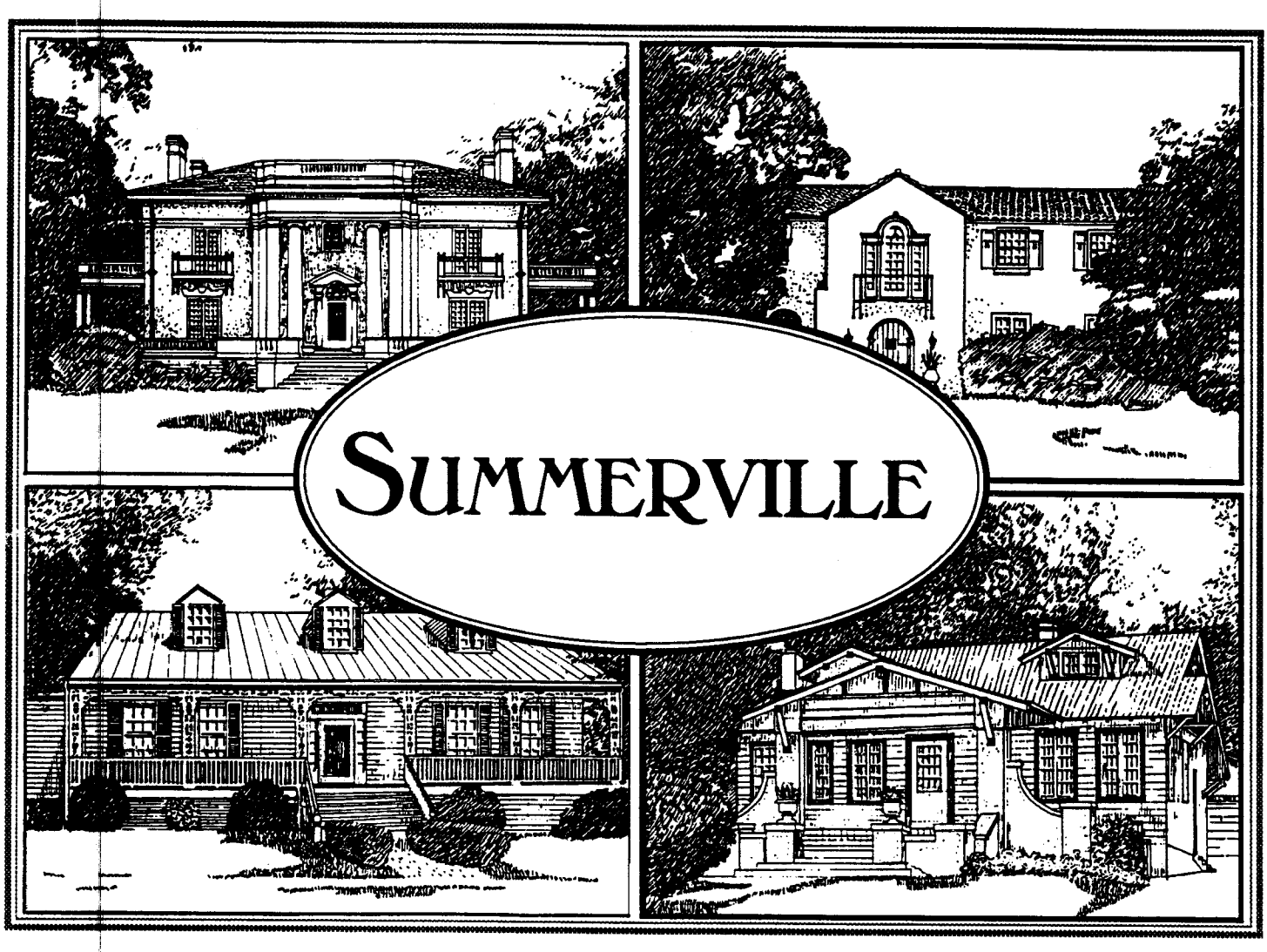

Historic District Guidelines

AUGUSTA, GEORGIA

SUMMERVILLE

Historic District Guidelines

Prepared for

The Summerville Neighborhood Association

by

Frazier Associates

1996

AUGUSTA, GEORGIA

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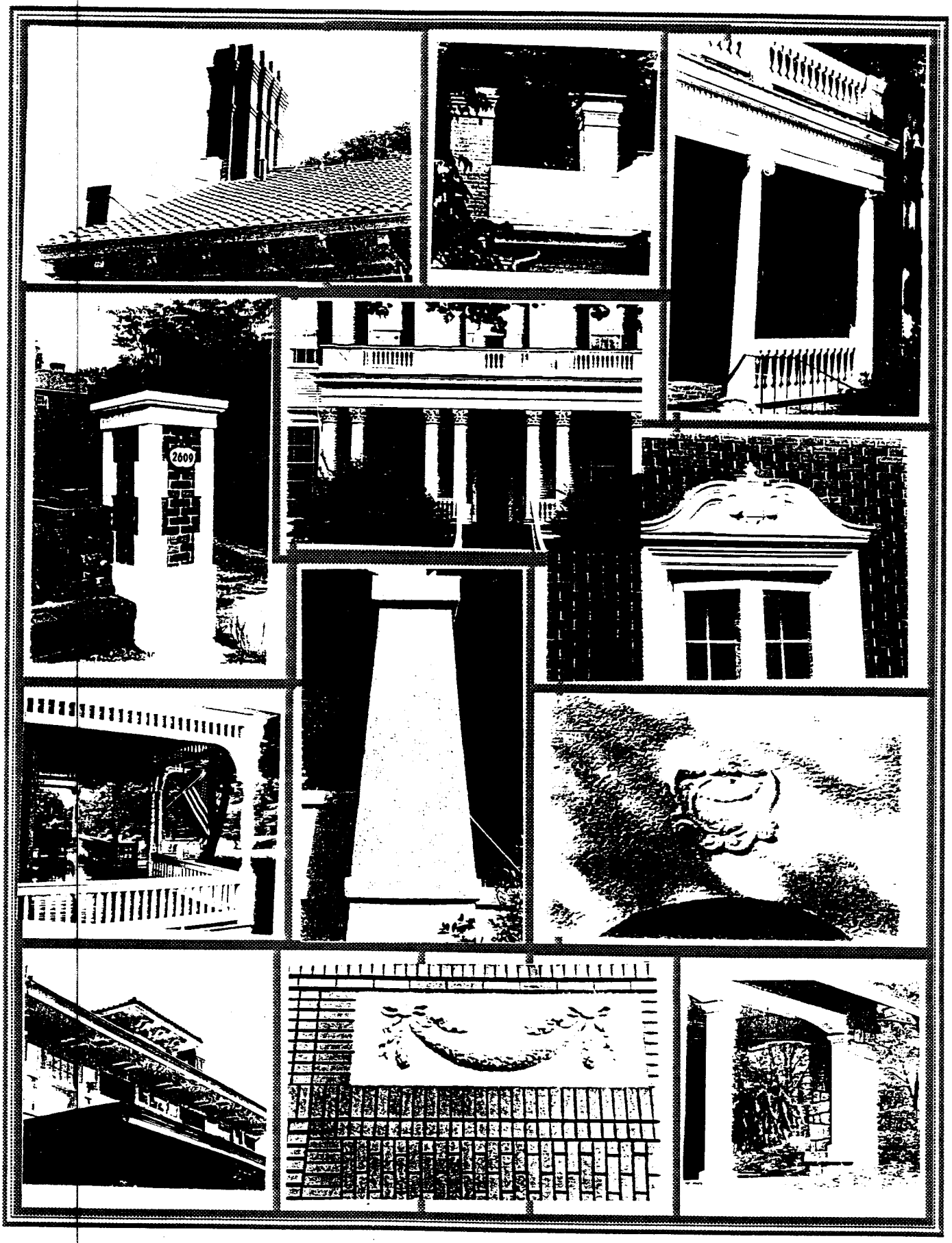
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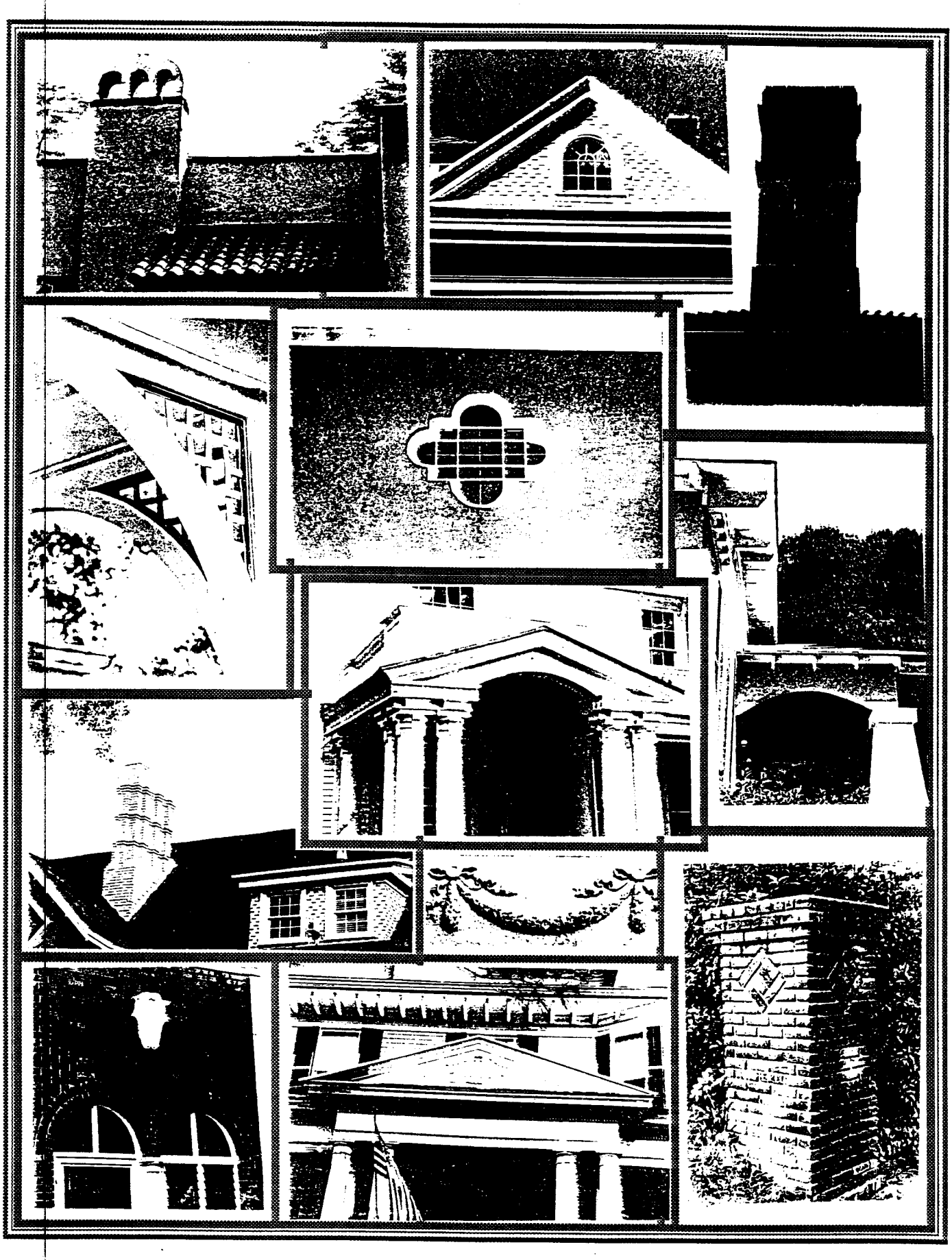

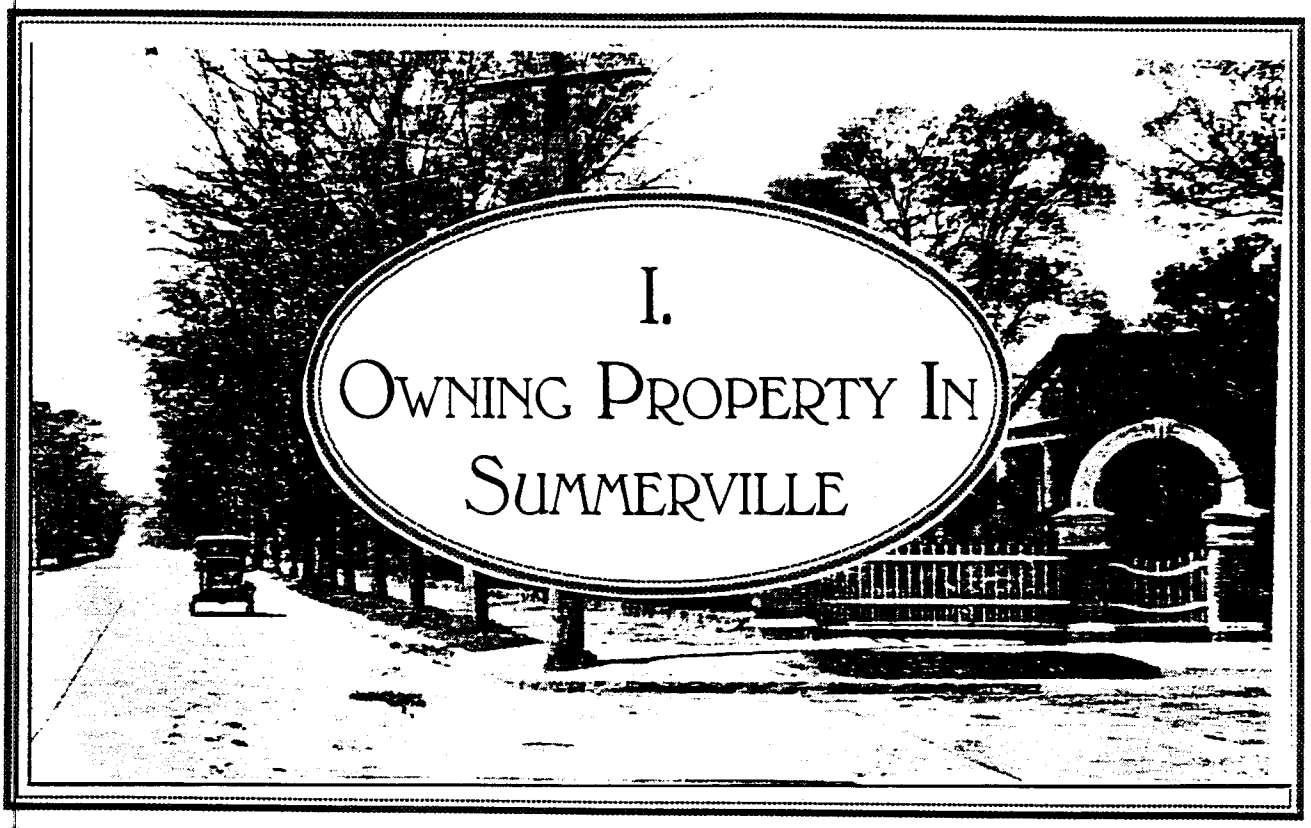

I. Owning Property In Summerville

Walton Way in the early 1920s.

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The neighborhood of Summerville has one of the most extensive collections of historic residences of any community in Georgia. The variety of architectural periods and styles of Summerville along with the extensive landscaping and gardens of the district creates a rich visual tapestry.

Traditionally historic buildings have been viewed by many only to be structures built in the eighteenth or early nineteenth centuries and in historic styles such as Georgian or Federal. This limited perception of what is historic creates a distorted view of the true history of a neighborhood. The development of a community through time is a never ending story of people, places, and buildings.

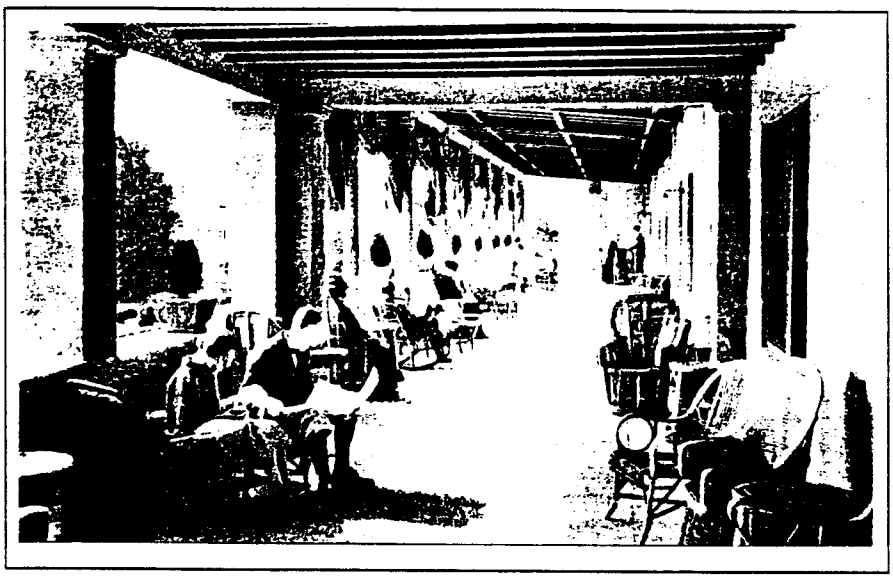
Many of Summerville's structures date from the late nineteenth and early twentieth centuries and are historic buildings in their own right. They represent a very important era of expansion in the greater historical patterns of Augusta's development. In recent years neighborhood residents have begun to take steps to insure the preservation of this distinctive architectural heritage. These guidelines are a part of that growing concern to protect the unique character that is Summerville.

As a property owner, you should refer to these guidelines whenever you plan changes to your property. The guidelines clarify what is valuable and worth preserving in the district and explain how you can respect these features as you make changes or repairs to your historic building or design new buildings adjoining the old. This section introduces you to the important historic features within the district and leads you through the process of having your project reviewed.

Another reason you should use these guidelines is that the members of the Historic Preservation Commission will be using them. It is this review board's responsibility to decide whether your proposed change is appropriate for the district. These guidelines give them basic standards for making these decisions.

These guidelines are tailored to the neighborhood. They are based on extensive study of Summerville's historic district, including the types and styles of buildings in the district, their condition, and the current preservation policies and goals of the Summerville Neighborhood Association and the City of Augusta.

A Brief History of Summerville

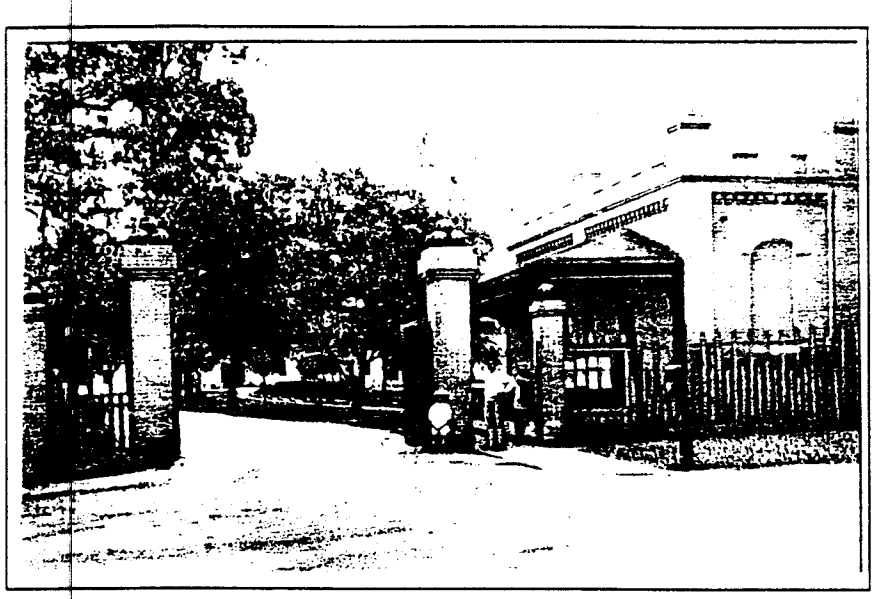


The verandah at the Bon Air in the 1930s.

SUMMERVILLE – The name itself says much about the history of this hilltop Augusta neighborhood. The earliest records show it in the late 1700s as a distinct community, separate from Augusta. This small village on the sand hills west of town was situated astride the Indian Trading Road that connected the young colonial outpost on the Savannah River that was Augusta, with the Creek Indian Nation to the west. Part of that road is roughly followed by parts of today's Broad Street, Battle Row, upper McDowell Street and Wrightsboro Road. Large tracts of land on the hill, primarily pine barrens back then, were acquired by prominent Augusta citizens like George Walton, signer of the Declaration of Independence, John Milledge, and Thomas Cumming in the 1780s. Their names remain even now as the names of major Summerville streets.

Augusta's proximity to the river and surrounding low-lying marshland, much of which is now gone, made it uncomfortably humid during the hot Georgia summers. The sand hills intercepted the westerly breezes that might have provided some cooling relief from the steamy summer climate downtown. People from Augusta came up to the Hill to get away from the oppressive heat below. Early on, it was recognized that the air up on the Hill was not only cooler in summer, but seemingly healthier as well. Whereas malaria fever was a common summertime ail-

A Brief History of Summerville



The main gate and gatehouse of the Augusta Arsenal in 1915. Today it is the main gate of Augusta College.

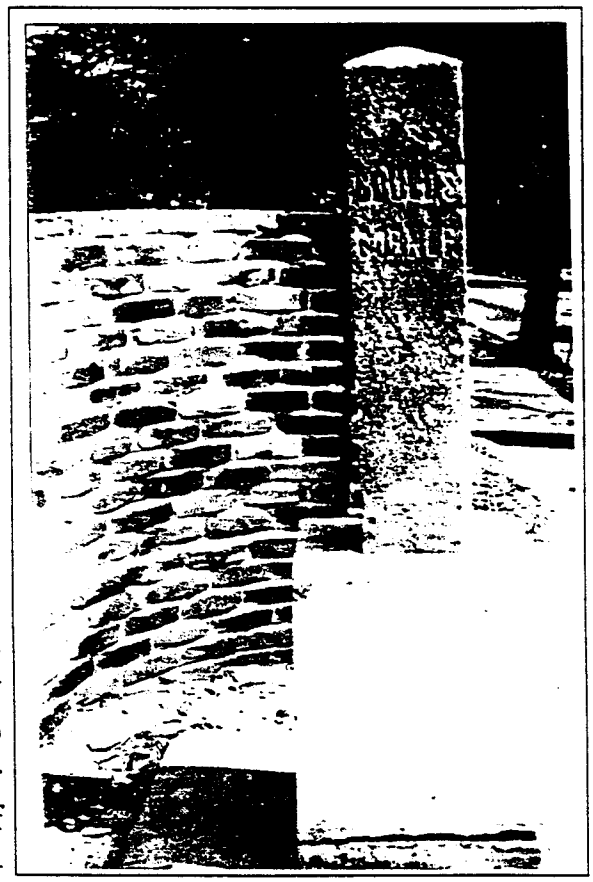
ment in the hot swampy area, the Hill was remarkably free of this problem. At that time, it was believed that these fevers resulted from vapors emitted by the river and swamps; however, we now know that the real problem was transmission of the fever by mosquitoes. In 1820, there was a major outbreak of fever in the city that nearly wiped out the entire garrison of enlisted men stationed at the U.S. Arsenal near the river. At the recommendation of the commanding officer, the U.S. government purchased some 72 acres from Freeman Walker's "Bellevue" plantation on the Hill, and relocated the Arsenal to this more healthful environment. This was done despite the adamant objections of local residents who felt it would disrupt their peaceful village. This arsenal later became the campus of Augusta College. The belief that the Hill was a healthful place is reflected in some of the place names that survive; "Monte Sano" – Mount Health in Spanish, and "Mount Salubrity," an early Summerville school that stood on the corner of Johns Road and Cumming Road.

A Brief History of Summerville

The little village on the hill became a summer getaway for downtown residents – sort of a nearby resort, that they could get to, and then get back home from, in one day. Later, as Augusta merchants became more prosperous, they began to build summer homes on the Hill. No longer did they return to town at the end of each day. They could spend the entire hot season in their summer homes, while their employees ran the businesses, and herein lies the true origin of the name "Summerville".

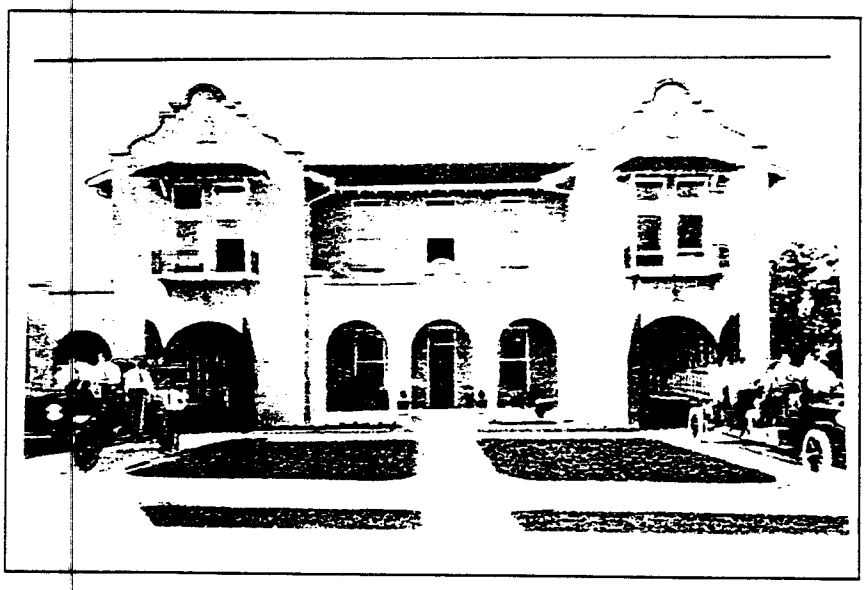
By the 1850s Summerville had become a four-season community, not just a summer resort. More and more permanent structures and year-round homes, some of them quite grand, sprang up as the town prospered. In 1861, it was officially incorporated as a village, with the Summerville name and its own mayor. The boundaries of the village were defined as a circle of a one mile radius with its center at the northeast corner of Walton Way and Milledge Road – "Gould's Corner" – so named for the spectacular hillside home of prominent merchant Artemas Gould, which still presides over that location.

The Gould's Corner marker on Walton Way, erected in the 1930s.



By the end of the century, sleepy little Summerville had come full circle, and had transformed itself from a small summer resort for the local population, to a winter playground for wealthy northern industrialists and politicians. Two major resort hotels, the Partridge Inn and the Bon Air Hotel, hosted captains of industry and even Presidents of the United States, who came south to escape the harsh cold winter weather of their northern homes. The state of Florida had not yet been developed as the win-

A Brief History of Summerville



The fire station at Central Avenue and Troupe Street, built in 1913 and the oldest functioning fire house in Augusta.

ter haven it is today, so Augusta was the preferred destination for travelers from the North. Some of the winter visitors built grand vacation homes on the Hill, while others decided to stay permanently.

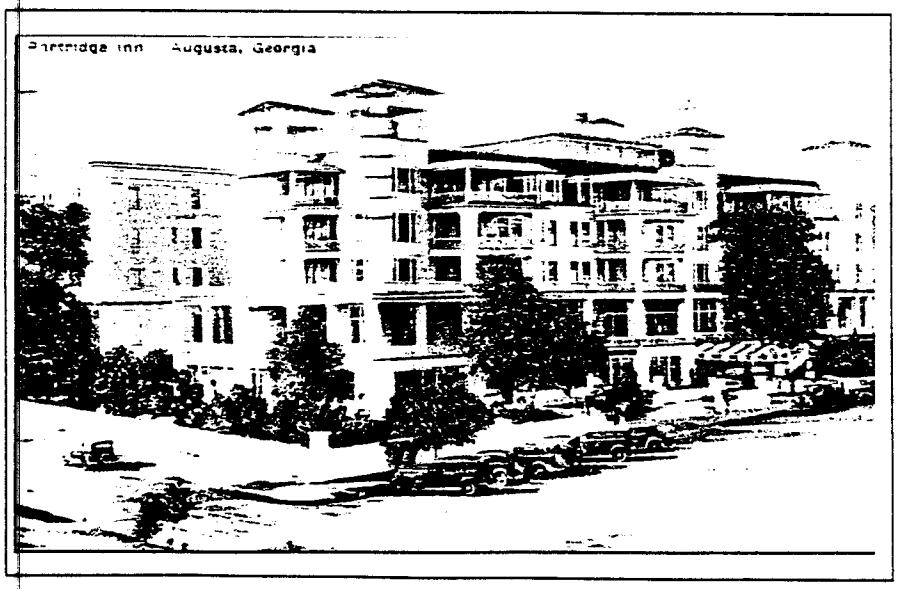
In 1912, again over the opposition of some of its prominent citizens, Summerville was annexed by the city of Augusta, and lost its status as a separate village. Then, in 1916, a major disaster struck Augusta. A raging fire swept through downtown, devastating much of the business district, and ravaging the residential neighborhoods around lower Broad Street. Although tragic, this event proved to be a major boost to Summerville, as many of the burned-out residents of Augusta chose to rebuild their homes on the Hill. What ensued was a tremendous residential building boom for the town. Following the tastes of the day, the new homes covered a wide range of revival styles of architecture – Neoclassical, Italian Renaissance, Tudor, Spanish, Mission, and Colonial Revival to name a few.

A Brief History of Summerville

Some were very opulent homes that competed with the mansions that had been built by the rich out-of-towners from the previous generation. Others were modest bungalows in the then-popular "Craftsman" style. All contributed to the rich tapestry of stately homes and picturesque gardens that made Summerville the "crown jewel" of Augusta's residential neighborhoods.

A walk or drive through Summerville reveals that many of these homes are still here – lovingly restored and cared for by a new generation of Augustans who appreciate and wish to preserve the unique legacy of Summerville. These guidelines are created to help make that wish a reality.

This brief history was taken from the Summerville Neighborhood Association's brochure, *Summerville: Augusta's Historic Neighborhood* and was written by Paul Gonzalez and Susan Kaufmann.



The Partridge Inn as it appeared in the 1930s.

Summerville's Historic District

NATIONAL & STATE REGISTER HISTORIC DISTRICT

The eighty city blocks of Summerville were surveyed in 1976 and 1979 to identify historic buildings and the neighborhood was listed as a historic district on the Georgia Register of Historic Places and the National Register of Historic Places in 1980. Designation as a National or Georgia Register district does not restrict you as a property owner in any way. They do, however, offer the following benefits:

- If you own a property in the district and are considering a substantial rehabilitation project, you might qualify for a state tax incentive in the form of a property tax abatement. See page 48 for details.
- If you own an income-producing property in the district and are considering a substantial rehabilitation project, you might qualify for federal tax credits. See page 48 for details.
- Any adverse impact of a federally funded or licensed project on the district must be determined and minimized if possible.

A historic building is a structure that is at least fifty years old and retains its basic integrity of design. This definition fits most dwellings in Summerville and refers to buildings of various sizes, periods of construction, and architectural styles. Not all of the structures in the district are historic or "contribute" to the integrity of the district. Noncontributing structures are those that were built less than fifty years ago and whose design does not relate to the character of the district such as gas stations, large commercial or office structures or recently constructed multifamily developments. Noncontributing structures also may be older buildings that have been altered to such a degree that they are no longer representative of the period in which they were built or are in such poor physical condition that it may not be feasible to retain them.

LOCAL HISTORIC DISTRICT

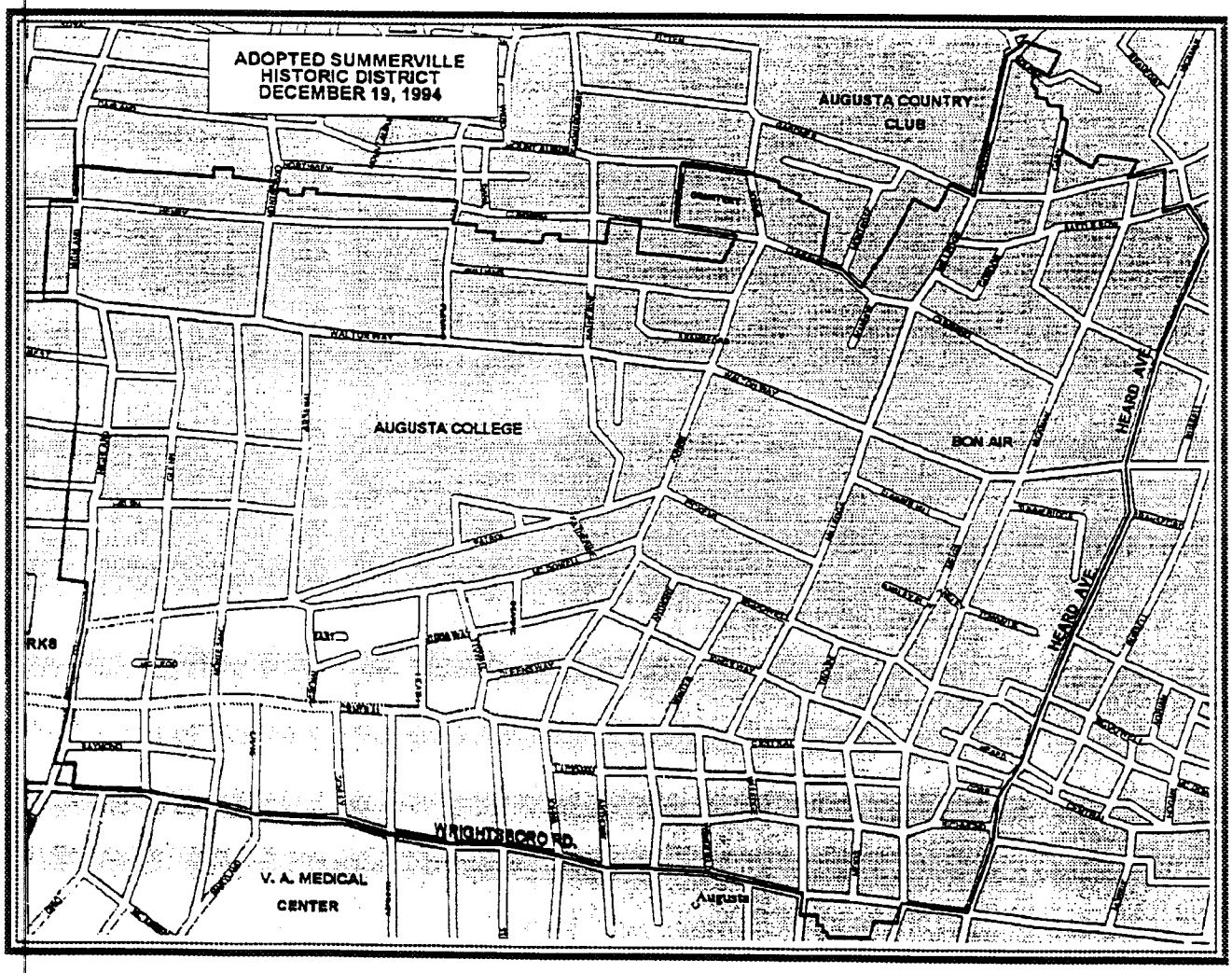
It is up to the locality and to individual property owners, however, to protect the integrity of the historic district. Toward this end, the city of Augusta enacted a revised Historic Preservation Ordinance in 1992 creating a historic preservation commission with powers to designate local historic districts and to serve as an architectural review board to review proposed changes to properties in designated districts. In November of 1993, information on individual properties was compiled on a survey map of the neighborhood which led to boundaries for a local historic district designation for Summerville in December of 1994. The boundaries of the local district are roughly comparable with those of the National Register district.

Summerville's Historic District

ZONING IN THE DISTRICT

The Historic Preservation District is an overlay zone which provides for the review of certain changes that affect the appearance of buildings. The underlying zoning, however, still governs basic site features like setback, minimum lot size, maximum height, and use. The general standards for the twelve different zoning districts that occur within Summerville's local historic district can be found in The Comprehensive Zoning Ordinance of the City of Augusta and Richmond County, Georgia which should be reviewed for further information.

Map showing The Summerville Local Historic District.



Using These Guidelines

The Summerville Design Guidelines are divided into six chapters:

I. Owning Property in Summerville (this chapter)
II. Guidelines for Building Site (driveways, parking, landscaping, screening, etc.)
III. Guidelines for Residential Rehabilitation
IV. Guidelines for New Construction and Additions
V. Guidelines for Commercial Buildings
VI. Guidelines for Streetscape (streetlights, sidewalks, public signs, etc.)

Read the sections in this chapter before you attempt to make changes to your building or build a new structure in the district. It will help you to recognize the physical attributes of the district ("Understanding Neighborhood Character") and the architectural style of your building ("Looking at Your Building: Styles") and to understand the local architectural review process ("Going Before the Historic Preservation Commission").

The remaining sections give you an overview of the issues that you might face during the project. For rehabilitations, "Planning A Rehabilitation Project" will help you to understand basic standards of appropriate rehabilitation, evaluate whether you can qualify for state property tax abatement or federal tax credits, and determine how building codes and zoning regulations can affect your plans. "Planning New Construction or Additions" gives you similar advice from a new construction perspective.

At the end of this section are guidelines for demolition and removing buildings. The appendix includes a glossary of architectural terms and a bibliography. If you need more information on a topic, the bibliography provides a starting point. The Augusta-Richmond County Planning Commission office or Historic Augusta, Inc. can help you with many technical questions.

