



Georgetown

Waterfront Area Design Guidelines



Georgetown Architectural Review Board
Georgetown, South Carolina



Georgetown

WATERFRONT AREA DESIGN GUIDELINES

**Georgetown Architectural Review Board
Georgetown, South Carolina**

**The Jaeger Company
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SECTION 1 Introduction to Design Guidelines and Design Review



Section Highlights

- Design Guidelines Sections
- Purpose of Design Guidelines
- Historic Preservation in Georgetown
- Design Review Process
- Design Review Process Flowchart



This manual provides Design Guidelines for rehabilitation and new construction projects within the Georgetown Historic District. It also provides an overview of the design review process.

The following design guidelines have been written to aid the Georgetown Architectural Review Board in evaluating proposed material changes in appearance to properties located in the Georgetown Waterfront Area which is a part of the Georgetown Historic District. Property owners within the Waterfront Area will find the guidelines helpful in making decisions about proposed rehabilitation and new construction projects that are sensitive to the historic character of the district.

The guidelines should be viewed as guiding principles that, when followed, will result in sound historic preservation practices and help maintain the unique "sense of place" enjoyed by residents of Georgetown.

Design Guidelines Sections

This Design Guidelines manual is divided into the following sections:

Section 1: Introduction to Design Guidelines and Design Review provides information on design guidelines as well as the Georgetown design review process and the local historic preservation ordinance.

Section 2: Historic Resources of the Waterfront Area provides a brief summary of the history of the community with emphasis on the Waterfront Area in the historic district. In addition this section provides a list of building types and architectural styles for both commercial and industrial buildings found in Georgetown's Waterfront Area.

Section 3: Historic Preservation Principles and Approaches provides explanation and insight into the Secretary of the Interior's *Standards for Rehabilitation*, preservation methods, and an easy to follow outline to complete a preservation project.

Section 4: Waterfront Area Commercial Design Guidelines provides specific guidelines for rehabilitation projects for commercial properties located on Front Street between Queen Street and Wood Street.

Section 5: Waterfront Area Industrial Design Guidelines provides specific guidelines for rehabilitation projects for industrial properties located between Wood Street and Meeting Street on the Waterfront.

Section 6: Appendix includes a copy of the Georgetown Preservation Ordinance, the Georgetown Historic District Ordinance, an explanation of the Architectural Review Board Rules of Procedure, an Application for a Certificate of Appropriateness, Preservation Brief #8: Aluminum and Vinyl Siding on Historic Buildings, a list of Sources for Maintenance and Resource Rehabilitation and a Glossary of Terms.

Purpose of Design Guidelines

Design Guidelines are used to evaluate the appropriateness of changes to historic properties within a locally designated historic district. Design guidelines are a part of the tradition of balancing the welfare of the public and the rights of individual property owners. In Georgetown, the incorporation of historic preservation into zoning laws and building codes are tools used to maintain this balance. The following design guidelines do not prevent property owners from making changes to their properties. They are common sense guidelines that provide a framework for change that respects and compliments the character of historic districts and landmarks. The ultimate goal of the Georgetown Waterfront Area Design Guidelines is to protect the physical and visual qualities of a property or district that reflect the history and heritage of the community.

Design Guidelines Do:

- ✓ apply to exterior material changes in appearance of designated properties
- ✓ protect the historic character and integrity of the district or landmark
- ✓ provide guidance to design professionals and historic property owners undertaking construction projects
- ✓ identify important review considerations and recommend appropriate design approaches
- ✓ provide an objective basis for review, assuring consistency and fairness
- ✓ increase public awareness of historic resources and their significant characteristics

Design Guidelines Do Not:

- ✗ limit growth or development
- ✗ prohibit change to designated properties
- ✗ apply to routine maintenance or interior renovations
- ✗ dictate stylistic design approaches which are based on individual preference
- ✗ restrict creative design solutions

Historic Preservation in Georgetown

Enabling legislation for historic preservation is found in the Georgetown Zoning Ordinance. The purpose of creating a historic district was to, in part, “preserve and enhance the distinctive architectural and cultural heritage of the City of Georgetown.” A Board of Architectural Review was established that consists of seven members who demonstrate an interest, competence, or knowledge of historic preservation. Board members are appointed by the City Council and serve four year terms.

Design Review is the process by which the Architectural Review Board (ARB) reviews proposed material changes in appearance for properties within the historic district and issues or denies Certificates of Appropriateness (COA). An approved COA allows the proposed changes to take place.

Any property owner or occupant wishing to make a material change in appearance to any building, structure, or site within the Historic Buildings District must submit an application to the ARB for a Certificate of Appropriateness. Demolition, relocation, and new construction also require a Certificate of Appropriateness.

For a summary of the design review process see the Flowchart at the end of Section 1.

The Design Review Process

Step 1. Determine Whether a Certificate of Appropriateness is Needed

A Certificate of Appropriateness (COA) is required before a building permit can be issued for any exterior **material change in appearance** to a property in the Georgetown Historic District. A Certificate of Appropriateness is required for, but is not limited to, any of the following activities:

1. A reconstruction or alteration of the size, shape, or facade of a designated property, including the relocation of any doors or windows; or removal or alteration of any architectural features, details, or elements;
2. Demolition or relocation of a historic property;
3. Commencement of excavation for construction purposes;
4. The erection, alteration, restoration, or removal of any building or other structure within a historic property or district, including walls, fences, steps, parking areas, or other appurtenant features.

Certain types of routine maintenance and in-kind replacement activities do not need a Certificate of Appropriateness.

Step 2. Submit an Application for a Certificate of Appropriateness

A completed application for a Certificate of Appropriateness should be accompanied by plans and other information necessary to determine the appropriateness of features to be reviewed.

Step 3. Architectural Review Board Reviews the Application

An application for a Certificate of Appropriateness will be reviewed by the Architectural Review Board. All meetings are open to the public and any and all interested parties may attend the meeting.

The applicant and affected property owners will be given an opportunity to address the Board at the meeting at which the application is presented.

Step 4. Rules of Procedure – Certificate of Appropriateness Issued

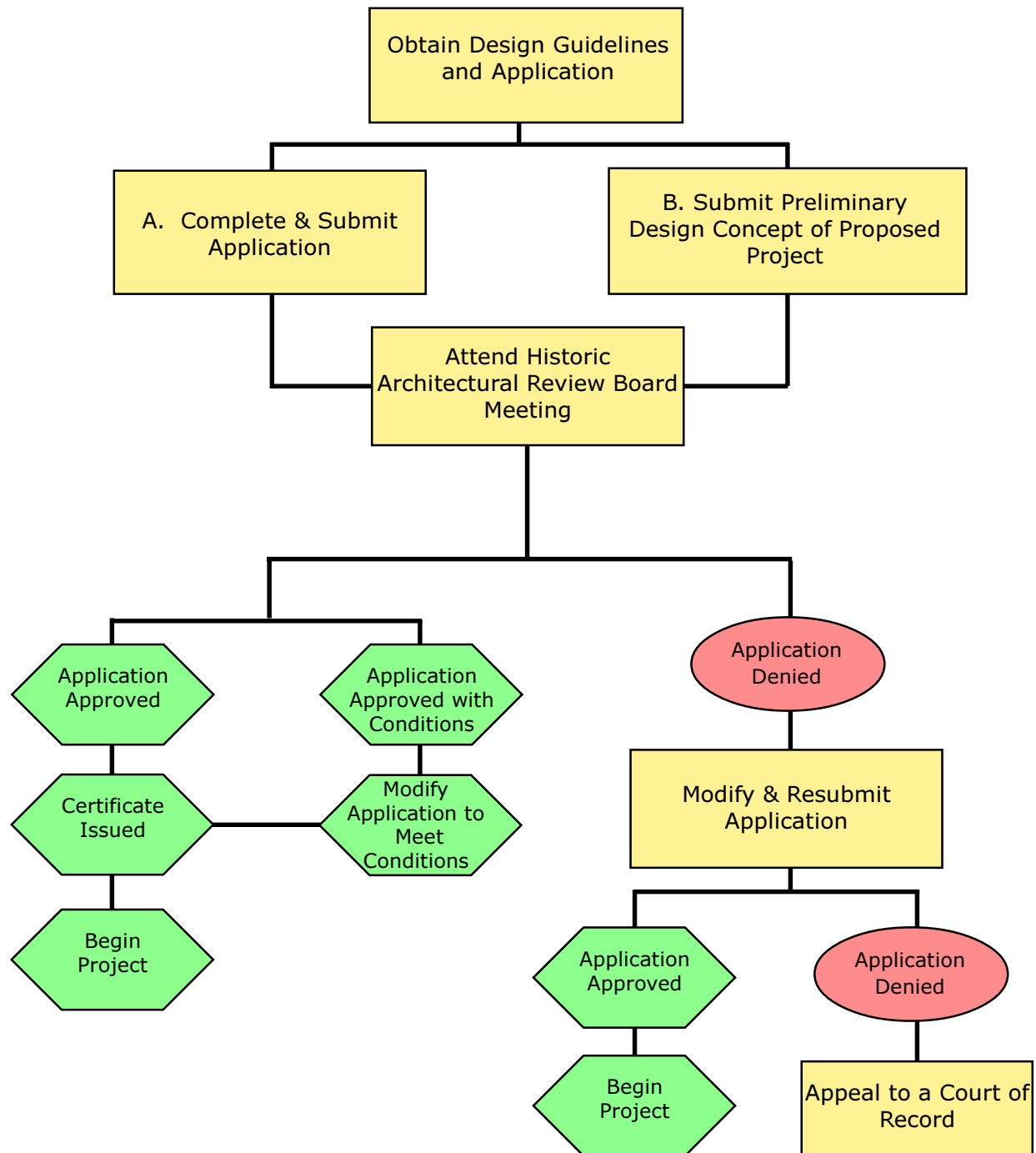
The Architectural Review Board will approve, approve with modifications, or deny an application within forty-five (45) days after it has been filed. Failure of the Board to act within this time period will constitute approval.

If an application is **approved** or **approved with modifications** a Certificate of Appropriateness is issued to the applicant. A copy of the Certificate will be forwarded to the Zoning Administrator, who is responsible for enforcement.

If an application is **rejected**, the board will notify the applicant in writing of their decision and state the reasons for the denial.

An applicant adversely affected by a decision made by the Board relative either to the approval or denial of a Certificate of Appropriateness may appeal the decision to a court of record having competent jurisdiction within thirty days after the Board's decision.

Design Review Process Flowchart



SECTION 2

Historic Resources of the Waterfront Area



Section Highlights

- Map of Waterfront Area
- Historical Sketch of Georgetown's Waterfront Area
- Commercial Building Types
- Commercial Building Styles
- Industrial Building Types



Georgetown, South Carolina National Register District showing Commercial and Industrial Areas

The Georgetown Waterfront Area has two distinct sections. The Commercial area has a well-preserved variety of architectural styles and building types. The Industrial area has always been vernacular and remains so. For the purpose of the design guidelines two types of industrial buildings are discussed.

This section provides a brief summary of the history of the community with emphasis on the Waterfront Area. In addition, the section defines the building types and architectural styles found in Georgetown's Waterfront area. Although this section does not contain guidelines, it is a tool for the Architectural Review Board (ARB) and property owners to use when identifying significant features and designing new buildings.

Historic Resources of the Waterfront Area

2.1 Historical Sketch of Georgetown's Waterfront Area

2.2 Architectural Style and Building Type—What's the Difference?

2.3 High Style or Vernacular?

2.4 Waterfront Area Commercial Building Types

2.4.1 One Part Commercial Block

2.4.2 Two Part Commercial Block

2.5 Waterfront Area Building Styles

2.5.1 Italianate Revival

2.5.2 Queen Anne

2.5.3 Neoclassical

2.5.4 Renaissance Revival

2.5.5 Art Deco

2.6 Waterfront Area Industrial Building Types

2.6.1 Warehouse/Storage Shed

2.6.2 Office Building/Retail Space

2.1 Historical Sketch of Georgetown's Waterfront Area

Georgetown, South Carolina is located on the north bank of the Sampit River that empties into the Winyah Bay. The first European settlers to the area were the Spanish who in 1526 settled on the banks of the Winyah Bay to farm. Their enterprise failed and was followed by English and French traders who moved into the area in the mid-sixteenth century from Charleston, forcing the native Americans to leave the area. The vicinity that is known as Georgetown today was part of the original land grant given to John Perrie in 1705. William Screven acquired this land grant and his son, Elisha, laid out the original grid layout of the town to sell lots for it in 1729. This original plan of 200 building lots was expanded in 1737 by another 88 lots.

