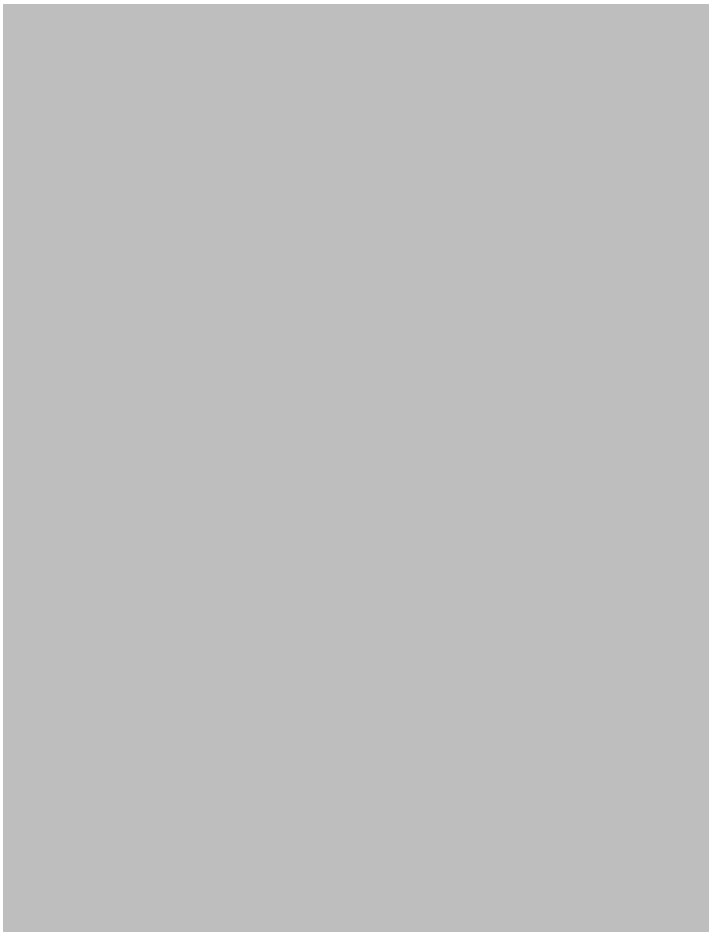
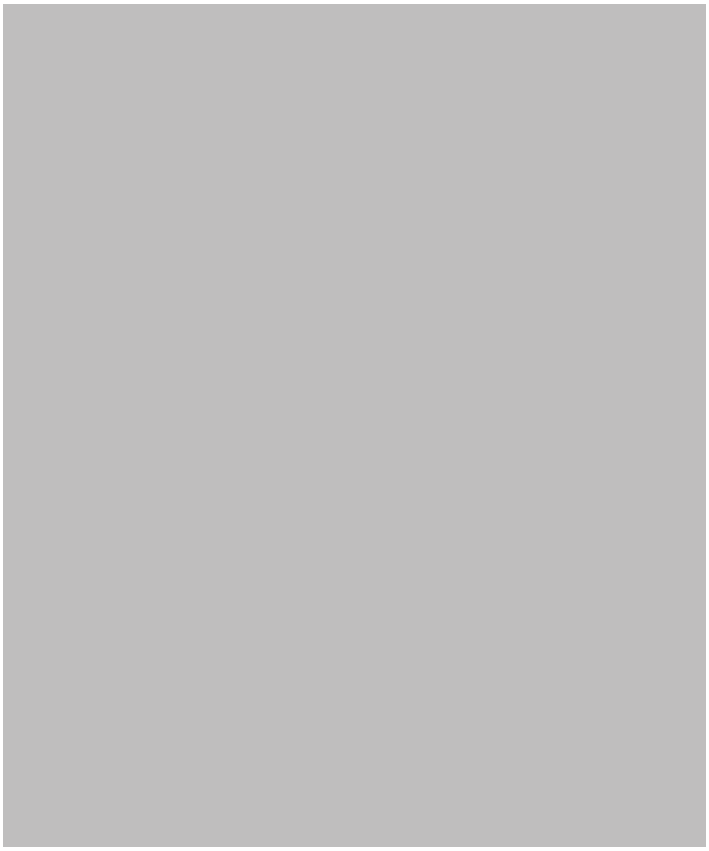
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# MANCHESTER HISTORIC DISTRICT

## DESIGN GUIDELINES

August, 2026

# ACKNOWLEDGMENTS

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# CHAPTER 1

# CHARACTERISTICS OF THE MANCHESTER HISTORIC DISTRICT

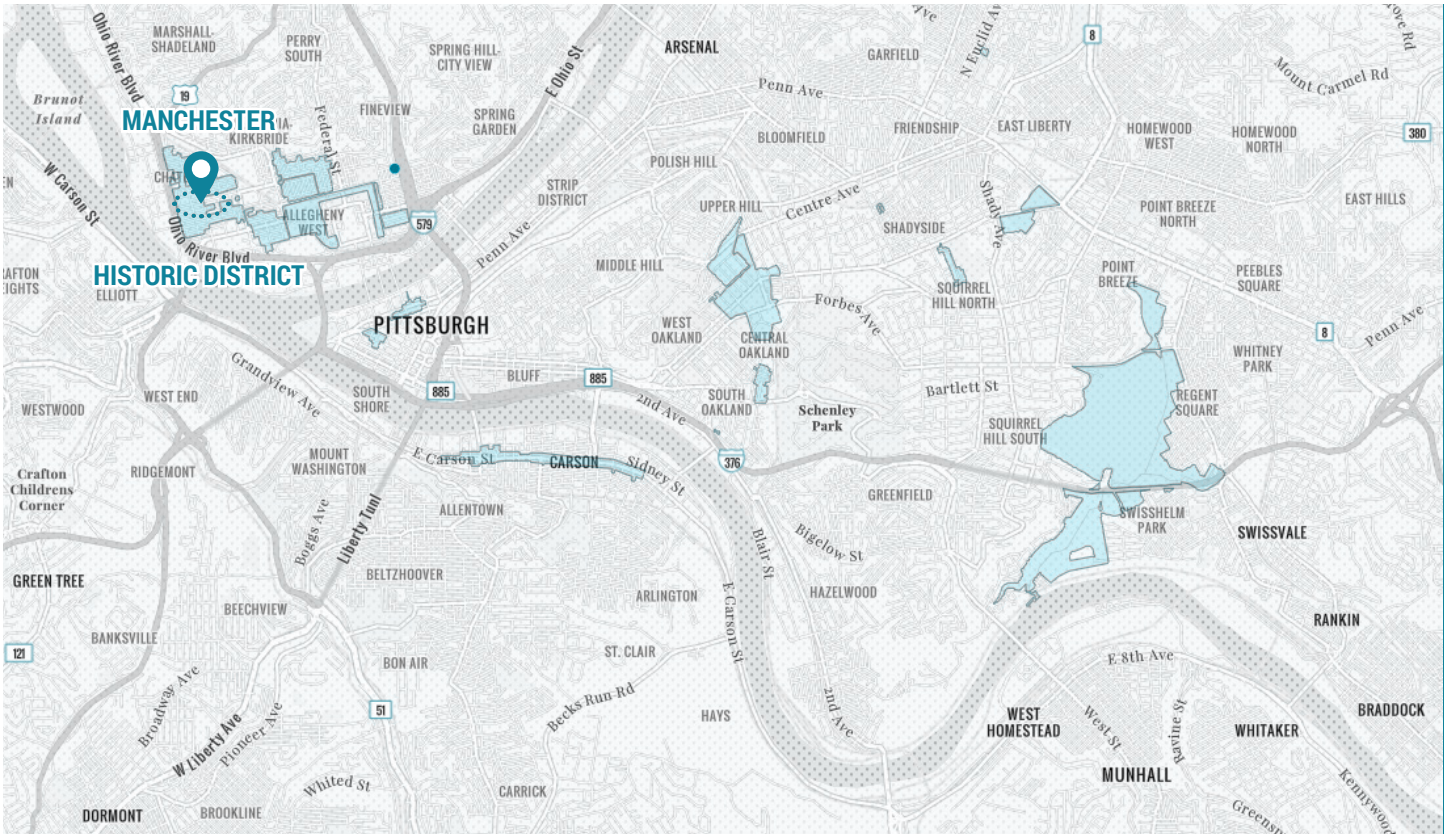
# 1.1 INTRODUCTION

The Manchester Historic District is one of over a dozen historic districts throughout the City of Pittsburgh designated under City of Pittsburgh Code of Ordinances, Title 11: Historic Preservation. Each historic district has a unique identity and characteristics.

Exterior work within historic districts is reviewed by the Department of city planning staff and, depending on the overall scope, a project may be reviewed by the Historic Review Commission.

To learn more about the background and overview of historic districts; to understand the latest procedures for the City's review process for exterior work within the districts; and for a glossary of terms, please review "City of Pittsburgh Historic Districts General Design Guidelines."

## CITY OF PITTSBURGH LOCAL HISTORIC DISTRICTS




## TIMELINE FOR MANCHESTER HISTORIC DISTRICT

**1860 - 1930** - Neighborhood is built

Like most older neighborhoods of Pittsburgh and the former Allegheny City, Manchester was largely built out by about 1930. This 1925 Hopkin map shows the neighborhood near its peak density with a mix of residential, commercial, industrial, religious, educational, and other uses.

**1975** - Manchester Historic District is created

The Manchester neighborhood faced the widespread demolition of its Victorian-era buildings. To preserve the remaining parts of the historic neighborhood, Manchester was listed in the National Register of Historic Places.

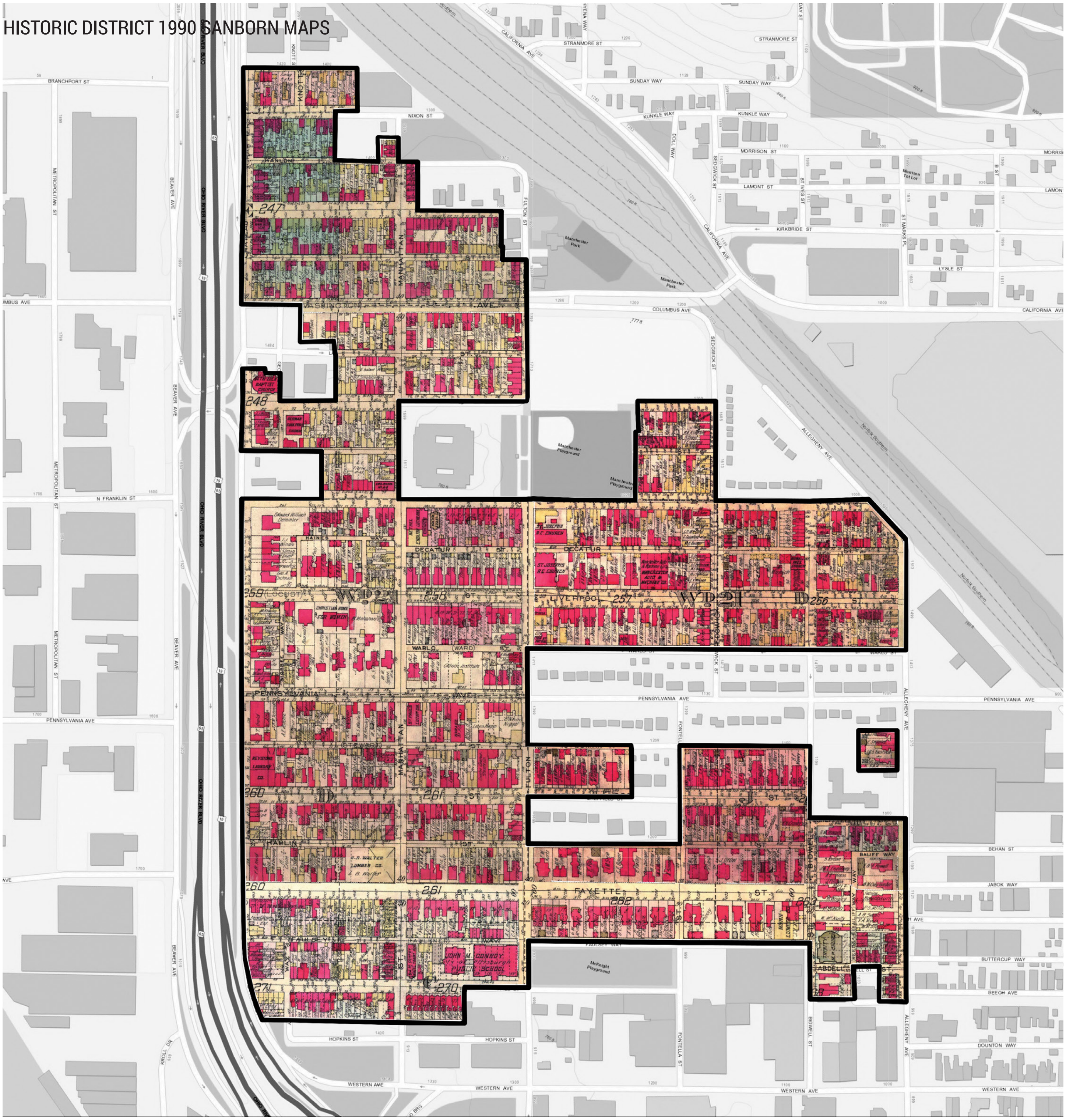
**1979** - Original Guidelines

City historic district and original guidelines are created.

**1992** - Route 65 is finalized

Despite decades of community protests, the elevated Route 65 highway construction is finalized. The massive concrete wall severs the residential neighborhood from its historic business district and its connection with the riverfront.

## HISTORIC DISTRICT 1990 SANBORN MAPS




**1996** - First Historic House Tour

In 1996 Page 6-1975 NR district created. Organized home owners created the first Historic House Tour to encourage the retention and restoration of the housing stock in Manchester.

**1996** - Manchester Historic Society formalized

Manchester Historical Society inc is formed and formalized as a non-profit organization

**2000s** - Demolition

Hundreds of structures within the district are demolished in the 1990s and 2000s

**2020s** - Housing restoration

Community organizations continue their stewardship, actively restoring homes (such as projects on Bidwell and Liverpool streets) to ensure affordable, single-family housing options remain within the historic district.

**2026** - Historic District Design Guidelines update

## 1.2 ABOUT THE MANCHESTER HISTORIC DISTRICT

The Manchester Historic District is the largest historic district in the City of Pittsburgh with around 700 resources, ranging from worker housing to middle-class rows to mansions, dating mostly from the period 1860-1900. It is situated on Pittsburgh's North Side between the Norfolk Southern railroad to the northeast and the historic Beaver Road corridor (present PA Route 65) to the west; the Allegheny West Historic District lies adjacent to the southeast.

Manchester was laid out in 1832 and became an independent bough in 1843. With easy access to the Ohio River and the Beaver Road (present PA Route 65) leading up to Sewickley and Beaver, Manchester flourished throughout the nineteenth century. In 1867, the independent City of Allegheny annexed Manchester, and in 1907, Pittsburgh, in turn, annexed Allegheny.

The original historic built environment of Manchester was largely constructed by this time. The Manchester Historic District is predominantly residential with some storefronts that historically housed neighborhood businesses, reflecting a typical nineteenth-century development pattern. The neighborhood's historic primary business district, Beaver Avenue, was demolished for the construction of PA Route 65 in the 1960s. Although there was substantial industry in Manchester in the nineteenth and early twentieth centuries, the historic district boundaries were drawn in the 1970s with emphasis on the neighborhood's Victorian-era housing stock.

