

708 Milledge Road ca. 1880

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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.



Keep crawl space vents open so that air flows freely.



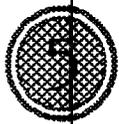
Retain any decorative vents that are original to the building.



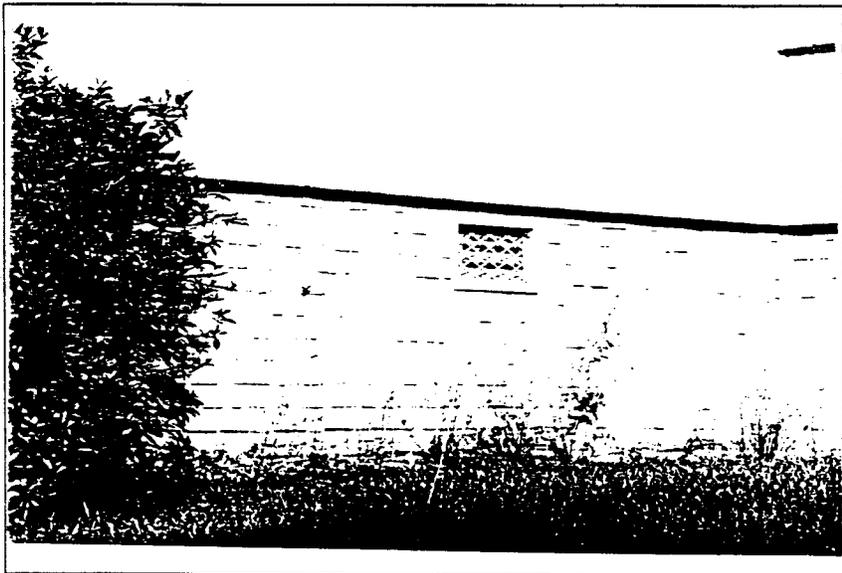
Insure that land is graded so that water flows away from the foundation and if necessary install drains around the foundation.



Remove any vegetation that may cause structural disturbances at the foundation.



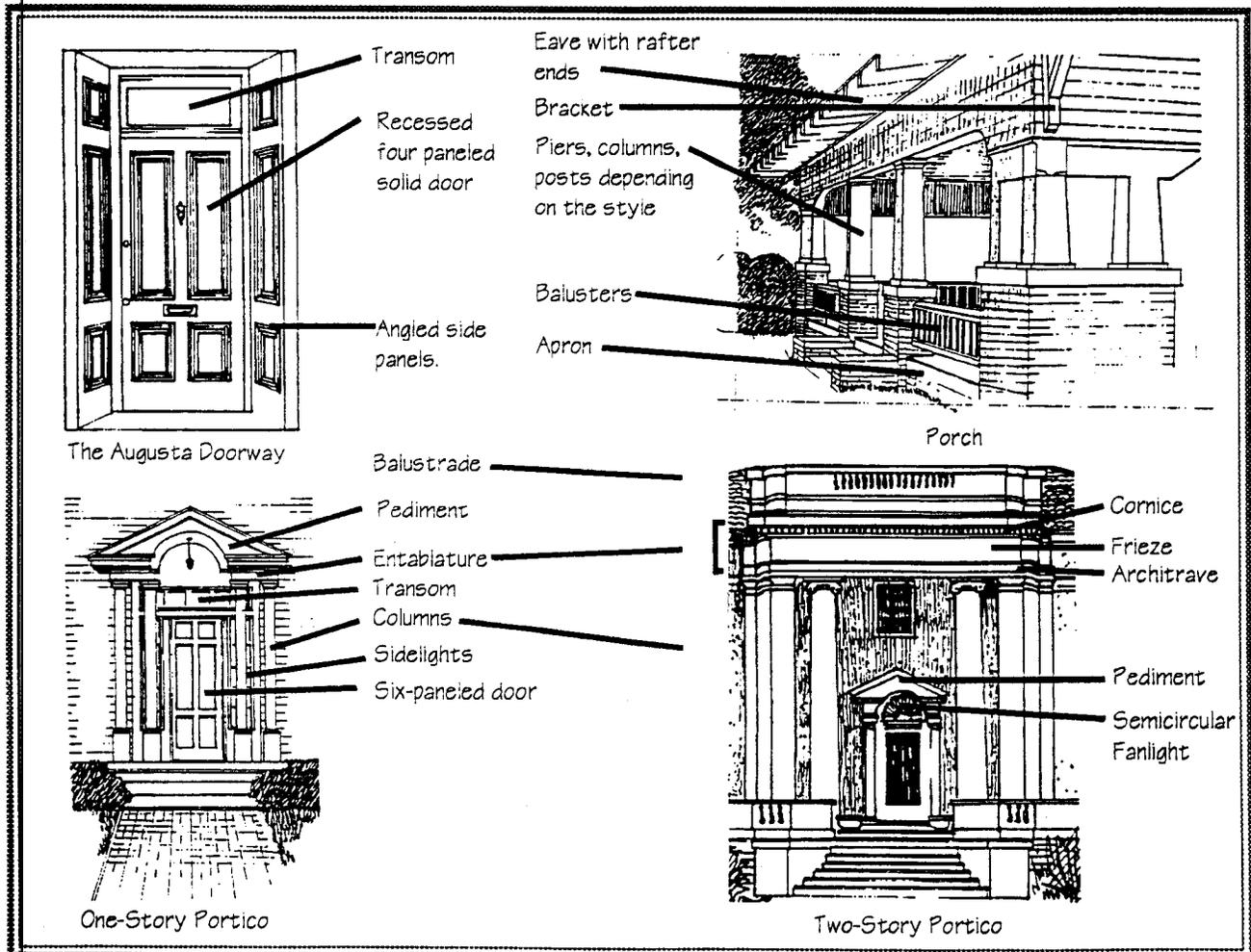
Where masonry has deteriorated, take steps as outlined in the masonry section of this guideline.