The national register-listed City of Georgetown Historic District is included in this original layout. This district is bordered by the Sampit River on the south, by Church Street on the north, by Wood Street on the west and by Meeting Street on the east. A few eighteenth century, numerous nineteenth century, and early twentieth century buildings are found within this district. Highlights of this district include the Kiminski House, circa 1760, the Town Clock, circa 1842, and the Winyah Indigo Society building, circa 1857. The historic commercial and industrial districts with buildings dating from the nineteenth and early twentieth centuries are along Front Street and the Sampit River within this district.



View of Front Street in the Georgetown Commercial Waterfront Area, circa 1900s.

In 1732 the Crown established Georgetown as an official English seaport. Exports of the time were naval stores (turpentine and lumber) that were shipped down to the port by river. The emerging merchants and ship owners invested in the land in the surrounding area to create plantations. The first crop of choice for these plantations was rice. It was latter discarded in the 1740s for the cultivation of indigo, a rare dye. The indigo market declined at the end of the eighteenth century due to its massive cultivation in India and the East Indies. The indigo plantations up river of Georgetown then turned again to the cultivation of rice. Unlike rice planters who shipped by river to Charleston for export, lumber and turpentine producers relied on Georgetown's harbor to export to the northern United States and the Caribbean.

After the Civil War rice cultivation and its export from Georgetown declined. Factors in this were the shortage of labor, and crop failures in 1865, 1866 and 1867. In 1882 work began on a railroad spur to connect the Georgetown harbor with the Northeastern Railroad which supplanted the use of the rivers in the transportation of goods to the harbor. In the late nineteenth century lumber to be used as building

materials became the main export of the harbor. Between 1890 and 1904 the United States Federal government sponsored the construction of two jetties to keep the harbor deep enough for large ships. Several damaging hurricanes (1893, 1903, 1906, 1910 and 1911) brought an end to the lumber and rice industries in Georgetown due to the destruction of the pine forests and surrounding farmlands in the area. After this decline in the rice and lumber market the surrounding area was used as hunting preserve by the elite of society including industrialists, movie stars and politicians. The following economic slump of the Depression Years were brought to an end by the coming of the International Paper Company's mill and other industrial mills, which still exist today, along with road construction in the 1950s that brought tourists to the area.



View of Georgetown Waterfront Commercial Area, circa 1900s, prior to electrification.

This History is largely taken from The City of Georgetown Cultural Resources Survey, prepared by Historic Preservation Consultants, Inc. in July of 2000 and from the "Georgetown, South Carolina: History" website found at <http://www.georgetown-sc.com/history>.

2.2 Architectural Style and Building Type – What’s the Difference?

This section illustrates commercial architectural styles as well as commercial building types that are found within the Georgetown Waterfront Area. A majority of the architectural resources date from the early-nineteenth century through the mid-twentieth century. A general understanding of these historic resources and their character defining features will be helpful to anyone considering a rehabilitation or new construction project that will be reviewed by the Architectural Review Board.

The **architectural style** of a building is defined by such things as the exterior materials, architectural details, roof shape, and arrangement of features. These features are often associated with a particular architectural style such as Art Deco or Italianate.

Building type is determined by the overall form, or “envelope,” and is not effected by exterior ornamentation. Type takes into account the interior floor plan as well as the height, and in some cases other considerations such as roof shape and the location of chimneys.

Buildings classified as the same type are not necessarily of the same architectural style, as illustrated below:



These examples are both Two Part Commercial Block building types, but they vary in style. The left example is Italianate in style, while the right example is Queen Anne in style.



2.3 High Style or Vernacular?

When applying the design guidelines, a building with minimal ornamentation is considered to be the equal of a building with numerous decorative elements. A building with few, if any, architectural details is sometimes referred to as **vernacular**. This means that it is the work of a craftsman following local traditions without a conscious attempt to mimic current fashion. Vernacular buildings are usually built by local builders without an architect. Vernacular buildings are an important record of a community's history and should not be "dressed-up" with architectural ornamentation.

High-style buildings, on the other hand, are usually architect-designed and show the influence of current architectural styles. Such buildings are accentuated with architectural elements and details that reflect a specific architectural style or styles. Both vernacular and high style buildings can have a clear building type.



This sketch is an example of a high style, architect-designed building.



This sketch is an example of a vernacular building, designed by local craftsmen.

2.4 Waterfront Area Commercial Building Types

2.4.1 One Part Commercial Block (1840s – 1950s)

- one story
- front facade consists of a storefront with a cornice
- storefront contains large display windows and a prominent entrance
- storefront facades range from plain to ornamented



2.4.2 Two Part Commercial Block (1840s – 1950s)

- most common commercial facades
- two to four stories in height and divided into two distinct parts — ground level storefront and upper floors
- ground level storefront houses public spaces such as a store or restaurant and is separated from the upper floors by a cornice
- upper floors house more private spaces such as apartments or offices, marked by a row of windows



2.5 Waterfront Area Commercial Building Styles

2.5.1 Italianate Revival (1860s – 1890s)

- heavily embellished projecting roof cornice
- brackets at cornice
- tall narrow windows
- decorative window hoods
- segmentally arched window openings are common
- often has a cast-iron storefront
- usually painted brick



2.5.2 Queen Anne (1880s – 1910s)

- delicate turned porch posts and spindlework ornamentation
- Free Classic subtype has classical columns rather than turned posts and spindlework
- corbeled brick cornice
- may have large panes of glass surrounded by smaller panes of colored glass
- often asymmetrical with corner turrets



2.5.3 Neoclassical (1890s – 1950s)

- symmetrically balanced facade
- elaborate door surrounds based on Greek Revival or Adam doorways
- roofline balustrades
- quoins
- square blocks (modillions) line the underside of the roofline



2.5.4 Renaissance Revival (1890s – 1920s)

- rusticated ground floor
- stucco second floor
- monumental arcaded recessed gallery
- single light sash
- heavily embellished details
- rusticated stone quoins
- balustrade



2.5.5 Art Deco (1920s – 1940s)

- sleek vertical emphasis
- geometric patterns (chevrons and zigzags) at cornice and over windows and doors
- cast concrete figures or designs
- tiles and glass block were popular
- smooth exterior surface, often stuccoed



2.6 Waterfront Area Industrial Building Types

2.6.1 Warehouse/Storage Shed

- earliest examples constructed of board and batten or brick, later examples of painted concrete block
- horizontal emphasis
- side gabled roof
- symmetrical facade
- evenly placed windows or doors on front (longest) facade
- metal roof
- simple, no architectural details



2.6.2 Office Building/Retail Space

- reminiscent of one part commercial
- height and width are roughly the same
- board and batten or concrete block are typical exterior materials
- flat or front gabled roof
- simple, no architectural details
- centrally located door and display window



SECTION 3

Historic Preservation Principles and Approaches



Section Highlights

- Secretary of the Interior's *Standards for Rehabilitation*
- Preservation Methods
- Eight Steps to Complete a Preservation Project



Before any preservation project is begun, a number of fundamental decisions need to be made. How will the property be used? Will the property be restored to its original condition or rehabilitated for contemporary use? How can the significant architectural and historical features of the building be preserved? What steps need to be taken?

Presented in this section are some of the most widely accepted and essential principles of historic preservation. A review of this material will provide the prospective Certificate of Appropriateness applicant with a better understanding of the concerns of the Architectural Review Board and why it is important to use a carefully thought-out approach when working with historic resources.

An excellent source of information on architectural rehabilitation and maintenance is the Preservation Briefs Series available from the National Park Service. [See *Sources For Maintenance and Resource Rehabilitation* found in the Appendix of this document for a more complete reference.]

Secretary of the Interior's *Standards for Rehabilitation*

The U.S. Secretary of the Interior's *Standards for Historic Preservation Projects* were initially developed for use in evaluating the appropriateness of work proposed for properties listed in the National Register of Historic Places. Revised in 1990, the U.S. Secretary's *Standards for Rehabilitation* are considered the basis of sound preservation practices. They allow buildings to be changed to meet contemporary needs while insuring that those features that make buildings historically and architecturally distinctive are preserved. They have meaningful application to virtually every type of project involving historic resources.

The Secretary's *Standards for Rehabilitation* provide the framework for these design guidelines and will be used by the Architectural Review Board in reviewing applications for Certificates of Appropriateness. These standards are listed as follows:

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.

Preservation Methods

Preservation is defined as the taking of steps to retain a building, district, object or site as it exists at the present time. This often includes an initial stabilization effort necessary to prevent further deterioration as well as more general maintenance work. But “preservation” has become the term most often used when referring to a wide range of conservation practices.

Following is a list and definition of the four principle preservation methods. The condition of the property, degree of authenticity desired, and the amount of funding available usually dictates the method used to preserve a historic property.

Stabilization entails making a building weather resistant and structurally safe, enabling it to be rehabilitated or restored in the future.

Stabilization techniques include covering the roof and windows, removing overgrown vegetation, exterminating, carrying out basic structural repairs, and securing the property from vandalism. This approach is usually taken on a building not currently in use to “mothball” it until a suitable use is found.

Rehabilitation involves undertaking repairs, alterations, and changes to make a building suitable for contemporary use, while retaining its significant architectural and historical features.

Rehabilitation often includes undertaking structural repairs, updating the mechanical systems (heating and air conditioning, electrical system, and plumbing), putting on additions for bathrooms, repairing damaged materials such as woodwork and roofing, and painting.

Rehabilitation can accommodate the adaptive use of a building from residential to office or commercial use. Physical changes, such as additions for offices, parking lots, and signage, may result.

If a rehabilitation project is sensitive, those changes are made in a way that does not detract from the historic character and architectural significance of the building and its setting.

Restoration includes returning a building to its appearance during a specific time in its history by removing later additions and changes, replacing original elements that have been removed, and carefully repairing parts of the building damaged by time.

Restoration is a more accurate and often more costly means of preserving a building. It entails detailed research into the history, development, and physical form of the property, and skilled craftsmanship.

Reconstruction entails reproducing, by new construction, the exact form and detail of a vanished building, or part of a building, as it appeared at a specific time in its history.

Eight Steps to Complete a Preservation Project

Following is an outline of an accepted approach to planning and implementing preservation projects. Property owners should review these points carefully and consider their importance. The first three steps of the planning phase should be completed prior to the submission of a Certificate of Appropriateness application. These steps are explained in recommended order.

STEP 1

Inspect the Property and Make a Wish List

A thorough inspection of the structure or site will provide an understanding of specific problems that may exist as well as special conditions and features that need to be taken into account. This inspection should also take into account the character of the surrounding area (area of influence), with special attention given to how the property in question relates to nearby buildings and sites. Develop a wish list of what needs to be done and what improvements and/or changes are desirable but not necessary to the physical soundness of the property.

Existing conditions should be documented, through photographs, before any work is undertaken. This is especially true when tax credits are being sought for the rehabilitation of an income-producing property. Property owners should consult with the State Historic Preservation Office if they anticipate applying for federal tax credits.

STEP 2

Define the Project and Develop a Preliminary Concept

At this stage the property owner must determine the type (stabilization, rehabilitation, restoration, or reconstruction) and extent of the project to be undertaken. Cost will likely be an issue and therefore it is advisable to consult with a preservation planner, architect, landscape architect, or interior designer. These professionals can assist the owner in defining the basic components of the project. At this stage, the preliminary concept may be presented to the Architectural Review Board for initial comments.

STEP 3

Refine Preliminary Concept and Develop a Master Plan

This is the final step of the planning process - the end result of which is what might be called a Master Plan. The Master Plan should outline the principal goals of the project and the efforts needed to complete Steps 4 through 8. At this point, the property owner should apply for a Certificate of Appropriateness.

STEP 4

Stabilize the Building

Before any new work is undertaken, the property must be in a stable condition with all deterioration halted. An example would be the repair of a leaking roof so that further moisture will not enter the structure after new work has been completed.

STEP 5

Carry Out Structural Repairs

Once deterioration has been halted, any structural damage must be corrected. This type of work needs to be completed as one step rather than in phases. If the approved project involves an addition to the building, it should be made only after all structural repair work has been completed.

