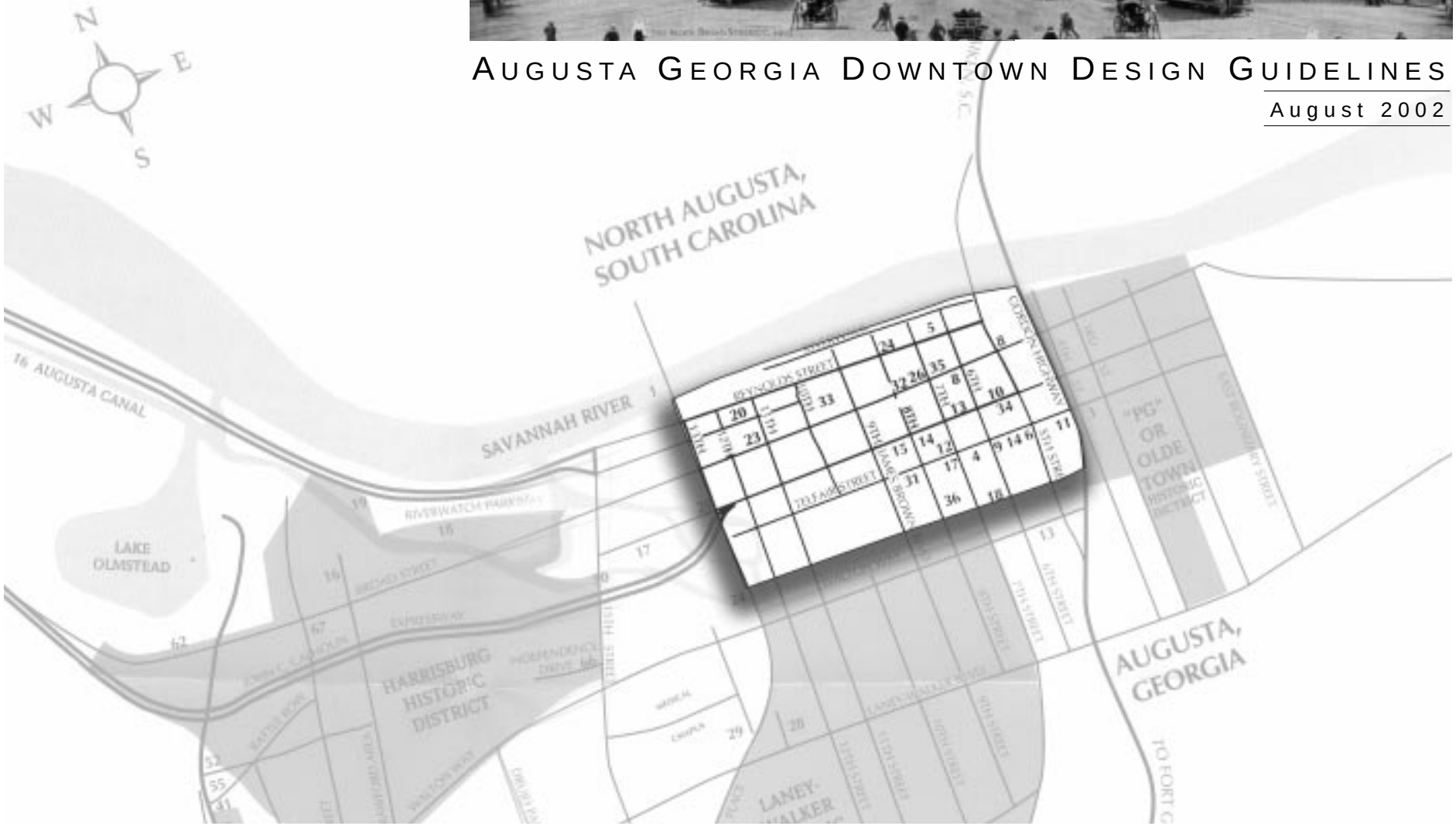
Augusta, Georgia

Downtown Design Guidelines

700 block Broad Street, c. 1903

AUGUSTA GEORGIA DOWNTOWN DESIGN GUIDELINES

August 2002



Acknowledgements

AUGUSTA-RICHMOND COUNTY PLANNING COMMISSION

525 Telfair Street
Augusta, GA 30901
(706) 821-1796
(706) 821-1806 (FAX)

George A. Patty, Executive Director
Paul T. DeCamp, Jr., Planning Director
Sadie A. Womack, Secretary

HISTORIC AUGUSTA, INC.

111 Tenth Street
Augusta, GA 30901
(706) 724-0436
(706) 724-3083 (FAX)

Erick D. Montgomery, Executive Director
Kim W. Overstreet, Preservation Director

AUGUSTA HISTORIC PRESERVATION COMMISSION AS OF JANUARY, 2002

Sonny Pittman, Jr., Chairman
George D. Bush, Vice-Chairman

Julie Binic
Anthony Maurice Booker
Alvin Forest
Bryan M. Haltermann
John Manuel
Abron L. Roberson
Roy Stampley, Jr.
Robin L. Williams
Thelma Williams
Eleanor (Faye) Wyatt

DOWNTOWN DESIGN GUIDELINES ADVISORY COMMITTEE

Greg Andrews
Father Ted Atwood
Lillian K. Blanos
Braye Boardman
Clay Boardman
Bill Bottomley
Annette Bush
James E. Carter, III
The Honorable A. J. Connell
Fred A. Daitch
Roger Davis
Nick Dickinson
Dennis Ellis
Amy Etheridge
Greg Goodwin
Alvin Jackson
Paul King
Peter Knox
Emmett T. Martin
Tim McGill for Walt Dukes
Brad Merry
Chris Naylor
Terry Phillips
Julian Roberts
Robert Robertson
George A. Sancken, III
Peggy Seigler
Danielle Seward
Rob Sherman
Ed Skinner
Lee Smith
Teresa C. Smith
Harriet Speer
David Steele
Gary Swint
Alice Walker
Hawthorne Welcher, Jr.

FRAZIER ASSOCIATES
ARCHITECTURE & PLANNING
213 NORTH AUGUSTA STREET, STAUNTON, VA
PHONE 540-886-6230 FAX 540-886-8629
www.frazierassociates.com

Funding Source

This publication has been financed in part with federal funds from the National Park Service, U.S. Department of the Interior, through the Historic Preservation Division of the Georgia Department of Natural Resources. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the Georgia Department of Natural Resources, nor does the mention of trade names, commercial products or consultants constitute endorsement or recommendation by these agencies. This program received Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U. S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, age, gender or disability in its federally-assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to: Office for Equal Opportunity, National Park Service, 1849 C Street, N.W., Washington, D. C. 20240.

Copyright © 2002 City of Augusta, Georgia and Frazier Associates. All rights reserved. No part of this book, including interior design, cover design, and icons, may be reproduced or transmitted in any form, by any means (electronic, photocopying, recording, or otherwise) without the prior written permission of the publisher.

Historic photographs are credited to Joseph M. Lee, III, from his book, *Images of America, Augusta: A Postcard History.* New Hampshire: Arcadia Publishing, 1997.

CONTENTS

I. INTRODUCTION 1

A. Overview of Downtown 2
B. Historic Districts 2
1. Local Historic Districts Map 3
2. National Register Historic District Map 5
C. Going Before the Historic Preservation Commission 7
D. What to Submit 8
1. Secretary of the Interior's Standards for Rehabilitation 9

II. UNDERSTANDING DISTRICT CHARACTER 11

A. Historical Development of Downtown 12
1. Sub-Areas Map 13
B. Downtown Sub-Areas 15
C. Building Forms and Types 17
D. Architectural Styles 19
E. Building Materials and Sizes 20
F. District Goals 20

III. GUIDELINES FOR SITE DESIGN 21

A. Setback 22
B. Spacing and Orientation 23
C. Parking Lots 24
D. Driveways and Walks 26
E. Landscaping 27
F. Fences and Walls 28
G. Undeveloped Lots 29
H. Site Lighting 29
I. Utilities and Appurtenances 30

CONTENTS

IV. GUIDELINES FOR REHABILITATION AND MAINTENANCE 31

A. Facades and Storefronts 33
B. Rears of Buildings 35
C. Site Behind Building 37
D. Foundation 37
E. Windows 38
F. Doors and Porches 39
G. Roof and Cornice 40
H. Masonry 41
I. Wood 43
J. Metal 44
K. Synthetic Siding 45
L. Paint Preparation 46
M. Paint Color Selection and Placement 47
N. Mothballing 48

V. GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS 51

A. Choosing the Right Building Form for the Site 52
B. Massing and Building Footprint 53
C. Orientation 54
D. Height, Width and Scale 55
E. Complexity of Form 55
F. Directional Expression 56
G. Roof Form and Material 57
H. Character-Defining Elements 57
I. Doors and Windows 58
J. Porches and Balconies 59

CONTENTS

K. Storefronts 60
L. Foundation 60
M. Cornices 61
N. Materials and Textures 61
O. Architectural Details and Decoration 62
P. Additions 63

VI. GUIDELINES FOR SIGNS 65

A. Types 66
B. Materials 66
C. Placement 67
D. Sign Sizes 68
E. Lettering Styles 68
F. Lettering Size 68
G. Colors 68
H. Lighting 68
I. Maintenance 68

VII. GUIDELINES FOR AWNINGS, CANOPIES AND MARQUEES 69

A. Types 70
B. Placement 70
C. Materials 71
D. Colors 71
E. Awning Signs 71

CONTENTS

VIII. GUIDELINES FOR STREETSCAPE ELEMENTS 73

A. Parks and Open Space 74
B. Fountains, Sculpture and Public Art 75
C. Street Trees and Landscaping 76
D. Paving and Curbs 77
E. Street Furniture 78
F. Street Lights 78
G. Public Signs 79
H. Traffic Signals and Utilities 79

IX. GUIDELINES FOR DEMOLISHING AND MOVING BUILDINGS 81

A. Criteria for Demolition 82
B. Guidelines for Demolition 82
C. Demolition Support Information 83
D. Criteria for Moving Historic Buildings 84
E. Guidelines for Moving Historic Buildings 84

APPENDICES 85

I. Introduction

The development of downtown Augusta has continued over the past two and one-half centuries reflecting the importance this area has played in the growth of the city. In the past several decades, a revitalization program has been undertaken by various segments of the downtown. These design guidelines and accompanying illustrations are created to aid in that revitalization process and to take some of the guesswork out of evaluating proposed changes to buildings. They provide recommendations to property owners and to the local historic preservation commission on how to preserve and retain the integrity of the central business district. The guidelines include information on rehabilitating existing buildings and how to design new structures to better fit into the district. Streetscape guidelines are included to aid the city when it carries out projects in the district. Recommendations also are included for site elements, signs and awnings. Finally, the publication gives guidance on moving and demolition of buildings as well.

I. Introduction

Downtown Augusta remains the heart of the community.

A. Overview of Downtown

The downtown historic district generally covers the area from the Savannah River on the north to the Seaboard Coast Railroad lines and Fenwick Street on the south. The eastern boundary is Gordon Highway with the western edge generally as Thirteenth Street. Both Greene and Broad streets are major corridors and contain planted medians. Broad Street is the traditional "main street" of the city with its preponderance of commercial buildings while Greene and Telfair streets contain a mix of governmental, institutional, religious, and residential historic buildings. Remnants of the riverfront's importance can be seen in the several warehouses that remain along Reynolds Street.

The central business district includes a wide variety of activities and uses within its boundaries. It is the traditional commercial center of the community although much of the retail activity has moved to suburban locations over the past several decades. Many area offices are still located in the heart of Augusta as are various facilities of the Augusta/Richmond County government. The Riverfront area contains new development including new hotels, museums and the linear Riverwalk Park. The civic center and the community auditorium are located in the southern part of the district, as are the library, post office and a number of other institutions and churches. Major downtown historic sites include the Old Government House, The Old Medical College, the Academy of Richmond County, the Cotton Exchange Building, Saint Paul's Episcopal Church and the Boyhood Home of President Woodrow Wilson.

Since the mid-twentieth century, the area has seen a variety of new construction, both in terms of uses and in scale of buildings. New hotels and offices have been constructed along the river. New structures relating to automobile uses were built on the south and west ends of the district while some large multi-story residential apartment buildings were also built in the area. Smaller one-story commercial and office structures also are scattered throughout the district. The design of many of these buildings does not relate to the existing character of the historic district that is primarily two to four-story structures, often with minimal or shallow setbacks. Most of the streets in this gridded study area are rather wide with on-street parking. Broad Street has a median consisting of park-like areas and small parking lots while Greene Street's landscaped median has sidewalks, benches, statues, and plantings. There is a wide variety of landscaping throughout the district including many street trees and border plantings.

In recent years, the Broad Street area has seen a renewed interest in the historic preservation of many downtown storefronts. Numerous commercial buildings have been rehabilitated both by private owners and through the city's facade grant program. Various dwellings have been restored and others converted to offices.

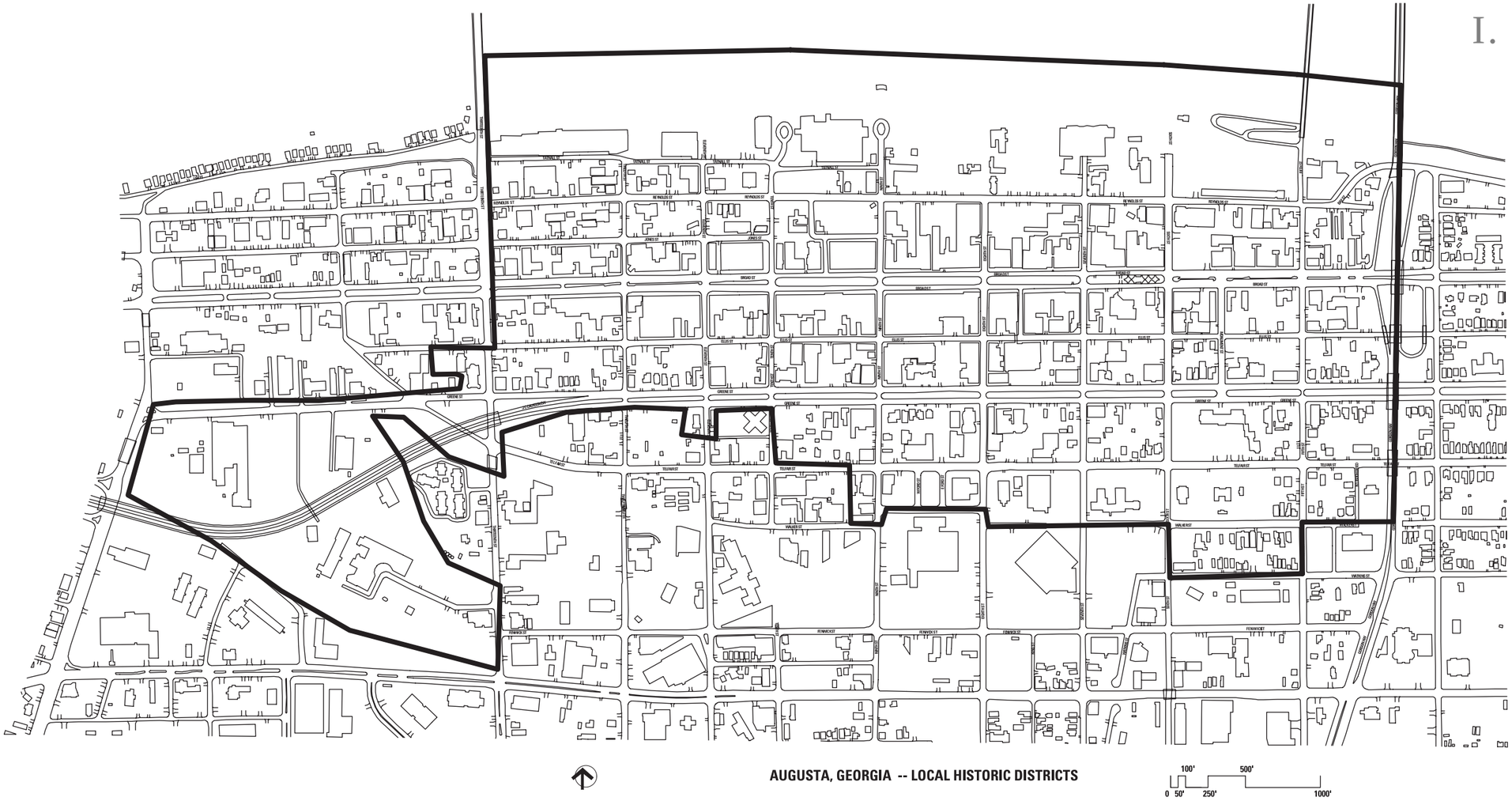
B. Historic Districts

The downtown currently has two types of historic districts. The local historic district is a designation enacted by the Augusta Commission, the governing body of the community. This local designation includes a design review process administered by the Augusta-Richmond County Historic Preservation Commission (HPC) that property owners must go through before undertaking work on the exterior of their property.

The downtown district was also nominated to the National Register of Historic Places by the Historic Preservation Division of the Georgia Department of Natural Resources to recognize its significance to the history of the community, state and nation. This district supercedes two former National Register districts: Broad Street and Greene Street. These designations allow property owners to apply for federal tax credits for rehabilitation and local tax abatement subject to various regulations.

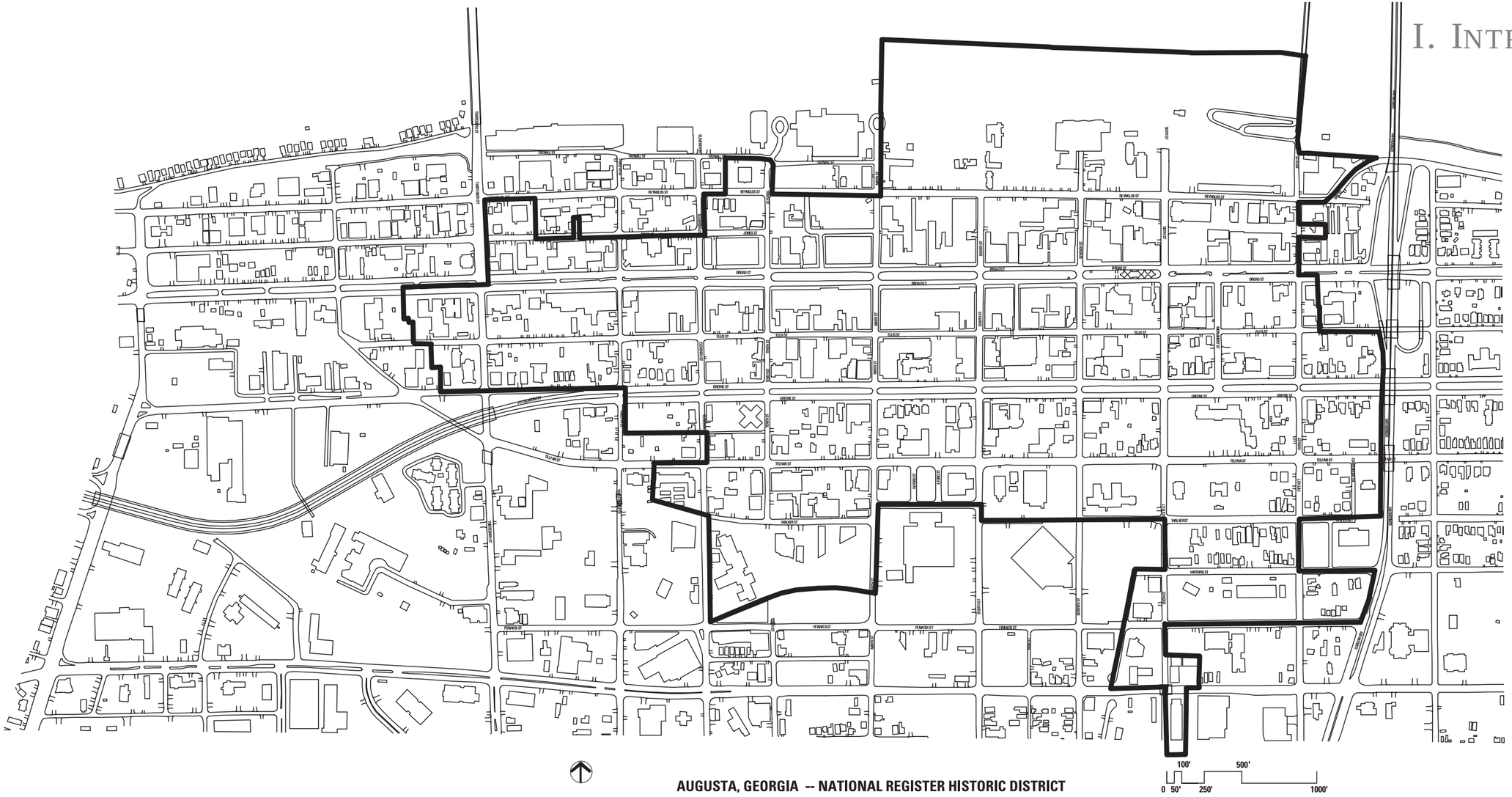
AUGUSTA, GEORGIA

1. LOCAL HISTORIC DISTRICTS MAP



AUGUSTA, GEORGIA

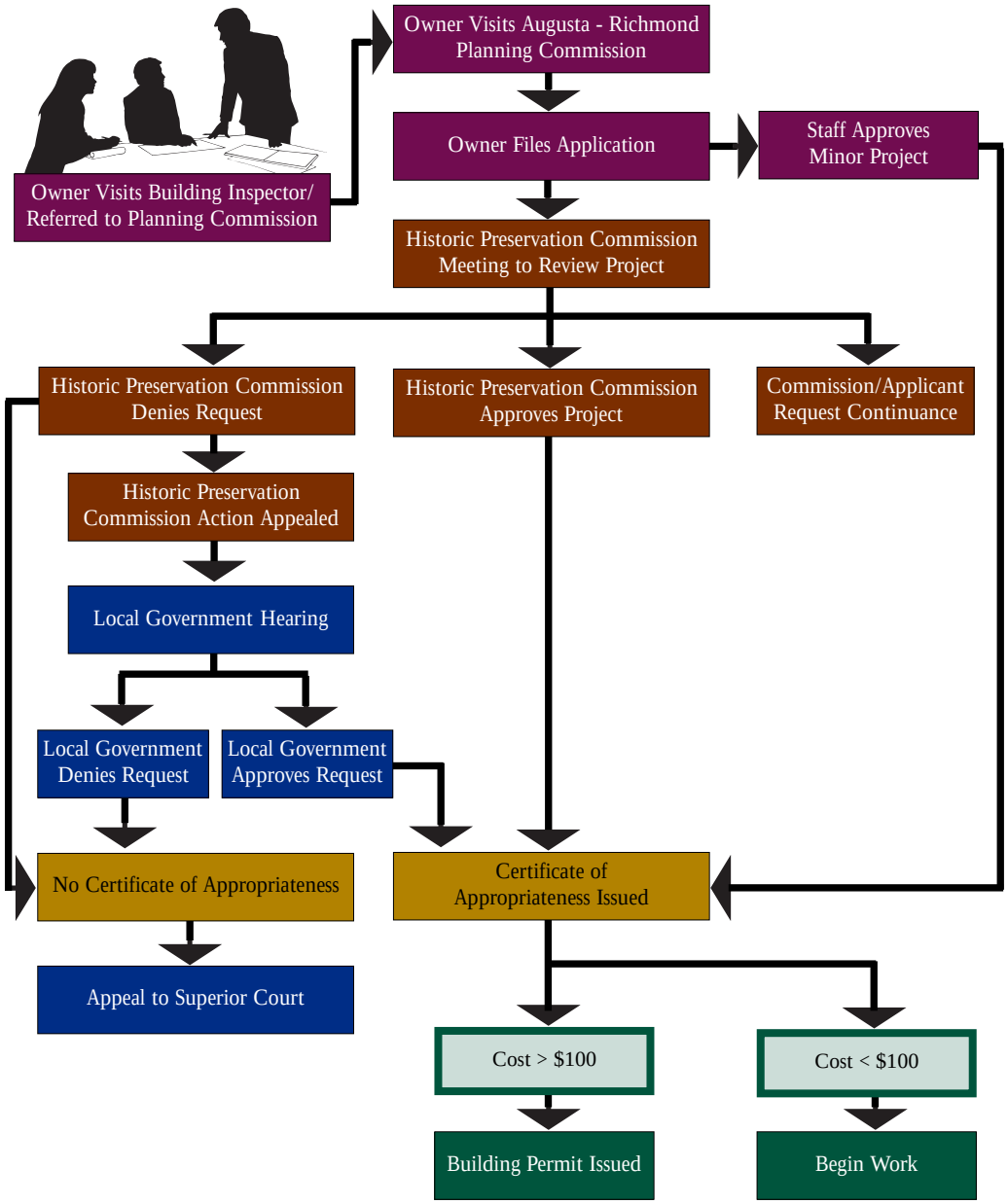
2. NATIONAL REGISTER HISTORIC DISTRICT MAP



C. Going Before the Historic Preservation Commission

The Augusta-Richmond County Historic Preservation Commission (HPC) serves as the design review board for the locally designated historic district. Your first step is to determine if you need to go through this design review process and what type of approvals, permits and certificates are needed for your project. Contact the Augusta-Richmond County Planning Commission (Planning Commission), who take all applications for the HPC. Minor actions such as routine maintenance and interior work may not require a Certificate of Appropriateness. These types of projects, however, may require a building permit depending on the scope of work.