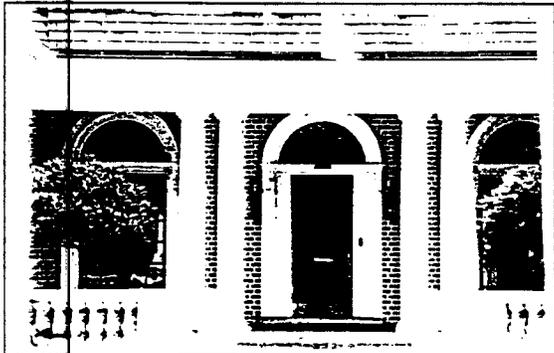
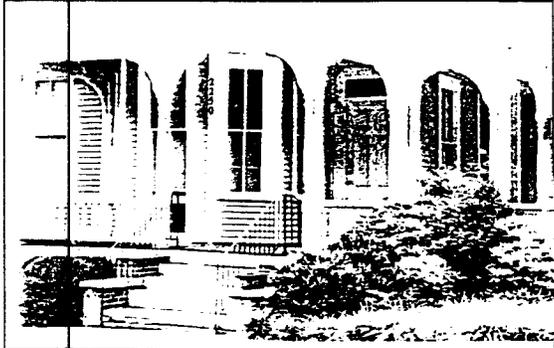
The separation between the brick foundation and the wall of the house is expressed with a stucco band. Vents such as these should be open to insure proper ventilation of crawl spaces.

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.



Entrances, Porches and Doors

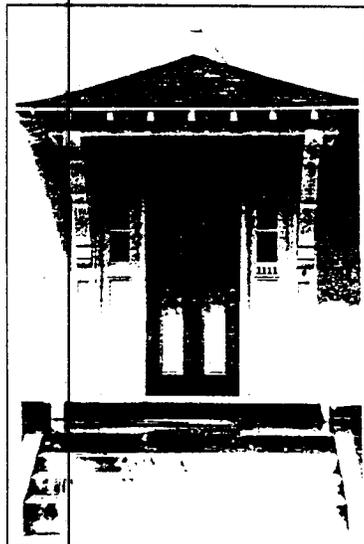


TOP: A Victorian porch with turned and carved details.

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.



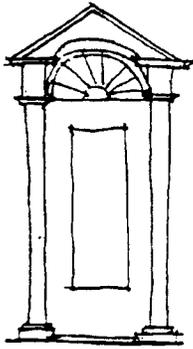
LEFT: A Craftsman style entrance with heavy timber brackets and exposed eaves.

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

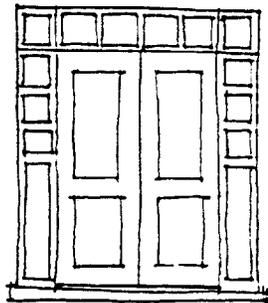


Entrances, Porches and Doors

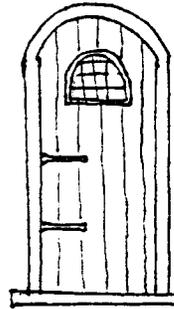
TYPICAL DOOR TYPES



Colonial Revival entrance with fanlight

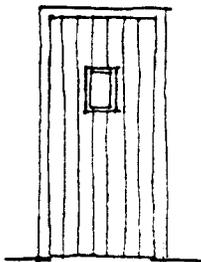


Doorway with transom and sidelights

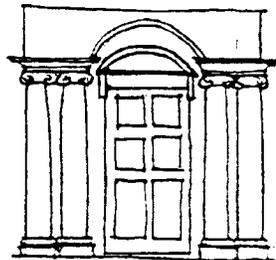


Solid arched door of Tudor style house

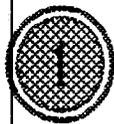
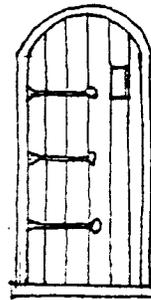
Solid door found on Mission style house



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



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



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.



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.