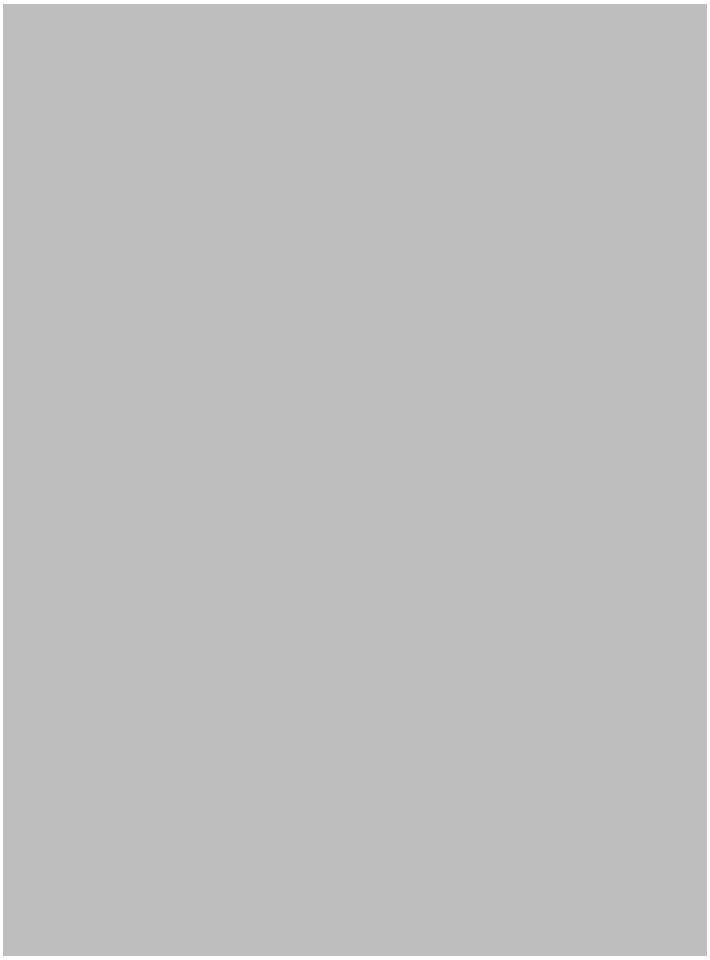
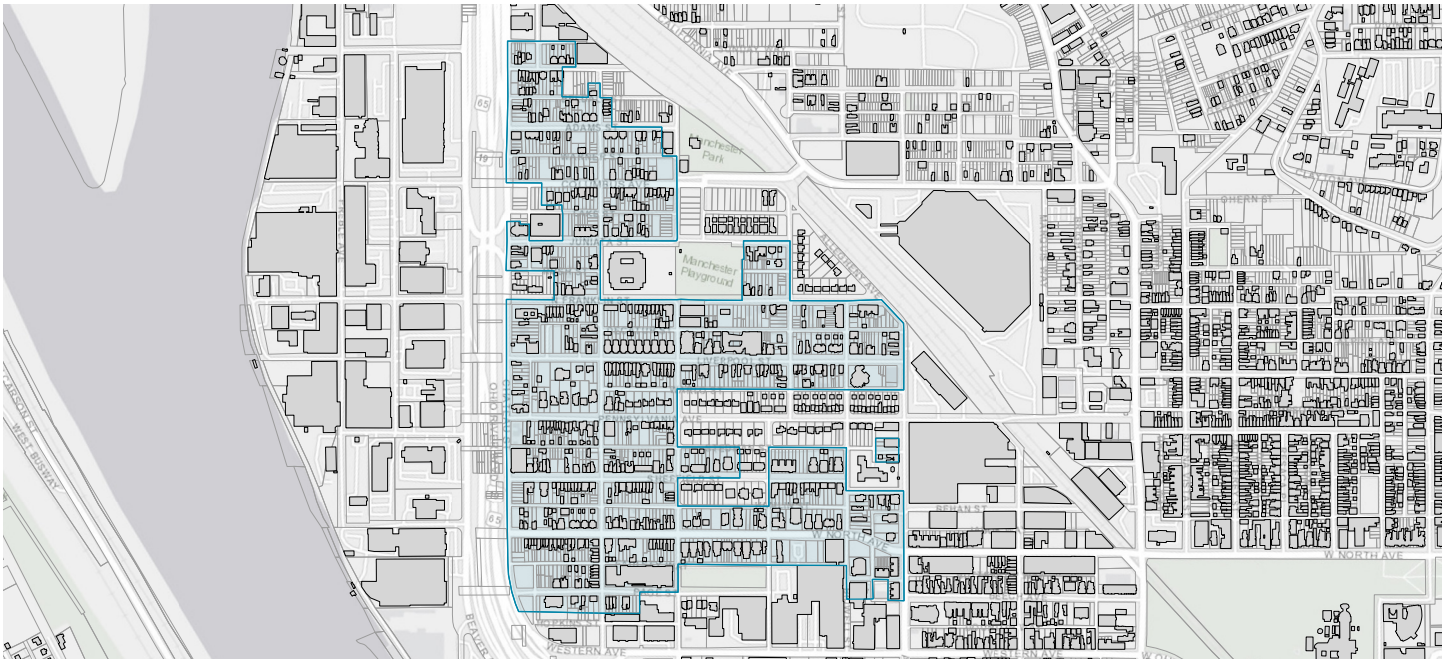


*Photo: representative facade*

MAP OF MANCHESTER HISTORIC DISTRICT



The Manchester Historic District was listed in the National Register of Historic Places in 1975, and the City of Pittsburgh designated it as a local historic district in 1979. The National Register nomination called the Manchester Historic District "virtually a catalogue" of Victorian-era architectural styles, including Greek Revival, Gothic Revival, Italianate, Second Empire, Richardsonian Romanesque Revival, Queen Anne, and Colonial Revival.

More recent research has focused on Manchester's significance in Pittsburgh's civil rights and community development history, as residents fought to defend their neighborhood from destruction by urban renewal and highway construction in the 1960s and '70s. This citizens' resistance movement emerged in Manchester alongside Pittsburgh's earliest organized historic preservation efforts, in which the Pittsburgh History & Landmarks Foundation worked to revitalize the neighborhood through rehabilitation, rather than demolition and replacement, of its historic built environment.

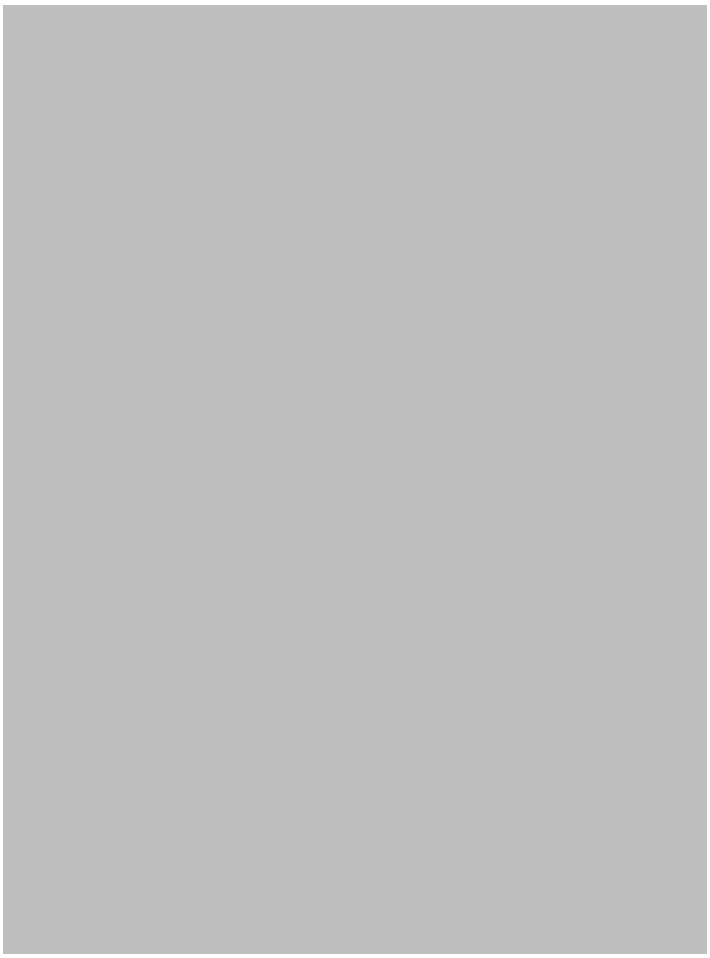


*Photo: Historic structure/facade*

AERIAL OF MANCHESTER HISTORIC DISTRICT



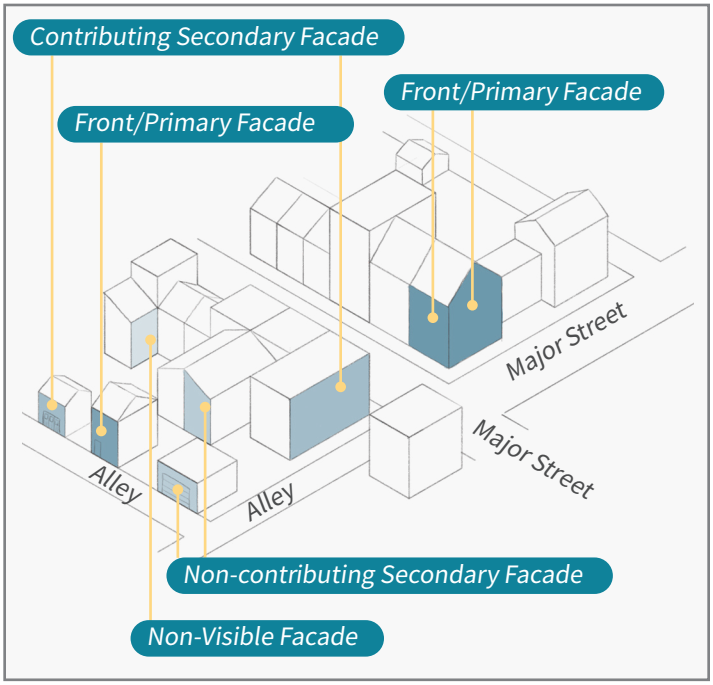
# 1.3 HIERARCHY OF FACADES

**Buildings have multiple faces, some of which are visible from the public street and some of which are not.** These Design Guidelines primarily focus on alterations, additions, and new construction that can be seen from the street or sidewalk, as those changes to the historic district have the most impact on the historic district's character.

In order of importance, the following definitions describe the various façades that are found on a building:

- A **front/primary façade** is the building face most visible from and facing a public street. It contains the main entrance to the building and typically has the most character-defining architectural features. Almost all work done to a front façade will be reviewed closely by the HRC. Primary facades include sides of corner buildings that do not contain the main entrance but are visible from a major public street.
- **Contributing secondary façades** are those that are visible from the public street but are not on the front of the building. This can include the sides of detached buildings, provided that those side walls are visible from the public street, and the street-facing facade of contributing accessory structures such as carriage houses and historic-era garages. As with front façades, contributing secondary façades often contain character-defining architectural features and will be reviewed closely by the HRC.
- **Noncontributing secondary façades** are those that are in the rear of a building, visible only from an alley, or on the side of the building, only partially visible from a public right-of-way.
- A **non-visible façade** is one that cannot be seen from the public right-of-way and is not reviewed by the HRC.

HIERARCHY OF FACADES



# 1.4 KEY CHARACTERISTICS OF THE MANCHESTER HISTORIC DISTRICT

The Manchester Historic District is a dense urban neighborhood characteristic of its development during an era when most people walked to work, school, and religious services, and to procure goods and services within close proximity to their homes. The predominant building type in the district is residential, with housing types ranging from middle-class rows and mansions (built primarily along the main east-west streets, such as West North and Pennsylvania avenues and Sheffield and Liverpool streets) to worker housing (found most often on smaller, north-south street and alleys). Corner and mid-block storefronts often had shopkeepers' apartments above.

Buildings are low-rise, with few over three stories, and built to the sidewalk or set back behind small front gardens. A small number of larger-scale educational and religious buildings punctuate the district, and architectural styles from throughout the Victorian period contribute a great variety of details and features to the visual character and texture of the streetscapes. The district's irregular boundaries, particularly on its eastern side, were drawn to exclude non-residential uses; open land, such as Manchester Field and Manchester Park; and housing built during the 1960s and later.

**Building Type:** The Manchester Historic District includes mostly single-family and multi-family residential buildings with accessory structures, such as carriage houses and garages. Although dwellings dominate the district, some mixed-use buildings that include ground floor commercial storefronts are found throughout the district. The district also includes buildings purpose-built for religious, educational, and social institutions.

**Building Placement:** The typical building in the Manchester Historic District is built up to the lot line, with zero setback, and either attached or standing very close to its next-door neighbor. However, small front yards are also common, and some larger detached houses have more spacious landscapes around all sides, as on the north side of Pennsylvania Avenue. Front yards and gardens are frequently enclosed with iron picket fences, held above street level by retaining walls, or both.

On the district's east-west streets and avenues, many properties extend through the block to alleys or minor streets that double as alleys. In some cases, the rear of the property has an open yard. Many other residential properties include an accessory structure, like a former carriage house or garage, located near the rear of the lot facing the alley. Other lots are divided mid-block, such that one house faces the street and another at the rear has a primary facade fronting the alley.



*Neighborhood Picture*



*Neighborhood Picture*



*Neighborhood Picture*

**Building Form:** Whether attached or detached, most houses in the district are two to three bays (window widths) wide and two to three stories tall. Within these parameters, however, building massing and volume vary considerably with architectural scale and style. Roof forms and pitch also vary among gabled, hipped, and mansard, with many complex rooflines achieved through dormers, towers, turrets, and chimneys. The roofline typically includes shallow overhanging eaves with wooden brackets or a corbeled brick cornice.

Front porches may be found on an individual house or, commonly, extend across entire rows that were built at the same time and in the same style. The district's detached houses, and some corner houses, frequently present other projecting features, such as bay windows or corner towers. Where they exist, these are key character-defining architectural features.

**Façade Composition:** The composition of residential buildings includes a main entry door located on the ground floor and either centered or off-centered with the rest of the façade elements. Some architectural styles are characterized by symmetry, and others by asymmetry.

Whether there is a front yard and/or front porch, or the house is built with its facade at the sidewalk, there are usually steps up to the entrance and a styled or decorative first floor entry door. The type (single or double leaf) and design of doors varies with building style and period of construction. Doorways may have rectangular lintels flush with the surrounding façade, or projecting hoods that may be decoratively carved or detailed.

Window openings are typically aligned vertically on the first and upper levels. In some styles, window size, shape, and type may be differentiated by floor. The typical window has a double-hung configuration, usually tall and narrow with either a flat or arched top. The number and configuration of panes of original windows is a major character-defining feature. Detailing at window surrounds also varies by building style, but typically features expressive sills and lintels that are may be flat, curved, or arched, and constructed of stone, brick, or wood.

Many houses in the district have wall dormers, in which part of the front facade extends above the cornice into the roofline with one or more windows. Dormer projections at the third floor level typically include smaller windows that are either aligned with or centered between the primary facade windows below.

Mixed-use buildings are generally similar to their residential counterparts on the upper levels, but include a storefront with large display windows and a flush or recessed doorway on the first floor. These commercial ground floors are less likely than the district's dwellings to include a raised entrance with a stoop.



*Neighborhood Picture*



*Neighborhood Picture*



*Neighborhood Picture*

**Building Materials:** The district's primary building materials are those that were readily available when its buildings were constructed: brick from local brickyards, stone from nearby quarries, and wood.

**Stone,** usually sandstone, is the typical foundation material for buildings in the district. Stone was also the preferred façade material for the Romanesque Revival Style and can be seen as the primary façade material on a number of buildings and rows within the Manchester Historic District.

**Brick** is the primary material of the facades of most buildings in the Manchester Historic District, frequently trimmed with wood at windows, doors, surrounds, and cornices. Standard brick masonry was generally laid in a common running bond pattern, with some instances of decorative brick units, patterns, and bonds.

The predominant historic brick color was red, but sometimes tan or buff brick was used, especially for styles that emphasized lighter colors, such as Colonial Revival. Some of the brick buildings in the neighborhood have been painted, but this is not a historical treatment and often causes damage to the underlying masonry.

The district also includes a substantial number of wood frame residences with clapboard siding, trim, and dormers. The ability of wood to be sawn, routed, and tooled into a great variety of shapes and profiles made it the most popular choice for the decorative brackets, spindles, and moldings that are a character-defining feature of Victorian-era architectural styles. Historically, wood was always painted to protect it from the elements.

**Slate** was historically the district's predominant roof material due to its durability. A standard rectangular slate was the most common, but there are many instances, especially on mansard roofs, where builders created decorative patterns using different shaped slates, some of which can still be seen. Many slate roofs have since been replaced with asphalt shingle which has not replicated the texture, form, and/or pattern of the original slate.

**Metal** was a much less common building material, mostly limited to low slope and porch roof applications, flashings, gutters, and railings.



*Neighborhood Picture*



*Neighborhood Picture*



*Neighborhood Picture*

# 1.5 MAJOR ARCHITECTURAL STYLES

There are eight major architectural styles in the Manchester Historic District.

## GREEK REVIVAL (1825-1860)

The Greek Revival Style emerged in the early decades of the American republic out of sympathy and support for the Greek War of Independence (1821-1830). Americans developed an interest in Greek culture and history that extended to architectural forms inspired by ancient Greek temples. Anderson Manor (1423 Liverpool Street; ca. 1830 with sympathetic additions of 1909) is a major example of the Greek Revival Style in Manchester and the City of Pittsburgh.