Any other alterations beyond routine maintenance, such as, additions, new construction, mothballing, demolitions, or moving of buildings require review by the HPC. Changes to the site such as adding fences, walls, lighting or new outbuildings also may require review. A Certificate of Appropriateness may be required even though a building permit is not required.



Rehabilitation Checklist

1. Look at your building to determine the elements that help define its special character. See the next chapter, "Understanding District Character."
2. The Downtown Historic District qualifies for federal tax credits (once designated as a certified historic structure on the National Register) as well as for local property tax abatement. Check with the Augusta-Richmond County Planning Commission or Historic Augusta, Inc. for further information.
3. Check the zoning ordinance to make sure that your planned use is allowed and that you do not need a rezoning or variance.
4. Chances are you will need a building permit. Meet with the building inspections department early in your planning.
5. Seek advice on technical preservation issues from the Planning Commission and Historic Augusta, Inc.
6. Use contractors experienced in working with historic buildings and materials. Some tasks require special knowledge, techniques, and methods.
7. Consider retaining an architect experienced in historic rehabilitation work for larger and more complex projects.
8. Review the following Secretary of the Interior's Standards for Rehabilitation. They are the federal standards that allow the use of tax credits for income-producing properties undergoing rehabilitation and they are the standards on which these guidelines are based.

D. What to Submit

The Historic Preservation Commission must receive enough information on which to base its decision. You will need to fill out an application provided by the Planning Commission. In addition, you will be requested to provide photographs, drawings and plans or other documentation as required by the Commission. These submissions do not have to be prepared by professionals, but must be prepared in such a way as to be easily understood by the commission members. The application spells out the requirements for each type of submission. There may be other types of permits or approvals required depending on the type of work involved. Examples could include zoning, sign permits, asbestos removal, etc. You or your representative is expected to be present at the HPC meeting to present your request and answer any questions that the board members may have. Before coming before the HPC, property owners should consider the following checklist for further guidance.

SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterizes 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 the 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 archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural 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.

I. Introduction

II. Understanding District Character

Downtown Augusta has a rich and vibrant history that has resulted in a wealth of commercial architecture and significant landmarks. Its site along the Savannah River, its gridded plan and its extensive parks result in a rich character that has seen much preservation in recent decades. In this chapter there is a brief overview of the development of downtown along with descriptions of distinctive sub-areas within it. Architectural styles are illustrated along with photographs of the various building forms and types found within the downtown historic district. This section also includes a short description of the variety of building materials and building sizes in the central business district. Lastly, several goals are enumerated that will reinforce the preservation of this distinctive character of downtown Augusta.

II. Understanding District Character

A. Historical Development of Downtown

Downtown has been the traditional center of commerce for the greater Augusta community since it was laid out in a grid plan from 1736. Its activities have included retailing, wholesaling, banking, shipping and entertainment. Broad Street was laid out in 1780 as the central thoroughfare in a town plan that extended from Forsyth to Jackson (Eighth) streets. This wide avenue with its redesigned median and rich variety of architectural forms remains the heart of Augusta and currently is the focus of numerous revitalization projects.

Located along the banks of the Savannah River, Augusta's earliest roots may be traced back to trading with Native Americans. In the mid-eighteenth century this frontier settlement was organized around the garrison. By 1800 an influx of Virginians had made tobacco the staple crop of the area. With the rise of agriculture and increased westward expansion, Augusta became a growing community with a population of 5000 by 1820. With the invention of the Whitney gin, cotton became the chief export throughout the nineteenth century. Numerous new warehouses were constructed along the river and Augusta became the second largest inland cotton capital in the world next to Memphis.

The rise of the railroads in the 1840s continued to add to Augusta's prosperity and it was during this time that the Georgia Railroad and Banking Company relocated its main office to Augusta. It helped provide capital along with local banks for numerous commercial enterprises including the building of the Augusta Canal which, in turn, attracted new industrial development.

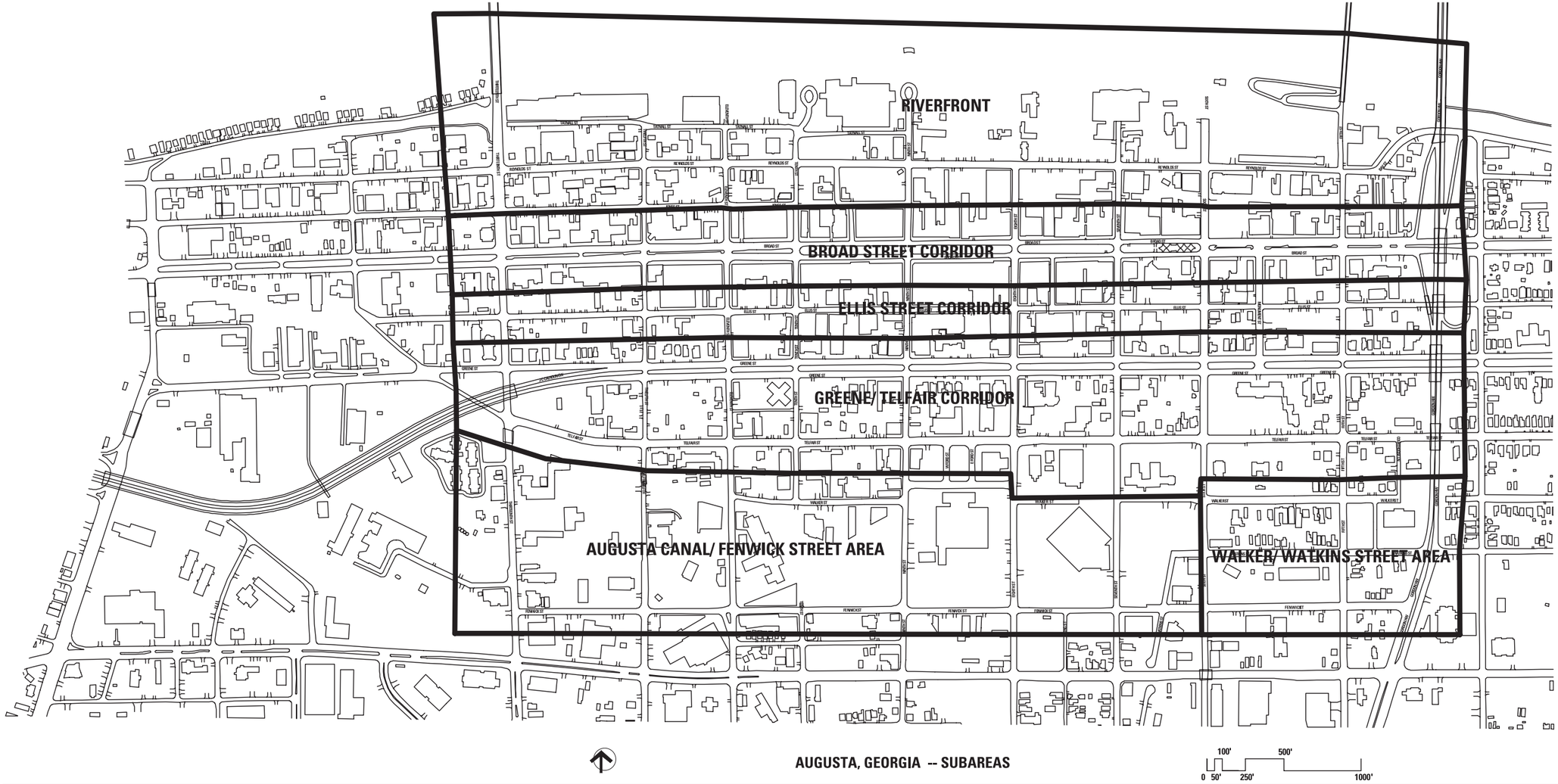
Downtown Augusta has a rich legacy of historic architecture spanning over the past two centuries.

Along with new industry and increased trade came additional retail activities along Broad Street after the Civil War. This expansion of the central business district continued well into the early twentieth century. It was during this era that several new high-rise office buildings were constructed along with the development of department stores and three new movie theaters. In more recent years downtown Augusta has seen some businesses relocate to more suburban areas like many other American communities.

As Broad Street evolved as the commercial corridor for downtown. Greene Street, running parallel to Broad became the traditional park-like corridor. From its inception in the late eighteenth century as one of Augusta's three main east-west streets, Greene has become the city's finest civic boulevard. While most streets in Augusta are sixty feet wide, Greene is 170 feet in width. The central median is a combination of lawn, flowerbeds and tall shade trees along with a monument-lined walkway. Flanking this linear park is a rich variety of government, institutional, and religious buildings reflecting numerous nineteenth century architectural styles. Large Victorian era residences are a part of this mix as well. The entire composition reflects the American city parks and the City Beautiful movements of the late nineteenth and early twentieth centuries and is one of Georgia's most significant landscaped avenues.

Augusta, Georgia

1. A Sub-Areas Map



B. Downtown Sub-Areas

The downtown historic district consists of the following distinctive sub-areas:

1. Riverfront

The historic front door of the city has seen extensive improvements in recent years including the levee to prevent downtown flooding capped with a linear park, Riverwalk. Many new facilities have been constructed or planned for this area to connect to this outdoor open space. Reynolds Street is the major corridor through the sub-area and contains several historic warehouses and structures, as well as many parking lots that serve nearby Broad Street offices. Most historic structures are two stories and constructed of brick.

2. Broad Street Corridor

The traditional Main Street of Augusta contains contiguous rows of historic commercial buildings, most dating from the late nineteenth to the early twentieth centuries. These buildings are generally two to four stories and of masonry construction. Their facades are typically organized in a three-part design with the storefront, upper story windows and a decorative cornice. There is a very rich variety of architectural styles, materials and details on these buildings. Various storefronts have been altered over the years and some entire buildings have been covered up with modern materials. Nevertheless, this corridor retains a large concentration of intact historic structures, many of which have been improved through the city's facade grant program. In the 1970s improvements were made in the median to add parking areas along with small landscaped park areas.

3. Ellis Street Corridor

This linear sub-area has a warehouse atmosphere due to the fact that most of the buildings on this street are the backs of commercial buildings facing on Broad Street. In addition, there are several large factory scale structures remaining along this corridor. While many structures on this street serve only as loading entrances, there are several historic structures whose facades face Ellis. There are very limited public improvements on this street and maintenance of both the street and private lots and buildings is limited. This corridor is important because one must go by it from the south to connect to the Broad Street commercial area and the Riverwalk beyond.

B. Downtown Sub-Areas cont'd

4. Greene/Telfair Corridor

These two streets contribute much to the traditional image of the district and are major corridors for vehicular traffic in the downtown. Greene Street is more heavily traveled and has an attractive landscaped median. Mature street trees and many historic houses and churches line this street. Telfair Street is characterized with auto-oriented uses at its west end and a series of historic institutions at its eastern terminus. The east end of both corridors is dominated by the government complex of buildings and has a high degree of physical integrity along with a pedestrian oriented streetscape.

5. Augusta Canal/Fenwick Street Area

This sub-area forms the southern edge of much of the district and is an auto- oriented industrial area. CSX Railroad tracks cross the area as does the historic Augusta Canal. Historic and more recent large industrial buildings are scattered throughout the area. Two large public buildings, the post office and civic center, are on the edge of this sub-area. There is little pedestrian traffic in this sector and few public improvements. At the extreme northern end of the sub-area is the Empire Mill complex, a recently rehabilitated large brick and stone mill building that dominates the skyline.

6. Walker/Watkins Street Area

This sub-area is located in the southeastern corner of the study area and has many older and historic dwellings as well as vacant lots within its four-square blocks. Most houses date from the turn of the twentieth century and are constructed of wood. Some have been converted to office use. Maintenance varies through the area that also serves as the gateway to the downtown from Gordon Highway and the local airport to the southeast.

C. Building Forms and Types

There are several existing building types in the district including:

1. Retail/Commercial Two-Story

Most are the typical "Main Street" type commercial, historic building with a cornice, upper facade and storefront.

2. Institutional/Governmental/Churches

Larger scaled, well designed historic buildings dispersed throughout the district.

3. Residential One- and Two-Story

Generally brick or frame construction on the east side of the district.

C. Building Forms & Types cont'd

4. Small Office, One- and Two-Story

Newer buildings that are modern and do not fit the historic character of the district.

5. Multi-Story Office/Residential

Newer, larger scale buildings that generally do not relate to the historic character of the district; however, some are historic, such as, Lamar, Marion, and Maxwell House.

6. Large Industrial and Commercial

Located in the southwest corner of the district is a mix of new and old, historic and non-historic structures.

D. Architectural Styles

Most buildings in the downtown district are designed in popular styles of the era in which they were constructed including:

1. Commercial

Federal | Greek Revival | Italianate | Romanesque Revival | Second Empire | Beaux Arts | 20th-Century Decorative Arcaded | Art Deco/ Moderne

2. Residential

Queen Anne | Colonial Revival | Hipped Roof Vernacular | American Foursquare | Gable Front Vernacular

Most historic commercial buildings in the district are two to four stories and of masonry construction.

E. Building Materials and Sizes

The majority of the structures located in the study area are built with brick, while the majority of the houses remaining in the district are constructed of wood. There are several structures surfaced with stucco, including several of the churches and other institutions. Much of the masonry construction could relate to the fact that the downtown experienced a serious fire in 1916, and many structures were rebuilt with more fireproof materials. In addition, many of the original uses in the study area were institutional, such as churches, schools and public buildings; and, these were typically constructed using masonry materials. Wood is used most frequently in the residential areas in the Walker/Watkins Street neighborhood and in several houses clustered along Greene Street.

In terms of the height of the buildings, the majority of the historic structures are two to four stories, with a wide variety of height due to some of the more recently constructed buildings. These vary from a small one-story office building to very large fifteen-story retirement apartment houses. The current height limits allow 165 foot high buildings. There is a disparity in the scale and size of the more recently constructed buildings, when comparing them to the existing historic character, due to the wide variety of height combined with the great number of uses that the general business zoning allows.

F. District Goals

In order to continue to build on the historic image and character of downtown, the following goals have been developed. The guidelines are designed to reinforce these goals.

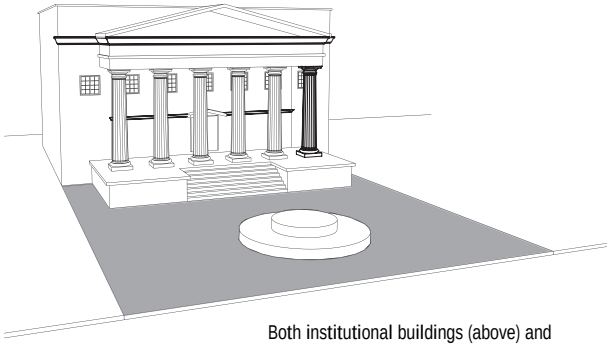
1. Improve maintenance of historic structures.
2. Design new buildings to fit in the historic setting.
3. Maintain the street grid.
4. Maintain historic open spaces and parks.
5. Continue to make streetscape improvements.
6. Screen parking and locate behind buildings.
7. Avoid demolition of historic structures.

III. Guidelines for Site Design

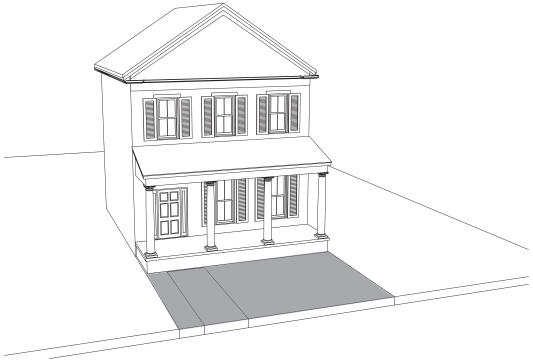
In the downtown core, most buildings cover most of the lot and there are limited opportunities for site improvements except behind the structures, (see guidelines for Rears of Buildings in Chapter IV). In other parts of the surrounding area, there are parcels that do not have buildings. Some of this land is undeveloped, some are parking lots for structures on the site; and in other cases, they are yards or landscaped areas for residences or institutional buildings. The sites may have features such as trees, grass, shrubbery, paving, fences or walls. Some sites are well designed and maintained while others are poorly designed and lack regular maintenance. Site design is a very important component in helping to define the distinctive character of the district.

III. Guidelines for Site Design

Most commercial structures have little to no setback.



Both institutional buildings (above) and dwellings (below) typically have a deeper setback containing a front lawn or plaza.



A. Setback

Setback is the distance between the building wall and the property line or right-of-way boundary at the front of the lot. Setbacks in Augusta's Downtown Historic District vary greatly according to the sub-areas and streets. Along the Broad Street Corridor, setbacks are limited. However, in the Greene/Telfair sub-area, many of the parcels of residential or institutional buildings have a setback consisting of a landscaped front yard.

1. Setback and spacing of any new construction should relate to the character of the historic buildings in the sub-area. A new commercial building that adjoins other historic commercial buildings should follow their setback and spacing. New construction in a historic residential area should be set back and spaced to reflect the residential quality. Where new commercial building sites abut historic residential areas, defer setbacks to the historic setback.
2. Avoid deep setbacks at corners in any part of the district. Vacant corner lots give the district an incongruous appearance and do not reflect historic patterns.
3. In areas that do not have consistent spacing, establish spacing and setbacks to create an overall rhythm on the street. For instance, in areas that are primarily residential, setbacks should be at least that of other residential buildings in the vicinity. Where an area is primarily commercial, there should be no setback. Large government and institutional buildings generally have setback areas for entry plazas and landscaping.

Commercial structures normally do not have any spacing between them and they are typically oriented to the street they face.

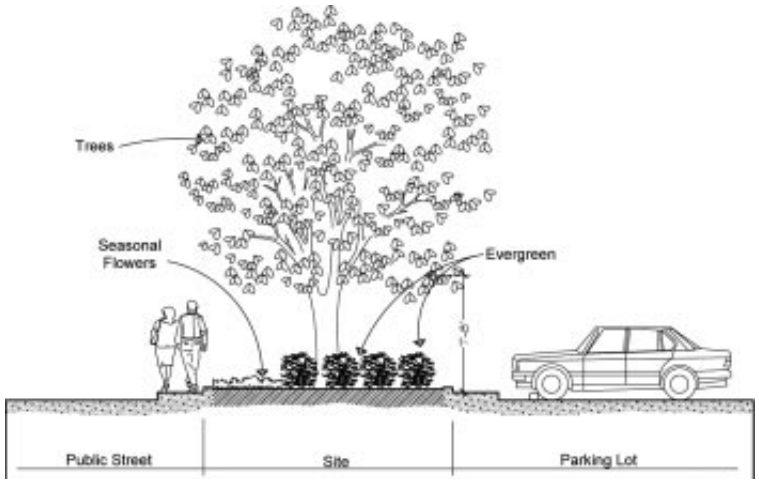
Residential buildings have facades that are usually oriented to the street they face and they have more spacing between them than do commercial structures.

B. Spacing and Orientation

Spacing refers to the side yard distances between buildings. As with setback, spacing in Augusta's Downtown Historic District depends on the sub-area where there are three general sizes of spacing: large buildings on large lots with ample spacing between structures; medium and smaller scaled houses and offices which are relatively close together; and commercial buildings where there is minimal to no spacing between structures. Orientation refers to the direction in which the main facade of the building faces. The overwhelming majority of historic structures in this area are oriented toward the street on which they face.

1. Spacing for new construction should be within 15 percent of the average distance between existing structures on the block to respect the rhythm of the street. If all of the existing buildings have the same spacing, use that spacing for siting the new building.
2. Orient the facades of new buildings to the street on which the lot faces. Avoid orienting facades and entries to internal parking lots, if they do not face the street.

Brick piers, metal fencing and plantings help screen the side and rear of this parking area.

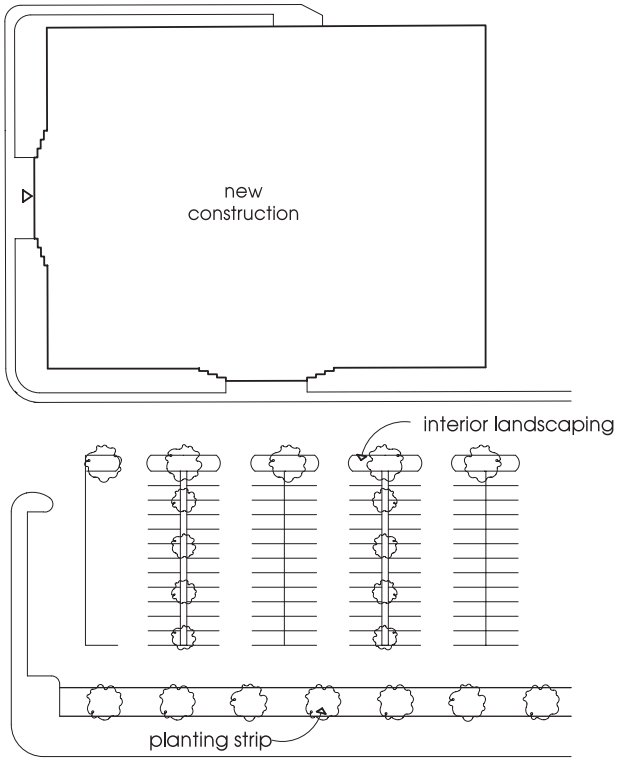


A combination of street trees, evergreen shrubs and seasonal flowers provides attractive screening for the parking lot.

C. Parking Lots

Most of the parking areas in the downtown consist of public or private surface lots or parking decks. In the institutional and residential areas of the district, some larger lots have parking areas contained within the individual site.