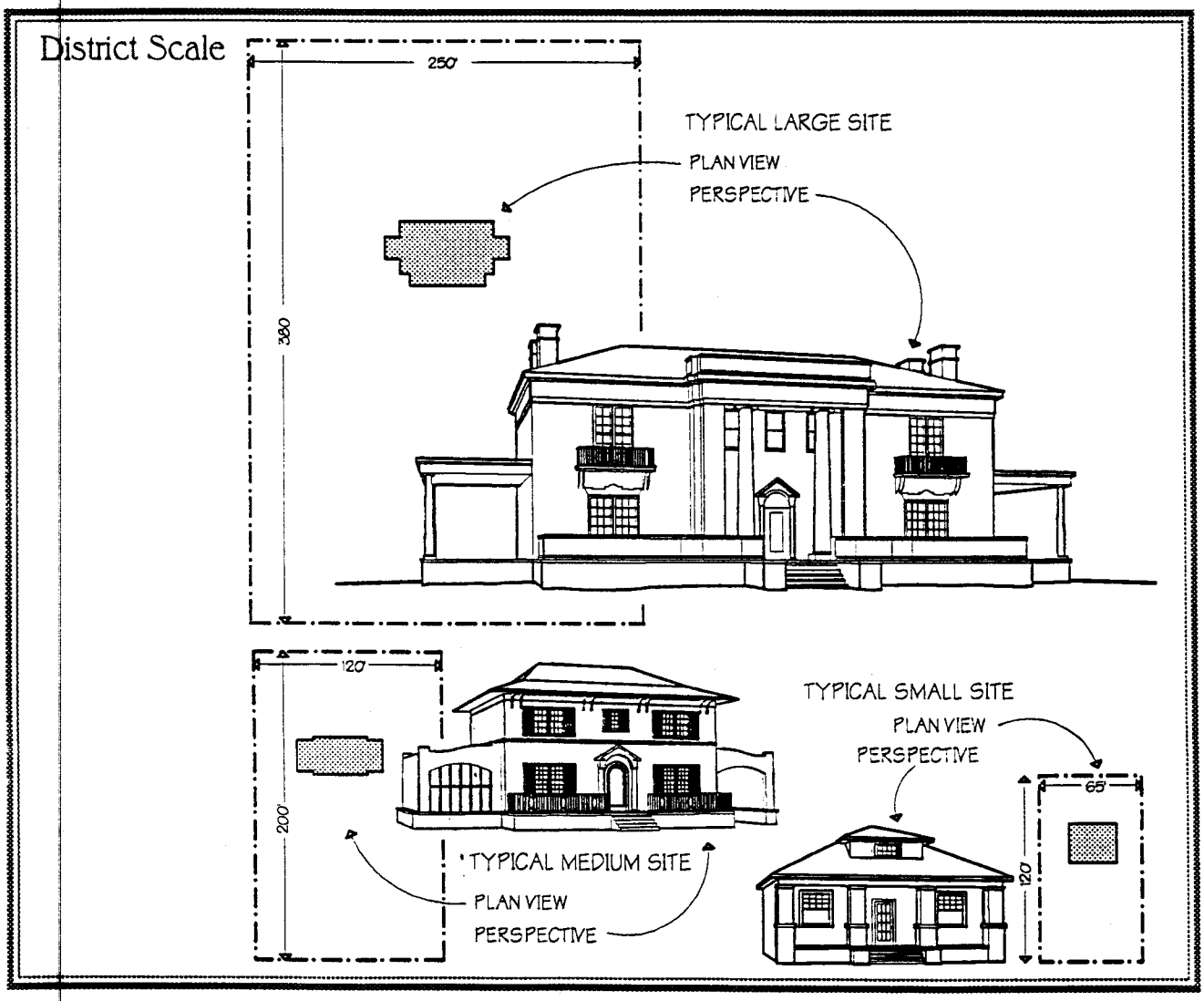
Using These Guidelines

The remaining chapters of the guidelines relate to the type of project that is being considered including guidelines for site, rehabilitation, new construction, and commercial projects. The site elements are a critical part of the distinctive character of Summerville and should be reviewed in most rehabilitation and all new construction projects. Lastly, the chapter on streetscape provides guidance to local government departments in regard to public improvements. "Tip" boxes contain practical advice to complement the guidelines.

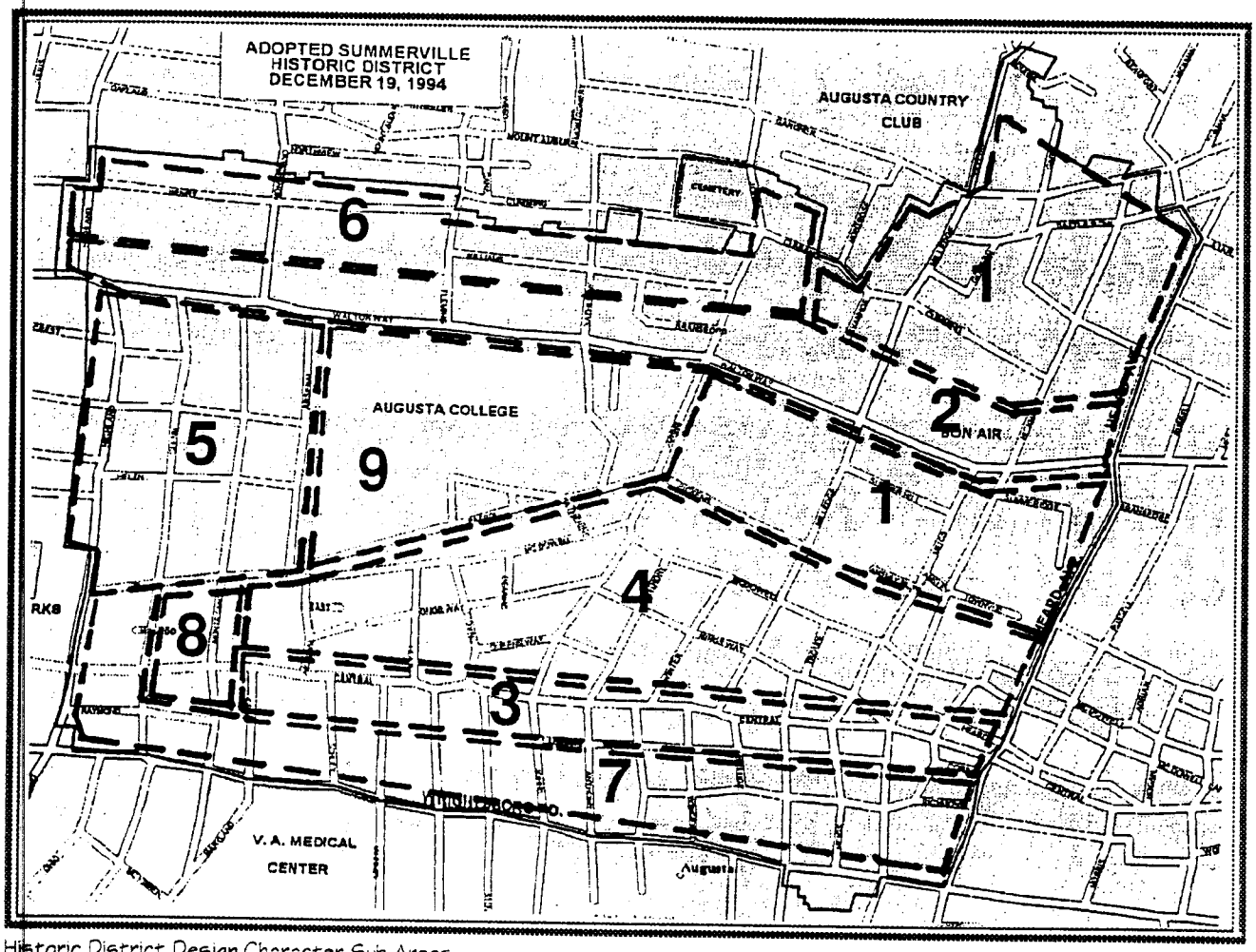
This handbook can express only general design principles. There is a great deal of variety within the Summerville Historic District, and the application of these guidelines can vary according to the characteristics of the sub-areas described in "Understanding Neighborhood Character". The basic components of this handbook are 1) a framework for recognizing the important features of an area and 2) the tools, the design guidelines, for maintaining these characteristics.

Understanding Neighborhood Character

Your first step in planning to making changes to the exterior of your existing house, commercial building or lot should be to understand its context. This context can be as general as the character of all of Summerville or can be viewed as the physical setting of your street, individual lot or just the style and design elements of your house. While Summerville has an overall character, it also has much variety within the whole. The accompanying drawings show the three dominant different scales found within the neighborhood in regard to house and lot size: small, medium, and large. Also, there are various subareas that have their own character and differ from neighboring areas. They are shown on the accompanying map and are as follows:



Understanding Neighborhood Character



Historic District Design Character Sub Areas.

1 Milledge Road Area: Older area of neighborhood with several examples of early to mid-nineteenth century "Sand Hills Cottages" mixed in with various later dwellings in different styles; some large scaled residences with extensive landscaping, walls, fences, etc.

2 Walton Way Corridor: Very large scale residences with deep setbacks; Neoclassical and other similar architectural styles; extensive landscaping; fences, gates, and low walls create an edge front of many lots; some churches and other institutional uses; large stucco hotel/apartment buildings at east end of corridor.

3 Central Avenue Corridor: Small to medium sized residences line this corridor with its landscaped median; many bungalows with mixture of other turn-of-the-century styles.

Understanding Neighborhood Character

4 **McDowell/Kings Way Area:** Medium scaled residences in a variety of early-twentieth century styles; similar setbacks and lot size; well maintained site landscaping

5 **Glenn/Highland Area:** Medium scaled residences in early-to-mid-twentieth century styles; some new townhouse development; well maintained landscaping.

6 **Cumming/Henry/William Area:** Medium to large scale residences with similar setbacks; often open lawns without screening; well maintained; landscaped median with traditional streetlights on Henry Street.

7 **Wrightsboro Road Corridor:** Heavily traveled narrow corridor with a mixture of large medical institutions, professional offices and commercial businesses; residential conversions to office use; bungalow residential styles; some lack of maintenance; variety of signs; parking areas in front of lots.

8 **Monte Sano Commercial Area:** Traditional neighborhood shopping district with twentieth-century, one-story, masonry commercial buildings with little architectural detailing; minimum setbacks; some remodeling; variety of signs; few public improvements; churches extend much of the rest of this corridor.

9 **Augusta College Area:** Large scaled institutional structures surrounded by large open spaces; large parking lots; masonry buildings in several architectural styles; some more recent construction.

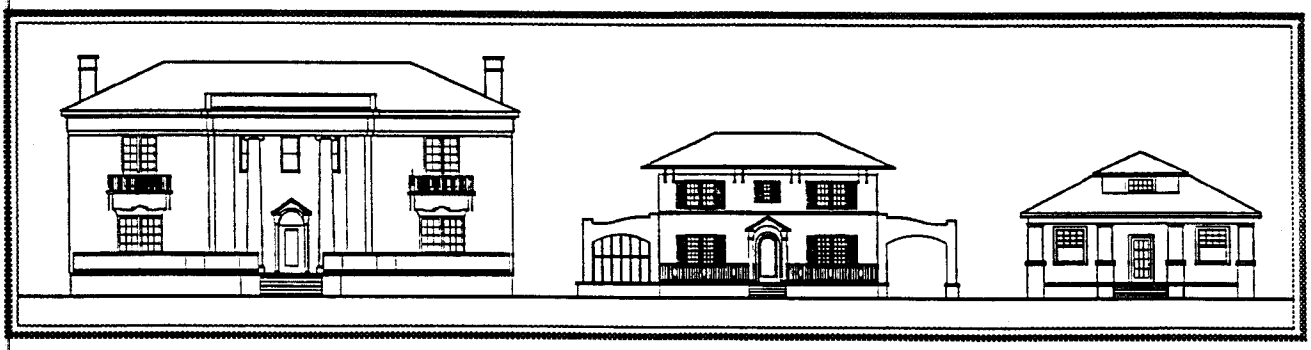
Looking at Your Building: Styles

Much of the character of Summerville is created by the architectural styles of the buildings. Each style has its own distinctive features, played out in materials, forms, and decorative details. Even within the same style, however, different budgets, tastes, and building sites result in a variety of appearances. Styles also vary according to the function of the building, such as between commercial or institutional and residential uses.

Many of the early twentieth century styles originated in books of architectural plans that were popular in that era and most of those publications exhibited a great variety of styles within them. Several companies sold prefabricated houses that could be assembled on site and Summerville has examples of this popular construction practice of the time. This wide variation in domestic architecture of the era explains why Summerville has such a rich tapestry of styles, materials and elements.

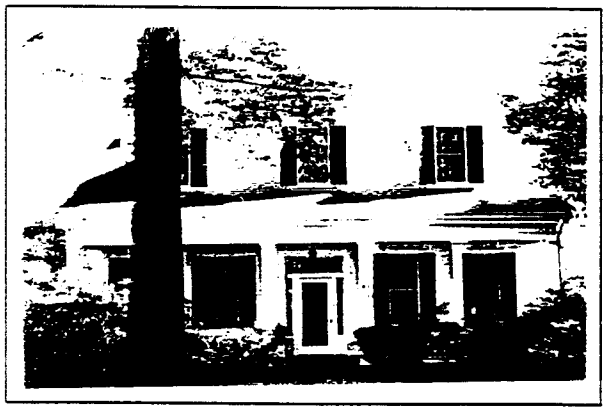
The following drawings illustrate the most common architectural styles in Summerville's historic district. These drawings show the prototype of the style. Many of the buildings in the neighborhood actually are simplified or vernacular versions of these more ornate styles. Some buildings exhibit elements from several styles. Many of the early twentieth century styles coexist and overlap so that more than one type can be popular during the same period. The stylistic features identified on these drawings are examples of the kinds of distinctive elements that should be preserved when you rehabilitate your house. The glossary provides more information on unfamiliar architectural terms.

Summerville has a wide variety of domestic architectural forms

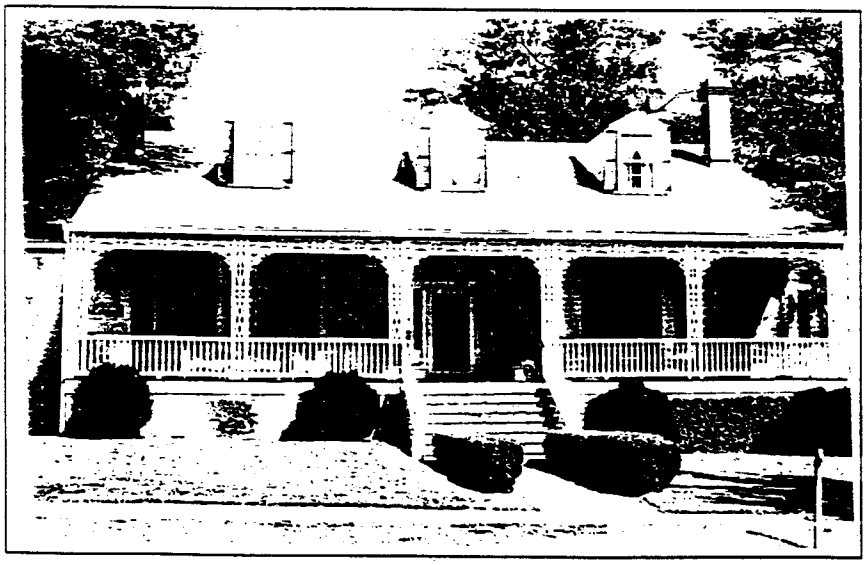


Antebellum Styles: Sand Hill Cottage (1800-1840)

This early nineteenth century style represents the first wave of building on the sand hill that later was to be known as Summerville. These local vernacular cottages originally were used only in the summer months and consist of a one-and-one-half story frame dwelling often resting on a raised brick foundation. The gable roof may contain dormers. The center-hall plan may be one or two rooms deep with end chimneys. Full-width front porches with shed roofs dominate the five-bay facades.



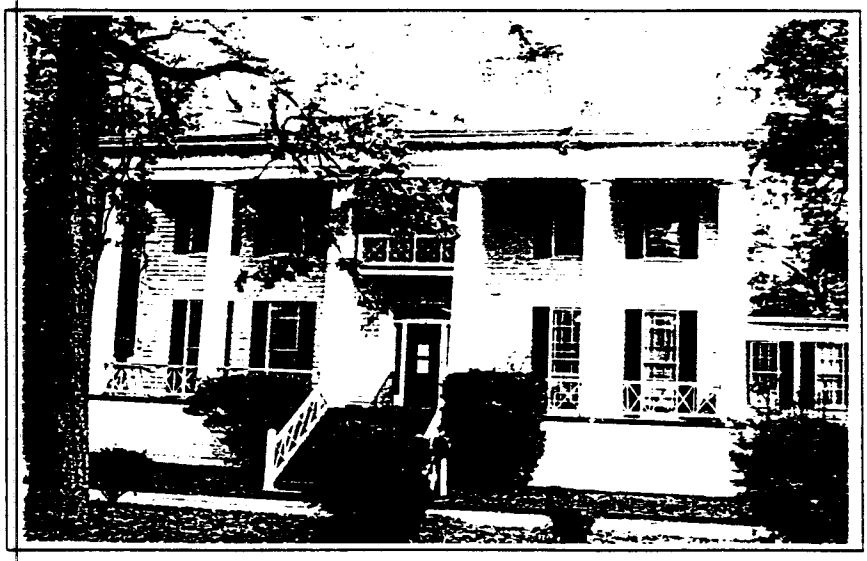
This cottage is a classic example of the style.



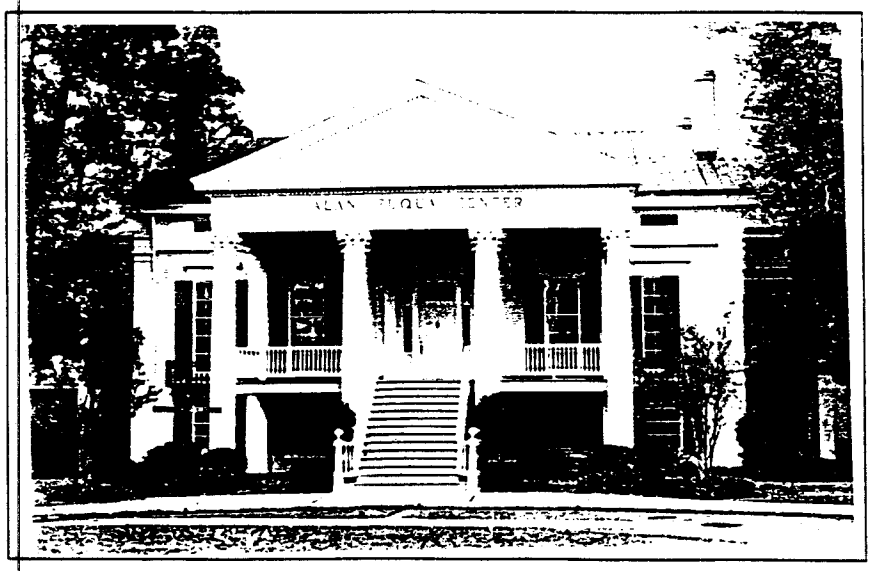
This cottage includes a delicately detailed wooden porch.

Antebellum Styles: Greek Revival (1840-1860)

The trademark of this antebellum domestic style is often an end facing gable roof which creates a pediment form that, in turn, is supported by large classical columns. Doric orders are most common in this classical style. Frame construction with clapboards was used frequently on residential examples of which only several remain in Summerville.

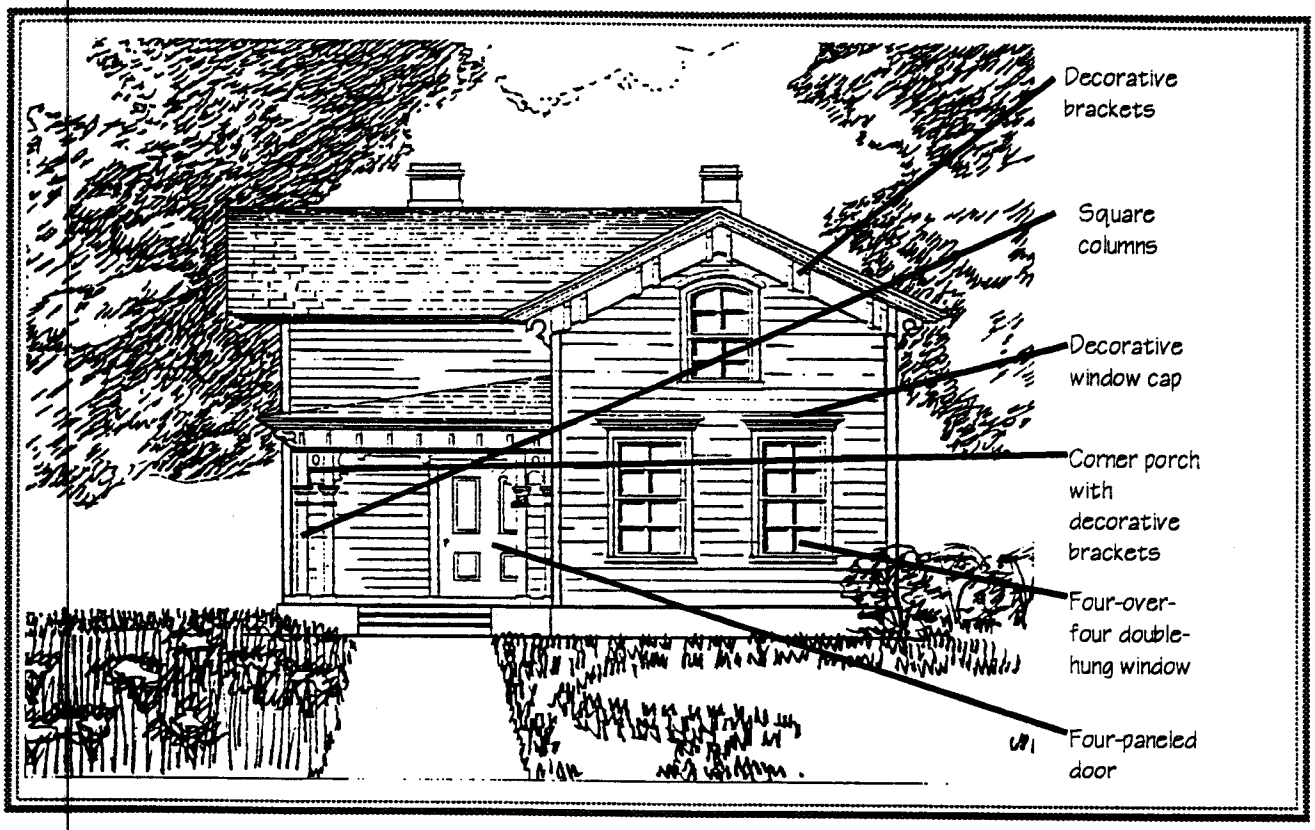


The Library exhibits elements of the Greek Revival style including Doric columns and a two-story portico.

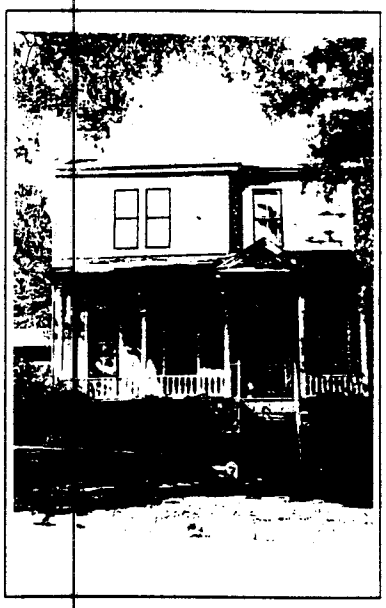


A raised basement and fine window, door and entablature detail characterize this building as Greek Revival.

Vernacular Victorian/Italianate (1850-1900)



These frame residences are generally two-story frame dwellings with gable or hipped roofs, wide eaves and in Italianate examples have a bracketed cornice. These large ornate brackets are often repeated on the front porch. Decorative caps over tall narrow windows are another feature of this style as are cupolas on more elaborate examples of this style.

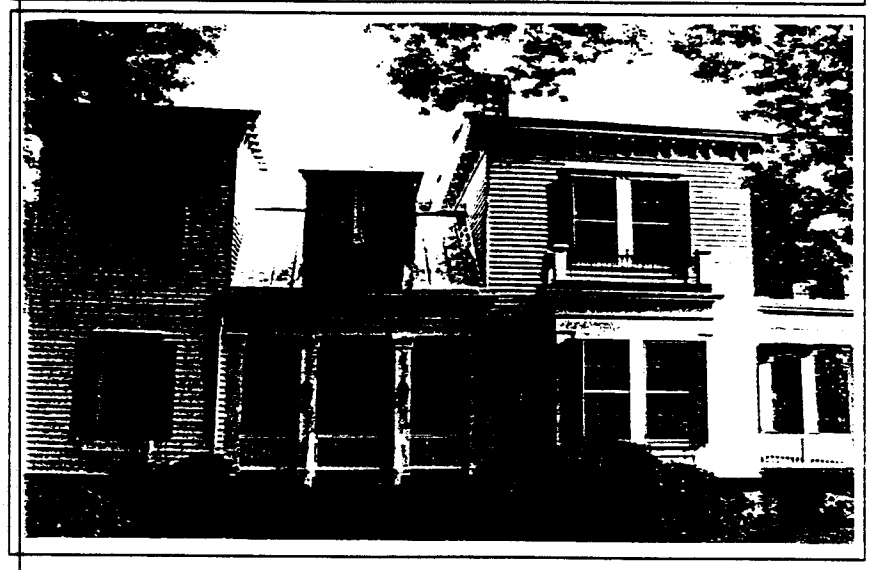


FAR LEFT: This house exhibits Victorian characteristics with its varied form and millwork.

LEFT: The form of this house is simplified and the details are classical but the asymmetrical window pattern and varied materials make it characteristically Victorian.

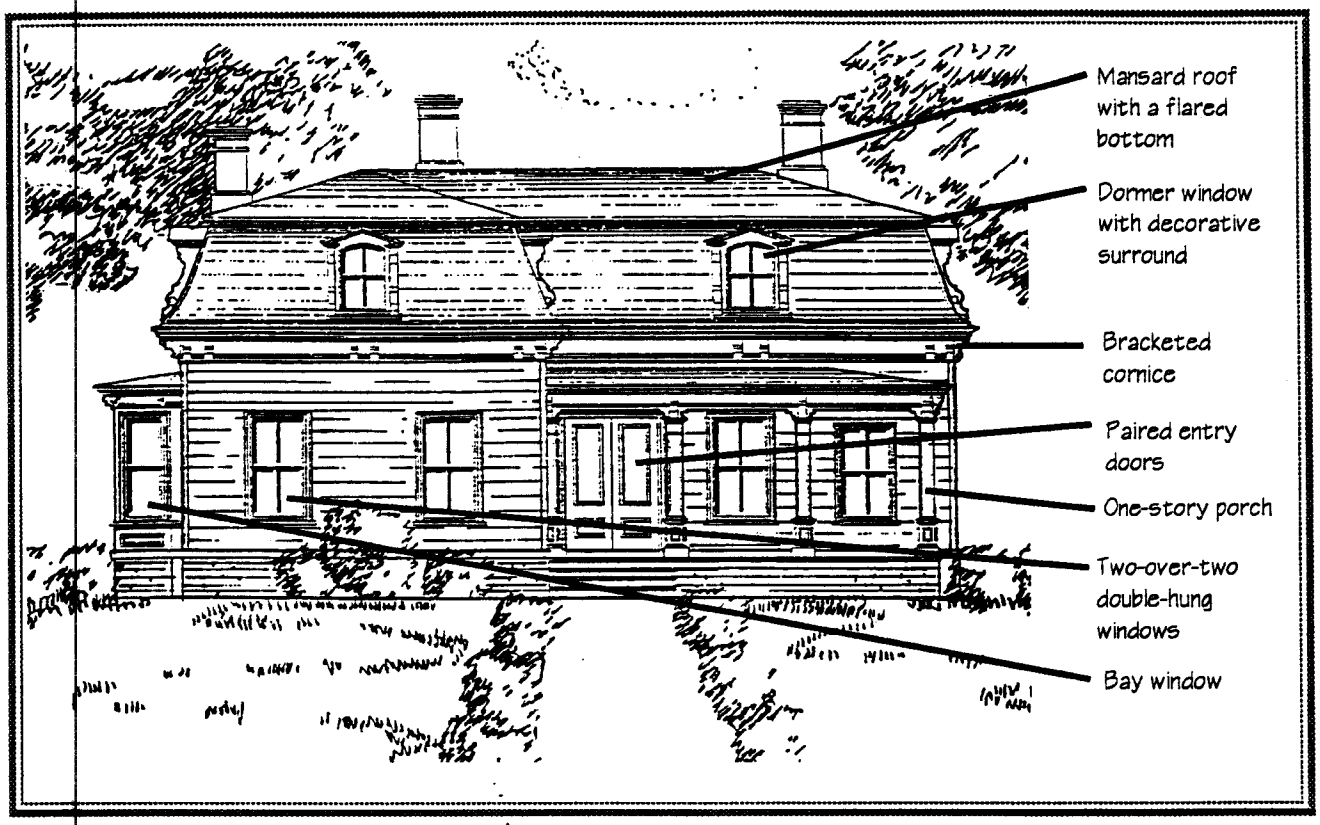
Vernacular Victorian/Italianate (1850-1900)

Though simple, this house has details of the style including the porch brackets and cross-gable roof.



This larger scale residence has several characteristics of the Italianate style including a prominent bracketed cornice, a shallow hipped roof, window caps and a side bay window.

Second Empire (1860-1880)

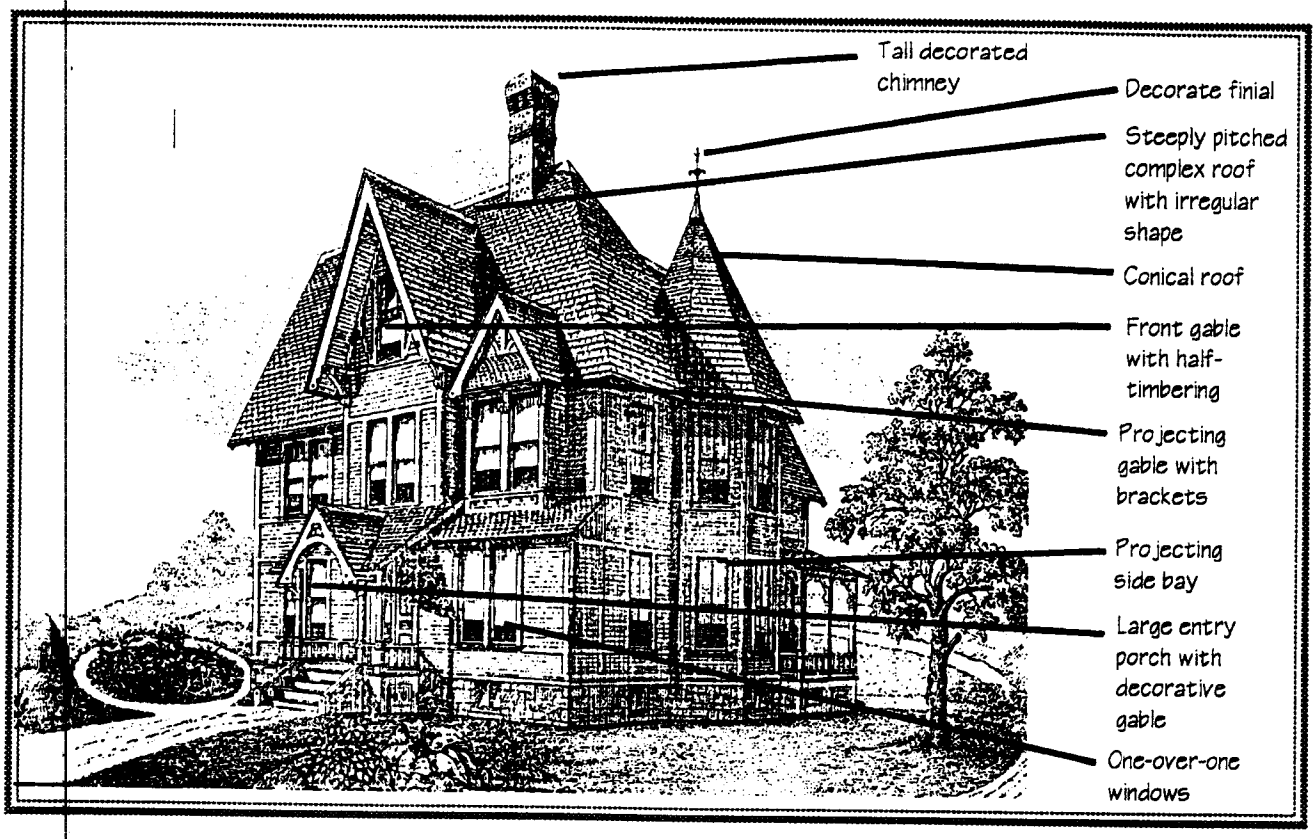


The trademark of this large residential style is the mansard roof with its dormers and, often, a tower in the same form. One of the Victorian era styles, the Second Empire draws its precedents from French examples. Other identifying elements include large wrap-around porches, decorative caps over windows and bracketed eaves.

Second Empire (1860-1880)

Both of these houses are excellent examples of the style, displaying most of the characteristic detailing associated with the Second Empire.

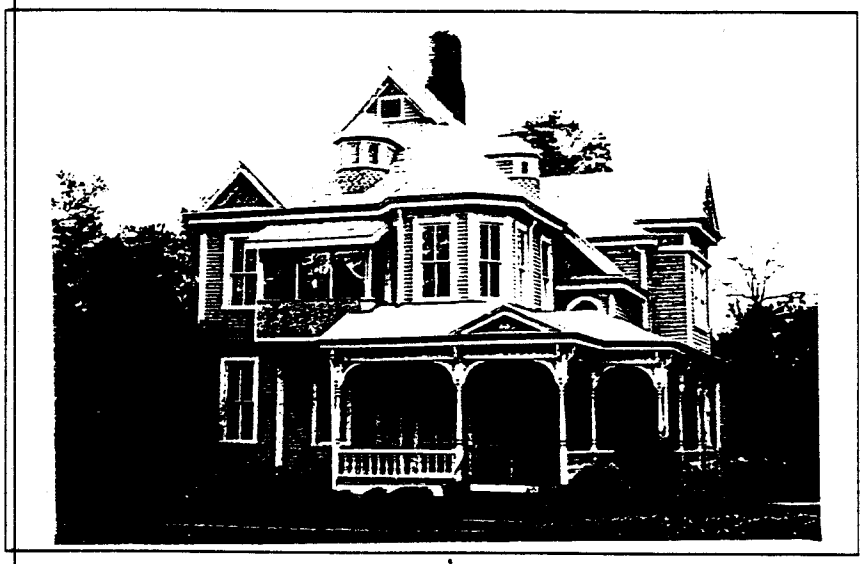
Queen Anne (1880-1910)



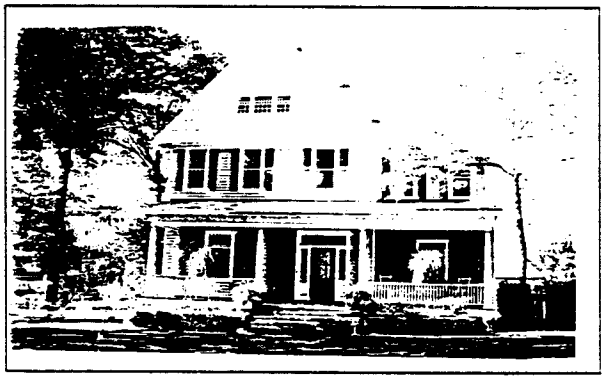
These dwellings are characterized by a complex roof, vertical proportions, asymmetrical facades, and a wrap-around porch. More elaborate examples are richly decorated with brackets, balusters, window surrounds, bargeboards, and other sawn millwork and use a variety of surface materials like shingles, wood siding, and brick. Roof turrets, decorative tall brick chimneys, and a variety of gable forms highlight the skylines of these large-scale residences. Smaller examples have a simpler form and vertical proportions. Vernacular Queen Anne cottages are small scale, usually only one-and-one-half stories, but retain the vertical proportions, asymmetrical facades with projecting bays, and decorative use of materials of the style.

The Dutch Colonial Revival variation features a trade-

Queen Anne (1880-1910)

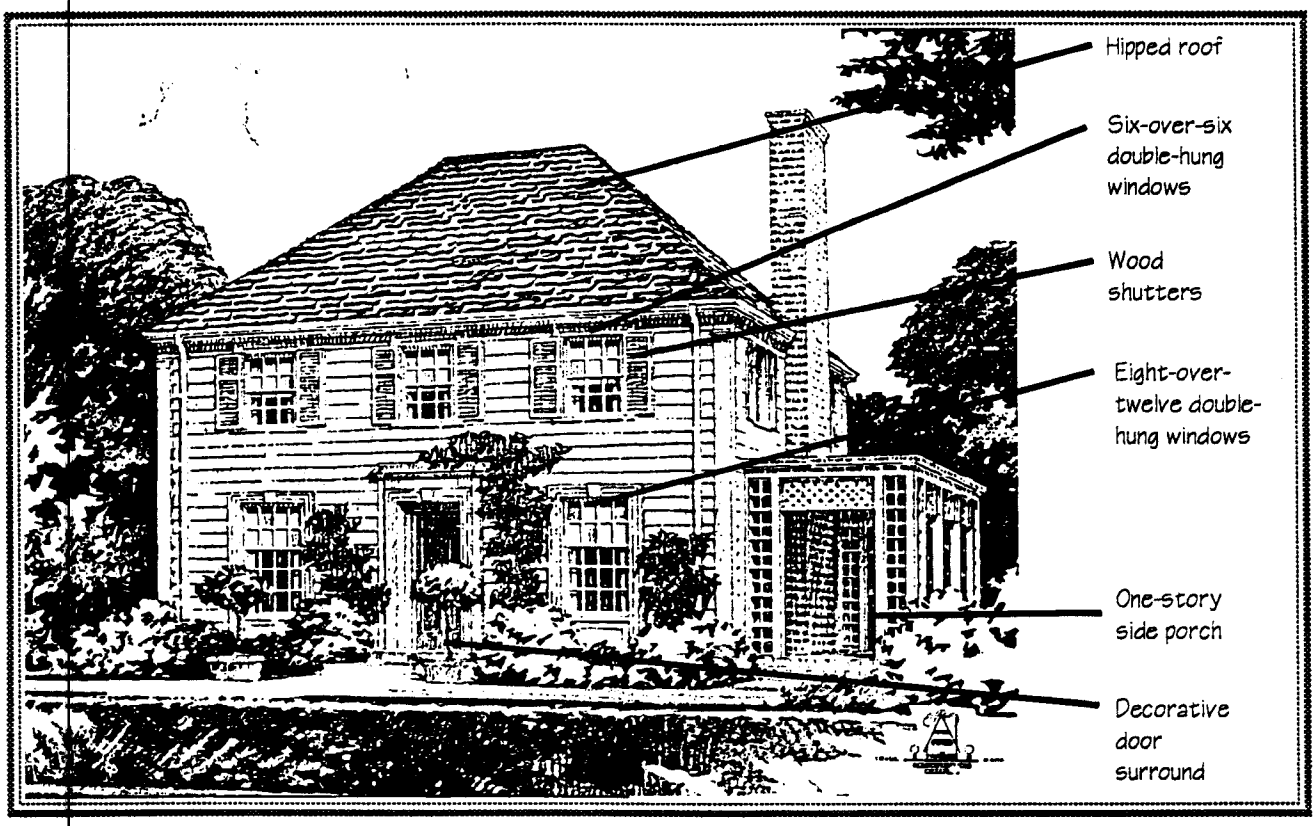


This house exhibits a variety of roof and wall forms, typical of the style.



