can be found in Groton, New London, Sterling, Ledyard and Colchester.

The purpose of a local historic district is not to thwart growth, but to allow for thoughtful consideration of change by having a locally appointed historic district commission review applications.

The Benefits of Local Historic Districts

The overarching benefit of a local historic district is the protection of significant buildings from demolition and inappropriate alteration. Local historic districts can be credited with saving the unique character of many areas of Connecticut. Local historic districts have offered residents, homeowners and business owners the opportunity to protect their communities and neighborhoods from destruction. The buildings remain part of the community, perhaps continuing as a home, a business, or perhaps adapting to a new use. As such they improve the quality of life for those living there, providing stability, pride in the neighborhood, a visual sense of the past and peace of mind that the historic environment will remain. Additional benefits of local historic districts may be economic in nature, increased tourism, additional interest in rehabilitation or educational opportunities for schoolchildren.

National Register Districts, State Register Districts and Local Historic Districts

There are three kinds of historic districts in Connecticut, National Register Districts, State Register Districts and Local Historic Districts. There are substantial differences between these designations. The National Register of Historic Places is a listing of buildings, structures, sites, objects, and districts significant in our nation's history, culture, architecture or archeology and that are worthy of preservation. It is a federal designation, from the Secretary of the Interior and the National Park Service. Listing in the National Register provides formal recognition of the property's significance, potential tax incentives for owners of income-producing property, and very limited protection from federally funded, licensed, or assisted projects. More information on how federally involved projects are reviewed can be found on the website of the Advisory Council on Historic Preservation. In short, the National Register of Historic Places is essentially an honorary designation.

State Register Districts are part of the State Register of Historic Places, Connecticut's official listing of structures and sites that characterize the historical development of the state. Like National Register Districts, State Register Districts are essentially an honorary designation.

A local historic district, on the other hand, is established locally through a 2/3s affirmative vote of the property owners and a subsequent city council vote. It provides a review process for changes to exterior architectural features visible from a public way. Norwichtown and Little Plain are both local historic districts and national register districts. With the review protections of the local historic district ordinance, portions of Norwichtown and Little Plain are well protected from loss.

Unfortunately, most of Norwich, even including the National Register Districts, are not well protected from alterations and demolitions.

Through the local democratic process, the local historic district ordinance in Norwich can always be expanded to protect additional significant, yet vulnerable, areas of Norwich.



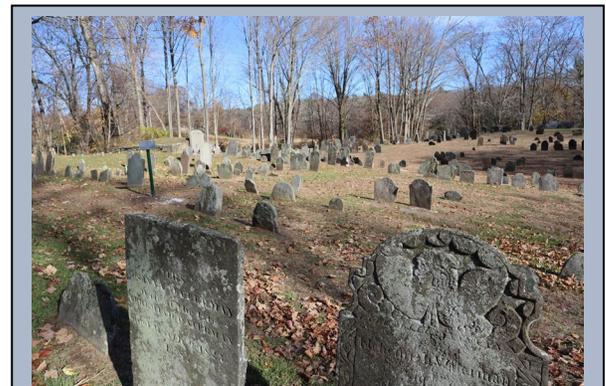
Taftville is a National Register District, not a local historic district. It does not have the protections of a local historic district.

Local Historic Districts of the City of Norwich

- Little Plain Local Historic District
- Norwichtown Local Historic District

National Register Districts of the City of Norwich

- Bean Hill Historic District
- Chelsea Parade Historic District
- Downtown Norwich Historic District
- Greeneville Historic District
- Jail Hill Historic District
- Laurel Hill Historic District
- Little Plain Local Historic District
- Norwich State Hospital Historic District
- Norwichtown Local Historic District
- Taftville/Ponemah Mill Historic District
- Yantic Falls Historic District



Old Norwichtown Burying Ground, part of the Norwichtown Historic District

The Benefits of Design Guidelines

Local historic district design guidelines are appreciated by the historic district commission members themselves but especially by architects, developers, contractors, business owners and homeowners. Design guidelines help get everyone onto the same page, clearly explaining the types of projects that are likely to be approved in the local historic district or not approved. Anyone applying for a Certificate of Appropriateness in the Norwichtown or Little Plain Local Historic districts will benefit by familiarizing themselves with these guidelines.

They are here to make the application process go smoothly and quickly.

Updates to these Guidelines

These guidelines are meant to be updated. It is anticipated that the Norwich Historic District Commission will review these guidelines regularly, clarifying sections, adding sections, responding to input and making sure they remain relevant and useful. The Historic District Commission always welcomes thoughts from property owners, business owners, architects, contractors and developers on these guidelines.

Character Defining Features

Throughout these guidelines, the term, character defining features, will be used frequently. Character defining features are those distinguishing elements of a building, structure or landscape, that convey significance. An original doorway, window or porch could be a character defining feature as could many other elements of a building. Each historic building in the districts has character defining features in the materials, craftsmanship, forms and detail present. The goal of a local historic district is to provide a review process that will help to preserve the character defining features of the area.



The exceptional design of the shutters on the Joseph Carpenter Silversmith Shop are an example of character defining features on this building.

Secretary of the Interior Standards for the Treatment of Historic Properties

The development of these guidelines began with the Secretary of the Interior Standards for the Treatment of Historic Properties. These are generalized, national standards that provide a foundation for best preservation practices around the country. While there are

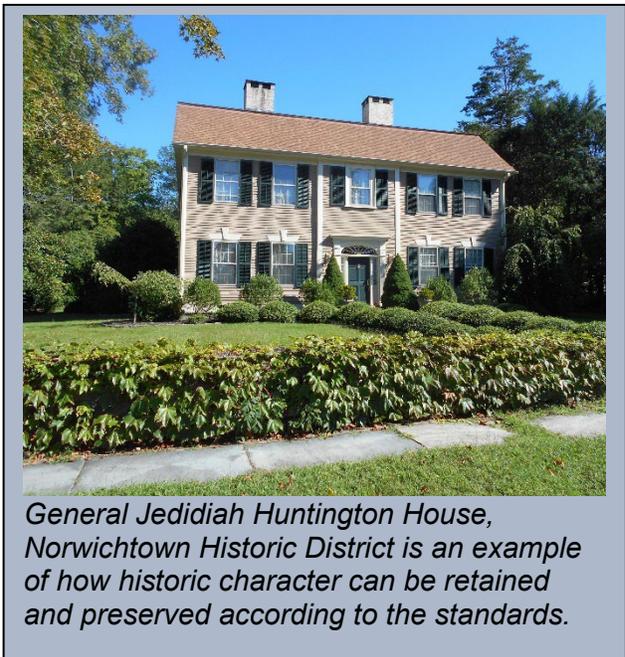
preservation standards from the Secretary of the Interior, local historic district commissions around the country largely utilize the rehabilitation standards, not the preservation standards, in their design decision-making. This is because the rehabilitation standards provide flexibility for historic properties so that historic buildings can remain viable, adaptable parts of our communities.

According to the National Park Service, the “Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.” These Norwich Historic District Design Guidelines are based on the rehabilitation standards listed below.

The Secretary of the Interior Standards for Rehabilitation are considered a part of these Norwich Local Historic District Design Guidelines.

The SOI Standards for Rehabilitation

1. A property shall be used for its intended 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 historic 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 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 archeological 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 features 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.



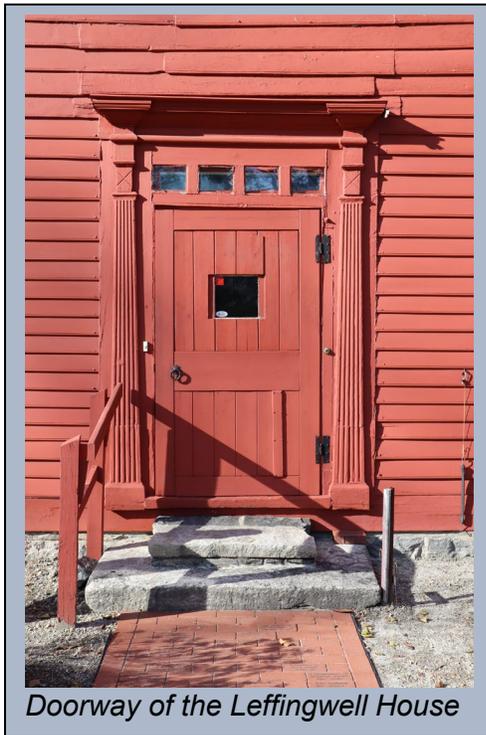
The History of Norwich

A Long History of Human Occupation

The Mohegan Tribe was the original stewards of the land where the City of Norwich now stands. Norwich can trace its origins to the year 1659, when Chief Uncas gave a gift of 9 miles square of his native homeland to the immigrant people surrounding him.

History of the City of Norwich

The first European settlement occurred in 1660 at Norwichtown as part of the 9-Mile Square. This land was granted by Sachem Uncas to English colonists from Saybrook, who had joined in an alliance with him and the Mohegan Tribe. Norwich contains many significant historical places related to the Mohegan Tribe such as Uncas Leap, the Mohegan Burial Ground, and the Miantonomo Monument.



Doorway of the Leffingwell House

During the 18th Century, with substantial shipbuilding and an active seaport, Norwich grew and became a center of commerce and influence. The city of Norwich figures prominently in the Revolutionary War with Christopher Leffingwell providing provisions to the Continental Army and Samuel Huntington, signing the Declaration of Independence and presiding over the United States in Congress Assembled under the Articles of Confederation. Another resident of Norwich was Benedict Arnold, a trusted General in the Continental Army until becoming infamous as a traitor.

Today, walking tours in Norwich pass the Leffingwell House, the Governor Samuel Huntington Mansion and explain the complicated story of Benedict Arnold through standing 18th Century sites.

The 19th Century brought new industry and growth to the city. Large textiles mills were constructed and new neighborhoods were constructed, close to the mills, to house the hundreds of laborers needed to operate the factory equipment. With many immigrants arriving in Norwich to work in the mills, the city grew more diverse.

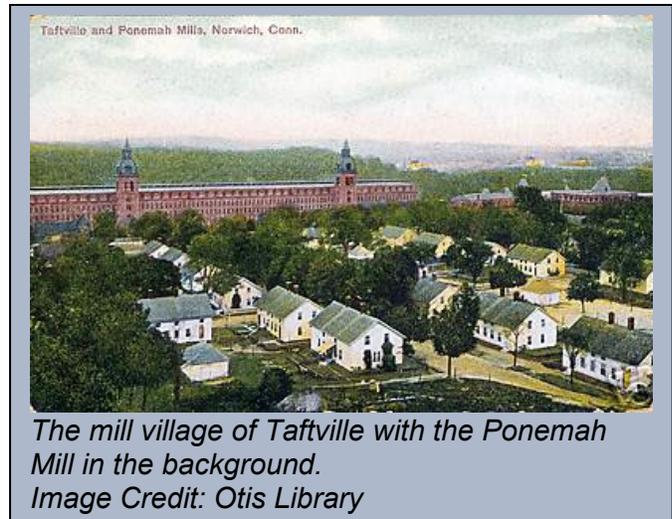
During the 20th Century, as the textile industry moved elsewhere, the mills were left underutilized or vacant. Today, new uses are being found for some of these significant

industrial complexes such as the Ponemah Mill in the Taftville neighborhood, which has been converted to residential housing units.

History of Historic Preservation in Norwich

An organized effort to promote the history of Norwich began in 1901 with the creation of the Society of the Founders of Norwich. While originally focused on genealogy, by the 1950s, the organization was actively involved in preservation, particularly the Leffingwell House. Built in

1675, the Leffingwell House was located on the site of a proposed highway and was threatened with demolition. Efforts to save the building culminated in moving the structure to a nearby location and turning it over to Society as a museum.



Nationwide, the mid-20th Century brought about efforts to eliminate blighted areas through urban renewal and demolition. Norwich did not escape from this national trend, with many historic buildings lost to demolition. However, as losses continued, preservation activists voiced their concerns to save the irreplaceable historic resources throughout the city.

By 1967, these efforts resulted in the first local historic district in the city, the Norwichtown Historic District. Then, in 1969, the second local historic district was established, Little Plain. While no other local historic districts have been created in Norwich, eight National Register Districts have been designated over the following decades, beginning with the Yantic Falls National Register District in 1972. The Jail Hill National Register District was established in 1999.

With a mission to promote historic preservation, the Norwich Preservation Trust was founded in 1980.

The Norwich Historical Society, established in 2001, restored the Dr. Daniel Lathrop Schoolhouse in Norwichtown, opening it as the Norwich Heritage and Regional Visitors' Center.

Architectural Styles Found in the Norwich Local Historic Districts

The Norwichtown and Little Plain Local Historic Districts contain historic resources that date from the 17th to the 20th Century. As a result, there are many architectural styles and building forms found within the two districts. The richness of the district architecture is described below.

Architectural Styles and Building Types



The East District School in the Norwichtown Historic District

Architectural styles can be hard to define sometimes. Buildings don't always fit into one particular architectural style. Some buildings may have been originally constructed with influences from several different styles. Over the centuries, as owners may have wanted to update an older home's style and keep up with the neighbors, they may have added new architectural features, suggesting that the home was contemporary to the time. These historic alterations may now be notably significant in telling the story of the area.

It is also important to note that simpler buildings that appear not to have a definable architectural

style may still be very significant. An example of this is mill housing, simple worker's housing for workers in the mills. The buildings may not have any features that suggest a style. Yet, these buildings share an incomparable story of mill life in Norwich.

The architectural styles included below can be found in Norwichtown and Little Plain Local Historic Districts. The descriptions below do not include all architectural styles found in the city of Norwich or throughout New England.



Although not a local historic district, the Taftville National Register District includes a collection of significant mill houses.

Post Medieval

Wood-framed residential buildings constructed in 17th Century New England derive from



The Leffingwell House Museum, circa 1675, part of the Norwichtown Local Historic District.

English building traditions of the late medieval age. These timber framed buildings may have cantilevered second floors, simple decorative hanging pendants, steeply pitched roofs, small casement windows and an asymmetrical floor plan. Many buildings that remain from this time period have received additions and updates over the centuries, with the original framed building hidden with a larger structure. As post medieval building transitioned to Georgian architecture, more symmetrical facades with a central doorway and regularly spaced, larger windows became the common building type of the 18th Century.

Georgian

Predominant throughout the European settlements of 18th Century New England is the Georgian style. Georgian domestic architecture typically features a heavy positioning on the ground, a large central chimney and a symmetrical façade. The entry is commonly located at the center with windows aligned across the façade. It is then customary to have 2 double hung windows positioned on each side of the entryway. Due to the challenge of hand-blown glass, original window frames would have had small lights, usually 9 or 12 panes per window. Only following the Revolutionary War and an interest in distinguishing American domestic architecture from English nobility did the Federal style take over.



Lathrop Manor, Norwichtown Historic District.

Federal

Like its Georgian predecessor, Federal style remained symmetrical in its façade, with a center entrance and balanced windows to each side. A fanlight is a very common feature of Federal architecture. Whereas the Georgian form may appear bulky, there is a lighter feeling to federal architecture, even with its boxed form. Lower roof forms, elaborate, classical detailing of the entryway, together with the fanlight, distinguish this architectural style that came to symbolize the new nation.

Greek Revival

During the early 19th Century, an interest in classical architecture, archaeological investigations taking place in Greece and a desire to highlight the new nation's democratic ideals led to the popularity of the Greek Revival Style for governmental and institutional buildings, grand residences and then to more modest single-family homes found throughout New England. Greek Revival homes are often, but not always, characterized by the gable end facing the street. With its porch, columns, prominent cornice, the Greek Revival home was meant to portray a simple Greek temple. On more modest residential Greek Revival homes, the columns are alluded to through pilasters at the corners of the building. The front entrance to the Greek Revival home typically had a rectangular transom above the door and rectangular sidelights flanking the door. While clapboards were common

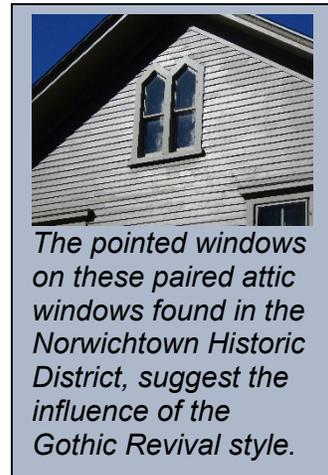


A Greek Revival within the Little Plain Historic District

on residential Greek Revival homes, some were clad in flushboards, to imitate the appearance of white stone.

Gothic Revival

Although not as common as Greek Revival, Gothic Revival enjoyed some prevalence during the mid-19th Century. Romanticizing the medieval time period of England, this picturesque style is characterized by steep roofs, pointed gothic windows, cross gables, and decorative bargeboard. Carpenter Gothic, a form of Gothic Revival, takes it a step further with substantial gingerbread ornamentation.