STEP 6

Carry Out Infrastructure Repairs

Repairs and improvements to mechanical systems (e.g., cooling and heating systems, electrical systems and plumbing) are essential to achieving the highest degree of comfort and economy in any building. Attend to this type of work fairly early in the overall project rather than delaying or even neglecting to complete it. Infrastructure improvements can be costly, which is yet another reason for placing this work early in the project schedule.

STEP 7

Carry Out Energy Conservation Improvements

Most steps to improve energy efficiency are generally quite straightforward and sometimes surprisingly inexpensive. This type of work can, therefore, usually be put off until more complicated and expensive tasks have been completed. Energy conservation improvements in historic buildings may include weather stripping doors and windows, caulking open cracks and joints, adding insulation to attics and basements, and using awnings to provide shade. Care should be taken that energy conservation improvements do not adversely affect the historic building.

STEP 8

Carry Out Cosmetic Work

Finishing work, such as exterior painting, minor siding repairs and porch reconstruction, should be the final stage of a preservation or rehabilitation project. This is the work that will generally create the greatest visual impact, and it is essential that all preliminary work (stabilization, structural repairs, infrastructure improvements) be completed beforehand so that nothing will have to be done twice.

SECTION 4

Waterfront Commercial Design Guidelines



Section Highlights

- 4.1 Front Facades
- 4.2 Rear Facades
- 4.3 Exterior Materials
- 4.4 Architectural Details
- 4.5 Roofs
- 4.6 Mechanical Systems
- 4.7 Additions to Commercial Buildings
- 4.8 Handicap Accessibility Issues
- 4.9 Fire Code and Hurricane Protection Issues
- 4.10 New Commercial Construction
- 4.11 Adaptive Reuse



The following are design guidelines specific to the commercial buildings on Front Street in Georgetown's Waterfront Area. These guidelines help property owners make sound decisions when planning and carrying out rehabilitation projects as well as offer technical information regarding historic materials and appropriate rehabilitation methods.

The first part of this section lists the guidelines in numerical order for quick review. The second part of the section provides additional information and photos for applying the guidelines.

Any property owner or occupant wishing to make an exterior alteration to any building, structure, or site within the Georgetown Waterfront Area must make an application to the Architectural Review Board (ARB) for a Certificate of Appropriateness (COA). Demolition, relocation, and new construction in the district also require a COA. The ARB reviews each request as a unique case and bases its decision on the design guidelines and the circumstances surrounding the property such as its condition, age, and significance. Properties that do not currently meet the design guidelines will be required to conform to the guidelines when changes, replacements, repairs, or new construction occurs.

These guidelines are based on the Secretary of the Interior's *Standards for the Rehabilitation of Historic Buildings*. For situations not covered by the Waterfront Commercial Design Guidelines in this manual, please refer to the *Standards*.



Waterfront Commercial Area of the Georgetown National Register District.

Waterfront Commercial Design Guidelines in Numerical Order

4.1 Front Facades

Storefronts

- 4.1.1 Retain original elements (e.g. windows, doors, siding, etc.) when rehabilitating an intact storefront. Adding storefront features not appropriate to the architectural style of the building is prohibited.
- 4.1.2 If replacement or reconstruction of storefront doors, windows, and details are required, the replacement features should be compatible in size, scale, materials, and arrangement to the original.
- 4.1.3 Transoms should be preserved and remain visible. Air conditioners and signs are not appropriate in this space.
- 4.1.4 Display windows should be transparent single pane glass. Multi-pane windows and reflective glass are not appropriate to the historic character of the district.
- 4.1.5 Historic changes to storefronts that have become significant over time should be preserved.
- 4.1.6 Reconstruction of a partially or completely removed storefront should be based on historical, pictorial, or physical documentation.
- 4.1.7 New storefront designs should have elements compatible with the size, scale, materials, and arrangement of similar historic storefronts.
- 4.1.8 Storefronts which have entirely lost their significant historic features and the original features can't be documented or are less than 50 years old should have new storefronts that are a product of their time and do not attempt to be an exact reproduction of a historic architectural style.

Doors

- 4.1.9 Retain original doors and their configuration when rehabilitating a building's intact facade.
- 4.1.10 Original entrances should not be covered or filled in.
- 4.1.11 Adding entrance features not appropriate to the architectural style of the building is prohibited.
- 4.1.12 Residential style doors are not appropriate for commercial buildings.
- 4.1.13 Adding new door openings to the front facade is strongly discouraged.

Windows

- 4.1.14 Windows should not be filled-in.
- 4.1.15 Windows should be repaired rather than replaced. The addition of caulk and interior storm windows for energy efficiency is encouraged.
- 4.1.16 If window replacement becomes necessary, windowpane configurations and window size should match the original. Only true muntins and mullions should be used in replacement windows. External snap-in grid systems and internal window grid systems are not appropriate in the historic district. Vinyl-clad wood windows are acceptable as replacement windows.
- 4.1.17 Adding new windows openings on the front facade of a building is strongly discouraged.

- 4.1.18 Shutters should not be added to buildings that never had them. When historical documentation for shutters exists, designs should be appropriate to the period and style of architecture.

Balconies

- 4.1.19 Balconies should not be added to the front facade of a building unless there is documentation of a historic balcony.
- 4.1.20 Reconstructed balconies should replicate the historic balcony in design and material. In cases where the historic balcony design is unknown but there is physical evidence of an historic balcony, the new balcony should be compatible with the style and period of the building.

Awnings

- 4.1.21 Awnings placed over display windows are encouraged and often are suitable locations for signs.
- 4.1.22 Historic awnings that lend character to a building should be retained and repaired whenever possible.
- 4.1.23 Canvas awnings are recommended. Metal and wood shingle awnings are strongly discouraged.
- 4.1.24 Awning shapes should match the window and door shapes they are covering.

Signs

- 4.1.25 Signs on the upper stories of a building should not cover or detract from the architectural details of the building.
- 4.1.26 All signs must comply with Georgetown's Sign Ordinance.
- 4.1.27 Retain historic signs whenever possible, particularly when they have a historic association for the community or are significant for their design.
- 4.1.28 New signs should respect the size, scale, and design of the historic building.
- 4.1.29 New signs should be attached to a building to avoid damage to historic materials. Fittings should penetrate mortar joints rather than masonry.
- 4.1.30 Signs can be in the form of paint on window glass or exterior walls, or attached signs in the signboard area. Sandblasted signs are discouraged in the Georgetown Waterfront Area.
- 4.1.31 Murals painted on the front facades are not appropriate to the historic district. Murals on side facades will not be approved if the historic exterior material has never been painted.

Exterior Lighting

- 4.1.32 Historic lighting fixtures should be repaired and preserved whenever possible.
- 4.1.33 New lighting fixtures should match the architectural style of the building or be of a simple contemporary design.
- 4.1.34 Lighting fixtures should be in scale with the entrance of the building.
- 4.1.35 Lighting should be directed toward the building and away from the street.
- 4.1.36 Lighting fixtures are appropriate for entrances and signs on the front facade.
- 4.1.37 Neon lighting should not be used as a decorative element to frame windows, doors, or other architectural features.

4.2 Rear Facades

Entrances

- 4.2.1 Entrances on the rear facades should be less ornate than front facades and reflect their historic use and character.
- 4.2.2 Historic rear entrance features should be preserved.
- 4.2.3 Changes to rear entrances such as the addition or widening of door openings is acceptable as long as the changes are reversible and are clearly identifiable as recent changes.

Doors

- 4.2.4 Residential doors are not appropriate for commercial buildings.
- 4.2.5 New doors should be simple in design and avoid multi-pane glass. French-style doors are not appropriate for the historic character of rear facades.

Windows

- 4.2.6 Historic window openings should not be filled-in.
- 4.2.7 Historic windows should be repaired rather than replaced. The addition of caulk and interior storm windows for energy efficiency is encouraged.
- 4.2.8 If window replacement becomes necessary, windowpane configurations and window size should match the original. Only true muntins and mullions should be used in replacement windows. Snap-in grid systems are not appropriate in the historic district. Vinyl-clad wood windows are acceptable as replacement windows.
- 4.2.9 Adding new windows openings on the rear facade of a building is acceptable if they match the size and scale of the historic windows, the overall symmetry is preserved, and the process is reversible. New windows should either match the historic pane configuration or make use of single pane configurations. Single pane fixed-windows are discouraged.
- 4.2.10 Shutters should not be added to the rear facade if there is no historic documentation for shutters.

Decks

- 4.2.11 Although not an historic feature, decks may be added to the rear facades of historic buildings in order to improve the use of space.
- 4.2.12 New or rebuilt decks should be built of pressure treated lumber or a similar performing material to reflect the historic use of the rear facades of these buildings.
- 4.2.13 The use of prefabricated wood lattice is discouraged.
- 4.2.14 Deck railings should mimic the boardwalk railings in their use of metal rails and wood posts.
- 4.2.15 In general, deck designs should be simple and attempt to blend with the surrounding buildings rather than be a focal point.
- 4.2.16 Decks should be attached to buildings in a manner that when removed will not damage the historic material.
- 4.2.17 Visually, decks should have an open appearance. Privacy walls for decks may not be constructed.
- 4.2.18 Decks should respect the site-lines of neighboring buildings.
- 4.2.19 Decks with multiple floors should be stepped back as they get higher to preserve the visual flow.

Awnings

- 4.2.20 Canvas awnings are recommended. Metal and wood shingle awnings are strongly discouraged.
- 4.2.21 Shed roof style awnings are encouraged. Bubble-shaped awnings are strongly discouraged unless they are covering an arched opening.
- 4.2.22 Retractable awnings are encouraged.

Signs

- 4.2.23 Signs on the upper stories of a building should not cover or detract from the architectural details of the building.
- 4.2.24 All signs must comply with Georgetown's Sign Ordinance.
- 4.2.25 Retain historic signs whenever possible, particularly when they have a historic association for the community or are significant for their design.
- 4.2.26 New signs should respect the size, scale, and design of the historic building.
- 4.2.27 New signs should be attached to a building to avoid damage to historic materials. Fittings should penetrate mortar joints rather than masonry.
- 4.2.28 Signs can be in the form of paint on window glass or exterior walls, attached signs in the signboard area, or hanging signs.
- 4.2.29 Murals painted on the rear facades may be acceptable if they don't cover more than 25% of the non-window/door wall space, are not painted on historic exterior materials that have never been painted, and are not a form of advertising.

Exterior Lighting

- 4.2.30 New lighting fixtures should be of a simple contemporary design and should not attempt to match the architectural style of the building on rear facades.
- 4.2.31 Lighting fixtures should be in scale with the building.
- 4.2.32 Lighting should be directed toward the building and away from the boardwalk.
- 4.2.33 Lighting fixtures are appropriate for entrances, decks, and signs on the rear facade.
- 4.2.34 Lighting fixtures on decks should be kept to a minimum. Light fixtures on poles or deck railings are discouraged. Hooded or directional light fixtures are encouraged to protect the Waterfront Area from light pollution.
- 4.2.35 Neon lighting used to highlight architectural features is discouraged.

4.3 Exterior Materials on All Facades

- 4.3.1 Preserve original exterior materials to the greatest extent possible; work on these materials should be done with care.
- 4.3.2 If replacement of historic materials is necessary, the new materials should match the old in design, color, texture, and other visual qualities. Materials should be replaced in kind.
- 4.3.3 In the instance where deteriorated historic material must be replaced, four considerations warrant the consideration of substitute materials: a) the unavailability of historic materials; b) the unavailability of skilled craftsmen; c) inherent flaws in the original material; and d) code-required changes.

- 4.3.4 When the replacement of historic materials is warranted under 4.3.3, the substitute material should meet the following three basic criteria: a) it must be compatible with the historic materials in appearance; b) its physical properties must be similar to the historic material, or be installed in a manner that tolerates difference; and c) it must meet similar performance standards as the historic material.
- 4.3.5 Avoid cleaning methods that damage original materials, such as sandblasting or harsh chemical treatments.
- 4.3.6 The application of exterior insulating finishing systems (e.g. imitation stucco) to historic materials is strongly discouraged.
- 4.3.7 Brick (and other masonry materials) that has never been painted should remain unpainted.
- 4.3.8 When repair or replacement of new mortar is needed, the new mortar should duplicate the old in strength, composition, color, texture, and mortar joint width. Mortar with a high content of Portland cement should not be used in repointing historic masonry joints.