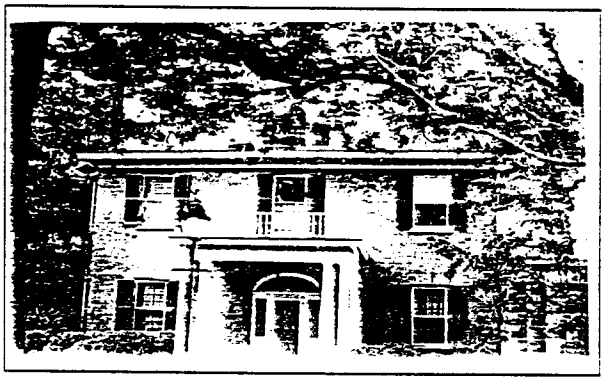
ABOVE LEFT: Another example with complex forms and delicate turned details seen in the elaborate porch.
ABOVE: A 'calmer' version of the style with classical columns instead of turned and carved posts and simpler roof forms.
LEFT: A basically symmetrical house made asymmetrical with the addition of the front porch.

Colonial Revival (1900-1940)



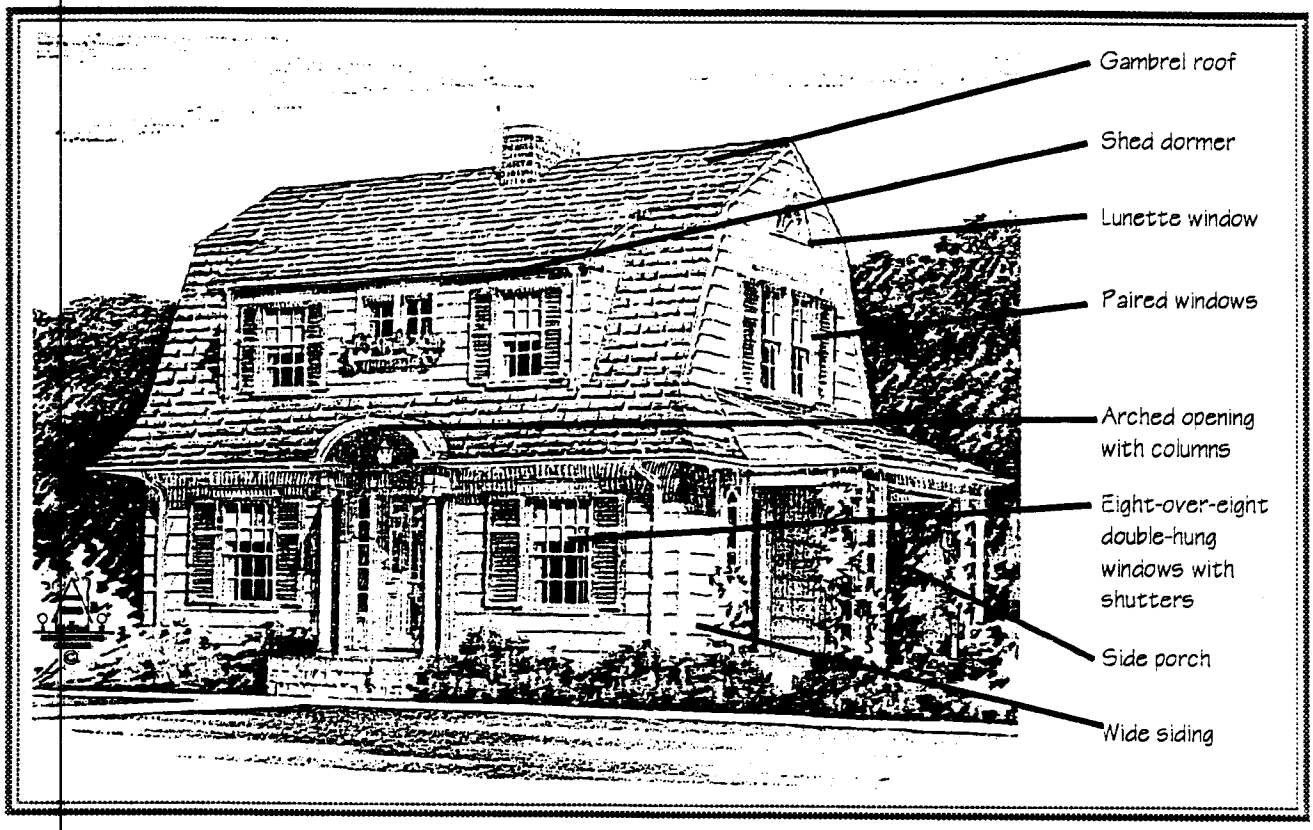
In a conscious return to elements of the earlier Georgian and Federal periods of American architectural history, these houses often have a rectangular plan and a symmetrical facade. Roofs may be gable or hipped and details are often classical. Porticos over the entrance are common. As in the styles from which Colonial Revival borrows, the windows have small panes; their proportions, however, are often more horizontal and the first floor sometimes contains paired or triple windows. Doorways may include various elements including sidelights, fanlights, pediments, and columns or pilasters.

Colonial Revival (1900-1940)

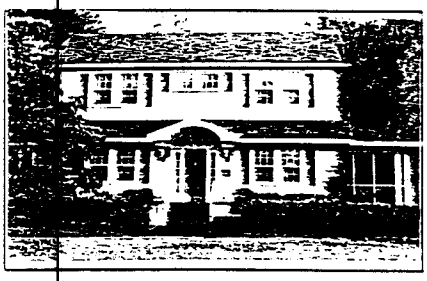


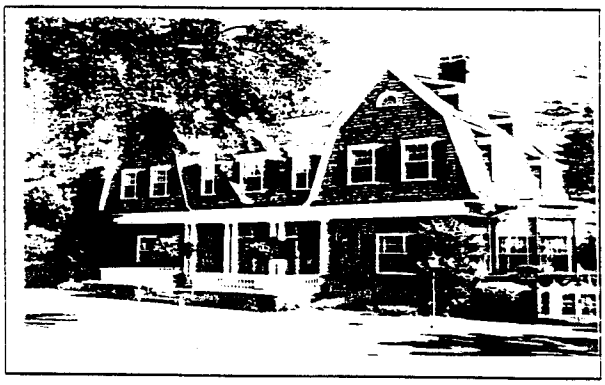
All three of these houses exhibit characteristics of the style. Most notable is the cornice and portico of the house above, the fanlight and side lights of the entrance on the house at the right and the fine brick work on the house below.

Colonial Revival (1900-1940)



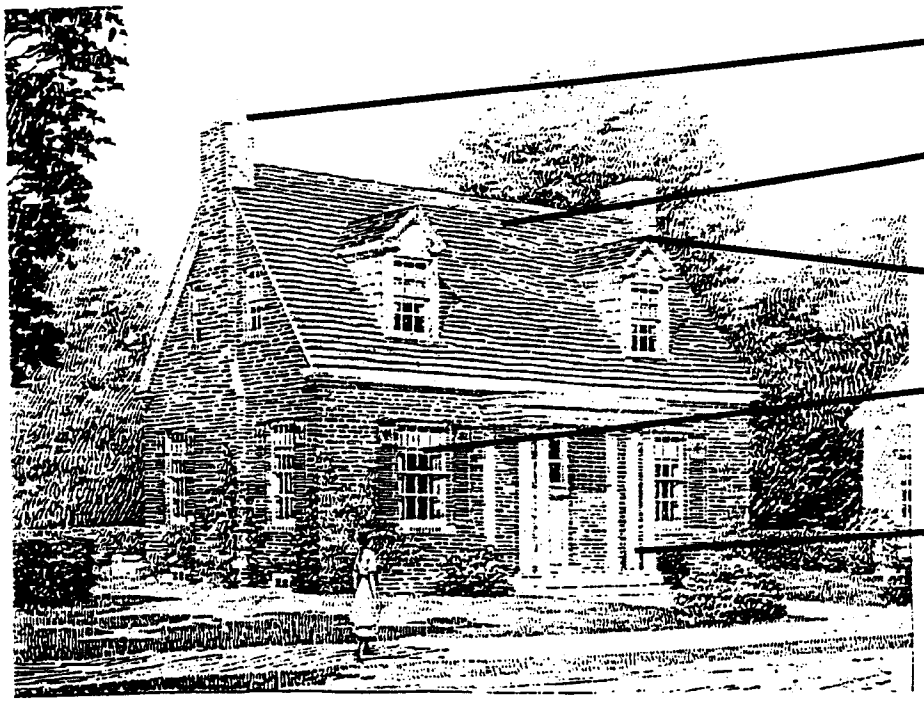
The Dutch Colonial Revival variation features a trademark gambrel roof, often punctured by either a shed dormer or individual gable dormers.





The house above left, has the single gambrel gable while the house at left and above have complex cross-gambrel roof forms. All are excellent examples of the style.

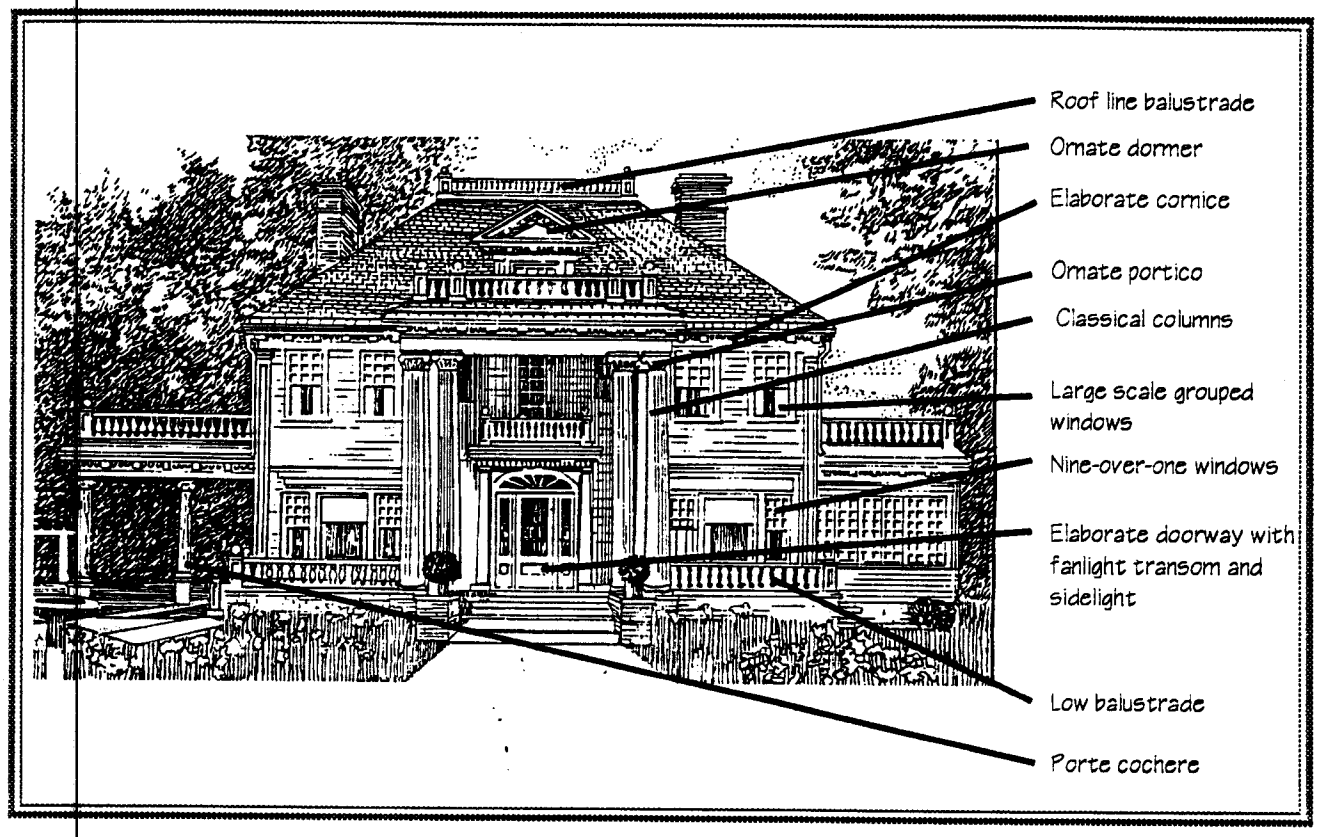
Colonial Revival (1900-1940)



The Vernacular Colonial Revival dwelling has simpler details, frame or brick veneer construction, and is of a smaller scale of one or one-and-one-half stories with dormer windows.

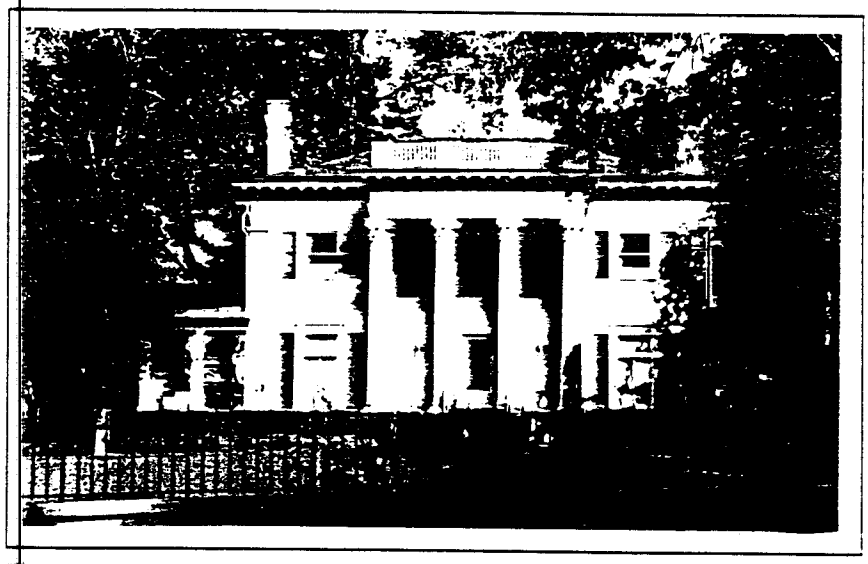
This cottage is characterized by its symmetrical facade, fine entrance portico and door with sidelights.

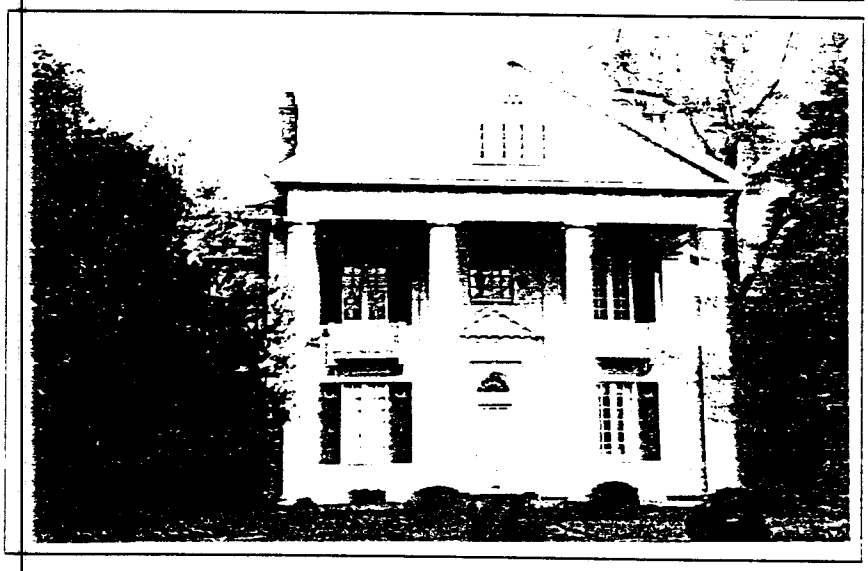
Neoclassical Revival (1890-1930)



This style is similar to the Colonial Revival but is more ornate and often of a grander scale. Full height entry porticos and large columns usually adorn the main facade which may be flanked with wings, porches or porte-cocheres. This style also is characterized by a symmetrical facade often with classical details like pediments, balustrades, and three-part entablatures. Examples of the Neoclassical Revival may be seen in brick, stucco or in some cases, wood.

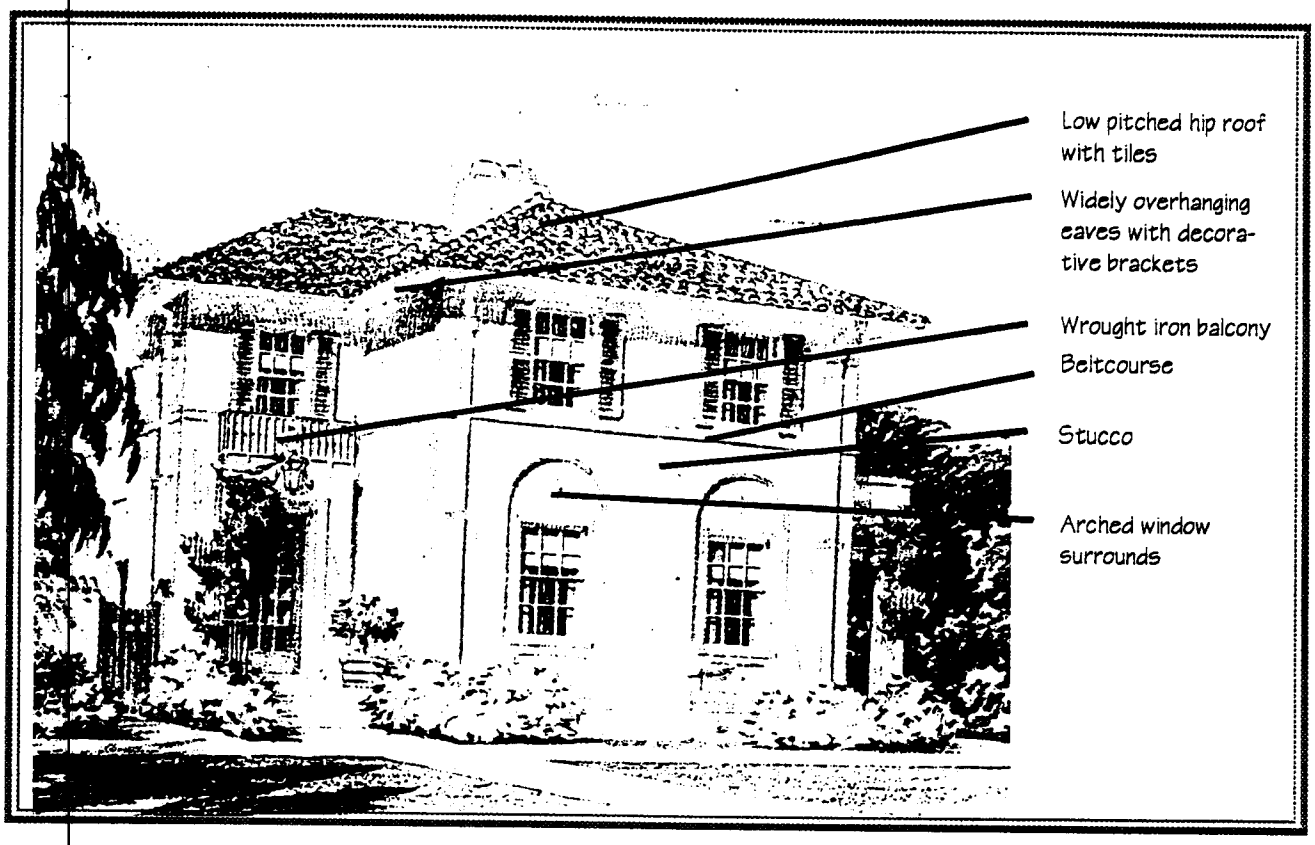
Neoclassical Revival (1890-1930)





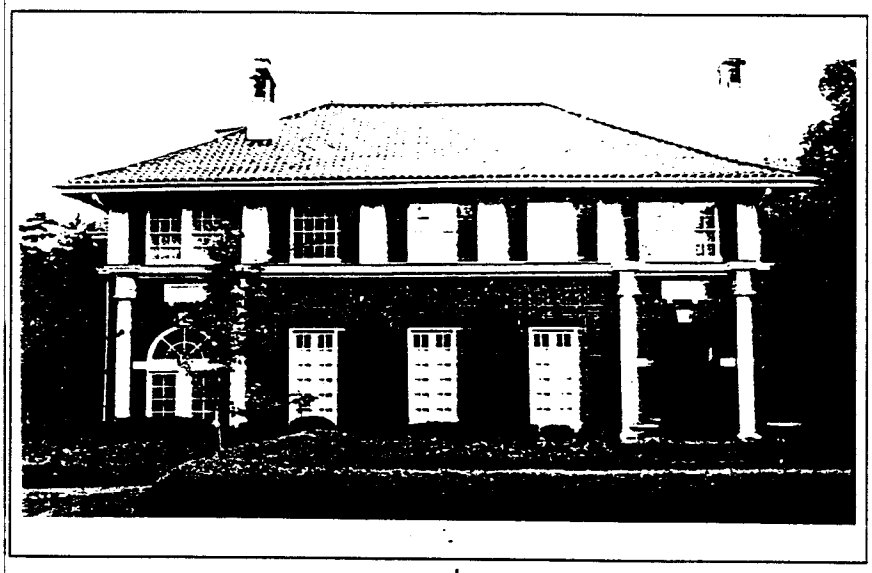
These houses exhibit characteristics of the style including grand scale, two-story porticos and abundant classical detailing. The example below has a prominent pediment with a Palladian window defining its facade.

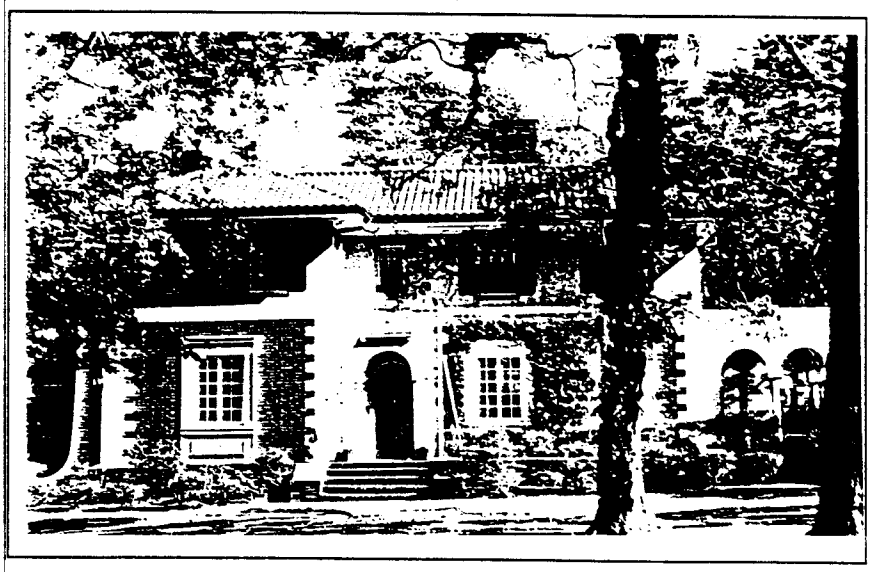
Italian Renaissance Revival (1910-1930)



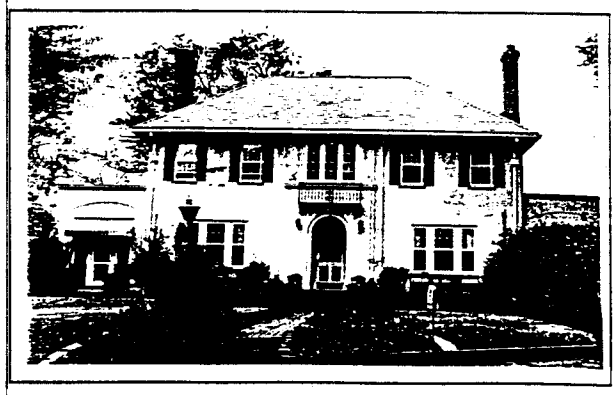
Inspired by buildings of the Italian Renaissance, these houses are characterized by low pitched roofs, usually covered with ceramic tiles. Other features include decorative brackets supporting widely overhanging eaves and symmetrical facades often with small upper story windows above semicircular arched windows and entries on the main level. Often a belt course separates the first and second floors. Most houses in this style are executed in stucco or a combination of brick and stucco.

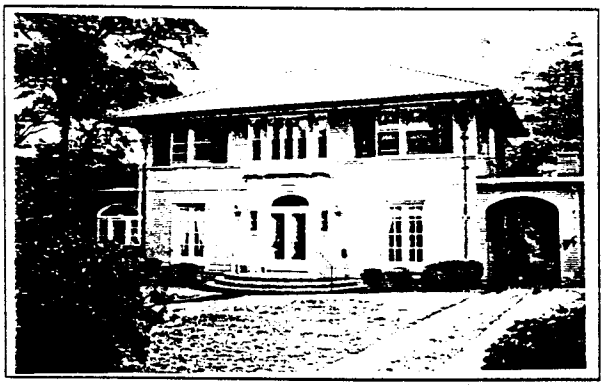
Italian Renaissance Revival (1910-1930)



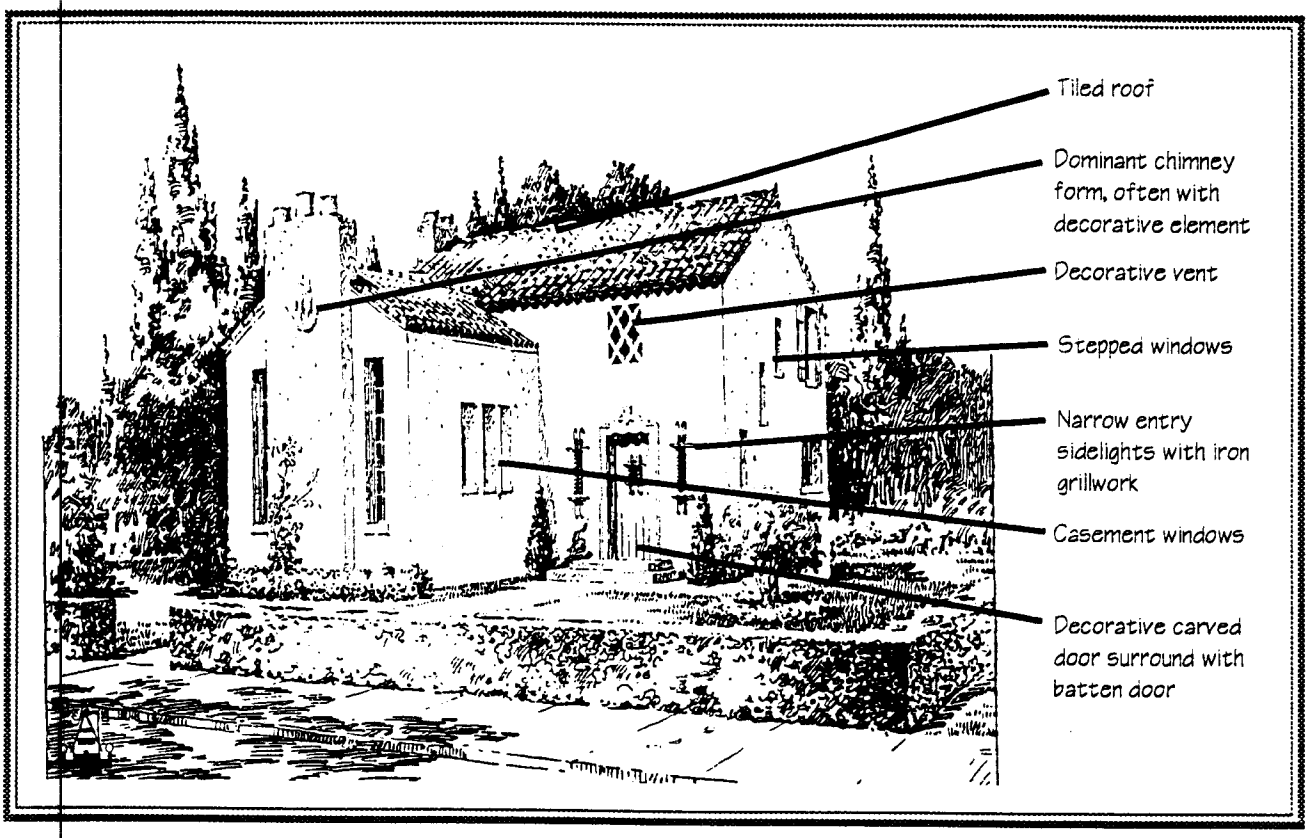


While materials and details vary somewhat, the proportions of these homes are notably similar, particularly the tall first floor with second floor windows tucked under deep roof eaves.





Spanish Eclectic (1910-1930)

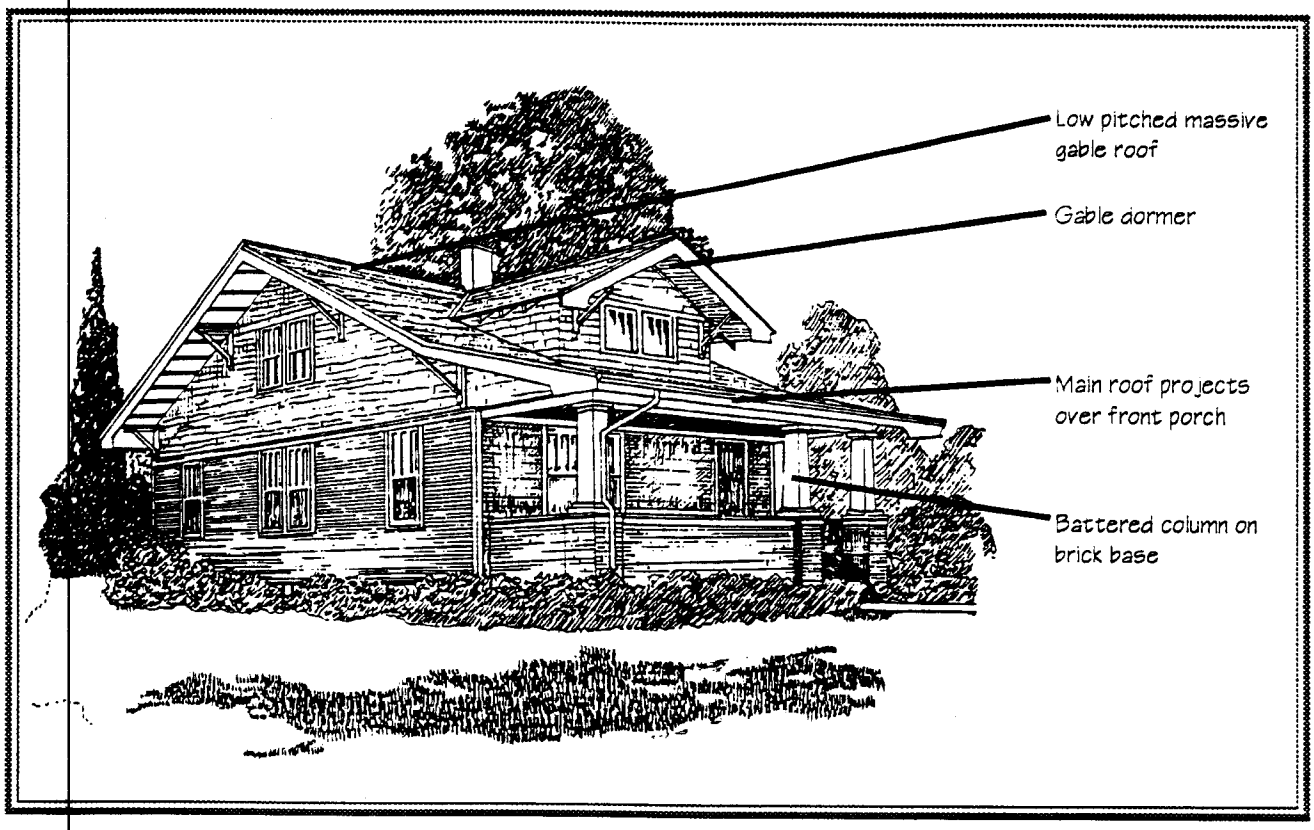


This eclectic style draws on Spanish architectural precedents including elements from Moorish, Byzantine, Gothic and Renaissance sources. Typical of this style are low pitched tiled roofs, projecting eaves with exposed rafter ends, the prominent use of arches and an asymmetrical stuccoed exterior. Decorated entry surrounds, dominant chimney forms and spiral columns frequently are elements in the facade of this style.

Spanish Eclectic (1910-1930)

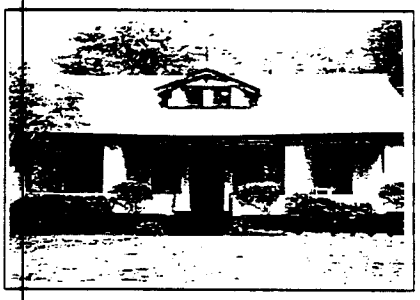
Shallow gable roofs with terra cotta tiles, stucco walls and decorative iron work are featured on these examples of the style.

Craftsman (1910-1930)



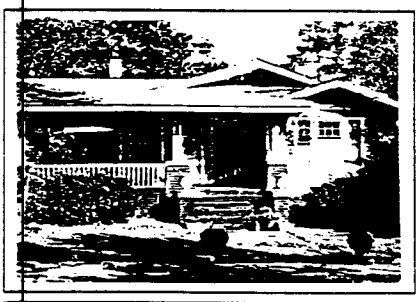
There are several variations to this style often called the Craftsman bungalow including the sweeping side-gable form with a massive roof that contains a large dormer and extends over a front porch. Roof overhangs are usually deep and contain large simple brackets and exposed rafter ends. Windows may be in pairs, and there are frequently side bays. Materials are often combinations of brick, stone, shingles, stucco, and half-timber framing. Front porch supports usually have short, squat proportions. Other variations include a roof form made up of a series of front projecting gables with exposed rafter ends, sometimes with a porte-cochere element on larger examples. Most examples which are known as bungalows may also reflect other stylistic features such as Colonial Revival or Tudor details.

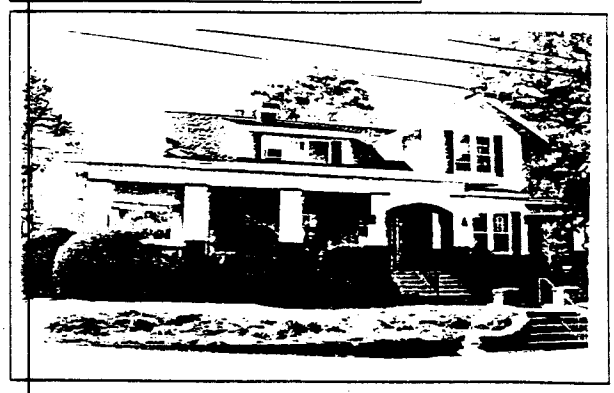
Craftsman (1910-1930)



These two houses, above, are typical of the sweeping side-gable form of the style.

These three houses, above, are examples of the style with prominent front bracketed gables.





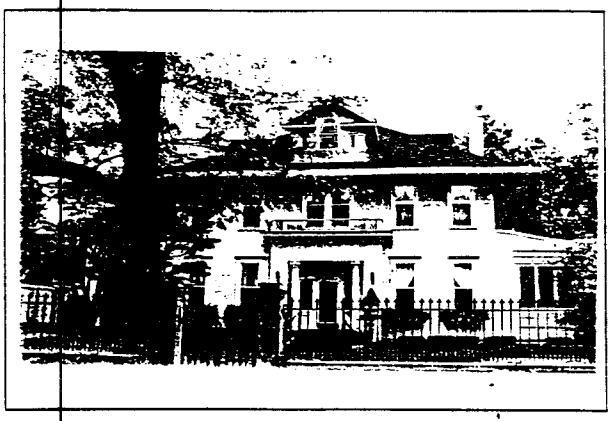
These two houses are a mixture of side and front gables.

Eclectic Mixes of Styles (1910-1940)

The design of many early-twentieth century residences in Summerville reflects a combination of or a transition between several architectural styles. Sometimes these influences from Italy, France, and Spain collectively are called the Mediterranean style. Many other combinations may have classical details from the Colonial Revival period. The following examples have been included to show the wide range of eclectic dwellings in the neighborhood.

TOP: This house has Craftsman-like eaves with rafter ends, a symmetrical facade with classical porch columns, and a Spanish tile roof. Note the decorative stuccoed brick chimneys, a trademark of many large houses in Summerville.