### KEY DEFINING FEATURES OF THE GREEK REVIVAL STYLE

- *gable roof, gable end to street*
- *frieze band below roof cornice*
- *molded pediment in gable end or return*
- *full-height columns or pilasters*
- *double-hung, multi-paned windows*
- *side and/or top lites at main entrance*

## GOTHIC REVIVAL (1830-1860)

Part of the mid-19th century romantic movement in architecture, the Gothic Revival Style was advanced by architect Alexander Jackson Davis and landscape designer Andrew Jackson Downing in the 1830s and 1840s as an appropriate style for a country home. The Gothic Revival's irregular forms have medieval antecedents and were meant to fit into a picturesque landscape. The style was also used for ecclesiastical buildings into the twentieth century.



### KEY DEFINING FEATURES OF THE GOTHIC REVIVAL STYLE

- *steeply-pitched roof*
- *decorative chimney pots*
- *gothic pointed arches*
- *"oriel" or bay windows*
- *carved gothic tracery*

## ITALIANATE (1850-1885)

The Italianate Style offered a romantic, picturesque interpretation of the medieval villas found in the Italian countryside. Its characteristic boxy massing and lack of ground-floor projecting forms, such as porticos, made the style easily adaptable to the urban row building. The availability of new building materials after the Civil War allowed for varied and robust ornamentation.

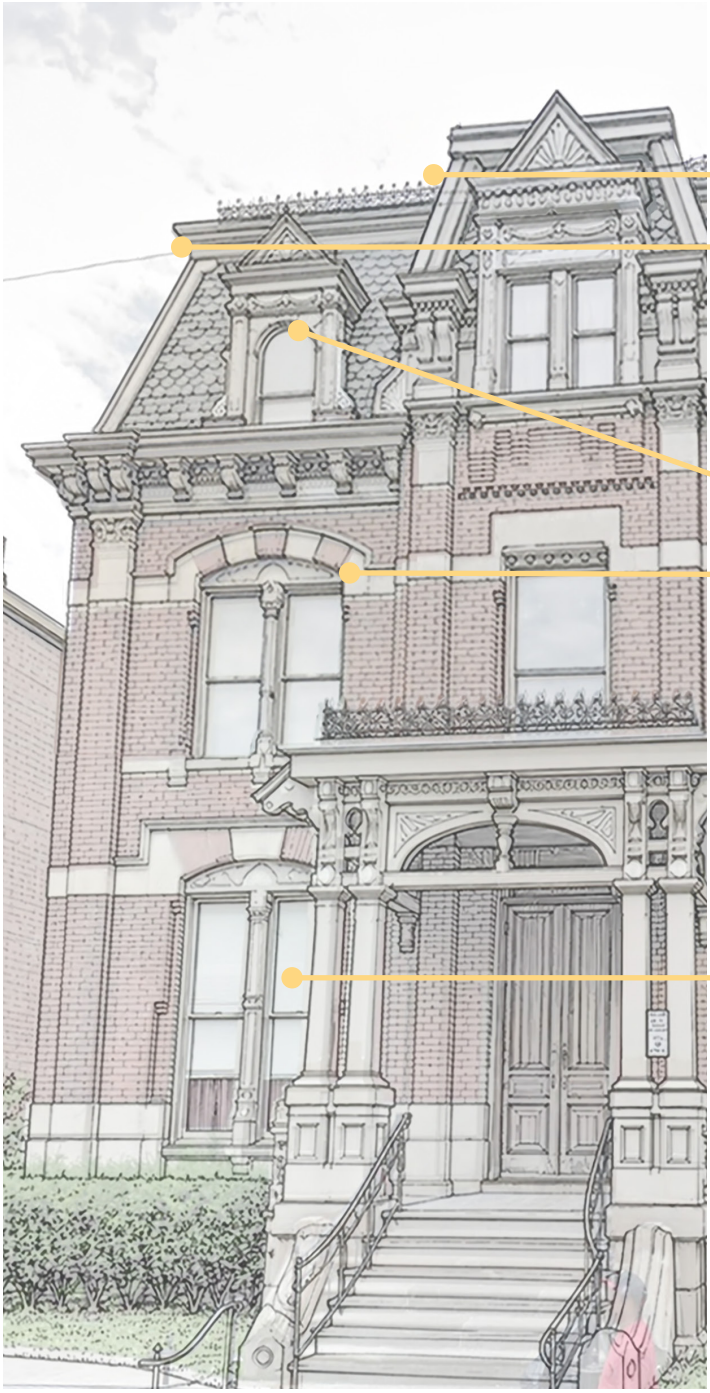



### KEY DEFINING FEATURES OF THE ITALIANATE STYLE

- low pitched roofline
- projecting bracketed cornice
- decorative window hoods or drip molds
- tall and narrow windows
- segmental and/or round arched window heads

## SECOND EMPIRE (1860-1900)

The Second Empire Style is named after the reign of Napoleon III, "France's Second Empire," which saw Paris rebuilt from a medieval to a modern city. Its defining roof form, the mansard, was named for French architect Francois Mansart and, with dormers, creates a fully usable attic space. The Second Empire was a popular building style in the United States in the 1860s-1870s. On a row building, it can often look like a mansard roof atop a house with typically Italianate detailing, and mansard roofs were sometimes added to older houses in this way.



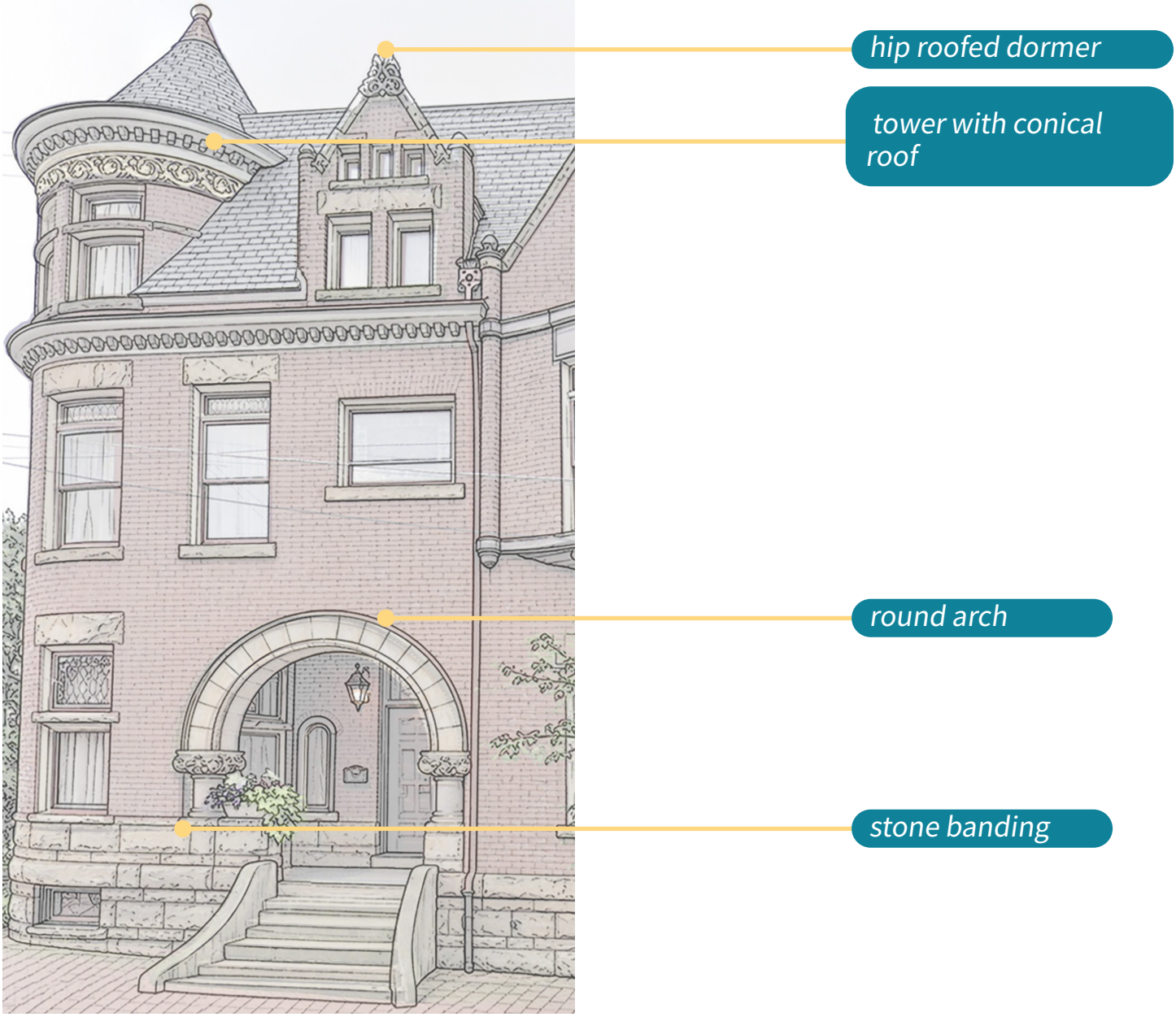
### KEY DEFINING FEATURES OF THE SECOND EMPIRE STYLE

- *cast iron decorative cresting*
- *cornice*
- *arched or segmented-arched window openings*
- *two-over-two vertically proportioned windows*

## ROMANESQUE REVIVAL (1870-1900)

Romanesque Revival buildings feature heavy masonry construction; richly-textured, asymmetrical facades; and rounded forms derived from the medieval Romanesque architecture of France and Spain. In the United States, the style was popularized by Henry Hobson Richardson, who made it his signature in Boston the 1870s and designed the Allegheny County Courthouse and Jail in downtown Pittsburgh in the 1880s. The Romanesque Revival is sometimes called "Richardsonian" after him. Often associated with banks and institutional buildings, the Romanesque Revival was also fashionable for residential construction in the 1880s and 1890s.

### KEY DEFINING FEATURES OF THE ROMANESQUE REVIVAL STYLE



## QUEEN ANNE (1880-1910)

The Queen Anne Style is an eclectic recombination of forms and motifs drawn from a range of sources, including ancient Classical, medieval English, and Flemish architecture, first created and popularized by architect Richard Norman Shaw in England. Almost exclusively used in residential design, it emphasized domestic comfort and exuberant ornamentation with great variety, and even contrast, of forms, textures, and materials.



## COLONIAL REVIVAL (1880-1960)

Inspired the United States centennial celebration of 1876, the Colonial Revival Style borrowed forms, materials, and motifs from early American architecture, which in turn had borrowed from ancient Greek and Roman prototypes. Colonial Revival buildings display a return to symmetry, formality, and classically-inspired detailing after the eclectic free expression of the late Victorian period. The restoration of Colonial Williamsburg beginning in the 1930s helped keep this style popular through the mid-twentieth century, and variations are still in use today.



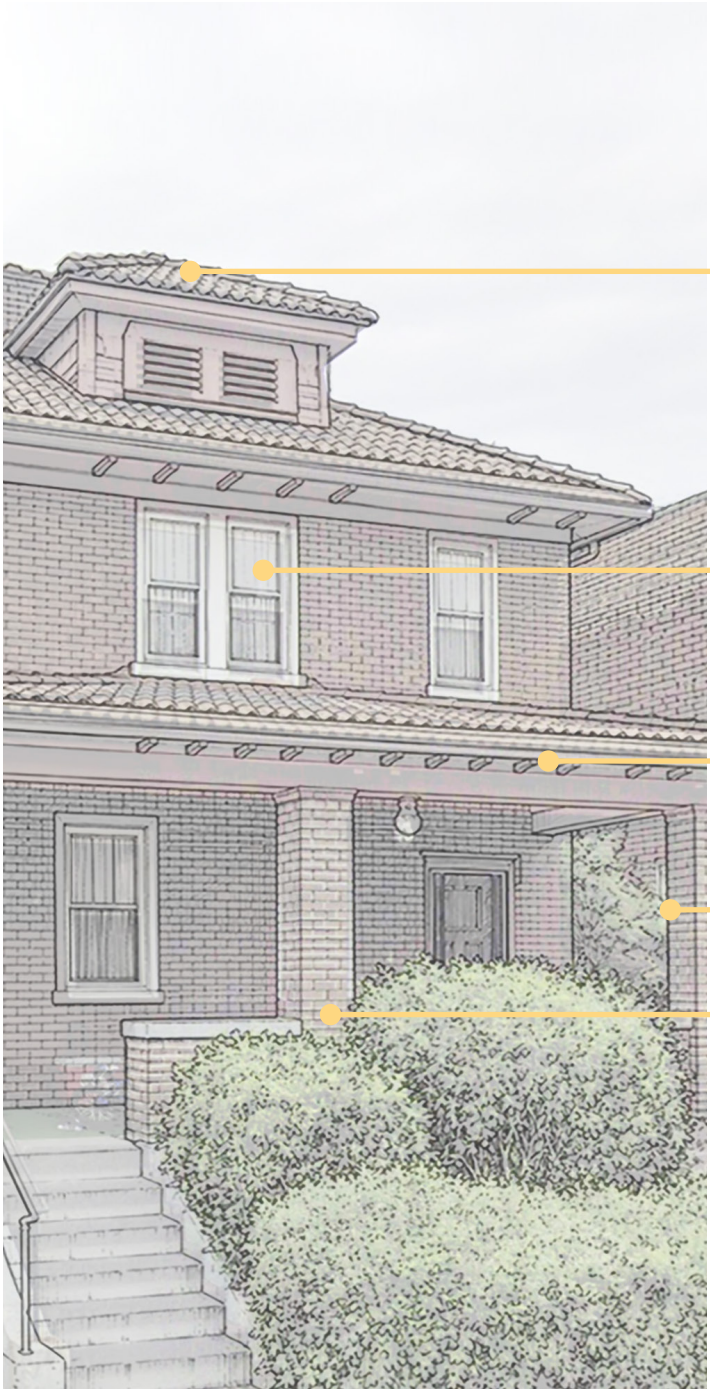
### KEY DEFINING FEATURES OF THE COLONIAL REVIVAL STYLE

- *adorned cornice, eave dentils*
- *brick, pre-cast concrete or trim lintels.*
- *dentils and tuscan columns*
- *wooden windows with multi-pane glazing*

## CRAFTSMAN (1905-1935)

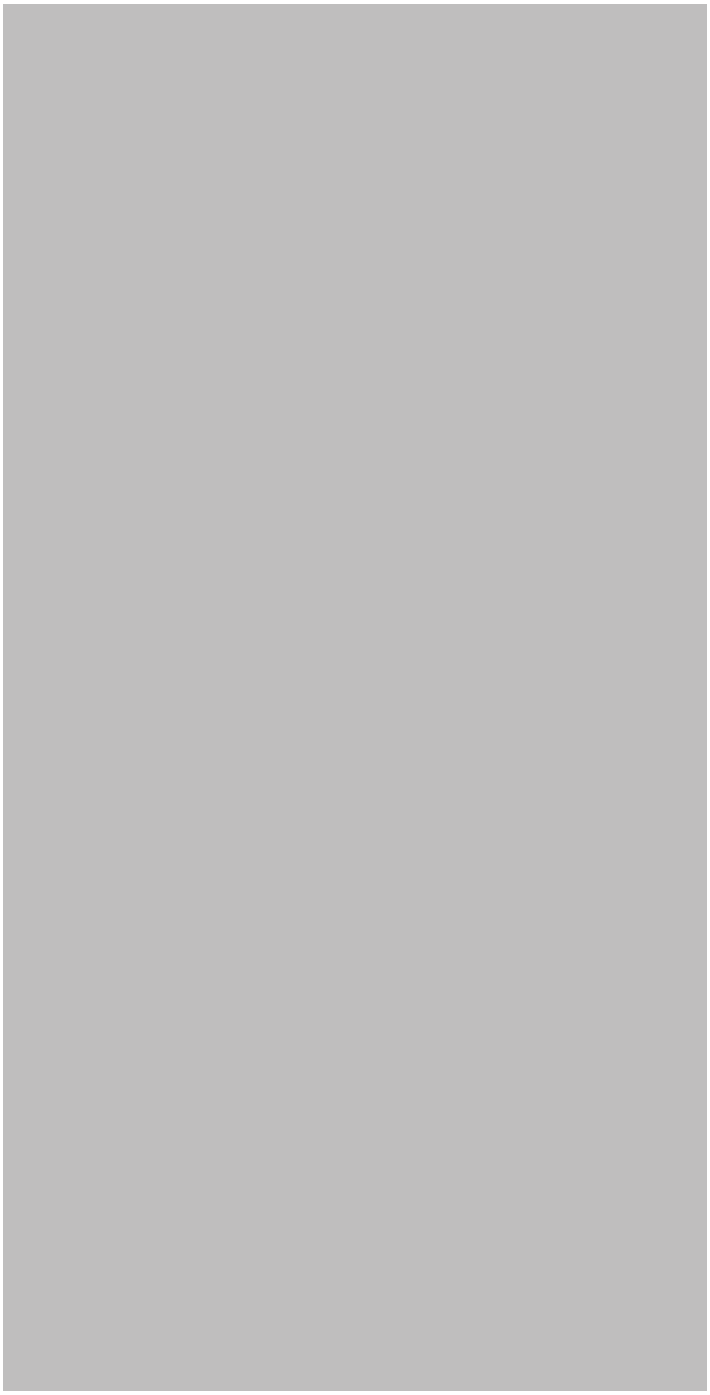
In the early twentieth century, artisans such as furniture maker Gustav Stickley promoted hand-craftsmanship in response to the industrial mechanization of many processes. At the same time, industrialization created modern conveniences that helped with domestic work and created a market for small, simple homes. High-style houses in the Craftsman Style were built of local materials by local craftspeople, while the cozy Arts and Crafts aesthetic melded with the mass-production of building plans and parts to produce everyday buildings influenced by the Craftsman movement. Details often overlapped with contemporaneous Colonial Revival and Tudor Revival styles.