The pointed windows on these paired attic windows found in the Norwichtown Historic District, suggest the influence of the Gothic Revival style.

Italianate

During the mid-1800s, a picturesque architectural style, Italianate, gained in popularity. The style takes its inspiration from Italian villas.



A pair of Italianate style buildings in the Little Plain Historic District

Instead of the highly symmetrical and weighty forms of the Georgian and Federal styles, Italianate architecture focused on asymmetry, ornamentation, windows and porches. With the Italianate style, windows took on unique positioning and forms. In some cases, windows are paired together or even tripled. Windows may be tall and narrow. Bay windows were common. A very typical feature on the Italianate style are the large brackets, arranged singularly or in pairs.

Second Empire

Derived from the current French building styles of the time, the Second Empire became a modern and fashionable style during the second half of the 19th Century. Its defining feature is the mansard roof. The roof offered additional living space in what would have been simply the attic in a conventional gabled roof. Ornamentation with Italianate brackets is also very common on Second Empire homes.



The Second Empire style within the Little Plain Historic District



A Queen Anne within the Little Plain Historic District

Queen Anne

The Queen Anne houses of the Victorian era of the late 19th Century and early 20th Century saw a substantial departure from the symmetrical and orderly house styles that preceded them. The Queen Anne style highlighted asymmetrical facades with ornate trim and various embellishments, patterns and windows. Queen Anne architecture typically features complex roof forms, irregular footprints, towers, bold paint colors, prominent porches and ornamental chimneys. Part of what made the Queen Anne architecture possible as a common building type for domestic architecture was that the architectural details were now being mass produced and easily transported by rail to growing cities.

Colonial Revival

From the late 1880s to the 1950s, Colonial Revival architecture was the predominant architectural style for residential buildings throughout the growing and expanding cities and suburbs of the United States. The Philadelphia Centennial of 1876 is often credited with increasing interest in colonial architecture. Although it was inspired from colonial properties, the Colonial Revival style often greatly exaggerated certain elements, particularly door surrounds and cornice details. It was not attempting to replicate the appearance of colonial structures. As single family suburban residential neighborhoods proliferated, the Colonial Revival style remained very popular for wood framed dwellings. The style offered a simplicity that was desirable as the country moved into the new world of the 20th Century. It marked a notable departure from the whimsical and asymmetrical Queen Anne style. With its simplicity and solidity, the style was affordable but also respectable. The influence of the Colonial Revival style remains with us today as even new construction may very well be inspired by this house style from over 100 years ago.



An example of the Colonial Revival style.

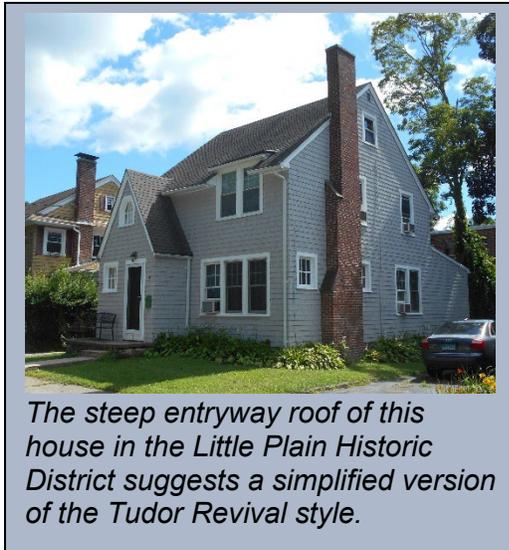
Craftsman

The early 20th Century saw the rise of a new house style, Craftsman. Looking for simpler living, Craftsman represented a reaction to the embellishment of the Queen Anne. Yet, Craftsman homes, with their arts and crafts inspiration are not without ornamentation. Craftsman homes are characterized by their low-pitched roofs, exposed rafters and covered front porches. Quite often, on hipped roofs, a large dormer is located above the front porch to provide additional living space on the second floor. Wide, tapered columns of the front porch support the roof. Windows may have small lights and diagonal patterns



Tudor Revival

Although not as commonplace as Colonial Revival or Craftsman style in American domestic architecture, the Tudor Revival found a place during the early 20th Century in newly developing residential neighborhoods. The style takes its name from the Tudor period of England, romanticizing this late medieval building type. The exposed ornamental half-timbering with stone and brick veneer, steep roofs and cross gables typify this style.



With a visit to other historic neighborhoods and downtowns in the northeast, additional architectural styles from the 19th Century will be found, such as Stick Style or Shingle style. Many additional styles from the 20th Century could also be found, including art deco, ranch and neocolonial.

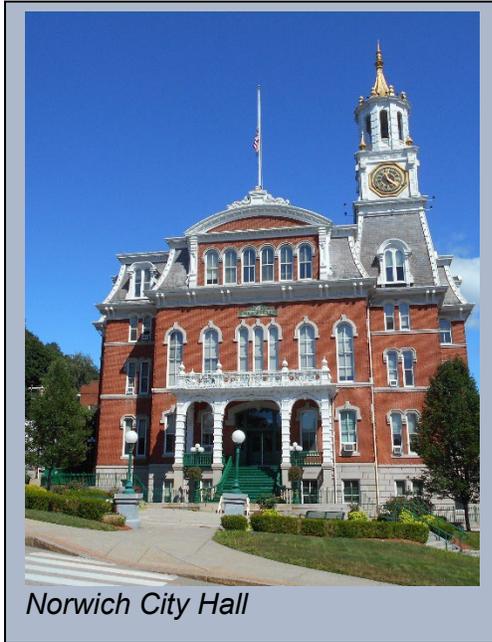
International Style

The International style, while more typically associated with high-rise buildings, can also be found occasionally in wood-framed residential architecture of the mid-20th Century. The style rejects all decorative elements and emphasizes the basic function of the structure.



The Design Review Process in the Local Historic Districts

The Historic District Commission



For over 50 years, the design review process in Norwich has been carried out by a group of volunteers appointed by the city council, as part of the city ordinances of Norwich. The historic district commission is an official appointed board of the city. The main responsibility of the historic district commission is to review proposed changes within designated local historic districts to make sure that all changes are compatible with the significant historic resources found there. There are two local historic districts in Norwich, Norwichtown and Little Plain.

Note that the historical society is a separate organization, not part of city government. The society is a non-profit membership organization with a mission to broaden the understanding and interest of the city's history.

Projects Reviewed in the Local Historic Districts of Norwich

Physical alterations that are visible from a public way are reviewed by the historic district commission. The review is for all buildings in the districts regardless of their age. New construction if visible from the public way is also subject to review.

Examples of Projects Reviewed in the Local Historic Districts

The following is a list of projects that are reviewable within the Norwichtown and Little Plain Local Historic Districts. It may not be comprehensive but is meant to be used as a helpful guide. For questions, consult with the Historic District Commission.

- Construction of a new building or relocation of an existing one
- Alteration or removal of exterior architectural features
- Additions
- Demolition, in whole or in part
- Changes in materials
- Replacement, addition or modification of windows, doors, storm windows and storm doors, shutters and skylights
- Replacement of roofing using different materials
- Change in the pitch of roof

- Installation or replacement of permanent outdoor signs
- Installation or replacement of fences, walls, curb cuts, driveways, exterior lighting
- Other fixed structures such as utility meters, fuel tanks, air conditioners, antennae, satellite dishes and solar heating units

Examples of Projects that are generally not reviewed in the Local Historic Districts

The following are projects that are generally not reviewed in the local historic districts based on local and state law.

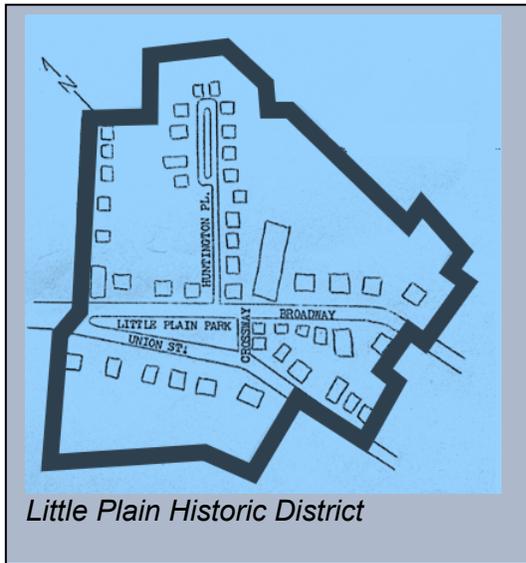
- Any alterations that are not visible from a public street, way or place.
- Routine maintenance that does not involve a change in materials, design or texture
- Painting with no change of material
- Paint color
- Interior alterations
- Higher education and state-owned properties

Note that exterior architectural features that are not visible due to dense landscaping with trees and shrubs are still considered visible for the purposes of this ordinance. This is due to the impermanence of landscape materials.



Norwichtown Historic District

Maps of the Local Historic Districts



Little Plain Historic District

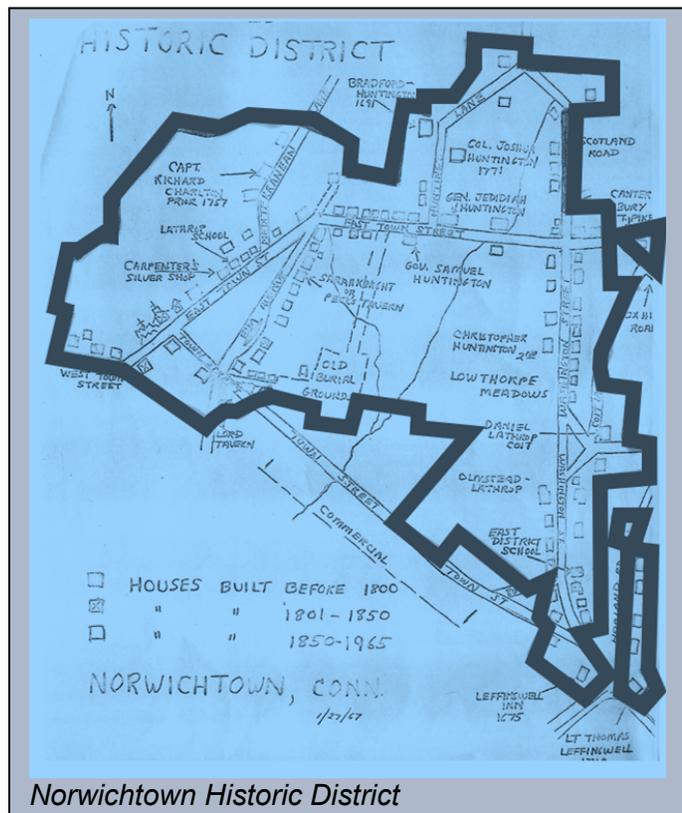
The local historic districts are shown on these maps.

Applications

Copies of the application can be found on the city of Norwich website at the webpage of the historic district commission. Before filling out an application for a Certificate of Appropriateness, applicants are encouraged to review these design guidelines. If, after reviewing these guidelines, you wish to proceed, then complete the application for a certificate. In order to make sure your application is reviewed as soon as possible, make sure that it is complete before submitting it to the historic district commission. At a minimum, your application will need a description of the proposed project, including a scope of work, materials and photographs. Depending on the complexity of your project, plans, drawings and quotes may be needed. Your completed application can be emailed to the historic district commission.

Public Hearings

If your application is found complete, the historic district commission will schedule your project for a public hearing. Public hearings are typically included as an agenda item during a regularly scheduled meeting of the historic district commission. Notice of the public hearing date, location and time will be provided to applicants, uploaded to the city website and published in the local newspaper. The Historic District Commission encourages all applicants to attend the public hearing. The agendas and minutes of Historic District Commission public hearings and public meetings are included on the city website.



Norwichtown Historic District

The Decision-making Process

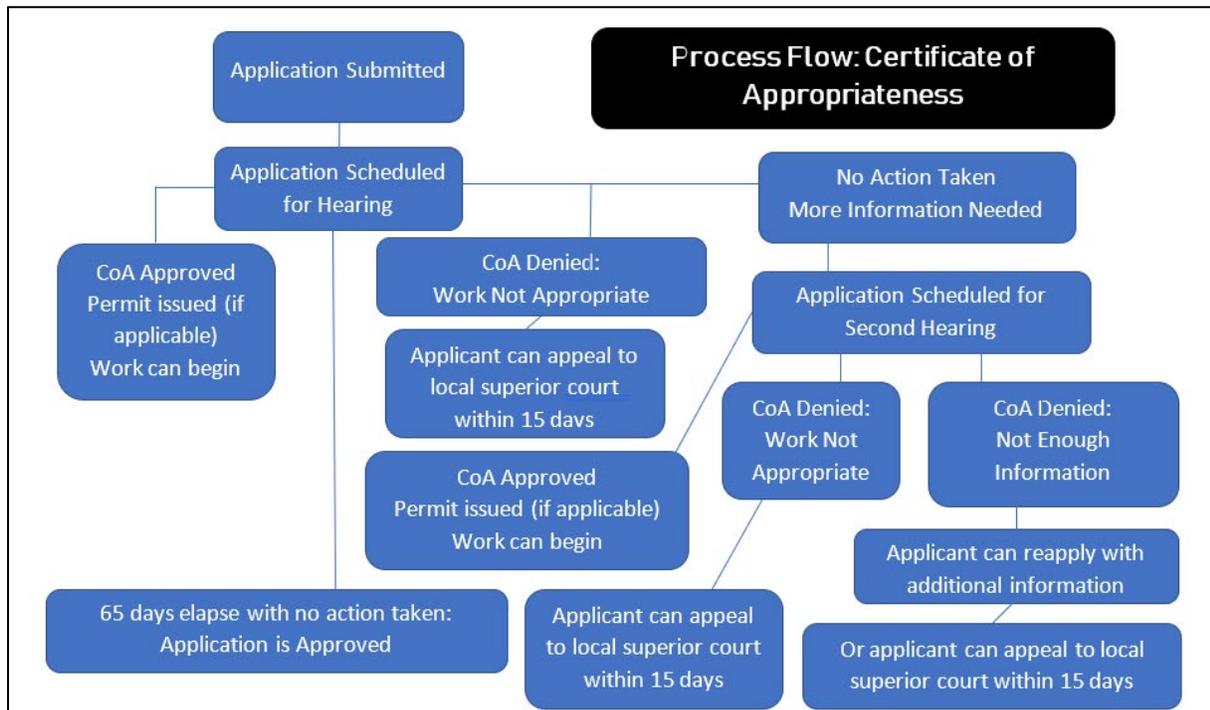
After the public hearing has closed, the historic district commission will discuss the proposed project and deliberate whether or not to approve the proposed changes. This deliberative process will utilize this document, the Norwich Historic Districts Design Guidelines. Chief amongst their discussion will be whether the proposed project meets these design guidelines. If the commission finds the proposed project meets these guidelines, the granting of a Certificate of Appropriateness is approved. The applicant can then proceed to the building department for a building permit. If the commission finds the proposed project does not meet these guidelines, the granting of a Certificate of Appropriateness will be denied. However, the commission may approve the project if certain modifications are met.

The Historic District Commission must make a decision on an application within 65 days of the receipt of an application. If the commission has insufficient information with which to make a decision, the application will be denied.

Certificates of Appropriateness

If the commission approves your project, a Certificate of Appropriateness will be issued. It is valid for 6 months. With your certificate of appropriateness, you can proceed with obtaining the building permit from the building department. Note that even if you don't need a building permit for a certain project, you may still need a certificate of appropriateness from the historic district commission. For instance, the installation or removal of a low fence may not require a building permit. However, if it is visible from a public way, it would still need a certificate of appropriateness.

Certificate Flow Chart



Hardship Variance

Commission may modify compliance with any provision of these regulations, where by reason of topography, boundary issues, or because of unusual circumstances solely with respect to a certain parcel of land, strict adherence to these regulations would impose undue hardship on the applicant. Any written request for such variance detailing the basis for hardship must accompany the application for a COA.

Appeals

Any person or persons aggrieved by any decision of the Commission may appeal to superior court for the Judicial District of New London within 15 days of the rendered decision.