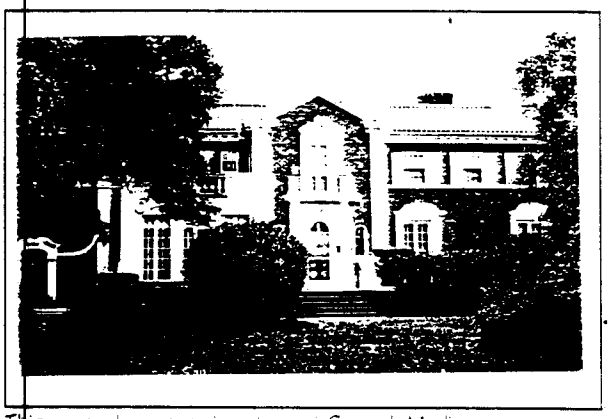
MIDDLE: While this large squared proportional residence has a symmetrical facade and classical columns from the Colonial Revival, it also has a Victorian-like wraparound porch.



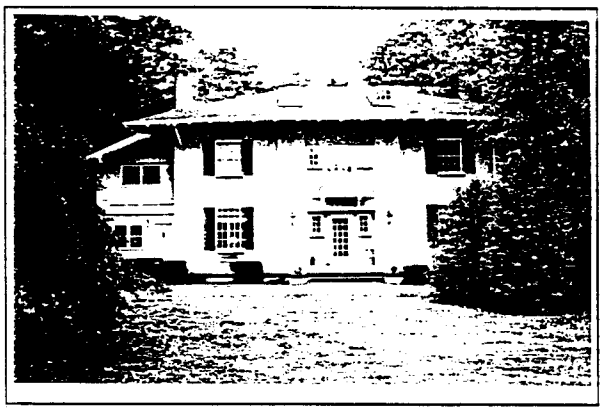
BOTTOM: The deep overhanging hipped roof and use of stucco reflect the Italian Renaissance while the classical columned, recessed entry and strictly symmetrical facade are from the Colonial Revival era. Note the Mission-like parapet coping on the side additions.

Eclectic Mixes of Styles (1910-1940)

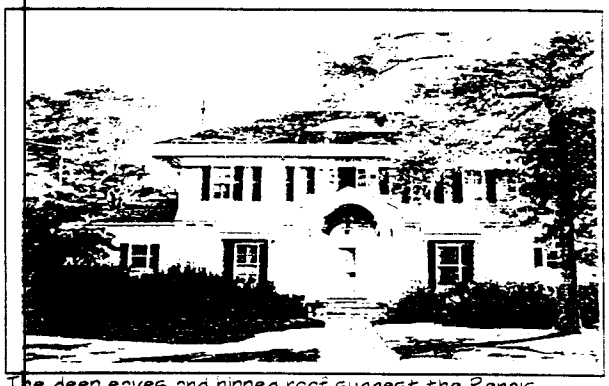
This unusual composition reflects the Italian Renaissance in its massing, roof form and window arrangement. Note the unique monumental, classical entry portico which is Neoclassical in scale.



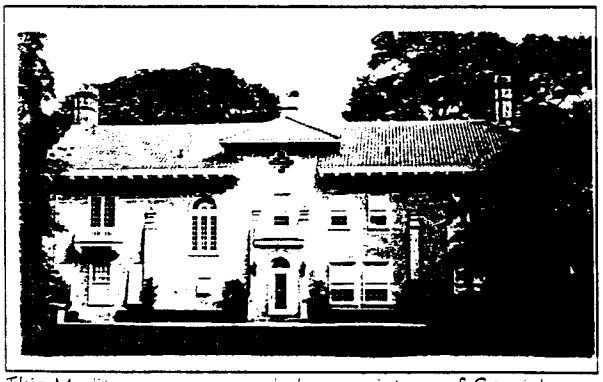
This unusual composition shows a Spanish Mediterranean influence in its highly decorative entry and tile roof. The beltcourse and decorative first floor windows show Italian influence while the cornice and pilasters are Colonial Revival.



This example exhibits Italian Renaissance features in its hipped roof, bracketed eaves and balcony, French-like dormers, and Colonial Revival windows.

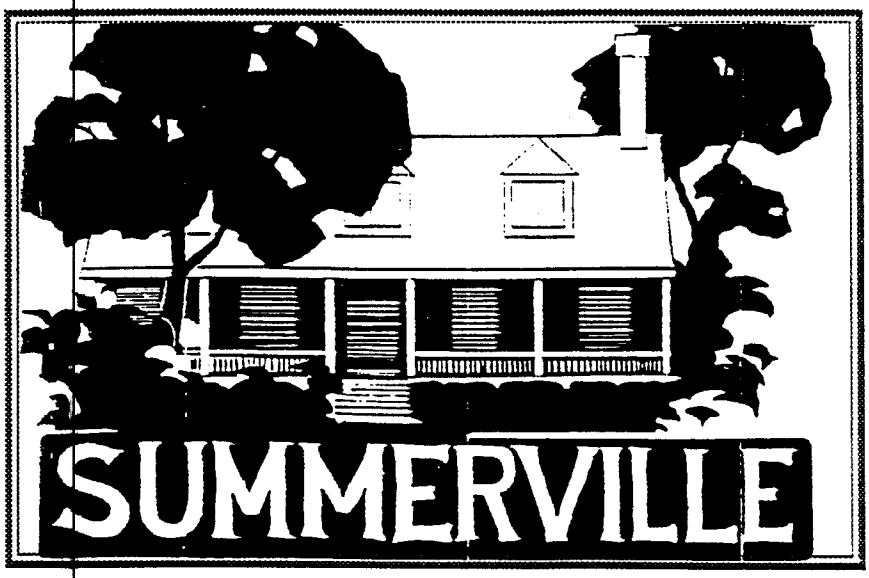


The deep eaves and hipped roof suggest the Renaissance influence and the classical entry relates to that style as well as the Colonial Revival. Note the unusual Craftsman-like shingles that extend over the first floor windows and adjoining rafter ends.



This Mediterranean example has a mixture of Spanish and Italian elements reflected in the tile roof, arched windows, bracketed cornice, quatrefoil tower window, and balconies. Note the distinctive and massive Tudor-like chimneys.

Design Goals for Summerville



Neighborhood logo designed by Richard Frank in 1979.

1. Maintain the existing pattern of streets.
2. Maintain the canopy of trees lining the street.
3. Preserve existing site landscaping, plantings, and outbuildings.
4. Minimize the impact of the automobile and parking on private sites through proper placement, selection of materials, and screening.
5. Respect the architectural character of existing buildings when rehabilitating or making additions.
6. Design new houses to relate to the character of surrounding buildings.
7. Respect the setback, spacing and scale of existing buildings in new construction.
8. Avoid demolition by properly maintaining existing buildings.

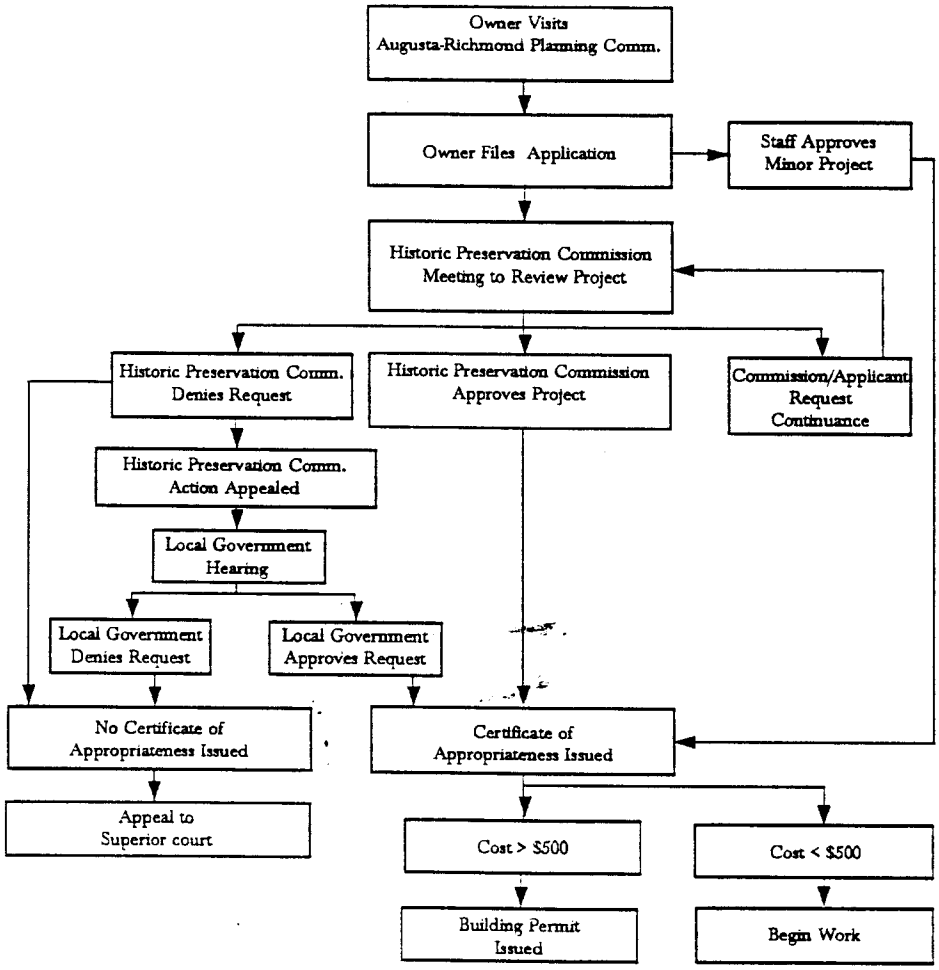
Going Before the Historic Preservation Commission

Architectural review is required for most projects. If you own property in the district and want to make exterior changes to your building that will be visible from the street or wish to build a new structure, you probably will need a Certificate of Appropriateness.

Your first step is to contact the Augusta-Richmond County Planning Commission office, who takes all applications for a Certificate of Appropriateness. **Minor actions such as painting and routine maintenance require no Certificate of Appropriateness.** These types of projects may be undertaken after approval by a staff person and do not require going before the commission. These types of projects, however, may require a building permit depending on the scope of work. While alterations to the interior of buildings also may require building permits, interior projects do not require any review under the Historic Preservation Ordinance.

Any other alterations, additions, new construction, demolitions, or moving buildings require action by the Historic Preservation Commission. Significant changes to the site such as adding fences, walls, driveways, parking areas or new outbuildings also require review if visible from a public right-of-way. A Certificate of Appropriateness may be required even though a building permit is not required. Check with the Augusta-Richmond County Planning Commission office to determine if you need to go through the design review process and what type of approvals permits and certificates are needed for your project. The chart on the following page shows the basic steps of this process.

Going Before the Historic Preservation Commission



What to Submit

The Historic Preservation Commission must receive from you enough information on which to base its decision. For most projects, you will need to fill out an application provided by the Augusta-Richmond County Planning Commission office. In addition, you may be requested to provide photographs, drawings and plans or other documentation as required by the Commission. It does not require that these submissions be prepared by professionals, but only that such documentation be prepared in such a way as to be easily understood by the Commission members.

Maintaining Your Building: It's the Law

Section VII of the Augusta Historic Preservation District Ordinance requires essential maintenance of historic buildings in the district. Its purpose is to prevent demolition by neglect or a detrimental effect on the entire district. Insufficient maintenance in general can include deterioration of the structure, ineffective protection from the elements, and any resulting hazardous conditions. If the commission finds such conditions, it notifies the owner, who then has thirty days to remedy the violation. After that time, the commission with approval of the local government shall have the authority to make the necessary repairs, with the costs becoming a lien against the property.

Planning a Rehabilitation Project

Your building may need rehabilitation for a number of reasons. It may be in poor condition, or it may have been insensitively remodeled in the past. Similarly, you simply may want to make certain changes to add modern conveniences to your building.

Before rehabilitation even begins, maintenance is critical. If an older structure is properly maintained, it should not require extensive rehabilitation except for necessary modernization of mechanical systems and periodic replacement of items that wear out, such as roofs and paint. Good maintenance practices can extend the life of most features of a historic building.

Many of the guidelines emphasize the importance of and give specific advice on proper maintenance of building elements. Nevertheless, if a historic building has been insensitively remodeled over the years, it may require some rehabilitation to return it to a more historically appropriate appearance.

Planning a Rehabilitation Project

Rehabilitation Checklist

1. Look at your building to determine its style, age, and the elements that help define its special character. The preceding section, "Looking at Your Building: Styles" should be helpful.

2. Will your rehabilitation project increase the value of your building between 50 and 100 percent of its present value? If so, review the information on page 48 on the state tax incentive for property tax abatement to see whether you can qualify.

3. Is your building income-producing? If so, review the information on page 48 on federal tax credits to see whether you can qualify.

4. Review the Secretary of the Interior's Standards for Rehabilitation. These ten standards **must** be followed if you are using federal tax credits or applying for property tax abatement. They also are the basis of many of the recommendations of this guidebook.

5. Check the zoning ordinance to make sure that your planned use is allowed. If you are changing the use or working outside of the existing walls, you may need to rezone your property or secure a variance from the zoning regulations.

6. Chances are you will need a building permit. Become familiar with the Southern Standard Building Code as it applies to historic buildings and meet with your building inspector early on about your plans.

7. Seek advice from Historic Augusta, Inc. and the Augusta-Richmond County Planning Commission office for technical preservation issues and for assistance in going through the design review process.

8. Use contractors experienced in working with historic buildings and materials. Some tasks, such as repointing or cleaning historic masonry, require special knowledge, techniques, and methods.

9. If your project is complicated, consider employing an architect experienced in working with historic buildings.

Planning a Rehabilitation Project

The Secretary of the Interior's Standards for Rehabilitation

The guidelines in this publication are based on The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (see the bibliography for citation). They express a basic rehabilitation credo of "retain, repair, and replace." In other words, do not remove a historic element unless there is no other option, do not replace an element if it can be repaired, and so on.

First developed in 1979, these guidelines have been continually expanded and refined. They are used by the National Park Service to determine if the rehabilitation of a historic building has been undertaken in a manner that is sensitive to its historic integrity. The guidelines are very broad by nature since they apply to the rehabilitation of any contributing building in any historic district in the United States.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development such as adding conjectural features or architectural elements from other buildings shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a 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.

Planning a Rehabilitation Project

Federal Tax Credits for Rehabilitation

If you are undertaking a major rehabilitation of a contributing historic building in the National Register Historic District, which has nearly the same boundaries as the Summerville Local Historic District, you may be eligible for certain federal tax credits. **The building must be income-producing; homeowners are not eligible for this program.** You also must spend a substantial amount of the value of the building on the rehabilitation. The tax credit is calculated as twenty (20) percent of these rehabilitation expenses.

Other requirements are that the application must be filed with the Office of Historic Preservation, Georgia Department of Natural Resources before any construction begins and your rehabilitation must follow The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. Contact Historic Augusta Inc. or the Augusta-Richmond County Planning Commission office for more information about this program or any other current financial incentives for preservation projects.

State Property Tax Abatement

If you are undertaking a major rehabilitation of a contributing historic building in the Georgia National Register Historic District, which is the same as the National Register Historic District and has nearly the same boundaries as the Summerville Local Historic District, you may be eligible for property tax abatement. **Qualifying buildings may be owner-occupied housing, mixed-use, or income-producing.**

In order to qualify, the project must receive preliminary certification before the rehabilitation begins. The tax assessment is frozen at the pre-rehabilitation level for a period of eight years. To qualify, the rehabilitation of owner-occupied housing must increase its total value by 50 percent; mixed-use property must increase its total value by 75 percent; and income-producing must increase its total value by 100 percent. All work must comply with The Secretary of the Interior's Standards for Rehabilitation. Contact Historic Augusta Inc. or the Augusta-Richmond County Planning Commission office for more information about this program or any other current financial incentives for preservation projects.

Planning a Rehabilitation Project

Building Codes and Zoning Regulations

Any requirements of the Historic Preservation Ordinance are in addition to zoning regulations or building codes. Check with the Augusta-Richmond County Planning Commission office to make sure that your plans will be in compliance with zoning regulations. Both zoning regulations and building codes are likely to come into play during new construction or with any change in use of the property.

Whereas new construction must comply strictly with the letter of the code, the Southern Standard Building Code allows the local building inspector a certain amount of flexibility for existing buildings in Chapter 34, Section 3401.5 which states:

> *The provisions of the technical codes relating to the construction, alteration, repair, enlargement, restoration, relocation or moving of buildings or structures shall not be mandatory for existing buildings or structures identified and classified by the state or local jurisdiction as historic buildings when such buildings or structures are judged by the building official to be safe and in the public interest of health, safety and welfare regarding any proposed construction, alteration, repair, enlargement, restoration, relocation or moving of buildings within fire districts.*

You would have to convince the building code official that your planned alternative follows the intent of the building code and is just as safe for the public as meeting the letter of the law. While such permission is not automatic, there is the potential to help you retain historic elements that otherwise might not meet the requirements of the code. Contact the city of Augusta's Office of the Chief Building Inspector if you need more information about building codes.

Planning New Construction or Additions

The design of a new building or addition in a historic district is often a difficult issue for property owners, architectural review boards, and architects. The guidelines in this publication reflect the current philosophy that new structures should complement and respect the existing character of historic buildings without copying them. New buildings that are a reproduction of historic buildings may confuse the public as to what is really historically significant and what is not.

New Construction Checklist

1. Attempt to accommodate needed functions within the existing structure.

2. Look at surrounding buildings to determine their style, age, and the elements that help define the neighborhood's special character. The preceding sections, "Understanding Neighborhood Character " and "Looking at Your Building: Styles" should be helpful.

3. Choose a design that relates to the design character of the historic buildings in the area.

4. Follow the last two guidelines in The Secretary of the Interior's Standards for Rehabilitation:
   - 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.
   - 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.

5. Become familiar with the Southern Standard Building Code and meet with your building inspector early on about your plans.

6. Meet with the Augusta-Richmond County Planning Commission office and Historic Augusta Inc. early in the process for their informal input.

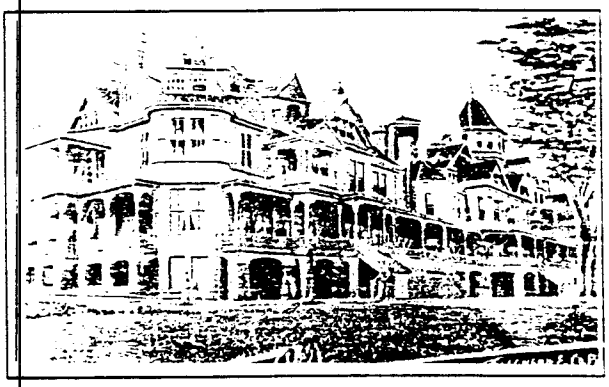
7. Obtain any zoning approvals and a building permit, which you will need in order to erect a new structure or work outside of existing walls.

8. Employ an architect experienced in working with historic buildings.

Guidelines for Removing Buildings: Moving and Demolition

Historic buildings are irreplaceable community assets and once they are gone, they are gone forever. With each succeeding demolition or removal, the integrity of Summerville is further eroded. The new building or the parking lot that often replaces the removed historic building is seldom an attribute to the historic character of the neighborhood. Therefore, the moving or demolition of any contributing building in the historic district should be considered very carefully before any approval is given.

Augusta's Historic Preservation Ordinance contains provisions that restrict the property owner's right to demolish, or move buildings in local historic districts. For contributing buildings in the district, the Historic Preservation Commission must review any plans to remove buildings and issue a Certificate of Appropriateness before the structure can be demolished or moved.



The original Bon Air Hotel as it appeared in 1891 shortly after it opened.

The Langdon House built ca. 1840 and moved in 1966 to from the corner of Milledge Road and Walton Way to Berckmans Road

Guidelines for Removing Buildings: Moving and Demolition

Criteria for Moving 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, present and future.
5. The present character of the setting of the structure or area and its surroundings.
6. Whether or not the proposed relocation may have a detrimental effect on the structural soundness of the building or structure.
7. Whether or not the proposed relocation would have a negative or positive effect on other historic sites, buildings, 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 building or structure.
9. Whether or not the proposed relocation is the only practical means of saving the structure from demolition.
10. Whether or not the building or structure will be relocated to another site within the historic district.

Guidelines for Moving Buildings

If a building is to be moved, the following steps should be taken:

1. Move buildings only after all alternatives to retention have been examined, including a professional feasibility study. Seek guidance from Historic Augusta, Inc. for information about moving buildings.
2. Contact the Office of Historic Preservation, Georgia Department of Natural Resources for assistance prior to moving the building if it is to remain listed on the National Register of Historic Places.
3. Seek assistance from Historic Augusta Inc. 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.
4. Thoroughly assess the building's structural condition in order to minimize any damage that might occur during the move.
5. Select a contractor who has experience in moving buildings and check references with other building owners who have used this contractor.
6. Secure the building from vandalism and potential weather damage before and after its move.
7. If the site is to remain vacant for any length of time, improve the empty lot in a manner consistent with other open space in the historic district.

Guidelines for Removing Buildings: Moving and Demolition

Criteria for Demolition

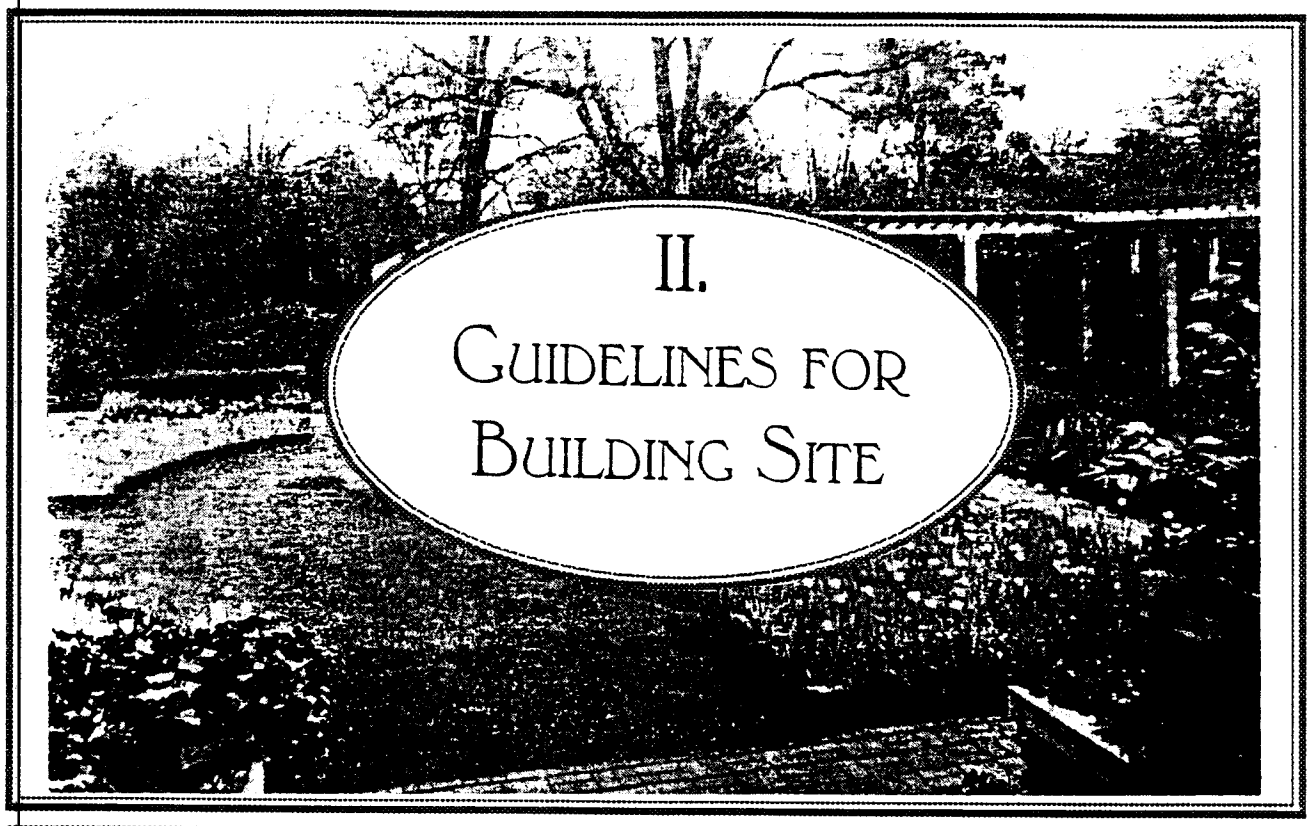
The following general standards should be applied in decisions made by the Historic Preservation Commission in regard to demolishing buildings:

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, present and future.
5. The present character of the setting of the structure or area and its surroundings.
6. Whether or not the building contributes to the district character.
7. Whether or not the building or structure is of such old or uncommon design, texture, or scarce material that it could not be reproduced or could be reproduced only with great difficulty and expense.
8. Whether or not historic events occurred in the building or structures.
9. Whether or not a relocation of the building or structure or a portion thereof, would be to any extent practicable as a preferable alternative to demolition.
10. Whether or not the proposed demolition could potentially adversely affect other historic buildings located within the historic district or adversely affect the character of the historic district.
11. The reason for demolishing the building or structure and whether or not any alternatives to demolition exist.
12. 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.

Guidelines for Demolition

If a building is to be demolished, the following steps should be taken:

1. Demolish a historic building only after all preferable alternatives have been exhausted.
2. Document the building thoroughly through photographs and measured drawings according to Historic American Building Survey standards. This information should be retained in the City of Augusta-Richmond County Planning Commission office, with Historic Augusta, Inc. and with the Office of Historic Preservation, Georgia Department of Natural Resources.
3. If the site is to remain vacant for any length of time, improve the empty lot in a manner consistent with other open space in the historic district.



II. Guidelines for Building Site

A Milledge Road Garden ca. 1921

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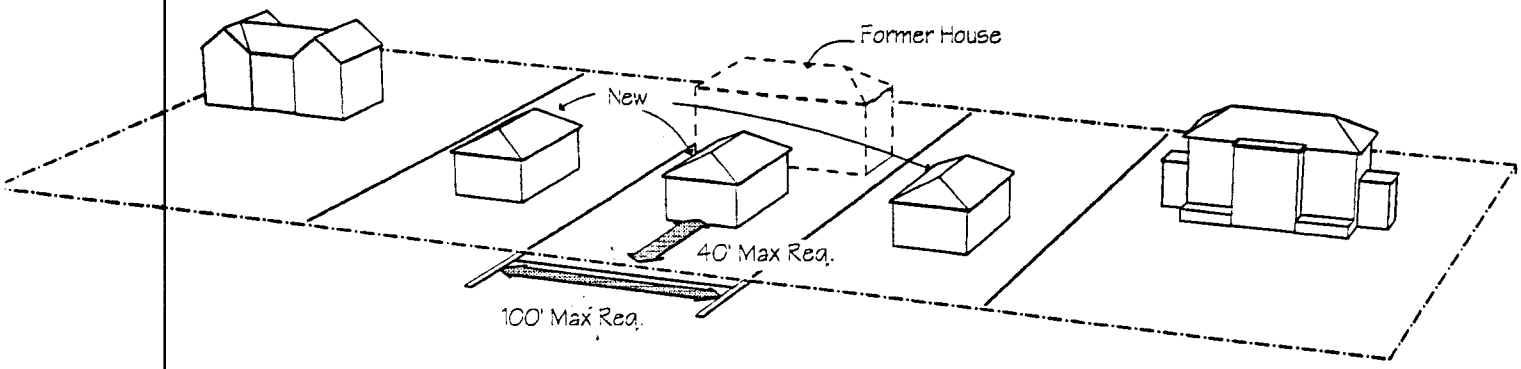
The character of Summerville is made up, not only of architecture, but also of the site that surrounds the building. Much of the distinctive quality of the neighborhood comes from the landscaped borders, foundation plantings, tall shade trees, spacious lawns and colorful flower beds. Outbuildings, walks, lighting, driveways, and parking areas also all play an important part in defining the setting for individual properties. For these reasons, site design guidelines are addressed in this chapter and apply to both new construction and rehabilitation.

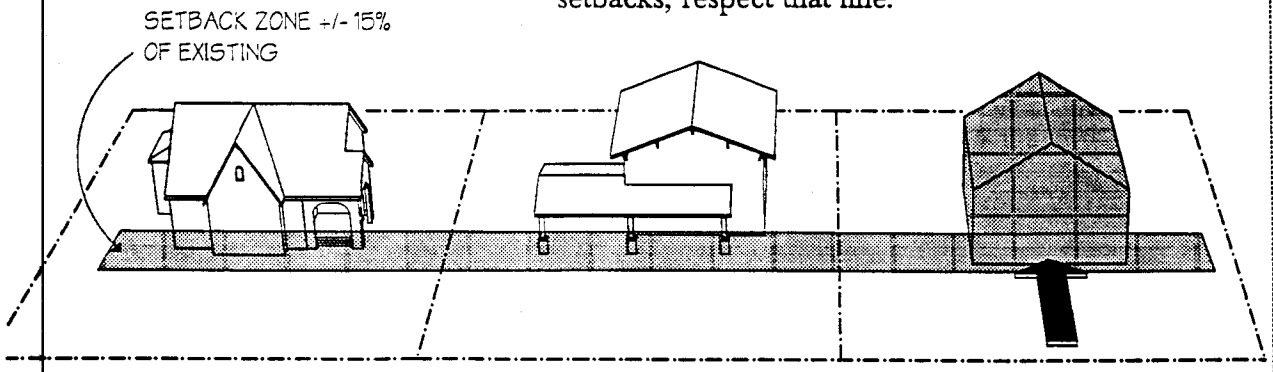
Setback

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 Summerville vary greatly according to the subareas and streets. In most instances, the length of the setback relates to the size of the lot and house and increases as they do.

1. Existing zoning may allow new construction setback and spacing that does not relate to existing historic houses and this provision may need to be increased in some instances.



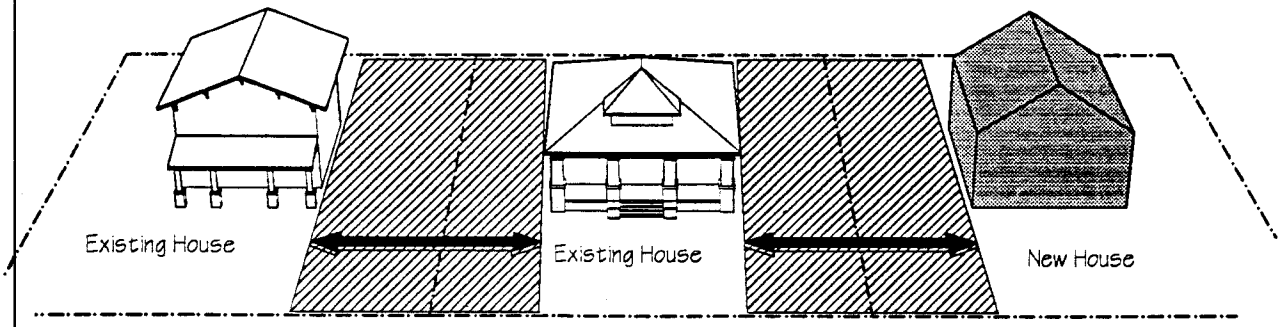
2. Locate new construction between 85 and 115 percent of the average front setback distance from the street established by the existing adjacent historic residences. If all of the buildings in the block have the similar setbacks, respect that line.



Spacing

Spacing refers to the side yard distances between buildings. As with setback, spacing in Summerville depends on the subarea and there are three general sizes of spacing as already noted.

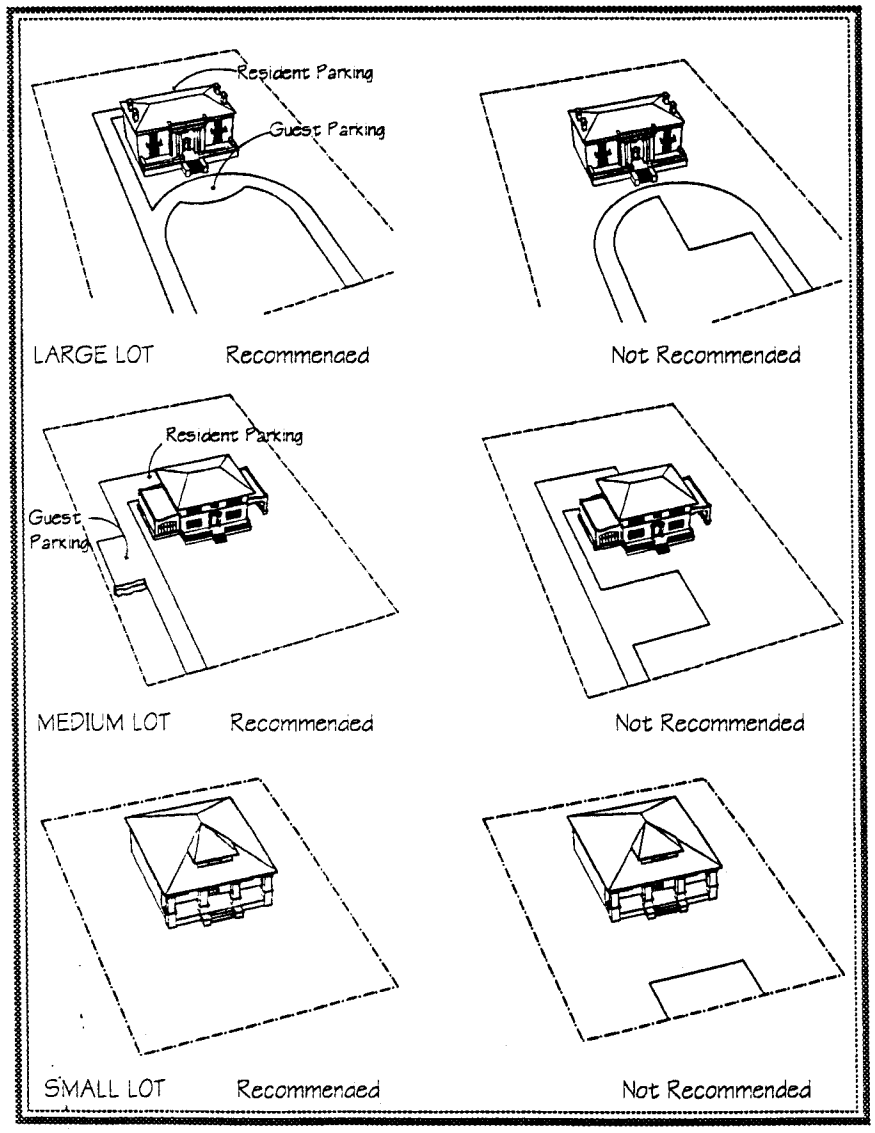
1 Spacing for new construction should be within 15 percent of the average distance between existing houses on the block to respect the rhythm of the street. If all of the existing buildings have the same spacing, use that spacing for siting the new building.



Driveways, Offstreet Parking, and Walks

Providing circulation and parking for the automobile on private sites in Summerville can be a challenging task, particularly on smaller lots and on streets that do not accommodate parking. The use of appropriate paving materials for both driveways and private walks can help reinforce the character of the district or detract from it. Strategically placed landscaped screening can also help reduce the strong visual impact that on-site parking areas can create.

- 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.
- New parking should be located to the sides and rears of existing houses and should be screened with landscaping if the area is prominently visible from a public-right-of-way.



Driveways, Offstreet Parking, and Walks

4. Semicircular driveways with two entry points on the front of the lot are appropriate only on larger lots with a large street frontage, and where the house has a deep setback. Semicircular driveways should be placed only on lots located on streets that have similar arrangements on neighboring properties.

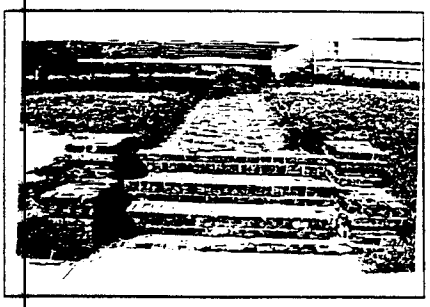
5. Large paved areas for parking should not be placed in the front yard of any sized properties except extremely large and lots with deep setbacks.

6. Retain existing historic paving materials used in walks and driveways, such as brick and concrete.

7. Replace damaged areas with materials that match the original paving.

ABOVE:
Circular driveways may be appropriate on larger lots and may enter the front or into a porte cochere along the side of the house.

BELOW:
Materials for walls and steps differ throughout the district and their design may relate to the style and ornateness of the house.

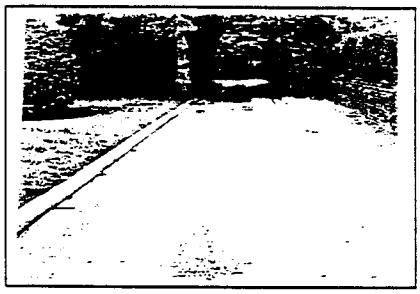


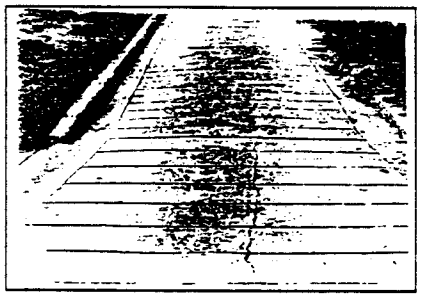
Driveways, Offstreet Parking, and Walks

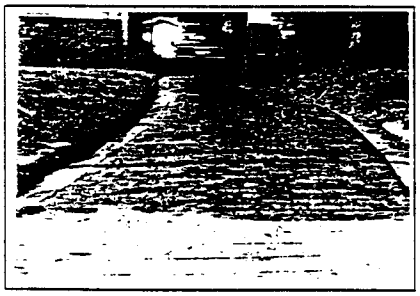
8 Insure that new paving materials are compatible with the character of the area. Brick pavers in traditional patterns and scored concrete are examples of appropriate applications. Color and texture of both surfaces should be carefully reviewed prior to installation Avoid large expanses of bright white or gray concrete surfaces.