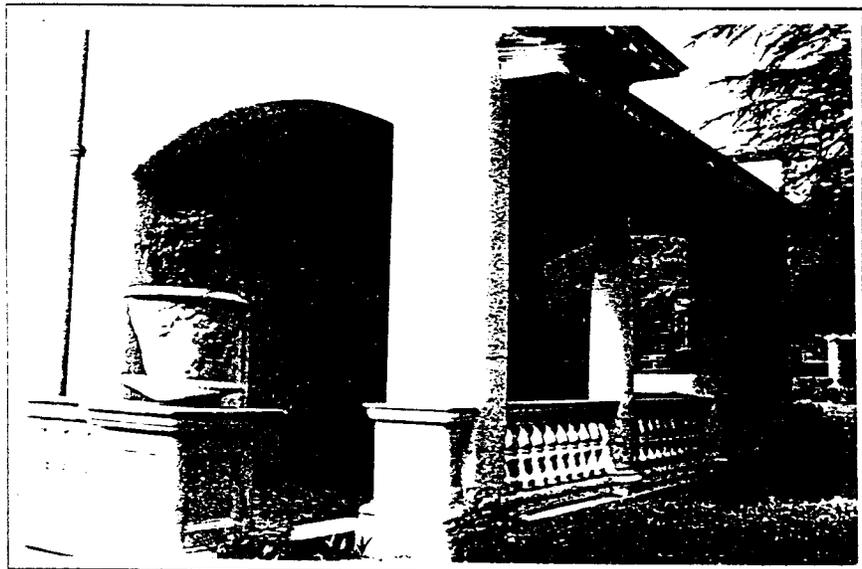
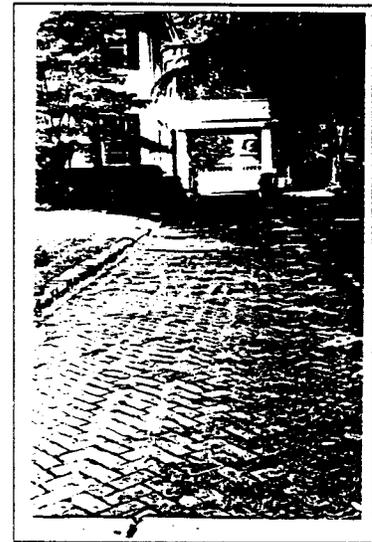


Do not enclose porches on primary elevations and avoid enclosing porches on secondary elevations in a manner that radically changes its historic appearance.



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.

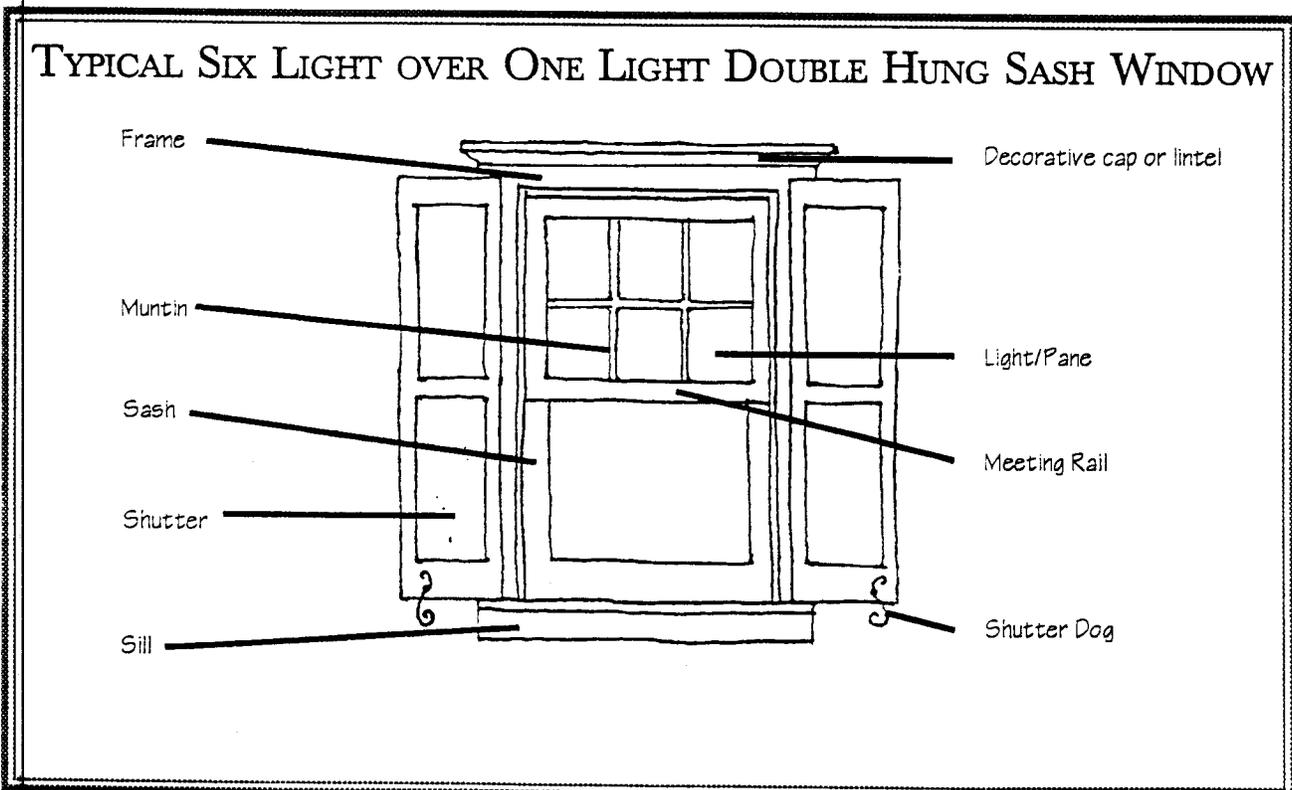


Side porches are typical on many of the houses in Augusta.