4.4 Architectural Details on All Facades

- 4.4.1 Retain original architectural details (e.g. clocks, cornices, etc.) and keep them well maintained.
- 4.4.2 Repair rather than replace damaged architectural elements whenever possible.
- 4.4.3 Application of architectural elements inappropriate for the period or style of the building is strongly discouraged.
- 4.4.4 All replacement features should be of a compatible design in scale, size, and material to the original and documented by historical evidence.

4.5 Roofs

- 4.5.1 Preserve a building's original roof shape.
- 4.5.2 Roof additions that would be visible from the right-of-way are discouraged. If an addition is necessary, it should be placed away from a building's prominent facades so as to have a minimal visual impact.
- 4.5.3 Historic roofing materials should be repaired rather than replaced.
- 4.5.4 If replacement of roofing materials is necessary, new materials should match as closely as possible the scale, texture, and color of the historic roofing materials.
- 4.5.5 Historic gutters and downspouts should be retained and maintained.
- 4.5.6 If gutters and downspouts are deteriorated and need to be replaced, new gutters and downspouts should be similar to the original in materials and appearance.
- 4.5.7 Buildings that have never had gutters and downspouts should add them in such a manner as to be unobtrusive. New and innovative gutter systems for historic buildings are encouraged. These systems, as in all cases when dealing with integrating modern equipment into a historic building, should be in keeping with the historic character of the building in question.

4.6 Mechanical Systems

- 4.6.1 Air conditioners and similar mechanical equipment should be placed so as not to detract from the historical integrity of a building.
- 4.6.2 The front facade of a building should not be disrupted by the addition of mechanical systems such as air conditioner units.
- 4.6.3 Air conditioner units should be placed on the roof or in unobtrusive locations on rear and side facades of a building and be shielded with vegetation or screens.
- 4.6.4 Satellite dishes and other antennae should be located unobtrusively to the side or rear of the building.
- 4.6.5 Satellite dishes and other antennae located on the property, but not on a building, should be sited unobtrusively to the side or rear of the property.

4.7 Additions to Historic Commercial Buildings

- 4.7.1 Historic additions and alterations that have acquired significance in their own right, particularly storefront additions, should be preserved.
- 4.7.2 New additions should be placed at the rear of the building and should be compatible in material, design, and scale with the existing structure.
- 4.7.3 New additions should not overwhelm or entirely encase the original building. The height of a new addition should not vary from the pattern established by neighboring historic structures by more than ten percent.
- 4.7.4 The design of the new addition should be clearly differentiated so that the addition is not mistaken for part of the original building.
- 4.7.5 A new addition should be built in such a manner that if it were removed it would not damage the original historic materials or character-defining elements.
- 4.7.6 Exterior materials should be compatible with the historic materials in appearance.
- 4.7.7 The design of the new addition should be compatible with the size, symmetry, rhythm, and alignments of the original building.

4.8 Handicap Accessibility Issues

- 4.8.1 Ramps/lifts should meet the standards of the Americans with Disabilities Act *Standards for Accessible Design*. In addition, they should be built of new materials that are compatible with the historic material of the building.
- 4.8.2 Ramps/lifts on the front facade of the building should be compatible with the symmetry, scale, and architectural style of the building. Every effort should be made to avoid the removal of historic material and/or significant character-defining features.
- 4.8.3 Ramps/lifts on the rear and side facades of the building may be less compatible with the architectural style, symmetry, and scale of the building, but should avoid blocking existing windows and doors.
- 4.8.4 The enlargement of door openings on the front facade is discouraged.
- 4.8.5 The use of appropriate door hardware, such as lever handles, is encouraged. Historic hardware should be preserved in storage.

- 4.8.6 The installation of handicapped access facilities should be done in a manner that, when removed, will not damage or destroy historic fabric.
- 4.8.7 Ramps can be faced with a variety of materials, including wood, brick, and stone. Unpainted pressure-treated wood should not be used to construct ramps on the front facades because it usually appears temporary and is not visually compatible with most historic properties.

4.9 Fire Code and Hurricane Protection Issues

- 4.9.1 All rehabilitation work should meet current local/state fire codes.
- 4.9.2 Where possible, locate fire exits, stairs, landings, and decks on the rear or inconspicuous side facades.
- 4.9.3 Fire escapes that are necessary on the front facade of a building should make every effort to use low visibility escapes designed for historic buildings or portable escapes.
- 4.9.4 New fire doors should be as similar as possible to existing doors in proportion, location, size, and detail.
- 4.9.5 Necessary additional fire exits should be placed on the rear or side facades of the building.
- 4.9.6 Hurricane shutters shall be permitted on all windows provided that their design, installation method, and compatibility are approved by the ARB.

4.10 New Commercial Construction

- 4.10.1 New buildings should match the scale, directional emphasis, setback, and height of historic buildings in their area of influence. Structure height should not vary from the pattern established by the neighboring historic structures by more than ten percent.
- 4.10.2 New buildings may be constructed of new materials that are compatible with surrounding historic buildings in the commercial district. Stucco, brick, wood, and smooth textured Hardiplank are appropriate exterior materials for new commercial construction.
- 4.10.3 Metal-sided buildings are not appropriate for the historic district.
- 4.10.4 The roof shape and pitch of a new building should be consistent with those buildings in the area of influence.
- 4.10.5 New buildings should conform to the floor-to-floor heights of existing structures if there is a dominant pattern within the area of influence.
- 4.10.6 New buildings should be a product of their time and not attempt to be a reproduction of historic architectural styles or details.
- 4.10.7 New buildings should echo the dominant rhythms and patterns in their area of influence.
- 4.10.8 Windows with snap-in grid systems are not appropriate in the historic district. One-over-one light double hung windows and plate glass windows are encouraged. Fixed windows are discouraged except for display windows and transoms. Insulated windows that utilize this design and do not have tinting, applied grid systems or other inappropriate characteristics for the Waterfront Commercial Area may be used.

4.11 Adaptive Reuse

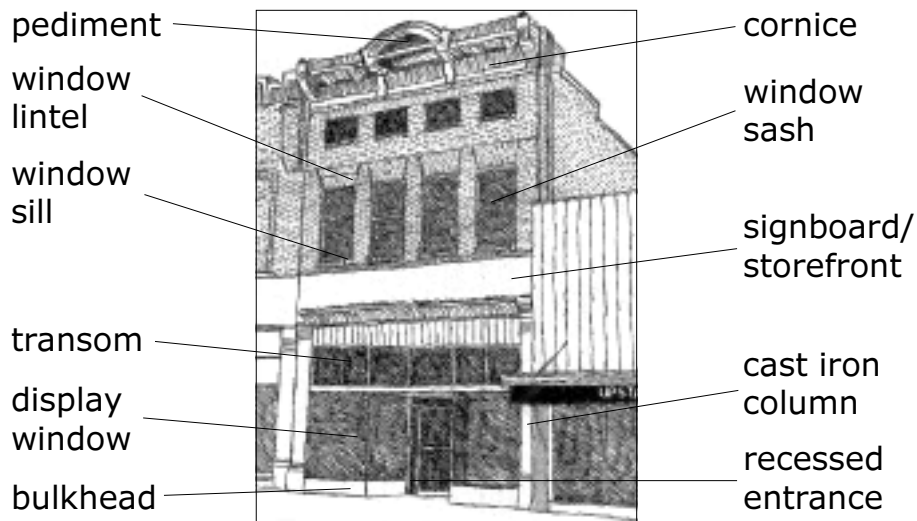
- 4.11.1 A commercial building in the commercial district being used for residential purposes should follow the commercial design standards.
- 4.11.2 Proposed new uses for commercial buildings should be compatible with the historic property so that minimal changes are necessary.
- 4.11.3 The arrangement and symmetry of the front facade should be preserved.

Applying the Waterfront Commercial Design Guidelines

4.1 Front Facades (4.1.1 - 4.1.37)

Storefronts (4.1.1 - 4.1.8)

Original historic storefronts should be preserved whenever possible. The addition of fabricated or historically inaccurate detailing or design (such as stock "Colonial"-style lighting or entrances) is considered inappropriate. Georgetown's commercial buildings were constructed primarily from the late 1890s to the early 1940s and should reflect this era.



This storefront retains its transom, plate glass windows and recessed entrance.

The elements and arrangement of the first-floor space identifies a building as a commercial enterprise that is open to the public. A storefront consists of specific elements such as large plate glass windows for merchandise display, transom windows that allow natural light into the store, and often a recessed entrance. The alteration, obstruction, or removal of these historic elements detracts from the historic character of Georgetown's Waterfront Area.



Inappropriate changes to this building's facade have destroyed the traditional arrangement of spaces.

At the end of the nineteenth century, the plate glass industry was growing quickly. By the early twentieth century, plate glass windows were regularly used in store windows. Large expanses of glass were a sign of progress and a source of pride to shop owners. Every effort should be made to preserve the plate glass display windows throughout the commercial district. Multiple-pane store windows date from the early nineteenth century and are not appropriate for Georgetown's existing historic structures.

The removal of inappropriate, nonhistoric cladding and other later additions may reveal the historic character of the storefront. If a storefront is so deteriorated that repair isn't feasible, physical evidence should be used as a model for reconstruction of that storefront. A new storefront design should only be considered when there is not enough documentation to accurately reconstruct the historic storefront. Creating a false historical appearance is not an acceptable design solution.

In instances where the storefront has been modernized by aluminum and glass and is not appropriate for the period of the building, it is acceptable to paint the aluminum with paint made for that purpose.



This building retains its historic storefront and is well maintained.



The recessed brick veneer wall and small multi-paned display windows do not reflect the building's date of construction.



Removal of the aluminum facade (left) facilitated the rehabilitation of this now-contributing storefront in Milledgeville, Georgia.



This storefront has been covered with inappropriate materials.



The storefront on the right once had similar detailing to its counterpart on the left. Architectural elements existing on the left storefront could be duplicated.

Doors (4.1.9 - 4.1.13)

In addition to the storefront entrance, commercial buildings have other entrances that provide access to the building. Some entrances may contain a stairway leading to a business or residence that is not on the street level. All entrances, including storefront entrances, should remain functional.

The location of entrances on the front facade should not be changed during a rehabilitation project unless based on documented evidence. Adding new entrances may change the symmetry of the architecture and impact its historic integrity.

If a door needs to be replaced, choose one that is appropriate for the building's date of construction and level of architectural detail. Stock "historic" doors are usually not appropriate for commercial buildings. If an appropriate door cannot be located, a simple, single pane contemporary door is acceptable.

Retain surviving historic features and details (doors, surrounds, transoms, and sidelights) whenever possible. Elements such as pediments, cornices, or sidelights should not be added to doors unless there is historical documentation to justify them.



The doors shown above are not in keeping with the historic character of the Waterfront Area.



The example above is of appropriate single pane replacement.



The example above is of an inappropriate "stock" door that should not be used in the Waterfront Area.

This storefront has been inappropriately altered so that the entrance no longer retains historic integrity or character.



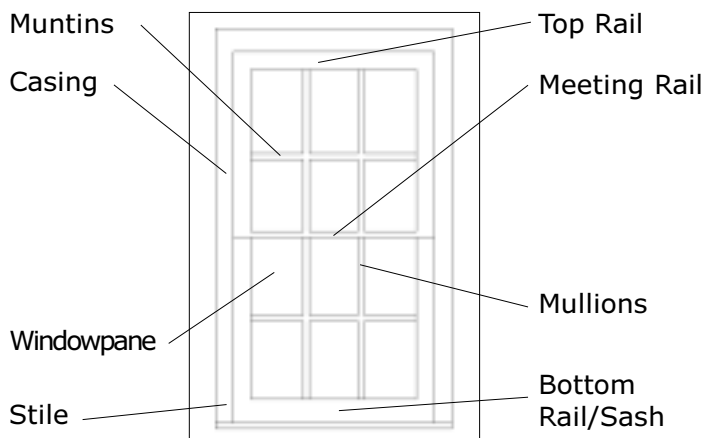
Original Entrance features, such as this floor tile, should be retained.