### KEY DEFINING FEATURES OF THE CRAFTSMAN STYLE



## OTHER: VERNACULAR, MIXED, AND UNSTYLED BUILDINGS

"Vernacular" is not a style of architecture, but refers to local adaptations of popular architectural fashions, often by builders, using available materials and/or millwork. Vernacular buildings may exhibit simplified characteristics of a recognizable style, a mixture of styles, or no apparent style at all. In fact, many buildings do not have a "pure" style, but either were originally built with a mix of stylistic influences, or acquired elements of different styles through renovations over the course of the historic period. These stylistic variations are historic in their own right and should be preserved as a record of a building's history.



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# CHAPTER 2

# GUIDELINES FOR EXISTING BUILDINGS

# 2.1 EXTERIOR WALLS & MATERIALS

**Masonry, both brick and stone, is the key building material in the Manchester Historic District,** complemented by functional and decorative wood elements such as doors, windows, cornices, and trim. These natural, durable exterior materials not only contribute to the historic architectural character of the district, but also play a crucial role in each building's structural envelope. Maintaining and repairing these historic materials is preferred to replacement or cladding with new materials.

**2.1.1** **Historic masonry** should be stabilized and repaired rather than replaced when possible.

**2.1.2** **Stone and brick** also should not be painted or treated with water-repellent coatings. These coatings can trap moisture and cause deterioration of masonry walls.

**2.1.3** **Masonry** is a finish material and should not be removed or covered with artificial or synthetic materials.

**2.1.4** **Repainting** may take place if the masonry was painted historically.

**2.1.5** **Historically-appropriate colors** are preferred for masonry repainting. Reach out to HRC Staff for consultation when selecting a color scheme for a building.

**2.1.6** When **repointing** masonry walls, match existing mortar in color, texture, strength, joint width, and joint profile.

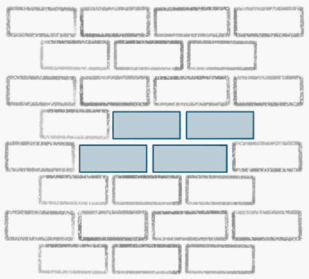
**2.1.7** **Masonry repairs and repointing** should be done by a qualified person who is familiar with historic masonry and mortar mixes.

**2.1.8** **Treatment of historic masonry** with a water-repellent coating may be considered in special cases where the masonry was damaged by past inappropriate abrasives or chemicals, which have removed the outer surface of the masonry and allowed moisture to infiltrate the building envelope.

**2.1.9** **Cleaning** historic masonry shall be done by the gentlest means appropriate to the type of soil, stain, or matter to be removed. Abrasive cleaners are not appropriate because they are damaging to historic masonry.

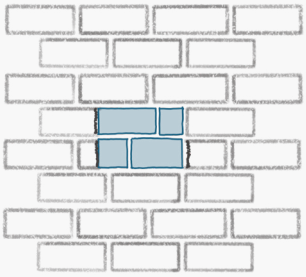
### BRICK MASONRY REPLACEMENT

Historic brick tends to be "softer" than modern brick. It has a lower strength, or psi, due to technological limitations when the brick was fabricated. When replacement of brick is necessary, take into consideration the color, texture, and strength of the existing brick. This will ensure aesthetic and material integrity of the structure overall.



APPROPRIATE

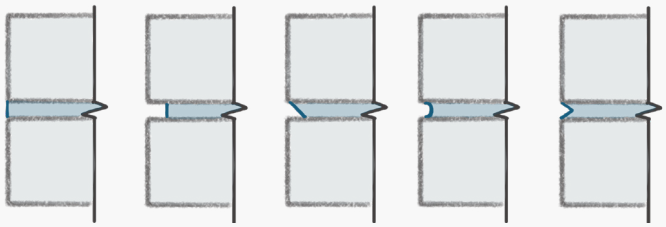
"Tooth-in" replaced masonry units following the existing coursing (pattern).



NOT APPROPRIATE

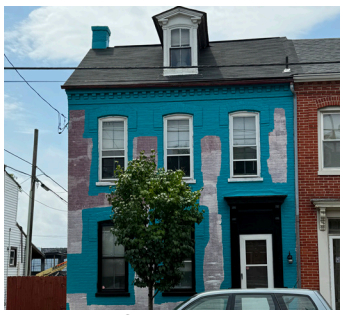
Saw cut existing masonry and fitting replacement units to fit, disrupting the existing coursing.

### MASONRY JOINTS






*Example of deterioration to masonry caused by inappropriate strength mortar repair.*



*Example of inappropriate use of paint on masonry substrates, as well as inappropriate color choice.*

**2.1.10** **Portland cement** mortar is too high in strength for historic masonry and likely to cause damage during freeze-thaw cycles. A typical compatible mortar is Type N or S, using a combination of Portland cement, lime, and sand.

**2.1.11** **Patching** of brick walls should be done by "toothing-in" bricks to maintain the original coursing pattern.

**2.1.12** Cracked, spalled, or deeply eroded stone should be **repaired** using a Dutchman technique, in which only the damaged section of stone is carefully cut out and replaced with a new or salvaged stone block to match adjacent material as closely as possible.

**2.1.13** **Historic metals** should be painted if they were originally painted or if a coating is necessary for protection from corrosion. Otherwise, metals should be left unpainted. Patina, such as that found on historic copper or bronze, should not be removed.

**2.1.14** Use **non-corrosive cleaning** methods to clean soft metals such as lead, tinplate, and copper, and use the least abrasive cleaning methods to clean hard metals such as cast iron, wrought iron, and steel.

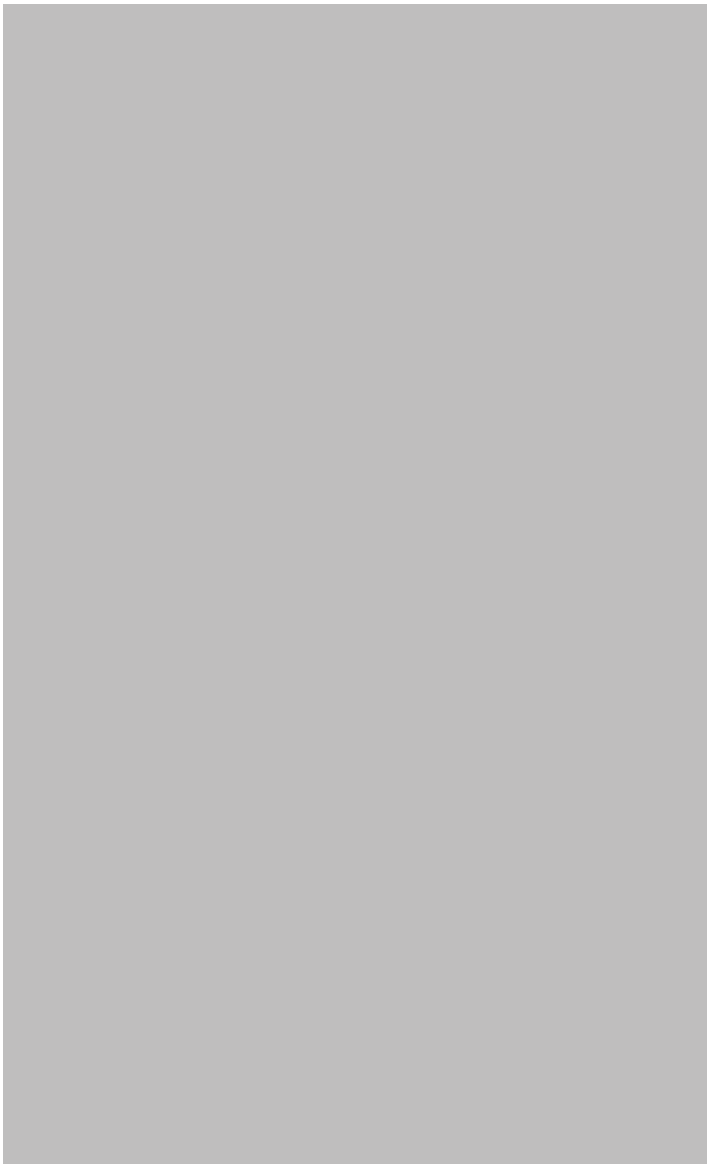
**2.1.15** **Historic wood siding** and other building elements were milled from old-growth wood that is superior in durability to modern lumber products. Maintain historic wood on building exteriors in the same profile and configuration that exists.

**2.1.16** Repair **deteriorated or damaged wood** elements using methods that strengthen original materials through consolidation using epoxies and putties to restore solidity, fill cracks and holes, and rebuild damaged or missing sections of molding.

**2.1.17** Historic wood repair may include limited replacement of extremely damaged or deteriorated members. Use replacement wood to match the species, size, profile, and appearance of the original siding or trim.

**2.1.18** If there are extensively deteriorated or missing areas of siding or trim that make localized repairs or replacement infeasible, full replacement may be appropriate. New materials should replicate the original as closely as possible in material, composition, size, profile, and appearance. Substitute materials, such as engineered wood, fiber cement, or synthetic cladding may be considered if they can adequately match the visual appearance, physical properties, and durability of the historic materials. Synthetic "wood grain" finishes typically look less like historic painted wood than smooth factory finishes.

**2.1.19** Installation of new cladding over original or historic building features is inappropriate.



*Preserved original wood siding and trim.*

FURTHER READING

For more information on the maintenance, treatment, and repair of historic masonry, mortars, and exterior wood, refer to National Park Service, Technical Preservation Services, Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings; Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings; Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Masonry Buildings; Preservation Brief 10: Exterior Paint Problems on Historic Woodwork; Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors; and Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings.

## 2.2 ROOFS

**The roof (geometry and material)** of a building is an important architectural feature that is both character-defining and functional. Dormers, chimneys, metal flashing, roof-edge drainage systems, and trim are associated features that also contribute to the building's character. Every effort should be made to retain these elements in good condition.

**2.2.1** **Repair and restore** original roofing whenever possible. Before replacing historic roof materials such as slate or terra cotta, evaluate if repair or localized areas of in-kind replacement of shingles or tiles is feasible.

**2.2.2** If **full replacement of a historic roof** is necessary due to severe deterioration or damage, use in-kind replacement materials that match the original material, appearance, color, pattern, shape, and dimensions.

**2.2.3** If **in-kind replacement** of the historic roof is not feasible, select a substitute roofing material that resembles the original as closely as possible in appearance, color, pattern, shape, and dimensions. Feasibility of replacement and appropriateness of substitute material shall be determined in consultation with the HRC, its staff, and at least one roofing professional familiar with historic roofing.

**2.2.4** **Substitute roofing materials**, which are materially different from original roofing materials, may be appropriate if they resemble the appearance of the original material and do not detract from the architectural character of the building. Architectural and three-tab asphalt shingles as a replacement for slate and terra cotta tile are not appropriate. Corrugated metal roofs are generally not appropriate for buildings in the Manchester Historic District.

**2.2.5** When **replacing a previous replacement** for the original roofing, it may be possible to select new roofing that more closely resembles the original by referring to historic photographs for documentation of the original roof material and style. If such documentation is not available for an historic building, use materials that resemble the original roofing materials on nearby historic buildings of a similar age and style. These materials will likely be slate or terra cotta tile. Asphalt shingles that match the color of nearby roofs on historic buildings may be considered if historic materials are not feasible.



*Historic slate roofing*



*Historic cornice at a flat roof.*

### ALTERNATE MATERIALS

Alternate materials for slate may include synthetic slate shingles or asphalt shingles designed to look like slate. These materials should mimic the same shape, profile (or thickness), and color as the original slate.

**2.2.6** **Original sheet metal roofing** should not be covered with membrane roofing or asphalt shingles.

**2.2.7** Avoid altering **dormer shape or roof pitch**. Avoid removing historic dormers.

**2.2.8** Avoid shortening or removing **chimneys**. If chimneys are no longer in use, they should be capped and retained.

**2.2.9** Maintain built-in (box) **gutters** and/or repair them in-kind.

**2.2.10** **Typical gutter materials** include aluminum, copper, and other metals. Plastic and vinyl are not appropriate materials for gutters on historic buildings.

**2.2.11** Paint **drainage elements** to blend in with the building exterior, unless they are a material such as copper, which is meant to be left unpainted.

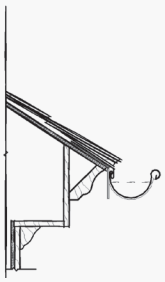


*Historic built in gutters and metal downspouts.*

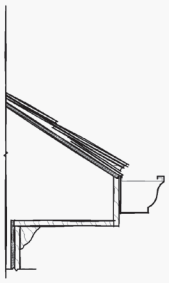
### FURTHER READING

For more information on the maintenance, repair, and replacement of historic roofing, refer to National Park Service, Technical Preservation Services, Preservation Brief 4: Roofing for Historic Buildings; Preservation Brief 29: The Repair, Replacement, and Maintenance of Slate Roofs; Preservation Brief 30: The Preservation and Repair of Historic Clay Tile Roofs; Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors; Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings.

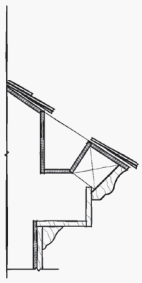
### TYPES OF GUTTERS



*Half-Round Gutter*



*"K" Style Gutter*
*Inappropriate*



*Built-in Gutter*
*(Box Gutter)*

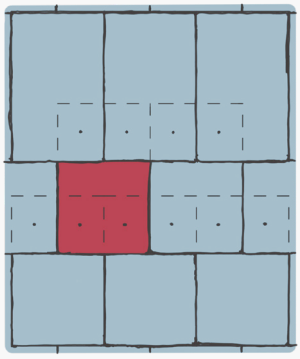
### SLATE SHINGLES



*Rectangular* *Beveled* *Scalloped*

"Exposure" refers to the visible area of a shingle, shown in red.

Exposure should be maintained in any roof maintenance or replacement work.



# 2.3 DOORS

**Doors** are focal points of a facade, and doorways are stylistic compositions including the frame/surround, proportion and number of leaves (single or double), number and arrangement of panels, presence and location of lites (windows), sidelites, and transom. The composition, proportion, shape, and detail of an historic doorway are significant architectural features that contribute to the historic character of the building.

**2.3.1** Retain **historic doors and doorway features**. An experienced carpenter can repair historic wood doors and doorway features and bring historic doors back into plumb with their frames.

**2.3.2** **Historic doors and doorways** should not be replaced with modern styles or materials. If a historic door is too damaged or deteriorated to repair, replace it in kind to match the original in location, material, size, design, profile, and operation.

**2.3.3** **Wood replacement doors** are highly preferable to synthetic materials or metal. Stock doors rarely replicate historic designs or fit the height and width of historic doorway openings.

**2.3.4** The **size and shape** of the replacement doors must be such that the new door fits into the historic opening without the need for infill or removal of historic material.

**2.3.5** **Panels** are a character-defining feature of historic wooden doors. Panels on a replacement door should be authentic, i.e. set into the door's rails and stiles, not outlined with trim tacked on to a flush surface.

**2.3.6** Consider **replacement** of **previously-installed** non-historic doors on primary facades with new or salvaged doors that are more historically appropriate. Historic photographs of the building may document its original door for reference. If such documentation is not available, look to original doors on nearby historic buildings of a similar age and style.

**2.3.7** Maintain original **sidelites and transoms** to preserve the solid-to-void ratio of the entrance system.

**2.3.8** **Avoid** creating new door openings on the primary façade

**2.3.9** **Storm and screen doors** should complement the historic door. They should not excessively cover or detract from the historic entry door.