Violations and Enforcement

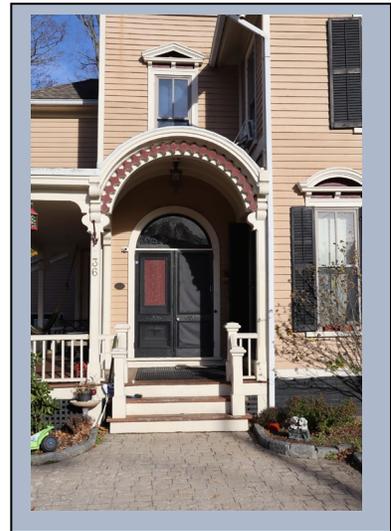
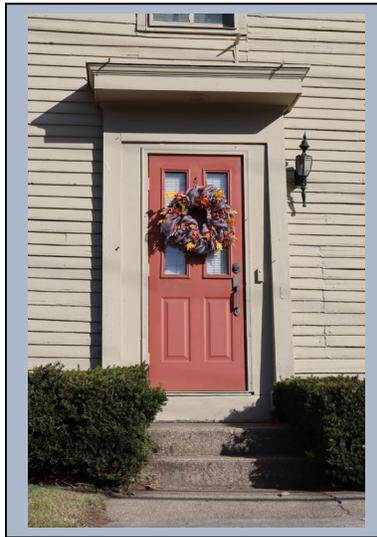
If work is done in the district without obtaining the relevant certificate of appropriateness or if work does not follow an issued certificate of appropriateness, the commission may decide to contact the building department immediately to issue a stop work order. Even if the work is partially completed or fully completed, an application for a certificate of appropriateness needs to be submitted to the commission. The commission will review a partially or fully constructed project that did not obtain a certificate as if the project were not yet constructed. If the commission finds that the project does not meet the design guidelines, the violation must be corrected. If a violation remains, the historic district commission will consider further legal action until the violation is corrected. As correcting a violation could be very expensive to a property owner, it is advisable to always follow the requirements of the historic district ordinance.

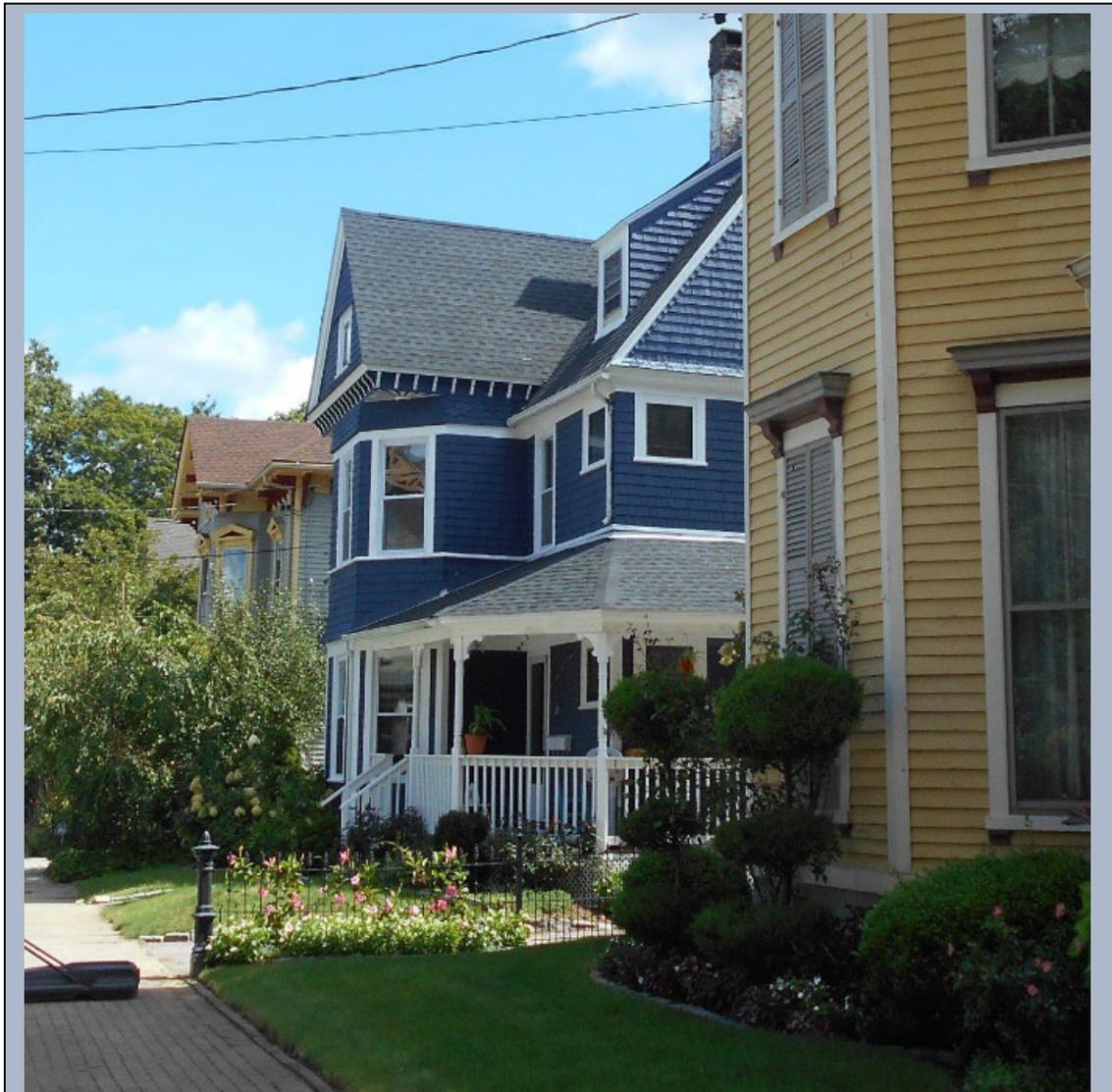
Rules of Procedures and Regulations

Additional information on the organization and procedure of the commission can be found in the commission publication, Rules of Procedures and Regulations. These can be amended from time to time as needed.



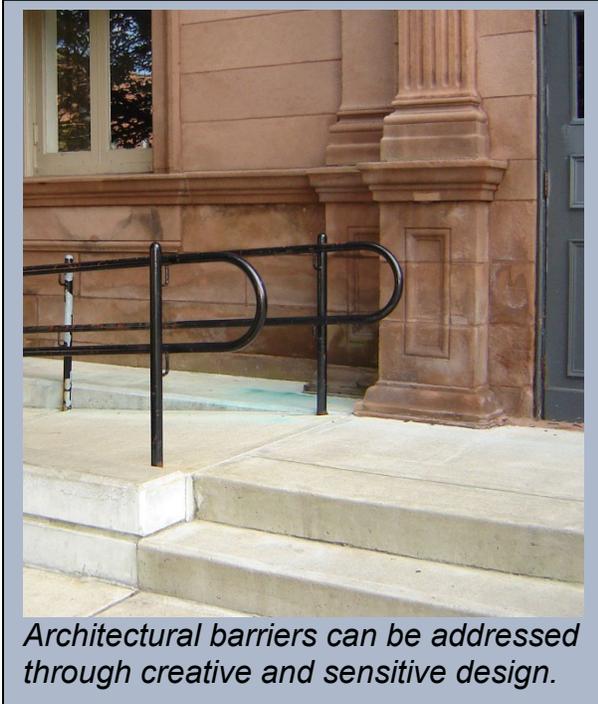
The Design Guidelines





Little Plain Historic District

Accessibility and Architectural Barriers



Overview

Many older and historic properties were not designed to accommodate all visitors. Curbs, stairs, uneven surfaces, oversized handrails, thresholds, heavy doors and other architectural barriers can mean access is simply not possible to everyone. Providing access to historic properties for all people means architectural barriers need to be addressed, sometimes with some alterations to the exterior of the building. Since the passage of the American with Disabilities Act in 1990, many historic buildings have been made accessible through creative and sensitive design. While access is sometimes necessitated at a secondary entrance, the most successful designs are those that creatively provide access to the primary entrance through reversible, compatible

alterations. The role of the historic district commission is to encourage accessibility that provides access while still protecting the significant aspects of a historic building.

Things to Consider

Before getting started, it is recommended that project applicants consult with knowledgeable design professionals familiar with accessibility and historic properties. Designers should be familiar with the Americans with Disabilities Act and any other state or local regulations. If there is a local or statewide disability education and advocacy organization, they may have some suggestions for successful projects to review.

Guidelines

1. Design and locate accessible infrastructure so that it will not require alteration or demolition of character defining features of the building.
2. Design and locate accessible infrastructure so that it will not dominate a main façade.

3. Design and locate accessible infrastructure so that its proportions, massing and scale are compatible to the building.
4. Locate accessible infrastructure so that it can be reversible.
5. Choose materials and finishes that are compatible with the exterior walls, finishes and surfaces.
6. Utilize landscaping to maintain the main façade of the building as the focal point.

Additions



Overview

Many of the buildings within the Norwichtown and Little Plain Historic Districts have grown larger over time as additional space was needed. These additions are significant aspects of the buildings themselves, providing information about how a building evolved over time. Historically, additions onto historic buildings have often resulted in wings to the left or right of a façade or an ell, located at the rear of the property. Typically, these additions were smaller, or subordinate, to the main building form and often stepped back. This keeps the main façade of the building as the focal point from the public way. Today, additions may still be needed by people and businesses in the districts. There are many ways that additions can be accommodated within the districts while still making sure

that significant historic properties are not irreparably harmed.

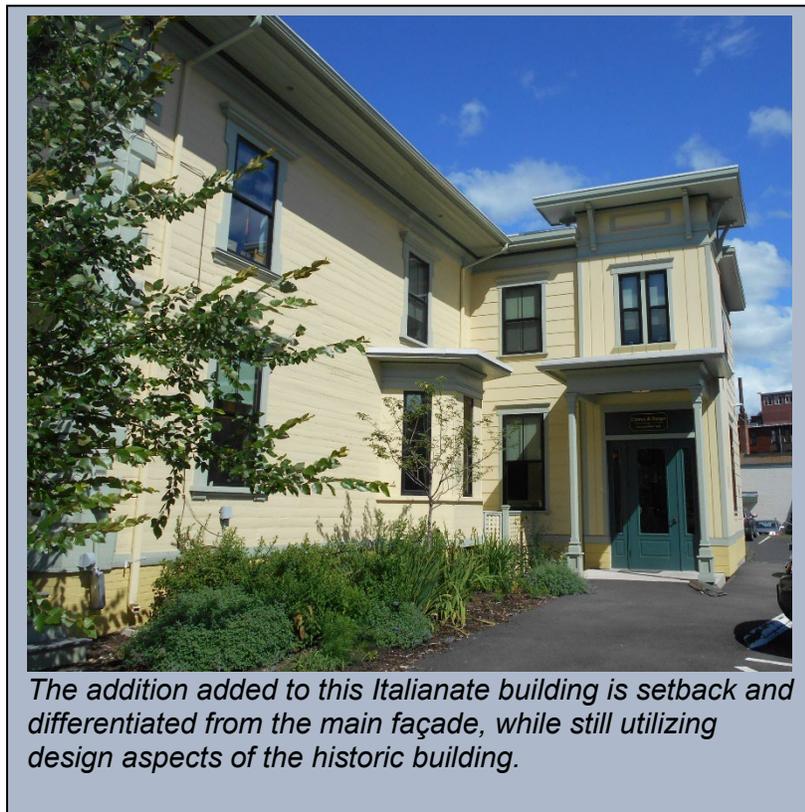
Things to Consider

If you are hiring a design professional for your addition, it is best to find a designer with a sensitivity to historic buildings and a background in historic preservation. The challenge is designing an addition that is clearly distinguished from the historic building yet remains compatible to the historic building attached to it. Before starting, a review of the character defining features found on the historic building is important. The idea is not to mimic what is seen on the historic building. Rather, the goal is to base the start of what is designed for an addition by what is already there.

Guidelines

1. Differentiate the addition from the historic building.
2. Design the addition so that it will remain subordinate to the historic building.
3. Locate the addition to rear of the building if possible.
4. Design an addition to the rear of the building that is smaller in volume and does not rise above the main façade.
5. Locate an addition on a side of the building if the rear is not a possibility.

6. Design an addition on a side of the building with breaks in the roofline, stepped back from the façade and with less volume.
7. Design an addition so that it will not damage or obscure the character defining features of the historic building.
8. Design an addition so that it will be compatible with the historic building and buildings in the vicinity.
9. Choose exterior surface materials that are compatible with the historic building.
10. Design the addition so that if it were to be removed in the future it would not damage character defining features.
11. Review the new construction design principles and architectural materials sections of these guidelines for more information.



Architectural Materials

This section of the guidelines describes the traditional architectural materials found in the district, alternative materials on the market today and recommendations for when alternative materials are suitable for use in the local historic districts.

Wood

The buildings found within the Norwichtown and Little Plain Historic Districts are largely wood-framed structures with exteriors of wood cladding. The use of wood as a traditional material is an essential character defining feature to the districts.

Metal

Metal can be found in the district for fencing, gates and railings.



Little Plain Park

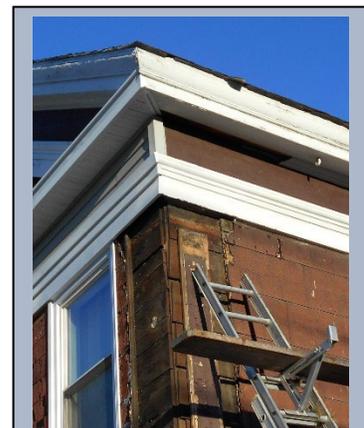
Stone

The use of stone in the local historic districts can be seen in the earliest homes of Norwichtown and Little Plain. As a locally sourced building material for walls and foundations, stone has remained a useful, versatile and long-lasting material.

Masonry

With most of the buildings in the districts wood-framed

structures, the use of masonry in the district is largely chimneys and foundations. Most of the masonry used is brick. However, there are some examples of concrete, including rusticated concrete block foundation walls.



A vinyl siding installation that is removing and discarding original architectural trim.

Alternative Materials

The use of alternative materials on historic buildings covers much of the 20th Century. Earlier in the century, products such as simulated masonry, asbestos shingles, aluminum siding, asphalt siding shingles were marketed to homeowners. Today, products that include vinyl, cement, fiberglass, polyurethane and poly ash are sold as exterior building materials. The durability of some alternative materials has been disappointing over time as they have not lasted as long in harsh weather conditions as their laboratory testing suggested.

It is likely that more new alternative materials will be developed and marketed in the future.

There may be some limited locations that an alternative material may be considered, such as fiberglass gutters or other locations where moisture level remains continuously high. This will be considered on a case-by-case basis by the historic district commission. Deferred maintenance is not an acceptable reason for the installation of alternative materials. While there may be cases where it is necessary to use alternative materials on a historic property, for the most part, they are not acceptable for installation in a local historic district.

Architectural Materials Guidelines

1. Save damaged or deteriorated historic materials through repair whenever possible.
2. Replace deteriorated historic materials with like materials when repair isn't feasible.
3. Avoid the installation of alternative or synthetic materials whenever possible.
4. Avoid the installation of artificial materials that attempt to replicate authentic materials.
5. See other guidelines found in this document that relate to individual architectural features.



On this residential building, when the wood shingles were beyond repair, like materials were used for the cladding.

Awnings



Overview

Awnings over a storefront window or door provide weather protection from sun and rain. In particular, they are used to help moderate the interior of storefronts from hot summer sun by blocking intense heat.

Commercial awnings have also historically been used for business signage. More recently, retractable residential awnings sited over a deck have become popular.

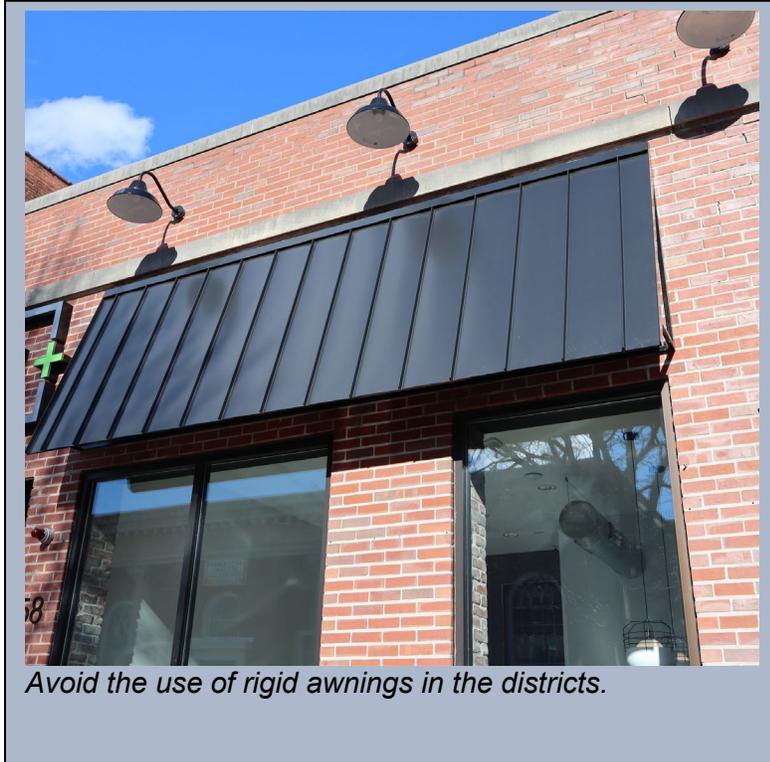
Things to Consider

Commercial storefront awnings that include business advertising may need additional approval through the sign ordinance. Applicants should also consider in their planning whether the awning will be located over a public right of way, as this will need city approval. Business owner applicants should consult with the applicable city departments. Traditional angled or shed awnings are typically the best choice within an historic area.