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.

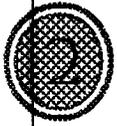
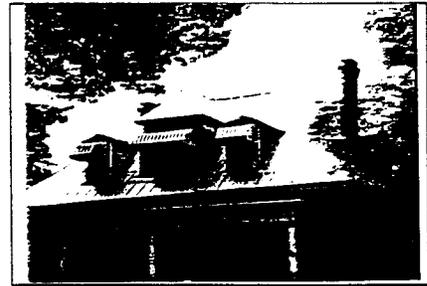
Windows are one of the major character-defining features on residential buildings and can be varied by different designs of sills, panes, sashes, lintels, decorative caps, and shutters. They may occur in regular intervals or in asymmetrical patterns. Their size may highlight various bay divisions in 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.



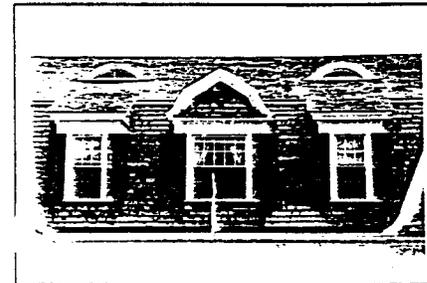
Windows



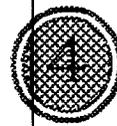
Retain original windows if possible. Insure that all hardware is in good operating condition. Insure that caulk and glazing putty are intact and that water drains off the sills.



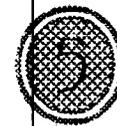
Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can in fact be repaired.



Uncover and repair covered-up windows and re-install 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.



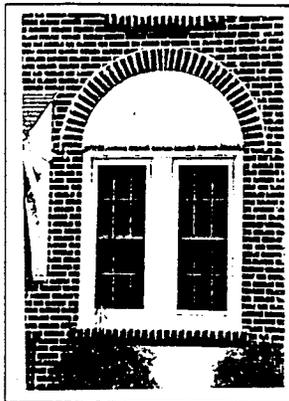
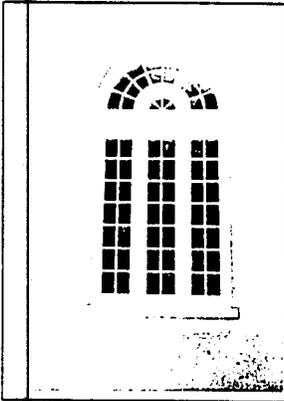
Replace windows only when they are missing or beyond repair. Reconstruction should be based on physical evidence or old photographs.



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.

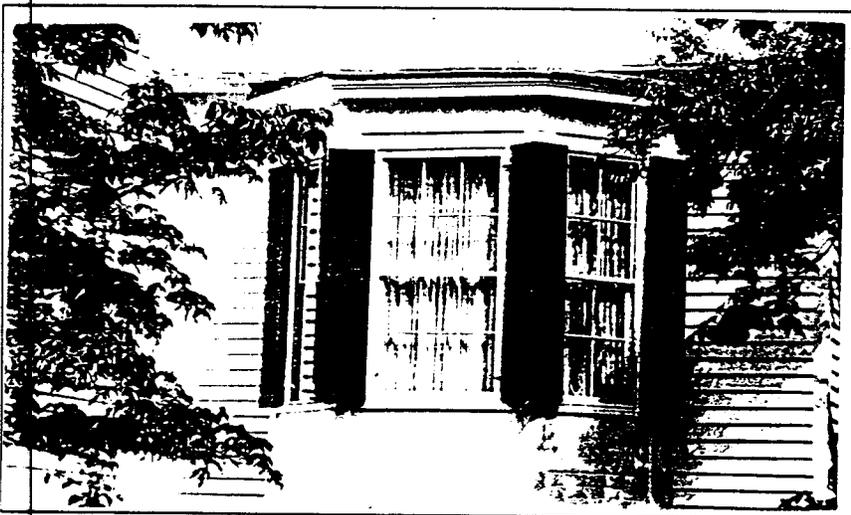
Windows



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.

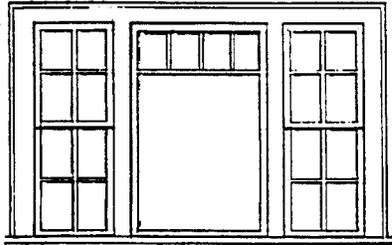


Many windows can be grouped to form composite windows and bay windows.