Windows (4.1.14 - 4.1.18)

The traditional proportion of window to wall space on the upper stories of commercial buildings should be respected. Windows that have been filled-in give a commercial building a “blank” appearance just as the addition of new window openings disrupts the original rhythm of the building.

Every effort should be made to repair rather than replace historic windows on the front facade. The removal of historic windows greatly diminishes the integrity of a historic building. Many new products and techniques are being created for the repair and improved energy efficiency of historic windows. A good carpenter should be able to repair most windows.

Windowpane configuration is often helpful in dating the construction of a building. Changing the windowpane configuration on a historic building creates a false sense of history and should be avoided. In a case where new windows need to be installed, the pane configuration should match the original. Equally important is the muntin and mullion profile of a window. Their width and depth can aid in dating a structure and help to create texture on the facade. Externally applied window grid systems or internal grid systems (plastic grids suspended inside of an insulated glass unit) are not an appropriate design solution. Such grid systems are extremely thin, usually only 3/16” thick, and fail to replicate the historic muntin and mullion profiles. If modern replacement windows are determined to be necessary, a single pane undivided glass should be used if the historic profile of divided light windows cannot be restored.



This building's upper story windows are in good repair and are a character-defining feature of this building.



The upper story windows of this building have been covered and now detract from the building's appearance.



Historic window profiles such as the one seen here cannot be replicated with applied grid systems.

The addition of new windows on a facade changes the symmetry and rhythm of the historic structure. It also diminishes the building's historic integrity.

The inappropriate use of shutters that are hung improperly, non-operable, of incorrect size, or attached to buildings with no historical documentation can significantly alter the look of a building. Although there is precedent for non-operable decorative shutters for buildings built in the Colonial Revival Style, on buildings of earlier construction or buildings designed in a different style, non-operable shutters would not be appropriate.



Historic windows in this building have been replaced with inappropriate metal awning windows.



The installation of these new vinyl windows disregarded the historic two-over-two vertically divided window pane configuration. Actions such as this are strongly discouraged.

Balconies (4.1.19 – 4.1.20)

The conversion of upper stories in historic commercial buildings for residential use is becoming more popular. Additions and alterations for this use should respect the architectural character of the existing building. Adding a balcony when none existed historically creates a false sense of history. Nonhistoric balconies should be constructed on a side or rear facade where the visual impact will be significantly lessened.

The operable nonhistoric shutters above are appropriate details in size and scale for this building. All such details should be functional, not just applied to the building.



The nonhistoric shutters on this commercial building are inappropriate in size and do not appear operable, which detracts from the historic character of the property.



The balconies shown above are simple and contemporary, but are compatible with the historic nature of the building.



Facade changes such as this new balcony and added architectural details are not appropriate for this early twentieth-century building.

Awnings (4.1.21 – 4.1.24)

Awnings were historically used on commercial buildings to provide protection from the weather for both the customer and the storefront. They continue to be popular today for providing visual enhancement.

The use of traditional cloth awnings is encouraged. Care should be taken so that the design of the new awning considers the color, shape, and height of surrounding awnings. Awnings that require support posts at the curb are discouraged. Round or bubble awnings are appropriate for arched window and door openings, but discouraged for use over traditional storefront windows.



The awnings shown above are properly scaled to the historic building and do not adversely cover historic materials.



This round awning does not fit the square door opening.



Round awnings should only be installed over arched or round window and door openings, such as the one seen here.



The box awning shown here minimally impacts this historic building and is appropriate for its simple style.

Signs (4.1.25 – 4.1.31)

Signs are one of the most frequently altered details of historic commercial buildings. They have the ability to make a positive or negative impact on the building as well as the district. Signs should be appropriately sized and placed in a manner that complements the historic storefront and does not obscure character-defining architectural details. Traditionally the area above the transom was reserved for signs. Signs should fit neatly within this space.

Historic signs should be preserved whenever possible. Signs advertising products that were painted on the sides of buildings are becoming increasingly rare and should be preserved.

Businesses that paint their signs on the display windows have historic precedent. This type of sign is clearly visible to the pedestrian and motorist. Sandblasted signs do not have a historic precedent in Georgetown and are not appropriate to the Waterfront Area.

Murals are not acceptable for front facades. Murals detract from the architectural details of a building. Murals may be acceptable on side facades unless the historic material has never been painted. New murals that serve as advertisement of a particular business or product are not allowed in the district. Brick that has never been painted should remain unpainted.

The painted sign to the right has historic precedent and is a good design solution.



This is an example of a historic painted sign that should be retained and maintained.



This signage has been placed in an inappropriate position on the building; obscuring the transom above the door.



This business has taken advantage of the historic signboard area for an appropriately-sized sign.



This business has retained the historic character of its building by retaining this historic painted sign.

Exterior Lighting (4.1.32 – 4.1.37)

Historic lighting fixtures are rare and should be preserved whenever they exist. When new lighting fixtures are added to historic buildings, care should be taken that they are appropriate for the building's date of construction and level of architectural detail. When historic lighting fixtures are no longer present, simple contemporary replacement fixtures are appropriate. Stock Colonial lantern-type lighting fixtures are only appropriate if the building is from the Colonial era or, in some instances, designed in the Colonial Revival Style. Too often excessively ornate fixtures are added to historic buildings. Simple fixtures that have minimal detailing, are of an appropriate size for the building, and adequately project enough light do not compete with the existing historic building fabric. Fixtures that are clearly contemporary in nature do not create a false sense of history.

Lighting fixtures should be accurately scaled for the building. Fixtures that are too large overwhelm the entrance. Fixtures that are too small are inefficient.

All lighting fixtures should be directed toward the building. Excessive lighting can be a nuisance when it shines away from the building. Recessed lighting is encouraged.

Neon lighting should not be used to highlight architectural features because it detracts from the building's historic integrity. Neon lighting became popular in the 1930s and is appropriate for high style buildings of that era. The Strand Theater may have had some neon lights when it was built. However, neon should only be added when there is physical or pictorial evidence of its existence.



The neon lighting on this Art Deco style building is appropriate to the building and should be retained.



This is an appropriate historic lighting fixture that should be retained.



These lighting fixtures are too large for the scale of this building.



This contemporary light fixture has an industrial feel that is appropriate for this Waterfront facade.

4.2 Rear Facades (4.2.1 - 4.2.35)

In the last 10 years, the rear facades of the Waterfront Commercial Area have undergone a great deal of change. Due to a loss of historic integrity, the guidelines for the rear facades allow for a greater amount of change. However, every effort should be made to preserve any existing historic fabric.

The intent of the guidelines for rear facades is to return the focus to the historic buildings. The construction of decks, new buildings, and additions has changed the character of the area. The guidelines are an attempt to unify the rear facades and will be a process that occurs over time as building owners decide to make changes.

Entrances (4.2.1 – 4.2.3)

The rear facades of commercial buildings typically have less architectural style and detail than front facades. Along the river, the rear facades were historically used for the loading and unloading of goods. Although this area now has a new and more public use, every effort should be made to preserve the simple vernacular appearance of this area.

Remaining historic entrance features should be preserved and maintained. Any changes made to this area should be reversible so that at some point it would be possible to restore the building if so desired.

Contemporary changes to the rear facades, and specifically entrances, should be compatible with the historic building, but should be clearly read as contemporary. It is important that a false sense of history is not conveyed by these changes.



The historic entrance of this rear facade has been preserved although the doors and windows have been changed.



The vernacular rear facades of these buildings have been retained with minimal alterations.



The vernacular character of this rear facade has been properly retained.

These contemporary changes are not compatible with the historic character of this building or the Waterfront Area.

Doors (4.2.4 – 4.2.5)

Stock “historic” doors are usually not appropriate for commercial buildings, and the use of residential style doors should be avoided. Historic doors on the rear facades are rare and should be preserved when they exist. New doors should be simple and contemporary in design and should not attempt to match the architectural style of the building unless there is historic evidence of such. Single pane glass doors are acceptable alternatives to the original historic door.



This rear entrance door is appropriately scaled and is in keeping with the vernacular character of the building.



This door is inappropriate in style for the character of the rear facades of the Waterfront Area.

Windows (4.2.6 – 4.2.10)

Every effort should be made to repair rather than replace historic windows. The removal of historic windows greatly diminishes the integrity of a historic building. Many new products and techniques are being created for the repair and improved energy efficiency of historic windows. A good carpenter should be able to repair most windows.

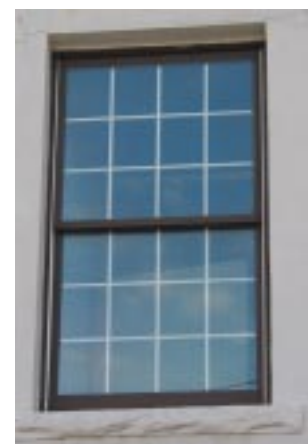
Windowpane configuration is often helpful in dating the construction of a building. Changing the windowpane configuration on a historic building creates a false sense of history and should be avoided. In a case where new windows need to be installed, the pane configuration should match the original. Equally important is the muntin and mullion profile of a window. Their width and depth can aid in dating a structure and they help to create texture on the facade. Snap-in grid systems common on new windows, are not a good solution and are not acceptable in the historic district.



The historic window and door openings of this building have been successfully retained and help to identify it as a late nineteenth century building.

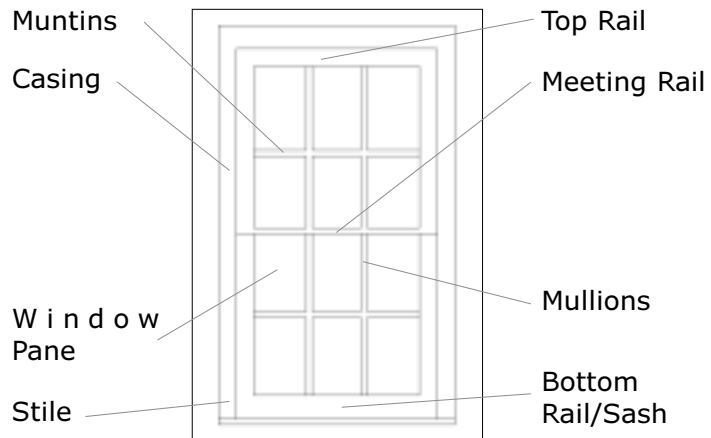


The historic window and door openings of this building have been successfully retained.



The snap-in grid system of this window does not have the same profile of muntins and mullions as a historic multi-paned window.

The rear facades have had the greatest number of changes over the years and have lost historic integrity. The addition of new windows has occurred throughout this area. Adding new windows is acceptable as long as they match the size and scale of historic windows in their area of influence. Unless historically documented, multi-pane windows are discouraged. All windows should be operable.



These multi-paned windows have an inappropriate snap-in grid system.



The windows in this building are inappropriate fixed windows that do not maintain the historic character of this building.

Decks (4.2.11 – 4.2.19)

The large number of decks that have been built over the years have had a major impact on the character of the boardwalk area. While the construction of a boardwalk has opened this area to the public, it has created a need for pedestrian access into the buildings.

In order to unify the appearance of the decks and to preserve the character of a working dock, new decks should be built of unpainted pressure treated wood. Deck designs should be simple and refrain from any historic architectural style. Using Victorian-style rails or balustrades is strongly discouraged. The decks should be clearly identifiable as contemporary additions to historic buildings.



If the above dock area had been made with the same materials and treatments, it would present a more unified environment.

Deck railings should match or compliment the boardwalk railings. The use of metal rails and wood posts will help to unify the rear facades and boardwalk.



The contemporary railings of the boardwalk, seen above, are compatible with the historic vernacular character of this area.

The decks should not obstruct the view of the historic buildings. The construction of walls or other barriers should be avoided. Stepping back decks on multiple floors so that the space remains visually open is also important. This will help to preserve the site lines of individual buildings.



The deck above (right building) is properly stepped back in keeping with the historic site lines. However, the deck on the left blocks sight lines.



The wall above blocks historic sight lines and creates a barrier to the historic flow of buildings in the Waterfront Area.

Awnings (4.2.20 – 4.2.21)

Awnings were historically used on commercial buildings to provide protection from the weather and sun. They continue to be popular today for providing visual enhancement.

The use of traditional cloth awnings is encouraged. Care should be taken so that the design of the new awning considers the color, shape, and height of surrounding awnings. Shed roof awnings are best suited for the rear facades. Retractable awnings are encouraged because they can be closed to allow a better view of the historic buildings.