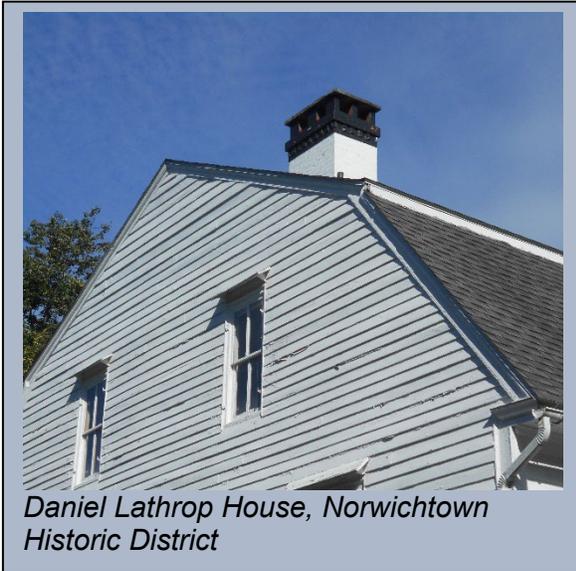
Guidelines

1. Install an awning so that it will not damage the exterior of the building.
2. Choose a storefront awning that will not overpower the façade of the building.
3. Choose a storefront awning that will be compatible with the scale of the architectural features of the storefront and building.
4. Locate a residential awning so that it is minimally visible from the public way.
5. Choose awnings made from opaque, non-reflective fabric and avoid rigid awnings.

6. Choose a traditional angled awning and avoid domed, quarter round, mansard and similar types of awnings.
7. Choose business graphics that will not dominate the surfaces of the awning.



Chimneys



Overview

The many chimneys visible on the roofs and exterior walls of buildings in Norwichtown and Little Plain provide visual interest to the built environment. They also provide clues to the individual history of the building to which they are attached. Placement of chimneys, their size and number can offer insight into how old a house is, how it was used and how it grew over time. While the chimneys of early buildings in the district were strictly utilitarian structures used for warmth and food preparation, some chimneys of the 19th and 20th Century became far more stylized. Today, chimneys in the district may continue to be used for heating or simply ambiance. In

other cases, with modern heating systems, existing chimneys may not be in use at all. As an essential character defining feature of the districts, the goal is to maintain existing chimneys throughout the district.

Things to Consider

As an architectural feature high on a roof, it is easy to neglect routine maintenance on a chimney. Yet, all chimneys need maintenance due to the harsh weather conditions they endure. While one side of a chimney may be in the hot sun, the other side remains always shaded. These temperature differentials can cause deterioration over time. With routine inspections and maintenance, chimneys will last far longer.

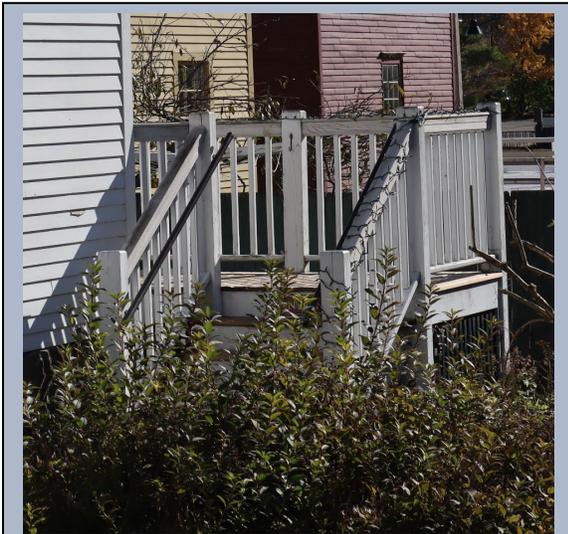
If the chimney needing repair is historic, the bricks may be softer than contemporary bricks. The mortar that was used on historic bricks was also softer so as not to damage the brick. If Portland cement is used in the mortar of a contemporary repair, it can actually cause the bricks to crack. It is recommended that you consult with a brick mason that is familiar with historic bricks and knowledgeable on proper mortar mixes.

Guidelines

1. Preserve existing chimneys with their original form, height, design and decorative elements.
2. Repair existing chimneys by repointing with an appropriate mortar mix that matches the existing mortar profile.

3. Rebuild deteriorated chimneys utilizing the existing bricks. If not possible, utilize closely matching bricks.
4. Rebuild deteriorated chimneys with the original form, height, design and decorative elements.
5. Design new chimneys that are compatible with the existing chimney in materials and design.
6. Choose stone chimney caps. Avoid metal chimney caps and vent hoods on primary facades or prominent locations.
7. Avoid the use of any sealants that could trap moisture in the masonry.





Paint can help incorporate the deck into its surroundings.

Overview

In our modern world, the backyard has become a desirable place of relaxation and social connection. While the front porch remains the place to relax and socialize with passersby, the outdoor wooden deck, offers the more private version of a front porch. Within historic neighborhoods, a contemporary structure, such as a deck, can be accommodated when sited and designed properly.

Things to Consider

The key characteristic of a deck is its sense of privacy. When designing a deck, consider how best to locate the structure so that it will have minimal visibility from the public way.

The historic district commission may require the parts of the deck that are visible to be painted or stained. However, if using pressure treated wood, this may mean 6-12 months before the wood can be coated.

Guidelines

1. Site decks in the rear of the property in minimally visible locations.
2. Screen decks from the public way with landscaping.
3. Paint deck posts, steps and railings so that the structure will be less obtrusive.
4. Locate decks at the first-floor level. Avoid second floor decks.
5. Inset the edges of the deck back from the rear corners of the building to minimize visibility.
6. Avoid siting a deck in the front of the property.
7. Design the deck to avoid damage to the character defining features of the building.
8. Design the deck, including the deck details, with materials, scale and proportions that are compatible with the historic building.

9. Design the deck so that it can easily be removed without damage to the historic building.
10. Cover exterior railings and trim, including pressure treated wood, with paint or a similar opaque coating as soon as the moisture content of the material will allow.
11. Choose materials that are a wood product or closely replicate a wood surface.



Suitable landscaping can help to conceal a deck from the sidewalk.

Demolition, Dismantling and Relocation



Local historic districts are established to prevent the needless demolition of historic resources.

Overview

As the main purpose of a local historic district is the preservation of historic resources, demolition, dismantling and relocation would only be approved in very rare circumstances. This is true for full demolitions and partial demolitions. Once a building is demolished, it is lost forever. Reconstruction, even when carefully done, does not replace a historic building. It simply creates a false sense of history.

In some cases, around the northeast, buildings have been dismantled, piece by piece, and rebuilt elsewhere. However, the dismantling of a historic building is an irreparable loss. Relocation is when a building is moved intact, without dismantling, and

placed on a new foundation nearby. The goal of the historic district commission is to avoid demolition, dismantling and relocation.

Things to Consider

If you are considering demolition because it is believed that the building cannot be rehabilitated, a contractor or architect that has experience with historic buildings should be consulted. In some cases, a consultation with a structural engineer may be necessary. An experienced professional, familiar with historic buildings and the building code as it relates to historic buildings, may recognize that the building can be rehabilitated.

Note that even very simple buildings, that are not high style, may still be very significant to the district.

While the demolition of later additions will be considered, it is important to note that later additions may have historic significance as well.

For suggestions on professionals, contact Preservation Connecticut.

If you feel that any building or structure is a public safety hazard, contact the building department of the city of Norwich.

Guidelines

1. Preserve historic buildings and structures.
2. Avoid demolition, dismantling and relocation.



Dismantling a building and reconstructing it elsewhere results in a loss of the building from its historic site and its context, with much of the building discarded.

Doors and Entryways



Overview

The architectural features of an entryway include the door, door hardware, the paneling or trim around the door, fanlights, sidelights, thresholds and other associated attributes. Entryways often provide clues about the age of a home, how it grew over time or even the early occupants themselves.

On Georgian and Federal style homes, the paneled door was usually centrally located and given some decorative detail with its trim and small flanking windows. The fanlight transom window above a Federal period home became particularly popular. With the many architectural styles found in

the districts, the doors themselves portray a period of construction over the centuries. Doors are a principal character defining feature of a historic building.

The goal of the historic district commission is to preserve the historic doors and their entryways.

Things to Consider

One of the best ways to avoid door and entryway repair projects is to practice routine maintenance. This includes inspections for damage, mildew, paint failure, water damage and rot and follow up maintenance when issues are discovered. Gentle cleaning, repainting worn surfaces, caulking openings, repairing reglazing will make a substantial difference in the longevity of your door and entryway.

Energy efficiency for a historic door can be greatly improved with proper weatherstripping.

Guidelines

1. Preserve historic doors and associated architectural features.
2. Repair damaged doors and entryways by replacing only that portion which is damaged through repair methods such as splicing, consolidating, reinforcing and patching.
3. Replace deteriorated historic doors and entryways only when repair is not possible.

4. Choose a replacement that matches the original feature including materials, design, dimensions and paneling.
5. Avoid reducing or enlarging the size of the door opening.
6. Avoid the use of flush doors unless the period of construction for the building supports this feature.
7. Maintain the historic location of entryways.
8. Design new building entrances to be away from the main façade.



A unique entryway in the Norwichtown Historic District

Dormers



A shed roof found within the Norwichtown Historic District.

Overview

Dormers provide additional light and interior space to upper floors. During the late 19th Century, dormers became more common on the original designs and architectural styles of the era as more space was needed within the building. Later dormers, even if installed a century later, may be significant features themselves.

A variety of dormer types exist such as gable, hipped, eyebrow and shed roofs.

Things to Consider

If you are considering adding dormers to your historic building, their placement, size, proportions and form all need to be considered. In many cases, a gable roofed dormer would be an appropriate form to consider. However, each application is reviewed on a case-by-case basis. On a main façade, a shed dormer is not appropriate on most architectural styles.

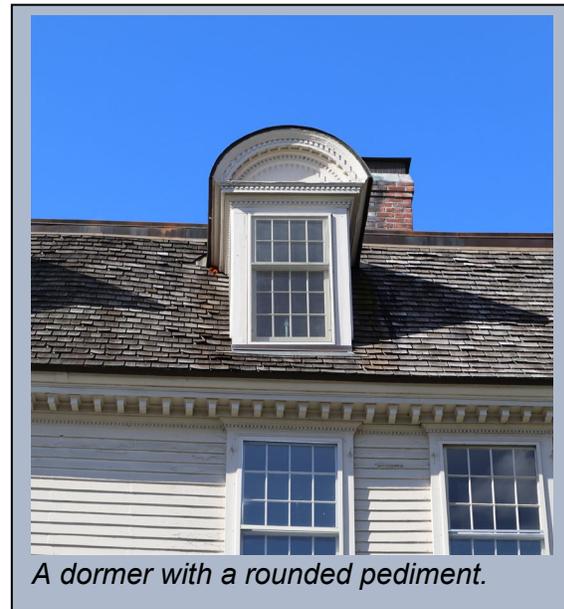
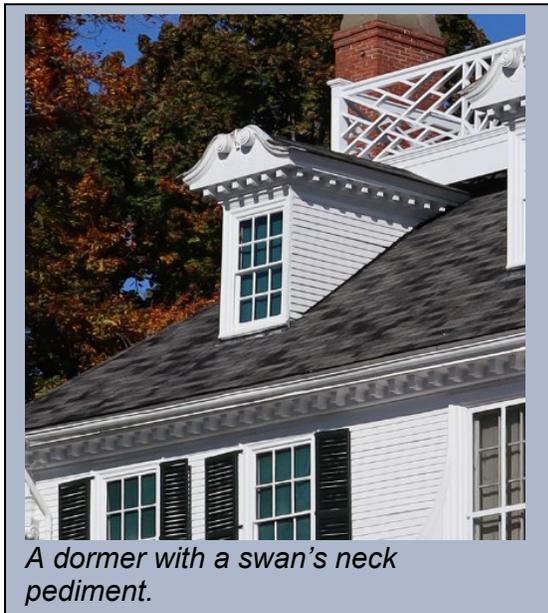
Guidelines

1. Preserve historic dormers.
2. Repair historic dormers.
3. Design new dormers to be set back from the front wall.
4. Design new dormers that are compatible with the architectural style of the building.
5. Design new dormers that are compatible in size, proportion and trim to the historic building.

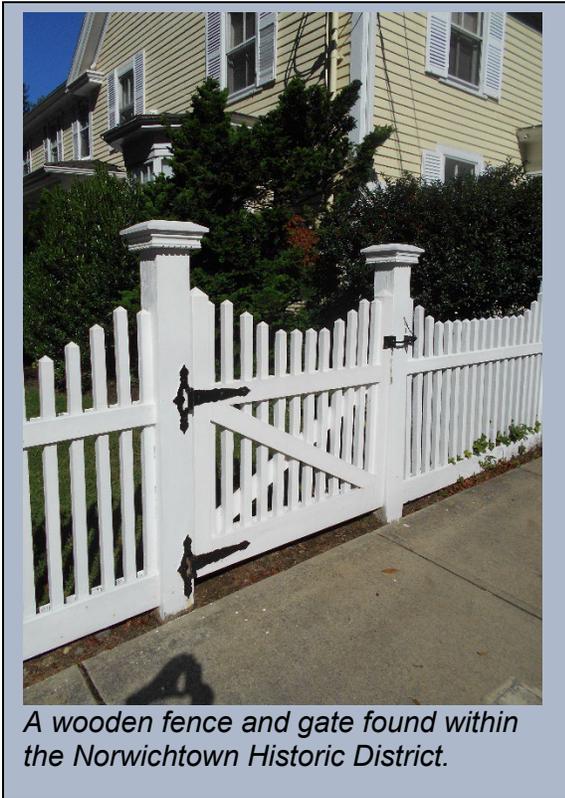


Gabled dormers setback from the front wall on the Colonel Joshua Huntington House.

6. Design new dormers that do not dominate an existing roof.
7. Design the roof of the dormer to be compatible with existing roofs.



Fences and Landscaping Walls



A wooden fence and gate found within the Norwichtown Historic District.

Overview

Wooden fences, iron fences, stonewalls, retaining walls can all be found within the local historic districts. These structures can provide boundary demarcation, decoration, privacy and access control. They often serve both a functional and attractive addition to the districts. Many of the New England stonewalls found in the districts are significant historic resources as are the iron fences and stone retaining walls.

Things to Consider

If you are replacing or installing a wooden fence, note that fences should be low enough along the public right of way to maintain open views of the facades of historic properties. Certain fences may not need a building permit for installation but may need zoning approval. However, as a structure, all fences are required to receive a certificate of appropriateness prior to installation. Vinyl

fences, even those that attempt to imitate wood, are not well-suited to the local historic districts.

Guidelines

1. Repair existing fences.
2. Preserve existing historic stone walls, stone retaining walls and iron fences.
3. Minimize the height of new fences along and in the vicinity of the public right of way. A higher privacy fence is considered more appropriate at the backyard.
4. Replace deteriorated wooden fences with compatible materials and designs.
5. Utilize traditional fence designs, such as low picket fences, along and in the vicinity of the public right of way. Avoid latticework, stockade and other modern designs.
6. Choose traditional fence materials, such as painted wood or ironwork, along and in the vicinity of the public right of way.

7. Avoid vinyl fences, chain link, light gauge metal and similar materials in the vicinity of the public right of way. They may be considered if minimally visible from the public right of way.
8. Utilize traditional materials and construction techniques for stone walls and retaining walls, such as dry-laid stone.
9. Avoid pressure treated timbers, railroad ties, concrete blocks, textured concrete, simulated stone and similar materials for retaining walls.



Huntington Lane in the Norwichtown Historic District is notable for its collection of dry-laid stonewalls.

Foundations



A window and stone foundation found on the James Lincoln House in the Norwichtown Historic District.

Overview

Early foundations within the local historic districts consisted of local fieldstone. These foundations were low to the ground. As time progressed, cut granite was used for foundations. During the 19th Century, new architectural styles introduced foundations that were higher and far more visible. These later foundations were sometimes made of brick. Foundations of the 20th Century transitioned to concrete block and poured concrete foundations.

Things to Consider

While stone and masonry foundations may not need the routine maintenance of

painted wood, foundations still need care, maintenance or even sometimes, major repair.