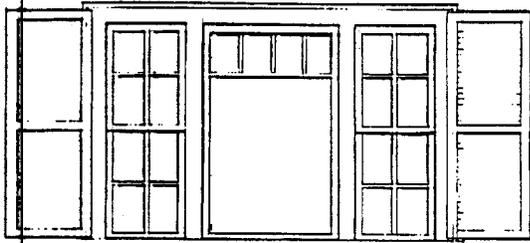


Windows

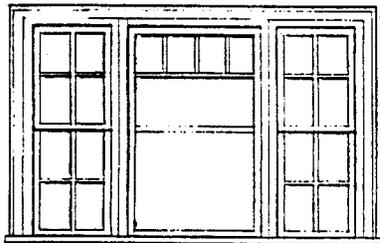
EXISTING THREE-PART COMPOSITE WINDOW



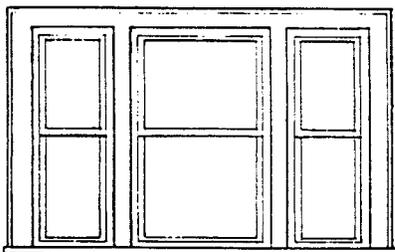
RECOMMENDED
Maintain and repair as
needed original windows.



NOT
RECOMMENDED
Adding shutters
to a composite
window. Shut-
ters, 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.



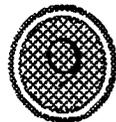
Use true divided lights to replace similar examples and do not use false muntins in the replacement.



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.



Improve thermal efficiency with weather stripping, storm windows (preferably interior), caulking, interior shades, and if appropriate for the building, blinds and awnings.

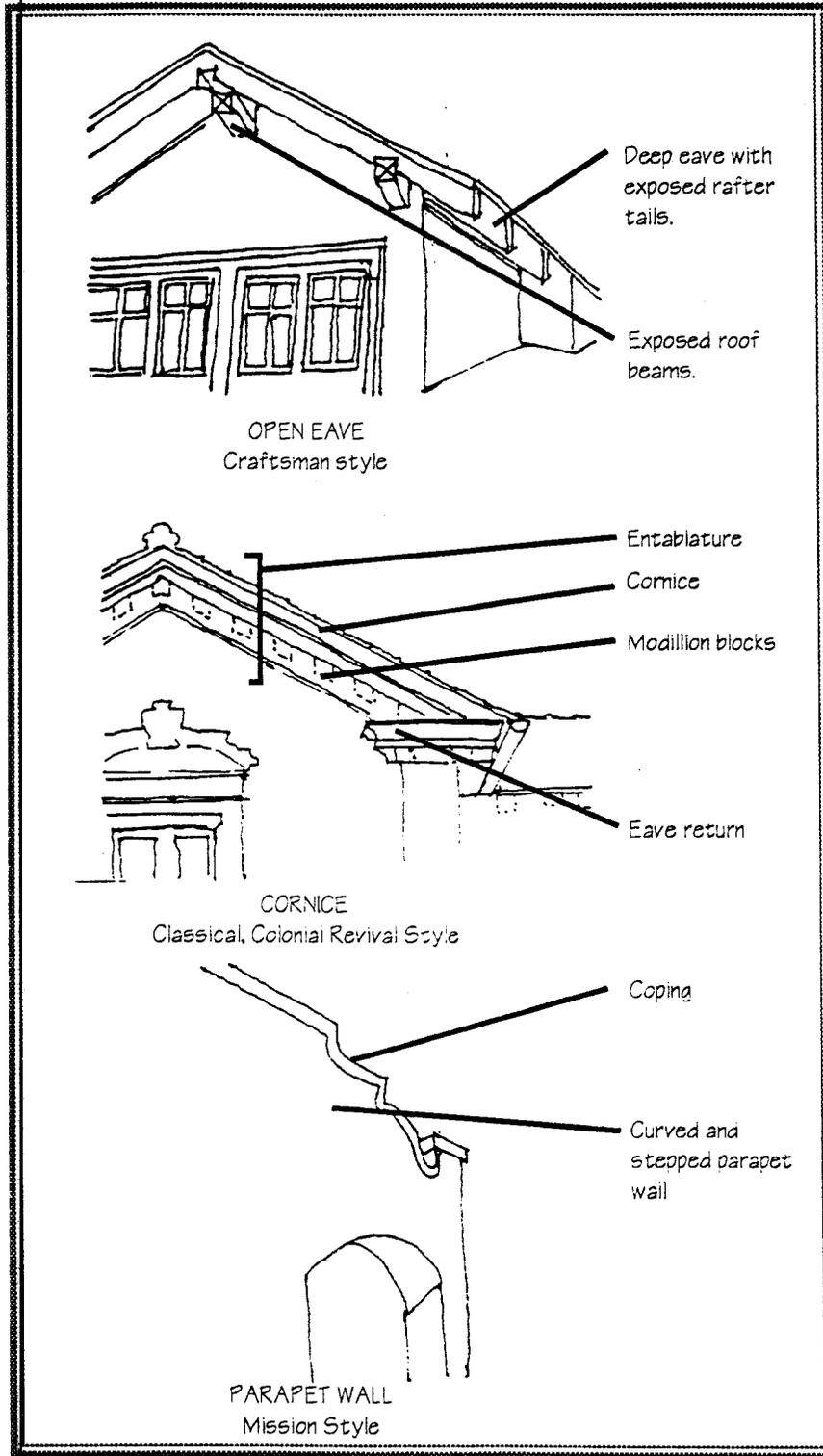


If using awnings, insure that they align with the opening being covered. Use colors that relate to the colors of the house.