*historic doorway*




*Appropriate replacement door.*

# 2.4 WINDOWS

**Windows** are among the most important character-defining features of historic buildings. Their original size, shape, arrangement, style, material, and surrounding treatment are all highly expressive of a building's architectural style. Windows are a key component of facade design, and improper replacement windows can severely detract from the historic character of the building and historic district. Make every effort to retain and repair historic windows to the greatest extent possible.

## Windows

**2.4.1** **Historic wood windows** are made from old-growth wood that is tighter in grain and superior in durability to modern lumber products. Their inherent quality can never be replaced. Repair and restore original windows and associated components whenever possible.

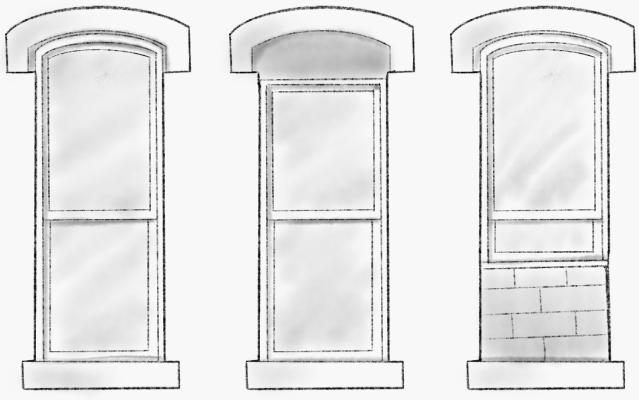
**2.4.2** **Historic wood windows** consist of a system of component parts that can be disassembled, individually repaired and/or replaced, reglazed, reassembled, resealed, and reinstalled. While windows are out for repair, window pockets in walls can be insulated for better thermal performance, and original pulley weight-and-chain operation systems can be repaired. These methods of piecemeal repair and improvement of original windows should be fully explored with an experienced carpenter or window restoration professional before proposing replacement of entire window units. Unlike historic wood windows, new window units cannot have their function extended through repair and must be fully replaced when they fail.

**2.4.3** **Rehabilitate deteriorated or damaged wood window** components using methods that strengthen original materials through consolidation using epoxies and putties to restore solidity, fill cracks and holes, and rebuild damaged or missing sections of surrounds, sash frames, and/or muntins.

**2.4.4** If the primary goal is to replace **single-pane with double-pane** insulated glazing, first explore whether it is possible to retrofit the existing wood sash to accept double glazing. Storm windows (exterior or interior) are also a historically-appropriate way to improve insulation. Exterior storms should be undivided or have primary divisions that correspond to those of the original window.



*Retain original windows when possible.*




*Example of an appropriate window replacement approach for existing buildings. The size and proportion of historic window openings should be preserved.*

**2.4.5** Replace **historic windows** only if rehabilitation is not possible due to extensive deterioration and loss of function that cannot be repaired. Feasibility should be explored with a window professional familiar with historic materials and then demonstrated in a proposal to the HRC.

**2.4.6** When replacing historic windows, install new window sash only and repair or leave intact historic frames, brickmolds, and sub-sills whenever possible.

**2.4.7** **Replacement windows** should be carefully selected to match the original historic window as closely as possible in material, shape, design, style, dimensions, and proportions.

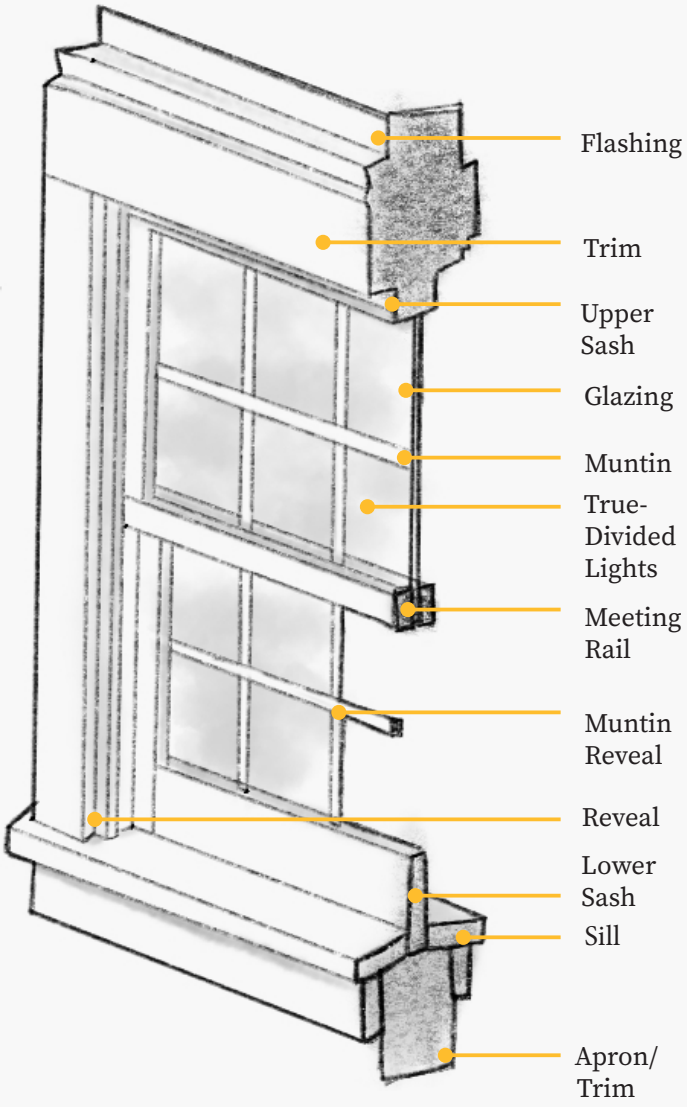
**2.4.8** **In-kind material** replacements are strongly preferred.

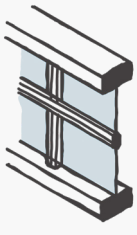
**2.4.9** **Substitute materials** such as aluminum-clad windows may be appropriate replacements for severely damaged or deteriorated wood windows because they can replicate the profiles and proportions of the original sash and, if necessary, surround. Composite wood or fiberglass windows may also be appropriate if they match the visual qualities of the historic windows. Vinyl windows are not appropriate due to their inability to match historic dimensions and profiles and their poor durability and performance.

**2.4.10** The size and shape of the **replacement windows** must be such that the new window fits into the historic openings without the need for infill or removal of historic material.

**2.4.11** **The operation** (e.g. double-hung or casement) and

ANATOMY OF A TYPICAL WINDOW



APPROPRIATE



INAPPROPRIATE

*Maintaining window sightlines includes matching the thickness of window sashes, frames, and muntins. Simulated divided lites can maintain the original sightline. Grilles-between-the-Glass are not appropriate.*

*Retain original windows when possible.*

configuration (e.g. one-over-one, two-over-two, etc.) of replacement windows should also match the originals. Where different windows existed historically on the same facade, these differences must also be observed in their replacements. Historic divided-lite sash must be replaced with true divided lites or dimensional muntins rather than a grid of simulated divided lites between glass.

**2.4.12** Even a **window replacement** project should seek to retain select character-defining windows, such as those with stained, leaded, or curved glass, or individual windows with uniquely decorative shapes or muntin designs.

**2.4.13** Consider replacement of previously-replaced, **non-historic windows** with those that are more historically appropriate. Historic photographs of the building may document its original windows for reference. If such documentation is not available, look to original windows on nearby historic buildings of the same architectural style and period of construction.

**2.4.14** **Storm windows** are appropriate as improvements for energy efficiency if they do not damage repairable original windows and frames or restrict or reduce original sight lines. Exterior storms should be undivided or have primary divisions that correspond to those of the original window.

**2.4.15** The introduction of **new window openings** or alteration or infill of existing openings are not appropriate on primary facades. If creating new openings or infilling existing openings is necessary to accommodate new interior uses, locate openings on secondary or non-contributing facades.

**2.4.16** Repair and restore original wood shutters whenever possible. Restore original hardware.

**2.4.17** Consider removal of purely decorative, non-functional shutters installed after the historic



*Example of appropriate window infill on a non-primary facade.*

*Example of replacement windows that are not appropriate.*

FURTHER READING

For more information on the maintenance, repair, thermal upgrade, and replacement of historic windows, refer to National Park Service, Technical Preservation Services, Preservation Brief 3: Improving Energy Efficiency in Historic Buildings; Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows; Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors; Preservation Brief 33: The Preservation and Repair of Stained and Leaded Glass; Preservation Brief 44: The Use of Awnings on Historic Buildings; Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings.

## Shutters and Security Grilles

period, as was sometimes done in the mid-twentieth century to create a more "Colonial" appearance.

**2.4.18** Consider replacement of previously-altered, non-historic shutters with those that are more historically accurate.

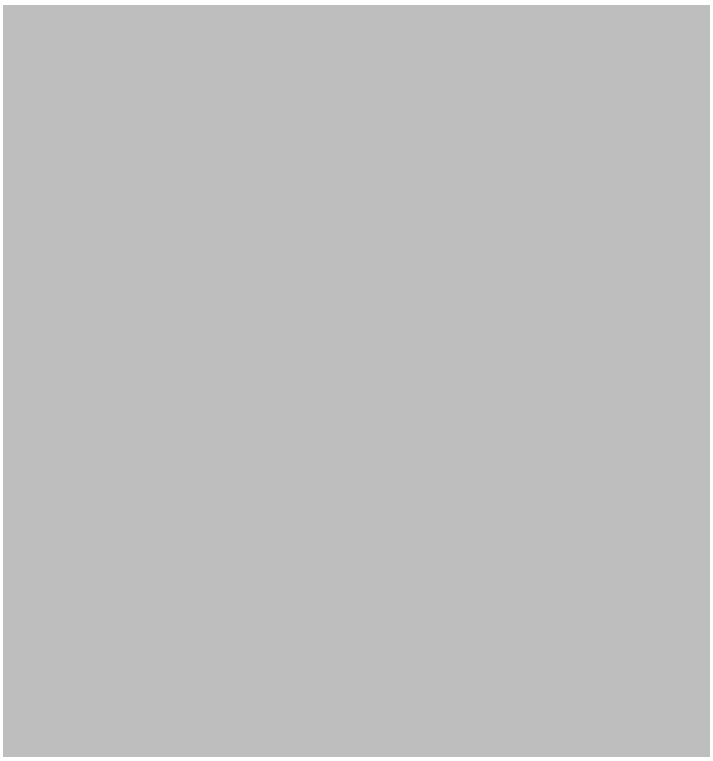
**2.4.19** When replacing historic shutters, ensure they are fabricated to be operational and mounted with historically appropriate hardware.

**2.4.20** Install new shutters only if shutters existed previously on the building, and match the window shape. The width of the shutters should correspond with the window width so that the shutters would cover the full window when closed.

**2.4.21** Window security grilles should be simple in design and should not overly obscure sight lines to the historic windows.



*Example of appropriate window grill configuration.*



*Example of appropriate window grill configuration.*

# 2.5 STOREFRONTS

**Ground floor commercial storefronts** historically provided amenities within the primarily residential Manchester Historic District, as they still do today. Because they are mostly glass, storefronts typically have fewer stylistic features than the building's upper stories, while their compositions of large display windows, transoms, signboards, framing, entrances, and architectural details are essential to the character of the historic building as a whole.

**2.5.1** Stabilize **historic storefronts** and repair whenever possible before considering alteration or replacement.

**2.5.2** If extensively-deteriorated, severely-damaged, or poorly-functioning storefront elements must be replaced, new storefront elements should match the originals as closely as possible in material, design, proportion, profile, and finish. Mill-finish aluminum is not an appropriate framing material for storefronts on buildings from the nineteenth and early twentieth centuries.

**2.5.3** Where storefronts were previously altered or replaced after the historic period, inappropriate features may be removed and a new storefront may be designed and installed that is in keeping with the original configuration, proportions, and detail of the original (if documented in historic photographs) or of nearby historic storefronts of similar scale and architectural era.

**2.5.4** Original recessed entries should be retained in their original location rather than moved.

**2.5.5** Where steps to historic storefront entrances create an accessibility barrier, refer to Section 3.3 below and consult with DCP staff on an appropriate design solution.

**2.5.6** New storefronts should not be installed on primary facades where they did not exist historically.



*Storefront historic picture.*

***HOLD* ANATOMY OF A STOREFRONT**

FURTHER READING

For more information on the maintenance, repair, and modification of historic storefronts, refer to National Park Service, Technical Preservation Services, Preservation Brief 11: Rehabilitating Historic Storefronts; Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors; Preservation Brief 25: The Preservation of Historic Signs; Preservation Brief 32: Making Historic Properties Accessible.

# 2.6 PORCHES & STOOPS

**Porches** are designed to shelter home occupants and visitors at the entrance and to extend the living space of the home outward toward the public realm. Stoops provide a transition between the sidewalk and a home's front door and relate, architecturally, to both. Porches and stoops are important character-defining features of the houses that have them, and they contribute greatly to the overall character of the historic district. Removing porches and stoops or replacing their elements with inappropriate materials alters one of the most character-defining assets of a home and diminishes the streetscape.

**2.6.1** **Porches** on primary and contributing secondary façades shall not be removed or enclosed. Roof size and shape of porches should not be changed.

**2.6.2** **Repair and restore** original historic porches whenever possible. Retain original materials and designs of elements such as posts, piers, columns, rails, spindles/balusters, skirting, ornament such as brackets or fretwork, floors, steps, and roofs, including historic porch cornices and gutter systems.

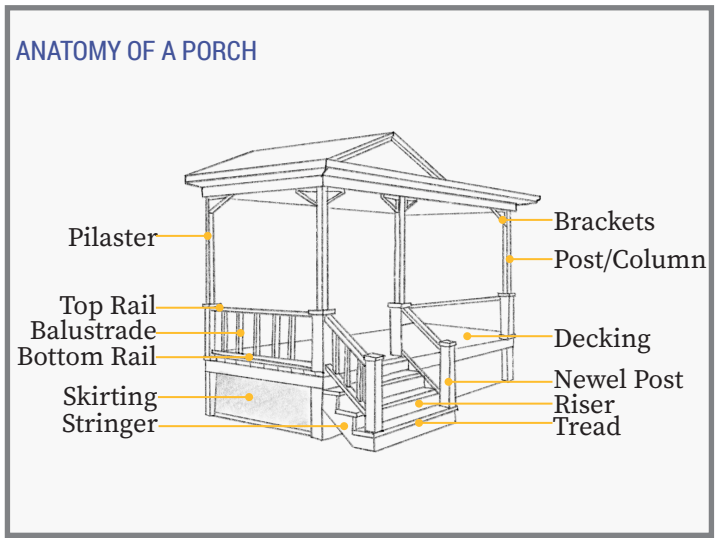
**2.6.3** If **repair** is not feasible due to extensive deterioration, severe damage, or missing elements, replace porches and/or their individual elements in kind, matching as closely as possible the materials, design, composition, proportion, visual appearance, and transparency of the original porch.

**2.6.4** **Substitute materials** that can be milled or routed to historic shapes and profiles and that can be painted may be considered as appropriate replacements for severely damaged, deteriorated, or missing historic wooden porch elements. These may include cellular PVC or wood fiber/polymer composites. Use of dimensional lumber is not appropriate for the replacement of visible porch features. Vinyl railings and trim are not appropriate replacements for historic wood elements.

**2.6.5** Appropriate substitute materials for tongue-in-groove wood porch floorboards may include composite wood decking, if a close match to original dimensions.



*Examples of original front stoops.*



**2.6.6** If **in-kind replacement** of the porch is not feasible, a design that closely resembles the original in materials, composition, proportion, visual appearance, and transparency may be considered.

**2.6.7** Consider **replacement of previously-altered non-historic porch elements** with elements that are more historically appropriate. Historic photographs of the building may document its original porch for reference. If such documentation is not available, look to original porches on nearby historic buildings of the same architectural style and period of construction.

**2.6.8** **Avoid** removing, altering, or covering historic details on porches.

**2.6.9** **Stone** is the typical material for historic stoops and their steps. While stone is highly durable, replacement may be considered in cases of extensive erosion or other damage. Replace stone stoops and steps in kind when possible. Concrete may be an appropriate substitute material if poured, colored, and tooled to match the historic stone as closely as possible.

**2.6.10** **Ornamental stoop railings** shall be retained, repaired, and/or replaced in kind.

**2.6.11** **New stoop railings** to replace non-historic railings, or where there is no existing railing, should be metal with a simple picket-and-rail design. Railings of vinyl or dimensional lumber are not appropriate for historic stoops.