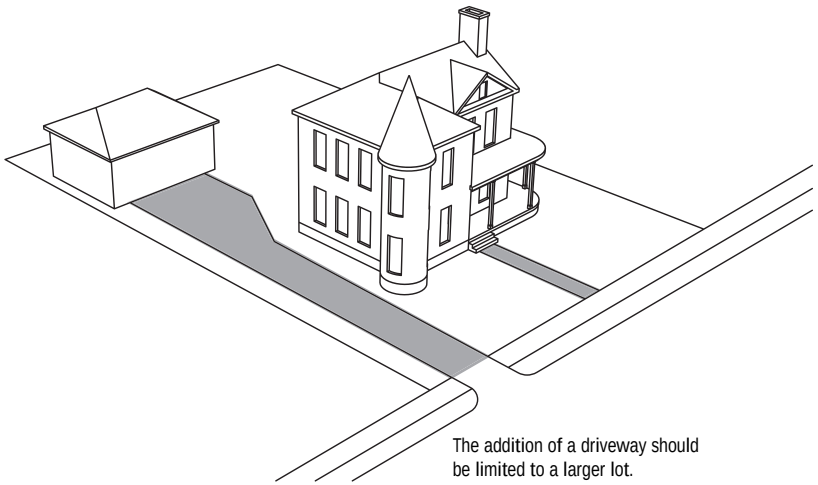
1. Locate new parking to the sides and rears of existing buildings. They should be screened with landscaping, if the area is prominently visible from a public right-of-way.
2. Large paved areas for parking should not be placed in the front yard of any sized properties except extremely large lots with deep setbacks.
3. Screen lots at street edges. Use a combination low plantings and trees in order to screen parking, provide shade and create continuity with adjacent sites.
4. For very large parking lots, add interior landscaping to soften appearance of asphalt and to add pedestrian paths through the lot.
5. Parking for new development is dependent upon the siting of the new building. Siting for a new building depends on the character of adjacent existing historic buildings. If buildings are aligned with the front lot line, then parking should be in the rear. If buildings are set back with landscaping in front, parking should be to side and rear. (See New Construction Guidelines for further guidance)



Larger parking lots should contain rows of trees within the lot to help soften its appearance in addition to perimeter plantings.

Large trees help break up the large scale of this parking area.

6. Provide water sources in parking lots for landscape maintenance.
7. Install adequate lighting in parking areas to provide security in evening hours. Select fixtures that are appropriate to a historic setting.
8. Avoid demolishing historic buildings for any parking areas or facilities.
9. Ensure that the design of any new parking structure relates to the New Construction Guidelines.
10. Attempt in the street level design of any such facility to relate to pedestrians through the use of storefronts, display windows or other visual features.



The addition of a driveway should be limited to a larger lot.

Rectangles of slate provide a historic material for this walkway.

D. Driveways and Walks

Driveways and walks are a part of sites in the institutional and residential areas of the downtown but are generally not found in the commercial core of the district.

1. Driveways in general should be located only on large or medium size lots that can accommodate such a feature. Avoid placing driveways on small narrow lots if the drive will have a major visual impact on the site.
2. Retain existing historic paving materials used in walks and driveways, such as brick, stone and examples of the early use of patterned concrete.
3. Replace damaged areas with materials that match the original paving.
4. Ensure that new paving materials are compatible with the character of the area. Brick pavers in traditional patterns and scored concrete are examples of appropriate applications. Color and texture of both surfaces should be carefully reviewed prior to installation.

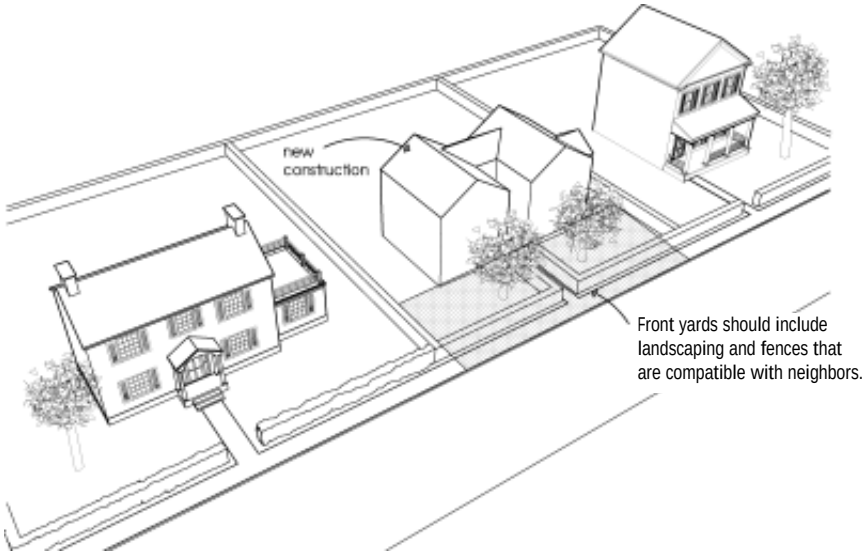
Foundation plantings provide an attractive transition between lawn and building.

This flower bed provides an accent at the corner of this site.

E. Landscaping

Landscaping of private sites is an important part of the historic appearance of many of the sub-areas of the district. Like setback and spacing, the character of the landscaping treatments changes throughout the district. Many properties have extensive plantings in the form of trees, foundation plantings, and shrub borders and flowerbeds. Landscaping is limited in the commercial core due to the architectural character of Broad Street.

1. Retain existing trees and plants that help define the character of the district. Replace diseased or dead plants and trees with indigenous species.
2. Use trees as frequently as possible in site improvements to provide shade as well as to create additional edges and mass to the site. Use species that grow well in a southern urban environment.
3. Repeat the dominant condition of the street in terms of landscaped borders and heights of screening when planning new landscaping.
4. Use a variety of other plantings and ground cover for accents in parking lots. Ensure their hardiness and ease of maintenance due to extreme heat of parking lots. Use shrubbery that is green year round to provide screening for parking lots.



This pierced brick wall with its decorative cap provides an attractive functional screen.

F. Fences and Walls

There are a great variety of fences and walls in the district, particularly in some of the institutional and residential areas. Fences and walls are rarely found in the commercial areas of the district. While most rear yards and many side yards have some combination of fencing, walls or landscaped screening, the use of such features in the front yard varies. Materials may relate to materials used on the structures on the site and may include brick, wrought iron, or wood pickets.

1. Retain traditional fences, walls and hedges. When a portion of a fence needs replacing, salvage original parts for a prominent location from a less prominent location if possible. Match old fencing in material, height, and detail. If this is not possible, use a simplified design of similar materials and height.
2. Respect the existing condition of the majority of the lots on the street in planning new construction or a rehabilitation of an existing site.
3. The design of new fences and walls should blend with materials and designs found in the district. Commonly used materials are brick, iron, wood and plantings. Often the materials relate to the materials used elsewhere on the property and on the structures.
4. The scale and level of ornateness of the design of any new walls and fences should relate to the scale and ornateness of the existing building. Simpler and smaller designs are most appropriate on smaller sized lots.
5. The height of the fence or wall should not exceed the average height of other fences and walls of surrounding properties.
6. Avoid the use of solid masonry walls that visually enclose the property from surrounding more open neighboring sites.
7. Do not use materials such as chain-link fencing, and concrete block walls where they would be visible from the street.

This abandoned lot needs better maintenance or screening to improve this gateway area of downtown.

This traditional styled lamp post is an appropriate fixture for the Greek Revival styled building beyond.

G. Undeveloped Lots

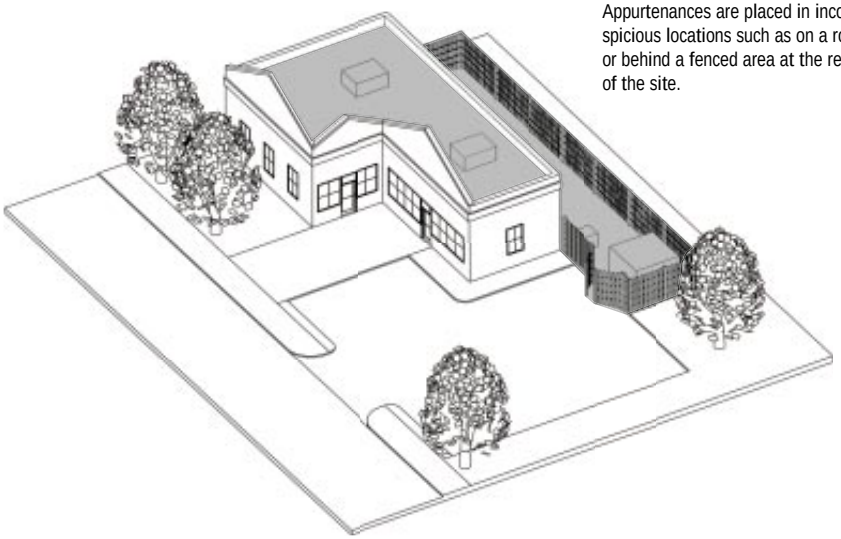
Downtown Augusta has many undeveloped lots, including sites of former structures, vacant lots used for parking and abandoned lots that are not maintained.

1. Where new development is planned, see New Construction Guidelines.
2. Improve maintenance of existing undeveloped lots.
3. Where rears of lots are under-developed, where there are no plans for improvements, and where the lot is visible from public right-of-way, privacy fences at least six feet high should be installed. Wood is a preferred material. Chain link fences are discouraged. Also see Chapter IV, Guidelines for Rears of Buildings.

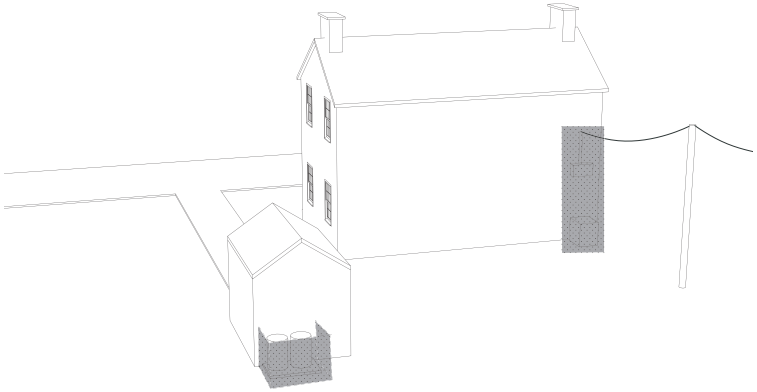
H. Site Lighting

Traditionally there was little or no lighting on private sites. Presently there is a wide variety of site lighting found within the district, including historically-styled fixtures, large utilitarian lighting, floodlights and lights mounted on buildings.

1. Lighting should be provided in parking lots. Two types of lighting can be used. Parking lights which are about 30' high and walkway lighting 10-15' tall can be used together to provide adequate lighting. Parking lights should be shielded to focus light down onto the road surface. The power source should not be visible. Walkway lights should be decorative fixtures that complement existing historic fixtures in the district. Metal halide lamps are recommended for pedestrian level lighting.
2. Lighting for residential areas, yards and parks can include low level lighting (below eye level) for paths and walkway fixtures-6'-8' for residential properties and 10'-15' for parks.



Appurtenances are placed in inconspicious locations such as on a roof or behind a fenced area at the rear of the site.



The appurtenances are located behind this dwelling and its garage.

I. Utilities and Appurtenances

Site appurtenances, such as overhead wires, fuel tanks, utility poles and meters, antennae, exterior mechanical units, and trash containers, are a necessary part of contemporary life. However, their placement may detract from the character of the site and building.

1. Place site appurtenances at inconspicuous areas on the side and rear of the building. Place mechanical units on sections of roofs that are not visible from public rights of way and screen the units as needed.
2. Screen site appurtenances with compatible screening or plantings as needed.
3. Consider installing overhead utilities underground wherever possible.
4. Antennae and other communication dishes should be placed on inconspicuous rooftop locations.

IV. Guidelines for Rehabilitation and Maintenance

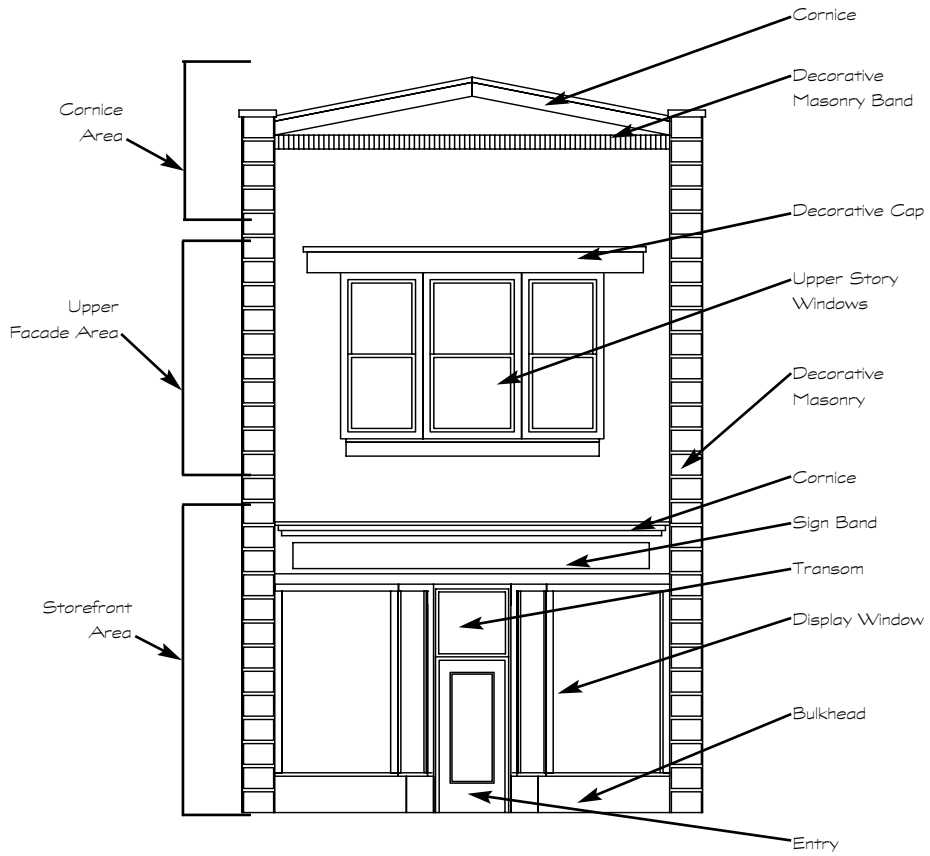
For any building in the study area that is in the local historic district or is eligible for historic status, rehabilitation work should follow the Secretary of the Interior's Standards for Rehabilitation Projects. These Standards have been used for over twenty-five years on thousands of projects across the United States. When followed, owners of income-producing properties in historic districts may be eligible for substantial tax credits for the rehabilitation work.

The primary objective of the guidelines is to ensure that the new use does not adversely impact the historic materials or spaces by unnecessarily removing materials or spaces or subdividing large spaces in an insensitive manner. Generally, the guidelines are common sense rules and are easily followed. They are located in Chapter I, Section E.

IV. Guidelines for Rehabilitation and Maintenance

The distinction between rehabilitation and restoration often is not made, causing confusion among building owners and their architect or contractor. Restoration is an effort to return a building to a particular state at a particular time in its history, most often as it was originally built. Restoration projects are less concerned with modern amenities; in fact, they are often removed in order to capture a sense of the building at a certain time in its history. Restoration projects are usually done by museums. Rehabilitation is recognized as the act of bringing an old building into use by adding modern amenities, meeting current building codes, and providing a use that is viable.

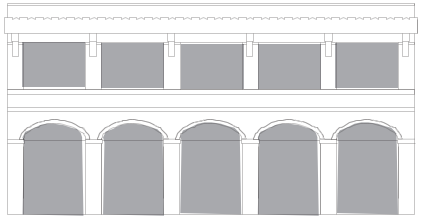
The first sections of this chapter specifically deal with traditional commercial building forms like most of those on Broad Street. However, the rest of this chapter deals with rehabilitation recommendations that apply to other types of historic structures as well as including institutional and residential buildings.



Elements of a typical commercial facade.

What happens when original windows have been replaced with the wrong size or wrong styled windows?

Restore the windows as close to their original size and style as possible.



What happens when masonry openings have been filled in with another material?

Remove the material and restore or replace any windows or doors.

A. Facades and Storefronts

Most historic commercial buildings contain a ground floor retail-oriented space that contains display windows and upper floor space for housing or offices. Generally, commercial buildings are two- to four-stories in the downtown district. The primary elevations, or facades, of historic commercial buildings have a predictable appearance with three distinct parts that give it an overall unified appearance. These are the storefront, upper window areas and the cornice. The buildings are generally built up to the property line and adjoin neighboring buildings.

Over time commercial buildings are altered or remodeled to reflect current fashions or to eliminate maintenance problems. Sometimes these improvements are misguided and result in a disjointed and unappealing appearance. In other instances, improvements employ quality materials and sensitive design and may be as attractive as the original building. Often in these cases, these changes should be retained. The following guidelines will help to determine what is worth saving and what should be rebuilt.

1. Conduct pictorial research to determine the design of the original building or early changes. Identify which elements still remain on the building. Sometimes, this identification stage requires removing materials that have obviously been added to see what lies beneath.
2. Remove any materials, signs, or canopies that have been added and cover the facade.
3. Retain all elements, materials, and features that are original to the building or are sensitive remodelings. Repair as necessary.

What happens when the building is covered with an inappropriate substitute material?

Remove the substitute material and carefully restore the brick and any windows or doors that were covered.

What happens when the building has a pent (mansard) roof over the storefront?

Carefully remove the pent roof and restore the storefront and cornice. An appropriate awning may be used over the transom windows.

4. Restore as many original elements as possible, particularly the materials, windows, decorative details, and cornices.
5. When designing new elements, conform to the configuration and materials of traditional storefront design.
6. Reconstruct missing original elements (such as cornices, windows and storefronts) if documentation is available, or design new elements that respect the character, materials, and design of the building.
7. Avoid using materials that are incompatible with the building or district, including textured wood siding, unpainted wood and artificial siding.
8. Avoid creating false historical appearances such as “Colonial,” “Olde English,” or other theme designs that include inappropriate elements such as mansard roofs, metal awnings, coach lanterns, small-paned windows, plastic shutters, inoperable shutters, or shutters on windows where they never previously existed.
9. Maintain paint on wood surfaces and use appropriate paint placement to enhance the inherent design of the building.

Uncovering windows and upgrading a entry can enhance the rear of this commercial building.

B. Rears of Buildings

The area behind commercial buildings is often forgotten and neglected. This area may be a utilitarian space for deliveries and storage of discarded goods. However, in some cases the rear of the building may provide the opportunity for a secondary entrance, particularly if oriented to a public alley. The appearance of the back area then becomes important to the commercial district and to the individual business. Customers may be provided with direct access from any parking area behind the building. In these cases the back entrance becomes a secondary entrance to the store and is the first contact the customer makes with the business. Throughout the downtown there are many buildings where the rear elevation fronts a street and is visible to the public. The most striking example is Ellis Street. These rear facades were originally the utilitarian entrances for buildings that front onto Broad Street.

1. Examine the overall plan for a building to determine if the rear facade can provide primary access for building users and customers.
2. If the rear elevation can be used, alternate accommodations for freight delivery and pick-up need to be addressed if the use of the building requires this type of service.
3. Examine the current wall materials. Rear and side elevations are often of inferior materials. Determine whether current materials give an appropriate finished appearance for a front elevation. If not, refer to the new construction guidelines for appropriate new materials. For instance, soiled concrete may require painting or a new brick veneer.
4. Examine current upper floor wall openings. Often windows have been blocked in or been used for vents or other mechanical equipment. Reopen windows. Reuse original window frames and sash if they are in good condition. Remove any mechanical equipment within openings to other locations.
5. To determine if window replacement is necessary, conduct a condition survey of all windows. If more than fifty percent are deteriorated beyond normal repair, consider replacement. If windows are replaced, ensure that the design and materials of the new window matches the historic window and has true divided lights instead of the clip-in muntin bar type. Avoid using vinyl windows when original wood windows must be replaced.

The rear lot of this vacant building is maintained but not used.

This rear lot has been converted to a parking area with new paving and landscaping.

6. If installation of storm windows is necessary, see windows section in this chapter regarding alternatives.
7. If security bars need to be installed over windows, choose a type appropriate for the window size, building style and required level of security. Avoid using chain link fencing for a security cover over windows.
8. Ensure that rear porches are well maintained; and if used as upper floor entrance(s), are well lit and meet building codes while retaining their historic character.
9. If the rear window openings need to be covered on the interior for merchandise display or other business requirements, consider building an interior screen panel to maintain the character of the original window's appearance from the exterior.
10. For rear elevations to become inviting for customers and tenants, the ground floor needs to have attractive entrances, or storefronts for retail display. Loading dock doors can be converted to storefronts and entrances.
11. Some rear elevations include exterior fire stairs. Ensure that any fire escapes meet safety regulations and that no site elements inhibit proper egress. In the case of large rehabilitation projects, these stairs will probably be removed and new interior fire stairs will be added. Where they remain, paint the stair to coordinate with the overall color scheme of the facade.
12. Install adequate lighting for customer and store security. Ensure that the design of the lighting relates to the historic character of the building.
13. Install adequate security including alarm systems and hardware for doors and windows. Design and select systems and hardware to minimize impact on historic fabric of building.
14. The addition of decorative elements, such as trim and cornices, depends upon the date and style of the building. Rear elevations in the historic area should retain their simple design quality in most cases. However, the use of awnings and attractive signage will make the elevation more appealing for pedestrian traffic.

The lot behind these commercial buildings is well maintained and could benefit from additional amenities if a rear entry were needed.

C. Site Behind Building

1. Keep entrances uncluttered and free from unsightly items, such as trash or recycling materials not in containers.
2. Leave enough space in front of the rear entry for pedestrians to comfortably enter the building and meet all handicapped requirements.
3. Consolidate and screen mechanical and utility equipment in one location as much as possible.
4. Consider adding planters or a small planting area to enhance and highlight the rear entrance. Create an adequate maintenance schedule for them.

Many foundations of Augusta's historic dwellings were once just brick piers that have been subsequently filled in with additional masonry.

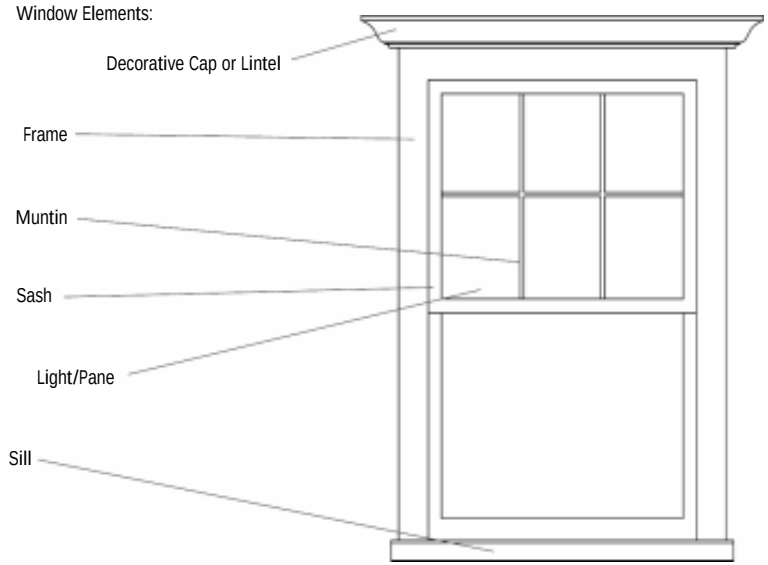
D. Foundation

The foundation forms the base of a building. On many buildings, it is indistinguishable from the walls of the building; on others, it is a different material or texture or is raised well above ground level.