The large canvas awning above is out of scale with the building.



This canvas awning is appropriately scaled to its building and the Waterfront Area.

Signs (4.2.23 – 4.2.30)

Signs are one of the most frequently altered details of historic commercial buildings. Signs should be appropriately sized and placed in a manner that complements the historic building and does not obscure character-defining architectural details.

Historic signs should be preserved whenever possible. Signs advertising products that were painted on the sides of buildings are becoming increasingly rare and should be preserved.

Businesses that paint their signs on windows have historic precedent. These types of signs are clearly visible to pedestrians.



In general, signs should be visible, but should not compete with the architecture. All signs should be appropriately scaled to the building and not obscure significant historic features.

This painted sign on the side of this building enhances the historic character of the district.

Murals can sometimes be successfully used to highlight a business and there is some historic precedent for doing so. Limited murals may be acceptable on the rear facades as long as they don't cover more than 25% of the available wall space. In addition, brick that has never been painted should always remain unpainted. Murals on unpainted brick walls will not be approved.



This sign is placed in the signboard area of the building and complements the architecture.



This sign painted on the window does not detract from the historic building, yet it is visible to passersby.

Exterior Lighting (4.2.31 – 4.2.35)

Historic lighting fixtures are rare and should be preserved whenever they exist. When new lighting fixtures are added to historic buildings, care should be taken that they are appropriate for the building's date of construction and level of architectural detail. When historic lighting fixtures are no longer present, simple contemporary replacement fixtures are appropriate. Stock Colonial lantern-type lighting fixtures are only appropriate if the building is from the Colonial era or, in some instances, designed in the Colonial Revival Style. Too often excessively ornate fixtures are added to historic buildings. Simple fixtures that have minimal detailing, are of an appropriate size for the building, and adequately project enough light do not compete with the existing historic building fabric. Fixtures that are clearly contemporary in nature do not create a false sense of history.

Lighting fixtures should be accurately scaled for the building. Fixtures that are too large overwhelm the entrance. Fixtures that are too small are inefficient.

All lighting fixtures should be directed toward the building. Excessive lighting can be a nuisance when it shines away from the building. Recessed lighting is encouraged.

The introduction of lights on poles should be avoided on the rear facades because they interrupt the visual flow of space and are not historically appropriate to the character of the boardwalk area.

Neon lighting should not be used to highlight architectural features because it detracts from the building's historic integrity. Neon lighting became popular in the 1930s and is appropriate for high style buildings of that era. Neon is not appropriate for rear facades of buildings.



This is an example of a properly scaled lighting fixture found in the Waterfront Area.



This lighting fixture is residential in scale and is too small to be used in a commercial environment.



The pole lights shown above are not appropriate for the vernacular character of the rear facades of the Waterfront Area.

4.3 Exterior Materials on All Facades (4.3.1 - 4.3.8)

Brick is the dominant exterior material used in Georgetown's Commercial Waterfront Area. The introduction of certain inappropriate materials can greatly disrupt the predominant visual textures in the district.

Routine maintenance can prevent the costly replacement of exterior materials. When replacement is determined to be the only practical solution, only severely deteriorated elements should be replaced. Total replacement of an exterior facade is usually not necessary.

The use of nonhistoric facade materials (such as metal or imitation stucco) is discouraged within the commercial portion of the historic district. Replacing commercial facades can alter and obscure original architectural details. Every effort should be made to retain historic architectural details and remove nonhistoric facade materials.



The use of inappropriate and nonhistoric materials, like the bathroom tile above left and fake brick panels above right, are discouraged.



This masonry has been poorly maintained and the repointing of the mortar was done in an incompatible manner.



This brick has been improperly sandblasted, causing a loss of the surface finish, or "face", of the brick resulting in deterioration.

Unpainted masonry should remain unpainted, unless extremely damaged. When prepping any exterior surface, abrasive methods such as sandblasting and harsh chemical cleaners are not recommended as they can detrimentally alter the original material's protective surface. Harsh cleaning methods can deteriorate the protective exterior surface of brick and expose the softer inner brick to the weather. Repointing mortar joints should only be undertaken when necessary and appropriate techniques, tools, and materials should be used to avoid damage to the historic masonry and to match the existing visual character.



This brick has been damaged by abrasive cleaning.

4.4 Architectural Details on All Facades

(4.4.1 - 4.4.4)

Georgetown's Waterfront Commercial Area has a mixture of high style buildings with fine architectural details and simple vernacular buildings with few architectural details. The vernacular buildings are just as important to Georgetown's historic character as the high style buildings. Property owners should refrain from adding stylistic features to buildings that never had them. Adding features creates a false sense of history.



The decorative window hoods and pedimented cornice of this building are character-defining and should be retained.

The simple windows and the horizontal belt coursing are character-defining and should be retained.



Architectural details are usually focused on a commercial building's primary facade. Significant details that should be retained include, but are not limited to, decorative window hoods and arches, pilasters, cornices, decorative brickwork, parapet walls, and other features that show the influence of design and architectural style.



The marquee of this theater is the stylistic focal point of this building and should be retained.



Marble detailing has been inappropriately added to this pilaster.



The tin cornice of this building is in good repair and is a character-defining feature that should be retained.



Stucco has been inappropriately added as an exterior finish to this building.

4.5 Roofs (4.5.1 - 4.5.7)

The majority of historic buildings in the Waterfront Commercial Area have flat or very slightly pitched roofs hidden by parapet walls. This is a significant feature of the district. The introduction of other roof pitches in the downtown commercial district would not be considered appropriate.

Care should be taken with the roof design of additions. If visible from the pedestrian right-of-way, the roof shape should not alter the pattern of roofs in the area of influence.

Adequate roof draining is necessary to prevent moisture damage and deterioration of exterior building materials. Regular maintenance should be performed on gutters and downspouts. When historic gutters are no longer functioning and cannot be repaired, the new historically sensitive gutter system should attempt to utilize the historic gutter's layout. New gutters and downspouts should be placed in such a way that they do not obstruct window or door openings or architectural details. Many new gutter systems for historic buildings are being designed and should be evaluated on a case-by-case basis.



The historic building (shaded) has a pitched roof which set the precedent for the new building (unshaded) above.



The historic building (shaded) has a flat roof and the new building (unshaded) adjacent to it should have utilized this roof form.



This street view shows the historic rhythm of the Waterfront Area.



The downspout for this roof drain is missing and is causing water damage to this brick work.



This downspout is in need of repair so that the water is directed away from the building.

4.6 Mechanical Systems (4.6.1 - 4.6.5)

Modern mechanical systems for heating and air conditioning can easily detract from the historic character of the downtown when conspicuously placed. When placed at ground level, the system should be landscaped or screened to shield it from being visible from the public right-of-way. When located on the roof, systems should be located far enough back from the main facades so that they are not visible from the street.

In instances where window air conditioning units are used, they should be placed in windows on less visible facades so as not to detract from the overall historic character of the district. Wall units designed to be mounted into holes cut into the side of an exterior wall are not appropriate, as installation would require destroying historic masonry.

A local historic district review board may not deny the installation of satellite dishes according to the Federal Communications Commission. However, the ARB may regulate the placement of the satellite dish on a structure or property. To the greatest extent possible, satellite dishes and similar antennae should be placed out of view from the public right-of-way. Because it is often difficult to site a dish out of sight and still obtain optimal reception, it is acceptable to mount dishes and antennae on the rear roof of a building.



Filling in this door to house an air conditioning unit is inappropriate.



This air conditioning unit has been properly placed on the less visible side facade of the building in an existing opening.



This mechanical system has been properly screened with latticework.



This satellite dish has been properly placed in an unobtrusive place.

4.7 Additions to Historic Commercial Buildings (4.7.1 - 4.7.7)

Because buildings change over time, additions that are older than 50 years have obtained significance and are a record of the building's history. Historic additions should be preserved.

Changes in storefront designs are common as business owners attempted to modernize their display windows. Storefronts that are older than 50 years should be retained even if they are not original to the building.

New additions to historic commercial buildings should be made to the rear of the buildings due to the nature of the Commercial Waterfront Area. The front facades have the greatest amount of historic integrity and should not be compromised by new additions.

In general, new additions may vary in height by ten percent of the original building. The new addition should not encase the original historic building, but should be set back from the front facade and not be flush with the side facades. The new addition should not be mistaken for the original building.

Compatible materials and details should be used but they should be clearly contemporary. The new addition should copy the existing rhythms, symmetry, and alignments of the historic building.



The modern addition to the rear of this historic building does not overwhelm the existing building.



Although not original to the building, this modern storefront has gained significance in its own right and should be preserved.



This inappropriate addition encases the original historic building, removing its innate historic character and identity.



This addition to the rear of the building does not vary by more than ten percent of the height of the original building and it is clear that it is not part of the original building.



The addition above is correctly placed to the rear of the building and the height is in proportion to the original building.

4.8 Handicap Accessibility Issues (4.8.1 - 4.8.7)

In 1990, the *Americans with Disabilities Act (ADA)* was passed. This Act states that access to properties open to the public is a civil right. Historic buildings are not exempt from the ADA, but there are provisions in the Act that take into account the preservation of historic buildings. Commercial businesses are only required to meet the ADA when they alter their facility. In general, where changes required by the ADA would threaten or destroy the significance of a qualified historic building there are special requirements to meet limited accessibility.



The impact of the ramp on this building is softened by landscaping.

These guidelines highlight some of the special requirements for the ADA and give a good general overview of issues that may frequently need to be addressed by the Architectural Review Board. The National Trust for Historic Preservation published a "Self-Guided Training Course for Historic Preservation Commissions." This training course and *Preservation Brief #32 "Making Historic Properties Accessible"* is the underlying framework for these guidelines. These guidelines are not meant to be a substitution for meeting the requirements of the *Americans with Disabilities Act*.

Portable ramps do not meet the accessibility requirements of the ADA but may be used as a temporary measure until a better solution is found. Lifts should be located under cover to protect the user and the mechanism. Avoid ramp switchbacks that destroy the symmetry of the front facade.



Signage directing disabled persons to a less visible entrance is a suitable design solution.

Ramps should be built of materials compatible with the historic building and be compatible with the symmetry and architectural style. While unpainted pressure treated lumber would be acceptable on rear facades, it would not be acceptable on the front facades.

Avoid removing significant historic features when adding a ramp. Ramps should be attached to buildings in a manner that is reversible.

The enlargement of door openings on the front facade should be avoided. Entrances are a significant character-defining feature of most historic buildings.

4.9 Fire Code Issues (4.9.1 - 4.9.5)

All rehabilitation work must meet the local and state fire codes. Fire safety is of the utmost importance. Typically fire codes are not written to address the preservation of historic structures. In instances where the necessary code requires the removal of significant historic features, it may be possible to work with the local Fire Marshal to find an innovative way to meet both the fire code and preserve the building and its features. This is neither a unique nor a new issue and many communities have come up with successful solutions to preservation/fire code issues.

When possible, locate new fire exits and staircases on the rear or side facades in an inconspicuous location. Painting a fire escape the same color as the historic building will help to make it less conspicuous.

New lightweight retractable fire escapes are advertised in various preservation publications. If an inconspicuous location can't be found, consider using an innovative design.

Consider facing a fire door with a design that matches existing historic doors.



A standard fire escape is located inconspicuously on the rear facade.



A simple, yet effective solution for a rear fire exit.



When located in a more prominent area, painting the fire escape a similar color as other trim helps it to better blend with the building.

4.9 Hurricane Protection Issues (4.9.6)

Hurricane shutters are designed to limit damage to window and door openings caused by high winds and flying objects. Installing hurricane shutters in the Georgetown Waterfront Area is permissible, provided that steps are taken to ensure such windows do not alter, damage, or overwhelmingly detract from the architectural character of the building.

Roll-up shutters should be installed in a manner that does not damage historic architectural window details. The shutter should match the window size exactly and the same type shutter should be used throughout the building. No part of the shutter, storage box, track, or associated hardware should damage or obscure architectural, historical, or decorative material. All shutter tracks and storage boxes should be painted to match the building color. The use of an awning is encouraged to screen the view of the storage box or roll-up shutters.