9 Consider using the identical or similar materials or combination of materials in both walks and driveways.

10 Avoid demolishing historic structures to provide areas for parking.







Appropriate driveway materials vary throughout the district and include asphalt, concrete, scored concrete, stone pavers, brick pavers, and strips of brick or concrete with a brick or grass infill strip.

Landscaping

Landscaping of private sites is a critical part of the historic appearance of Summerville. Like setback and spacing, the character of the landscaping treatments changes throughout the district. Many properties have extensive landscaping in the form of trees, foundation plantings, shrub borders and flower beds. On some streets, the dominant condition is open front lawns while others have more extensive screening and mature plantings.

1. Retain existing trees and plants that help define the character of the district. Replace diseased/ dead plants and trees with appropriate species.

2. Install new landscaping that is compatible with the existing neighborhood and indigenous to the area.

3. When constructing new buildings, identify and take care to protect significant existing trees and other plantings.

4. When planning new landscaping, repeat the dominant condition of the street in terms of landscaped borders and heights of screening.

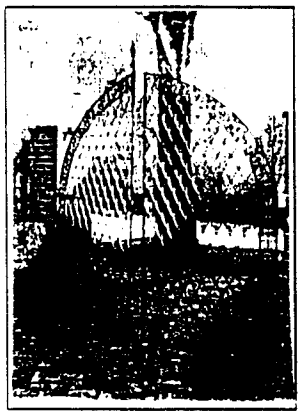
5. Limit the amount of landscaping in the front yard of small lots in order to retain the neighborhood scale of landscaping to the size of the house.

Landscaping features vary throughout the district and within some sites. Conditions range from spacious, open lawns, to partially enclosed areas with low shrubs to more densely planted yards with boxwood borders.

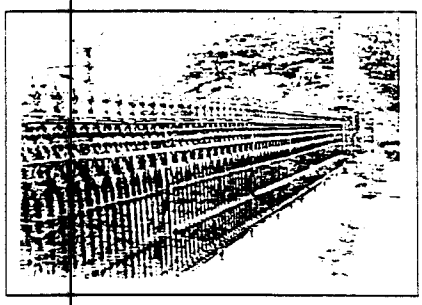
Fences and Walls

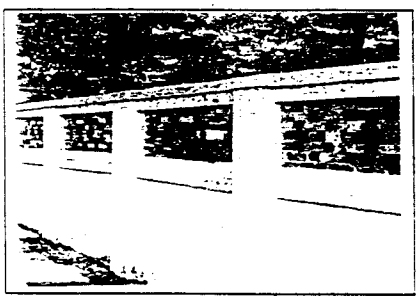
There is a great variety of fences and walls in the district. While most rear yards and many side yards have some combination of fencing, walls or landscaped screening, the use of such features in the front yard varies. The dominant condition on some streets is where front yards are partially enclosed with fences or walls while other streets have spacious open lawns leading to the street or sidewalk edge.

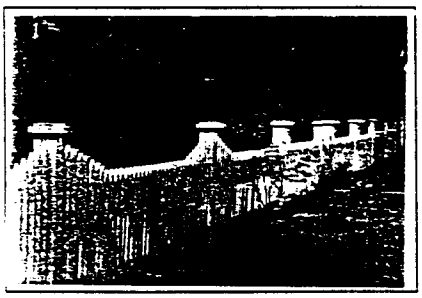
The vast majority of fences or walls are constructed in such a way that they are semi-transparent and one is able to see partially through them. Some are very low while others are medium height and a few are taller than six feet. Materials generally relate to materials used on the structures on the site and may include brick, stucco, wrought iron, or wood pickets. Many of the brick walls are constructed in an alternating pattern of openings which creates a pierced wall. Other enclosures are designed with brick or stucco piers separated with a row of iron or wood fencing.

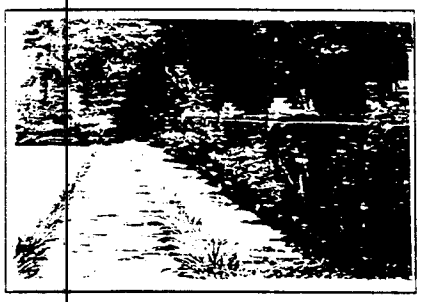


This ornate iron gate adds character to a garden.

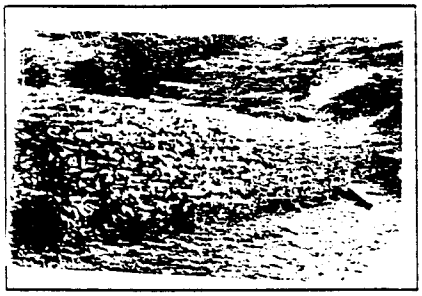








There is a wide variety of materials for fences and walls within Summerville including iron, brick, combination brick and stucco, wooden picket, and even hedges serving as walls.

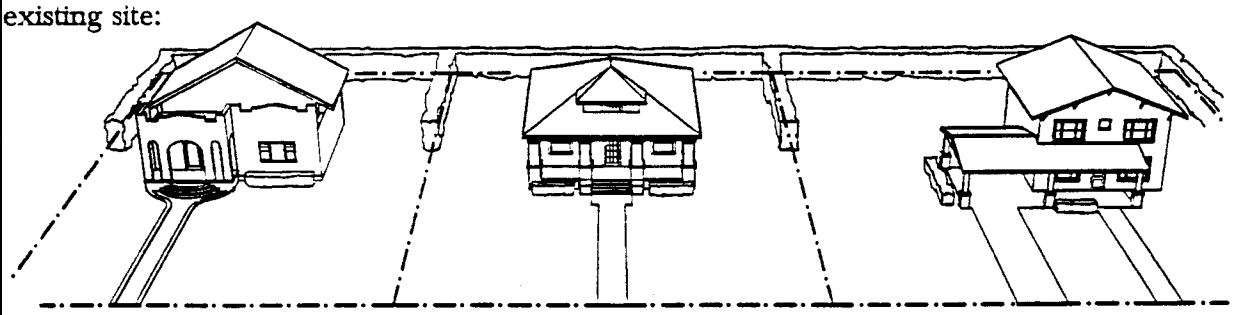


Fences and Walls

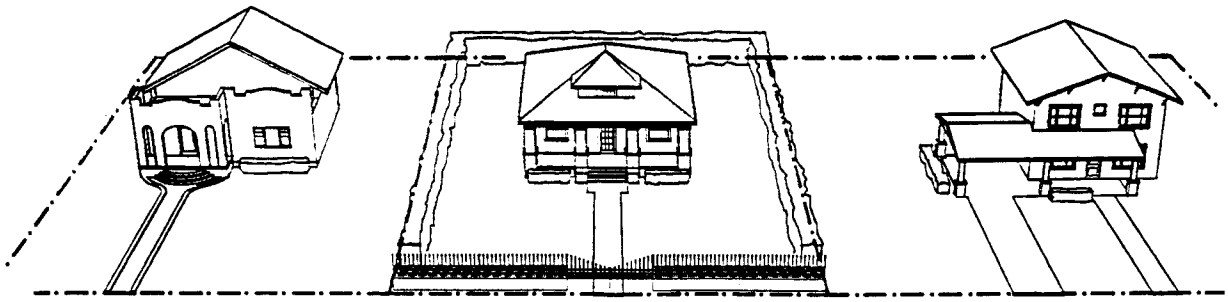
1 Retain traditional fences, walls and hedges. When a portion of a fence needs replacing, salvage original parts for a prominent location from a less prominent location if possible. Match old fencing in material, height, and detail. If this is not possible, use a simplified design of similar materials and height.

2 Respect the existing condition of the majority of existing lots or street in a subarea in planning new construction or a rehabilitation of an existing site:

- If the majority of buildings on the street have a fence or wall, incorporate one into new site improvements.
- If the majority of buildings on the street have an open yard leading to the street, do not add a fence or wall to the front of the lot.



RECOMMENDED



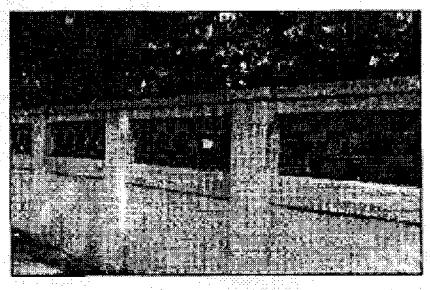
NOT RECOMMENDED

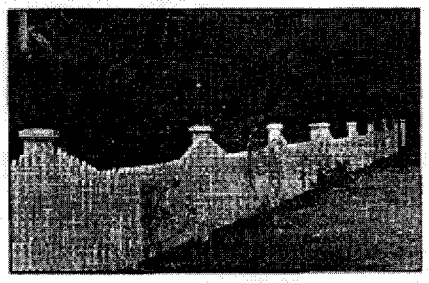
Fences and Walls

There is a great variety of fences and walls in 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. The dominant condition on some streets is where front yards are partially enclosed with fences or walls while other streets have spacious open lawns leading to the street or side-walk edge.

The vast majority of fences or walls are constructed in such a way that they are semi-transparent and one is able to see partially through them. Some are very low while others are medium height. Materials generally relate to materials used on the structures on the site and may include brick, stucco, wrought iron, or wood pickets. ***Fences and walls made of plastic, pvc, vinyl, or similar materials are not acceptable*** *. Many of the brick walls are constructed in an alternating pattern of openings which creates a pierced wall. Other enclosures are designed with brick or stucco piers separated with a row of iron or wood fencing. **NOTE:** All new fences and walls require a Certificate of Appropriateness.

This ornate iron gate adds character to a garden.





There is a wide variety of materials for fences and walls within Summerville including iron, brick, combination brick and stucco, wooden picket, and even hedges serving as walls.

* Amended September 27, 2007

Fences and Walls

3. The design of new fences and walls should blend with materials and designs found in the district. Commonly used materials are brick, stucco, iron, wood and shrubbery hedges. 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 house. 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. See the zoning ordinance for detailed requirements.

6. Avoid the use of solid masonry walls which visually enclose the property from surrounding more open neighboring sites.

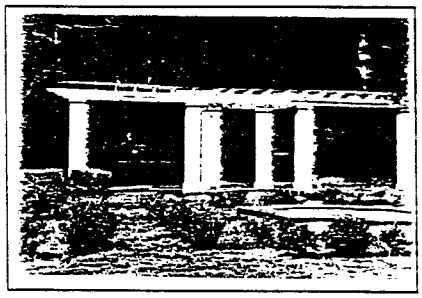
7. Do not use materials such as chain-link fencing, and concrete block walls where they would be visible from the street.

Garages, Outbuildings and Site Features

Many houses in Summerville have garages, outbuildings, and distinctive site features, particularly properties that contain a large house on a large lot. Some typical outbuildings may include garages or carriage houses or small residences built at the same time as the house. Many garages on larger properties contain additional spaces and rooms above the car storage area. Site features may vary considerably and include fountains, ponds, pools, trellises, pergolas, statues or other sculpture as well as recreational areas such as tennis or basketball courts.

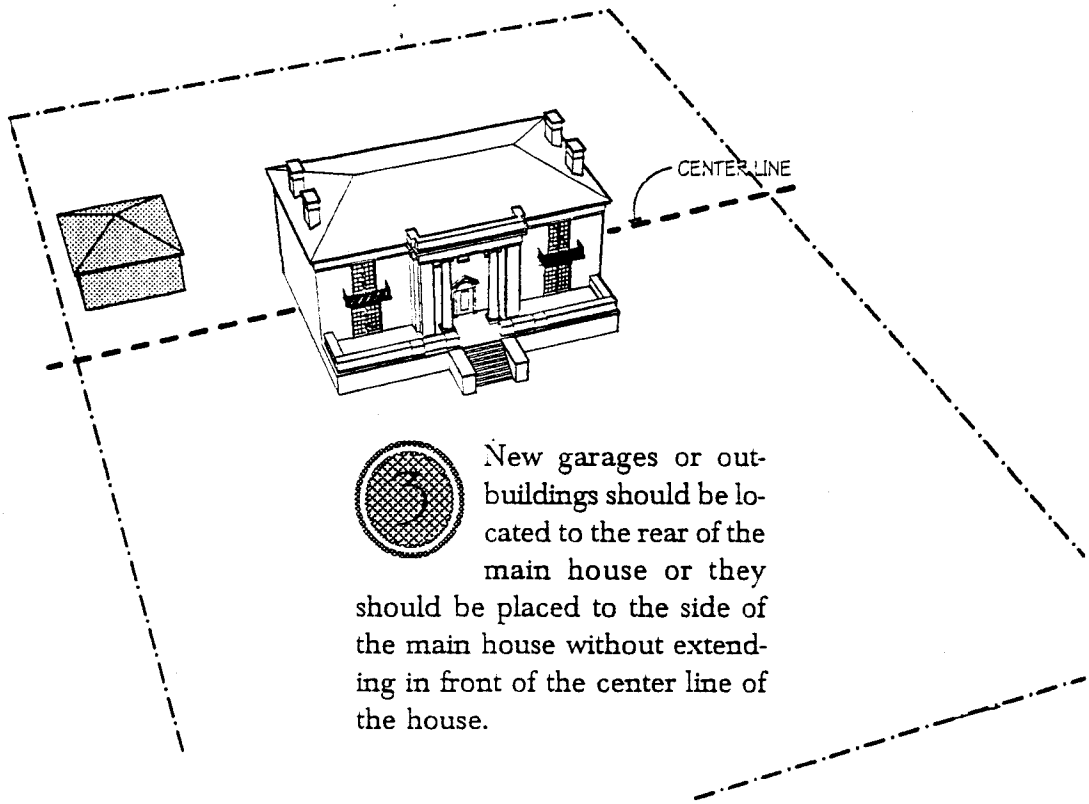
1. Retain existing historic garages, outbuildings and site features and follow the recommendations in Chapter III: "Guidelines for Residential Rehabilitation" if undertaking any work on such site elements.

2. Design new garages or outbuildings to be compatible with the style of the major buildings on the site, especially in materials and roof slope.



ABOVE: Retain existing historic outbuildings.
BOTTOM: Historic features such as this pergola add character and should be preserved.

Garages, Outbuildings and Site Features



3 New garages or outbuildings should be located to the rear of the main house or they should be placed to the side of the main house without extending in front of the center line of the house.

4 The scale of new garages or outbuildings should not overpower the existing house or the size of the existing lot.

5 The design and location of any new site features should relate to the existing character of the property.

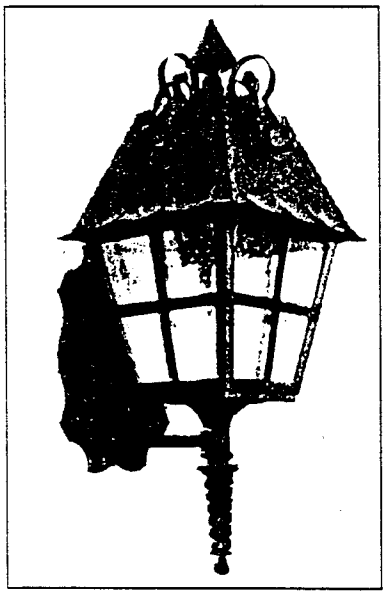
Outdoor Lighting

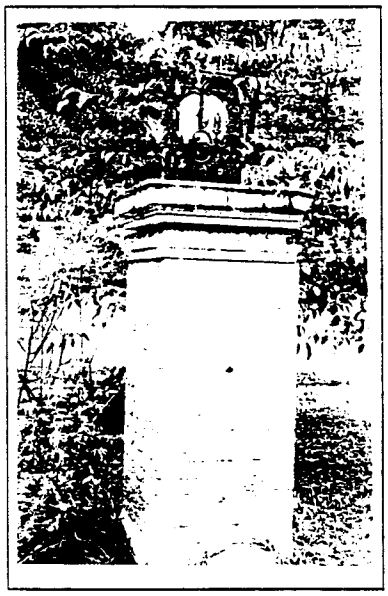
Summerville contains a rich variety of light fixtures located within individual properties. Most are electrified although a few are illuminated using natural gas. Many lots contain masonry piers crowned with ornate iron light fixtures or globes at driveway entry points. Other properties have individual lamp poles and most houses have attractive fixtures located on the house at various entry points.

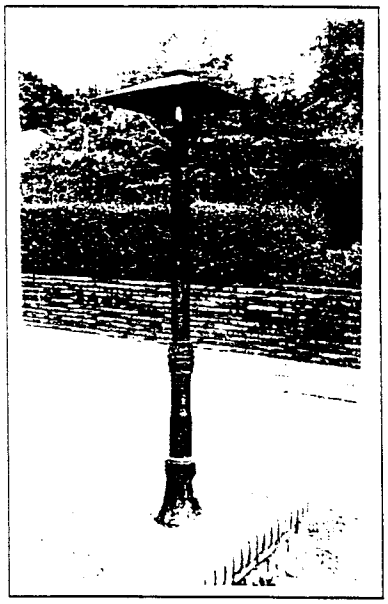
1. Retain and refurbish historic light fixtures where possible.

2. New lighting fixtures that are understated and complement the historic style of the building while providing subdued illumination are recommended.

3. Avoid using bright floodlights and avoid lighting a site with rows of lights along driveways and walks.



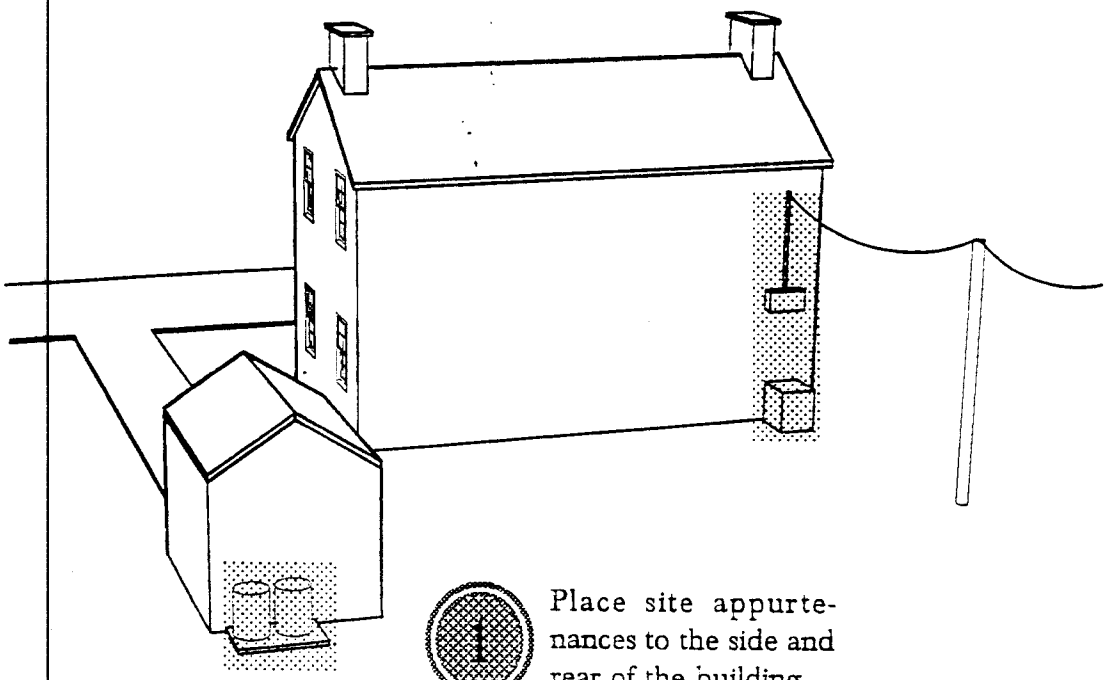




Private site lighting includes a variety of interesting designs including the examples shown here.
TOP: Lamp above a private gate
ABOVE: Entry pier light
ABOVE LEFT: Wall mounted fixture
LEFT: Free-standing lamp post

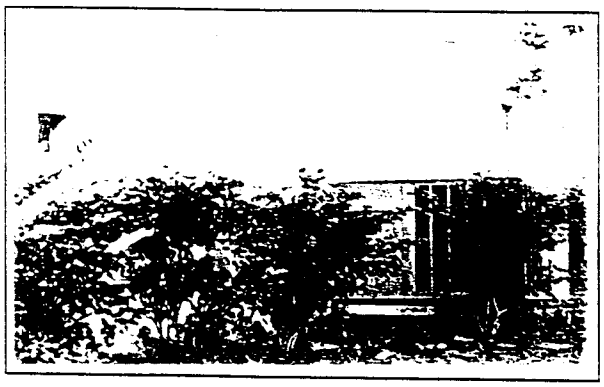
Appurtenances

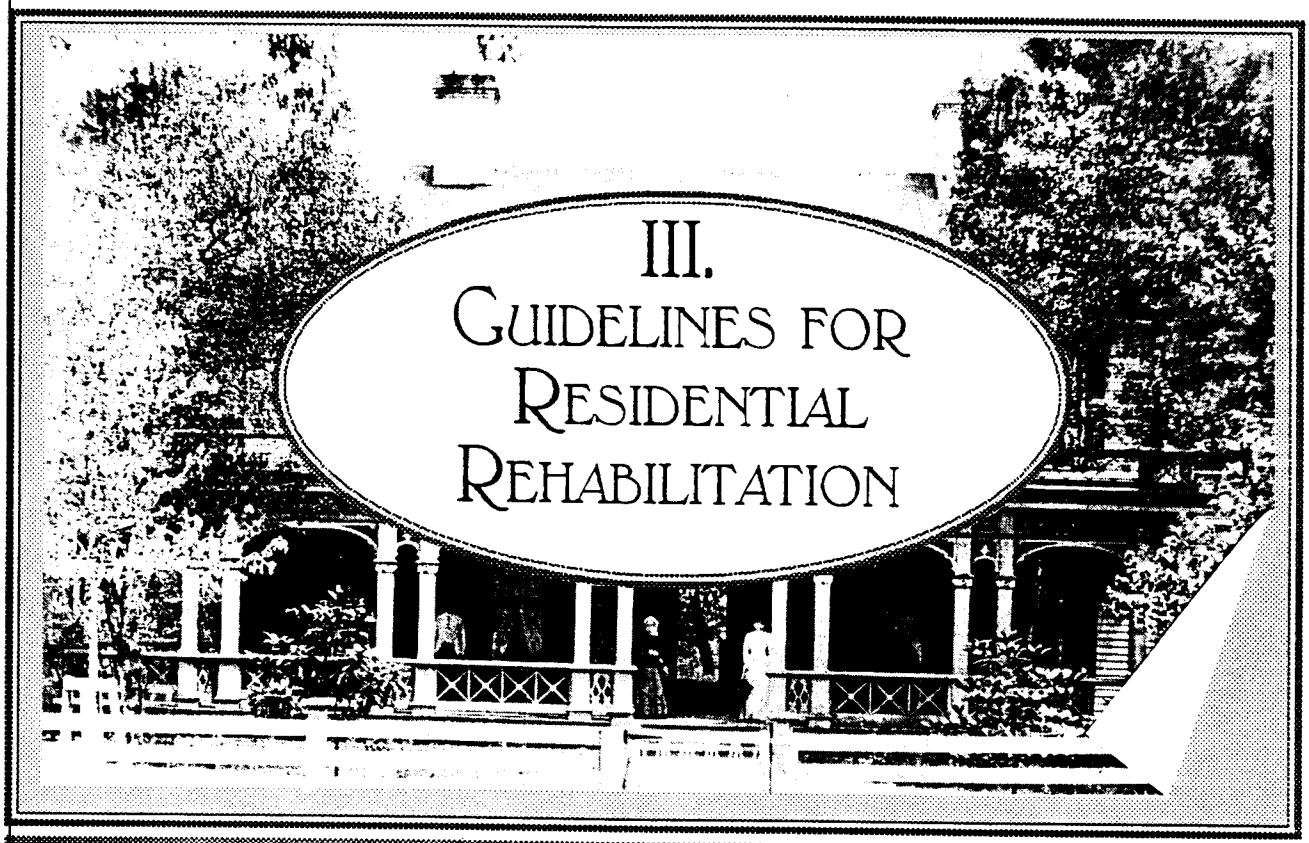
Site appurtenances, such as overhead wires, fuel tanks, utility poles and meters, antennae, exterior mechanical units, and trash containers, are a necessary part of contemporary life. However their placement may detract from the character of the site and building.



1 Place site appurtenances to the side and rear of the building.

2 Screen site appurtenances with landscaping as needed.





III. Guidelines for Residential Rehabilitation

708 Milledge Road ca. 1880

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Foundation
Entrances, Porches and Doors
Windows
Cornices, Parapets and Eaves
Roof
Masonry
Wood
Metals
Synthetic Siding
Paint

There is a wide range of residential building styles in Summerville that give the historic district its distinctive character. In order to evaluate the appropriateness of a design change, it is necessary to understand the characteristics of the styles of the residential buildings as shown in the "Owning Property in Summerville" chapter of these guidelines.

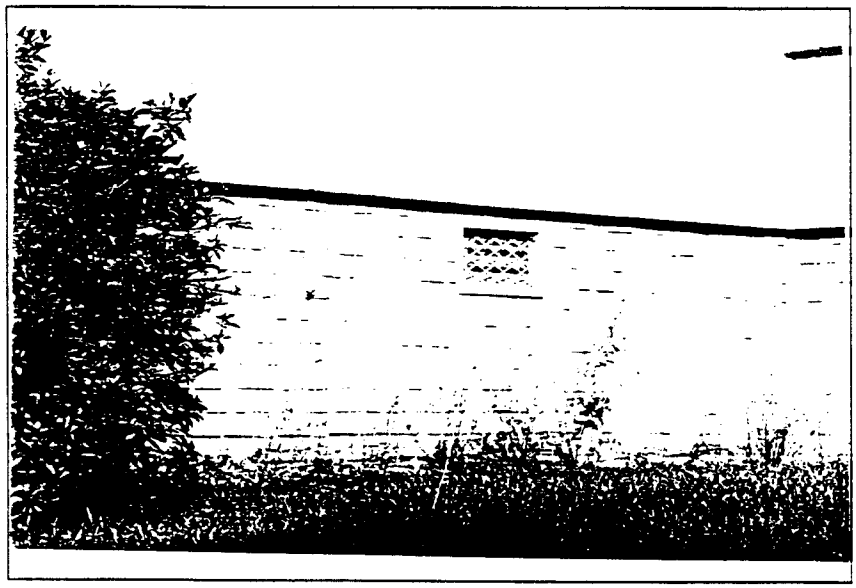
For guidelines on site improvements see Chapter II, "Building Site", for further information.

The following guidelines are designed to insure that any rehabilitation project respects that overall appearance of the existing building as well as the details that give it so much of its character.

Foundation

The foundation forms the base of a building. On many buildings it is indistinguishable from the walls of the building while 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. Insure 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.

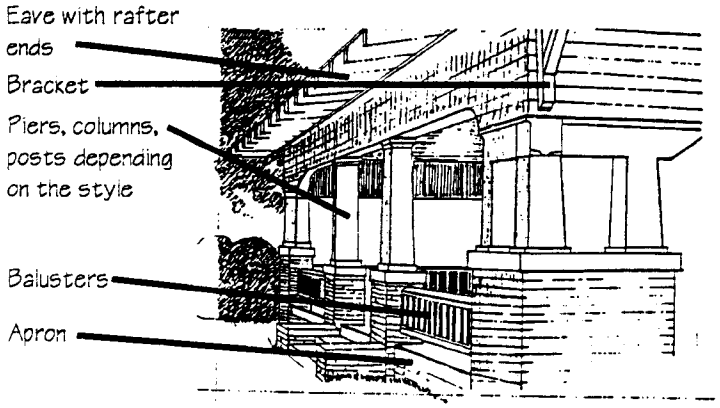


The separation between the brick foundation and the wall of the house is expressed with a stucco band. Vents such as these should be open to insure proper ventilation of crawl spaces.

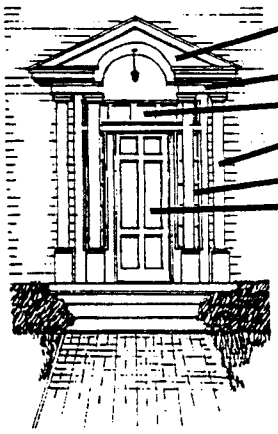
Entrances, Porches and Doors

Entrances and porches are often the primary focal points of a historic house 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 important focal point of an entrance or porch is the door. Summerville has a very rich variety of all of these elements.

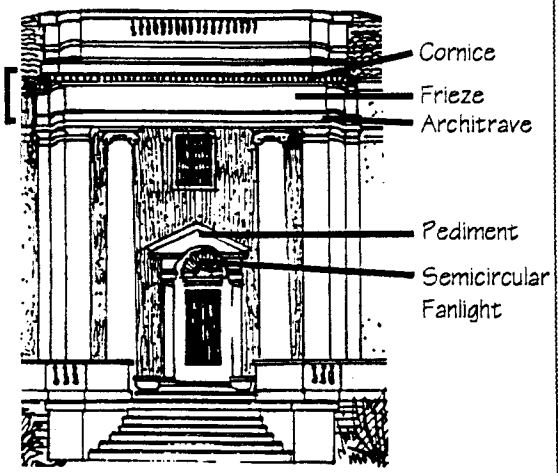
The Augusta Doorway



Porch

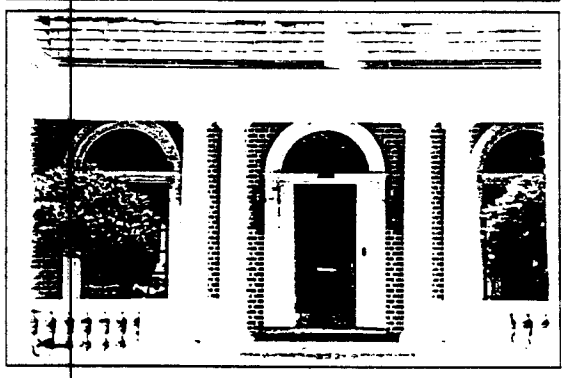


One-Story Portico



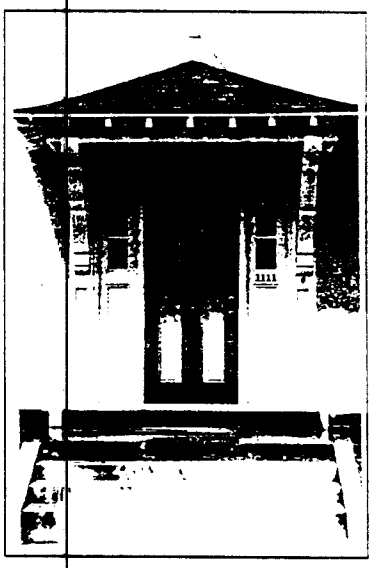
Two-Story Portico

Entrances, Porches and Doors



TOP: A Victorian porch with turned and carved details.
ABOVE: A Classical porch with turned balusters and Tuscan columns.

TOP: A bungalow porch with dramatic battered piers.
ABOVE: Another classical porch, this example with a graceful bow shape.

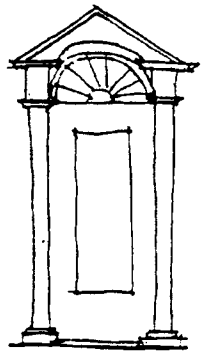


LEFT: A Craftsman style entrance with heavy timber brackets and exposed eaves.

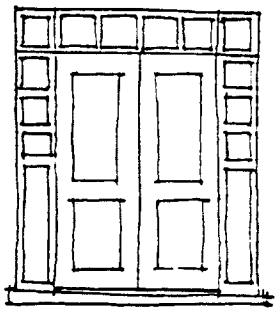
RIGHT: A Spanish Eclectic styled recessed entrance with decorative arch and columns in antis.

Entrances, Porches and Doors

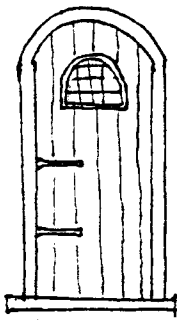
TYPICAL DOOR TYPES



Colonial Revival entrance with fanlight

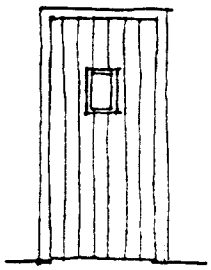


Doorway with transom and sidelights

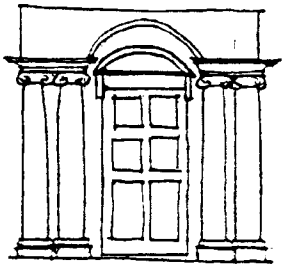


Solid arched door of Tudor style house

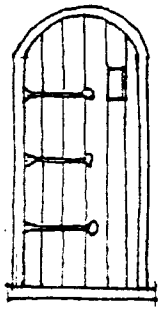
Solid door found on Mission style house



Classical entrance with paneled door and flanking columns



Wood door with large hinges found on Spanish Eclectic house



1. Inspect masonry, wood, and metal of porches and entrances for signs of rust, peeling paint, wood deterioration, open joints around frames, deteriorating putty, and inadequate caulking, and improper drainage. Correct any of these conditions.

2. Repair damaged elements, and matching the detail of the existing original fabric. Reuse hardware and locks that are original or important to the historical evolution of the building.

3. 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.

Entrances, Porches and Doors

4 Do not strip entrances and porches of historic material and details. Give more importance to front or side porches than to utilitarian back porches.

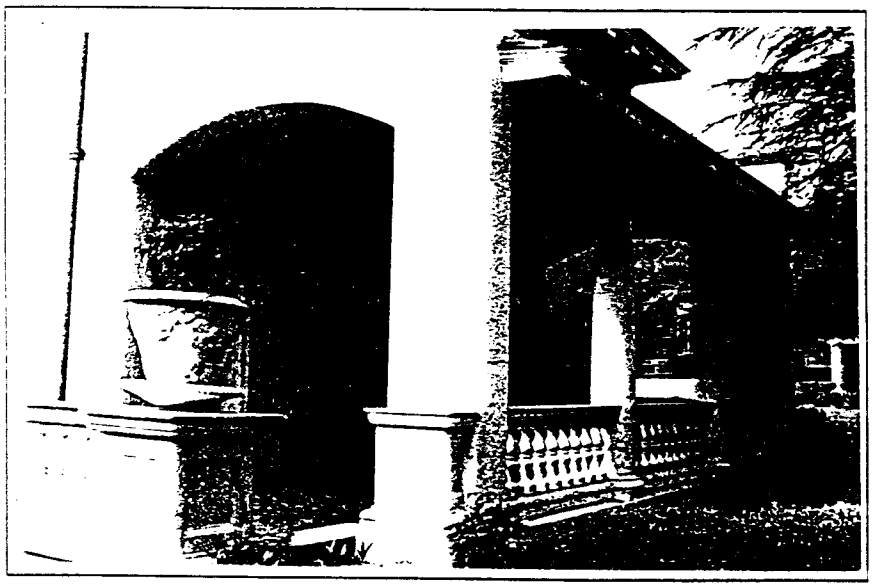
5 Avoid substituting the original doors with stock size doors that do not fit the opening properly or do not blend with the style of the house. Retain transom windows.

6 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, insure that the new treatment matches or blends with the original style or character of the house.

7 Do not enclose porches on primary elevations and avoid enclosing porches on secondary elevations in a manner that radically changes its historic appearance.

8 When installing storm or screen doors insure 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 insure adhesion.

A porte-cochere is often found on Colonial Revival houses. This porch-like structure was created to provide a sheltered entry for automobile occupants.



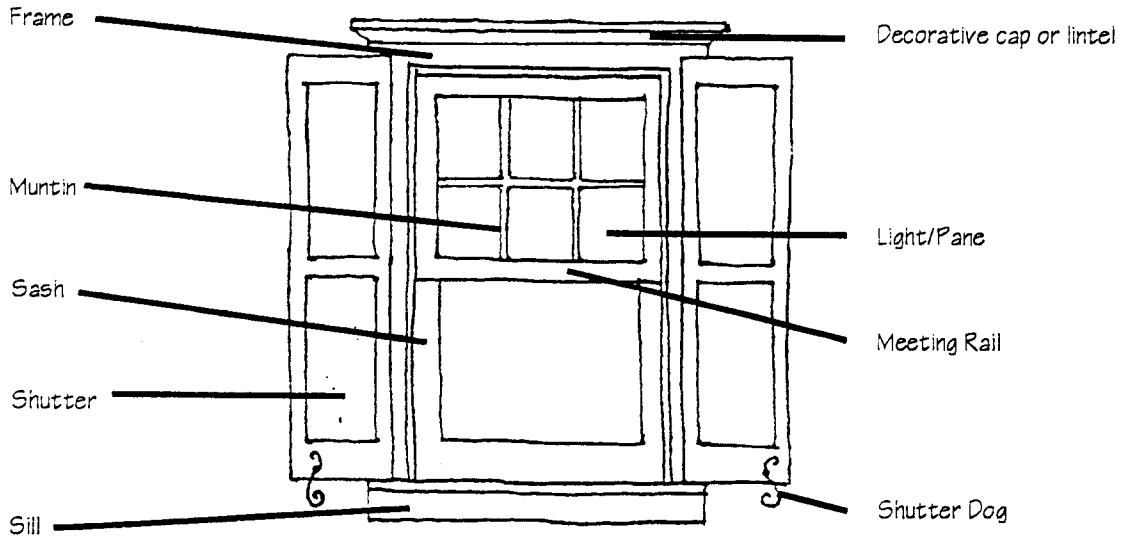
Side porches are typical on many of the houses in Augusta.

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.

Windows are one of the major character-defining features on residential buildings and can be varied by different designs of sills, panes, sashes, lintels, decorative caps, and shutters. They may occur in regular intervals or in asymmetrical patterns. Their size may highlight various bay divisions in the building. All of the windows may be the same in one house or there may be a variety of types which give emphasis to certain parts of the building.