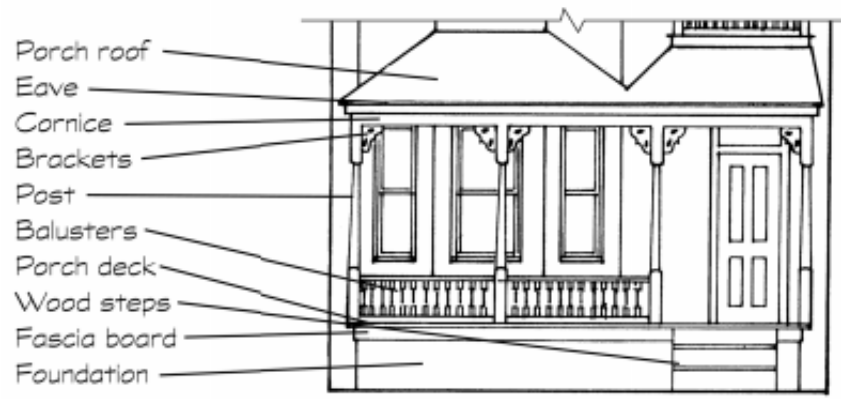
1. Keep crawl space vents open so that air flows freely.
2. Retain any decorative vents that are original to the building.
3. Ensure that land is graded so that water flows away from the foundation; and, if necessary, install drains around the foundation.
4. Remove any vegetation that may cause structural disturbances at the foundation.
5. Where masonry has deteriorated, take steps as outlined in the masonry section of this guideline.

E. Windows

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. They also play a major part in defining a building's particular style. Because of the wide variety of architectural styles and periods of construction within the district, there is a corresponding variation of styles, types, and sizes of windows.

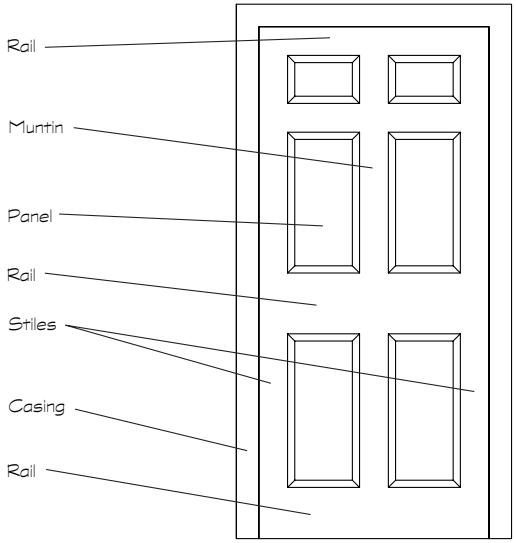


1. Retain original windows, if possible. Ensure that all hardware is in good operating condition. Ensure that caulk and glazing putty are intact and that water drains off the sills.
2. Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can, in fact, be repaired.
3. Uncover and repair covered-up windows and reinstall windows where they have been blocked in. If the window is no longer needed, the glass should be retained and the back side frosted, screened, or shuttered so that it appears from the outside to be in use.
4. Replace windows only when they are missing or beyond repair. Conduct a condition survey to determine if more than fifty percent are beyond repair. Reconstruction should be based on physical evidence or old photographs. Replace deteriorated wood windows with new wood windows; avoid using vinyl units. If windows have already been replaced with a non-historic design or material, consider replacing them with designs of the original configuration and material.
5. Do not use materials or finishes that radically change the sash, depth of reveal, muntin configuration, the reflective quality or color of the glazing, or the appearance of the frame.
6. Use true divided lights to replace similar examples. Do not use false muntins in the replacement.
7. Do not change the number, location, size, or glazing pattern of windows on primary elevations by cutting new openings, blocking in windows, or installing replacement sash that does not fit the window opening.
8. Improve thermal efficiency with weather stripping, storm windows (preferably interior), caulking, interior shades; and, if appropriate, for the building, blinds and awnings.
9. If using awnings, ensure that they align with the opening being covered. Use colors that relate to the colors of the house.
10. Use shutters only on windows that show evidence of their use in the past. They should be wood (rather than metal or vinyl) and should be mounted on hinges. The size of the shutters should result in their covering the window opening when closed. Avoid shutters on composite or bay windows.



Porch Elements

Door Elements



F. Doors and Porches

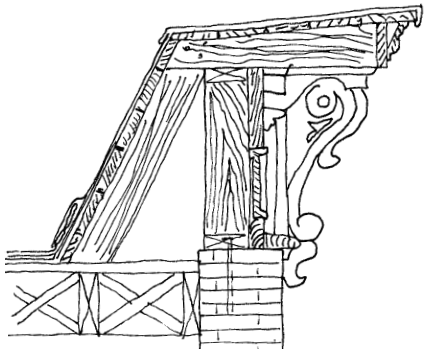
Entrances and porches are often the primary focal points of an institutional or residential building and, because of their decoration and articulation, help define the style of the building. Entrances are functional and ceremonial elements for all buildings. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of the residence. The door is the focal point of an entrance.

1. Avoid removing or radically changing entrances and porches important in defining the building's overall historic character. If altering the porch and/or entrance is unavoidable, ensure that the new treatment matches or blends with the original style or character of the building.
2. Replace an entire porch only if it is too deteriorated to repair or is completely missing. The new porch should match the original as closely as possible in materials, size, and detail.
3. Do not strip entrances and porches of historic material and details. Give more importance to front or side porches than to utilitarian back porches.
4. Avoid substituting the original doors with stock size doors that do not fit the opening properly or do not blend with the style of the house. Retain transom windows.
5. Do not enclose porches on primary elevations and avoid enclosing porches on secondary elevations in a manner that radically changes its historic appearance.
6. When installing storm or screen doors, ensure that they relate to the character of the existing door. They should be a simple design where lock rails and styles are similar in placement and size. Avoid using aluminum colored storm doors. If the existing storm door is aluminum, consider painting it to match existing door. Use a zinc chromate primer before painting to ensure adhesion.

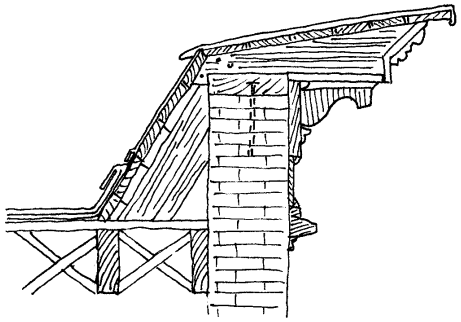
G. Roof and Cornice

The junction between the roof and the wall is sometimes decorated with brackets and moldings, depending on the architectural style. This junction is formed in many ways, sometimes with a cornice that may be simple or highly articulated. Other times, the wall extends above the roofline forming a parapet wall that may be decorated to visually complete the design. Cornices also occur above windows and storefronts.

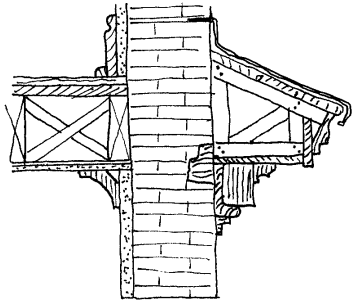
1. Repair rather than replace a cornice. Do not remove elements, such as brackets or blocks, that are part of the original composition without replacing them with new ones of a like design.
2. Match materials, decorative details, and profiles of the existing original cornice design when making repairs.
3. Do not replace an original cornice with a new one that conveys a different period, style, or theme from that of the building.
4. If the cornice is missing, the replacement should be based on physical evidence, or barring that, be compatible with the original building.
5. One of the most important elements of a structure, the roof serves as the "cover" to protect the building from the elements. Good roof maintenance is absolutely critical for the roof's preservation and for the preservation of the rest of the structure.
6. Retain elements, such as chimneys, skylights, and light wells, that contribute to the style and character of the building.
7. When replacing a roof, match original materials as closely as possible. Avoid, for example, replacing a standing seam metal roof with asphalt shingles, as this would dramatically alter the building's appearance. Tile, metal, standing seam, and patterned asbestos shingles are some of the historic roofing material found in the district. All of these materials, except the asbestos shingles, are still available. When the exact material is not available, attempt to match pattern, color and size as closely as possible.
8. Maintain critical flashing around joints and ensure proper functioning of the gutter system.
9. Ventilate the attic space to prevent condensation.
10. Place any solar collectors and antennae on non-character defining roofs or roofs of non-historic adjacent buildings.
11. Do not add new elements, such as vents, skylights, or additional stories, that would be visible on the primary elevations of the building.



Top-of-the-Wall Cornice

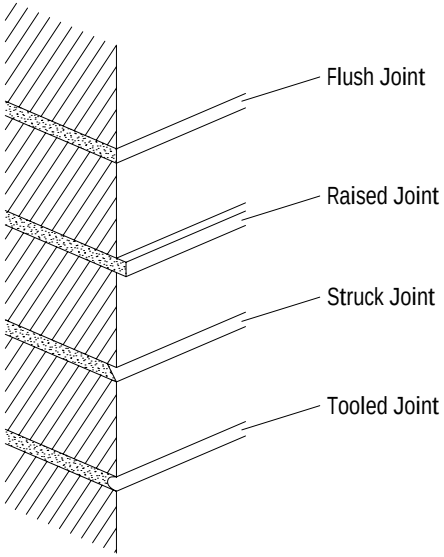


Parapet Cornice



Flush-Mount Cornice

Masonry Joint Types

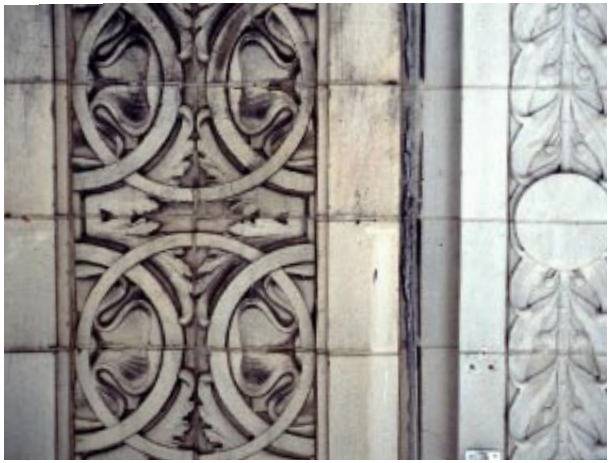


Most commercial buildings in Augusta's downtown historic district are constructed of masonry.

H. Masonry

This section includes brick, stone, terra cotta, concrete, tile, mortar and stucco. Masonry is used on cornices, pediments, lintels, sills, and decorative features, as well as for building walls, retaining walls, and chimneys. Color, texture, mortar joint type, and patterns of the masonry help define the overall character of a building.

1. Most of the major masonry problems can be avoided with monitoring and prevention. Prevent water from causing deterioration by ensuring proper drainage, removing vegetation too close to the building, repairing leaking roof and gutter systems, securing loose flashing around chimneys, and caulking joints between masonry and wood. Repair cracks and unsound mortar with mortar and masonry that matches the historic material.
2. Retain historic masonry features that are important in defining the overall character of the building.
3. Repair damaged masonry features by patching, piecing in, or consolidating to match original, instead of replacing an entire masonry feature, if possible. The size, texture, color, and pattern of masonry units, as well as mortar joint size, color, and tooling, should be respected.
4. Repair cracks in masonry as they allow moisture penetration and, consequently, deterioration. Ensure that they do not indicate structural settling or deterioration.



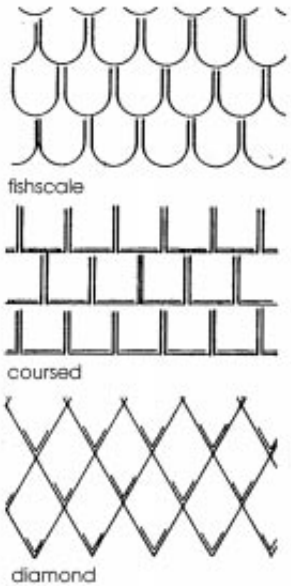
Terra cotta decorative panels.

Stone arched entry.

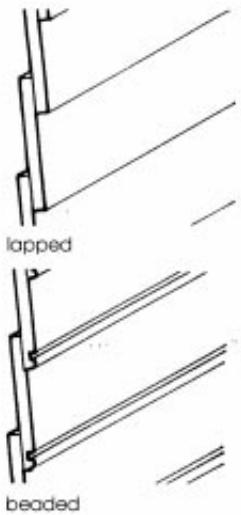
Painted stone decorative lintel.

5. Carefully remove deteriorated mortar and masonry in a way that does not damage the masonry piece, such as brick, or the masonry surrounding the damaged area. Duplicate mortar in strength, composition, color and texture. Historic mortar mixes were not as hard as modern materials and portland cement. Avoid using modern materials as the repaired area may become stronger than the surrounding historic mortar and cause structural cracking to occur.
6. Repair stucco or plastering by removing loose material and patching with a new material that is similar in composition, color, and texture.
7. Patch stone in small areas with a cementitious material which, like mortar, should be weaker than the masonry being repaired and should be mixed accordingly. Skilled craftsmen should do this type of work.
8. Repair broken stone or carved details with epoxies. Skilled craftsmen should undertake application of such materials.
9. Discourage the use of waterproof, water-repellent, or non-historic coatings on masonry. They often aggravate rather than solve moisture problems.
10. Clean masonry only when necessary to remove heavy paint buildup, halt deterioration, or remove heavy soiling. Use chemical paint and dirt removers formulated for masonry. Use a low-pressure wash, equivalent to the pressure in a garden hose, to remove chemicals and clean building.
11. Do not sandblast any masonry.
12. Generally leave unpainted masonry unpainted.
13. Use knowledgeable cleaning contractors. Check their references and methods. Look for damage caused by the improper cleaning, such as chipped or pitted brick, washed out mortar, rounded edges of brick, or a residue or film. Have test patches of cleaning performed on the building and observe the effects on the masonry.

Wood Shingle Types:



Wood Siding Types:



I. Wood

The flexibility of wood has made it the most common building material throughout much of America's building history. Because it can be easily shaped by sawing, planing, carving, and gouging, wood is used for a broad range of decorative elements, such as cornices, brackets, shutters, columns, storefronts, and trim on windows and doors. In addition, wood is used in major elements, such as framing, siding, and shingles.

1. Retain wood as the dominant framing, cladding, and decorative material for residential historic buildings.
2. Retain wood features that define the overall character of the building. Repair rotted sections with new wood, epoxy consolidates, or fillers.
3. Replace wood elements only when they are rotted beyond repair. Match the original in material and design or use substitute materials that convey the same visual appearance. Base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings in the area if it can be found.
4. Avoid using unpainted, pressure-treated wood except for structural members that will be near the ground and outdoor floor decking. Recent studies have determined that this material has hazardous ingredients and new products are now available. If pressure-treated wood has been used on a building and is not painted, consider painting it. Allow pressure-treated wood to season for a year before painting it. Otherwise, the chemicals might interfere with paint adherence.
5. Wood requires constant maintenance. The main objective is to keep it free from water infiltration and wood-boring pests. Keep all surfaces primed and painted. As necessary, use appropriate pest poisons, following product instructions carefully. Re-caulk joints where moisture might penetrate a building. Do not caulk under individual siding boards or windowsills. This action seals the building too tightly and can lead to moisture problems within the frame walls and to failure of paint. Consult local architects and builders regarding appropriate installation of vapor barriers to prevent condensation and rot.
6. To test for rotten wood, jab an ice pick into the wetted wood surface at an angle and pry up a small section. Sound wood will separate in long fibrous splinters while decayed wood will separate in short irregular pieces. Alternatively, insert the ice pick perpendicular to the wood. If it penetrates less than 1/8 inch, the wood is solid; if it penetrates more than 1/2 inch, it may have dry rot. Even when wood looks deteriorated, it may be strong enough to repair with epoxy products.

Metal historic fencing helps define the edge of this site.

Iron balconies are an increasingly rare element and should be retained on historic facades.

This ornate historic railing is an important texture on this classically designed portico.

J. Metal

Various architectural metals are used on historic buildings throughout the downtown district. Cast iron, steel, pressed tin, copper, aluminum, bronze, galvanized sheet metal, and zinc are some of the metals that occur mainly in cornices, light fixtures, and decorative elements, such as balconies and grates and in fences.

1. When cleaning metals is necessary, use the gentlest means possible. Do not sandblast copper, lead, or tin.
2. Do not remove the patina of metals, such as bronze or copper, since it provides a protective coating and is a historically significant finish.
3. Repair or replace metals as necessary, using identical or compatible materials. Some metals are incompatible and should not be placed together without a separation material, such as nonporous, neoprene gaskets or butyl rubber caulking.

After artificial siding is removed significant damage from trapped moisture may be found.

Artificial siding is not maintenance free as seen here.

K. Synthetic Siding

A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. Wood clapboards, wood shingles, wood board-and-batten, brick, stone, stucco or a combination of the above materials all have distinctive characteristics. Synthetic materials can never have the same patina, texture, or light-reflective qualities.

Modern siding materials have changed over time, but have included asbestos, asphalt, vinyl, aluminum, cement, synthetic stucco, and new tabby. These have been used to artificially create the appearance of brick, stone, shingle, stucco and wood siding surfaces.

1. Synthetic siding is not appropriate in the downtown. Synthetic siding on older buildings can make maintenance more difficult because it covers up potential problems that can become more serious. Keep in mind that artificial siding, once it dents or fades, needs painting just as wood.
2. For historic buildings, remove synthetic siding and restore original building material, if possible.

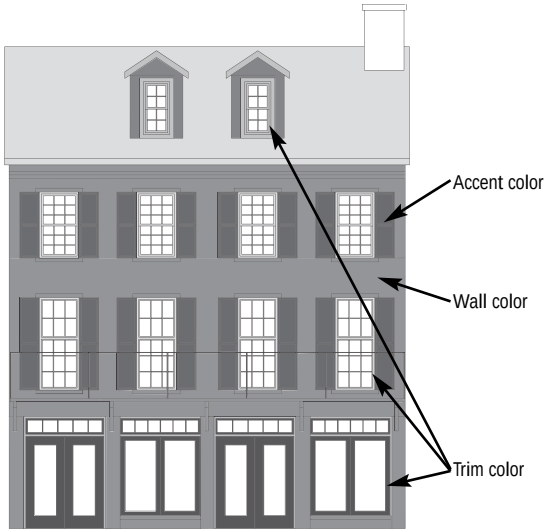
After significant build-up seen in this photo, the old paint cracks and peels. At this stage it should be removed before re-painting.

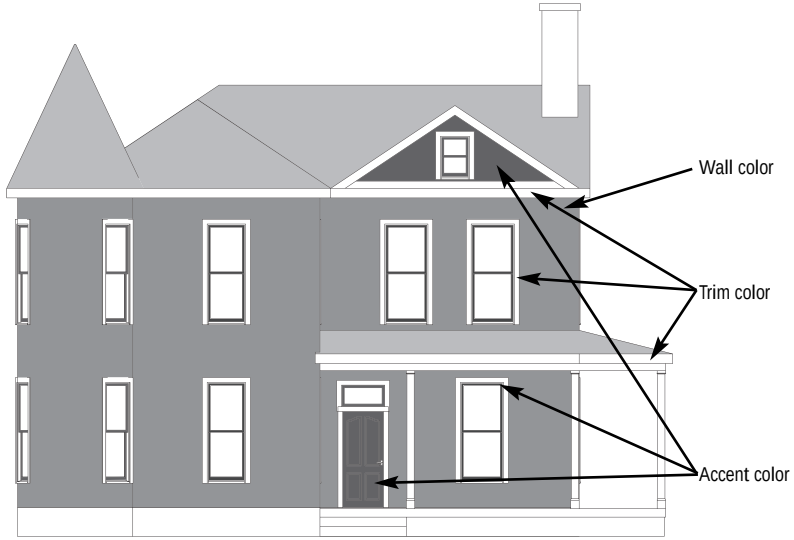
For important landmarks a detailed paint analysis may reveal earlier color schemes.

L. Paint Preparation

Paint enhances a building by accentuating its character-defining details. Paint also protects many building materials from deterioration caused by rot or corrosion. Painting is one of the least expensive ways to maintain historic fabric and make a building an attractive addition to a historic district. Many times, however, buildings are painted inappropriate colors or colors are placed incorrectly. Some paint schemes use too many colors but more typical is a monochromatic approach in which one color is used for the entire building.

1. Prepare the surface well by removing loose and peeling paint down to the next sound layer, using the gentlest means possible: hand scraping and hand sanding (wood and masonry) and wire brushes (metal).
2. Remove all paint down to the bare wood only in extreme cases where the paint has blistered and peeled or there is excessive paint buildup or moisture.
3. Do not completely remove paint to achieve a natural finish.
4. Use electric heat guns on decorative wood features and electric heat plates on flat wood surfaces with great care when additional paint removal is required. Caution: This sometimes causes a fire, especially when there is debris in a hollow space or wall behind.
5. Use chemical strippers when more effective removal is required. Thoroughly neutralize chemicals after use or new paint will not adhere. Do not allow wood to be in contact with chemical stripping agents for long periods of time; it may raise the wood grain or roughen the surface.
6. Do not use potentially destructive and dangerous paint removal methods such as a propane or butane torch, sandblasting, or water-blasting.
7. Remove dirt with a household detergent and water and allow the surface to dry completely before applying paint.
8. Follow all building codes and regulations in regard to paint removal and lead paint abatement.





M. Paint Color Selection and Placement

1. Choose colors that blend with and complement the overall color schemes on the street.
2. In general, use one color for trim and a contrasting color for the walls. The numbers of colors should be limited. Doors and shutters can be painted a different color than the walls and trim.
3. Color palettes can differ according to architectural style. Many paint manufacturers have historic paint charts that are helpful in choosing appropriate paint palettes in historic areas.
4. Bright primary colors are not recommended for wall or trim colors of a building. If used at all, they are more appropriate for accent colors on doors, signs, or awnings.
5. In general, if masonry was originally unpainted, it should not be painted. Exceptions may be made for severely damaged brick (as from sandblasting) or if the masonry is heavily stained and cannot be adequately cleaned.
6. Choose quality paint, use the same manufacturer for primer and finish coats. Ensure that new paint is compatible with old. For instance, use an oil-based primer on old surfaces if existing paint type is unknown or if switching from oil to latex. Use appropriate primers on metal surfaces.
7. In some cases on historically and architecturally significant buildings, paint analysis may be undertaken to determine original colors and finishes of a structure and its interior spaces. This analysis is usually done by removing small samples of paint and studying them with various microscopes and other specialized equipment. Contact Historic Augusta, Inc. for more information and a list of such specialists.

These two photos show mothballed historic buildings that are secure until viable new uses can be found for them.

Deterioration continues on this historic structure that has not been mothballed.

N. Mothballing

Why Mothball a building?

Mothballing means protecting a building during a planned period of disuse. Not mothballing a building is wasteful. It makes economic sense, since stabilizing and protecting the structure is much less expensive in the long run than facing extensive repairs later or losing the building entirely. Mothballing saves historic buildings that are important to the entire community and keeps options open for the future.