Those foundations that are constructed of brick may need some repointing of the mortar joints from time to time. It is important to note that the bricks on a historic house foundation may be softer than contemporary bricks. The mortar that was used on historic bricks was also softer. If Portland cement is used in the mortar for historic bricks, it can actually cause these historic bricks to crack. It is recommended that you consult with a brick mason that is familiar with historic bricks and knowledgeable on proper mortar mixes. Even fieldstone foundations may need a softer mortar mix to allow the fieldstones to adjust.

Brick foundations were not typically painted. Unpainted brick foundations are best left uncoated. Parging a brick foundation is the process of applying a thin coating of concrete to the surface to fill in gaps, cracks and broken bricks. It is best to avoid parging, as it simply covers up ongoing moisture issues and is not a suitable treatment for historic foundations.

When bricks contain too much moisture, that freezing water may cause the brick face to break off, a process known as spalling. Proper maintenance of a foundation begins with a close look at water management around the house. Gutters and downspouts need to carry rainwater well away from the foundation. The grading around a house should slope away. Foundation plantings are best kept small and separated from the foundation. These simple techniques will help to maintain a foundation.

Guidelines

1. Preserve existing historic foundations.
2. Repoint existing brick and stone foundations, matching the width of the mortar joints.
3. Repoint existing brick foundations, matching the softness of the bricks to the proper mortar.
4. Design new foundations to avoid large, exposed areas of concrete. If large areas of new foundation will be visible, the foundation should be faced with brick or stone.
5. Avoid parging brick and stone foundations.
6. Avoid painting brick or stone foundations that have not been previously painted.



Garages, Sheds and Other Secondary Structures



An historic outbuilding found within the Norwichtown Historic District.

Overview

A variety of secondary structures or outbuildings can be found throughout the district. These include garages, barns, sheds and carriage houses. Many outbuildings from the 19th and early 20th Century can still be found within the districts, either dating from the time of the main building's construction or constructed at a later time. These historic outbuildings are significant architectural resources and greatly contribute to the uniqueness of the districts. Like the other buildings in the districts, changes to outbuildings that are visible from the public way are

reviewed by the historic district commission. New outbuildings are reviewed by the historic district commission as new construction. The goal of the historic district commission is to preserve historic outbuildings that contribute to the character of the districts and accommodate new outbuildings when they are compatible to the district.

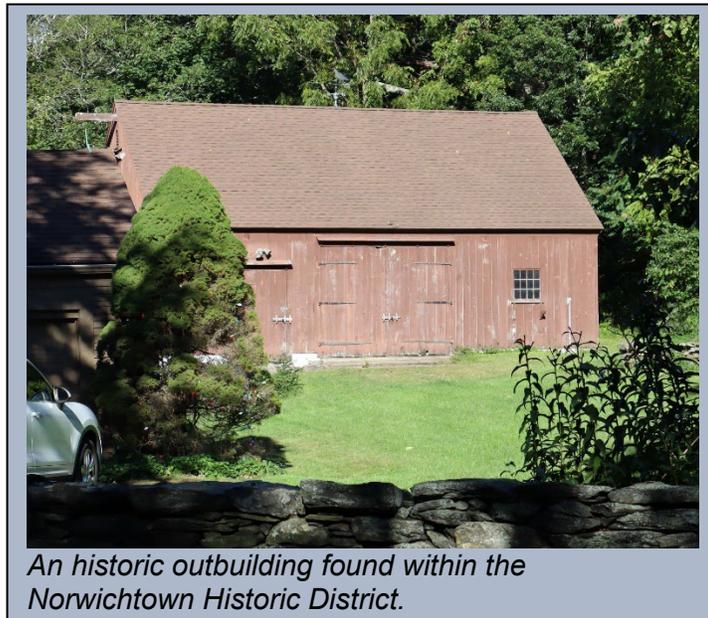
Things to Consider

Other sections of these guidelines are applicable to outbuildings. Before beginning any project that involves an existing or new outbuilding, it is recommended that other sections of these guidelines are reviewed, particularly new construction.

Guidelines

1. Preserve historic outbuildings such as barns, carriage houses and garages.
2. Preserve historic architectural features found on outbuildings.
3. Review other sections of these guidelines for applicable features such as walls, trim, foundations, roofs, doors and windows.
4. Design new garages and other outbuildings to be compatible with the main building. Often, this means the outbuilding should be subordinate to or not overwhelm the main building.

5. Design new garage door openings that include paneled surfaces. Smooth garage door openings should be avoided.
6. Choose new garage door openings that utilize materials such as wood or those that closely replicate wood. Where possible, vinyl and metal garage doors are to be avoided.
7. Locate new garages and other outbuildings on the side or rear of the property, in less conspicuous locations.
8. Choose outbuildings made of traditional materials such as wood. Avoid the placement of metal or vinyl outbuildings that are visible from the public way.



Gutters and Downspouts



A unique, truncated gutter across the doorway to the James Lincoln House in the Norwichtown Historic District

Overview

When properly maintained, gutters and downspouts provide a highly functional method of protecting historic buildings from water damage. Over time, moisture is the most common reason for the deterioration of exterior surfaces on buildings.

Early buildings often did not have a gutter and downspout system integral to the building design. These were often added later to avoid wall decay, basement flooding and rot. Gutters and downspouts can be a significant character defining feature of some buildings, such as those from the late 19th Century, that were designed in copper.

Things to Consider

When not properly cleared of debris or repaired when broken, gutters and downspouts can hasten decay by concentrating moisture at certain locations. Proper maintenance of gutters can help prevent moisture issues impacting the soundness of the building.

While wood gutters are traditional and often preferable, it is recognized that wood gutters do not have the capacity of some more modern fabrications. Fiberglass gutters that replicate a wood gutter offer a higher capacity and are a long-lasting material.

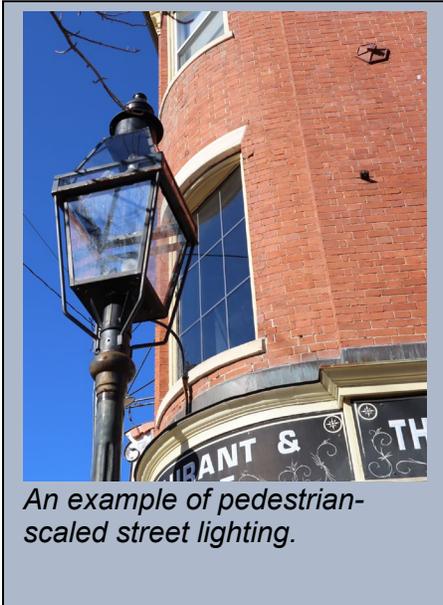
Guidelines

1. Preserve historic gutters and downspouts that were an integral design to the building, such as copper gutters and downspouts.
2. Replace deteriorated wood gutters with wood. Consider a modern fabrication, such as fiberglass gutters that replicate wood, when water capacity needs to be increased.
3. Choose gutters that are made of wood or closely replicate the profile of a wood gutter. When choosing aluminum or vinyl, consider the visibility of the alternative material.
4. Cover gutters and downspouts with an opaque coating that matches the adjacent trim and wall surface.



The water shedding off this roof is causing paint failure on the wall. While this building may not have had a gutter system here historically, it would make sense to consider a gutter here to prevent the water damage.

Lighting



An example of pedestrian-scaled street lighting.

Overview

Reasons for lighting include a sense of security and safety in the darkness, particularly for pedestrians. Additionally, when it comes to historic buildings, lighting can be used to highlight certain architectural features. Overall, the lighting in an historic area has the potential to greatly enhance the nighttime experience. However, if not done properly, harsh lighting can degrade that experience. The goal of the historic district commission is to provide adequate lighting for safety and security while still preserving the historic ambience of softer light and discreet fixtures.

Things to Consider

Contemporary lighting plans emphasize keeping the light emitted from fixtures solely on the intended target. Light pollution towards the sky and the impacts

of excessive lighting on neighboring properties have caused a modern nighttime experience filled with unforgiving harsh light. Light planning also includes thoughts on energy conservation so that all the energy goes toward the target.

Guidelines

1. Repair historic lighting fixtures that are character defining features.
2. Replace deteriorated historic lighting fixtures with a fixture that is similar in material and appearance to the original.
3. Design new street lighting that is pedestrian scaled.
4. Design new street lighting that is compatible with the historic character of the district.
5. Utilize footlights, recessed light, downward directing lights in order to minimize unnecessary light.
6. Utilize the minimum light necessary to achieve the necessary goal.
7. Direct fixtures so that the light emitted is aimed solely at the intended target. Avoid directing fixtures that will cast light to neighboring properties
8. Select fixtures that are discreet and unobtrusive during the daytime.

9. Install streetlights on pedestrian scale posts.

10. Avoid installing lights that will detract from the historic character of the area.



Landscaping can help to lessen the visual intrusiveness of lighting fixtures.



Modern shoebox style fixtures are not well suited for areas within local historic districts.

Mechanical and Electrical Equipment



Metering boxes painted to match the house color assist in making the equipment less conspicuous.

Overview

Mechanical and electrical equipment provides essential modern conveniences that include comfort, energy savings, entertainment, education, communication and public safety. Equipment may include utility metering boxes, satellite dishes, mini-splits, compressors, fans, ducts and ductwork as well as piping, conduit, hangers and related assemblies. These could be adjacent to or attached to a building.

Larger equipment may include free standing structures such as cell towers, antennae and transformer boxes. With technological advances, it is likely the list of structures will

continue to grow.

While all of these items may be considered inappropriate, seeking ways to accommodate modern equipment is necessary. The goal of the historic district commission is to accommodate modern equipment while making sure that locations are as inobtrusive as possible, do not damage character defining features and can be easily removed when the equipment is obsolete.

Things to Consider

It is unknown what new mechanical and electrical equipment may be available in the coming years. To address new technological advances, these guidelines will be updated from time to time.

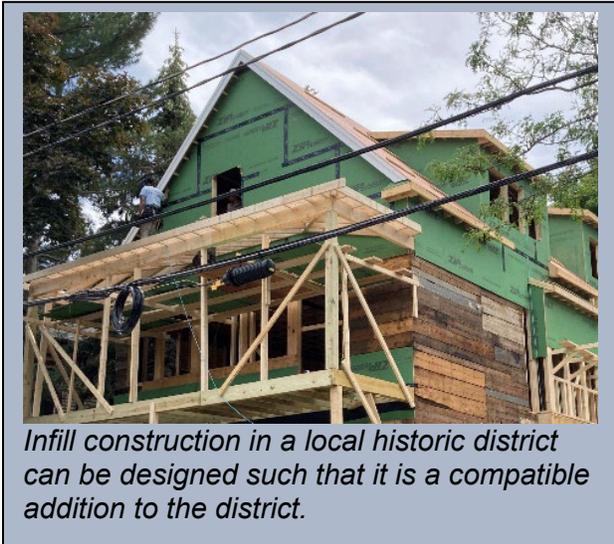
Guidelines

1. Install modern and electrical equipment so that it will be as inconspicuous as possible.
2. Locate modern equipment away from primary facades, front yards and prominent locations that are visible from the public right of way.
3. Install modern equipment so that it does not damage character defining features of the building.
4. Utilize screening with fences or landscaping materials to lessen the visual impact of modern equipment.

5. Finish modern equipment, installed on an exterior wall, with paint that matches the color of the building.



New Construction



Infill construction in a local historic district can be designed such that it is a compatible addition to the district.

Overview

The addition of new construction in a local historic district can improve the vitality of the area. Additional homes or businesses provide needed housing or nearby services, all within a walkable, historic community. Particularly if there are vacant lots or gaps, new construction can fill in those holes and bring a visual harmony to the streetscape. The challenge with new construction is to design in such a way that it is well-suited to the setting of a significant historic area. The goal of the historic district commission is to approve compatible new construction while making sure that the historic

character and setting of the local historic districts is not compromised.

Things to Consider

The historic district commission does not specify certain architectural styles or designs for new construction.

If you are hiring a design professional for your new construction, it is best to find a designer with a sensitivity to historic buildings. The idea is not to mimic the nearby architectural styles. The new construction should be distinguishable from its neighboring historic properties. The goal is to base the start of what is designed for new construction on what is already there.

Guidelines

1. Design new construction to be compatible with nearby historic buildings
2. Review the guidelines that are part of the new construction design principles.



When not carefully designed with the historic character of the area, new construction can have a dramatic and negative impact on an entire streetscape.

New Construction Design Principles

Incorporating stand-alone new construction sensitively into a collection of significant historic resources can be challenging. Yet, there are many successful examples that can be found. Successful new construction in local historic districts takes into account all of these design principles. They are a good place to start in the design process.

Siting

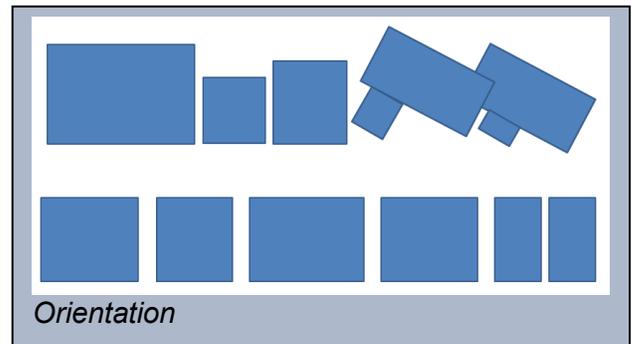
Siting is where the new building is located on the vacant property.

Site the new construction to be compatible with nearby properties.

Orientation

Orientation is the positioning of the new building to surrounding buildings.

Position the new building to be compatible with surrounding buildings.



Scale

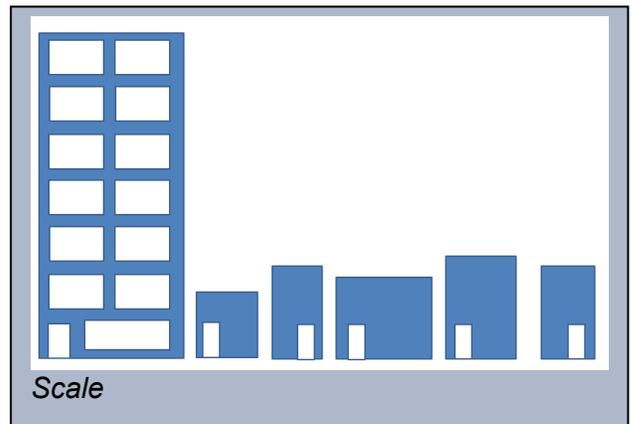
Scale is the relationship of the new construction to surrounding buildings.

Maintain a similar scale to surrounding buildings.

Massing

Massing is the volume of new building.

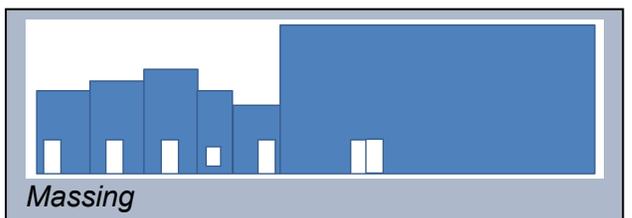
Maintain a similar massing to surrounding buildings.



Rhythm

The relationship between various elements on a building that creates an overall sense of organization and harmony.

Maintain a rhythm to the various elements of the new construction.



Proportion

The relationship of the size of architectural elements on a particular building.

Maintain proportions on the new construction that are compatible to nearby properties.



Materials

The components of the new construction such as wood, metal, stone, masonry, synthetic materials or others.

Choose traditional materials found on the exteriors of nearby buildings. Alternative materials will be considered if minimally visible from the public way.

Details

The specifics of new construction, such as wall cladding and trim, that include their arrangement, texture, color, size and shape.

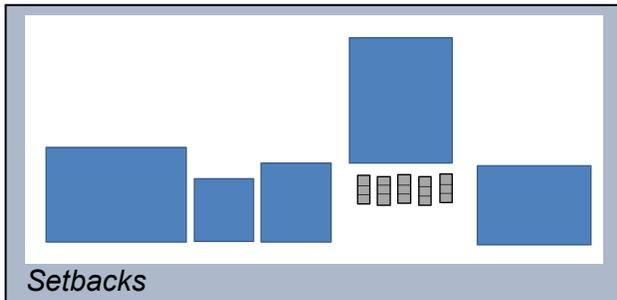
Select architectural details that are compatible with nearby historic buildings.



Setbacks

The distance the building is from the roadway is the front setback. Side setbacks relate to the property on either side of the proposed building.

Site new buildings to align with the common front setback.





If new construction was proposed on this residential street, compatibility with the existing setbacks would need to be considered.

Paint and Other Coatings



Overview

The majority of buildings in the districts are clad in wood clapboards or shingles with wood trim. Historically, most wood-framed buildings were protected with paint and that remains the best option today.