*Porches along the front facade of attached homes.*

FURTHER READING

For more information on the maintenance, treatment, and repair of historic porches, refer to National Park Service, Technical Preservation Services, Preservation Brief 45: Preserving Historic Wooden Porches.

# 2.7 ACCESSORY STRUCTURES

**Accessory structures** are generally located in the rear of the property and include carriage houses, garages, and sheds. In many cases, these structures may be secondary or non-visible. The exteriors of accessory structures visible from the public right-of-way are reviewed by City Planning staff. Historic accessory structures should be maintained with the same care as the primary building and should adhere to all guidelines above.

**2.7.1** **Repair and restore**, rather than replace, historic accessory structures as the first course of action.

**2.7.2** When rehabilitating **historic accessory structures**, retain the dimensions of the structure to the fullest extent possible. Accessory structures shall remain subordinate in proportion to the primary building and property footprint.

**2.7.3** If **rehabilitation** of an historic accessory structure is not feasible, refer to Chapter 6, Guidelines for Demolition, regarding considerations for demolition, documentation, and appropriate replacement.



*Accessory structures are considered contributing when they carry their own architectural significance. Often, historic accessory structures have similar detailing as the main structure.*



*Noncontributing accessory structures are those built outside of the period of significance for the historic district, and do not contribute to the historic fabric of the district.*

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# CHAPTER 3

# GUIDELINES FOR SUPPORTING ELEMENTS

# 3.1 SIGNAGE

**Signage in historic districts** provides essential wayfinding and identification of commercial activity. Signs should be appropriately located, complement the building's design, and should not obscure or detract from its architectural character-defining features. All signage must comply with the Pittsburgh Zoning Code. Address placards do not require permits and are not subject to review by the HRC.

**3.1.1** Retain evidence of historic signage, e.g. painted "ghost signs" on building walls, whenever possible.

**3.1.2** Locate **new signs** in historically appropriate locations, such as in the sign band above a storefront.

**3.1.3** **Avoid** obscuring character-defining architectural features with a new sign installation.

**3.1.4** **Do not remove, damage, or destroy** historic building materials or features to install a sign. Mount anchors in mortar joints, not in masonry units, where applicable.

**3.1.5** **Window signage** should maintain the transparency of the window by using graphics without a solid background.



*Historic storefront that utilizes historic signboard for business identification.*

### FURTHER READING

For more information on the maintenance, treatment, and repair of historic signage, refer to National Park Service, Technical Preservation Services, Preservation Brief 25: The Preservation of Historic Signs.

### CITY OF PITTSBURGH ZONING CODE

Refer to the City of Pittsburgh Zoning Code for building signage requirements beyond address numbers.



*Appropriate address label in doorway transom.*

## 3.2 MURALS & ARTWORK

**Murals, sculptures, and other outdoor artworks** can celebrate local history and community values and complement the architectural character of a historic district. They should be located sensitively and installed in a way that does not damage historic materials and is reversible should the artwork be removed in the future.

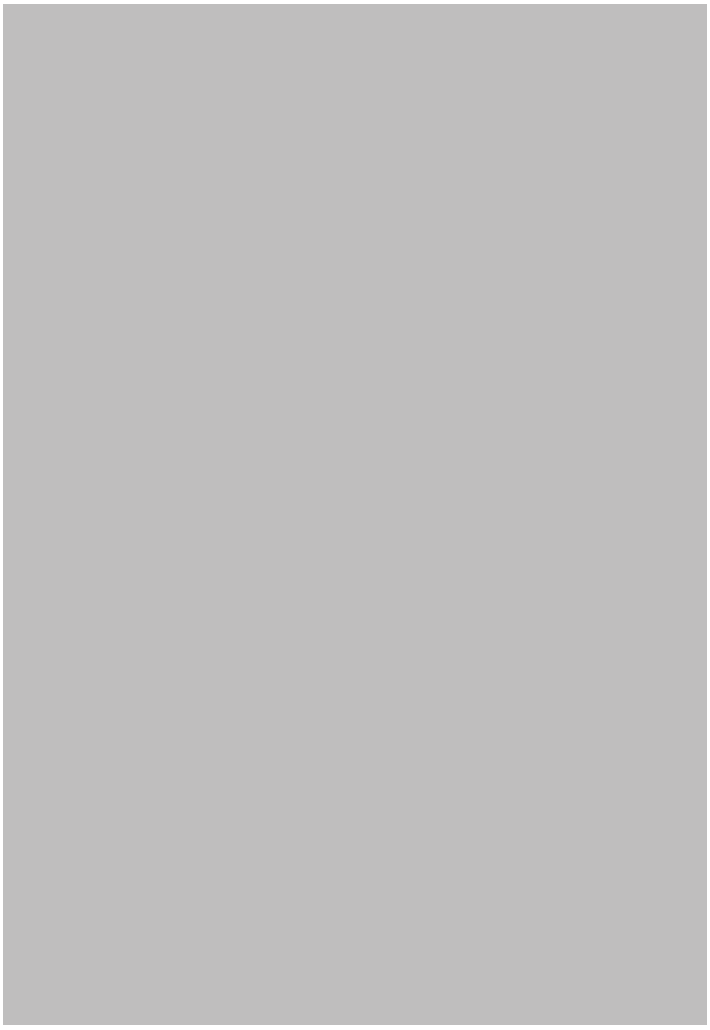
**3.2.1** The HRC reviews only the **location and method** of installation of public art for its affect on historic fabric and character. The HRC does not review the content of public art.

**3.2.2** Murals and artwork should not be painted onto unpainted brick or masonry.

**3.2.3** Murals and artwork on buildings should be painted or applied with materials that are vapor permeable and compatible with brick, concrete masonry units, wood, or other underlaying substrates.

**3.2.4** Do not remove, damage, or destroy historic building materials or features to install a sign. Mount anchors in mortar joints, not in masonry units, where applicable.

**3.2.5** Murals and artwork should not cover windows, doors, or key defining architectural features of the facade.



*Examples of public artwork.*

## 3.3 ACCESSIBILITY

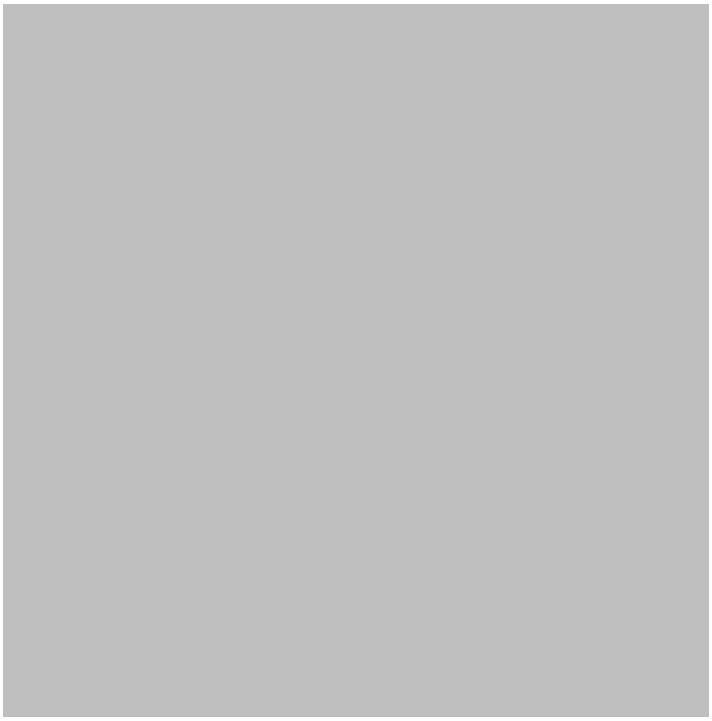
**Most historic buildings were not designed to be readily accessible to all and will require sensitive renovations to make them so.** Appropriate solutions will effectively address accessibility requirements while minimizing impacts to historic character-defining features. Historic buildings are not exempt from the requirements of the Americans with Disabilities Act (ADA), but there is additional flexibility for designated historic properties.

**3.3.1** **Assess existing accessibility barriers and opportunities** in the context of the property's character-defining features. The property's site and entrance(s) will be the most likely focus of accessibility planning, but consider also how solutions, such as ramps, may affect other character-defining features and spatial relationships.

**3.3.2** **Design and construct modifications t**o avoid damaging, removing, or obscuring historic materials and architectural elements; ensure modifications can be reversed without damaging historic fabric in the future.

**3.3.3** Provide access through a primary entrance whenever feasible.

**3.3.4** If necessary to establish a new accessible entrance, first consider whether an existing opening on a secondary facade close to the main entrance can be sensitively modified for this purpose.



*Example of an appropriate accessible entry modification.*

FURTHER READING

For more information on historic buildings and accessibility, refer to National Park Service, Technical Preservation Services, Preservation Brief 32: Making Historic Properties Accessible.

# 3.4 FENCES, WALKWAYS & OTHER LANDSCAPE ELEMENTS

**Site features such as fences, retaining walls, and walkways exist in spatial relationship to historic buildings.** They help establish the visual character of the historic district and the rhythm and texture of its streetscapes, especially when they are located in relation to primary facades. A variety of historic masonry retaining walls and ornamental iron fences are seen throughout the Manchester Historic District.

## Fences

**3.4.1** **Avoid removing** historic fencing, including to make openings for new walkways, driveways, or parking areas.

**3.4.2** **Repair and restore existing** historic fences whenever possible. This includes the rails, balusters, bases, and ornamental details.

**3.4.3** If repair is not feasible due to extensive deterioration, damage, or missing elements, **replace fences and/or their components in-kind,** matching as closely as possible the materials, height, proportions, design, transparency, and overall visual appearance.

**3.4.4** If in-kind replacement of the fence is not feasible, a **design that closely resembles the original** in materials, height, proportions, design, transparency, and overall visual appearance may be considered.

**3.4.5** **New fences** must comply with the Pittsburgh Zoning Code and should complement the architectural style of the building and not obscure the view of the primary façade or negatively impact the pedestrian experience on the sidewalk.

**3.4.6** **Appropriate fencing materials** may include wrought or cast iron, wood, and vegetation (hedgerows or shrubs). Synthetic materials such vinyl and plastics are not appropriate materials for visible fencing in the historic district.

**3.4.7** **Appropriate fence designs** may include picket, capped picket, and spindle. Avoid chain-link, split-rail, ranch-rail fences, or those composed of modern stock profiles. Stockade-style privacy fencing is permitted in the rear of properties only.



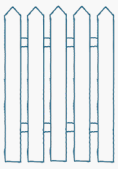
*Iron fence with decorative post finials.*

FENCE STYLES

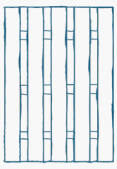
APPROPRIATE fence styles use materials that would have existed historically and in patterns typical at the time of initial construction.



*Wrought Iron*

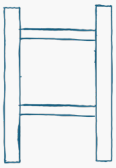


*Picket*

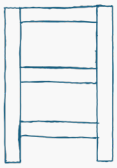


*Shadow Box*

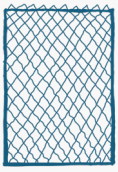
INAPPROPRIATE fence styles use materials that would not have existed historically, or in a style that is out of place from the period or area.



*Ranch Rail*



*Split Rail*



*Chain Link*

NEW FENCES

New fences should be designed to comply with City of Pittsburgh Zoning Regulations.

## Walls, Walkways & Other Landscape Features

**3.4.8** **Repair and restore** historic masonry retaining walls. Preserve the existing height and appearance of the wall and its relationship to related historic site features, such as steps, cheek walls, and fencing. Repoint with a compatible mortar (*see Chapter 2.1*) to match existing in color, texture, strength, joint width, and joint profile.

**3.4.9** Cracked, spalled, or deeply eroded stone should be repaired using a **Dutchman technique**, in which only the damaged section of stone is carefully cut out and replaced with a new or salvaged stone block to match adjacent material as closely as possible.

**3.4.10** When constructing **new retaining walls**, use materials that are compatible with the surrounding materials of the district in appearance, texture, and scale.

**3.4.11** **Preserve** the distinctive historic features of the landscape or streetscape, including walkways and paving which contribute to the character of a property. Ensure bricks and pavers are properly set.

**3.4.12** **Replace** deteriorated walkways and other site features with in-kind materials, replicating the historic color and pattern.

**3.4.13** If in-kind replacement is not feasible, utilize a **visually-compatible substitute material**. Reference DOMI requirements for public sidewalk walkways.



*brick sidewalks.*



*Brick walkways.*

*Historic masonry wall*

*Stone block sidewalk.*

# 3.5 TECHNOLOGY & EQUIPMENT

**Requirements for modern technology,** such as security cameras and telecommunications wiring, must be sensitively located so as not to impact on the integrity of historic buildings. It is preferred that roof- and surface-mounted equipment be located outside of historic districts when feasible; if installed within a historic district, the goal is to have the least possible visual impact on the historic district.

**3.5.1** **Locate equipment** on non-visible or non-contributing facades and/or roof slopes.

**3.5.2** **Mount equipment** on non-historic materials or in the least intrusive manner feasible; anchor to mortar joints instead of brick units at masonry walls.

**3.5.3** If necessary to install **equipment** on a primary façade (such as a security camera), select the smallest possible unit, place in a concealed location, and select finish or paint to blend in to adjacent surfaces.

**3.5.4** **Install wiring and conduit** on secondary or non-contributing facades.

**3.5.5** Technology and its equipment change frequently. **Remove obsolete** installed equipment from building exteriors when it is no longer in use.



*Modern facade lighting is concealed under the eave and the fixture color blends in; this is an appropriate installation.*

# 3.6 ENERGY & SUSTAINABILITY

**Historic Preservation** is an inherently sustainable practice because it conserves the energy expended during the building's original construction. Well-maintained historic materials are often the most durable and sustainable. While significant advancements have been made in the development of energy-efficient building products, installing and implementing them in a historic context requires careful consideration of their impact to character-defining features of individual buildings and the historic district.

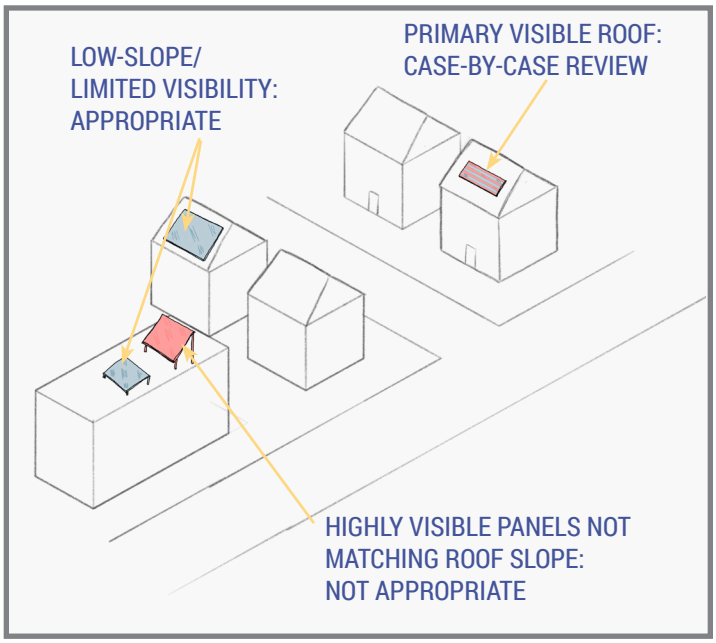
**3.6.1** Prioritize energy upgrades that require the least alteration of historic architectural fabric.

**3.6.2** Efforts to improve **energy efficiency** should begin with the existing building envelope. Work such as insulation, particularly of roofs/attics, basements, ducts, and pipes; filling cracks and open joints and sealing drafts around openings; utilizing historically-appropriate storm windows, awnings, and/or interior window treatments such has shutters or insulated curtains or shades; and updating mechanical systems and/or using them more efficiently can significantly improve a building's thermal performance, leading to less energy use.

**3.6.3** **A professional energy audit** is recommended to obtain a detailed understanding of building performance and recommendations for upgrades that will be effective for the historic building. Studies have shown, for example, that window replacement does not result in energy savings that pay for themselves within a reasonable amount of time.

**3.6.4** **Alternative energy systems,** such as solar devices, should be located on the ground, an accessory structure, and/or non-historic additions as a first resort. Primary buildings with flat roofs and/or high parapets that obscure sight lines from the public way may be good candidates for the rooftop installation of solar devices.