Building maintenance also is required by law. The local government's Property Maintenance Ordinance sets requirements for the maintenance of all building exteriors and premises and vacant land. Noncompliance can lead to the placing of a lien against the property. Also the HPC must review plans before a building is mothballed.

Steps to Mothballing

The steps to mothballing a building are document, stabilize, mothball, and monitor:

1. Document the condition of the structure and site and note any features that should be given special protection. Plan to guard against three realities: 1) weather, 2) vandals, and 3) changing air conditions.
2. Stabilize the building and site, making any necessary repairs.
3. Mothball the building following the checklist in the next section.
4. Monitor the building. Security problems should be noticed and acted upon quickly and maintenance should be kept up.

- Let neighbors know the building is vacant and enlist their help in keeping an eye on it.
- Have a neighbor or local contact check the building, especially after storms or severe weather.
- Notify local authorities and provide keys to the fire and police departments.
- Schedule regular maintenance checks and keep up with tasks like yard work and gutter cleaning.

1. Roofing and Drainage

A secure roof is the most important protection the building needs. Water should run off the roof and away from the building. Damaged or insufficient gutters can cause severe problems for wood cornices and fascia boards.

- Repair leaks, with special attention to flashing
- Maintain the roof and gutters during the mothballing period

This photo shows a mothballed historic building that has since been rehabilitated into a restaurant.

2. Ventilation

Ventilation is the key to reducing condensation because it provides moisture-laden indoor air an avenue to escape.

- Make sure the building is dry and all moisture problems cured before closing it up.
- Design the system so that air can enter at ground level and leave at roof level.
- Attach plywood or louvers in such a way to be both secure and provide ventilation.
- Provide cross-ventilation in the attic.

3. Windows and Doors

Doors and first-floor windows should be closed off to prevent entry.

- Fit the windows and doors with locks.
- Close off all doors except the door that will be used for periodic access. Block the doors with heavy plywood or barricade them from the inside.
- Attach louvers (or plywood) across the windows, ensuring proper ventilation and attaching fine-mesh screening to keep out insects.
- Keep surroundings clear of materials that vandals might throw through the windows.
- Take care not to damage trim or moldings or other historic elements.

4. Chimneys

- Repair mortar as necessary to prevent loose bricks from falling or moisture from seeping in.
- Place a cap, with ventilator, on the chimney to keep out moisture and animals, yet provide air flow.

5. Exterior

- Keep wood painted.
- Repair or stabilize severe rot problems.
- Block any openings.
- Check for termites and other wood-boring insects and treat if necessary.
- Repair any loose masonry.

6. Plumbing and Radiators

Pipes will need protection from extreme cold.

- Turn off the water supply.
- Drain the pipes and other water reservoirs, such as water heaters and toilets.

7. Site

Grounds should be well maintained to discourage vandals.

- Clear brush so that the property can be seen clearly by neighbors and from the street.
- Clean up debris. It can be a fire hazard, can be tempting to vandals, and can harbor vermin.

8. Looks Make a Difference

The building is being protected because it is valuable. The materials used and the care with which they are applied should reflect this concern. A neat appearance is one of the best ways to deter vandals and may attract a prospective user or buyer for the property. Furthermore, the appearance of the mothballed structure is important in regard to the ongoing revitalization program currently underway in the downtown.

- Use consistent materials to avoid a patchwork look.
- Paint plywood to make it less obvious that the building is closed up.
- Use colors that match the building.
- Maintain the grounds.

IV. Guidelines for Rehabilitation and Maintenance

V. Guidelines for New Construction and Additions

There is the opportunity for much additional new construction within Augusta's downtown. As the revitalization effort continues and institutions expand, additional new buildings and additions can be expected to be erected throughout the district. Furthermore, this area contains a number of vacant lots that are suitable as future sites for new construction.

The intent of these guidelines is neither to be overly specific nor to dictate certain designs. It is also not to encourage copying particular historic styles, although some owners may desire a new design that carefully respects historic styles. These guidelines are intended to provide a general framework for new construction. Good designers can take these clues and have the freedom to design appropriate, new architecture for the historic district. These criteria are all important when considering whether proposed new buildings are appropriate and compatible; however, the degree of importance of each criterion varies within each area as conditions vary.

V. Guidelines for New Construction and Additions

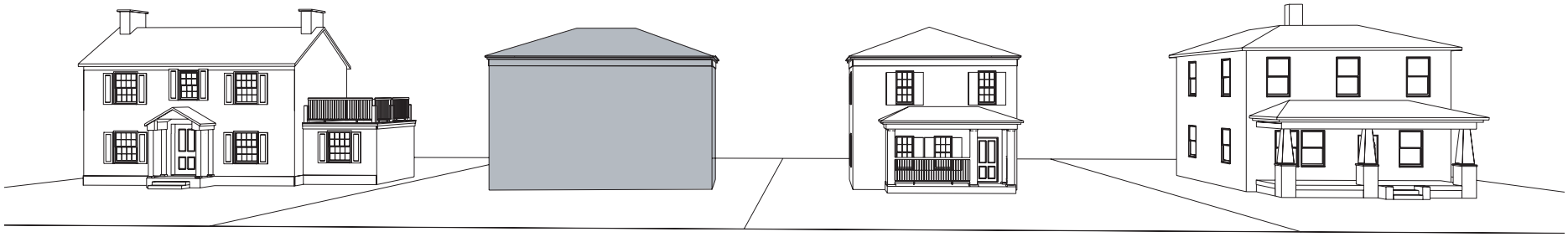
This new structure's form follows the forms of neighboring buildings with its facade being divided into three elements: storefront area, upper floor window area and cornice area.

A. Choosing the Right Building Form for the Site

1. What is the character of the historic or contributing buildings adjacent to and across the street from the site? Analyze the historic setback, spacing, height, massing, materials and forms of surrounding buildings as well as the nature of the site itself.

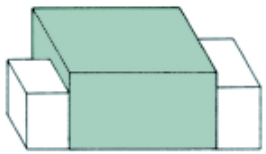
2. What are the existing historic building types found in the immediate area. Identify the dominant form(s), such as commercial, residential, institutional, governmental, and religious? Consider using these forms when designing new buildings of similar uses.

3. Avoid using noncontributing, newer buildings as examples to follow when designing new construction. One-story office buildings and high-rise apartment blocks are not compatible with the existing historic character of the downtown.

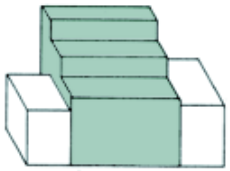


The massing and footprint of this new dwelling relates to the surrounding historic structures.

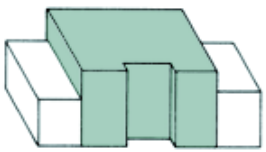
Massing techniques on large new structures.



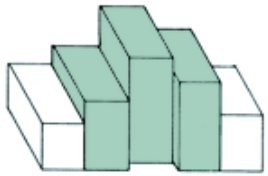
Avoid an unmodulated mass.



Use stepped back heights.



Use varied wall surfaces.

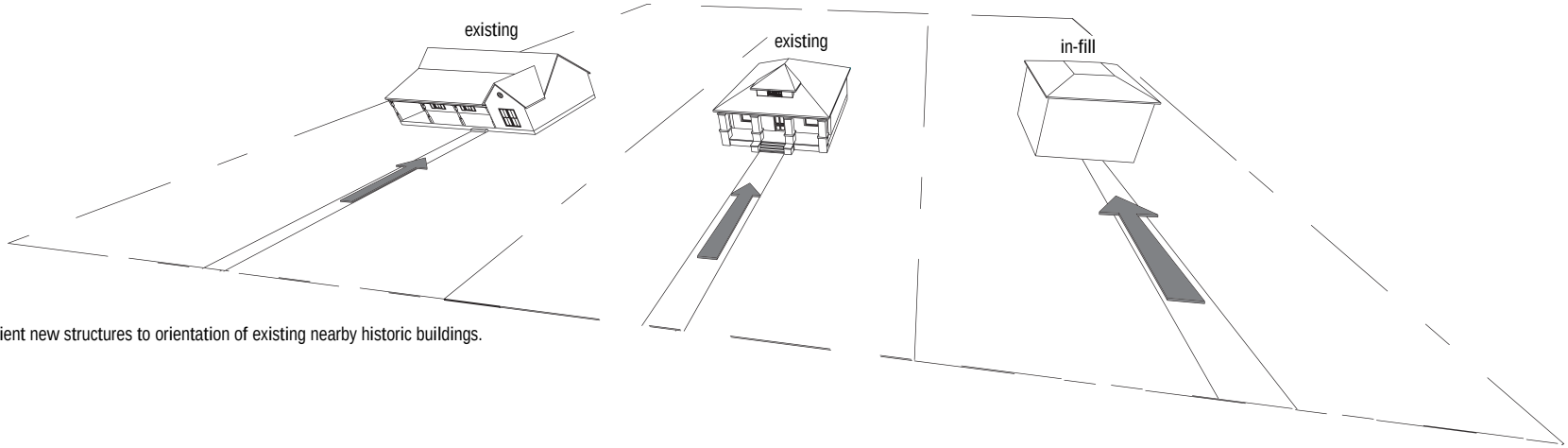


Use varied heights.

B. Massing and Building Footprint

The overall form or massing of a building relates to the organization and relative size of building sections or pieces of a building. Building footprint refers to the shape and size of the outline of the plan of the building on its site.

1. In general, use forms that relate to those of existing historic buildings on the street. If there are no buildings for reference on the street, relate to the historic building type in the district.
2. Small buildings may be a simple form and simple directional expression. Such buildings may be residential or small commercial. Most houses and commercial buildings in the study area have a vertical expression.
3. Larger buildings with larger lot coverage require careful attention to massing and proportions. Massing of large-scale structures should be reduced so that they will not overpower the traditional scale of the historic district. Techniques could include varying the surface planes of the building, stepping back the building as the structure increases in height, and breaking up the roofline with different elements to create smaller compositions.

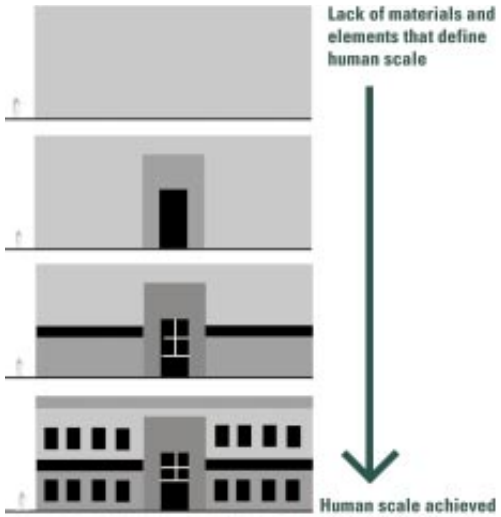


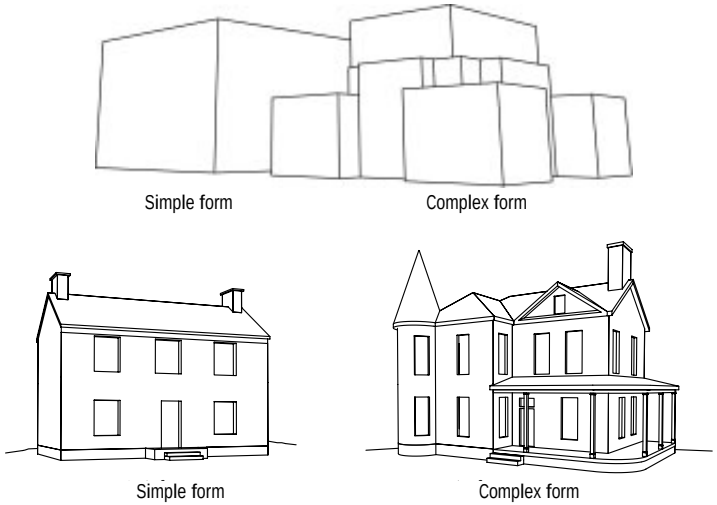
Orient new structures to orientation of existing nearby historic buildings.

C. Orientation

Orientation refers to the direction in which the front of the building faces.

1. New construction should be oriented to the primary street and not inward or to the side. While the front facade should be parallel to the street, there still may be a need for side entrances to the building.
2. Corner institutional, commercial, retail, or office buildings should be designed so that the entrance faces a primary street. The secondary elevation should be well designed and contain windows, storefronts and decorative features so that it visually enhances the secondary street. Blank walls should be no longer than ten feet where the building is not set back from the lot line. Long, blank walls are uninviting to passing pedestrians.
3. For a corner commercial, office, retail building where one street is commercial and one is residential, the elevation facing the commercial street should have a higher percentage of glass or storefronts than the residential street. However, the elevation facing the residential street should have more residentially scaled elements, particularly windows.





D. Height, Width and Scale

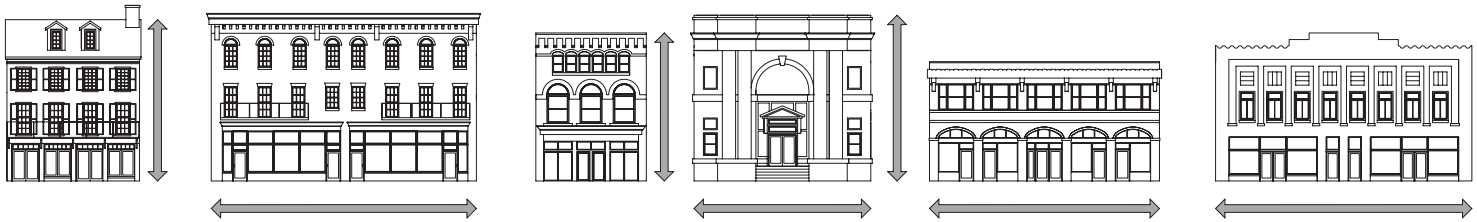
Height and width create scale. Scale is the relative relationship between forms and, in architecture, it is the relationship of the human form to the building. It is also the relationship of the height of one building to another.

1. In areas where there is a mix of historic buildings and recent construction, the scale of new buildings should relate to the scale of the historic buildings.
2. In areas where there are multi-story, recently constructed, and smaller scaled residential or commercial buildings, large new construction should have lower scaled portions at the street-front that relate to the smaller scaled buildings. This can be achieved by setting back upper stories from the street-front facades.
3. Most historic buildings, except for churches and institutions are twenty to forty feet in width. If new buildings are wider than this, their primary facades should be divided into bays to reflect the predominant width of existing buildings. This technique should be employed on all street-front facades.
4. Reinforce the human scale by including elements such as porches, entrances, storefronts and decorative features. As an exception, institutional or government buildings may be more appropriate on a monumental scale. Care should be given to create appropriate detail in these cases.

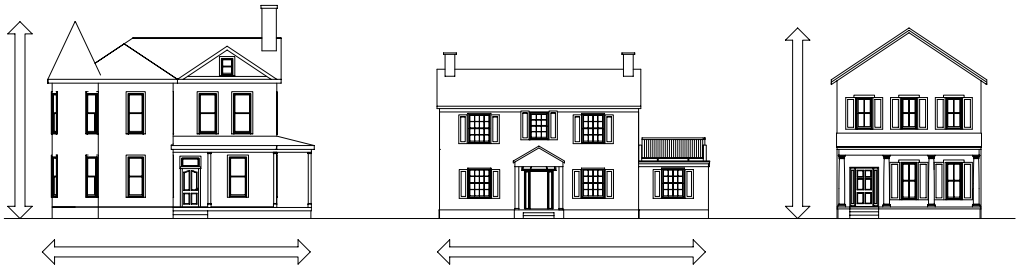
E. Complexity of Form

A building's form, or shape, can be simple (a box) or complex (a combination of many boxes or projections and indentations). The level of complexity usually relates directly to the style or type of building.

In general, use forms for new construction that relate to the majority of surrounding buildings. If a block has a mixture of complex and simple forms, either option is appropriate for new construction.



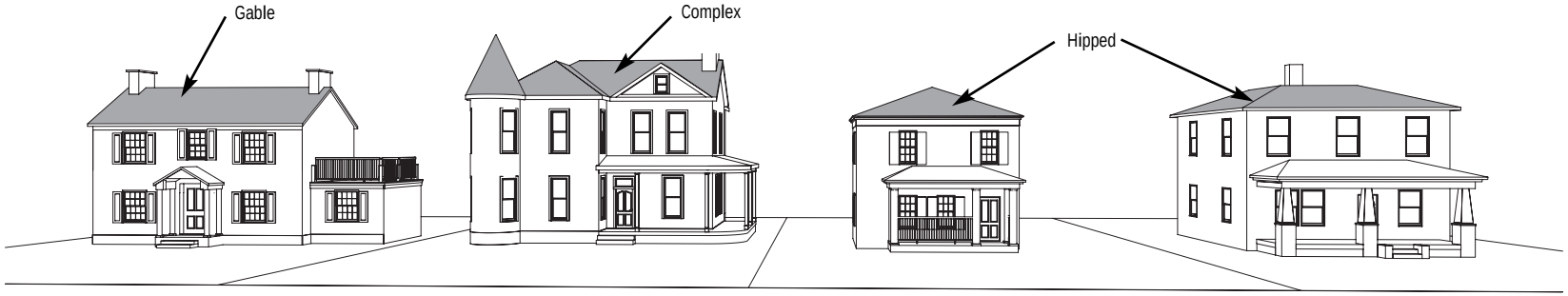
Study the directional expression of nearby historic buildings when designing a new structure.



F. Directional Expression

This guideline addresses the relationship of height and width of the front elevation of a building mass. A building is horizontal, vertical, or square in its proportions. Most commercial buildings built in the nineteenth century are more vertical, while many twentieth century stores were constructed on wider lots and have horizontal proportions. A residential building's orientation often relates to the era and style in which it was built. Twentieth-century designs often have horizontal expression. From the Victorian era after the Civil War through the turn-of-the-century, domestic architecture is usually 2 or 2-1/2 stories with a more vertical expression.

In new construction, respect the directional expression (or overall relationship of height to width) of surrounding historic buildings.



Roof forms vary with building type and architectural styles.

G. Roof Form and Material

Roof form plays an important role in defining the character of a building and creating continuity and rhythm in the district, particularly in the residential areas of the downtown. Most roofs in the commercial areas are flat or sloped and not visible.

1. Respect the slope and form of nearby historic buildings in the district. If building in a predominantly residential area, respect those forms. Generally, roof pitch of historic residential buildings is steeper than typical newer construction. Commercial buildings generally have shallow shed roofs concealed behind roof cornices and/or parapet walls.
2. Roof materials should blend with those found in the district. Standing seam metal, metal shingle and slate are found as well as more recent asphalt shingle roofs.

H. Character-Defining Elements

Once the size, form and siting for a building has been determined, its appearance is refined by the choice of materials, size and placement of openings, inclusion of elements, such as storefronts or porches. Embellishment with decorative features, such as cornices and trim, are also defining elements. Choosing these elements requires careful attention to historic buildings in the district, architectural conventions of particular styles, availability and cost of particular elements and materials, and appropriateness in regard to the use of the building.

1. In general, choose elements that are found in the district to create continuity.
2. Contextual design is encouraged that examines and reinterprets historical styles without making exact copies.

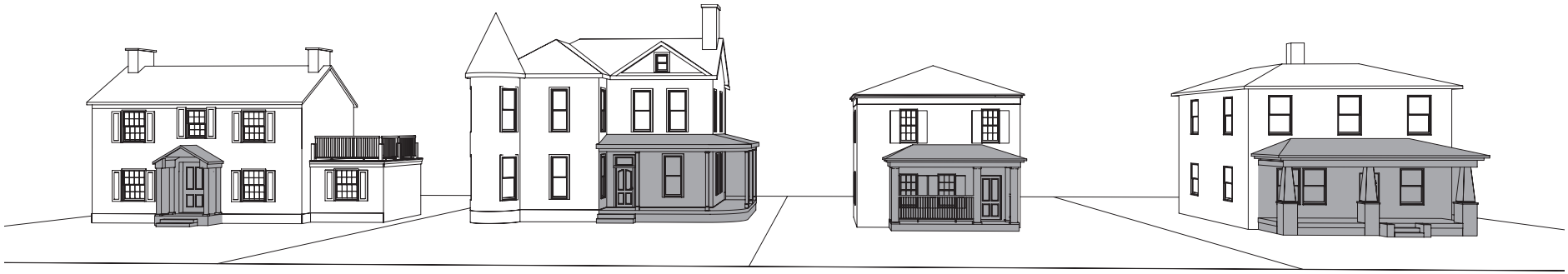
V. Guidelines for New Construction and Additions

Window patterns, designs, proportions and ratio of wall to openings all create distinctive vocabularies between commercial and residential forms.

I. Doors and Windows

Doors, as with windows, vary with the style and type of building. They may be decorative front entries or utilitarian side doors. Look to existing historic buildings for examples of door types. For instance, commercial buildings have doors with a large area of glass that invites customers inside while most residences have solid doors for privacy. The same residential doorway may be embellished, however, with sidelights and transoms or fanlights. Windows vary with the style and type of historic buildings. The variety increases as windows are combined and elements such as sills, lintels, decorative caps and shutters are added.

1. Generally, there is a high ratio of wall-to-window in historic buildings and this ratio should be repeated in new construction.
2. The rhythm of window openings should be compatible with historic buildings.
3. The proportions of windows should be vertical, as found in historic buildings.
4. Most historic windows are double-hung sash with occasional fixed windows that may be decorated with art glass.
5. New windows may be wood, vinyl-clad or powder-coated metal. Unpainted aluminum frames are not recommended.
6. Residences have a high ratio of wall-to-window on all floors while retail/commercial buildings have a high wall-to-window ratio on upper floors and high window-to-wall ratio on the first floor. (See Guidelines for Storefronts) Office buildings are similar to commercial/retail except that the first floor may have windows instead of storefronts. In this case, the windows should have a wall-to-window ratio the same as or less than upper floors.

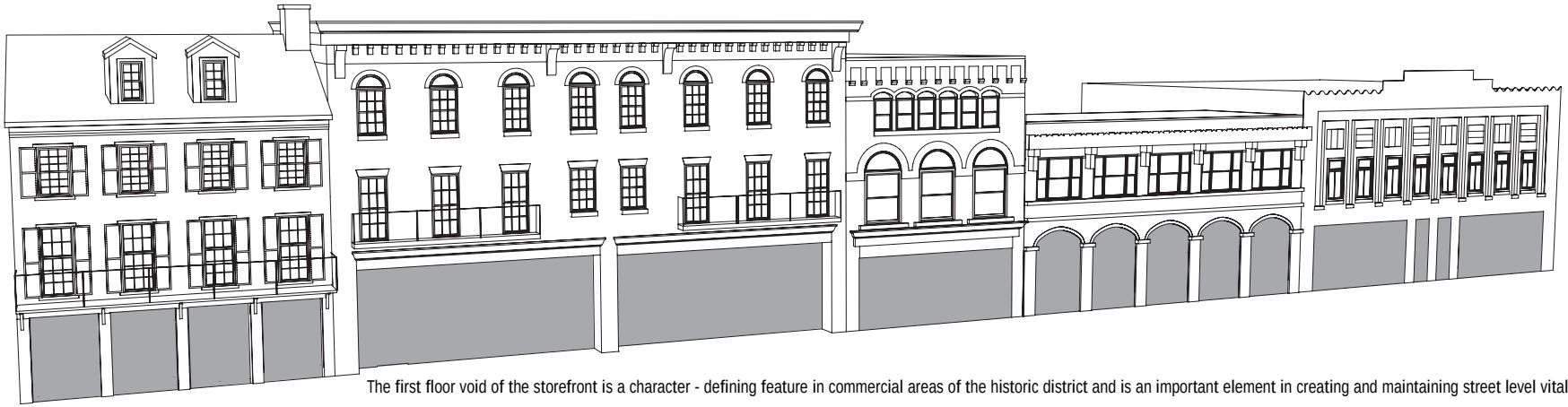


Porches are a distinctive element on historic structures with the residential areas of the district.