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

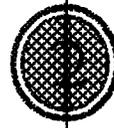


The junction between the roof and the wall is sometimes decorated with brackets and moldings depending on the architectural style. Sometimes, the wall extends above the roof line forming a parapet wall that may be decorated to visually complete the design.

Cornices, Parapets and Eaves



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.



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



Do not replace an original cornice with a new one that conveys a different period, style, or theme from that of the building.



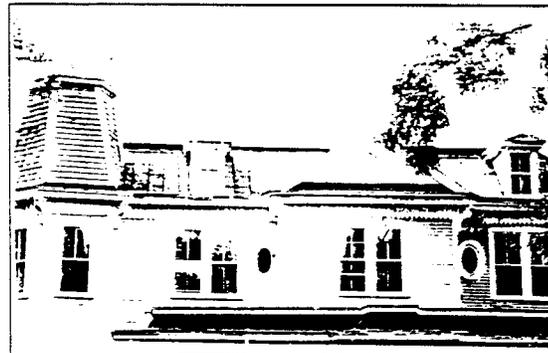
If the cornice is missing, The replacement should be based on physical evidence, or barring that, be compatible with the original building.



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.



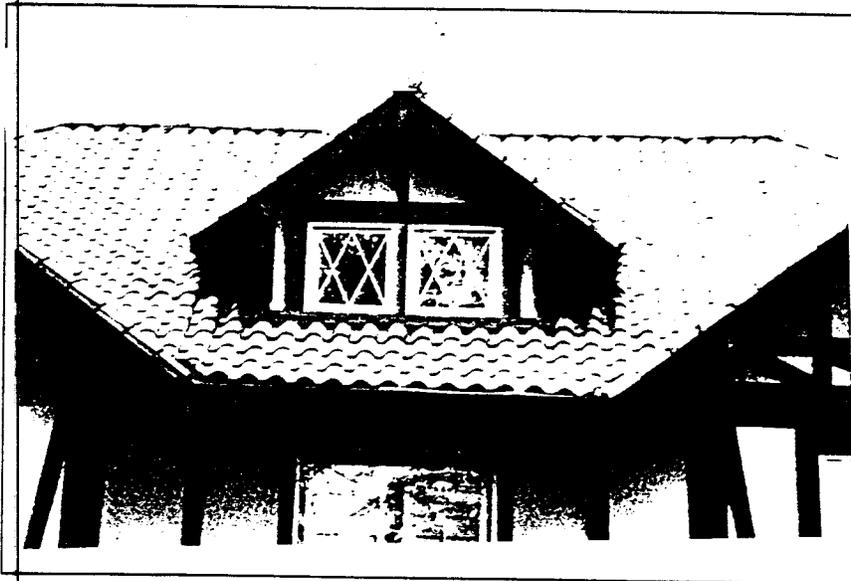
This porch is an excellent example of the Craftsman style eave and structural expression.



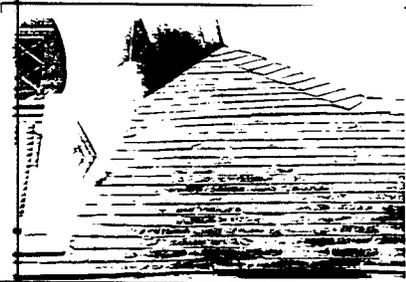
The cornice of this Second Empire style house has scrolled brackets and an unusual sawtooth frieze in its entablature. Also note brackets on roof dormers and in porch composition.

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



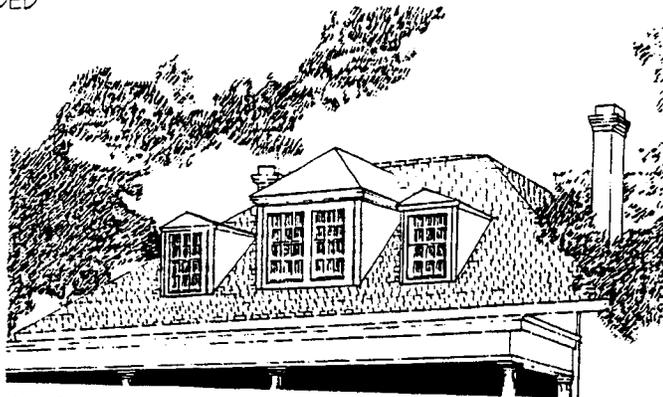
Retain elements such as chimneys, skylights, and light wells that contribute to the style and character of the building.