TYPICAL SIX LIGHT OVER ONE LIGHT DOUBLE HUNG SASH WINDOW



Windows

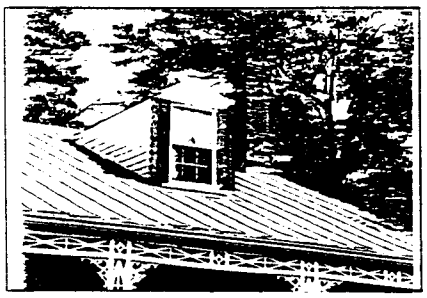
1. Retain original windows if possible. Insure that all hardware is in good operating condition. Insure that caulk and glazing putty are intact and that water drains off the sills.

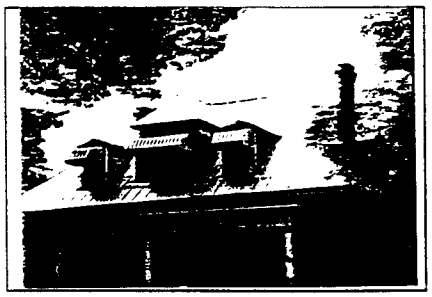
2. Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can in fact be repaired.

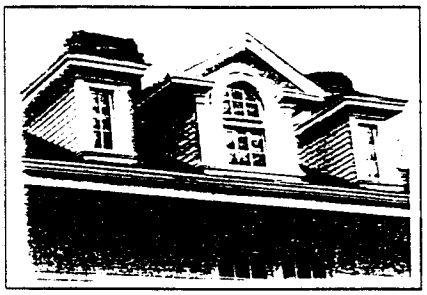
3. Uncover and repair covered-up windows and reinstall windows where they have been blocked in. If the window is no longer needed, the glass should be retained and the back side frosted, screened, or shuttered so that it appears from the outside to be in use.

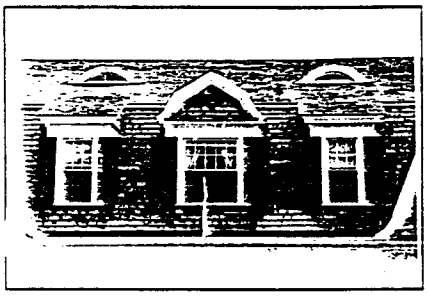
4. Replace windows only when they are missing or beyond repair. Reconstruction should be based on physical evidence or old photographs .

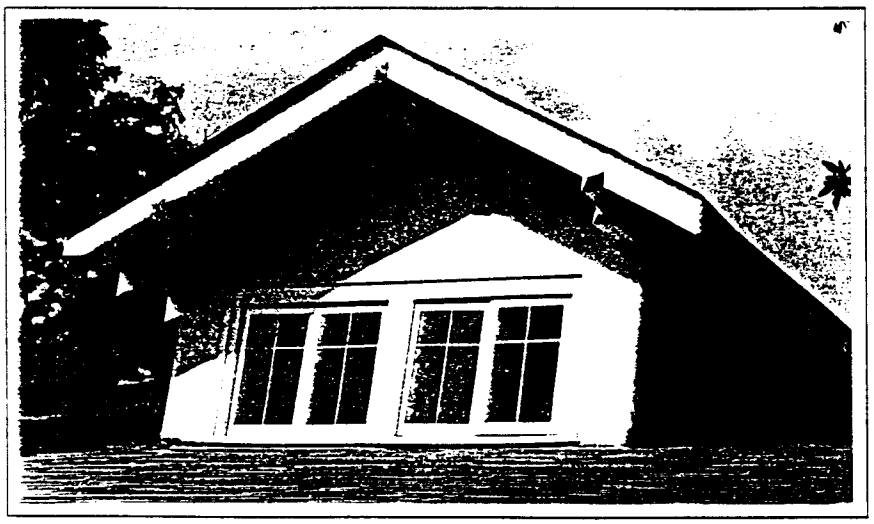
5. Do not use materials or finishes that radically change the sash. depth of reveal, muntin configuration, the reflective quality or color of the glazing, or the appearance of the frame.





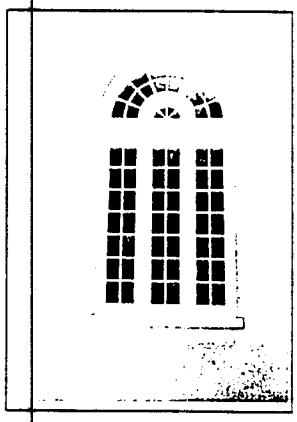
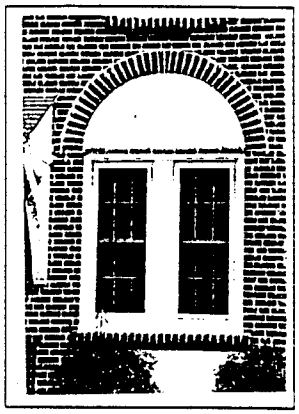
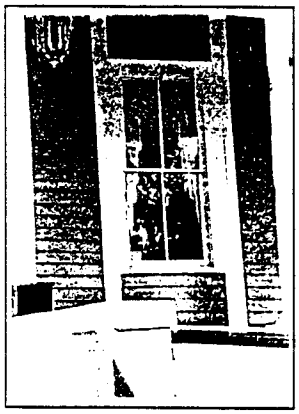




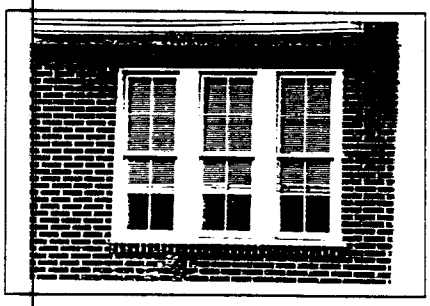
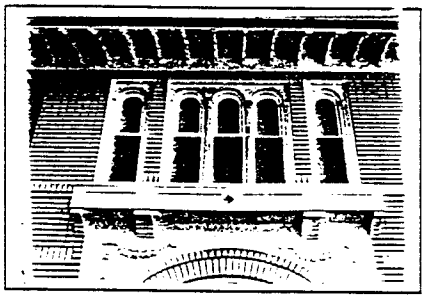
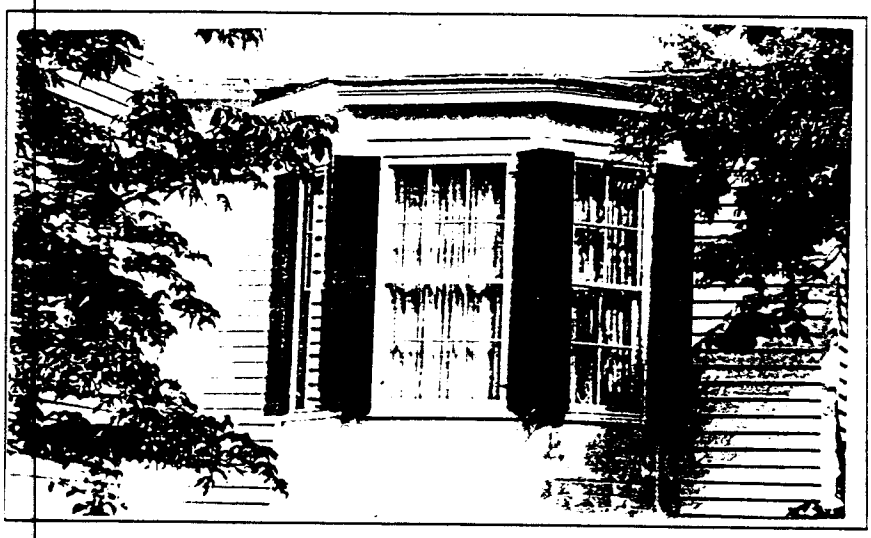


Dormer windows vary according to the style of the building from simple gable or hip-roofed varieties (top) to more ornate and detailed ones (middle) to the Craftsman style with its exposed eaves and brackets.

Windows

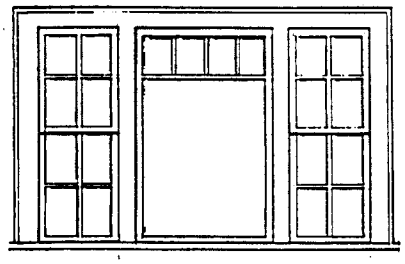
Windows may have many lights, have fixed or movable lights, be arched or square, depending on the style of the building and how elaborate the detail.

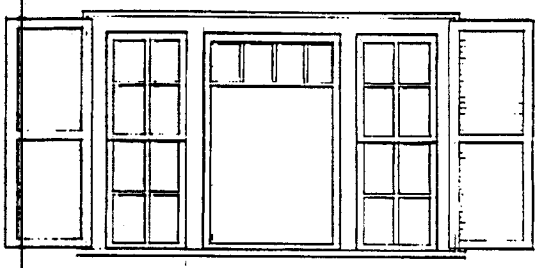
Many windows can be grouped to form composite windows and bay windows.

Windows

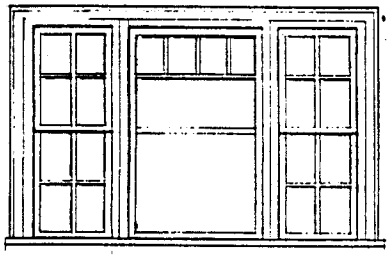
EXISTING THREE-PART COMPOSITE WINDOW



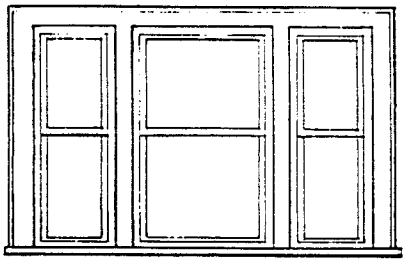
RECOMMENDED
Maintain and repair as needed original windows.



NOT RECOMMENDED
Adding shutters to a composite window. Shutters, when closed, should be able to cover the entire window.



NOT RECOMMENDED
Adding storm windows that do not have the same frame and sash configuration as the historic window.



NOT RECOMMENDED
Replacing historic sash with new sash and frames that do not match the original window.

6. Use true divided lights to replace similar examples and do not use false muntins in the replacement.

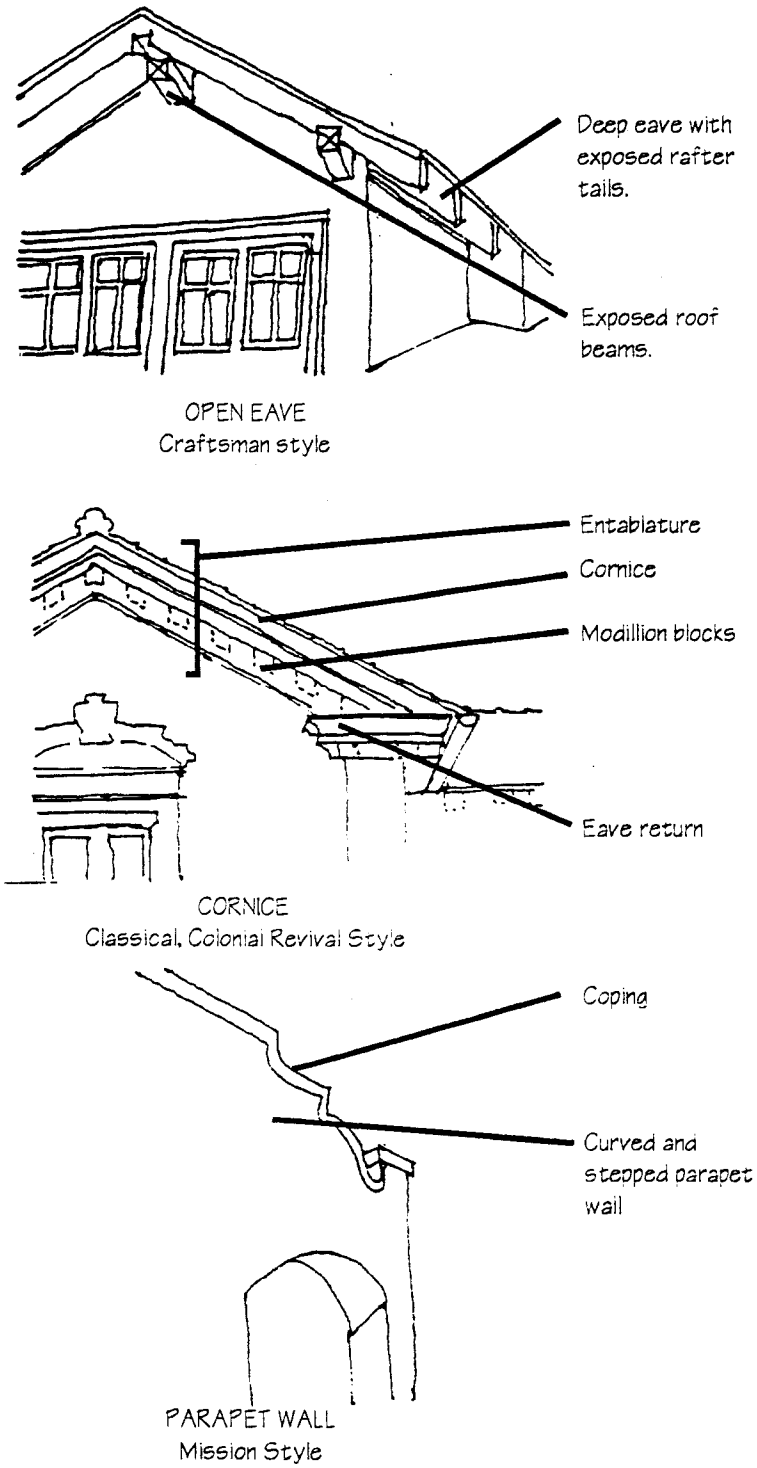
7. Do not change the number, location, size, or glazing pattern of windows on primary elevations by cutting new openings, blocking in windows, or installing replacement sash that does not fit the window opening.

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, insure 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.

Cornices, Parapets and Eaves



The junction between the roof and the wall is sometimes decorated with brackets and moldings depending on the architectural style. Sometimes, the wall extends above the roof line forming a parapet wall that may be decorated to visually complete the design.

Cornices, Parapets and Eaves

1. Repair rather than replace the cornice. Do not remove elements such as brackets or blocks which are part of the original composition without replacing them with new ones of a like design.

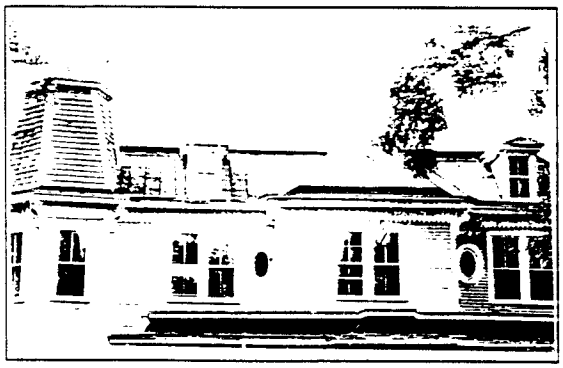
2. Match materials, decorative details, and profiles of the existing original cornice design when making repairs.

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.

This house has a combination of roof junction treatments: at the roof, the rafters are exposed as in the Craftsman style whereas the porch has a Classical pediment, cornice and columns.

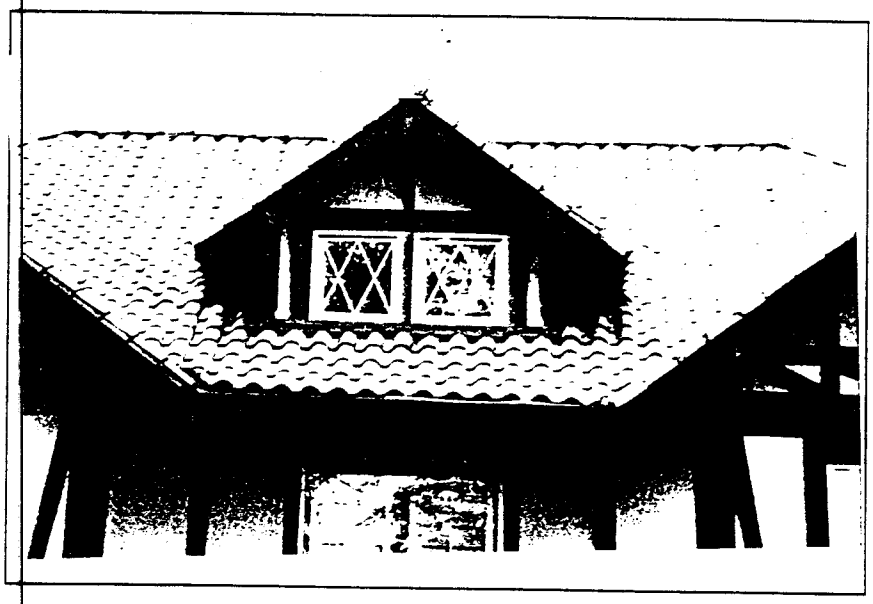
This porch is an excellent example of the Craftsman style eave and structural expression.



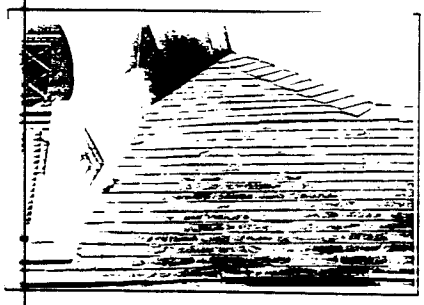
The cornice of this Second Empire style house has scrolled brackets and an unusual sawtooth frieze in its entablature. Also note brackets on roof dormers and in porch composition.

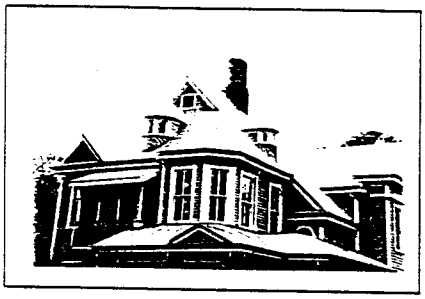
Roof

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.



Clay tile roofs are found on many styles of buildings in the district from Tudor and Italian Renaissance to Spanish Eclectic.





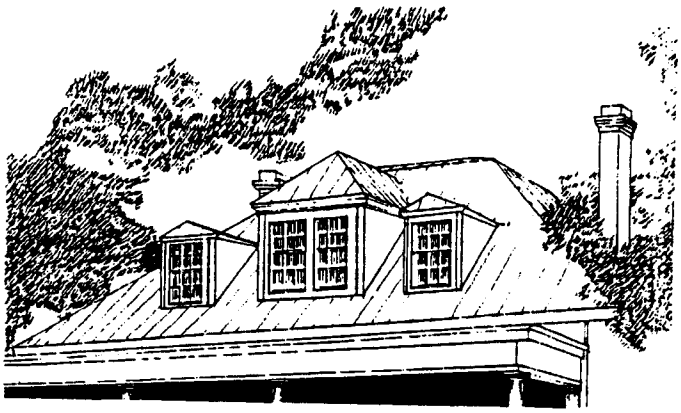
FAR LEFT: Slate roof
LEFT: Metal roof including standing seam on porch roof and metal shingles on the body of the house.

FAR LEFT: Wood shingles.
LEFT: Asbestos shingles.

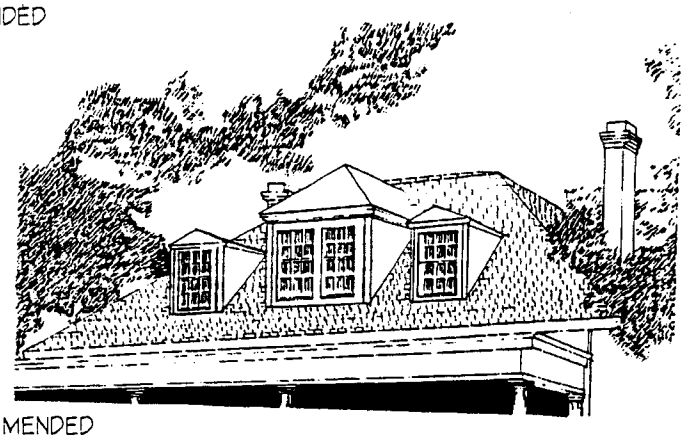
Roof

1. Retain elements such as chimneys, skylights, and light wells that contribute to the style and character of the building.

2. 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.



RECOMMENDED



NOT RECOMMENDED

3. Maintain critical flashing around joints and ensure proper functioning of the gutter system.

4. Ventilate the attic space to prevent condensation.

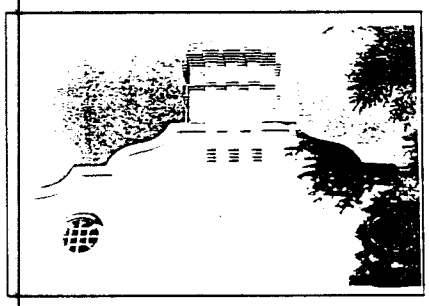
5. Place solar collectors and antennae on non-character defining roofs or roofs of non-historic adjacent buildings.

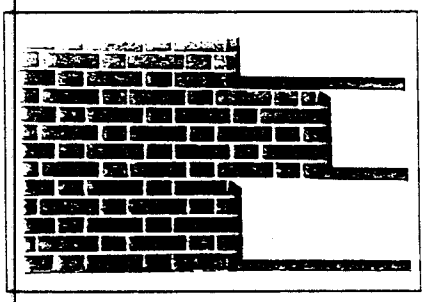
6. Do not add new elements such as vents, skylights, or additional stories that would be visible on the primary elevations of the building.

Masonry

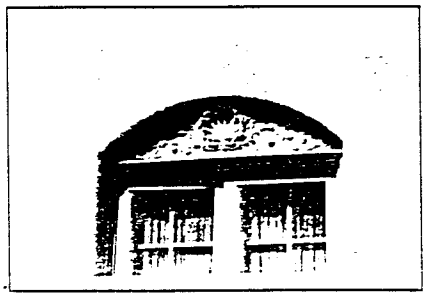
Masonry includes brick, stone, terra cotta, concrete, tile, mortar and stucco. Masonry is used on cornices, pediments, lintels, sills, and decorative features, as well as for building walls, retaining walls, and chimneys. Color, texture, mortar joint type, and patterns of the masonry help define the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

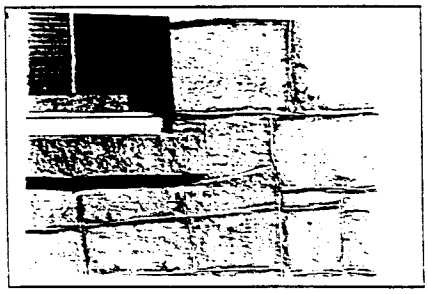
Most of the major masonry problems can be avoided with monitoring and prevention. Prevent water from causing deterioration by insuring proper drainage, removing vegetation too close to the building, repairing leaking roof and gutter systems, securing loose flashing around chimneys, and caulking joints between masonry and wood. Repair cracks and unsound mortar with mortar and masonry that matches the historic material.



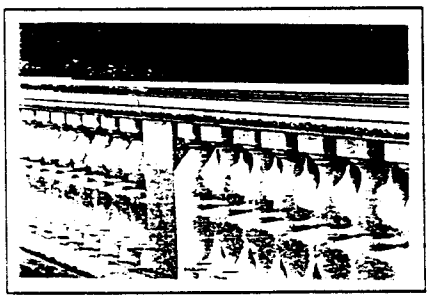


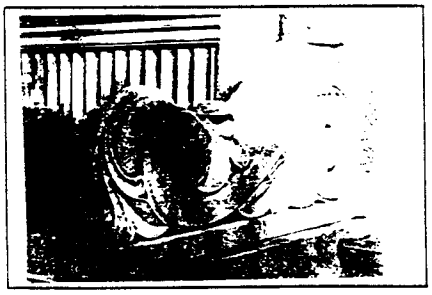
ABOVE: Stucco wall and brick chimney.
BELOW: Flemish bond brick pattern and cast concrete quoins.





ABOVE: Stucco wall and plaster window decoration.
BELOW: Random coursed stone with grapevine mortar joints.





ABOVE: Cast stone balustrade.
BELOW: Marble scrolled console used as a porch decoration.

Masonry

1. Retain historic masonry features that are important in defining the overall character of the building.

2. 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 and tooling should be respected.

3. Repair cracks in masonry as they allow moisture penetration and consequently, deterioration. Insure that they do not indicate structural settling or deterioration.

4. 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.

5. Repair stucco or plastering by removing loose material and patching with a new material that is similar in composition, color, and texture.

6. 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. This type of work should be done by skilled craftsmen.

7. Repair broken stone or carved details with epoxies. Application of such materials should be undertaken by skilled craftsmen.

8. Discourage the use of waterproof, water-repellent, or nonhistoric coatings on masonry. They often aggravate rather than solve moisture problems.

9. 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.

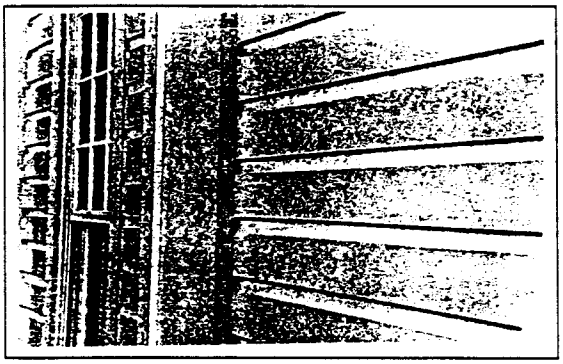
10. Never sandblast any masonry.

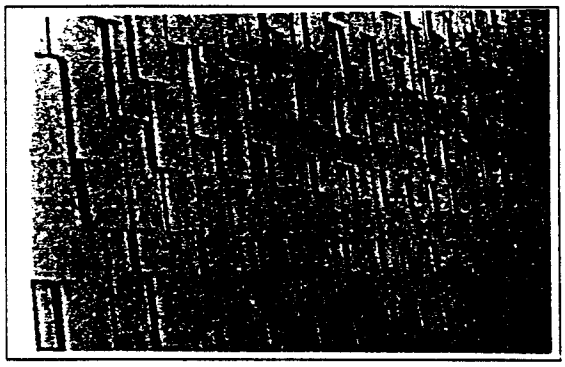
11. Generally leave unpainted masonry unpainted. See Paint section on page 89 for information on repainting masonry.

> *Use knowledgeable cleaning contractors and 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 building and observe the effects on the masonry.*

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.





ABOVE: German siding
BELOW: Wood shingles

Carved and turned wood porch elements.

Carved brackets supporting roof rafters.

Wood

1. Retain wood as the dominant framing, cladding, and decorative material for Summerville's 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.

4. Avoid using unpainted pressure-treated wood except for structural members that will be near the ground and outdoor floor decking.

5. For cleaning and repainting wood, see the Paint Section of these guidelines on page 89.

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. Recaulk joints where moisture might penetrate a building. Do not caulk under individual siding boards or window sills. This action seals the building too tightly and can lead to moisture problems within the frame walls and to failure of paint.

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.

Allow pressure-treated wood to season for a year before painting it. Otherwise, the chemicals might interfere with paint adherence.

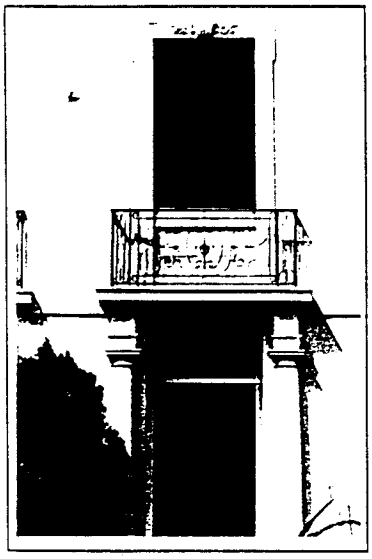
Metals

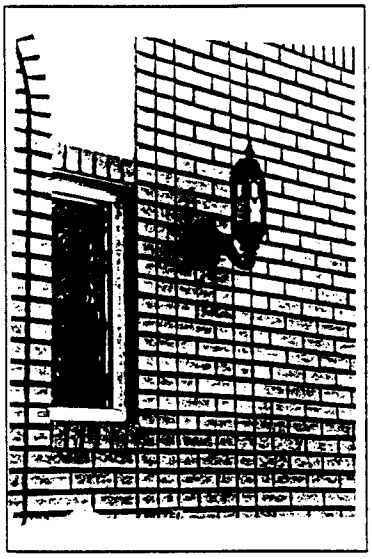
Various architectural metals are used on historic houses in Summerville. Cast iron, steel, pressed tin, copper, aluminum, bronze, galvanized sheet metal, and zinc are some of the metals that occur mainly in cornices, light fixtures, decorative elements such as balconies and grates and in fences.

1. When cleaning metals is necessary, use the gentlest means possible. Do not sandblast copper, lead, or tin. See the Paint section of these guidelines on page 89 for additional information on cleaning and preparing surfaces for repainting.

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.





TOP LEFT: Metal balcony.
ABOVE: Light fixture and window grate.
BELOW: Fence.

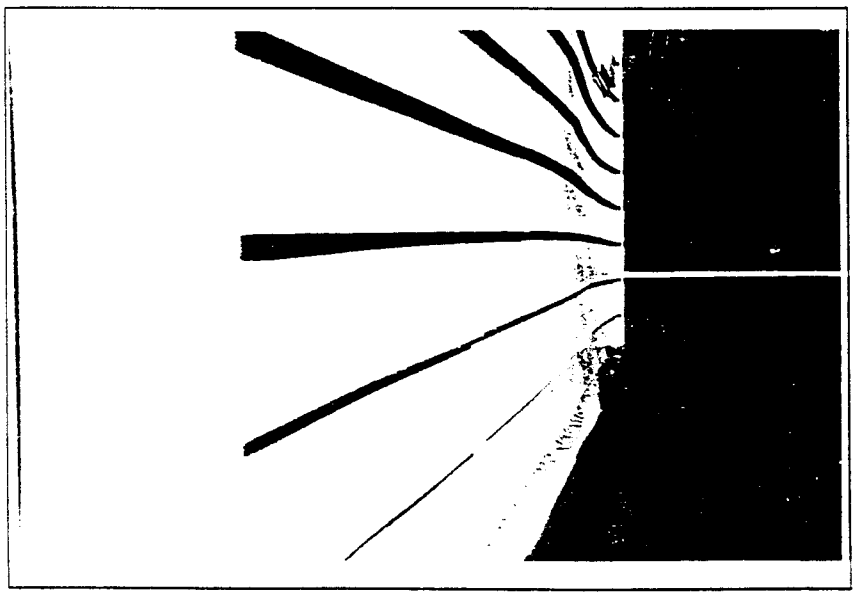
Synthetic Siding

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.

These modern materials have changed over time, but have included asbestos, asphalt, vinyl, aluminum, and new tabby and 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 district. In addition to changing the appearance of a historic building, synthetic siding can make maintenance more difficult because it covers up potential problems that can become more serious. Artificial siding, once it dents or fades, needs painting just as frequently as wood.

2. Remove synthetic siding and restore original building material, if possible.



Artificial siding does not have the same visual quality as original materials and it may cover problems. In this example, there is a noticeable bow in the wall, a condition that is being camouflaged by the siding and may need investigation.

not bond properly. an additional accent color. Doors

Paint

A Guide to Color Placement and Selection

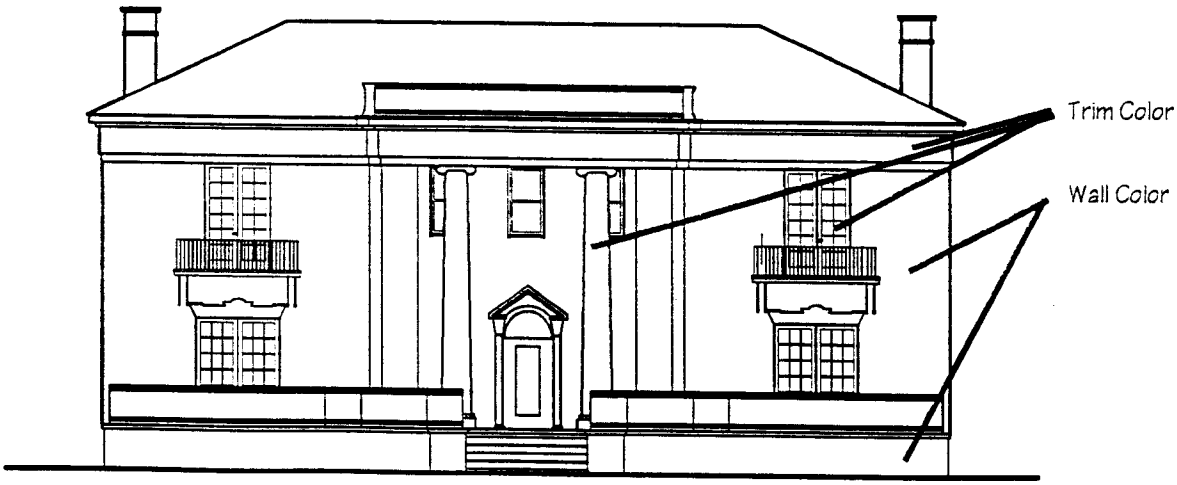
Placed correctly, color accentuates details of the building. Generally for residential buildings, walls and trim can be painted contrasting colors, with doors and shutters a third, accent color. A fourth color may be appropriate for very elaborate Queen Anne houses but, even then, individual details generally should not be highlighted since this may give a disjointed appearance to a house.

Greek Revival: When the walls are red brick, the trim is frequently painted white. On a wood frame Greek Revival House, the walls should be painted a light color such as white or off-white with a contrasting darker tone paint color on the shutters.

Italianate: Pale pastel wall colors accented with an even lighter trim color characterize the Italianate style. Trim elements such as brackets, window and door surrounds and columns can be accentuated through the use of a light paint color. Shutters can be painted in a contrasting darker tone.

Second Empire: Deep, rich colors such as rusts, greens, browns, and reds can be used on the wall surfaces and trim of Second Empire-era houses. The trim and wall surfaces can be painted in contrasting colors such as rust for the walls and green for the trim such that the trim work and detailing is emphasized. If authentic color schemes like this are not desired, then tinted wall color and light color trim would be appropriate.

Queen Anne: Deep, rich colors such as greens, rusts, reds, and browns can be used on the exterior trim and walls of late-Victorian-era houses. Keep in mind that some darker colors may chalk and fade more quickly than lighter colors. The important objective is to emphasize the many textures of these highly ornate structures. Shingles can be painted a different color from the siding on the same building. It is best to treat similar elements with the same color to achieve a unified rather than an overly busy and disjointed appearance. On very ornate houses, more colors can be used.



Paint

Victorian (vernacular and vernacular cottage): Same as Queen Anne style.

Colonial Revival: Softer colors should be used on these buildings, with the trim painted white or ivory, since this style reflects a return to classical motifs.

Neoclassical Revival: Light colors such as yellows, grays, and whites can be used on the Neoclassical Revival house. For example, light yellow walls might have a complimentary white trim which slightly accentuates the trim work but make the entire composition read as a whole. Shutters may be painted in a contrasting much darker color such as a deep green or black.

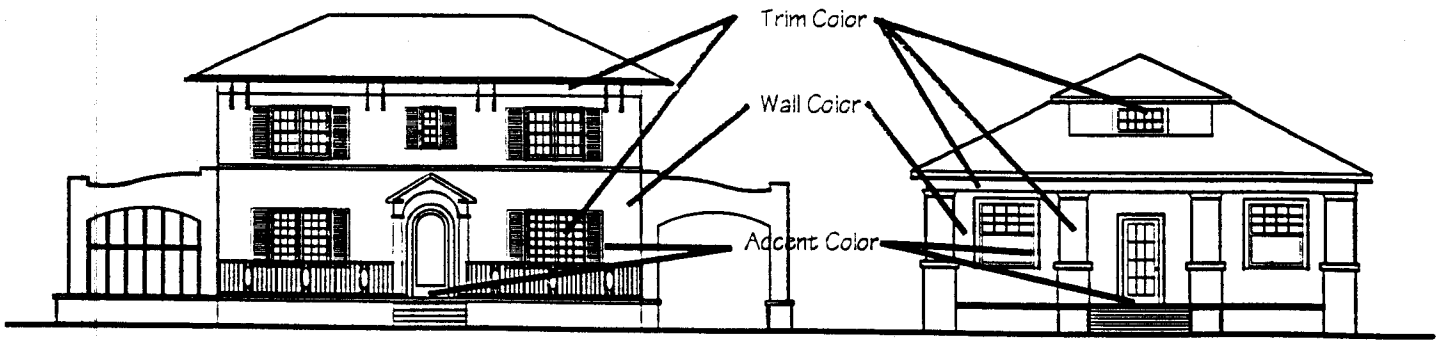
Italian Renaissance Revival: Typically the Italian Renaissance house is constructed with a stuccoed exterior which should be a light earthtone color. The color may come from the stucco itself and should not be painted in this case. Trim work can be emphasized through the use of a lighter paint color in the white-to-off-white range.