Hurricane shutters that consist of removable panels are permissible provided that they only be installed in the event of a hurricane warning or watch. Tracks and associated hardware for removable panels should be installed in a manner that does not damage architectural, historical, or decorative material, and in a way that best protects the existing window opening without compromising the effectiveness of the storm panel. Permanently affixed hardware and tracks should be painted to match the building color.



This example of a rolling hurricane shutter retracts into the eave of this building and is of the adequate size and shape to cover the windows correctly.

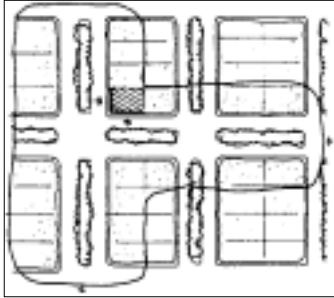


This is an example of a typical removable aluminum hurricane panel. The size and shape adequately covers the window in case of a hurricane and the hardware is painted white, so as to blend with the building materials.



This is a bad example of a sliding type hurricane panel. The shutters obscure building materials and detract from the building.

4.10 New Commercial Construction (4.10.1 - 4.10.8)



The first step in assessing the impact of new construction is to determine the area of influence that will be affected by the work. The area of influence will be that area which will be visually influenced by the alterations and/or additions. New buildings should follow the established setback of other commercial buildings on the street. The height of new commercial buildings should be no higher, nor any lower than the lowest and highest buildings in the area of influence.



Area of influence: Each site within a historic district will have its own unique area of influence. Shown here are two examples with suggested minimum areas that might be considered. Neighboring buildings should be examined to determine the consistent patterns of design concepts and architectural elements that are present.

New buildings should attempt to match the patterns and rhythms within the area of influence. Floor heights, massing, and window placement and percentages of window to wall space should match neighboring buildings.



New buildings should be constructed of materials similar to those used in the area of influence. Buildings in the Waterfront Area typically use only one type of material per building. New construction should follow this precedent.

The addition to the historic building (shaded) above is larger than the original building, but is stepped back from the building so as not to overwhelm the original building.



The massing of the new construction (above) is out of scale to the neighboring historic buildings.



The new construction on the left is more sensitive to the historic character of the Waterfront Area than the building on the right.

A flat roof hidden by a front parapet is the predominant roof type in the Waterfront Commercial Area, although other types exist. It is generally recommended that new commercial buildings in this area follow the flat roof precedent established by historic commercial buildings.

New construction in the Waterfront Commercial Area should be representative of the time in which it is built and not attempt to create a false sense of history. New buildings should be compatible with the historic surroundings by borrowing, but not copying, design characteristics and materials from adjacent buildings and integrating them into a contemporary expression.

Double hung windows are the dominant type of window used in the Waterfront Commercial Area except in the instance of display windows. Externally applied window grid systems or internal grid systems (plastic grids suspended inside of an insulated glass unit) are not appropriate in the historic district because they lack appropriate thickness and detail of muntin and mullion profiles. New construction should make use of a one-over-one light double hung windows. Insulated windows that utilize this design and do not have tinting, applied grid systems or other inappropriate characteristics for the Waterfront Commercial Area may be used.



The rhythm of the new construction, right, appropriately takes advantage of the historic rhythm of windows and doors, but the height is out of scale with its neighbors.



This new construction utilizes set back and rhythm to be in keeping with the historic Waterfront Area.



This row of commercial buildings in the Waterfront Area utilizes flat roofs and parapet walls.



Snap-in grid systems like above are not compatible with historic buildings.



This new construction utilizes single pane double hung windows, which are appropriate to the Waterfront Area.

4.11 Adaptive Reuse (4.11.1 - 4.11.3)

Many historic multi-level commercial buildings were designed to have residential space on the upper levels. Usually, historic commercial buildings can be easily adapted for residential use. Whatever the use, the building should remain commercial in appearance, thus the commercial design guidelines would apply.

Any rehabilitation project that would require substantial changes to a historic commercial building will generally not be approved. When a new use for a commercial building is being planned, it should be compatible with the structure and require minimal changes. Substantial changes to a historic building include, but are not limited to, the removal of architectural details; the addition or removal of windows or doors; a change in exterior materials (except for the removal of a nonhistoric facade); a change in height; or the addition of balconies or roof top decks that are visible from the public right-of-way. All of these changes would create a false sense of history by changing the appearance of the commercial building.



The center building above was inappropriately rehabilitated with added details not original to the building and an inappropriate balcony.



This row of commercial buildings have been successfully rehabilitated with commercial businesses on the first floor and apartments on the upper floors.

SECTION 5

Waterfront Industrial Design Guidelines



Section Highlights

- 5.1 Historic Industrial Buildings
- 5.2 Additions to Historic Industrial Buildings
- 5.3 New Construction



The following are design guidelines specific to the industrial buildings on the Waterfront in Georgetown's Waterfront Area. These guidelines help property owners make sound decisions when planning and carrying out rehabilitation projects as well as offer technical information regarding historic materials and appropriate rehabilitation methods.

The first part of this section lists the guidelines in numerical order for quick review. The second part of the section provides additional information and photos for applying the guidelines.



Waterfront Industrial Area of the Georgetown Historic District

Any property owner or occupant wishing to make an exterior alteration to any building, structure, or site within the Georgetown Waterfront Area must make an application to the Architectural Review Board (ARB) for a Certificate of Appropriateness (COA). Demolition, relocation, and new construction in the district also require a COA. The ARB reviews each request as a unique case and bases its decision on the design guidelines and the circumstances surrounding the property such as its condition, age, and significance. Properties that do not currently meet the design guidelines will be required to conform to the guidelines when changes, replacements, repairs, or new construction occurs.

These guidelines are based on the Secretary of the Interior's *Standards for the Rehabilitation of Historic Buildings*. For situations not covered by the Waterfront Industrial Design Guidelines in this manual, please refer to the *Standards*.

Waterfront Industrial Design Guidelines in Numerical Order

5.1. Historic Industrial Buildings

Exterior Facades

- 5.1.1 Retain original elements (e.g. windows, doors, siding, etc.) when rehabilitating an intact facade. Adding features not appropriate to the building is prohibited.
- 5.1.2 If replacement or reconstruction of doors, windows, and details are required, the replacement features should be compatible in size, scale, materials, and arrangement to the original.
- 5.1.3 Historic changes to facades that have become significant should be preserved.
- 5.1.4 Retain original doors and their configuration when rehabilitating a building's intact facade.
- 5.1.5 Original entrances should not be covered or filled in.
- 5.1.6 Adding entrance features not appropriate to the architectural style of the building is prohibited.
- 5.1.7 Residential style doors are not appropriate for industrial buildings.
- 5.1.8 Adding new door openings to the front facade is strongly discouraged.

Windows

- 5.1.9 Windows should not be filled in.
- 5.1.10 Windows should be repaired rather than replaced. The addition of caulk and interior storm windows for energy efficiency is encouraged.
- 5.1.11 If window replacement becomes necessary, windowpane configurations and window size should match the original. Only true muntins and mullions should be used in replacement windows. Snap-in grid systems are not appropriate in the historic district. Vinyl-clad wood windows are acceptable as replacement windows.
- 5.1.12 Adding new windows openings on the front facade of a building is strongly discouraged.
- 5.1.13 Shutters should not be added to buildings that never had them. When historical documentation for shutters exists, designs should be appropriate to the period and style of architecture.

Roofs

- 5.1.14 Preserve a building's original roof shape.
- 5.1.15 Roof additions that would be visible from the right-of-way are discouraged. If an addition is necessary, it should be placed away from a building's prominent facades so as to have a minimal visual impact.
- 5.1.16 Historic roofing materials should be repaired rather than replaced.
- 5.1.17 If replacement of roofing materials is necessary, new materials should match as closely as possible the scale, texture, and color of the historic roofing materials.
- 5.1.18 Historic gutters and downspouts should be retained.

- 5.1.19 If gutters and downspouts are deteriorated and need to be replaced, new gutters and downspouts should be similar to the original in materials and appearance.
- 5.1.20 Buildings that have never had gutters and downspouts should add them in such a manner as to be unobtrusive. New and innovative gutter systems for historic buildings are encouraged. These systems, as in all cases when dealing with integrating modern equipment into a historic building, should be in keeping with the historic character of the building in question.

Signs

- 5.1.21 Signs on the upper stories of a building should not cover or detract from the architectural details of the building.
- 5.1.22 All signs must comply with Georgetown's Sign Ordinance.
- 5.1.23 Retain historic signs whenever possible, particularly when they have a historic association for the community or are significant for their design.
- 5.1.24 New signs should respect the size, scale, and design of the historic building.
- 5.1.25 New signs should be attached to a building in a manner that avoids damage to historic materials. Fittings should penetrate mortar joints rather than masonry.
- 5.1.26 Signs can be in the form of paint on window glass or exterior walls, attached signs in the signboard area, or hanging signs.

Exterior Lighting

- 5.1.27 Historic lighting fixtures should be repaired and preserved whenever possible.
- 5.1.28 New lighting fixtures should match the character of the building or be of a simple contemporary design.
- 5.1.29 Lighting fixtures should be in scale with the building.
- 5.1.30 Lighting should be directed toward the building and away from the street.

Exterior Materials

- 5.1.31 Preserve original exterior materials to the greatest extent possible; work on these materials should be done with care.
- 5.1.32 If replacement of historic materials is necessary, the new materials should match the old in design, color, texture, and other visual qualities. Materials should be replaced in kind.
- 5.1.33 In the instance where deteriorated historic material must be replaced, four considerations warrant the consideration of substitute materials: a) the unavailability of historic materials; b) the unavailability of skilled craftsmen; c) inherent flaws in the original material; and d) code-required changes.
- 5.1.34 When the replacement of historic materials is warranted under 5.1.33, the substitute material should meet the following three basic criteria: a) it must be compatible with the historic materials in appearance; b) its physical properties must be similar to the historic material, or be installed in a manner that tolerates difference; and c) it must meet similar performance standards as the historic material.

- 5.1.35 Avoid cleaning methods that damage original materials, such as sandblasting or harsh chemical treatments.
- 5.1.36 The application of exterior insulating finishing systems (e.g. imitation stucco) to historic materials is strongly discouraged.
- 5.1.37 Brick (and other masonry materials) that has never been painted should remain unpainted.
- 5.1.38 When repair or replacement of new mortar is needed, the new mortar should duplicate the old in strength, composition, color, texture, and mortar joint width. Mortar with a high content of Portland cement should not be used in repointing historic masonry joints.

5.2 Additions to Historic Industrial Buildings

- 5.2.1 Historic additions and alterations that have acquired significance in their own right should be preserved.
- 5.2.2 New additions should be compatible in material, design, and scale with the existing structure.
- 5.2.3 New additions should not overwhelm or encase the original building.
- 5.2.4 New additions should be no taller than 35 feet as required by the zoning ordinance. All additions should be stepped back from the historic building if they exceed ten percent of the original height.
- 5.2.5 The design of the new addition should be clearly differentiated so that the addition is not mistaken for part of the original historic building.
- 5.2.6 A new addition should be built in such a manner that if it were removed it would not damage the original historic materials or character-defining elements.
- 5.2.7 The design of the new addition should be compatible with the symmetry, rhythm, and alignments of the original historic building.
- 5.2.8 Large flat walls should be broken-up by the use of windows, doors, or projecting architectural features to diminish the scale of an addition.
- 5.2.9 Additions should not obscure the existing sight-lines from the river to the Waterfront Industrial Area.
- 5.2.10 Addition roofs should be gabled and at a pitch that is similar to the surrounding historic roof pitches in the industrial area.
- 5.2.11 Exterior materials appropriate for additions in the Industrial Waterfront Area include brick, wood, and painted cement block. Vertically orientated metal siding may be appropriate if it mimics board and batten siding. A wood grain texture is not appropriate.

5.3 New Construction

- 5.3.1 New buildings should match the scale, directional emphasis, setback, and height of historic buildings in their area of influence. Structure height should not vary from the pattern established by neighboring historic structures by more than 150%.
- 5.3.2 New buildings may be constructed of new materials that are compatible with surrounding historic buildings in the industrial area. Brick, painted cement block, wood, and metal are appropriate exterior materials for new industrial construction.