J. Porches and Balconies

Porches and entrances are often the focal point of residential historic buildings. They help to define the style of the building and are both functional and ceremonial. Some buildings have two-story porticos, while others have full-width front porches, and yet others have a decorated entrance without protection. Many historic commercial buildings had and some retain their iron balconies, an important character-defining facade element.

1. New residential style buildings should have porches if they are in an area where historic residences have porches. New porches should reflect the size, proportion and placement of historic porches. Materials and details of porches should be compatible with the historic types.
2. For new commercial buildings, porches are not used; but, secondary entrances may need embellishment if they are major access to upper floors. These entrances may require decorative trim, transoms, sidelights and lighting.
3. For new commercial buildings, balcony elements may be a part of the facade design if they relate to upper level openings. If this feature is considered for a new building, its size, proportions, and details need to be in scale with the rest of the building.



The first floor void of the storefront is a character - defining feature in commercial areas of the historic district and is an important element in creating and maintaining street level vitality.

K. Storefronts

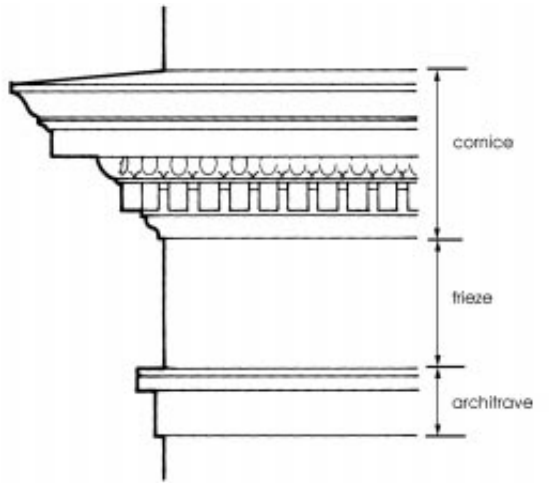
Storefronts are included in any building that has retail/commercial functions on the first floor. A typical storefront is 25-30 feet in width and is generally clear of major vertical structure except at the end piers. Storefronts are primarily transparent to allow for display of merchandise, allow natural lighting and encourage street vitality.

1. Ground levels of new retail/commercial buildings should be at least 80% transparent storefronts up to a level of ten feet.
2. Ground levels of new office buildings should be at least 50% transparent with storefronts or large windows.
3. Doors should be included in all storefronts, thereby reinforcing street-level vitality. Large development projects with one central door to an interior mall should be discouraged.
4. Commercial or office buildings should not have long areas (more than 10 feet) of blank walls.
5. Parking garages in areas of retail or office activity should have street-level spaces for businesses.

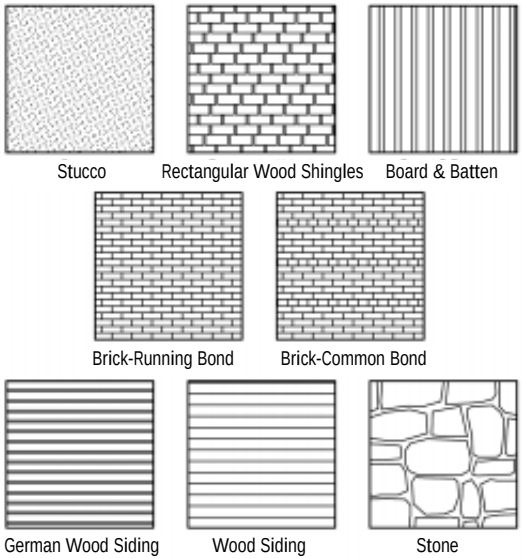
L. Foundation

New buildings need foundations for aesthetic as well as functional reasons. Most historic buildings rest on some sort of raised foundation. This contributes to the overall height and design of the structure's facade. New buildings that are built on a concrete slab tend to appear shorter and out of scale with surrounding historic buildings.

Ensure that any new building contains a foundation that results in a similar appearance as surrounding historic structures.



Elements of a classical entablature, commonly known as a cornice.



M. Cornices

Cornices are found at the juncture of roof and wall or as the decorative cover for structural beams and lintels. Their materials and design depend upon the style and character of the rest of the building.

1. Commercial and office buildings with flat fronts should include cornices that are either projecting or flat articulation of wall material. The type of cornice depends on the style of the new building and the character of buildings surrounding it.
2. Residences may have simple boxed eaves, bracketed eaves, or exposed rafters depending on the style of the building.
3. New storefronts should incorporate a cornice.

N. Materials and Textures

Materials and textures in the district are varied and include brick, siding, stucco, stone, and wood trim features. Metal is used as storefronts and other decorative features.

1. Choose materials that are commonly found on historic buildings, such as brick for commercial and frame for residential, when designing new structures in the downtown.
2. Avoid more recent materials, such as textured masonry blocks, metal, and vinyl or aluminum siding for walls of new buildings in the historic district.
3. Cement siding products may be used for exterior siding on new structures if surrounding historic buildings are primarily clad in wood siding.

O. Architectural Details and Decoration

The details and decoration of Augusta's historic buildings vary tremendously with the different styles, periods, and types. Such details include cornices, roof overhangs, chimneys, lintels, sills, brackets, masonry patterns, shutters, entrance decorations, and porch elements. The important factor to recognize is that many of the older buildings in the district have decoration and noticeable details.

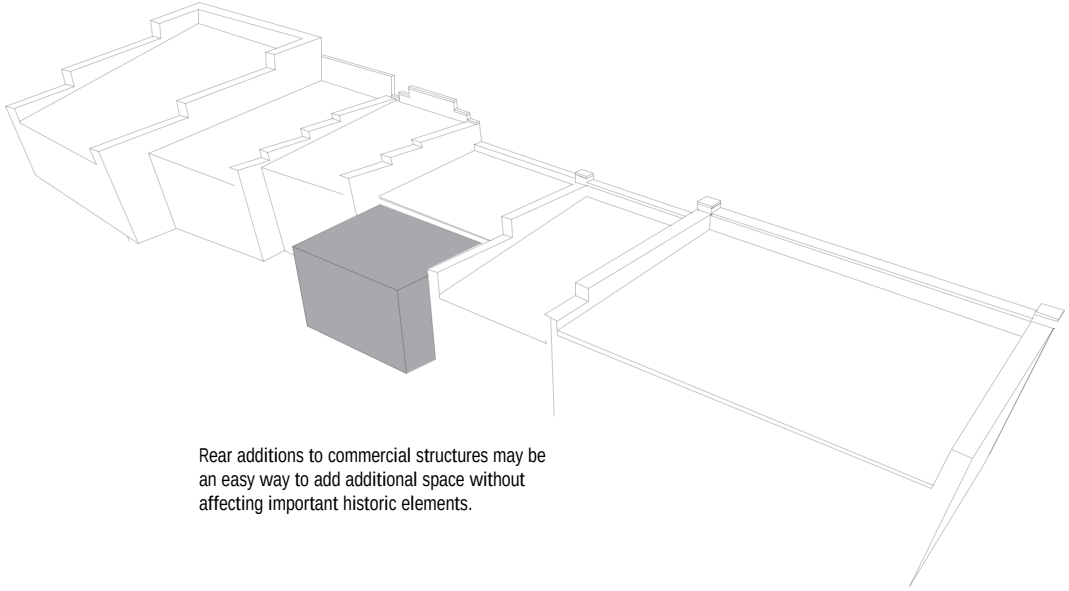
It is a challenge to create new designs that use historic details successfully. One extreme is to simply copy the complete design of a historic building, and the other is to "paste on" historic details on a modern unadorned design. Neither solution is appropriate for designing architecture that relates to its historic context and yet still reads as a contemporary building. More successful new buildings may take their clues from historic images and reintroduce and reinterpret designs of traditional decorative elements.

The illustrations and photographs found throughout these guidelines offer many examples of details from the historic district and may serve as a source for new designs.

Additions may be made by adding several extra levels to a commercial building if it is stepped back and has limited visibility from the street.

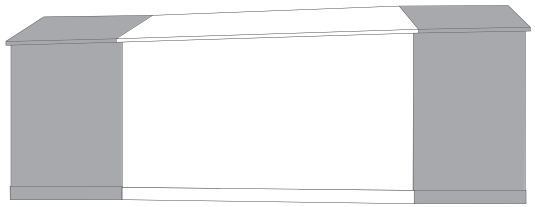
P. Additions

An exterior addition to an historic building can radically alter its appearance. When an addition is necessary, it should be designed so that will not detract from the character-defining features of the historic building. Whenever possible, the new addition should be done in such a way that, if it were to be removed in the future, the essential form and integrity of the original building would be unimpaired. If the new addition appears to be a part of the existing building, the integrity of the original historic design is compromised and the viewer is confused over what is historic and what is new. A new addition can respect existing buildings without totally copying the original design.

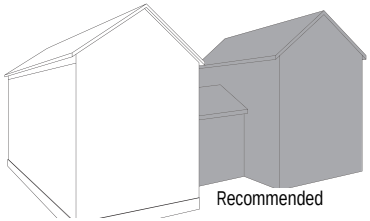


Rear additions to commercial structures may be an easy way to add additional space without affecting important historic elements.

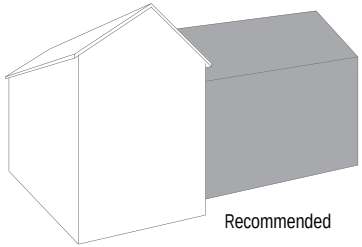
V. Guidelines for New Construction and Additions



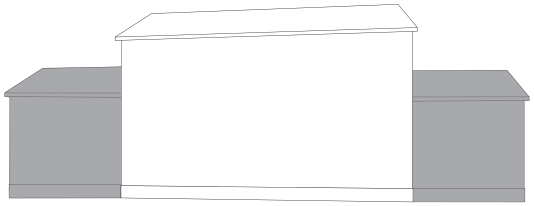
Not recommended



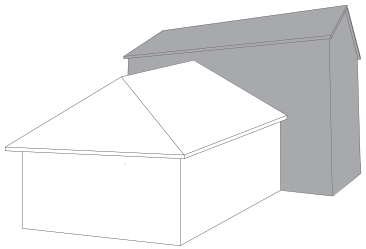
Recommended



Recommended



Recommended



Not recommended

1. Attempt to accommodate needed functions within the existing structure without building an addition.
2. Limit the size of the addition so that it does not overpower the existing building.
3. Try to locate the addition on rear or side elevations that are not visible from the street. If the addition is on an elevation facing a street or parking area, the facade should be treated under the new construction guidelines.
4. The new design should not use the same wall plane, roofline, or cornice line of the existing structure.
5. A new addition should not destroy historic materials that characterize the property.
6. The new work should be differentiated from the old and should be compatible in massing, size, scale, and architectural features.
7. A new addition should not be an exact copy of the existing historic design.
8. Use materials, elements, and colors that are compatible with the historic building to which the addition is being made.

VI. Guidelines for Signs

Signs are a vital part of the downtown scene. A balance should be struck between the need to call attention to individual businesses and the need for a positive image of the entire district. Signs can complement or detract from the character of a building depending on their design, placement, quantity, size, shape, materials, color and condition. Historically, significant signs should be retained if possible on buildings, even if the business is no longer in existence. Since the historic district is an overlay all signs should follow these recommendations in addition to the sign ordinance currently in force. If these guidelines are more restrictive than the ordinance, the guideline should take precedence.

VI. Guidelines for Signs

Projecting Sign

Flat Sign

Pier, Door and Window Signs

Awning Sign

A. Types:

Free standing signs

1. Although pole signs are used and allowed, consideration should be given to lower monument type signs with a maximum height of 10'. These are easily readable, particularly at closer distances.
2. Temporary signs should be closely regulated to ensure that they are used only for special occasions and do not become additional permanent signs. Changeable copy or lighted and flashing non-permanent signs are discouraged even for special occasions.

Wall-mounted signs

1. Wall-mounted signs should complement the architecture of the building. In buildings with multiple storefronts, all wall-mounted signs should be coordinated in terms of size, placement, lettering, color, and overall design. Whenever possible, wall-mounted signs should be placed in the building's sign band and should be sized so that they do not obscure existing architectural details.
2. Wall-mounted signs should be no larger than one square foot per linear foot of the front facade of the building, up to a limit of 40 square feet per business.

Window signs

1. Window signs can be made with vinyl letters or painted by a professional sign painter. Avoid hand painted signs and large temporary signs that will block the view of window displays from outside the building.
2. Window signs should not cover more than 20 percent of the glass area.

B. Materials

Signs can be made of appropriately finished wood or metal.

Projecting signs help direct pedestrians who are up or down the street from the business.

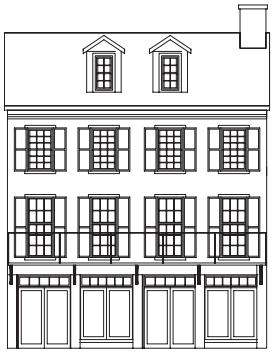
Flat wall mounted or pier signs identify the business once the pedestrian has arrived in front of the building.

This entry sign serves both arriving pedestrians and passing vehicular traffic.

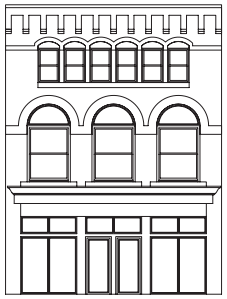
C. Placement

1. Place signs so that they do not obstruct architectural elements and details that define the design of the building. Respect signs of adjacent businesses.
2. Flat wall signs for commercial buildings can be located above the storefront, within the frieze of the cornice, on covered transoms, or on the pier that frames display windows; or, generally, on flat, unadorned surfaces of the facades, or in areas clearly suitable as sign locations.
3. For residential type buildings used for commercial purposes, a flat sign attached to the wall at the first floor or between porch columns is appropriate. A freestanding sign may also be used depending on the site conditions.
4. The bottom of projecting signs for commercial buildings should be at least ten feet above the sidewalk, and project no more than three feet from the surface of the building. They should not be placed above the cornice line of the first floor level unless they have a clearance of less than ten feet.
5. For residential type buildings used for commercial purposes, small projecting signs attached to the wall at the first floor or porch column are appropriate and should not be located higher than the top of the porch.
6. Freestanding signs, in general, are not an appropriate sign type in a traditional downtown, except for use in the front yard of a residence that has been converted to commercial or office use. In this case, freestanding signs should be no higher than 15 feet.
7. The center line of window signs (interior and exterior) should be approximately 5.5 feet above the sidewalk at the center point for good pedestrian visibility. Optional locations could include 18 inches from the top or bottom of the display window glass.
8. Window signs are also appropriate on the glazing of doors and on upper floor windows for separate building tenants.

VI. Guidelines for Signs

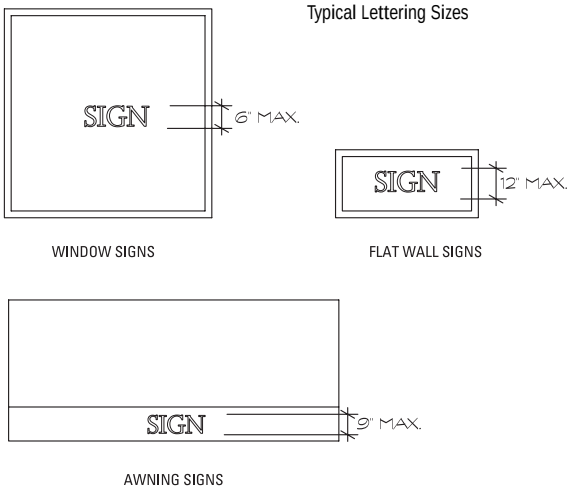


SIGNS FOR FEDERAL PERIOD BUILDINGS MIGHT USE LETTERS LIKE THIS



SIGNS FOR ROMANESQUE BUILDINGS MIGHT USE LETTERS LIKE THIS

SIGNS FOR ART DECO OR MODERNE BUILDINGS MIGHT USE LETTERS LIKE THIS



D. Sign Sizes

1. All the signs on a commercial building should not exceed 50 square feet.
2. Flat wall signs should not exceed 18 inches in height and should not extend more than 6 inches from the surface of the building.
3. Projecting signs should be a maximum of 12 square feet per face.
4. Window signs should obscure no more than 20 percent of the window glass.

E. Lettering Styles

There are many lettering styles that may be appropriate for a sign within the historic district. Consider using lettering fonts that relate to the era of the building's architecture while ensuring that the style is easily read from a distance.

F. Lettering Size

1. Average height of letters and symbols should be no more than 12 inches on wall signs, 9 inches on awning and canopy signs, and 6 inches on window signs.
2. Awning and canopy signs should be placed on the valance area only. The minimum space between the edge of the letter and the top and bottom of the valance should be 1.5 inches.

G. Colors

Signs may include two to four colors and should be coordinated with the accent colors on the building or awnings.

H. Lighting

1. If signs are internally lit, in general, the letters should be light and the surrounding background should be dark.
2. Signs may also be lit by external sources.
3. Backlit, molded plastic signs are not appropriate signs for the historic district.

I. Maintenance

1. Signs should be kept in good repair.
2. Signs that are not properly maintained should be removed as should signs of businesses that no longer occupy a building or storefront.

VII. Guidelines for Awnings, Canopies and Marquees

Awnings can contribute to the overall image of downtown by providing visual continuity for an entire block, helping to highlight specific buildings, and covering any unattractively remodeled transom areas above storefronts. They also protect pedestrians from the weather, shield window displays from sunlight and conserve energy. Awnings also offer the business owner additional facade visibility because of their color and the possibility of adding an awning sign.

VII. Guidelines for Awnings, Canopies and Marquees

This permanent canopy serves as entry protection and as a decorative feature as well.

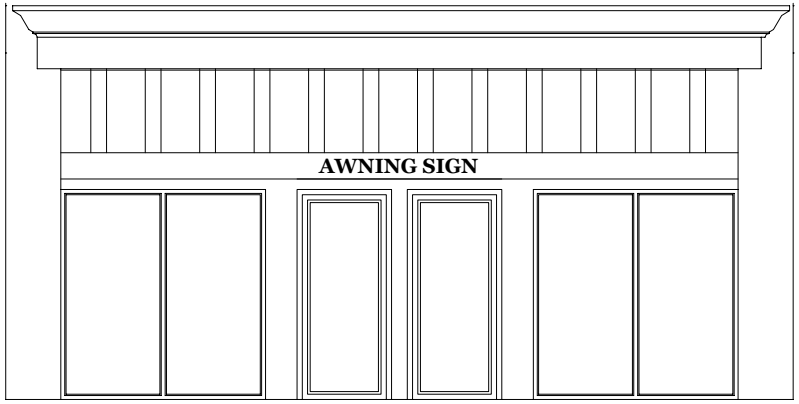
A. Types

1. Standard sloped fabric awnings; whether fixed or retractable, sloped awnings are the traditional awning type and are appropriate for most historic buildings, both residential and commercial.
2. Boxed or curved fabric awnings; a more current design treatment, this type of awning may be used on non-historic or new commercial buildings.
3. Canopies and marquees; appropriate on some commercial buildings, canopies and marquees must fit the storefront design and not obscure important elements, such as transoms or decorative glass. Historic marquees and canopies should be retained and maintained on historic building facades.
4. Aluminum or plastic awnings; these awnings are inappropriate for any buildings within the historic district.

B. Placement

1. Choose awning designs that do not interfere with existing signs or distinctive architectural features of the building or with street trees, street signs or other elements along the street.
2. Awnings should fit the width and shape of any storefront or window opening that it covers. For instance, straight sloped awnings work best on rectangular storefronts while curved awnings work well on arched openings.
3. The building code governs the height of the awning above grade; make sure the bottom of the awning valance is at least 7 feet high.

This traditional sloped fabric awning is designed to properly fit the storefront and cover the transom area.



The valance is the front panel of an awning on which a sign may be applied.

This corner awning provides signs for both street fronts.

C. Materials

1. Fabric awnings are the traditional material for awnings and should be used in the historic district.
2. Avoid using metal or plastic awnings.

D. Colors

1. Awning colors should be coordinated with building colors and with other tenants in the same building. Solid colors, wide stripes, and narrow stripes may be appropriate, but not overly bright or complex patterns.
2. Avoid using shiny, plastic-like fabrics.

E. Awning Signs

1. Use the front panel or valance of an awning for a sign as appropriate. Letters can be sewn, screened, applied or painted on the awning fabric; avoid hand-painted or individually made fabric letters that are not professionally applied.
2. See the sign section for size and placement requirements for awning signs.
3. Avoid awnings that are back-lit or have signs that are back-lit.

VII. Guidelines for Awnings, Canopies and Marquees

VIII. Guidelines for Streetscape Elements

The publicly owned parts of the downtown are as important as the structures in helping define the unique character of the district. Large trees and landscaped medians provide a canopy and lush garden effect on Greene Street making it inviting to the pedestrian. Historically styled light fixtures and brick walks along the Riverwalk and in the downtown complement the traditional character and are inviting to tourists. Much of the downtown has been designed in a way to accommodate the pedestrian. It includes wide sidewalks, many street trees, various historically-styled fences and walls, amenities such as benches, and special features including fountains and statues. Plazas and small parks offer outdoor areas for relaxation and special events. Other sections of the downtown, particularly on the edge of the district, have large expanses of asphalt, a lack of street trees and corresponding shade, little maintenance, and fewer pedestrian related amenities. The following streetscape guidelines encourage retaining character-defining features for the district and expanding their use in key areas when the opportunity arises.

VIII. Guidelines for Streetscape Elements

The historic Greene Street linear park is one of the most significant public spaces in the district.

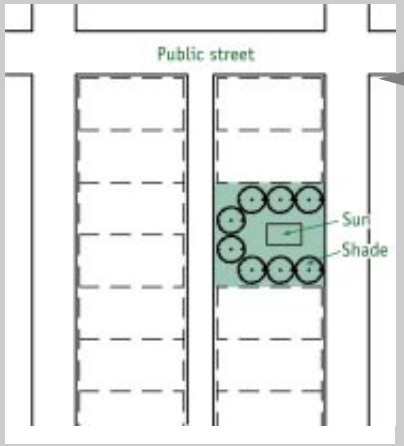
The median of Broad Street alternates between landscaped pedestrian plazas and parking areas.

A. Parks and Open Space

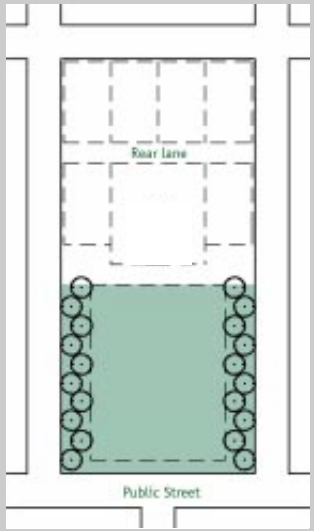
1. Existing parks should be maintained and well managed for daytime use, including landscaping, benches, trash receptacles and lighting.
2. Where new parks are being considered, ensure that they are near pedestrian traffic, are well planned for intended uses, such as concerts or other events, and well designed for maintenance and durability.
3. See the section on Undeveloped Lots in Chapter III for guidance on treating these areas.
4. Avoid demolishing historic buildings to create open spaces and parks.