ROOF-MOUNTED EQUIPMENT




KEY CONSIDERATIONS FOR INSTALLATION ON A PRIMARY ROOF SLOPE:

- Current Roofing Material
- Slope of Roof & Slope of Solar Panel Installation
- Attachment Method of Panels
  *Is installation reversible?*
  *Does it damage the existing roof?*
- Geometry/Layout of Solar Panel Installation
- Visual Impact of Installation from Public Right-of-Way



*Solar panel installation on a visible primary roof slope is reviewed on a case-by-case basis.*

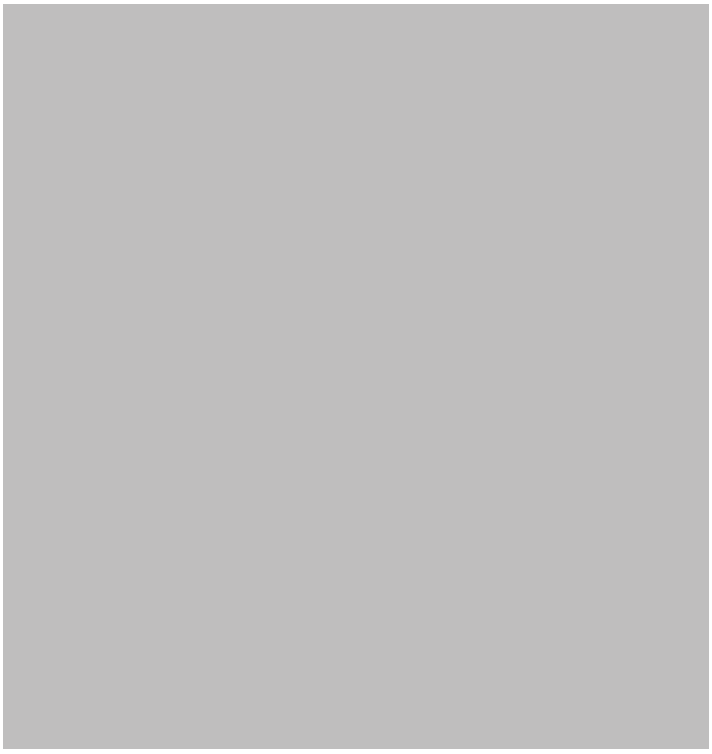
**3.6.5** Installing **solar devices** on the primary historic building with a visible roof slope should only be considered after other locations have been evaluated and determined infeasible.

**3.6.6** **Solar devices** should be as low-profile to the roof as possible so as to not obscure the geometry of the roofline and character defining features of the building. Typically, solar devices are appropriate on non-visible or non-contributing roof slopes that are minimally visible from the public right-of-way.

**3.6.7** **Alternative energy systems** should be installed in a manner that does not damage historic roofing material and in a reversible manner.

**3.6.8** Windmills and turbines are generally not recommended for direct placement on historic buildings or sites, unless they are not visible from a public right-of-way.

**3.6.9** **Green roofs** can be an option for historic buildings in some cases. However, they should not be visible from a public right-of-way, and engineering studies will need to be completed to determine if the historic building can accommodate the weight and water requirements of a green roof.



*Roof-mounted Equipment.*

FURTHER READING

For more information on making historic buildings more sustainable and energy-efficient, please refer to the resources on the National Park Service Technical Preservation Services page "Sustainability, Energy Efficiency, Resilience, and Historic Buildings:" https://www.nps.gov/orgs/1739/sustainability-energy-efficiency-resilience-historic-buildings.html

# 3.7 UTILITIES & BUILDING SYSTEMS

**Modern building systems,** including mechanical systems, air conditioning, and electrical systems, are necessary to maintain comfort within historic properties, but they should be installed and located sensitively in order to not obscure historic architectural features or intrude upon the character of the historic district.

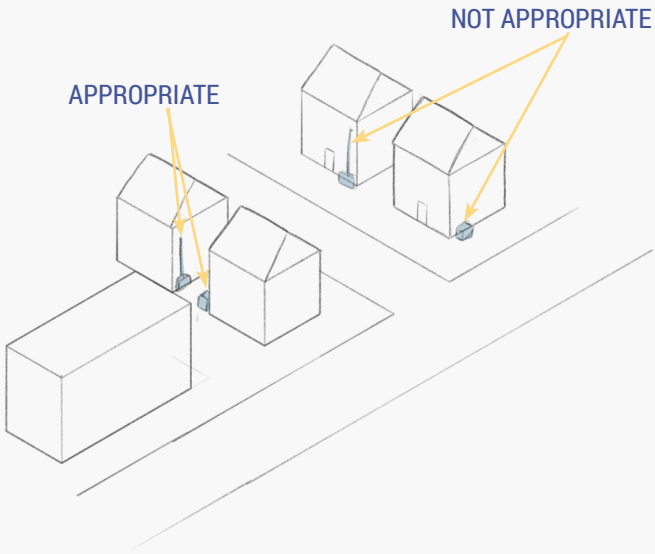
**3.7.1** Install **new mechanical systems** that result in the **least** alteration possible to the historic building, its character-defining features, and its appearance from the public right-of-way.

**3.7.2** Any **mechanical equipment**, such as HVAC units, installed on rooftops should be situated so that they are not visible from the public right-of-way. Ground-level mechanical equipment should be set back from primary facades and screened with fencing or non-deciduous vegetation so that it is minimally visible.

**3.7.3** Locate **vents and penetrations** on non-contributing or non-visible roof slopes or facades, or conceal behind chimneys.

**3.7.4** Make every effort to coordinate with utility companies to install meters on secondary, non-contributing, or non-visible facades rather than the primary façade.

**3.7.5** **Minimize the visual impact** of existing meters through the use of fencing or landscaping if permitted by the utility company.




*Place utilities or building systems equipment to avoid obscuring significant features or adversely affect the perception of the overall character of the property from the street level.*



*Example of a meter located on a primary facade.*



*Example of a meter and vents placed on secondary facade.*

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# CHAPTER 4

# GUIDELINES FOR ADDITIONS

# 4.1 GENERAL GUIDELINES

**New additions** to historic buildings should be considered only after determining that the existing interior spaces cannot be modified to fit the intended use and that the site can accommodate an addition away from the historic building's primary facade. New additions shall comply with all applicable ordinances in the Pittsburgh Zoning Code.

**4.1.1** **Additions shall be differentiated** in scale and geometry from the original historic building. They must be deferential to the primary building in size, location, and design.

**4.1.2** **Additions should be compatible** with the general architectural vocabulary, rhythm, and proportion of the primary building and surrounding district without directly imitating historic construction. Avoid historicizing, or creating the aesthetic impression that new construction is original historic fabric.

**4.1.3** Choose **materials for new additions** that complement the scale, textures, and colors of contributing buildings in the historic district to promote compatibility of design.

**4.1.4** When **planning and constructing** an addition to a historic building, take steps to minimize changes to the original exterior walls and materials and ensure that historic architectural features are not irreversibly damaged, completely destroyed, or hidden.

**4.1.5** **New additions** should be undertaken in such a manner that if removed in the future, the essential form and integrity of the original historic building and its materials and features would not be compromised.

**4.1.6** **Reconstruction** of missing architectural features must be supported through physical evidence (shadows or "ghosts" on walls), documentary evidence (photographs or drawings), or examples on similar buildings to document original conditions. See also "Porches and Stoops".



*Appropriate additions in massing, scale and location.*



*Appropriate additions in massing, scale and location.*

## 4.2 LOCATION OF ADDITIONS

**4.2.1** **Avoid** constructing additions that impact or alter the primary façade of the building.

**4.2.2** **Design additions** to be subordinate to the original building, preferably located on a non-contributing façade, or on a secondary façade if a non-contributing façade is not feasible.

**4.2.3** **Set side** additions back from the primary façade of the building.

**4.2.4** **Rooftop additions**, such as rooftop decks, should be located on non-contributing or non-visible facades and set back from the vertical plane of the façade.



*Appropriate roof deck on noncontributing accessory structure.*

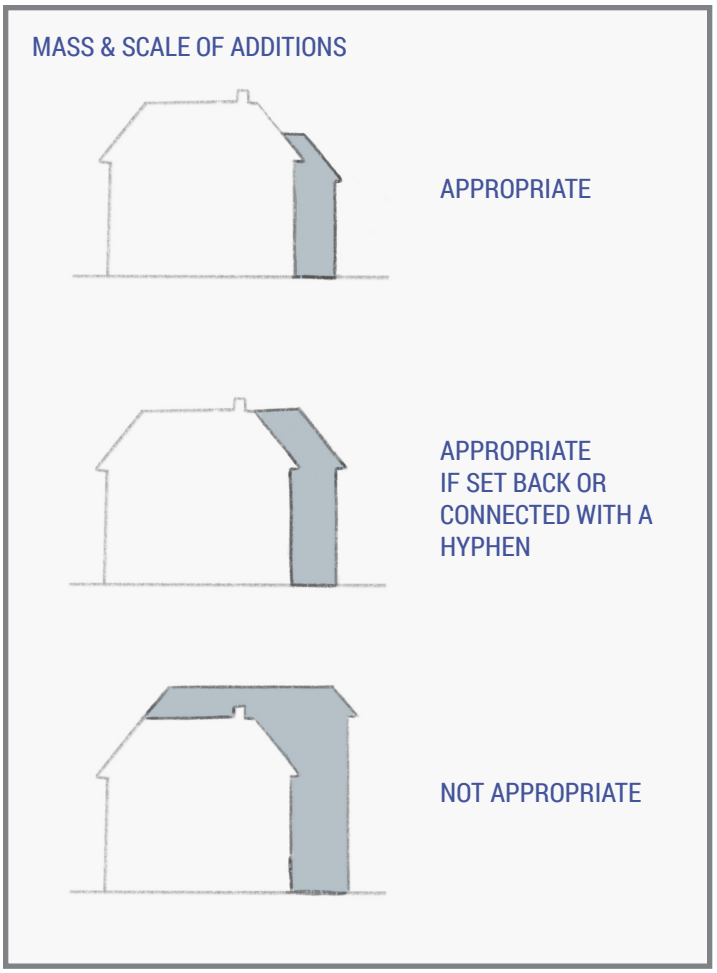
# 4.3 MASS & SCALE OF ADDITIONS

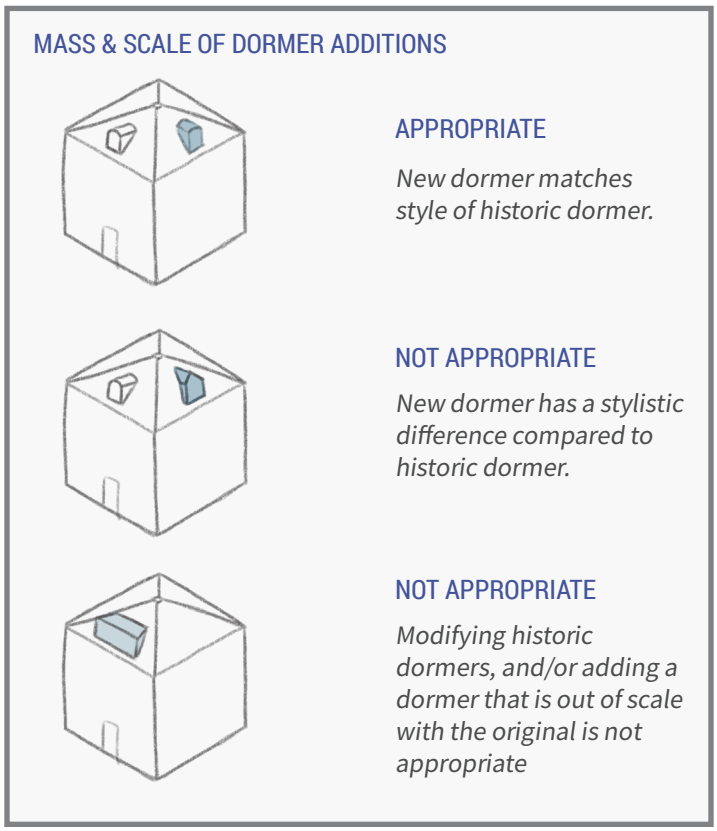
**4.3.1** **Design additions** to be subordinate to the original historic building. New additions should be smaller in proportion overall to the size of the primary building.

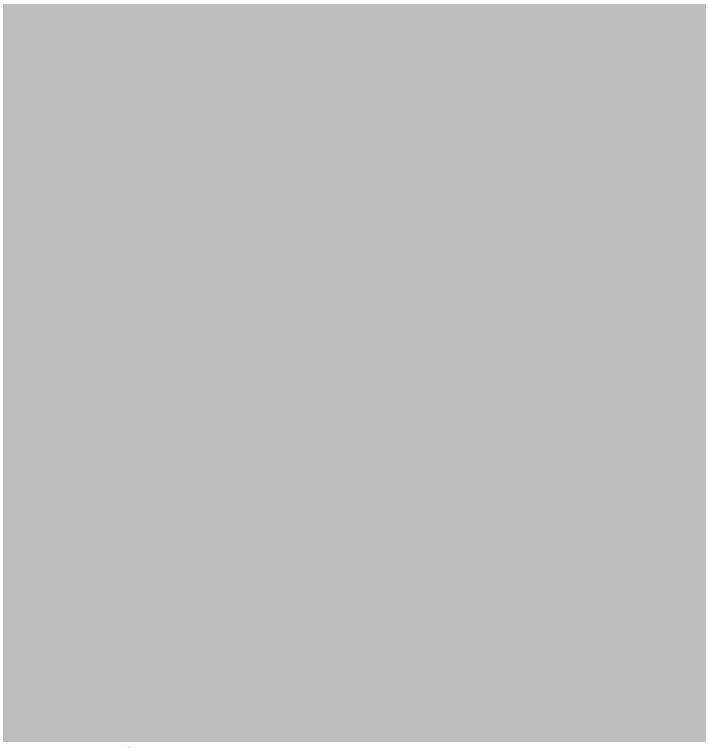
**4.3.2** **Additions** should be shorter in height than the original historic building. If an addition must be the same height as the original building, it should be set back considerably from the front façade of the building or lightly connected to the original building by a passageway or hyphen. Additions should never be taller than the primary historic building.

**4.3.3** **Dormer additions** should be **subordinate** to the dimensions of the existing roof. They should not be taller than the existing roof, span across the building or the majority of the building, or extend from the eave of the roof to the roof's ridge.

**4.3.4** **Dormer additions** should be **simple** in design. Dormer roof shape, slope, and material should be consistent with the primary roof and architectural style of the historic building.



*Example of an appropriate dormer addition.*

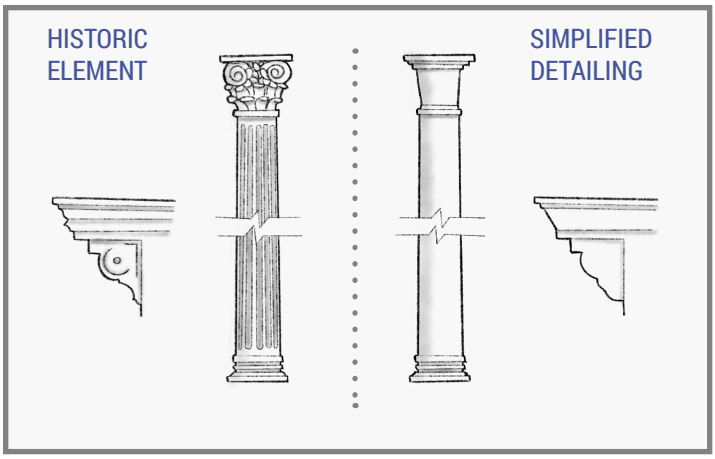
# 4.4 NEW ARCHITECTURAL ELEMENTS

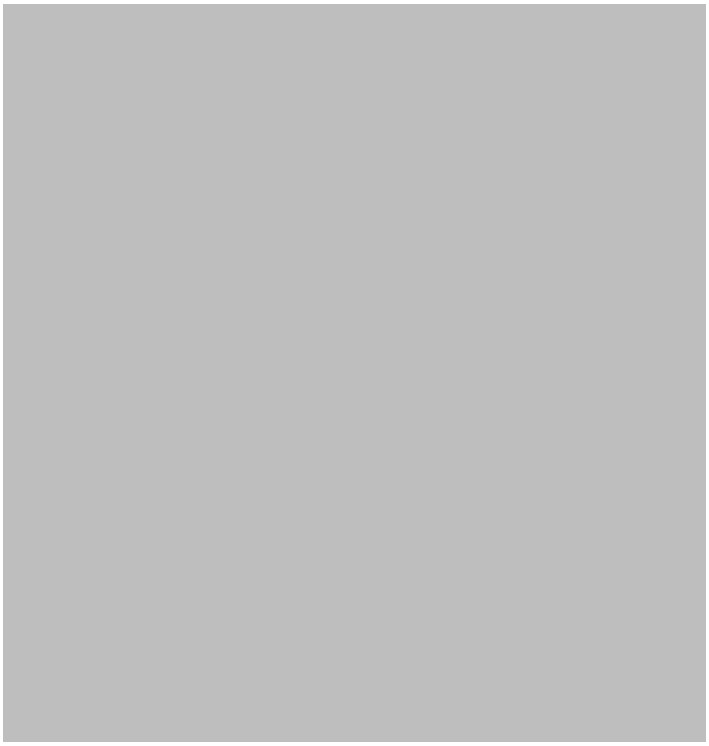
**4.4.1** When designing **new buildings or additions**, it is generally discouraged to create exact replicas of historic buildings or ornamentation details. Instead, the focus should be on contextual building form, placement, organization, materials, colors, and textures. Simplified interpretations of historic features are recommended.