The use of paint in the districts unifies the variety of architectural styles and forms and is a character defining feature of the districts. While paint color is exempt from review in the local historic districts, a change in the surface treatment would require the submittal of an application to the historic district commission. For instance, a proposal to paint an unpainted brick surface would be a change in surface treatment requiring review by the historic district commission.

Things to Consider

Before beginning any repainting project, there are many things to consider. Be sure you and your contractor are familiar with all safety practices regarding the lead paint. If repainting is needed because the existing paint is peeling, make sure you investigate any moisture issues that might be causing the paint adhesion to fail prematurely. As paint application is a labor-intensive process, make sure the surface is well prepared for proper adhesion.

For surface preparation, certain techniques can be particularly damaging. Heat guns and sandblasting are not recommended for paint removal. Even power washing is harmful as it drives water into the wall cavities, potentially leading to moisture issues.

One of the best ways to avoid repainting is to continue practicing routine maintenance in between major repainting jobs. This includes inspections for damage, mildew, ground contact and dirt. Repairing any damaged gutters or downspouts will help prevent moisture problems. Caulking cracks and openings will also help prevent water infiltration. Cleaning off mildew with a gentle washing is recommended.

There are products on the market that may apply as a liquid and have some similarities to paint but are far thicker in their application. These products can alter the appearance of the cladding and may be harmful to the historic materials.

When you consider color choices, you may want to investigate what the colors of the house were historically. A historic paint color analysis can be done by a professional consultant using a small test area on the exterior. You may choose a paint color simply based on the traditional paint colors for the architectural style of your building. For instance, 18th Century buildings were often brownish red or yellow mustard in color.

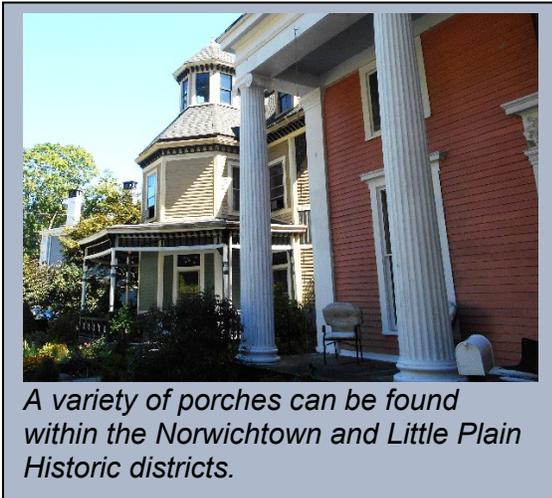
During the 19th Century, greens, blues and grays appeared. Greek Revival homes, to give the appearance of a Greek Temple, were often white with a dark trim. Queen Anne homes were polychromatic. Colonial Revival homes at the beginning of the 20th Century were typically white.

Guidelines

1. Use the gentlest means possible for surface preparation.
2. Avoid the use of any sandblasting, heat guns, torches, power washing or other similar techniques that could damage the building.
3. Avoid painting any masonry, stone or other surfaces that were historically unpainted.
4. Avoid the use of stains as a coating.
5. Avoid the use of any coatings that are not a traditional paint formulation.



Porches



Overview

The very early buildings in the districts were not built with porches originally but a porch may have been added on later.

By the middle of the 19th Century, porches had become an integral part of the design on many architectural styles, sometimes even wrapping around two sides of a building. As the primary entrance to a building, porches are often a focal point, whether they are embellished with decorative features or of more modest design.

Whether the historic porch is original to the building or added later, it is considered a character defining feature. The goal of the historic district commission is to preserve historic porches throughout the districts.

Things to Consider

With its many architectural features exposed to the weather, basic maintenance of a historic porch is needed to address potential moisture damage. It is recommended that porches receive regular maintenance inspections for deteriorated paint, insect damage and rot. Caulking and repainting will help maintain wood trim and details. If a historic porch must be replaced, the new porch should match the original design as closely as possible. Review other sections of these guidelines for relevance to porches.

Porch Guidelines

1. Preserve existing historic porches and their individual architectural features.
2. Repair deteriorated architectural features on the porch. If replacement is necessary, choose similar materials and design.
3. Maintain the historic openness of a porch. Avoid enclosing a porch that is visible from the public way.
4. Design new porches on new construction that will be compatible with the attached building and other porches in the area.
5. Replacement of missing historic porches should be based on physical evidence or historic photographs.

6. Design porch railings using traditional materials to the district. Avoid any unpainted wood surfaces.



Public Art



Public art can enhance our experience of public places. Within significant historic areas, a careful review is essential so that the historic architecture and landscapes are not visually overpowered by new installations.

Overview

Public art includes outdoor murals, sculptures, memorials, tapestries, monuments, statues as well as many other installations.

Public art can enhance our experiences of space, provide us with thought-provoking images, help us to contemplate our world in new ways, cause an emotional response and otherwise improve our human experience.

Things to Consider

In a significant historic area, public art must be carefully considered so that the installations do not detract from the significant architectural and landscape forms present in the open spaces and on the streetscapes.

The role of the historic district commission does not include reviewing the content of public art. However, when art is an architectural feature, the historic district commission will review the location, materials, method of installation and compatibility to the historic area.

Public art typically has a high level of community involvement. In a local historic district, early community involvement with the historic district commission is recommended.

Guidelines

1. Locate public art so that it will not damage any historic architectural features.
2. Locate public art away from significant historic open spaces.
3. Avoid installing public art that would include painting or coating any surface that was not previously painted.
4. Design public art installations so that they can be easily reversible.

5. Locate public art so that it will not overpower individual buildings, landscapes or the setting of the district.
6. Locate public art so that it will not obscure significant historic resources.



Roofs



A variety of roof forms on East Town Street, within the Norwichtown Historic District

Overview

A great variety of roof forms can be found within the districts. They are prominent character defining features, providing information about the period of construction, architectural style and changes over time.

Many of the early buildings have a simple front gable roof, meaning that the front entrance and slope of the roof are on the same elevation. During the 19th Century, the Greek Revival style often had a side gable

roof. On Gothic Revival buildings, the side gable was often markedly steeply pitched. Roof forms became more complex as additions have been added over time and new architectural styles introduced.

Early roofing materials in the districts were limited to wooden shingles but some 19th Century buildings were designed with slate. During the 20th Century, asphalt shingles predominated but some notable buildings in the district still retain cedar or slate shingles.

Things to Consider

With roofs facing extreme conditions of rain, snow, ice, wind, cold and heat, a roof needs routine maintenance to protect the structure that sits underneath it. Leaves, moss and algal growth should be removed. While slate roofs are very durable and do not need to be replaced as soon as asphalt shingles, they must have routine inspection and maintenance for their flashing and fasteners. Many houses in the districts have asphalt shingles. If so, replacing asphalt shingles with asphalt shingles is exempt from review.

Guidelines

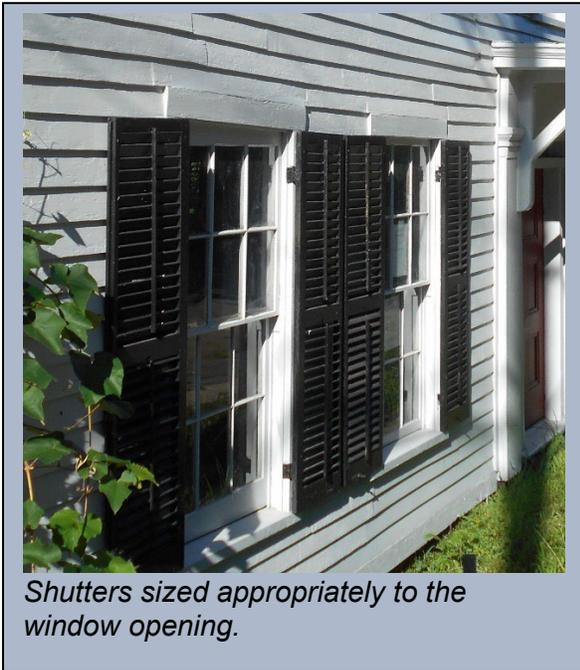
1. Preserve the roof forms. Avoid rooftop additions or other alterations to the form of the roof.
2. Repair slate roofs whenever possible. If replacement is necessary, choose like materials.
3. Repair cedar roofs whenever possible. If replacement is necessary, choose like materials.

4. Select roofing materials, colors, textures and patterns that are compatible with the building.
5. Avoid the installation of metal roofs on primary facades. Metal roofs will be considered on inconspicuous roofs, such as outbuildings and secondary structures minimally visible from the public way.
6. Install skylights only in non-conspicuous locations.



Cedar shingles found within the Norwichtown Historic District

Shutters



Overview

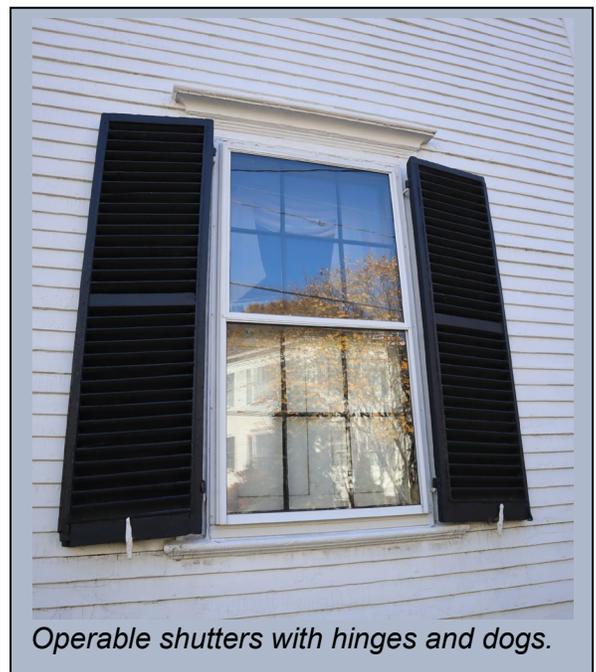
Original shutters served an essential purpose in protecting fragile windows from the weather. They were hinged and could be opened and closed as needed. If the shutters had louvers, the slats, when closed, were designed to direct water away from the windows. Styles included paneled and louvered. Original shutters are significant character defining features.

Things to Consider

With shutters exposed to the weather, basic inspection and maintenance is needed to address moisture damage. Repainting, as needed, will help maintain the longevity of wooden shutters.

Guidelines

1. Repair existing wooden shutters whenever possible.
2. Replace deteriorated wooden shutters when repair is not possible. Replace with like materials.
3. Avoid vinyl or other alternative materials.
4. Design replacement shutters to match the style of the original shutters.
5. Design replacement shutters to match the size of the window and face louvers such that a closed shutter would direct rainwater away from the window.
6. Design replacement shutters to remain functional.

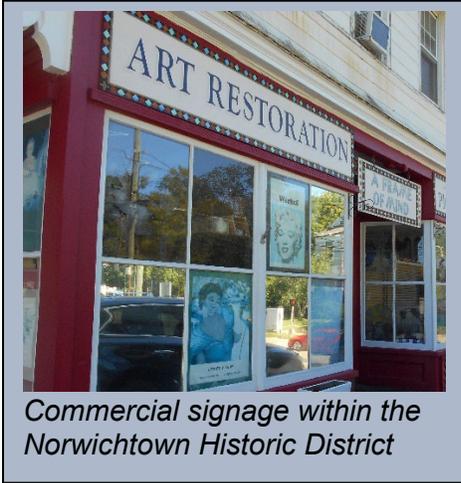




The size of the shutters on this window do not match the window opening.



Avoid the application of metal or vinyl shutters within the local historic districts.



Commercial signage within the Norwichtown Historic District

Overview

With very few commercial properties in the Norwichtown and Little Plain Local Historic Districts, the need for permanent signage is uncommon. For those businesses in the districts, signage remains an essential aspect to directing visitors and attracting customers. The role of the historic district commission does not include reviewing the content of signage. However, when signage is a part of an architectural feature, the historic district commission will review the location, design, scale, size, materials and method of installation. The goal of the historic district commission is to accommodate business signage in ways that do not overpower or dominate

the streetscape, landscape settings or facades of individual buildings.

Things to Consider

Signage applicants should also consider in their planning process whether a permit will be needed under the zoning ordinance for signage. In the Norwichtown Historic District, approval related to the Village District Overlay Zone may also be needed. Business owner applicants should consult with the applicable city departments.

Guidelines

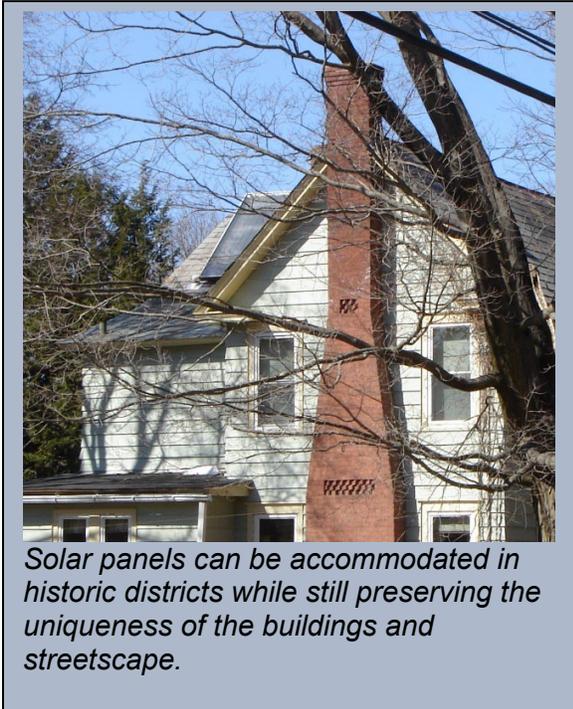
1. Preserve historic signs that are character defining features of a building or the area.
2. Choose free standing signs in appropriate locations that complement the landscape setting.
3. Choose signs affixed to buildings that do not dominate the façade of the building.
4. Choose signs that are of a size and scale appropriate to the building.
5. Design signs that enrich the architectural features of the building.
6. Choose signs that are made of wood or materials that replicate wood. Avoid signs that are digital, electronic, interior lit, neon or contain any moving parts.
7. Affix signs to buildings in such a way that they do not obscure any character defining features or cover large portions of a façade.

8. Affix signs to building in such a way that they do not damage any character defining features. On masonry walls, drill holes for affixing the sign into the mortar joints, not the brick or masonry material.
9. Affix signs to buildings in such a way that they can be removed without damaging character defining features.
10. Light signs with small, out of the way light fixtures.
11. Choose flush mounted signs for building walls. Avoid the use of Projecting signs on a building façade.



The size of the signage here matches the size and scale of the storefront.

Solar Panels



Overview

Like other modern equipment, solar panels could be considered inappropriate to an historic area. While they are an important part of our energy's future, they can overpower the façade of a significant historic building, depending on their placement. The goal of the historic district commission is to find a balance for accommodating solar energy equipment, while still protecting the unique historic aspects of the districts.

Things to Consider

Historic areas of the city of Norwich are inherently sustainable places. As denser urban environments compared to low density suburbs, our historic areas house many people on smaller lots. Walkable and bikeable, many trips do not require a vehicle. With easier access to public transportation in

the city, vehicle trips can be fewer and shorter. The land use pattern of our historic neighborhoods results in a lower carbon footprint per person than lower density, suburban communities.

Our historic buildings are sustainable, environmentally friendly as well. In some cases, they have already lasted hundreds of years. Built of long-lasting materials, they have embodied energy, meaning the vast energy needed to build a new house isn't necessary.

If you are interested in making your historic building even more sustainable, consider reviewing the heating and cooling systems for efficiency, address air infiltration by properly sealing up holes and add additional insulation to attic spaces. An energy audit may find ways to save energy that are inexpensive.

With the need to locate solar panels on southern exposures, some roof installations may not be visible from the public way. If they are not visible from the public way, the installation would be exempt from historic district commission review. However, applications for solar panels on complex, primary roof forms or on primary facades will be carefully reviewed.

Guidelines

1. Install roof mounted solar panels such that they do not dominate a primary façade.

2. Install roof mounted solar panels such that they do not damage, alter or destroy character defining features.
3. Install roof mounted solar panels such that they do not obscure character defining features such as windows, chimneys or ornamental architectural details.
4. Install roof mounted solar panels away from primary facades, whenever feasible.
5. Install roof mounted solar panels on outbuildings, subordinate ells or wings, whenever feasible.
6. Install free standing solar panel pedestals in inconspicuous locations, away from the public right of way.



These solar panels were well-sited on a rear ell.

Steps, Stairs and Railings



Although not part of the local historic districts, shown here are stairs and railings within the Taftville National Register District.

Overview

Steps, stairs and railings provide access, safety and emergency egress from buildings. While steps, stairs and railings have been historically used in the district, additional features may need to be added to address a safety concern. For instance, in some cases, a historic railing may need to be enhanced to provide additional safety. A large, historic single-family home that is now a multi-family home may need an exterior set of stairs to provide an emergency exit. The goal of the historic district commission is to find ways that safety can be increased, buildings adaptively re-used and the historic character defining features of the district preserved.