TIPS

Types of Common Areas

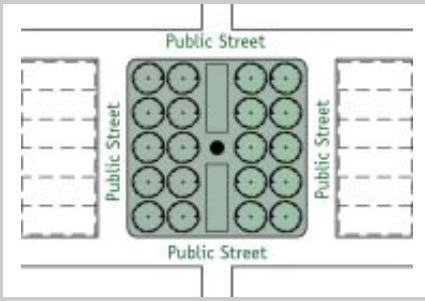


Common areas for residential and some neighborhood commercial developments range from a small pocket park in a row of houses to…



…a larger green in front of an important building to…

…a larger detached green that commercial and residential buildings may surround.

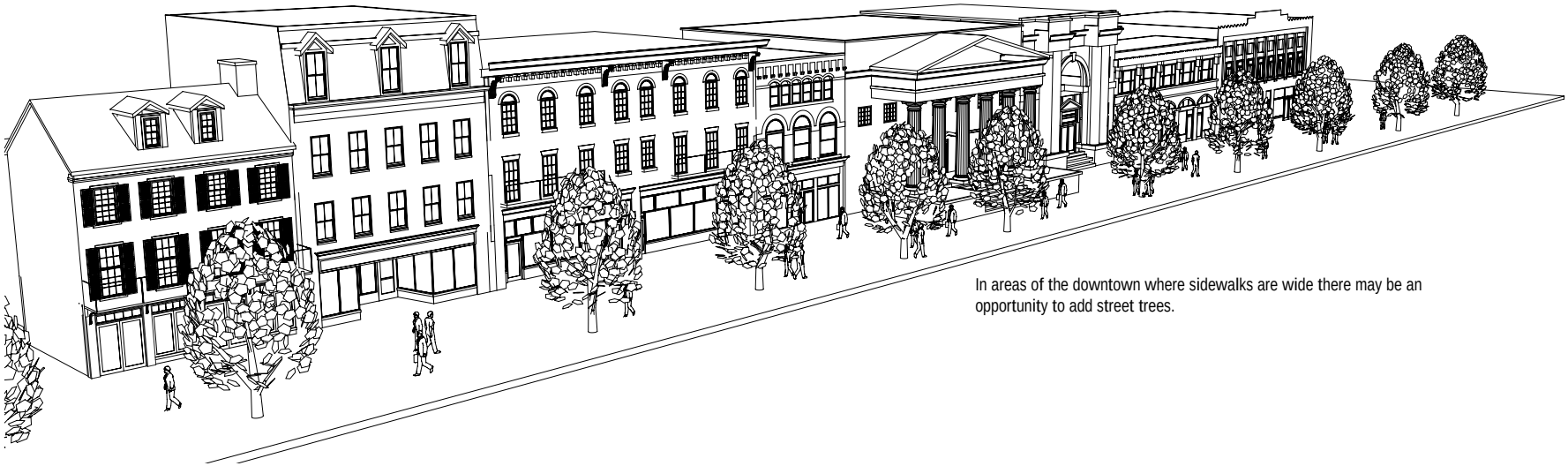


The prominent monument on Broad street is surrounded by planting areas and fountains to create an inviting plaza for pedestrians.

This historic fountain in the park in front of the federal courthouse is one of many cool shady gathering areas throughout the downtown.

B. Fountains, Sculpture and Public Art

1. Install local historical plaques commemorating significant events, buildings, and individuals in the district. These place-making elements play an important role in celebrating and communicating the history of the downtown.
2. Maintain existing fountains, sculpture, historical plaques and statues in the district.
3. Consider adding such elements in the design of any new open space in the historic district.



In areas of the downtown where sidewalks are wide there may be an opportunity to add street trees.

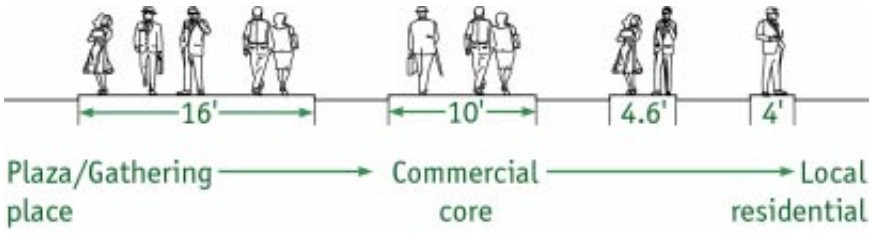
These street trees in the median at the south end of Broad Street provide shade and a strong visual streetscape element.

C. Street Trees and Landscaping

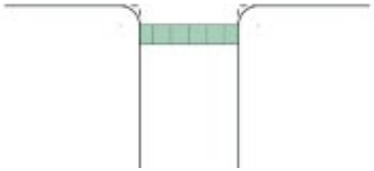
1. Maintain the canopy effect of street trees on existing streets. Add new trees to fill-in gaps, to replace diseased trees, and to create a more contiguous canopy, particularly on streets where there is high tourist and pedestrian traffic.
2. Maintain existing landscaping, especially indigenous species. Plantings are especially appropriate in medians and curb strips.
3. Ensure that new trees and plantings do not block views of storefronts, and meet necessary traffic-safety standards.
4. Consider creating public parks and other open spaces using indigenous trees and plantings in areas of the district where there is tourist and pedestrian traffic.

These plantings help screen nearby parking.

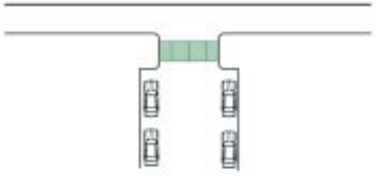
The Riverwalk with its brick pedestrian path creates an important new linear park along the river.



Wide sidewalks with landscaped strips provide a more residential setting on Greene Street.



To improve pedestrian safety and calm traffic consider limiting the length of crosswalks.



Special areas such as this plaza may use pattered brick pavers to add visual interest.

D. Paving and Curbs

1. Retain historic paving materials, such as brick sidewalks, where they exist.
2. Consider replacing concrete walks with new brick walks on streets where there is tourist and pedestrian traffic and where connections are made to the central business district.
3. Match adjacent materials in design, color, texture, and tooling when sidewalks must be repaired. Avoid extensive variation in sidewalk and curb materials.
4. Avoid excessive curb cuts for vehicular access across pedestrian ways; where curb cuts are necessary, continue sidewalk material to create continuity in the district.
5. Change crosswalks to materials, such as brick pavers, to encourage safe pedestrian movement across street intersections.

VIII. Guidelines for Streetscape Elements

Benches are an important element in pedestrian areas such as this plaza on Broad Street.

Attractive trash containers enhance the streetscape.

Pedestrian scaled street lights provide a strong linear edge to this downtown corridor. Other amenities such as brick sidewalks and attractive street trees or plantings would further improve this entry route to downtown.

Historically styled street lights add character to the historic district.

E. Street Furniture

1. Choose an appropriate traditional design for any trash containers in the district, possibly matching other street furniture. Painted metal is generally more appropriate than wood, concrete, or plastic.
2. Place benches at key locations in the district. Use traditional designs constructed of wood and/or cast iron.
3. Attempt to purchase benches and trash receptacles from the same manufacturer to achieve a uniform appearance.
4. Place benches and trash receptacles in areas where there is high tourist and pedestrian traffic expected.
5. Attempt to make any other street furniture, such as newspaper boxes, telephone booths, bicycle racks, drinking fountains, planters, and bollards, compatible in design, color, and materials with bench and trash receptacles.
6. Avoid placing too many elements on narrow sidewalks.

F. Street Lights

1. Expand the use of pedestrian-scaled, historically-styled light fixtures where high tourist and pedestrian traffic currently exists or is anticipated.
2. Replace cobra-head light fixtures, or other fixtures that are non-historic, with historically-styled fixtures.
3. Provide adequate lighting at critical areas of pedestrian/vehicular conflict, such as parking lots, alleys, and crosswalks.
4. Keep to a minimum the number of styles of light fixtures and light sources used in the district. Consider changing from the high-pressure sodium lamp to metal halide to have better lighting quality in the evening, particularly along tourist and pedestrian traffic areas.

Consider creating a new coordinated public sign system for downtown.

Historic markers add interest for tourists, shoppers and downtown workers.

Traffic signals on these projecting arms provide an uncluttered appearance.

G. Public Signs

1. Create new gateway, directional and information sign system for visitor traffic to the central business district.
2. Avoid placing signposts in locations where they can interfere with the opening of vehicle doors; use the minimum number of signs necessary.
3. Consider expanding banners to highlight various visitor attractions.
4. Preserve existing historic plaques located in the district.

H. Traffic Signals and Utilities

1. Remove power lines on major gateway streets and connector streets to the central business district such as 11th and 12th streets. Screen surface equipment.
2. Place necessary utilities, such as transformers and overhead wires, so that they are as visually unobtrusive as possible.
3. Consider painting aluminum poles used for traffic signals and lighting to match historically-styled street light poles.

VIII. Guidelines for Streetscape Elements

IX. Guidelines for Demolishing and Moving Buildings

Historic buildings are irreplaceable community assets and once they are gone, they are gone forever. With each successive demolition, the integrity of the Downtown Historic District is further eroded. Therefore, the demolition or moving of any contributing building in a historic district should be considered very carefully before approval is given.

Augusta's Historic Preservation Ordinance contains provisions that restrict the property owner's right to demolish buildings in local historic districts. For contributing buildings in the district, the Historic Preservation Commission must review any plans to demolish a building and issue a Certificate of Appropriateness before the structure can be demolished or moved. Furthermore, the Historic Preservation Commission requires that all individuals applying for demolition of a building also complete the Demolition Support Information form, a copy of which is found on page 83.

IX. Guidelines for Removing Buildings

A. Criteria for Demolition

The following general standards should be applied in decisions made by the Historic Preservation Commission in regard to demolishing buildings.

1. The public necessity of the proposed demolition.
2. The public purpose or interest in land or buildings to be protected.
3. The age and character of a historic structure, its condition, and its probable life expectancy.
4. The view of the structure or area from a public street or road.
5. The existing character of the setting of the structure or area and its surroundings.
6. Whether or not the structure contributes to district character.
7. Whether or not the structure is of such old or distinctive design, texture, or scarce materials that it could not be reproduced or could be reproduced only with great difficulty and expense.
8. Whether or not a relocation of the structure would be a practical and preferable alternative to demolition.
9. Whether or not the proposed demolition could potentially affect adversely other historic buildings or the character of the historic district.
10. The reason for demolishing the structure and whether or not alternatives exist.
11. Whether or not there has been a professional economic and structural feasibility study for rehabilitating or reusing the structure and whether or not its findings support the proposed demolition.

B. Guidelines for Demolition

1. Demolish a historic structure only after all preferable alternatives have been exhausted.
2. Document the building thoroughly through photographs. This information should be retained in the Augusta-Richmond County Planning Commission Office, with Historic Augusta, Inc., and with the Historic Preservation Division of the Georgia Department of Natural Resources.
3. If the site is to remain vacant for any length of time, maintain the empty lot appropriately so that it is free of hazards and trash and is well tended.

C. Demolition Support Information

1. Case Number/Location: _____
2. What is the purpose of the proposed demolition? _____
3. Description of the structure (provide photographs.)
   a. What is the approximate age? _____
   b. What is the classification of the property (from Maps)? _____
   c. What is the character of the structure? _____
   d. What is the condition of the structure? _____
4. Description of the setting.
   a. View of the structure from streets or rights-of-way (photos.) _____
   b. What is the surrounding land use pattern? _____
   c. Describe surrounding structures (photos.) _____
   d. Is the setting more or less "in tact" or have there been other demolitions similar to the request? _____
5. Is the design of the structure unique or common in the district (photos of similar structures)? _____
6. Did any historic events take place in the structure? _____
7. Alternatives to Demolition.
   a. What are the alternatives to demolition (such as selling the property, relocation, mothballing, or partial demolition)? _____
   _____
   b. Provide evidence that these alternatives have been fully explored. _____
   c. Provide evidence that renovation of the structure has been fully explored. (Evidence should include a professional economic and structural feasibility study for rehabilitating or re-using the structure. _____
8. Post-demolition plans for the property.
   a. What is the proposed use of the property after the demolition? _____
   b. What is the design of proposed replacement building? _____
   c. What is the time frame for new construction? _____

D. Criteria for Moving Historic Buildings

The following general standards should be applied in decisions made by the Historic Preservation Commission in regard to moving buildings.

1. The public necessity of the proposed move.
2. The public purpose or interest in land or buildings to be protected.
3. The age and character of a historic structure, its condition, and its probable life expectancy.
4. The view of the structure or area from a public street or road.
5. The existing character of the setting of the structure or area and its surroundings.
6. Whether or not the proposed relocation would have a detrimental effect on the structural soundness of the building.
7. Whether or not the proposed relocation would have a negative or positive effect on other sites or structures within the historic district.
8. Whether or not the proposed relocation would provide new surroundings that would be compatible with the architectural aspects of the structure.
9. Whether or not the proposed relocation is the only practical means of saving the structure from demolition.
10. Whether or not the structure will be relocated to another site within the historic district.

E. Guidelines for Moving Historic Buildings

1. Move buildings only after all alternatives to retention have been examined.
2. Seek assistance on documenting the building on its original site before undertaking the move. Photograph the building and the site thoroughly and also measure the building if the move will require substantial reconstruction.
3. Thoroughly assess the building's structural condition in order to minimize any damage that might occur during the move.
4. Select a contractor who has experience in moving buildings. Check references.
5. Secure the structure from vandalism and potential weather damage before and after its move.
6. If the site is to remain vacant for any length of time, maintain the empty lot appropriately so that it is free of hazards and trash and is well tended.

Glossary

ADAPTIVE RE-USE. Recycling an old building for a use other than that for which it was originally constructed. Adaptive re-use can involve a sensitive rehabilitation that retains much of a building's original character, or it can involve extensive remodeling.

ADDITION. A new part such as a wing, ell, or porch added to an existing building or structure.

ALTERATION. A visible change to the exterior of a building or structure.

BARGEBOARD. A sometimes richly ornamented board placed on the verge (incline) or the gable to conceal the ends of rafters.

BAY. A part of a structure defined by vertical divisions such as adjacent columns or piers.

BAY WINDOW. Fenestration projecting from an exterior wall surface and often forming a recess in the interior space.

BRACKET. A wooden or stone decorative support beneath a projecting floor, window, or cornice.

CAPITAL. The upper portion of a column or pilaster.

CERTIFICATE OF APPROPRIATENESS. Approval given by an architectural review board for any construction plans that will be done on any building within a historic district. A certificate of appropriateness deems that the work is appropriate, as it will not devalue the historic character of a building or environment.

CLADDING. Any exterior wall covering, including masonry.

COBRA-HEAD LIGHT FIXTURE. A commonly used street light fixture in which the luminaire is suspended from a simple, curved metal arm.

COLUMN. A vertical support, usually supporting a member above.

COMPLEX ROOF. A roof that is a combination of hipped and gable forms and may contain turrets or towers. The majority of these occur on Queen Anne style houses.

COPING. The top course of a wall which covers and protects the wall from the effects of weather.

CORBELING. Courses of masonry that project out in a series of steps from the wall or chimney.

CORNICE. The upper, projecting part of a classical entablature or a decorative treatment of the eaves of a roof.

CUPOLA. A mall domed structure crowning a roof or tower.

DENTIL. Small square blocks found in series on many cornices, moldings, etc.

DORMER. A small window with its own roof projecting from a sloping roof.

DOUBLE-HUNG SASH. A type of window with lights (or windowpanes) on both upper and lower sashes, which move up and down in vertical grooves one in front of the other.

DOWNSPOUT. A pipe for directing rain water from the roof to the ground.

EAVE. The edge of the roof that extends past the walls.

FACADE. The front face or elevation of a building.

FANLIGHT. A semicircular window with radiating muntins, located above a door.

FENESTRATION. The arrangement of the openings of a building.

FINIAL. An ornament that caps a gable, hip, pinnacle, or other architectural feature.

FLASHING. Pieces of metal used for waterproofing roof joints.

Glossary

FRIEZE. A horizontal band, sometimes decorated with sculpture relief, located immediately below the cornice.

GABLE ROOF. A pitched roof in the shape of a triangle.

GLAZING. Another term for glass or other transparent material used in windows.

HALF-TIMBERING. A framework of heavy timbers in which the interstices are filled in with plaster or brick.

HIPPED ROOF. A roof with slopes on all four sides. They are more common on older houses than on those built after 1940.

INFILL BUILDING. A new structure built in a block or row of existing buildings.

INTEGRITY. Authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period.

LATH. Narrowly spaced strips of wood upon which plaster is spread. Lath in modern construction is metal mesh.

LEADED GLASS. Glass set in pieces of lead.

LIGHT. A section of a window; the glass or pane.

LINTEL. A horizontal beam over an opening carrying the weight of the wall.

MOLDING. Horizontal bands having either rectangular or curved profiles, or both, used for transition or decorative relief.

MUNTIN. A glazing bar that separates panes of glass.

OVERLAY ZONING DISTRICT. A set of legal regulations that are imposed on properties in a particular area or district that are additional requirements to the existing zoning regulations in effect for those properties.

PARAPET. A low wall that rises above a roof line, terrace, or porch and may be decorated.

PATINA. Usually a green film that forms naturally on copper and bronze by long exposure or artificially (as by acids) and often values aesthetically for its color.

PEDIMENT. A triangular section framed by a horizontal molding on its base and two raking (sloping) moldings on each of its sides. Used as a crowning element for doors, windows, over-mantels, and niches.

PIER. An upright structure of masonry serving as a principal support.

PILASTER. A pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital.

PITCH. The degree of slope of a roof.

PORTE-COCHERE. An exterior shelter often used to shelter a driveway area in front or on the side of a building.

PORTICO. An entrance porch often supported by columns and sometimes topped by a pedimented roof; can be open or partially enclosed.

PRESERVATION. The sustaining of the existing form, integrity, and material of a building or structure and the existing form and vegetation of a site.

QUOINS. Large stones, or rectangular pieces of wood or brick, used to decorate, accentuate and reinforce the corners of a building; laid in vertical series with, usually, alternately large and small blocks.

REHABILITATION. Returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features that are significant to its historical, architectural, and cultural values.

REMODEL. To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

Glossary

RENOVATION. See REHABILITATION

RESTORATION. Accurately recovering the form and details of a property and its setting as it appeared at a particular period of time, by removing later work and/or replacing missing earlier work.

RETROFIT. To furnish a building with new parts or equipment not available at the time of original construction.

REPOINT. To remove old mortar from courses of masonry and replace it with new mortar.

REVEAL. The depth of wall thickness between its outer face and a window or door set in an opening.

RISING DAMP. A condition in which moisture from the ground rises into the walls of a building.

SASH. The movable part of a window holding the glass.

SETBACK. The distance between a building and the front of the property line.

SIDELIGHTS. Narrow windows flanking a door.

SIGN BAND. The area that is incorporated within or directly under the cornice of a storefront and that contains the sign of the business in the building.

SILL. The horizontal water-shedding member at the bottom of a door or window.

SPALLING. A condition in which pieces of masonry split off from the surface, usually caused by weather.

STABILIZATION. The re-establishment of a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it currently exists.

STANDING SEAM METAL ROOFS. A roof where long narrow pieces of metal are joined with raised seams.

STILE. A vertical framing member of a paneled door.

STRING COURSE. A projecting horizontal band of masonry set in the exterior wall of a building.

SYNTHETIC SIDING. Any siding made of vinyl, aluminum, or other metallic material to resemble a variety of authentic wood siding types.

TRANSOM. In commercial buildings, the area of windows in the storefront above the display windows and above the door.

TURRET. A small tower, usually corbeled, at the corner of a building and extending above it.

VERNACULAR. Indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area. Many simpler buildings that were constructed in the late-nineteenth century and early-twentieth century are considered vernacular because they do not exhibit enough characteristics to relate to a particular architectural style.

BIBLIOGRAPHY

GENERAL REFERENCES

Beaumont, Constance E. *Smart States, Better Communities: How State Governments Can Help Citizens Preserve Their Communities*. Washington, DC: National Trust for Historic Preservation, 1996.

Bell, Joseph. *Tomorrow Now: Enriching Our Future by Preserving Our Past*. Denver, CO: Colorado Historical Society, Office of Archaeology and Historic Preservation, 1996.

Collins, Richard C., Elizabeth B. Waters, A. Bruce Dotson. *America's Downtowns* : *Growth, Politics & Preservation.* New York: Preservation Press/John Wiley & Sons, 1995.

Cullinane, John J. *Understanding Architectural Drawings: A Guide for Non-Architects.* Washington, D.C.: Preservation Press, 1993.

Delvac, William F., Susan Escherich and Bridget Hartman. *Affordable Housing Through Historic Preservation: A Case Study Guide to Combining the Tax Credits.* Washington, DC: U.S. Dept. of the Interior, National Park Service, Preservation Assistance; National Trust for Historic Preservation (for sale by the U.S. Government Printing Office).

Escherich, Susan, Stephen J. Farneth and Bruce D. Judd. *Affordable Housing Through Historic Preservation: Tax Credits and the Secretary of the Interior's Standards for Historic Rehabilitation.* Washington, DC: U.S. Dept. of the Interior, National Park Service, Cultural Resources, Preservation Assistance (for sale by the U.S. Government Printing Office).

Fitch, James Marston. *Historic Preservation: Curatorial Management of the Built World.* Charlottesville, VA: University Press of Virginia, 1990 (reprint).

Francaviglia, Richard V. *Main Street Revisited: Time, Space and Image Building in Small-Town America*. Iowa City, IA: University of Iowa Press, 1996.

Hosmer, Jr., Charles B., Foreward by Walter Muir Whitehill. *Presence of the Past: A History of the Preservation Movement in the United States Before Williamsburg*. Washington, D.C.: Preservation Press, 1965, 1974.

Hosmer, Jr., Charles B. *Preservation Comes of Age: From Williamsburg to National Trust, 1924-1949.* Charlottesville: University Press of Virginia, 1981. Published for the National Trust.

Hutter, Michael and Ilde Rizzo, editors. *Economic Perspectives on Cultural Heritage.* New York: St. Martin's Press, 1997.

Keune, Russell V., Ed. *The Historic Preservation Yearbook.* Bethesda, MD: Adler and Adler (4550 Montgomery Avenue, 20814), 1984.

Kunstler, James Howard. *The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape.* New York: Touchstone, 1993.

Kunstler, James Howard. *Home from Nowhere: Remaking our Everyday World for the 21st Century.* New York: Simon & Schuster, 1996.

Langdon, Philip. *A Better Place to Live: Reshaping the American Suburb.* Amherst, MA: The University of Massachusetts Press, 1994.

Liebs, Chester H. *Main Street to Miracle Mile: American Roadside Architecture.* Baltimore, MD: The Johns Hopkins University Press, 1995.

Maddex, Diane, Ed. *All About Old Buildings: The Whole Preservation Catalog.* Washington, D.C.: National Trust for Historic Preservation, Preservation Press, 1985.