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



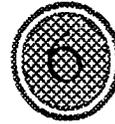
NOT RECOMMENDED



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



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



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

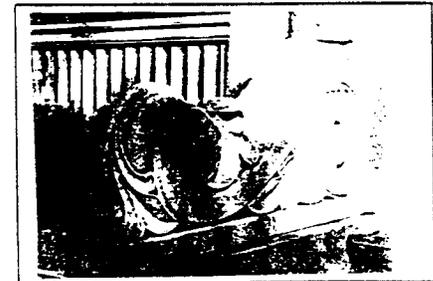
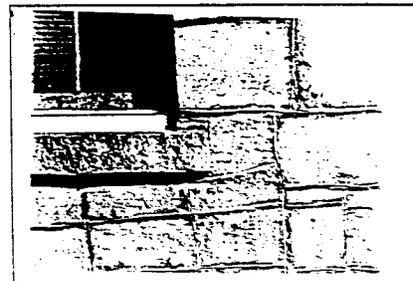
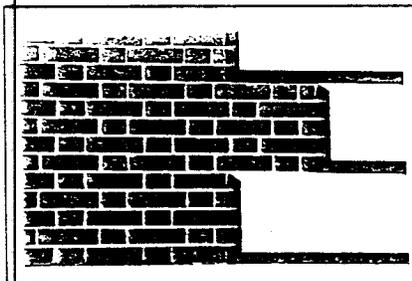
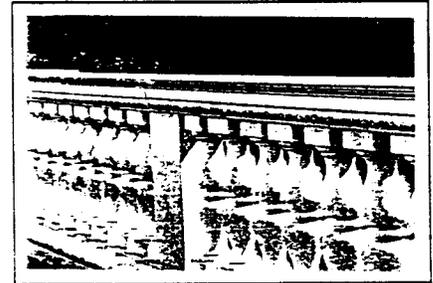
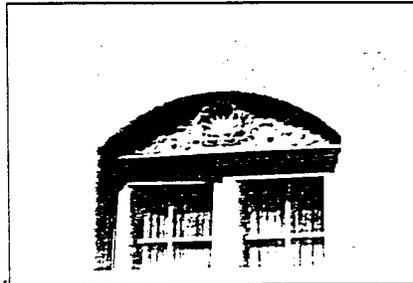
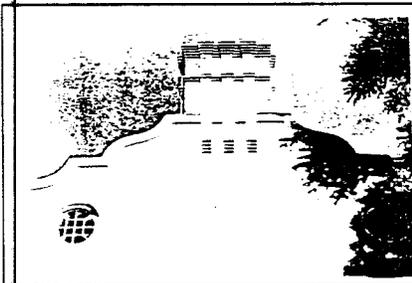


Ventilate the attic space to prevent condensation.

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



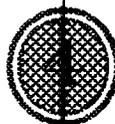
Retain historic masonry features that are important in defining the overall character of the building.



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.



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



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.



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



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.



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



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



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.



Never sandblast any masonry.

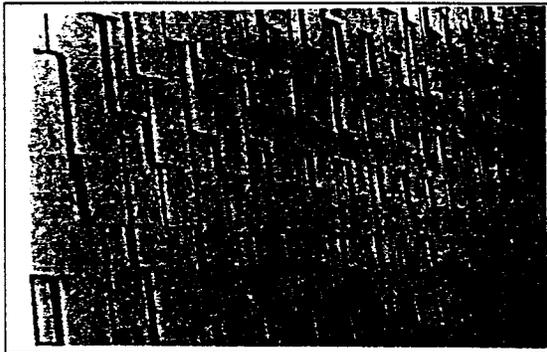
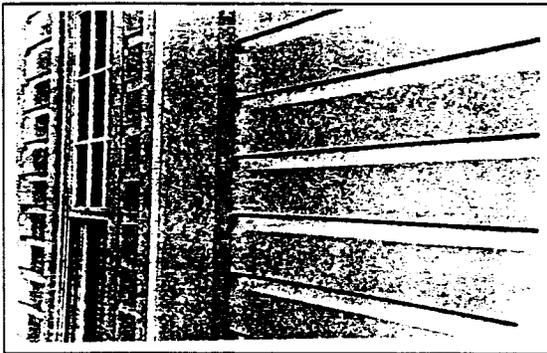


Generally leave unpainted masonry unpainted. See Paint section on page 89 for information on repainting masonry.

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

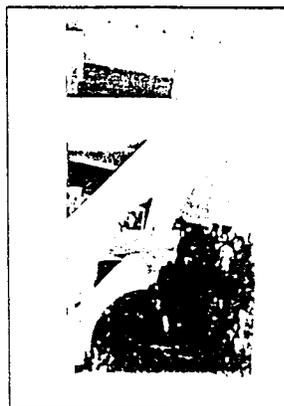
The flexibility of wood has made it the most common building material throughout much of America's building history. Because it can be easily shaped by sawing, planing, carving, and gouging, wood is used for a broad range of decorative elements such as cornices, brackets, shutters, columns, storefronts,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



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



Retain wood features that define the overall character of the building. Repair rotted sections with new wood, epoxy consolidates, or fillers.