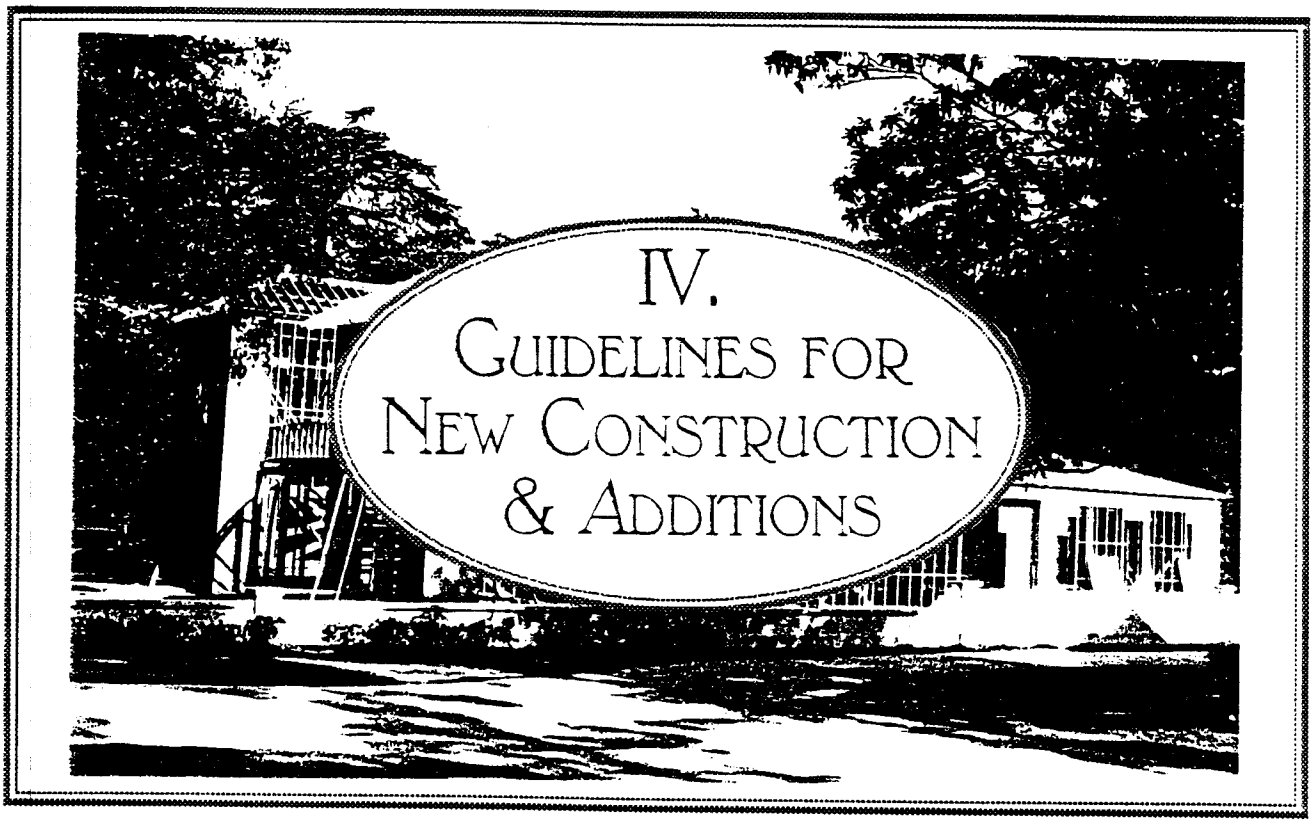
Tudor Revival: The Tudor Revival style features half timbering members which are accentuated through the use of a dark brown paint color as is trim. The stuccoed walls in the background are also in the earthtone ranges, but much lighter.

French Eclectic: The French Eclectic style is similar to the Neoclassical style in terms of painting schemes. The walls are typically painted a light yellow, gray, or off white with a white trim and contrasting shutter color such as black or deep green.

Mission Style: The walls of these house are typically stuccoed in a light earthtone color with contrasting darker trim which can be in the brown family.

Bungalows: Natural earth tones and stains of tans, greens, and grays are most appropriate for this style, using color to emphasize the many textures and surfaces.





IV. Guidelines for New Construction & Additions

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Massing and Building Footprint
Complexity of Form
Directional Expression
Orientation
Height and Width
Scale
Roof
Openings: Doors & Windows
Porches and Porticos
Materials and Texture
Color
Architectural Details
Guidelines For Additions

The following guidelines offer general recommendations for the design of all new buildings in Summerville's Historic District. The intent of these guidelines is not to be overly specific or to dictate certain designs to owners and designers. The intent is also not to encourage copying or mimicking particular historic styles although some property owners may desire a new home designed in a form that respects the existing historic styles of the neighborhood. In general, popularized historic styles currently used by builders such as "Williamsburg" or "Georgian" and other early periods are not appropriate for Summerville since they are not part of its architectural tradition.

These guidelines are intended to provide a general design framework for new construction. Good designers can take these clues and have the freedom to design appropriate, new architecture for Summerville's 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. For instance, setback, scale and height may be more important than roof forms or materials since there is more variety of the latter criteria on most streets.

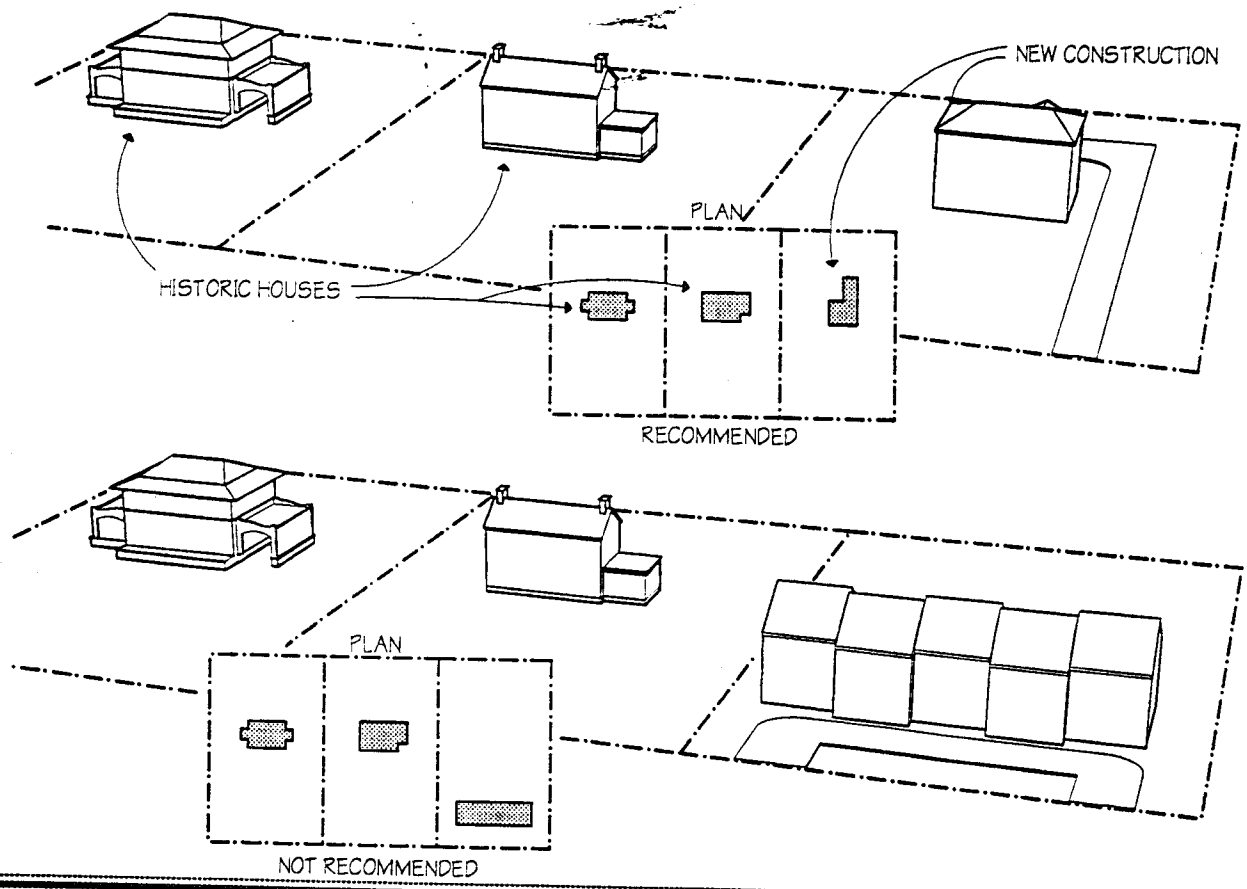
PLEASE NOTE: The guidelines in this chapter apply only to the design of the new building itself, and Chapter II: Guidelines for Building Site should be consulted. Also, these guidelines for new construction have been developed for any new residences of Summerville. See Chapter V: Guidelines for Commercial Buildings, for advice on new commercial structures.

The guidelines in this chapter do not pertain to certain types of institutional buildings such as schools, libraries, and churches. These buildings due to their function and community symbolism usually are of a distinctive design. Their scale is often more monumental and their own massing and orientation relate to the particular use within the building. For this reason, the design of any new such institutional building in the neighborhood would not follow these residential guidelines but should relate more to traditional designs of that particular building type.

MASSING AND BUILDING FOOTPRINT

Mass is the overall bulk of a building and footprint is the land area it covers. In Summerville, there are large houses on large lots, medium-sized houses on medium sized lots and small houses on small lots. The nature of the mass will be further defined by other criteria in this chapter such as height, width and directional expression.

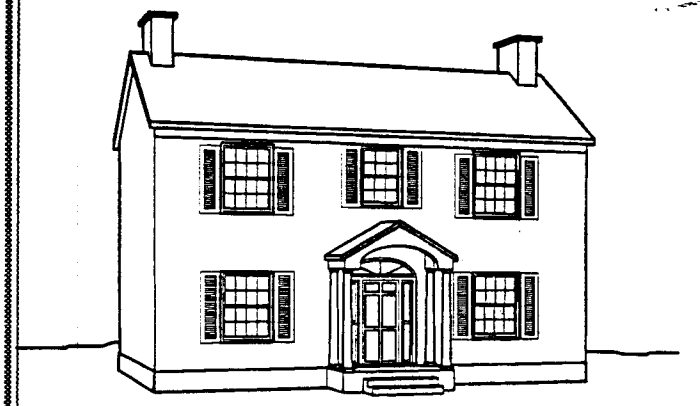
1 New construction in residential areas that is visible from the public right-of-way should relate in footprint and mass to the majority of surrounding historic dwellings.



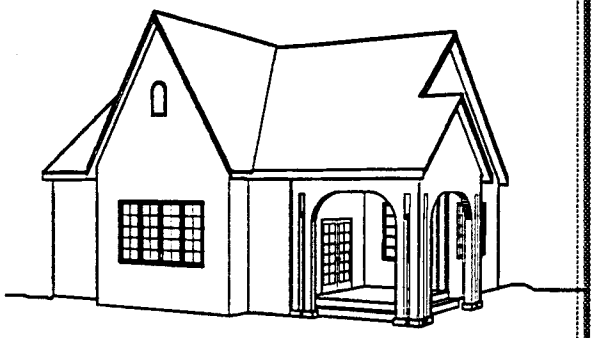
COMPLEXITY OF FORM

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.

1 In general use forms for new construction that relate to the majority of surrounding residences.



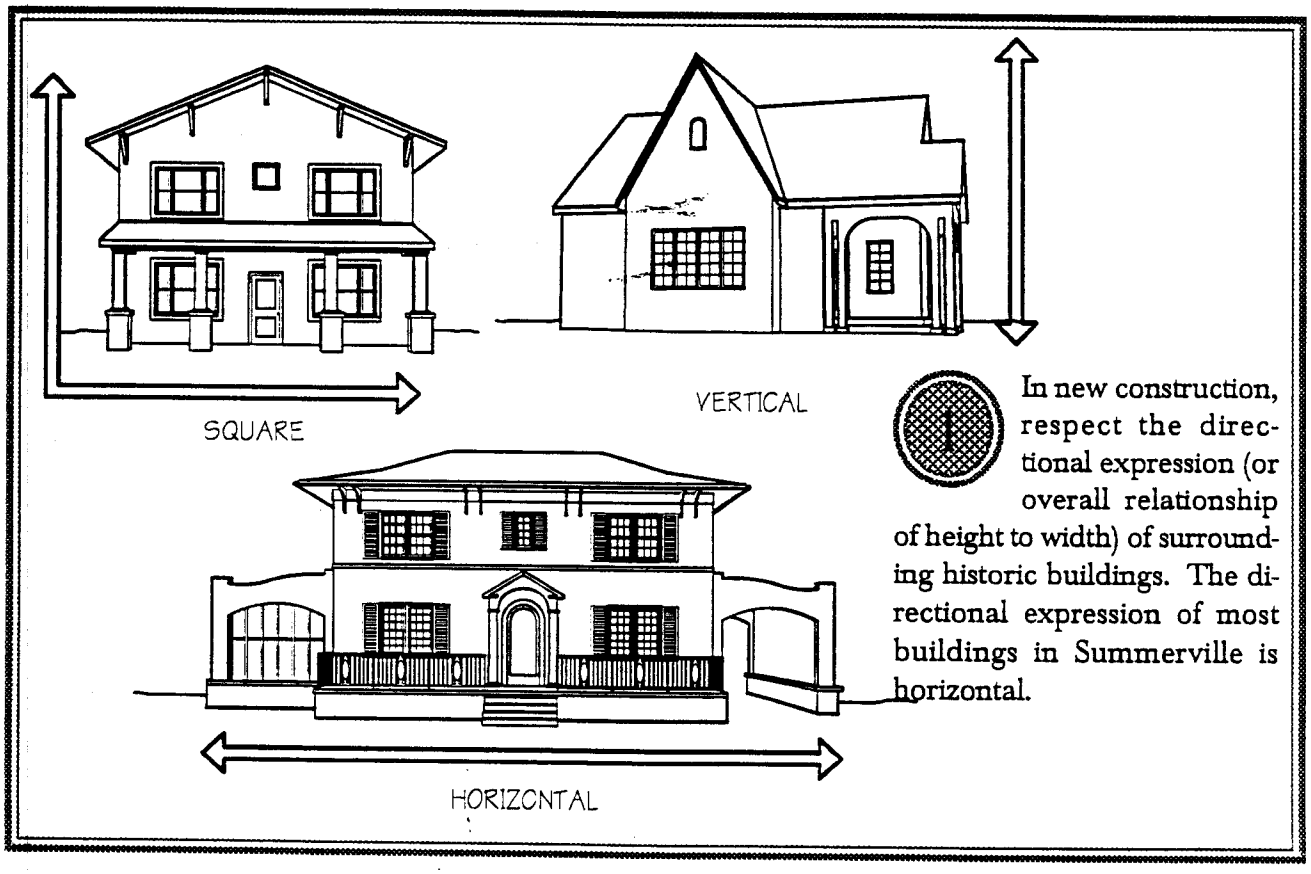
SIMPLE



COMPLEX

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. Residential buildings' orientation often relates to the era and style in which they were 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.



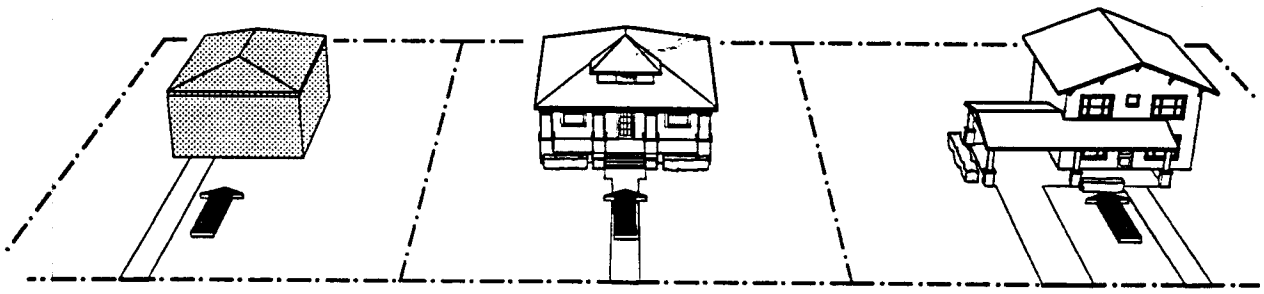
In new construction, respect the directional expression (or overall relationship of height to width) of surrounding historic buildings. The directional expression of most buildings in Summerville is horizontal.

ORIENTATION

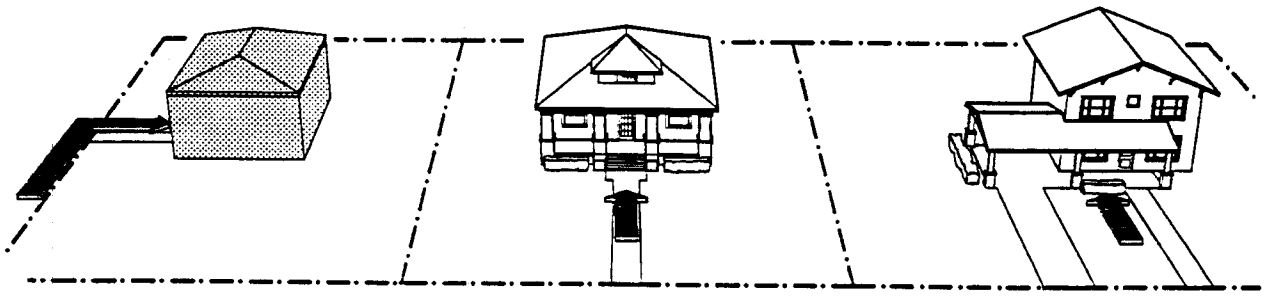
Orientation refers to the direction in which the front of a building faces.

1. New construction should orient its facade in the same direction as adjacent historic buildings.

2. Front elevations oriented to side streets or to the interior of lots should be discouraged.



RECOMMENDED



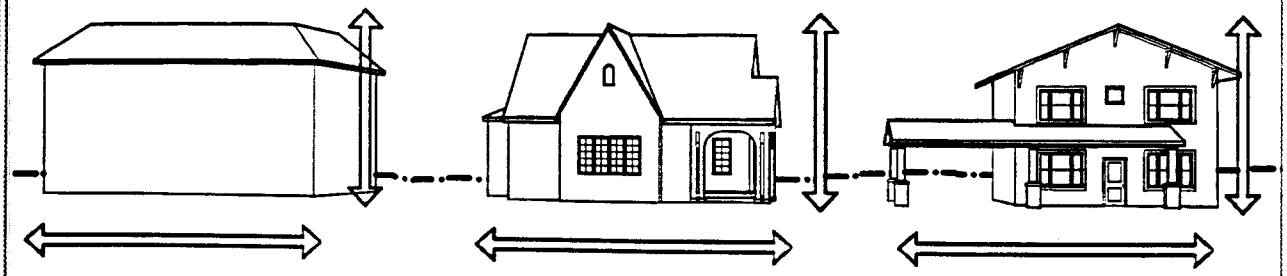
NOT RECOMMENDED

HEIGHT AND WIDTH

The actual size of a new building can either contribute to or be in conflict with a historic area. While zoning allows up to 25 feet in height, houses in the historic district for the most part range from one to three stories.

1. New construction proportions should respect the average height and width of the majority of existing neighboring buildings in the district.

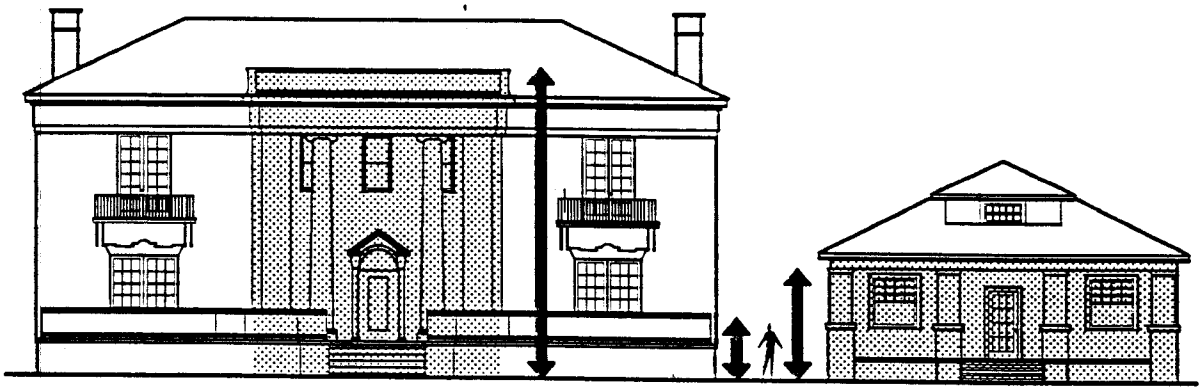
2. The width of new construction should be proportional to the width of the lot. Large new dwellings should not be constructed on small lots.



SCALE

Height and width also create scale, or the relationship between the size of a building and the size of a person. Scale also can be defined as the relationship of the size of a building to neighboring buildings and of a building to its site. The design features of a building can reinforce a human scale or can create a monumental scale. In Summerville, there is a variety of examples of scale. For instance a house with the same overall height and width may have monumental scale due to a two-story portico while a more human scale may be created by a one-story porch.

1 Provide features on new construction that reinforce scale and character of the subarea within the district, whether human or monumental, by including elements such as porches, porticos and decorative features.

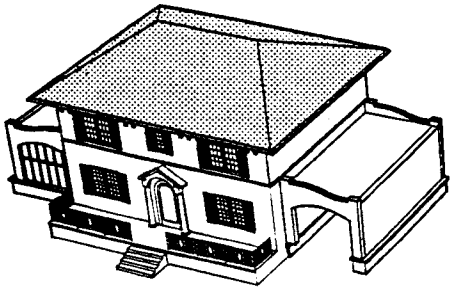


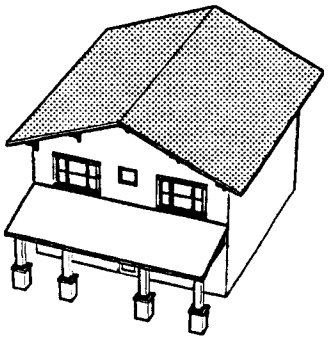
Roof

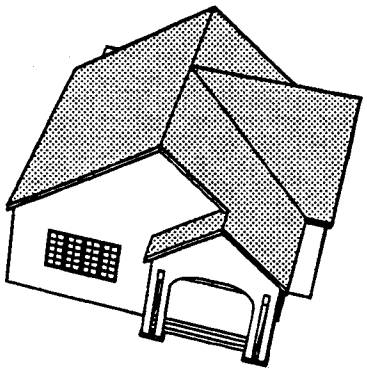
Roof design, materials and textures are prominent elements in the historic district. Common roof forms include hipped, gable, and gambrel roofs as well as combinations of the above. In general, the roof pitch is as important as roof type in defining district character. Common roof materials in the historic district include clay tiles, metal, slate and composition shingles.

1. When designing new houses, respect the character of roof types and pitches in the immediate area around the new construction.

2. For new construction in the historic district use traditional roofing materials such as clay tiles, metal or slate. If using composition asphalt shingles use textured type shingles that resemble slate or wood shingles.







Openings: Doors & Windows

Traditionally designed houses found in Summerville have distinctive window types and patterns, and doorway designs often relate to the architectural style of the historic dwelling.

1. The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be compatible with adjacent facades. The majority of existing buildings in Summerville's historic district have a higher proportion of wall area to void.

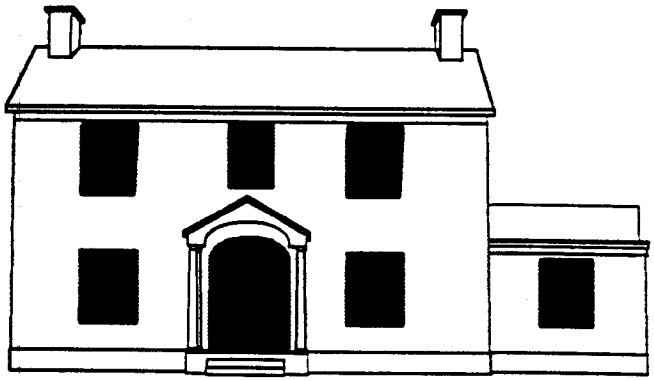
2. The size and proportion, or the ratio of width to height of window and door openings of new buildings' primary facades should be similar and compatible with those on facades of surrounding historic buildings.

3. Window types should be compatible with those found in the district, which are typically some form of double-hung or casement sash.

4. Traditionally designed openings generally have a recessed jamb on masonry buildings and have a surface-mounted frame on frame buildings. New construction should follow these methods in the historic district as opposed to designing openings that are flush with the rest of the wall.

5. Many entrances of Summerville's historic buildings have special features such as transoms, sidelights, and decorative elements framing the openings. Consideration should be given to incorporating such elements in new construction.

6. If small paned windows are used in a new construction project, they should have true divided lights and not use clip-in fake muntin bars.

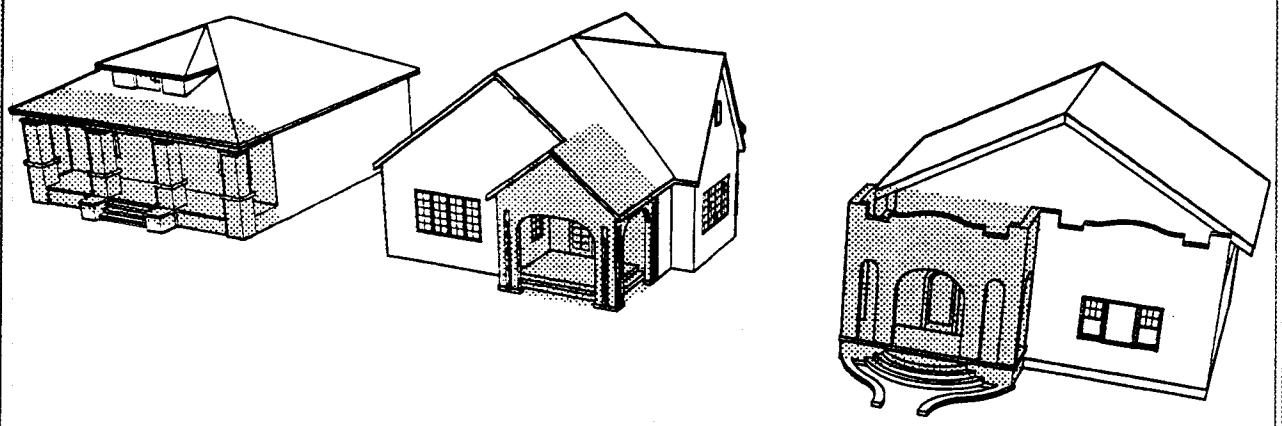


Proportion of solid and void is an important consideration in designing new construction.

Porches and Porticos

Many of Summerville's historic houses have some type of porch or portico. There is much variety in the size, location, and types of these features and this variety relates to the different residential architectural styles.

Since porches and porticos are such a prominent part of the residential areas of the district, strong consideration should be given to including a porch or similar form in the design of any new residence in the neighborhood.



Materials and Texture

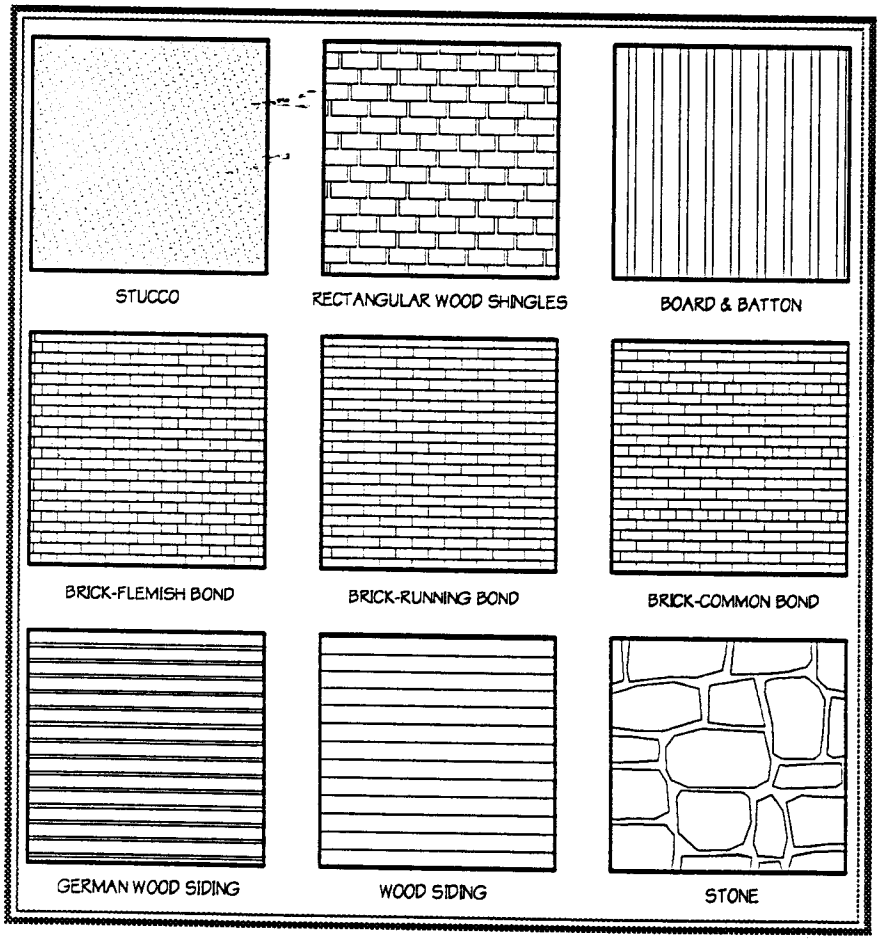
There is a rich variety of building materials and textures found throughout Summerville including stucco, brick, stone, wood siding and wood shingles. Some residences have combination of several materials depending on the architectural style of the house.

1. The selection of materials and textures for a new dwelling should be compatible with and complement neighboring historic buildings.

2. In order to strengthen the traditional image of the residential areas of the historic district, brick, stucco, and wood siding and shingles are the most appropriate materials for new buildings.

3. Synthetic sidings such as vinyl are not historic cladding materials in the historic district and their use should be avoided.

4. Historically based materials such as tabby are not found in Summerville's historic styles and should not be used in the district.



Color

The selection and use of colors for a new building should be coordinated and compatible with adjacent buildings. For more information on colors traditionally used on historic structures and the placement of color on a building see Chapter III: Guidelines for Residential Rehabilitation.

Architectural Details and Decorative Features

The details and decoration of Summerville's historic buildings vary tremendously with the different styles, periods, and types. Such details include cornices, roof overhang, chimneys, lintels, sills, brackets, masonry patterns, shutters, entrance decoration, 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 inside covers of this publication have collages of details from Summerville as do many other illustrations and photographs throughout the guidelines to serve as a source for new designs.

Guidelines For Additions

An exterior addition to a historic building may radically alter its appearance. Before an addition is planned, every effort should be made to accommodate the new use within the interior of the existing building. When an addition is necessary, it should be designed and constructed in a manner that will complement and not detract from the character defining features of the historic building.

These guidelines for additions apply to schools, churches, and other institutional buildings as well as houses and commercial buildings in the Summerville historic district. The design of new additions should follow the guidelines for new construction on all elevations that are prominently visible (as described elsewhere in this section). There are several other considerations that are specific to new additions in the historic district and are listed below.

1 Function

Attempt to accommodate needed functions within the existing structure without building an addition.

2 Design

New additions should not destroy historic materials that characterize the property. The new work should be differentiated from the old and should be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

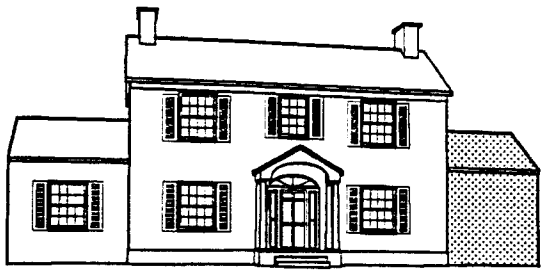
3 Replication of Style

A new addition should not be an exact copy of the design of the existing historic building. 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. The design of new additions can be compatible with and respectful of existing buildings without being a mimicry of their original design.

4 Materials and Features

Use materials, windows, doors, architectural detailing, roofs, and colors which are compatible with the existing historic building.

Guidelines for Additions



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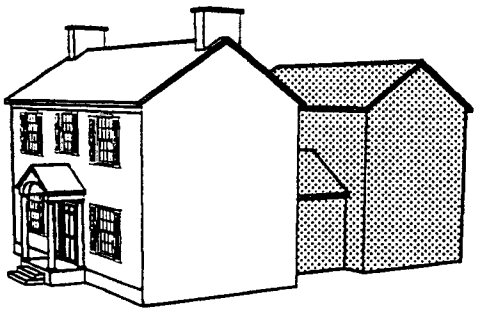

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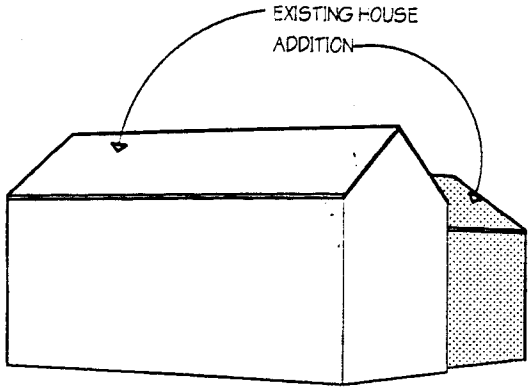

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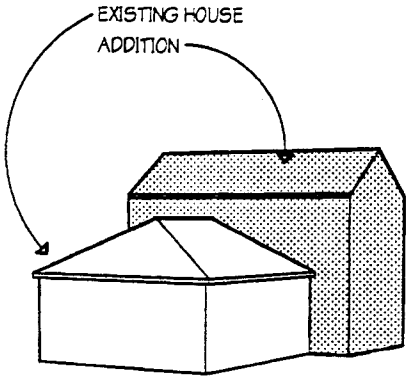


NOT RECOMMENDED

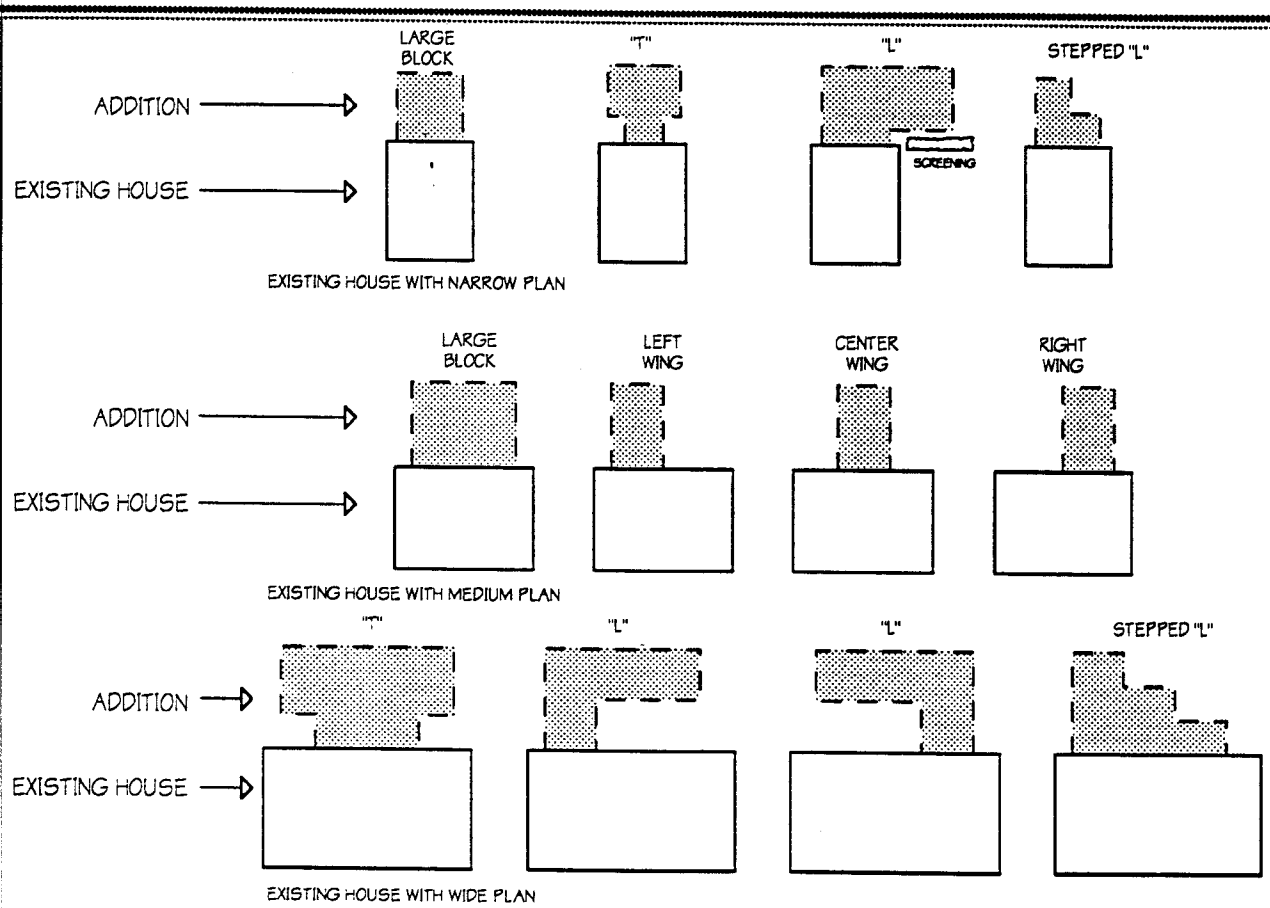
5 Attachment to Existing Building

Wherever possible, new additions or alterations to existing buildings and structures shall be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building or structure would be unimpaired. Therefore, the new design should not use the same wall plane, roof line or cornice line of the existing structure.

6 Size

Limit the size of the addition so that it does not visually overpower the existing building.