Morton, W. Brown, III, Gary L. Hume, Kay D. Weeks and H. Ward Jandl. *The Secretary of the Interior's Standards for Rehabilitation with Illustrated Guidelines for Rehabilitating Historic Buildings.* Washington, D.C.: U.S. Dept. of the Interior, Heritage Conservation and Recreation Service, Technical Preservation Services Division (for sale by the U.S. Government Printing Office), 1992.

Murtagh, William J. *Keeping Time: The History and Theory of Preservation in America.* New York: John Wiley & Sons, 1997, rev. ed.

National Alliance of Preservation Commissions, compiler. *Cultural Resources Partnership Notes - Local Preservation Reference Shelf.* Washington, D.C.: U.S. Dept. of the Interior, National Park Service, Heritage Preservation Services, 1999.

National Trust for Historic Preservation. *Information: A Preservation Sourcebook.* Washington, D.C.: Preservation Press, 1979-85.

Rains, Albert and Laurence C. Henderson, Eds. *With Heritage so Rich.* Washington, D.C.: Special Committee on Historic Preservation, U.S. Conference of Mayors, Preservation Press 1966. Rev. Reprint 1983.

Robin, Peggy. *Saving the Neighborhood: You Can Fight Developers and Win!* Rockville, MD: Woodbine House, 1990.

Rypkema, Donovan D. *The Economic Benefits of Historic Preservation: A Community Leader's Guide.* Washington, D.C.: The National Trust for Historic Preservation, 1994.

Slaton, Deborah and Rebecca A. Shiffer, editors. *Preserving the Recent Past.* Washington, DC: Historic Preservation Education Foundation, 1995.

Slavitt, Lesley. *Preserving and Revitalizing Older Communities: Sources of Federal Assistance.* Washington, D.C.: U.S. Dept. of the Interior, National Park Service, Preservation Assistance Division (for sale by the U.S. Government Printing Office),
1993.

Stipe, Robert E. and Antoinette J. Lee, editors. *The American Mosaic: Preserving a Nation's Heritage.* Detroit, MI: Wayne State University Press, 1997 (reprint).

Sypolt, Larry N. *Preservation Resource Guide for Public Works Managers*. Morgantown, WV: Institute for the History of Technology and Industrial Archaeology, 1997.

Weeks, Kay D. and Anne E. Grimmer. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings.* Washington, D.C.: U.S. Dept. of the Interior, Heritage Conservation and Recreation Service, Technical Preservation Services Division (for sale by the U.S. Government Printing Office), 1996.

Wrenn, Tony P. and Elizabeth D. Mulloy. *America's Forgotten Architecture.* New York: National Trust for Historic Preservation, Pantheon, 1976.

Weinberg, Nathan C. *Preservation in American Towns and Cities.* Boulder, Colo.: Westview Press, 1979.

Williams, Jr., Norman, Edmond H. Kellogg and Frank B. Gilbert, Eds. *Readings in Historic Preservation* . New Brunswick, N.J.: Center for Urban Policy Research (P. O. Box 489, Piscataway 08854), 1983.

Zagars, Julie, editor. *Preservation Yellow Pages: The Complete Information Source for Homeowners, Communities and Professionals.* New York: John Wiley & Sons, 1997, rev. ed.

STYLES GUIDES

Whiffen, Marcus. *American Architecture Since 1780: A Guide to the Styles.* Cambridge: Mit Press, 1969.

Poppeliers, John, S. Allen Chambers and Nancy B. Schwartz. *What Style is it? A Guide to American Architecture*. Washington, D.C.: Historic American Buildings Survey, 1977. Rev. Ed. Preservation Press, 1984.

Blumenson, J. G., Foreward by Nikolaus Pevsner. *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945.* Nashville: American Association for State and Local History, 1977. Rev. Hb. Ed. New York: W.W. Norton, 1981.

McAlester, Virginia and Lee. *A Field Guide to American Houses.* New York: Knopf, 1984.

PRESERVATION PLANNING AND PRESERVATION LAW

Advisory Council on Historic Preservation. *The Contribution of Historic Preservation to Urban Revitalization.* Washington, D.C.: GPO, 1979.

Chittenden, Betsy. *A Profile of the National Register of Historic Places.* Washington, D.C.: National Trust for Historic Preservation, Preservation Policy Research Series, 1984.

Dennis, Stephen N., Ed. "Recommended Model Provisions for Preservation Ordinance, with Annotations," *A Handbook on Preservation Law* and *Preservation Law Reporter.* National Trust for Historic Preservation.

Duerksen, Christopher J., Ed. *A Handbook on Preservation Law.* Washington, D.C.: Conservation Foundation, 1983.

Gagliardi, Neil and Stephen Morris. *Local Historic Preservation Plans: A Selected Annotated Bibliography.* Washington, D.C.: U.S. Dept. of the Interior, National Park Service, Cultural Resources, Interagency Resources Division, 1993.

Greenberg, Ronald M. and Sarah A. Marusin, Eds. *National Register of Historic Places.* Washington, D.C.: National Park Service, U.S. Department of the Interior. GPO, 1976

Hutt, Sherry, Caroline M. Blanco and Ole Varmer. *Heritage Resources Law: Protecting the Archeological and Cultural Environment.* New York: John Wiley & Sons, 1999.

Kanefield, Adina W., editor. *Federal Historic Preservation Case Law, 1966-1996: Thirty Years of the National Historic Preservation Act*. Washington, D.C.: Advisory Council on Historic Preservation, 1996.

King, Thomas F. *Cultural Resource Laws and Practice: An Introductory Guide.* Creek, CA : AltaMira Press, 1998.

Longstreth, Richard W. *History On the Line: Testimony in the Cause of Preservation.*
Ithaca, NY: Historic Urban Plans and the National Council on Preservation Education, 1998.

Morton, Terry B., Ed. "The Impact of Law on Preservation Activities in the United States," Robert E. Stipe et al. *Monumentum.* Vol. XIII. Washington, D.C.: US/ICOMOS, 1976.

RESOURCE PROTECTION PLANNING PROCESS. Washington, D.C.: Survey and Planning Branch, National Park Service, 1980.

Roddewig, Richard J. *Preparing a Historic Preservation Ordinance.* Chicago, IL: American Planning Association, 1983.

Thurber, Pamela and Robert Moyer. *State Enabling Legislation for Local Preservation Commissions.* Washington, D.C.: National Trust for Historic Preservation, Preservation Policy Research Series, 1984.

White, Bradford J. and Richard J. Roddewig. *Preparing a Historic Preservation Plan.* Chicago, IL: American Planning Association, 1994.

Wright, Russell, Principal Consultant. *A Guide to Delineating Edges of Historic Districts.* Washington, D.C.: National Trust for Historic Preservation, Preservation Press, 1976.

HISTORIC BUILDING RESEARCH

Travers, Jean and Susan Shearer. *Guide to Resources Used in Historic Preservation Research.* Washington, D.C.: National Trust for Historic Preservation, 1978.

Howe, Barbara et al. *House Histories.* Nashville: American Association for State and Local History, 1986.

Researching the Old House. Portland, Maine: Greater Portland Landmarks (165 State Street, 04101), 1981.

Ellsworth, Linda. *The History of a House: How to Trace it.* Nashville: American Association for State and Local History, 1976.
Old-House Journal. *Inspection Checklist for Vintage Houses: A Guide for Buyers and Owners.* Brooklyn, N.Y.: Author, 1977

Hoffman, George. *How to Inspect a House: Exactly What to Look for Before you Buy.* Reading, Mass.: 1979, Rev. Ed. Addison-Wesley, 1985.

HISTORIC BUILDING REHABILITATION

Technical Preservation Services, U.S. Department of the Interior. *Respectful Rehabilitation: Answers to Your Questions About Old Buildings.* Washington, D.C.: Preservation Press, 1982.

Morton III, W. Brown, Gary L. Hume and Kay D. Weeks. *The Secretary of the Interior's Standard for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.* Washington, D.C.: l979, Rev. Ed. Technical Preservation Services, U.S. Department of the Interior, 1983.

Labine, Clem and Carolyn Flaherty, Eds. *The Original Old-House Journal Compendium.* Woodstock, N.Y.: Overlook Press, 1980.

Litchfield, Michael. *Renovation: A Complete Guide.* New York:John Wiley and Sons, 1982.

National Trust for Historic Preservation, Ed. *Preservation and Conservation: Principles and Practices.* Washington, D.C.: for International Centre for the Study of the Preservation and the Restoration of Cultural Property, Preservation Press, 1976.

Bullock, Orin M. *The Restoration Manual: An Illustrated Guide to the Preservation and Restoration of Old Buildings.* New York: 1966, Reprint Van Nostrand Reinhold, 1983.

Jandl, H. Ward, Ed. *The Technology of Historic American Buildings.* Washington, D.C.: Foundation for Preservation Technology, 1984.

Stephens, George. *Rehabilitating Old Houses.* Washington, D.C.: Information series, National Trust for Historic Preservation, Preservation Press, 1976.

Kaplan, Helaine and Blair Prentice. *Rehab Right: How to Rehabilitate Your Oakland House Without Sacrificing Architectural Assets.* Oakland Calif.: City of Oakland Planning Department (1421 Washington Street, 6th Floor, 94612), 1978.

Advisory Service, Greater Portland Landmarks. *Living With Old Houses*. Portland, Maine: Author (Station A, Box 4196, 04101), 1975.

HISTORIC MATERIALS CONSERVATION

Gayle, Margot, David W. Look, AIA, and John G. Waite. *Metals in America's Historic Buildings: Uses and Preservation Treatments.* Washington, D.C.: Technical Preservation Service, U.S. Department of the Interior, GPO, 1980.

Chambers, J. Henry. *Cyclical Maintenance for Historic Buildings.* Washington, D.C.: Technical Preservation Services, U.S. Department of the Interior, GPO, 1976.

ENERGY CONSERVATION IN HISTORIC BUILDINGS

National Trust for Historic Preservation. *New Energy From Old Buildings.* Washington, D.C.: Preservation Press, 1981.

Smith, Baird M. *Conserving Energy in Historic Buildings.* Washington, D.C.: Preservation Brief No. 3. Technical Preservation Services, U.S. Department of the Interior, GPO, 1978.
Cooke, Sedway, with Solarc. *Retrofit Right: How to Make Your Old House Energy Efficient.* Oakland, Calif: City of Oakland Planning Department, 1983.

Thomas Vonier Associates. *Energy Conservation and Solar Energy for Historic Buildings: Guidelines for Appropriate Designs.* For Technical Preservation Services, U.S. Department of the Interior. Washington, D.C.: Thomas Vonier Associates (3741 W. Street, N.W., Suite 200, 20007), 1981.

HISTORIC LANDSCAPE PRESERVATION

Ahern, Katherine. *Cultural Landscape Bibliography: An Annotated Bibliography on Resources in the National Park System.* Washington, D.C.: Dept. of the Interior, National Park Service, Park Historic Architecture Division, Cultural Landscape Program, 1992.

Birnbaum, Charles A., editor. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*. Washington, D.C.: Dept. of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Heritage Preservation Services, Historic Landscape Initiative, 1996.

Birnbaum, Charles A. and Cheryl Wagner, editors. *Making Educated Decisions: A Landscape Preservation Bibliography.* Washington, D.C.: Dept. of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division, Historic Landscape Initiative, 1994.

Coffin, Margaret and Regina M. Bellavia. *Guide to Developing a Preservation Maintenance Plan for a Historic Landscape.* Boston, MA: Olmsted Center for Landscape Preservation, National Park Service, 1998, rev. ed.
Favretti, Rudy J. and Joy Putman Favretti. *Landscapes and Gardens for Historic Buildings: A Handbook for Reproducing and Creating Authentic Landscape Settings.* Nashville: American Association for State and Local History, 1978.

Page, Robert R., Cathy A. Gilbert and Susan A. Dolan. *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques.* Washington, DC : U.S. Dept. of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Park Historic Structures and Cultural Landscapes Program, 1998.
Stewart, John. *Historic Landscapes and Gardens: Procedures for Restoration.* Nashville: American Association for State and Local History. 1974.

Strangstad, Lynette. *A Graveyard Preservation Primer.* Walnut Creek, CA: AltaMira Press, 1995.

ADAPTIVE USE OF HISTORIC BUILDINGS

Adaptive Use: Development Economics, Process, and Profiles. Washington, D.C.: Urban Land Institute, 1978.

Diamonstein, Barbaralee. *Buildings Reborn: New Uses, Old Places.* New York: Harper and Row, 1978.

Schmertz, Mildred F. and Editors of Architectural Record. *New Life for Old Buildings.* New York: McGraw-Hill, 1982.

Chittenden, Betsy, with Jacques Gordon. *Older and Historic Buildings and the Preservation Industry.* Washington, D.C.: Preservation Policy Research Series, National Trust for Historic Preservation, 1984.

NEIGHBORHOOD CONSERVATION

McNulty, Robert H. and Stephen A. Kliment, Eds. *Neighborhood Conservation: A Handbook of Methods and Techniques.* New York: 1976, Reprint. Whitney Library of Design, 1979.

Cassidy, Robert. *Livable Cities: A Grass-Roots Guide to Rebuilding Urban America.* New York: Holt, Rinehart and Winston, 1980.

Jacobs, Jane. *The Death and Life of Great American Cities.* New York: Random House, 1961.

Conserve Neighborhoods Notebook. Washington, D.C.: National Trust for Historic Preservation.

Ziegler, Jr., Arthur P. *Historic Preservation in Inner City Areas: A Manual of Practice.* Pittsburgh: 1971, Rev. Ed. Ober Park Associates (One Station square, 450 Landmarks Building, 15219), 1974.

MAIN STREET REVITALIZATION

Rifkind, Carole. *Main Street: The Face of Urban America.* New York: Harper and Row, 1977.

Lingeman, Richard. *Small Town America: A Narrative History, 1960-The Present.* New York: Putman, 1980.

Berk, Emanuel, Illinois Department of Local Government Affairs. *Downtown Improvement Manual.* Chicago: APA Planners Press, 1976.

Basile, Ralph, J. Thomas Black, Douglas R. Porter and Lynda Lowy, with Urban Development/Mixed Use Council, Urban Land Institute. *Downtown Development Handbook.* Washington, D.C.: Urban Land Institute, 1980.

Project for Public Spaces. *What Do People Do Downtown? How to Look at Main Street Activity.* Washington, D.C.: National Main Street Center, National Trust for Historic Preservation, 1981.

Project for Public Spaces. *Managing Downtown Public Spaces.* Chicago: Planners Press, 1984.

National Trust Main Street Center Training Manual. Washington, D.C.: National Main Street Center, 1981.

Jandl, H. Ward. *Rehabilitating Historic Storefronts*. Washington, D.C.: Preservation Brief No. 11. Technical Preservation Services, U.S. Department of the Interior GPO, 1982.

Schoettle, B. Clarkson. *Keeping Up Appearances: Storefront Guideline.* Washington, D.C.: National Main Street Center, 1983.

Preservation Briefs

Produced by the National Park Service, these useful pamphlets on specific topics can be oprdered through the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402-9325; (202) 512-1800

http://www2.cr.nps.gov/tps/briefs/presbhom.htm

01: Assessing, Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
02: Repointing Mortar Joints in Historic Masonry Buildings
03: Conserving Energy in Historic Buildings
04: Roofing for Historic Buildings
05: The Preservation of Historic Adobe Buildings
06: Dangers of Abrasive Cleaning to Historic Buildings
07: The Preservation of Historic Glazed Architectural Terra-Cotta
08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
09: The Repair of Historic Wooden Windows
10: Exterior Paint Problems on Historic Woodwork
11: Rehabilitating Historic Storefronts
12: The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
13: The Repair and Thermal Upgrading of Historic Steel Windows
14: New Exterior Additions to Historic Buildings: Preservation Concerns
15: Preservation of Historic Concrete: Problems and General Approaches
16: The Use of Substitute Materials on Historic Building Exteriors
17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
18: Rehabilitating Interiors in Historic Buildings - Identifying Character-Defining Elements
19: The Repair and Replacement of Historic Wooden Shingle Roofs
20: The Preservation of Historic Barns
21: Repairing Historic Flat Plaster - Walls and Ceilings
22: The Preservation and Repair of Historic Stucco
23: Preserving Historic Ornamental Plaster
24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
25: The Preservation of Historic Signs
26: The Preservation and Repair of Historic Log Buildings

27: The Maintenance and Repair of Architectural Cast Iron
28: Painting Historic Interiors
29: The Repair, Replacement, and Maintenance of Historic Slate Roofs
30: The Preservation and Repair of Historic Clay Tile Roofs
31: Mothballing Historic Buildings
32: Making Historic Properties Accessible
33: The Preservation and Repair of Historic Stained and Leaded Glass
34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament
35: Understanding Old Buildings: The Process of Architectural Investigation
36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing
38: Removing Graffiti from Historic Masonry
39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40: Preserving Historic Ceramic Tile Floors
41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42: The Maintenance, Repair and Replacement of Historic Cast Stone

Internet Resources

Federal/National

Advisory Council on Historic Federal Preservation. The Advisory Council on Historic Preservation is an independent Federal agency created by the National Historic Preservation Act of 1966 (NHPA), and is the major policy advisor to the Government in the field of historic preservation. http://www.achp.gov

American Planning Institute. The American Planning Association and its professional institute, the American Institute of Certified Planners, are organized to advance the art and science of planning and to foster the activity of planning — physical, economic, and social — at the local, regional, state, and national levels. http://www.planning.org

Association for the Preservation of Civil War Sites. Founded in 1987 by a group of historians deeply concerned over the irresponsible development and eradication of America's Civil War battlefields, the Association for the Preservation of Civil War Sites is a membership-driven national non-profit organization headquartered in Hagerstown, Maryland. APCWS acts to preserve and protect these hallowed grounds by directly purchasing the property or negotiating protective easements. http://www.apcws.com/

Cyburbia. Cyburbia contains a comprehensive directory of Internet resources relevant to planning, architecture, urbanism and other topics related to the built environment. http://www.arch.buffalo.edu/pairc/

Heritage Preservation. Heritage Preservation is a key partner in Save America's Treasures, a national program to save our nation's past for the coming millennium. http://www.heritagepreservation.org/

National Alliance of Preservation Commissions The NAPC is a private, non-profit 501(c)(3) corporation that builds strong local preservation programs through education, training, and advocacy. www.arches.uga.edu/~napc/

National Conference of State Historic Preservation Officers The National Conference of State Historic Preservation Officers is the professional association of the State government officials who carry out the national historic preservation program as delegatees of the Secretary of the Interior pursuant to the National Historic Preservation Act (16 USC 470). www.sso.org/ncshpo

National Archive and Records Administration. The National Archive's mission is to ensure ready access to essential evidence that documents the rights of American citizens, the actions of federal officials, and the national experience. http://www.nara.gov/

National Center for Preservation Technology and Training. NCPTT promotes and enhances the preservation and conservation of prehistoric and historic resources in the United States for present and future generations through the advancement and dissemination of preservation technology and training. http://www.ncptt.nps.gov/about_mission_fs.stm

National Park Service: Heritage Preservation: Heritage Preservation Services. A web site offering information on preservation planning, grants, tax credits, training, news, mapping and legislation. http://www2.cr.nps.gov/

National Park Service: Links to the Past. A comprehensive listing of links relating to Historic Preservation. Subjects include archaeology, educational materials, architecture, landscapes and many more preservation related categories. http://www.cr.nps.gov/

National Trust for Historic Preservation. The National Trust for Historic Preservation, chartered by Congress in 1949, is a private, nonprofit organization dedicated to protecting historic resources. It fights to save historic buildings and the neighborhoods and landscapes they anchor through education and advocacy. http://www.nationaltrust.org/main/abouttrust/mission.htm

NTHP's Main Street Center. Provides information and resources on the Main Street program of downtown revitalization through historic preservation and economic development. http://www.mainst.org/

Partners for Sacred Places. This organization promotes the stewardship and active community use of America's older and historic religious properties. http://www.sacredplaces.org

Preservation Action. Founded in 1974, Preservation Action advocates federal legislation to further the impact of historic preservation at the local, state and national levels. http://www.preservenet.cornell.edu/pg.htm

Preserve/Net Information and Law Service. The site you've come to rely on for all things preservation, Preserve/Net has hosted nearly 3,500,000 connections since going online in December of 1994. Preserve/Net Law Service is designed to aid lawyers, activists and owners in understanding the law as it relates to preservation. http://www.preservenet.cornell.edu/

Scenic America Scenic America is the only national nonprofit organization dedicated to preserving and enhancing the scenic character of America's communities and countryside. www.scenic.org

Society for American Archaeology The Society for American Archaeology (SAA) is an international organization dedicated to the research, interpretation, and protection of the archaeological heritage of the Americas. www.saa.org

Society for Commercial Archeology Established in 1977, the SCA is the oldest national organization devoted to the buildings, artifacts, structures, signs, and symbols of the 20th-century commercial landscape. www.sca-roadside.org

Sprawl Watch Clearinghouse The Sprawl Watch Clearinghouse mission is to make the tools, techniques, and strategies developed to manage growth, accessible to citizens, grassroots organizations, environmentalists, public officials, planners, architects, the media and business leaders. At the Clearinghouse we identify, collect, compile, and disseminate information on the best land use practices, for those listed above. www.sprawlwatch.org

Surface Transportation Policy Project Welcome to tea3.org, a resource devoted to tracking the TEA-21 reauthorization debate. www.istea.org

State Historic Preservation Offices. Information provided by State Historic Preservation Offices, State Archaeologists, and other U.S. State Agencies involved in archaeology and the protection of cultural resources. http://archnet.uconn.edu/topical/crm/crmshpo.html

Technical and Professional Links

American Cultural Resource Association. ACRA's mission is to promote the professional, ethical and business practices of the cultural resources industry, including all of its affiliated disciplines, for the benefit of the resources, the public, and the members of the association. http://www.acra-rm.org/

American Institute of Architects. Provides information on both consumer and professional issues. http://www.aiaonline.com/

American Planning Association. The American Planning Association and its professional institute, the American Institute of Certified Planners, are organized to advance the art and science of planning and to foster the activity of planning — physical, economic, and social — at the local, regional, state, and national levels. http://www.planning.org/abtapa/abtapa.html

Conservation Online. CoOL, a project of the Preservation Department of Stanford University Libraries, is a full text library of conservation information, covering a wide spectrum of topics of interest to those involved with the conservation of library, archives and museum materials. http://palimpsest.stanford.edu/

Journal of Architectural Conservation. An essential Journal for practitioners and scholars in the field, the Journal of Architectural Conservation offers a wide-ranging review of research and innovative practice. http://www.donhead.com/Journal%20of%20Architectural%20Conservation.htm

National Park Service: Preservation Briefs. Preservation Briefs assist owners and developers of historic buildings in recognizing and resolving common preservation and repair problems prior to work. http://www2.cr.nps.gov/tps/briefs/presbhom.htm

Old House Journal Online. The OHJ online offers publications, forums, historic house plans, a restoration directory and a database of professionals in the preservation field. http://www.dovetale.com/default.asp

Preservation Trades Network. To provide a much needed opportunity for both experienced and novice members of the preservation trades community to exchange experiences, skills, and ideas. http://ptn.org/index.html

Preservation Web. Preservation Web is an online guide to thousands of specialized services and products you need to successfully restore, rehabilitate and preserve America's historic buildings. http://www.preservationweb.com/

Traditional Building Magazine Online. This web-site is the gateway to more than 400 leading suppliers of traditionally styled products and related services. These products are appropriate for restoration and renovation of older structures — as well as traditionally styled new buildings. http://www.traditional-building.com/