Things to Consider

If you are considering necessary changes to steps, stairs or railings or a large

project, such as the addition of a set of exterior stairs, review the character defining features found on the existing historic building. A careful study of the uniqueness of the building will provide indications of how the project can be successfully incorporated, while still preserving the significant architectural features. It may be helpful to seek the guidance of a contractor or design professional with a sensitivity to historic buildings and a background in historic preservation.

Guidelines

1. Repair existing steps, stairs and railings whenever possible.
2. Replace deteriorated steps, stairs and railings with like materials.
3. Design new steps, stairs and railings so that they do not damage existing architectural features.
4. Design new steps, stairs and railings to be easily reversible.
5. Locate new exterior stairs that access upper floors in minimally visible locations, such as the rear of the building. Avoid the location of exterior stairs on the façade of a building.

6. Design exterior stairs that must be visible from the public way to be compatible with the architectural style of the building.
7. Cover exterior materials, such as pressure treated wood, with paint or a similar opaque coating as soon as the moisture content of the material will allow.



When the moisture content allows, coating pressure treated wood with matching paint greatly helps to incorporate this material into an historic area.

Storm and Screen Windows and Doors



Wood storm windows on the Leffingwell Inn.

Overview

In the past, all storm windows were made of wood. In New England, they were attached to the exterior of the window frame in the fall and typically removed from the exterior in the spring. Some buildings in the districts still retain removable wooden storm windows. By the mid-20th Century, aluminum frames were permanently affixed to the window trim with operable, integral storm windows and screens. While aluminum storm windows are a more recent addition to historic properties, the historic district commission recognizes the important role storm and screen windows have in energy efficiency and occupant comfort.

Things to Consider

High quality aluminum storm windows have been shown to provide a very high level of energy efficiency when coupled with historic single pane wood windows, that are properly rehabilitated and

weatherstripped. Newer aluminum windows may provide substantial improvement over storm windows from the mid-20th Century. Another option to consider are interior storm windows, since they offer energy savings without the visual impact of modern exterior storm windows.

Storm doors on the main façade of a historic building can obscure the character defining features of the primary entrance. The careful selection of a compatible storm door is warranted.

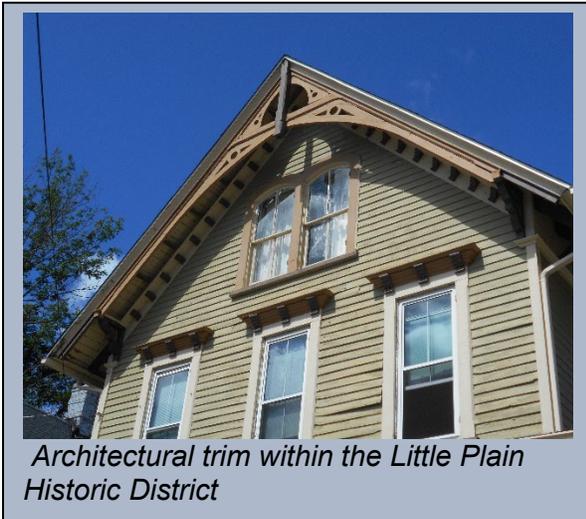
Guidelines

1. Choose storm windows that are properly sized to the existing window trim.
2. Preserve existing wooden storm windows.
3. Choose a storm door for a primary façade that will be compatible with the entryway.



These contemporary storm windows are integrated into the window trim, providing a flush profile compared to projecting aluminum frames.

Trim and Ornamentation



Overview

The exterior trim on a building includes the corner boards, cornices, window and door surrounds, porch details as well as many other features.

Ornamentation is essentially the architectural features that developed in the 19th Century, that embellished buildings with some decorative elements. The historic trim and ornamentation found on buildings in the districts are important character defining features. The goal of the historic district commission is to preserve historic trim and ornamentation that contributes to the

character of the districts.

Things to Consider

Trim and ornamentation need basic maintenance to address moisture damage. Repainting, as needed, will help maintain the longevity of wooden trim and ornamentation.

Guidelines

1. Repair wooden trim and ornamentation whenever possible.
2. Replace deteriorated wooden trim and ornamentation with the original design and with like materials.
3. Avoid adding trim or ornamentation that is incompatible or is from a differing architectural style.
4. Choose traditional materials for trim and ornamentation. Avoid the use of substitute materials.



The brackets and trim on this dormer are undergoing proper maintenance and preservation.



However, a similar dormer has lost its cornice returns and brackets, resulting in a loss of historic character.

Walls and Siding



Norwichtown Historic District

Overview

The historic wall surfaces found in historic areas of New England are typically wood clapboards, wood shingles or wood flushboard, with brick and stone surfaces also sometimes found. When a collection of historic buildings maintains the historic wall surfaces, the preservation and significance of the area is readily apparent. This is very much true in the Norwichtown and Little Plain Local Historic Districts, with the majority of the buildings in the districts maintaining historic wall materials.

During the late 19th Century, combinations of clapboards and decorative shingles were used on Queen Anne style homes.

Substitute siding materials of the 20th Century began with the application of stucco. Soon thereafter, asbestos shingles were applied onto some historic properties. Aluminum siding became more prevalent by the mid-20th Century and continued until vinyl siding rose in usage. Nationwide, both aluminum siding and vinyl siding have had very unfortunate consequences on historic properties, as historic materials are covered up or removed entirely.

The goal of the local historic district commission is to preserve the historic surface materials used on building walls.

Things to Consider

One of the best ways to avoid wall repair projects is to practice routine maintenance. This includes inspections for damage, mildew, insects, paint failure, water damage and rot and then follow up with maintenance when issues are discovered. Gentle cleaning, repainting worn surfaces, filling small openings, will make a substantial difference in the longevity of painted surfaces. Vegetation should be kept away from wall surfaces to lessen moisture and the growth of mildew. The ground surface should be kept lower than the wall and sloped away from the house. Maintaining gutters and downspouts helps prevent concentrated rainwater from scouring wall surfaces and splash back from rainwater hitting the ground and landing on the wall surface.

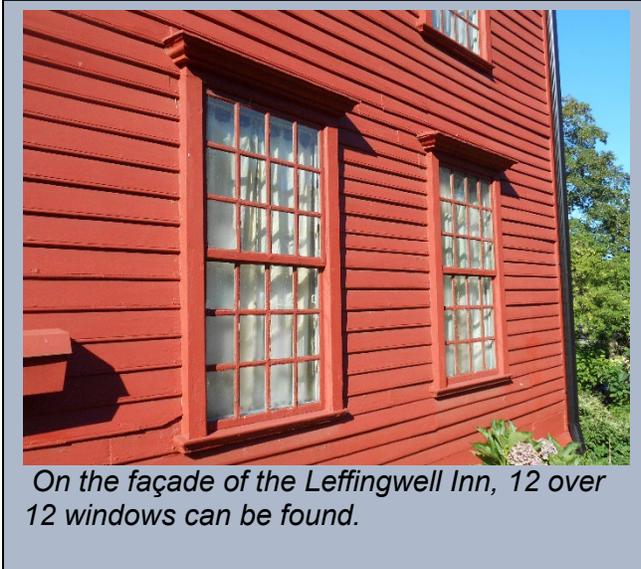
Pre-existing substitute materials can remain on a building in the local historic districts indefinitely. However, it is recommended that pre-existing substitute materials be removed so that the historic character of the building is visible. Additionally, substitute

wall materials, such as aluminum or vinyl, can conceal moisture issues that could become more serious with time.

Guidelines

1. Repair existing wooden clapboards and shingles whenever possible.
2. Replace deteriorated wooden clapboards and shingles when repair is not possible.
3. Replace deteriorated historic surfaces with like materials. Match existing dimensions and profiles. Avoid vinyl siding or other alternative materials.
4. Avoid covering any historic wall materials with a substitute material.
5. Avoid removing any historic wall materials.
6. Repair existing brick or masonry walls whenever possible.
7. Design necessary new openings to avoid cutting through existing historic exterior walls.

Windows



Overview

The composition of doors and windows across the façade of a building, its fenestration, are a principal character defining feature of historic buildings. On early buildings, windows provided a practical method of bringing daylight and fresh air to the interior of a building. The high cost of hand-blown glass meant that the windows were used sparingly and had many small panes.

By the 19th Century, large panes of glass could be produced more inexpensively and window panes could become larger based on technological

advances. Double hung windows went from 12 panes over 12 panes to 6 over 6 and then 2 over 2.

The decorative aspects of windows grew in the 19th Century with new architectural styles and an interest in asymmetrical building design. Windows became variable in size and more abundantly used across the elevations of the building, sometimes located in bands or groupings of two or three. With the popularity of the Colonial Revival style in the early 20th Century, window placements returned to more fixed locations across the façade.

Most moveable windows in the Norwichtown and Little Plain Local Historic Districts are double-hung wooden windows, with an upper and lower sash that moves up and down independently within a channel. However, a few examples of other types of windows can be found, such as casement windows.

With their readily apparent craftsmanship, historic wood windows are notable character defining features. The goal of the historic district commission is to preserve the historic windows throughout the district.

Things to Consider

Historic wood windows were constructed with slow growing, old growth timber. With far tighter growth rings, the historic wood is far more durable than contemporary wood windows, constructed of plantation grown lumber. With proper maintenance, historic wood windows can last for centuries. Proper maintenance of wood windows requires

inspection for deteriorated paint, insect damage and rot. Any place where water can enter should be addressed as soon as possible, meaning that open joints should be filled, missing putty replaced and missing paint reapplied. A great benefit of a historic wood window is the ability to repair damage through splicing or patching. When a replacement window is damaged, the unit itself may need to be replaced.

Historic wood windows can be energy-efficient when properly maintained and weather-stripped. A properly weather-stripped historic wood window coupled with an energy efficient storm window has been shown to be just as energy efficient as a double-glazed window. Another option for increased energy-efficiency are interior storm windows.

If an applicant submits an application to replace historic wood windows, evidence that the windows cannot be salvaged will be necessary. The commission may want to see photographs of the existing windows or may want an evaluation, by a competent contractor that specializes in window restoration, stating that the windows cannot be restored.

Guidelines

1. Preserve historic windows including their frames, sashes, muntins, sills, trim, shutters and related architectural features.
2. Repair damaged historic wood windows whenever possible using techniques such as reglazing, consolidating, reinforcing, patching and splicing.
3. Repair damaged stained glass or other decorative materials whenever possible.
4. Replace only the deteriorated feature of the window.
5. Avoid replacing historic windows.
6. Replace windows only when rehabilitation is not possible. Choose a replacement that matches the original in design, materials and quality. Choose replacement windows that match the historic opening size, jambs, sashes, trim, detailing, pane configuration, number of panes and type of window. Choose replacement windows that have true divided lights. Avoid flat applied muntin grids and removable muntin grids. Avoid tinted glass. Avoid vinyl, fiberglass and other non-traditional materials.
7. Place additional windows on elevations other than the façade and highly visible walls.
8. Place additional windows to be compatible with the existing fenestration.
9. Choose new construction windows that have true divided light.

Appendices



Norwich City Hall

The Norwich Historic District Ordinance

An unofficial version of the Norwich Historic District ordinance is included below. Review the ordinances of the city of Norwich for an official version of local legislation.

<https://www.norwichct.org/27/Government>

- **Sec. 14-16. - Purpose.**

It is the purpose of this article to promote the educational, cultural, economic and general welfare of the city through the preservation and protection of buildings, places and districts of historic interest within the city.

(Ord. No. 439, § 2, 10-2-67)

- **Sec. 14-17. - District and commission established.**

Pursuant to the provisions of G.S. §§ 7-147a—7-147k, inclusive, as amended, there is established:

(a)

A historic district within the city; and

(b)

A historic district commission of five members and three alternates who shall be residents and electors of the city holding no salaried office in the government of the city. Such commission shall be empowered to exercise all the powers and duties and functions enumerated in such G.S. §§ 7-147a—7-147k, inclusive, as amended, of the general statutes.

(Ord. No. 439, § 1, 10-2-67)

- **Sec. 14-18. - Commission member appointment and terms.**

There shall be appointed by the council a historic district commission consisting of five regular members and three alternate members. The council shall designate one regular member to serve until January 1 of each of the years of 1968, 1969, 1970, 1971 and 1972, and three alternate members to serve until January 1 of each of the years of 1968, 1969 and 1970. Thereafter each year the council shall appoint a regular member for a five-year term to begin on

January 1 of that year and an alternate member for a three-year term to begin on January 1 of that year.

In the case of a vacancy from whatever cause arising, the council shall appoint a successor who shall serve for the remainder of the term of his predecessor. Any member who shall cease to possess any of the qualifications herein enumerated shall forthwith forfeit his office.

(Ord. No. 439, § 8, 10-2-67)

- **Sec. 14-19. - Commission officers.**

The historic district commission shall annually elect from its number a chairman, a vice-chairman and a clerk.

(Ord. No. 439, § 9, 10-2-67)

- **Sec. 14-20. - Administration of enabling statute.**

The historic district commission shall administer the provisions of G.S. §§ 7-147a—7-147k, inclusive, as amended, as implemented by this article within the limits of the appropriations made by the city.

(Ord. No. 439, § 3, 10-2-67)

- **Sec. 14-21. - Congruous architectural features—Preparation and filing of list.**

In implementing such G.S. §§ 7-147a—7-147k, inclusive, as amended, the commission shall prepare a list of exterior architectural features which it shall designate as being obviously congruous with the historic and architectural aspects of the area. From time to time this list may be added to, in the light of the experience and decisions of the commission. Copies of the list shall be placed in the office of the building official of the city and the office of the city clerk and shall there be available to the public.

(Ord. No. 439, § 4, 10-2-67)

- **Sec. 14-22. - Same—Building modification authorized.**

The commission shall not prohibit any proposed exterior modification of an existing building or structure on the grounds of its incongruity with the historic aspects of the area if the proposed modification, in the opinion of the

commission, is congruous with the exterior features of the existing building or structure.

(Ord. No. 439, § 4, 10-2-67)

- **Sec. 14-23. - Zoning powers not impaired.**

No powers of the commission on the city plan, the council and the zoning board of appeals of the city relating to the use of land within the historic district shall be impaired by this article.

(Ord. No. 439, § 5, 10-2-67)

- **Sec. 14-24. - Certificate of appropriateness—Required; application; setting hearing date.**

No work on any type of building or structure which would change the appearance of any building or structure within the historic district when viewed from the street line shall be begun until the owner has filed an application with the building official and has received a certificate of appropriateness from the historic district commission. For the purpose of this article the building official shall require the application to provide such information on forms devised by the historic district commission as may be adopted or modified from time to time by the commission. Prior to considering each application for a certificate of appropriateness, the commission shall set a date for a public hearing to be held within 45 days of the receipt of the application by the commission.

(Ord. No. 439, § 6, 10-2-67)

- **Sec. 14-25. - Same—Notice of hearing; commission action.**

Notice of the time and place of the hearing set pursuant to section 4-24 shall be given by publication in the form of a legal advertisement appearing once in a newspaper having a substantial circulation in the city not more than 15 nor less than five days before such hearing. Within 65 days of receipt of an application by the commission, the commission shall pass upon such application and shall give written notice of its decision to the applicant. Failure to act within 65 days shall constitute approval of the application. All hearings and all meetings of the commission at which decisions are made shall be open to the public.