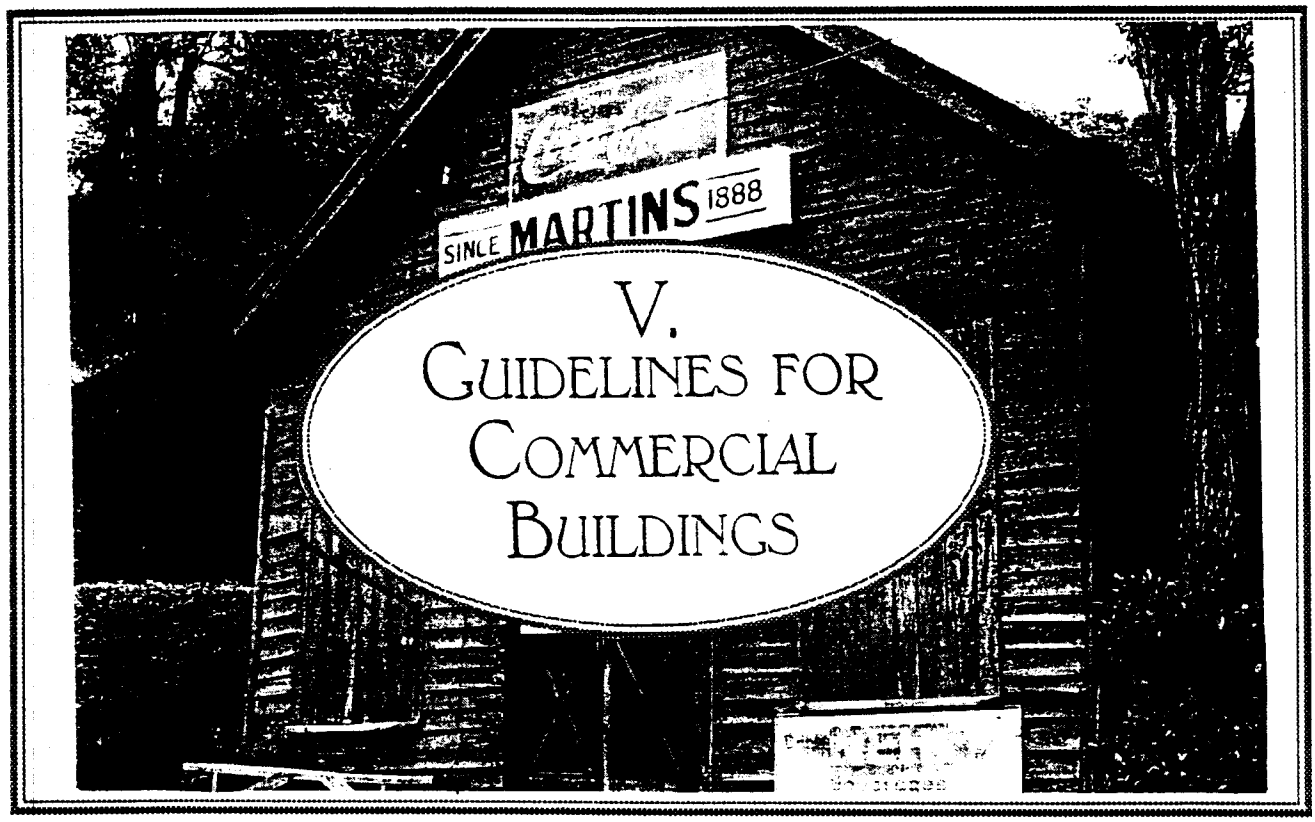
Guidelines for Additions



THE ABOVE ARE EXAMPLES OF THE MANY POSSIBLE LOCATIONS AND CONFIGURATIONS OF ADDITIONS ACCORDING TO THE SCALE OF THE EXISTING HOUSE.

7 Location

Attempt to locate the addition on rear or side elevations or in a manner that makes them visually secondary to the primary elevation of the historic house. If the addition is located on a primary elevation facing the street or if a rear addition faces a street, parking area, or an important pedestrian route, the facade of the addition should be treated under the new construction guidelines.



V. Guidelines for Commercial Buildings

Martin Grocery opened on Johns Road in 1888 and was demolished in 1992.

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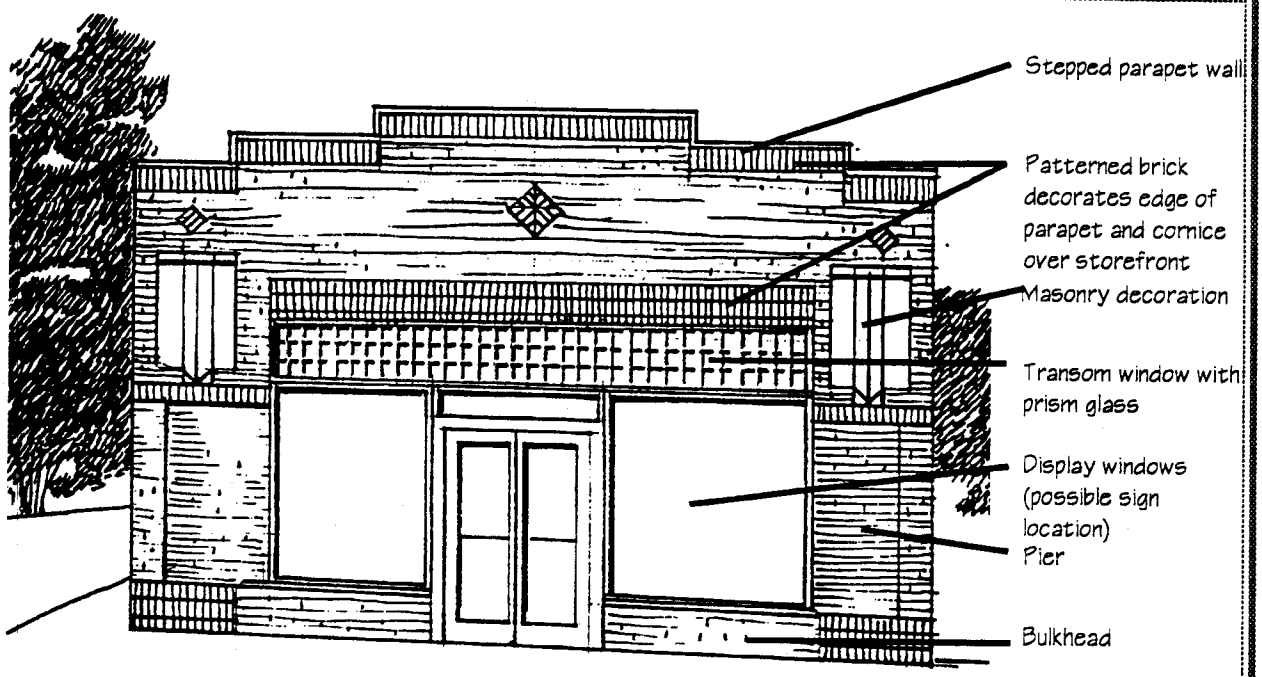
Commercial Building Design
Planning a Facade Improvement
New Commercial Construction
Signs
Awnings

Most of Summerville is a residential historic district but there are several instances of small neighborhood commercial areas on Monte Sano and at the base of Kings Row. In addition to these few traditional commercial buildings, Summerville has a number of residences that are zoned for business use. Projects on these buildings should review these guidelines as well as those in Chapter II: Guidelines for Building Site and Chapter III: Guidelines for Residential Rehabilitation.

Commercial Building Design



ELEMENTS OF A COMMERCIAL FACADE

Most historic commercial buildings contain a ground floor retail business that requires display windows and on the upper floors space for housing, storage, or office space. Generally, commercial buildings are one story in Summerville and lack the upper story uses. The primary elevations—or facades—of historic commercial buildings have a predictable appearance with three distinct parts that give the facade an overall unified appearance. These are the storefront, upper level areas and cornice. The buildings are generally built up to the property line and adjoin neighboring buildings.

Commercial Building Design

Commercial buildings at the foot of King's Row.

THREE AREAS OF A FACADE

Storefront

The first-floor storefront is transparent and is framed by vertical structural piers and a horizontal supporting beam, leaving a void where the storefront elements fit. The storefront elements consist of an entrance (usually recessed), display windows, a bulkhead under the display windows, transom windows over the storefront, and possibly a cornice which covers the horizontal beam. The first floor also may contain an entrance to the upper floors. More recent commercial buildings in Summerville lack several elements of traditional storefronts such as transom windows, or many decorative details.

Upper Floor Area

Upper floors are characterized by smaller window openings that repeat on each floor. These windows may vary in size, type, and decoration but usually are the same for each floor. In Summerville, it is not unusual to find the upper facade may consisting of only masonry since there is not a second floor.

Cornice

The cornice decorates the top of the building and may be made of metal, masonry, or wood. Some decorative cornices project from the building while others are delineated by an ornamental band. The top of the wall may have a patterned brick band or may have a coping of brick, concrete, stucco or metal.

Planning A Facade Improvement

Over time commercial buildings are altered or remodeled to reflect current fashions or to eliminate maintenance problems. Often these improvements are misguided and result in a disjointed and unappealing appearance. Other improvements that use quality materials and sensitive design may be as attractive as the original building and these changes should be saved. 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.

2. Remove any inappropriate materials, signs, or canopies covering the facade.

3. Retain all elements, materials, and features that are original to the building or are sensitive remodelings, and repair as necessary.

4. Restore as many original elements as possible, particularly the materials, windows, decorative details, and cornice.

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, artificial siding, and wood shingles.

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.

New Commercial Construction

Monte Sano and Kings Row Areas

1. New commercial buildings should be one story tall and have a facade design with the three-part composition including a storefront, upper facade area and a cornice of some variety.

2. The setback should be limited to zero to five feet to relate to the existing neighboring setbacks. Spacing between buildings should be zero to five feet as well.

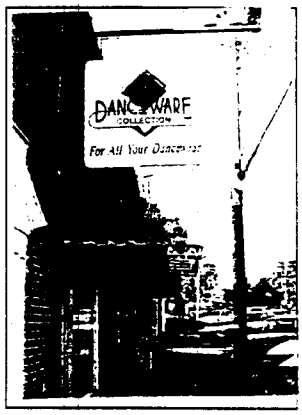
3. Traditional primary building materials in Summerville's commercial areas include brick or stucco and new construction projects should use them.

4. A shed roof behind a parapet wall is appropriate for this type of new commercial construction.

Wrightsboro Road Area

If a new construction project is to occur in the Wrightsboro Road area where there are a large number of existing surrounding residential structures, the design of the new commercial structure should follow the Guidelines for New Construction outlined in Chapter III.

Signs



Signs are a vital part of a commercial building. A balance should be struck between the need to call attention to individual neighborhood 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, number, and condition.

There are a number of different types of signs that can be used. Choice depends on the location of the business, the design of the building, owner budget, and type of business. These general types include flat wall signs, projecting signs, freestanding signs, window signs and awning signs.

General

Signs should be executed by sign professionals who are skilled at lettering and surface preparation. Many signs are not readable or simply do not convey an image appropriate for the business or the building. Often, sign painters or graphic designers can assist with sign design.

Commercial Buildings

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 facade or in areas clearly designed as sign locations.

3. Projecting signs for commercial buildings should be at least 10 feet from the sidewalk, and no more than 3 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 10 feet from the sidewalk

4. Freestanding signs, in general, are not an appropriate sign type in a traditional commercial district except for use in the front yard of a residence that has been converted to commercial or office use.

5. Window signs 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. Window signs should obscure no more than 20 percent of the window glass. Window signs are also appropriate on the glazing of doors.

Signs

6 The total size of all the signs on a commercial building should not exceed 50 square feet.

7 Shape of signs for commercial buildings can conform to the area where the sign is to be located. Likewise, a sign can take on the shape of the product or service provided such as a shoe for a shoe store.

8 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.

Residential Buildings

1 For residential buildings converted to commercial uses. flat signs attached to the wall at the first floor or suspended from the facia between porch columns is appropriate.

2 For residential buildings, 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.

3 Freestanding signs should be no higher than 12 feet.

Number of Signs

The number of signs used should be limited to encourage compatibility with the building and discourage visual clutter. In commercial areas, signs should be limited to two total and each a different type. A building should have only one wall sign, per street frontage. In addition to the existing permitted signs, each business in a building with rear entrances could have one small flat mounted sign not to exceed 6 square feet.

Size of Signs

1 Flat wall signs should not exceed 18 inches in height and should not extend more than 6 inches from the surface of the building. Their size should be 1 and 1/2 square feet per foot of frontage.

2 Projecting signs should be a maximum of 10 square feet per face.

3 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.

Materials

Use traditional sign materials such as wood, glass, gold leaf, raised individual metal or painted wood letters, and painted letters on wood, metal, or glass. Wall signs should not be painted directly on the surface of the wall. Window signs should be painted or be decal flat letters and should not be three dimensional. The sign design should fit the character and style of the building.

Color

Use colors that complement the materials and color scheme of the building, including accent and trim colors. Three colors are recommended, although more colors can be appropriate in exceptional and tastefully executed designs.

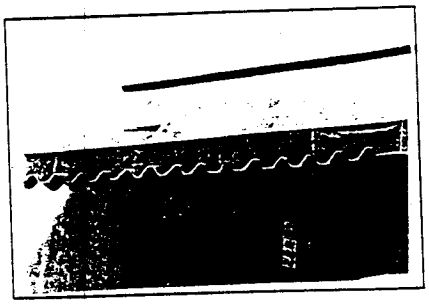
Lighting

Generally, signs should be indirectly lit with a shielded incandescent light source. Backlight plastic molded signs are not appropriate to the historic district.

Banners

Banners should be temporary and wall murals should be carefully reviewed for compatibility with the district character.

Awnings



Awnings can contribute to the overall image of the neighborhood commercial district 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. Several buildings in both of Summerville's commercial areas have awnings.

1. Whether fixed or retractable, sloped awnings are the traditional awning type and are appropriate for most historic buildings, both residential and commercial. Boxed or curved awnings also may be used on simple, more recently constructed commercial buildings.

2. Place awnings carefully within the storefront, porch, door, or window openings so they do not obscure elements or damage materials.

3. Choose designs that do not interfere with existing signs or distinctive architectural features of the building, or with street trees or other elements along the street.

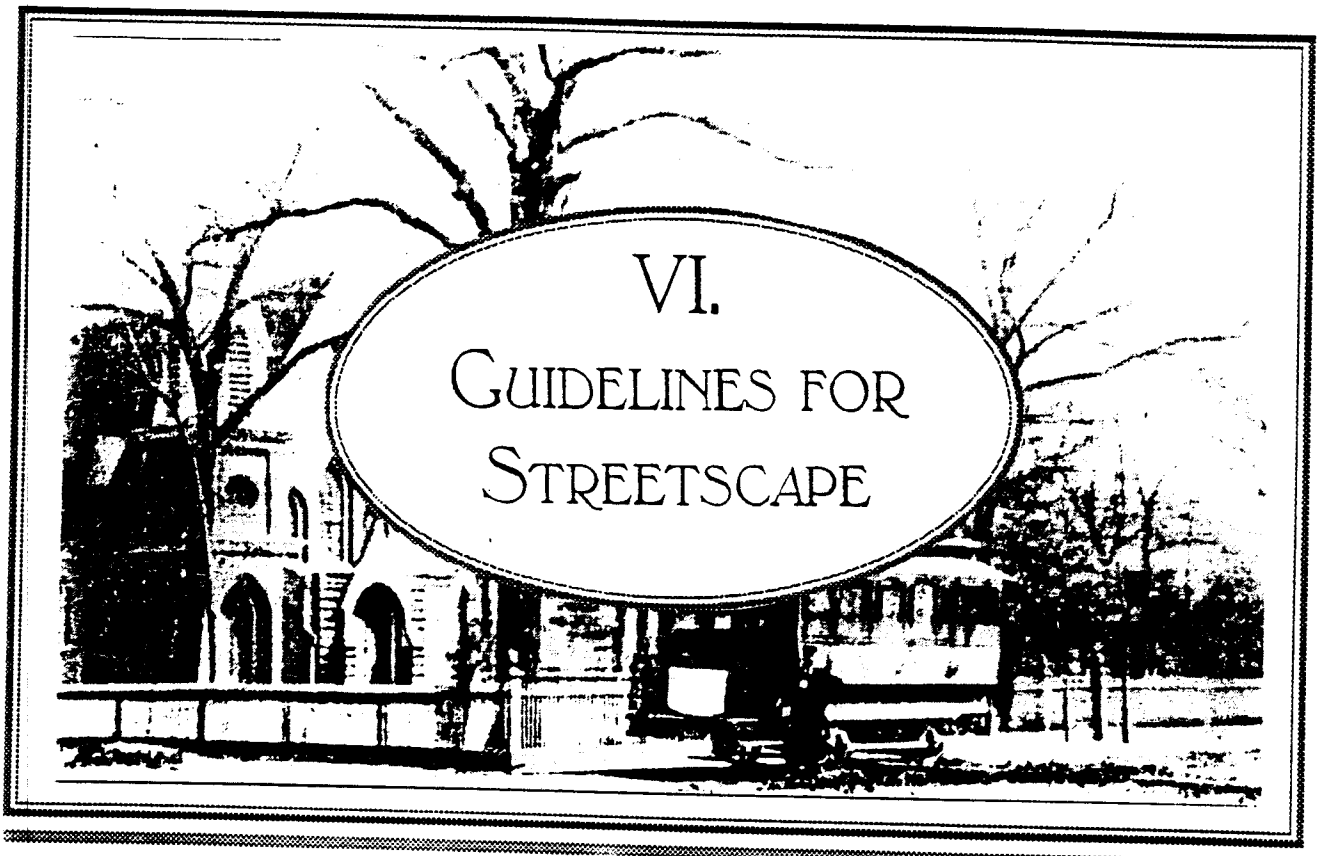
4. Make sure the bottom of the awning valance is at least 7 feet from the sidewalk

5. Coordinate colors with the overall building color scheme. Solid colors, wide stripes, and narrow stripes may be appropriate, but not overly bright or complex patterns.

6. Use the front panel or valance of an awning for a sign. Letters can be sewn, screened, or painted on the awning fabric; avoid hand-painted or individually made fabric letters that are not professionally applied. (See the Sign section for size and placement requirements for awning signs.)

7. Flat canopies and marquees, not mansard roofs, can be appropriate for commercial buildings in Summerville. Insure that they fit the storefront design and do not obscure important elements such as transoms or decorative glass.

8. Aluminum, plastic and backlit awnings are more appropriate for auto-oriented commercial building areas and are not recommended in the Summerville Historic District.



VI. Guidelines for Streetscape

Street improvements Anthony Road and Central Avenue ca. 1920.

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Trees, Plantings, and Open Spaces
Parking and Paving
Pedestrian Walks and Curbs
Street Furniture and Lighting
Public Signs, Signals, and Utilities

The publicly owned parts of Summerville are as important as the private structures in helping define the unique character of the neighborhood. Large trees provide a canopy effect on many streets; landscaped medians in several streets such as Henry and Central add a spacious quality to the public environment; and historically-styled light fixtures, granite curbs and scored concrete or brick sidewalks add character to the district as do custom designed street signs and individual historical markers. The following streetscape guidelines encourage retaining such character-defining features for the neighborhood and expanding their use when the opportunity arises.

Tree, Plantings, and Open Space

1. Maintain the canopy effect of street trees on existing streets.

2. Maintain existing landscaping, especially indigenous species. Plantings are especially appropriate in medians and curb strips.

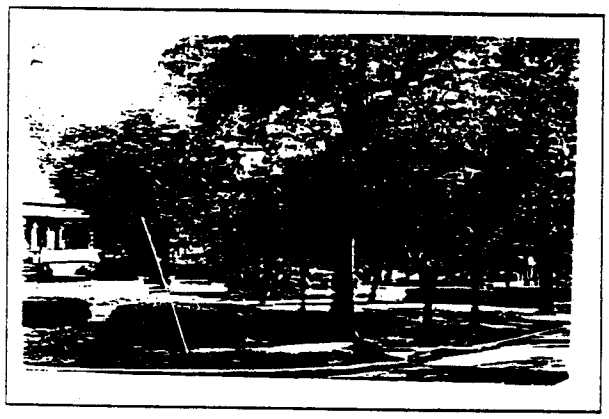
3. Replace damaged or missing street trees with appropriate species. Use indigenous and hardy species that require minimal maintenance.

4. Consider installing landscaping, including trees, in areas like medians, divider strips, and traffic islands. Site plantings so that they are protected from pedestrian and vehicular traffic, do not block views of storefronts, and meet necessary traffic-safety standards.

5. Maintain the existing neighborhood park and other open spaces.

6. Follow the attached street furniture guidelines for any items placed in park or in other open spaces.

Canopies of trees add a dramatic effect to many of the streets in the historic district.



Planted medians add a spacious and park-like quality to many streets.

Hickman Park, established ca. 1859, contributes to Summerville by providing an open space amidst the surrounding buildings.

Parking and Paving

1. Attempt to provide sufficient parking on streets to prevent conversions of front yards into parking lots.

2. Avoid demolishing buildings for any public parking areas.

3. Avoid constructing parking lots that do not reinforce the existing street wall of buildings and the grid system of rectangular blocks.

4. Screen parking lots from streets and sidewalks with trees and landscaping and include interior planting islands to provide shade and visual relief from large expanses of asphalt.

5. Provide water in parking lots for landscape maintenance.

6. Install adequate lighting to provide security in evening hours.

7. Make street paving consistent throughout the district. Avoid the cosmetic patching of surfaces when more substantial repair is needed.

8. Avoid widening existing streets without providing sidewalks, street trees, and other elements that maintain the street wall and emphasize the human scale.

9. Avoid paving over areas that could be used for landscaping.

ABOVE: The majority of the public streets in the historic district are well-maintained.

ABOVE: Most parking for Summerville's neighborhood shops can be accommodated along the street.

Pedestrian Walks and Curbs

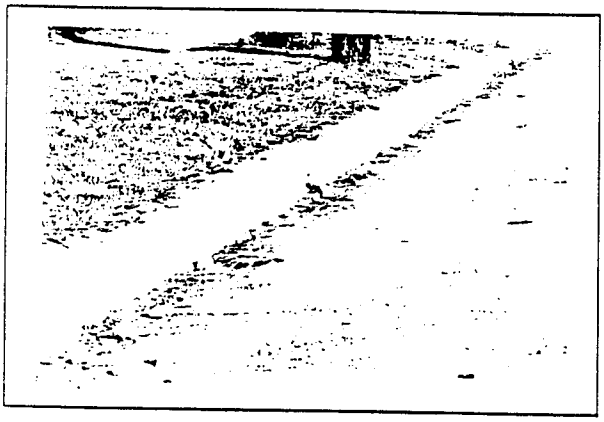
1. Retain historic paving materials such as brick sidewalks and granite curbs where they exist.

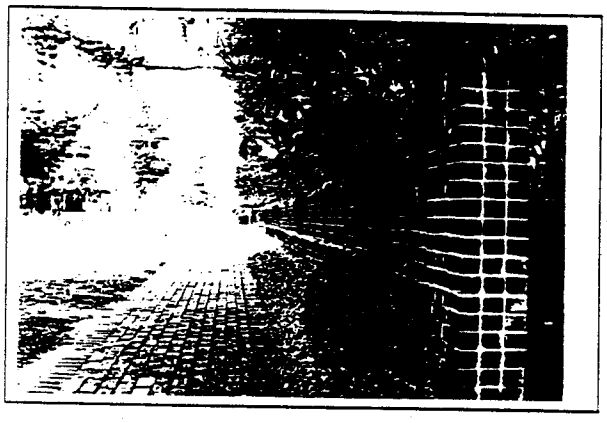
2. When sidewalks must be repaired, match adjacent materials (except for modern concrete) in design, color, texture, and tooling. Avoid extensive variation in sidewalk and curb materials.

3. When sidewalks need replacement, use a paving unit such as brick or exposed concrete aggregate that relates to the scale of the district. Curbs likewise should be a material such as stone or exposed concrete aggregate. Avoid pouring concrete in continuous strips.

4. Maintain a distinction between sidewalks and streets. Avoid paving sidewalks with asphalt and retain the curb strip.

5. Avoid excessive curb cuts for vehicular access across pedestrian ways, particularly in commercial areas; where curb cuts are necessary, mark them with a change in materials, color, texture, or grade.





TOP: Granite curbs add character to some streets in the historic district. MIDDLE: Brick paved walkways coordinate with the historic building materials of Summerville's homes. BOTTOM: Well-maintained, exposed aggregate sidewalks reflect a human scale and the use of various materials in the historic district.

Street Furniture and Lighting

1. Choose an appropriate traditional design for any trash containers in the district, possibly matching other street furniture. 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 make any existing or future street furniture such as newspaper boxes, telephone booths, bicycle racks, drinking fountains, planters, and bollards compatible in design, color, and materials with existing elements.

4. Avoid placing too many elements on narrow sidewalks.

5. Expand the use of pedestrian-scaled, historically-styled light fixtures replacing any wooden poles and cobra-head light fixtures.

6. Provide adequate lighting at critical areas of pedestrian/vehicular conflict such as parking lots, alleys, and crosswalks.

7. Keep to a minimum the number of styles of light fixtures and light sources used in the district.

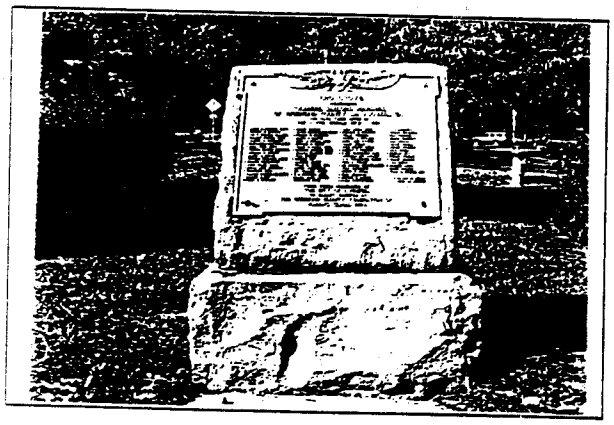
When used throughout a district, historic lighting fixtures contribute to the overall character of a neighborhood and coordinate well with the varying historic styles found in Summerville.

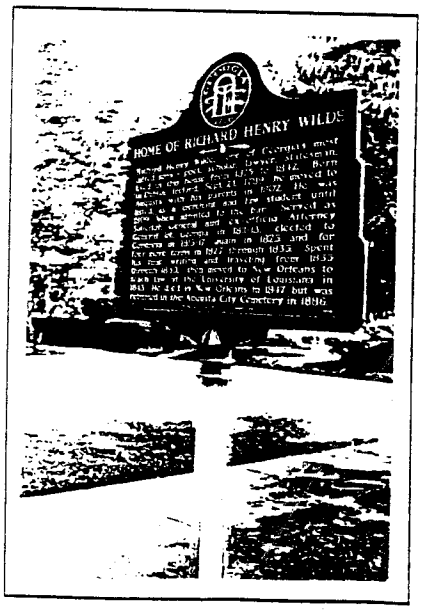
Public Signs, Signals, and Utilities

1. Maintain the existing neighborhood street signs with Summerville logo and expand their use if possible.

2. Maintain existing historical plaques commemorating significant events, buildings, and individuals in the district.

3. Avoid placing sign posts in locations where they can interfere with the opening of vehicle doors.





TOP: Street signs with the Summerville logo help to identify the edge of the historic district.
MIDDLE: Historic markers commemorate local historic events and contribute to the ambiance of the neighborhood.
BOTTOM: Historic plaques tell the story of local history.

Public Signs, Signals, and Utilities

4. Consider installing traffic signals on poles that are placed beside the street and are compatible with the pedestrian-scaled light fixtures.

5. Place utilities underground if at all possible or locate behind buildings. Screen surface equipment.

6. Place necessary utilities such as transformers and overhead wires so that they are as visually unobtrusive as possible.

Suspended streetlight and sign within the historic district

Exisitng utilities are visually prominent in some areas of the historic district.

Public Signs, Signals, and Utilities

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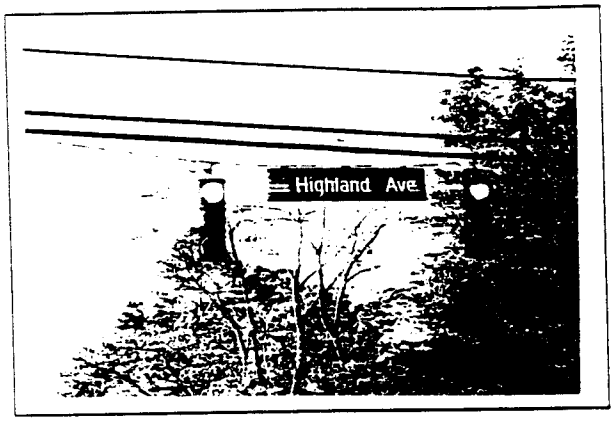

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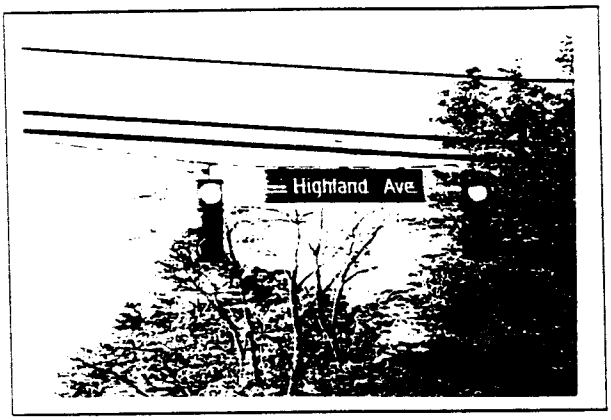

Suspended streetlight and sign within the historic district

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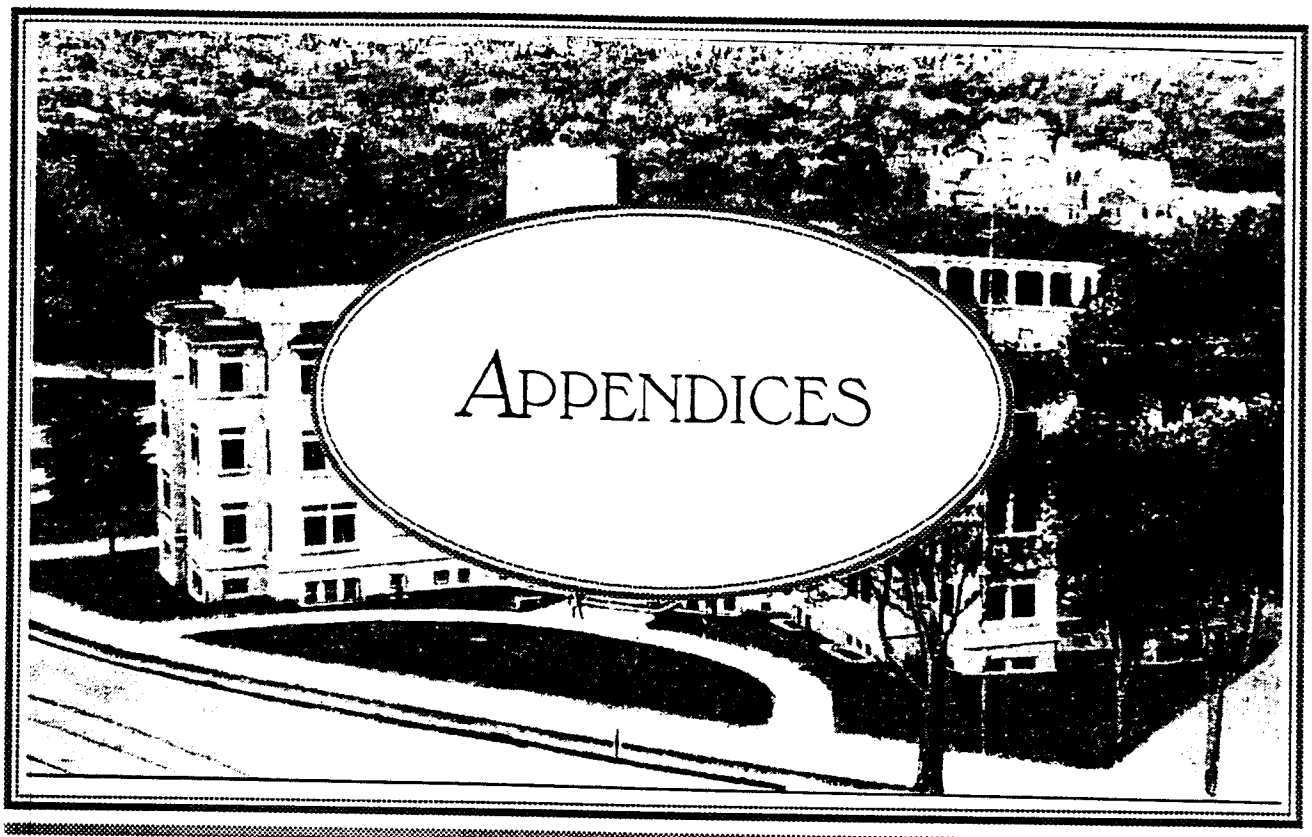

George Walton Apartment building from a ca. 1930s postcard.

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Appendix A: Glossary
Appendix B: Bibliography

Glossary

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

ALLIGATORING. (slang) A condition of paint that occurs when the layers crack in a pattern that resembles the skin of an alligator.

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

BALUSTER. One of the vertical members contained within a railing. Often balusters are found in pairs at each stair tread. They are usually turned pieces of wood.

BALUSTRADE. A railing or parapet supported by a row of short pillars or balusters.

BARGEBOARD. The decorative board along the roof edge of a gable concealing the rafters.

BATTEN. The vertical member which is located at the seam between two adjoining pieces of wood, often used in exterior wood siding and doors.

BATTERED PIER. A pier which tapers from the bottom up so that the top dimension is smaller than the bottom dimension. These are often used with the Craftsman style.

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.

BELT COURSE. See STRING COURSE.

BOLLARD. A freestanding post to obstruct or direct traffic.

BOND. The arrangement of bricks (headers and stretchers) within a wall.

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

BROKEN PEDIMENT. A pediment where the sloping sides do not meet at the apex but instead return, creating an opening that sometimes contains an ornamental vase or similar form on a pedestal.

BULKHEAD. In commercial buildings the structural supporting wall under the display windows of a storefront. Bulkheads are often paneled and are usually constructed of wood.

CAME. The soft division piece which is located at the seams in glass in either a stained glass or leaded glass window.

CAPITAL. The upper portion of a column or pilaster.

CASEMENT WINDOW. Windows which are hinged at the side and open outwards. Often these have multiple window panes.

CAULKING. A non-hardening putty used to seal the joint at an intersection of two different materials.

CLAPBOARD. Horizontally laid wooded boards which taper from the bottom to the top.

CLASSICAL. Pertaining to the architecture of Greece and Rome, or to the styles inspired by this architecture.

Glossary

CLIPPED GABLE ROOF. A roof type in which the gable ends are cut back at the peaks and a small roof section is added to create an abbreviated hipped form.

COBRA-HEAD LIGHT FIXTURE. A commonly used street light fixture in which the luminaire is supported 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.

CONCRETE MASONRY. A combination of cement, water, and aggregate which is poured while a liquid into a form and later hardens.

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. In commercial architecture the corbeling is usually brick and is part of the cornice at the top of the facade.

CORNER BOARD. The vertical board which is found at the corners of a building and covers the seam made by horizontal siding boards.

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

CORNICE RETURN. When the cornice is terminated by itself by turning in at a right angle towards the gable.

CRAWL SPACE. The space located beneath the first floor . The space has not been fully excavated and is often used for mechanical equipment.

CRESTING. A decorative ridge for a roof, usually constructed of ornamental metal.

CUPOLA. A rooftop structure typically square or polygonal in plan, and generally contains windows.

DENTILS. One in a series of small blocks forming a molding in an entablature, often used on cornices.

DORIC. One of the classical orders of architecture characterized by a simply curved capital and base with less decoration than either the Ionic or Corinthian orders.

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.

EFFLORESCENCE. This is a process where salt present within a masonry wall escapes to the exterior surface creating a white build up.

Glossary

ENTABLATURE. This is an element of classical architecture which refers to the area located above the column. It is composed of the architrave, cornice and frieze.

FACADE. The front face or elevation of a building.

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

FASCIA. The horizontal member which serves as the outer edge of the eave.

FENESTRATION. The arrangement of the openings of a building.

FINIAL. An ornament at the top of a gable or spire.

FLASHING. Pieces of metal used for waterproofing roof joints.

FLUTE. A recessed groove found on a column or pilaster.

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

FOUNDATION. The base of a building which sits directly on the ground.

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

GAMBREL ROOF. A roof in which the angle of pitch changes part way between the ridge and eaves.

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.

IN ANTIS. A recessed entry area with columns located to either side of an arched opening.

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

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.

MANSARD ROOF. A roof with two different pitches—a lower pitch on the top section and an almost vertical pitch at the bottom—which often has dormer windows.

MODILLION. A block or bracket in the cornice of the classical entablature.

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.

Glossary

PALLADIAN WINDOW. A neoclassical style window that is divided into three lights. The middle light is larger than the other two and usually arched.

PARGING (or PARGET). Plaster or a similar mixture used to coat walls or chimneys.

PATINA. The appearance of a material's surface that has aged and weathered. It often refers to the green film that forms on copper and bronze.

PEDIMENT. The triangular gable end of a roof, especially as seen in classical architecture such as Greek temples.

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.

POINTING. Filling in the mortar joint between two bricks.

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.

PORTLAND CEMENT. Named for its resemblance to Portland English stone, this is a commonly used cement.

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

PRIMER. A base coat used prior to painting to prepare a surface.

QUOINS. The corner stones of a building that are either a different size, texture, or conspicuously jointed for emphasis.

RAIL. The horizontal framing member found between panels in a door.

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.

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.

Glossary

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

SALMON BRICK. The lightly burned bricks which are located further from the fire in a brick kiln.

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

SCORING. Grooves made into wet stucco to give the appearance of masonry construction.

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

SHED ROOF. A simple roof form consisting of a single inclined plane.

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.

SOFFIT. The finished underside of an overhead spanning member.

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

SPIRE. A tall tower that tapers to a point and is found frequently on churches.

SPLASH BLOCK. The block located beneath a downspout designed to capture the water and direct it away from the building.

STABILIZATION. The reestablishment 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.

STUCCO. Exterior wall plaster.

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

TABBY. An exterior material composed of oyster shells, lime, sand and water.

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.

VERGEBOARD. See BARGEBOARD.

VERNACULAR. Indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area. Many of Summerville's 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.

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