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.



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



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.



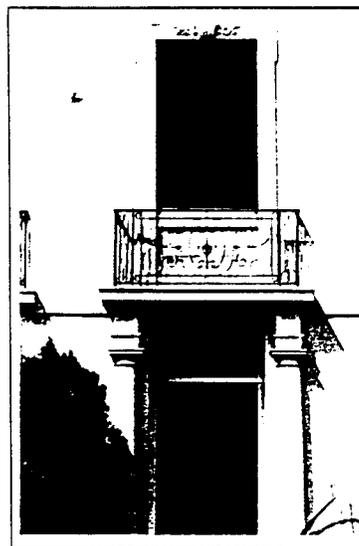
When cleaning metals is necessary, use the gentlest means possible. Do not sandblast copper, lead, or tin. See the Paint section of these guidelines on page 89 for additional information on cleaning and preparing surfaces for repainting.



Do not remove the patina of metals such as bronze or copper since it provides a protective coating and is a historically significant finish.



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 non-porous, 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.

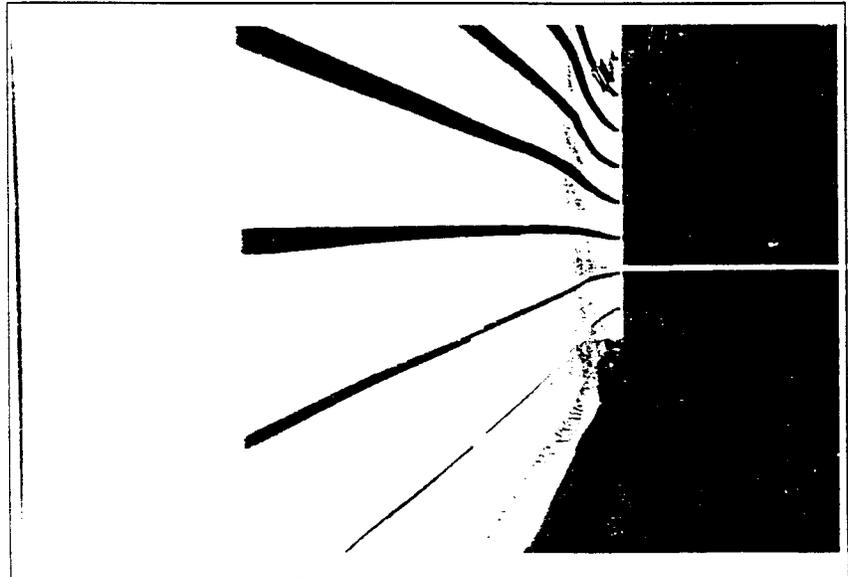
These modern materials have changed over time, but have included asbestos, asphalt, vinyl, aluminum, and new tabby and have been used to artificially create the appearance of brick, stone, shingle, stucco and wood siding surfaces.



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.



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.

Paint

A GUIDE TO COLOR PLACEMENT AND SELECTION

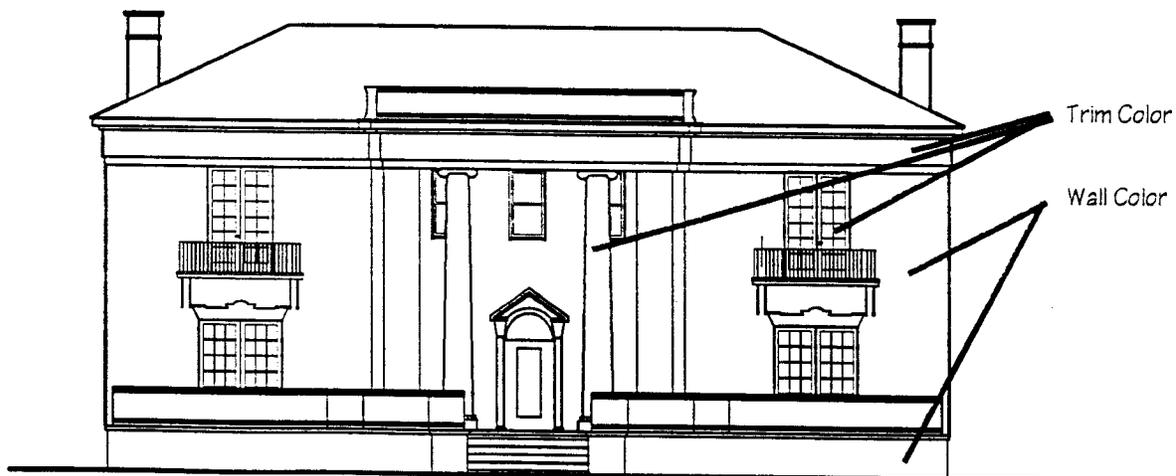
Placed correctly, color accentuates details of the building. Generally for residential buildings, walls and trim can be painted contrasting colors, with doors and shutters a third, accent color. A fourth color may be appropriate for very elaborate Queen Anne houses but, even then, individual details 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.