**4.4.2** **Windows** in an addition should generally match the size and shape of the windows of the original building and/or simplified design.

**4.4.3** **New porches** should not be added to the primary or secondary contributing façades of historic buildings. If a porch was historically present on the original building and a new porch is desired, design the new porch with the same general dimensions as the original porch.

**4.4.4** **Roofs** of additions should match the pitch and the overall color, pattern, and texture of materials on the original historic building.



*Appropriate new architectural element.*

FURTHER READING

For more information on additions to historic buildings, refer to National Park Service, Technical Preservation Services, Preservation Brief 14: Exterior Additions to Historic Buildings.l

# CHAPTER 5

# GUIDELINES FOR NEW CONSTRUCTION

## 5.1 GENERAL GUIDELINES

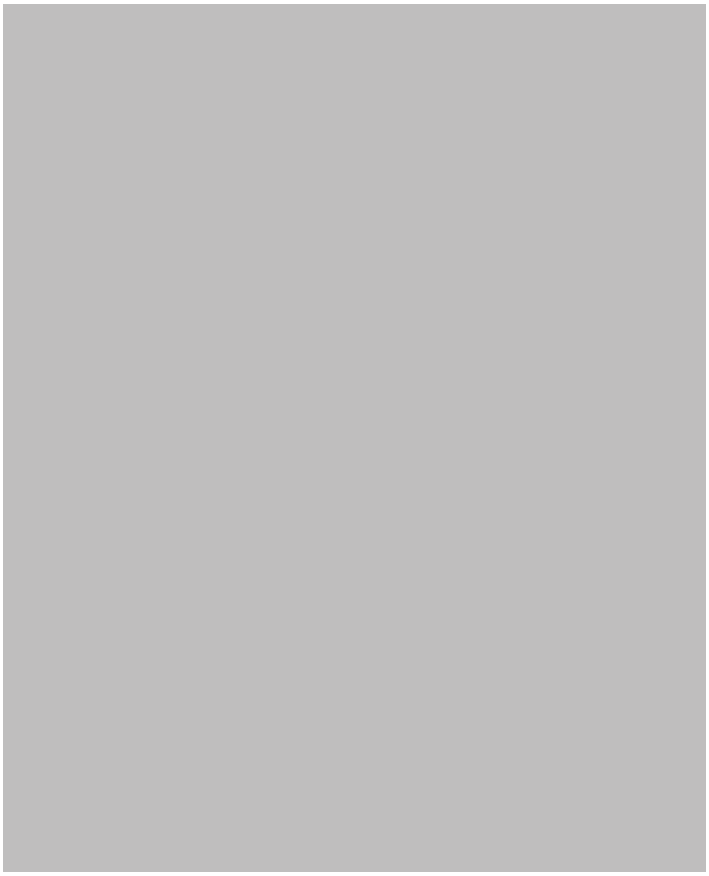
**New construction** within the historic district should fit the character of the neighborhood in terms of scale, setback, materials, massing, size, and proportion. While there are buildings from different time periods in the district, they share common characteristics that create the district's coherent character. New buildings should not be designed to be mistaken for historic, but they should relate to their historic context without standing out as intrusions. New buildings shall comply with all applicable ordinances in the Pittsburgh Zoning Code.

**5.1.1** **Design new construction** in the historic district to observe similar building sizes, setbacks, proportions, and building types (e.g. detached, duplex, or row house) as nearby buildings in the district.

**5.1.2** Use of **traditional building materials**, proportions and locations of window and door openings, and roof shapes will also help new buildings to blend in with their historic neighbors.

**5.1.3** The design of **newly-constructed buildings** should be contextual with the established historic character of the district, but visually differentiated as new construction. This approach will allow the new construction to fit into the traditional patterns of the neighborhood while allowing the use of contemporary design, materials, and building techniques.

**5.1.4** **Reconstructed façades** are generally discouraged for use on new buildings. Sourcing salvaged materials is encouraged, but care should be taken to ensure the style and time period of the salvaged material is appropriate, and that they are installed in an appropriate manner.



*Example of contextually-appropriate new construction*

## 5.2 LOCATION OF NEW CONSTRUCTION

**5.2.1** **New construction** to fill existing gaps or utilize vacant or underutilized lots in the Manchester Historic District is encouraged.

**5.2.2** The context of these locations should **inform the design** of new construction in the district.

**5.2.3** **Infill buildings** in the interior of the district should observe similar building sizes, setbacks, proportions, and building types (e.g. detached, duplex, or row house) as nearby historic buildings.

**5.2.4** **New construction** at the edges of the Manchester Historic District may relate to local building patterns both within and outside of the historic district boundaries.

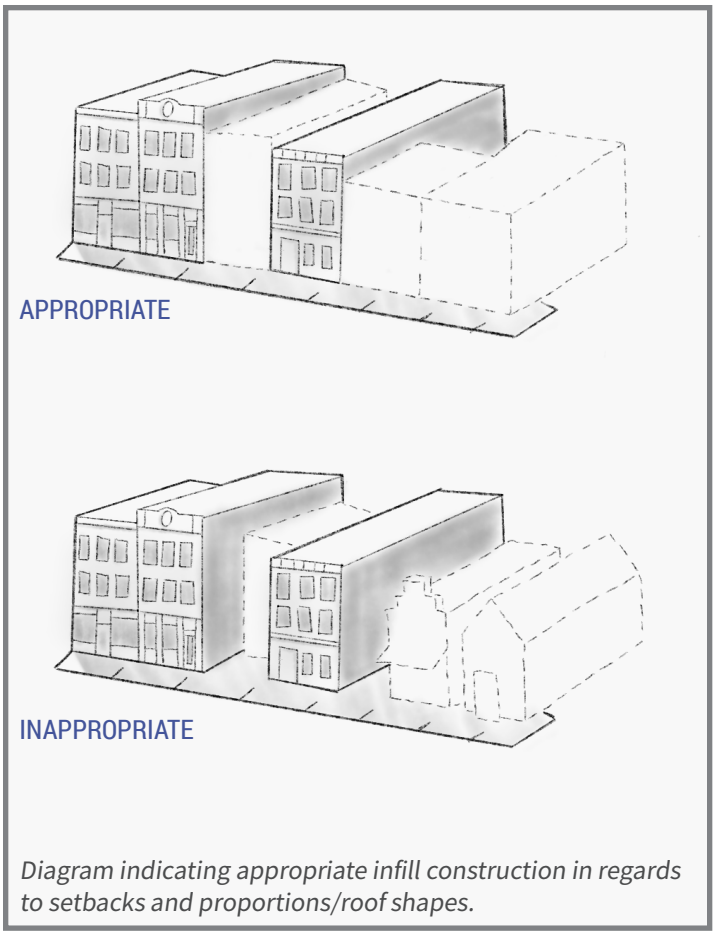



*Diagram indicating appropriate infill construction in regards to setbacks and proportions/roof shapes.*

# 5.3 MASS & SCALE OF NEW CONSTRUCTION

**5.3.1** New construction should take cues from **contributing buildings** in the historic district with respect to their orientation; setback; form; dimensions, proportions, and rhythm of wall openings; materials; textures; and colors.

**5.3.2** New buildings should be of the same **scale** as existing historic buildings in terms of height, width, and massing. The new building should not stand out in a way that is incongruent with the character of the historic district.

**5.3.3** New **corner buildings** should be designed so that there are two primary façades that are treated equally in terms of design, materials, and details.

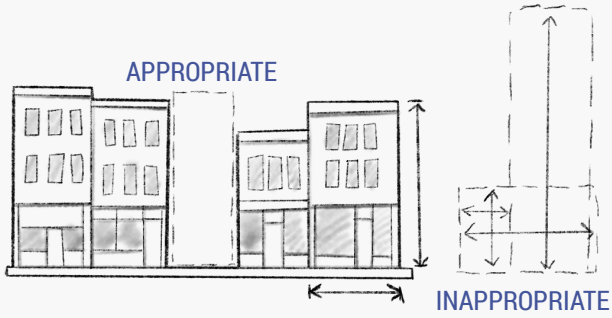



*Diagram indicating appropriate scale and massing for new construction.*



*The newer construction on the left is not an appropriate addition to the historic neighborhood, in style, massing, setback, or proportion.*

## 5.4 BUILDING FEATURES

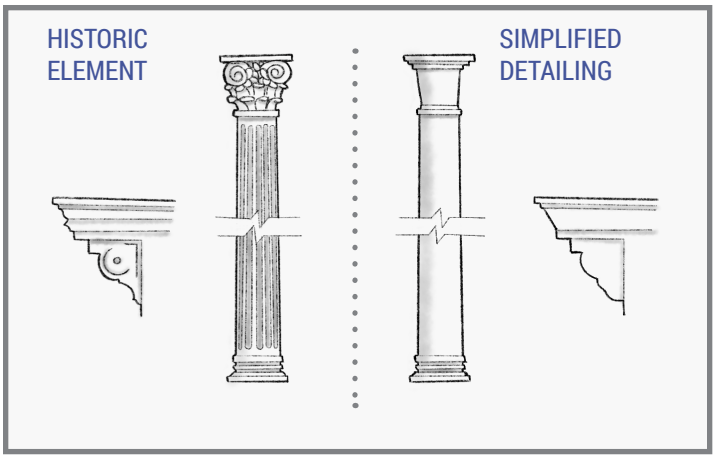
**5.4.1** **The ratio of solid/void** (wall to window) creates a rhythm of openings that helps characterize a façade. New construction should respect the nearby historic pattern and proportion of openings (windows and doors) to unify the streetscape.

**5.4.2** The facade composition of new construction should be similar to that of historic buildings in the district, including prominent horizontal and vertical emphasis through belt courses, lintels, cornices, pilasters, and other traditional and contemporary devices.

**5.4.3** Main entrances to new buildings should be on the primary façade facing the street. For commercial buildings located at corners, a main entrance at the corner is also an option.

**5.4.4** **Doors and windows** of new buildings should reflect the size, proportion, rhythm, and type of the building openings on adjacent or nearby historic buildings. New windows and doors should not be inappropriately large, nor should they be smaller than those of the surrounding historic buildings. Their proportion and type (e.g., vertical double-hung windows) should also be consistent with historic neighbors.

**5.4.5** **New construction** should employ similar roof shapes and slopes to those of the adjacent historic buildings.



## 5.5 BUILDING MATERIALS & FINISHES

**5.5.1** **Brick masonry** is the primary traditional material of most of the existing historic buildings in the Manchester Historic District, with wood utilized for detailing, ornament, and trim. These materials are still widely available today, and their use will create the most traditional appearance in new construction.

**5.5.2** Incorporate **local materials** and materials common in the surrounding neighborhood in consideration of durability and sustainability.

**5.5.3** **Contemporary materials** are also permissible for new construction if selected to be compatible in scale, texture, and color with the materials of adjacent buildings to blend with the unified materials palette within the historic district.

**5.5.4** Most synthetic materials and metal siding such as vinyl, plastics, and aluminum **should be avoided** for use on exterior walls for new construction and renovations.

**5.5.5** The style of the new construction may be contemporary or simplified traditional, but should not attempt to directly imitate the style or detailing of historic buildings. Architectural ornament, if desired, should be simplified.



*Example of new construction following rhythm and form of the surrounding historic streetscape.*



*Example of new construction emulating rhythm and variation in the district.*



*Example of new construction emulating scale and materials.*

# 5.6 ACCESSORY STRUCTURES

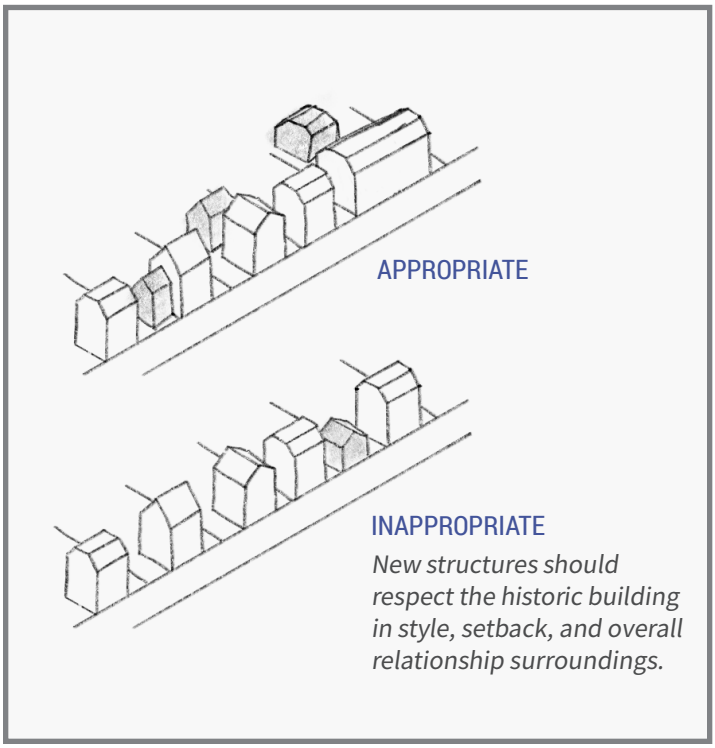
Historically, **accessory structures** included carriage houses, garages, and sheds located in the rear of the property. These structures were often designed to be secondary or non-visible. New accessory structures should retain the same historical relationship to primary buildings as historical accessory structures.

**5.6.1** **Locate** newly constructed accessory structures at the rear of the property or in a location that is minimally visible from the public street.

**5.6.2** New accessory structures should be **proportionate in mass and scale** to the primary building.

**5.6.3** New accessory structures should generally reflect the size, shape, and proportions of nearby historic accessory structures.

**5.6.4** New accessory structures should use a **similar palette of materials** to primary buildings. Traditional materials such as masonry and wood are more appropriate than synthetic materials, but high-quality synthetic materials that resemble traditional materials may be considered in this context.




*New structures should respect the historic building in style, setback, and overall relationship surroundings.*



*Appropriate new accessory structure(s).*

# CHAPTER 6

# GUIDELINES FOR DEMOLITION

# 6.1 GENERAL GUIDELINES

Review is required for proposed demolitions of any structure in the Historic District. Demolition of an existing structure should only be considered as a last resort when all rehabilitation options have been explored and exhausted.

**6.1.1** In lieu of demolishing an historic building, **explore alternatives** such as rehabilitation, adaptive reuse, relocation of the building, or a sale to another property owner. Investigative assessments and feasibility studies can be utilized to guide potential reuse options and configurations.

**6.1.2** Structures should be maintained to prevent **'demolition by neglect'**; at a minimum, maintenance and repair of the roof, drainage, and exterior façade should be performed regularly to prevent deterioration.

**6.1.3** The **design of a new building** to occupy the existing site should follow the guidelines in Chapter - Guidelines for New Construction.

**6.1.4** If demolition is to take place, ensure that building materials from the demolition can be **salvaged.** Contact local construction material salvage organizations to explore the feasibility of transporting the demolished building materials to be reused elsewhere.



*Demolition removes historic structures and creates a void in the streetscape.*

## 6.2 CONSIDERATIONS

If demolition of an historic building is proposed, the following questions should be asked and the answers reviewed with City of Pittsburgh Department of City Planning staff:

- What is the **historical significance** of the building?
- What **condition** is the building in? Is the building deteriorated to the point that it has to be demolished for life safety purposes or blight removal?
- Are there **other buildings** in the City similar to the building proposed to be demolished, or is the building individually unique?
- What **impact** would demolition have on the surrounding buildings and the neighborhood as a whole?
- Is demolition the most **cost-effective** means of improving the property, or is preservation a financially viable option?
- Can the historic building be **modified** in a way to make it more usable for a new use?
- If demolition is to take place, can the **new building** be designed in a way so that it is compatible with the surrounding buildings in the Historic District?

## 6.3 PROCEDURES FOR DOCUMENTATION

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