(Ord. No. 439, § 6, 10-2-67; Ord. No. 1326, 11-13-95)

- **Sec. 14-26. - District boundaries.**

The boundaries of the historic district shall be as follows:

Parcel No. 1:

Beginning at a point on the southwesterly line of Washington Street at its intersection with the northwesterly line of the state highway known as Route 2 and 32, said point being at the most easterly corner of land of the Society of the Founders of Norwich, known as the "Leffingwell Inn" property, and thence running southwesterly along said state highway 98.25 feet; thence deflecting to the right and running southwesterly along said state highway line about 130 feet to a point in range with the southwesterly line of land of E. Fitch Johnson; thence northwesterly about 110 feet, abutting southwesterly on other land of the Society of the Founders of Norwich; thence northeasterly 206.9 feet to the southwesterly line of Town Street, abutting northwesterly on land of said Johnson; thence northwesterly along said Town Street line about 80 feet; thence northeasterly crossing said Town Street about 40 feet to the southeasterly corner of land of Leo and Mary Bosper; thence northerly 112.8 feet to the southwesterly line of Butts Lane; abutting westerly on said Bosper land; thence southwesterly along said lane line 70 feet; thence northwesterly crossing said Butts Lane about 30 feet to the southeasterly corner of land of Julian and Elizabeth Williams; thence northwesterly 82.5 feet; thence southwesterly 148 feet; thence southerly 26.5 feet, these last three lines abutting southwesterly, southeasterly and easterly on said Williams land; thence westerly 336.5 feet, abutting southerly on land now or formerly of Ralph and Elizabeth Anderson and land of Robert and Arlene Ferree; thence southwesterly 98 feet to the northeasterly line of Town Street, abutting southeasterly on said Ferree land; thence northwesterly along said Town Street line 315.8 feet to land of Realty Enterprises, Inc.; thence northeasterly 151.7 feet; thence northerly 25 feet; thence northeasterly 10.5 feet; thence northerly 286.6 feet; thence westerly 130.5 feet; thence northerly 72 feet; thence westerly 230.6 feet; thence southerly 75.7 feet, these last eight lines abutting northwesterly, westerly, southerly and easterly on said land of Realty Enterprises, Inc.; thence westerly 275.8 feet, abutting southerly on lands of William Brosofske, et al., Beebe Realty Co., Alice Morin, Lawrence and Rita Furlong, Michael and Amanda Garvie and Connecticut Bank and Trust Company; thence northerly 45.5 feet, abutting westerly on said Connecticut Bank and Trust Company land; thence westerly 323 feet, abutting southerly on said Connecticut Bank and Trust Company land and land of Peter and Jane Przekop; thence southwesterly 78 feet to the northeasterly line of Town Street, abutting southeasterly on said Przekop land; thence southwesterly about 20 feet to the center of Town Street; thence northwesterly along the centerline of Town Street about 38 feet; thence southwesterly about 20 feet to the northwesterly corner of land of Lathrop; thence southwesterly 69.5 feet, abutting southeasterly on said Lathrop land; thence westerly 94.9 feet to the easterly line of New London Turnpike, abutting southerly on land of Elton; thence southwesterly, crossing said turnpike about 41 feet to northeasterly

corner of land of Rose Durr; thence westerly 295 feet abutting southerly on said Durr land and land of James Fleming; thence northwesterly about 150 feet to the southeasterly line of West Town Street at a point 110 feet southwesterly from the most northerly corner of land of A. Robert and Norma Schnip, abutting southwesterly on land of said Schnip; thence northwesterly about 25 feet to the center of said West Town Street; thence southwesterly along the centerline of West Town Street about 540 feet; thence northerly about 25 feet to the southeasterly corner of land of Florence B. Southhouse; thence northerly about 160 feet abutting westerly on said Southhouse land; thence westerly about 110 feet, abutting southerly on said Southhouse land and land of William and Mary Mahoney; thence northwesterly about 290 feet, abutting southwesterly on said Mahoney land; thence easterly and northeasterly about 190 feet, abutting northerly and northwesterly on land of Paul Darr; thence easterly about 165 feet; thence northeasterly about 830 feet, these last two lines abutting northerly and northwesterly on land of Robert and Carol Degler; thence southeasterly about 200 feet, abutting northeasterly on said Degler land and land of Walter and Ethel Durr; thence northeasterly about 390 feet; thence easterly about 165 feet to the northwesterly line of Mediterranean Lane, these last two lines abutting northwesterly and northerly on said Durr land; thence easterly, crossing said lane about 35 feet to the southeasterly side of said lane; thence northeasterly about 260 feet to the northwesterly corner of land of Wanda Laudone, abutting northwesterly on land of Hazel Jewett; thence southerly 135.2 feet; thence northeasterly about 331 feet to a point 200 feet westerly from the westerly line of Huntington Lane; thence northerly about one hundred 145 feet in a line parallel to and 200 feet westerly from said lane line, these last three lines abutting easterly, northwesterly, and westerly on said Laudone land; thence northerly about 265 feet, abutting westerly on land of Roberta M. Glenney; thence easterly 100 feet; thence northerly 40 feet; thence easterly 60 feet; thence northerly about 170 feet to a point on the southwesterly line of land of E. Arnold Smith, said point being 240 feet southeasterly from the northwesterly corner of said Smith land, this distance being measured along said property line; these last four lines abutting northerly and westerly on land of Isabelle F. Plank; thence northeasterly about 340 feet to a point on the westerly line of Scotland Road, 150 feet southerly from the northeasterly corner of said Smith land, this distance being measured along said road line, this line abutting northwesterly on land of said Smith; thence northeasterly about 25 feet to the center of said road; thence southerly along the centerline of said road about 145 feet; thence easterly about 390 feet, abutting northerly on a portion of said road and on land of Miriam J. Hellyar; thence southerly 122 feet, abutting easterly on land of Clara Clegg; thence westerly about 133 feet, abutting southerly on land of Philip and Margaret Lowell; thence westerly about 20 feet to the center of Scotland Road; thence southerly along the centerline of said road about 340 feet; thence northeasterly about 20 feet to the southwesterly corner of land of William and Agnes Sanders; thence northeasterly about 156 feet, abutting northwesterly on said Sanders land; thence southeasterly 125 feet to the northwesterly line of Canterbury Turnpike;

abutting northeasterly on land of Gardiner and Charlotte MacGregory; thence northeasterly along said turnpike line about 360 feet; thence southeasterly crossing said turnpike about 45 feet to the northwesterly corner of land of Joseph and Rose Hull; thence southeasterly 66.18 feet, abutting northeasterly on said Hull land; thence southeasterly 65.9 feet to the northwesterly line of Ox Hill Road, abutting northeasterly on land of Dora and Marion Marchand; thence southeasterly crossing said road about 40 feet to the southeasterly line of said road; thence southwesterly along said Ox Hill Road line and the southeasterly line of Canterbury Turnpike 350 feet; thence southeasterly 202 feet, abutting northeasterly on land of Ellen LaPierre; thence southwesterly 12 feet; thence southeasterly 130 feet; thence northeasterly 146 feet to the northwesterly line of Coit Lane; these last three lines abutting southeasterly, northeasterly and northwesterly on land of Lois Beebe; thence easterly about 15 feet to the center of Coit Lane; thence southwesterly and southerly along the centerline of said Lane about 620 feet; thence easterly about 15 feet to the southwesterly corner of land of Margaret Libby; thence easterly 189.5 feet, abutting northerly on said Libby land; thence southerly 244 feet to the northwesterly line of Lathrop Lane, abutting easterly on land of Helen Berkoff; thence southerly crossing said lane about 35 feet; thence northeasterly along the southeasterly line of said lane about 220 feet to the southwesterly line of Harland Road; thence southeasterly along said road line 110 feet; thence southwesterly about 307.6 feet, abutting southeasterly on land of Dorothy Fearn; thence southerly 292.8 feet, abutting easterly on said Fearn land and land of Arthur Barnes; thence southeasterly 60 feet, abutting northeasterly on land of Emanuel and Sadie Botnick and land of Samuel Pearson; thence southwesterly 49 feet abutting southeasterly on land of William Castenholz; thence southeasterly 219.4 feet, abutting northeasterly on land of said Castenholz and land of William Shields, Jr.; thence southwesterly about 127 feet to the northeasterly line of Washington Street, abutting southeasterly on said Shields land and land of Otto and Ruth Berberich; thence southwesterly about 25 feet to the center of Washington Street; thence southeasterly along the centerline of said street, about 110 feet; thence southwesterly about 30 feet to land of the Society of the Founders of Norwich, at the point of beginning.

Parcel No. 2:

Beginning at a point on the northeasterly line of Washington Street, at the most westerly corner of land of Mrs. John J. Morley, et al., and thence running northeasterly 162 feet, abutting southeasterly on said Morley land; thence northwesterly 63.5 feet, abutting northeasterly on land of James and Hendrika Kearney; thence northwesterly about 110 feet, abutting northeasterly on land of Esther Schatz; thence northerly 99 feet, abutting easterly on land of Raymond and Lorraine Chapman; thence westerly 71 feet; thence northerly 125 feet; these last two lines abutting northerly and easterly on land of Osita Chapman; thence westerly 79 feet to the easterly line of Harland Road, abutting northerly on land of Mary B. Avdevich; thence northerly along said road line about 175

feet; thence westerly crossing said road about 50 feet; thence westerly 48 feet, abutting northerly on land of Faith Sharples; thence southerly 128 feet, abutting westerly on said Sharples land and land of Joseph and Florence Grable; thence easterly 48 feet, abutting southerly on said Grable land; thence easterly about 25 feet to the center of Harland Road; thence southerly and southeasterly along the centerline of said Harland Road and said Washington Street about 560 feet; thence northeasterly about 25 feet to the point of beginning.

Parcel No. 3:

Beginning at a point at the intersection of the centerlines of Broadway and Otis Streets; thence running in a northwesterly direction along the centerline of Broadway to a point; thence running in a southwesterly direction to a point bounded northwesterly by land owned now or formerly by Shore Realty of Norwich, Inc.; thence running southeasterly ten feet to a point, bounded southwesterly by land owned now or formerly by the Shore Realty of Norwich, Inc.; thence running southwesterly a distance of 175.8 feet to a point bounded northwesterly by land owned now or formerly by Shore Realty, Inc., Broadway Terrace and land owned now or formerly by James G. Gianacopolos; thence generally running in a southeasterly direction a distance of 580.5 feet to a point, bounded southwesterly by land owned now or formerly by Mary Giallombardo, by land owned now or formerly by Allen T. III and Mary C. Smith, and land owned now or formerly by Claire R. Leone, running southerly by and along the centerline of Union Street to a point; thence running easterly to a point bounded southerly by land owned now or formerly by Arthur W. Peck; thence running northerly a distance of 54.6 feet to a point bounded easterly by land owned now or formerly by Susie C. McNamara, and by land owned now or formerly by Lucien A. Gocka; thence running easterly to the centerline of Broadway bounded southerly by land owned now or formerly by Lucien A. Gocka; thence running southerly by and along the centerline of Broadway to a point; thence running easterly to a point, bounded southerly by land owned now or formerly by Stella Rothstein; thence generally running in a northerly direction 120.0 feet to a point bounded easterly by land now or formerly owned by Anthony D. Fratianni, by land owned now or formerly by Richard T. and Beatrice C. Muzyka, and by land owned now or formerly by Gilbert and Mildred Stockton; thence running easterly a distance of 32.2 feet to a point, bounded southerly by land owned now or formerly by Gilbert and Mildred Stockton; thence running northerly a distance of 148.8 feet to a point, bounded easterly by land owned now or formerly by Harvey R. and Anita D. Rondeau; thence running westerly a distance of 77.6 feet to a point, bounded northerly by land owned now or formerly by Dominica Lalima; thence generally running in a northerly direction a distance of 509.8 feet to a point, bounded easterly by land owned now or formerly by Dominica Lalima, by land owned now or formerly by Dora Kenig, by land owned now or formerly by Marianna Torchia, by land owned now or formerly by Onofrio Amedeo, by land owned now or formerly by the Hareth Corporation, and land owned by the state; thence running northeasterly a

distance of 40.6 feet to a point, bounded southeasterly by land of the state; thence continuing in a northeasterly direction 118.6 feet to a point, bounded southeasterly by land owned by the state; thence running northwesterly a distance of 242.2 feet bounded northeasterly by land owned now or formerly by George Lambert, Inc., and by land owned now or formerly by Robertson Apartments, Inc.; thence running southwesterly a distance of 160.2 feet to a point, bounded northwesterly by land owned now or formerly by Robertson Apartments, Inc., by land owned now or formerly by Manuel F. and Theresa R. Mills, by land owned now or formerly by Rose D. Sylvia, and by land owned now or formerly by Anna T. Holmes; thence running northwesterly to the centerline of Otis Street bounded northeasterly by land owned now or formerly by Anna T. Holmes; thence running southwesterly by and along the centerline of Otis Street to the point and place of beginning.

(Ord. No. 439, § 7, 10-2-67; Ord. No. 523, 8-3-70)

- **Sec. 14-27. - Prerequisites to article taking effect.**

The provisions of G.S. §§ 7-147a—7-147k, inclusive, as amended, relating to the application for the issuance of certificates of appropriateness shall take effect when the historic commission of the city has certified to the council that a plan of preservation and protection and the necessary commission procedures have been approved and adopted.

(Ord. No. 439, § 10, 10-2-67)

Connecticut State Laws related to Local Historic Districts

More information on Connecticut laws related to local historic districts can be found online on the website of the Connecticut General Assembly. <https://www.cga.ct.gov/>

Glossary of Architectural Terms

Bargeboard

A bargeboard is an ornamental face board on the gable end of the building.

Balustrade

A balustrade is the row of balusters supporting a rail. It is often seen along the roof line.

Bracket

Brackets are often found on Italianate style homes. The decorative features provide implied or structural support under various overhangs such as at cornices, eaves and door overhangs.

Character Defining Features

The elements that are the distinguishing features of a historic resource that help convey significance.

Cladding

The exterior protective shell of a building, consisting of the material applied to the walls such as clapboards, shingles, stucco or masonry.

Cupola

A small tower located at the top of a building.

Double Hung Windows

A window with two sash that move up and down independently within their own channel.

Eaves

The projecting section of a roof that overhangs an exterior wall.

Fan Light

A semi-circular window often found over the entrance to a door, especially on Federal style architecture.

Façade

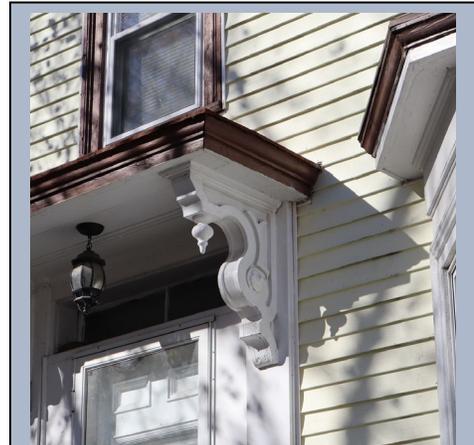
The prominent front of a building, typically facing the public way.

Fenestration

The design and arrangement of windows and openings.

Gable

The triangle formed from a ridged roof with two opposing slopes.



A typical bracket found on Italianate buildings.

Gambrel Roof

A ridged roof consisting of two sections on each side. The lower section is very steep, whereby the upper section is pitched only slightly.

Gothic Arch

An arch that comes to a point at its apex.

Hipped Roof

A roof with four sloped sides, all meeting at a ridge in the center of the roof.

Mansard Roof

The mansard roof is a character defining feature of Second Empire style. It includes a very steep section of roof, coupled with a gently pitched upper section of roof. The steep section is often pierced with projecting dormer windows, that together provide added living space on the uppermost floor.

Masonry

Materials that include brick, stone and concrete.

Muntins

On a window, the structural member dividing individual panes of glass.

Pilasters

Pilasters simulate the appearance of a column but are applied as a flat surface and are not structural elements. They are often found on the Greek Revival style, framing a doorway or at the corners of a building.

Shutter Dog

The hardware used to maintain a shutter in an open position.

Side Light

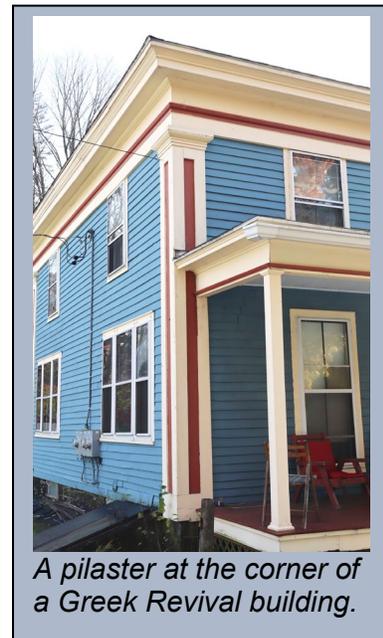
The set of fixed windows positioned on one side or both sides of a doorway.

Stucco

A masonry material applied as a wet coating to exterior walls.

Surround

The trim applied around a window or door opening.



A pilaster at the corner of a Greek Revival building.

Resources for Homeowners

State of Connecticut Homeowner Tax Credit Program

The Connecticut State Historic Preservation Office has a tax credit program that seeks to encourage new homeownership and assist existing homeowners in maintaining and rehabilitating their property. The program provides a 30% tax credit, up to \$30,000 per dwelling unit, for the rehabilitation of one to four family buildings. After completion of rehabilitation work, one unit must be owner-occupied for a period of five years.

For more information on the eligibility and program requirements, visit the website of the CT State Historic Preservation Office. <https://portal.ct.gov/DECD/Services/Historic-Preservation>

Preservation Connecticut

The statewide historic preservation non-profit advocacy organization, Preservation Connecticut, has provided grants, mini-grants, loans, and tax credit assistance to property owners and developers.

If you are a historic homeowner, one of the Preservation Connecticut Circuit Riders can assist you with how best to protect your significant property, with either referrals, technical assistance or financial opportunities.

For more information, visit <https://preservationct.org/>