- 5.3.3 New buildings should have a gabled roof.
- 5.3.4 Roof pitches should be consistent with the historic buildings in the area of influence.
- 5.3.5 New buildings should echo the dominant rhythms and patterns in their area of influence in relation to windows and door openings.
- 5.3.6 Large flat walls should be broken-up by windows, door openings, or projecting architectural features to blend with the patterns set by historic buildings in the industrial area.
- 5.3.7 Windows with snap-in grid systems are not appropriate in the historic district. One-over-one light double hung windows and fixed windows are encouraged. Insulated windows that utilize this design and do not have tinting, applied grid systems or other inappropriate characteristics for the Waterfront Commercial Area may be used.
- 5.3.8 New buildings should not obscure the sight-lines from the river to the Waterfront Industrial Area nor from the Industrial area to the Waterfront Commercial Area.

Applying the Waterfront Industrial Design Guidelines

5.1 Historic Industrial Buildings

Exterior Facades (5.1.1 - 5.1.8)

The historic buildings in the Industrial area are vernacular. Their lack of architectural style only heightens the importance of the use of door and window openings to create interesting rhythms and patterns in this area.

The location of entrances should not be changed during a rehabilitation project unless based on documented evidence. Adding or removing entrances or changing the size of an historic entrance may change the symmetry and rhythms of the building and impact its historic integrity.

Windows (5.1.9 - 5.1.13)

Every effort should be made to repair rather than replace historic windows. The removal of historic windows greatly diminishes the integrity of a historic building. Many new products and techniques are being created for the repair and improved energy efficiency of historic windows. A good carpenter should be able to repair most windows.

Windows that have been filled-in give a building a “blank” appearance and disrupt the original rhythm of the building, just as the addition of new window openings can disrupt the original building rhythm.



The rhythm of doors on this building are character-defining and should be retained.



The infill of the transom over the front door of this building has impacted the integrity of the building. The transom should be restored.

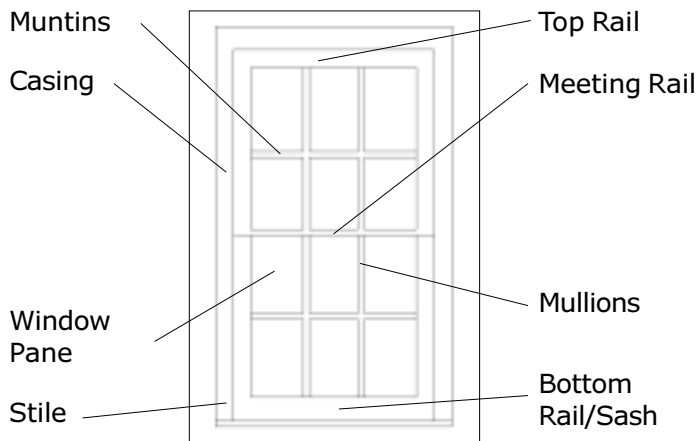


The infill of these historic window openings give this historic building an uninviting “blank” appearance.



These windows are appropriate to their building and should be retained.

Windowpane configuration is often helpful in dating the construction of a building. Changing the window pane configuration on a historic building creates a false sense of history and should be avoided. In the case where new windows need to be installed, the pane configuration should match the original. Equally important is the muntin and mullion profile of a window. Their width and depth can aid in dating a structure and help to create texture on the facade. Snap-in grid systems common on new windows are not a good solution and are not acceptable in the historic district.



None of the buildings in the Industrial area have shutters. The inappropriate use of shutters that are hung improperly, non-operable, of incorrect size or attached to buildings with no historical documentation can significantly alter the look of a building. Shutters should be sized to properly fit the window and appropriate hardware should be used to install the shutters.



This building retains its window rhythm and pane configuration.



Nonhistoric shutters on this building are inappropriately sized.



Upper floor windows on this building have been replaced with plate glass, removing all evidence of historic windowpane configuration.

Roofs (5.1.14 – 5.1.20)

The majority of historic buildings in the Industrial area have gabled roofs. Some of the mid-twentieth century buildings have a flat roof. It is important to preserve the historic shape and pitch of roofs.



The metal addition built on top of this historic brick resource is not appropriate as the historic core is encased and no longer retains its integrity of design.



The flat roof on this mid-twentieth century building should be retained.



The buildings above retain their original gable roofs and should be maintained as such.

Adequate roof draining is necessary to prevent moisture damage and deterioration of exterior building materials. Regular maintenance should be performed on gutters and downspouts. When historic gutters are no longer functioning and cannot be repaired, the new historically sensitive gutter system should attempt to utilize the historic gutter's layout. New gutters and downspouts should be installed in such a way that they do not obstruct window or door openings. Many new gutter systems for historic buildings are being designed and should be evaluated on a case-by-case basis.

Few of the historic industrial buildings originally had any gutter systems. However, property owners should consider adding gutters when undertaking roof repairs as they can help to protect historic material from deterioration.



This gutter system is in proper working order, with the downspout placed in an appropriate location.

Signs (5.1.21 – 5.1.26)

Signs are one of the most frequently altered details of historic buildings. They have the ability to make a positive or negative impact on the building as well as the district. Signs should be appropriately sized and placed in a manner that complements the historic industrial building and does not obscure character-defining architectural details.

Historic signs should be preserved whenever possible. Signs advertising products that were painted on the sides of buildings are becoming increasingly rare and should be preserved.

Signs in the Industrial area should be simple in design and reflect the vernacular character of the buildings.



This is a good example of a creative, yet simple sign.



The sign above is simple and blends well with the vernacular Waterfront Area.



These signs are appropriately sized for the residential neighborhood they are a part of, yet give clear direction to the commercial business they represent.



This banner utilizes the blank space of an accessory building.



The above is a typical hanging sign appropriate to the industrial area.

Exterior Lighting (5.1.27 – 5.1.30)

Historic lighting fixtures are rare and should be preserved whenever they exist. When new lighting fixtures are added to historic buildings, care should be taken that they are appropriate for the building's date of construction and level of architectural detail. Too often, excessively ornate fixtures are added to historic buildings.

Lighting fixtures should be accurately scaled for the building. Fixtures that are too large overwhelm the entrance. Fixtures that are too small are inefficient.

All lighting fixtures should be directed toward the building. Excessive lighting can be a nuisance when it shines away from the building. Recessed lighting is encouraged.

Neon lighting should not be used to highlight architectural features because it detracts from the building's historic integrity. Neon lighting became popular in the 1940s and is appropriate for high style buildings of that era. Neon should only be added to historic industrial buildings when there is physical or pictorial evidence of its existence.



This is a simple lighting fixture appropriate to a vernacular industrial building.



This residential lighting fixture and entrance door are of a style that is not appropriate for the Industrial area.

Exterior Materials (5.1.31 – 5.1.38)

Industrial buildings typically have less architectural style and detail than commercial buildings in the Waterfront Area. Wood and concrete block are the most common materials found on historic industrial buildings. The introduction of certain inappropriate materials can greatly disrupt the predominant visual textures in the district.

The use of nonhistoric facade materials (such as imitation stucco to cover historic materials) is discouraged within the Waterfront Area. Replacing or covering facade materials can alter and obscure original architectural details. Every effort should be made to retain historic architectural details.

Routine maintenance can prevent the costly replacement of exterior materials. When replacement is determined to be the only practical solution, only severely deteriorated elements should be replaced. Total replacement of an exterior facade is usually not necessary.

Unpainted masonry should remain unpainted, unless extremely damaged. When prepping any exterior surface, abrasive methods such as sandblasting and harsh chemical cleaners are not recommended as they can detrimentally alter the original material's protective surface. Harsh cleaning methods can deteriorate the protective exterior surface of brick and expose the softer inner brick to the weather. Repointing mortar joints should only be undertaken when necessary and appropriate techniques, tools, and materials should be used to avoid damage to the historic masonry and to match the existing visual character.



The board and batten exterior of this building is character-defining and should be retained.



This brick exterior of this warehouse is character-defining and should be retained.

Remaining historic entrance features should be preserved and maintained. Any changes made should be reversible so that at some point it would be possible to restore the building.

Contemporary changes to industrial buildings and specifically entrances should be compatible with the historic building, but should be clearly read as contemporary. It is important that a false sense of history is not conveyed by these changes.



These rear entrances are well designed and maintained, providing attractive secondary entrances for customers and employees in keeping with the historic building's style, details, and materials.



The infill of this doorway compromises the historic integrity of the building.

Stock "historic" doors are usually not appropriate for industrial buildings. Avoid using residential style doors as well. New doors should be simple and contemporary in design and should attempt to be compatible with the architectural character of the building unless there is historic evidence. Single pane glass doors or a simple wooden door are acceptable alternatives to the original historic door.



This is an example of an appropriate single pane glass replacement door.



This door is a historic character-defining feature and should be retained.

5.2 Additions to Historic Industrial Buildings (5.2.1 – 5.2.11)

Industrial buildings change over time as buildings are adapted and expanded to meet changing industrial needs. Because buildings change over time, additions that are older than 50 years may have obtained significance and are a record of the building's history. Historically significant additions should be preserved.

New additions to historic industrial buildings should be made to the rear or side. The front facades of historic buildings usually have the greatest amount of historic integrity and should not be compromised by new additions.



In the example above, the historic industrial building on the left has an appropriate new side addition (shaded) located to the rear of the building. The building on the right has an inappropriate addition (shaded) added to the front of the historic industrial building.

In general, new additions may be taller than the original building, if designed in such a manner that the addition does not overwhelm the original building. New additions should be stepped back from the original building so that the new addition does not overwhelm the original structure.



The new addition to the board and batten clad building pictured above is properly set to the rear of the historic building.

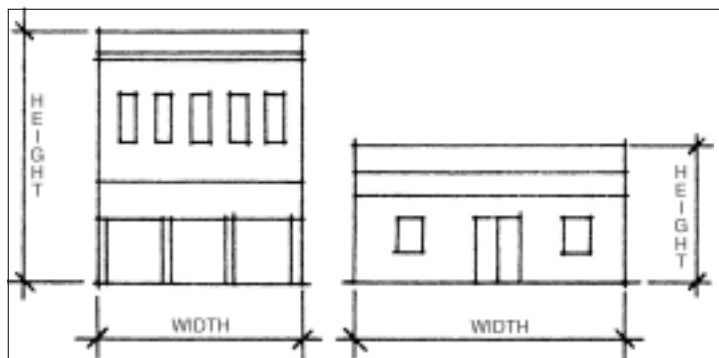
Compatible materials and details should be used but they should be clearly contemporary. The new addition should copy the existing rhythms, symmetry, and alignments of the historic building. The new addition should not be mistaken for the original building.



The window and door rhythm of the neighboring historic building (shaded) was not replicated in the new construction (unshaded). New buildings and new additions should replicated the existing rhythms of the historic Waterfront area.

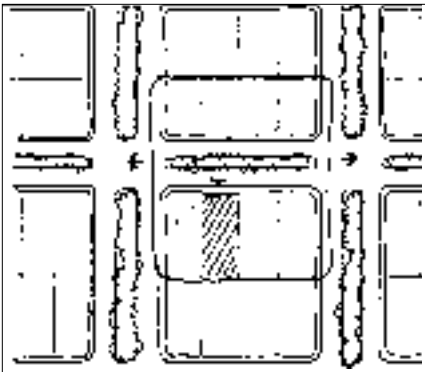
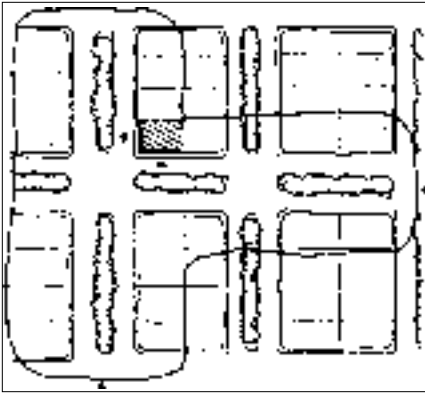


In this example, the window and door rhythm of the neighboring historic building (shaded) was appropriately replicated in the new construction (unshaded).



In the example above, the proportion (height to width) of the historic building on the left was not utilized in the new building on the right. All new construction, including additions to historic buildings, should respect the proportion of the historic Waterfront Area and its buildings.

5.3 New Construction (5.3.1 – 5.3.8)



Area of influence: Each site within a historic district will have its own unique area of influence. Shown here are two different examples with suggested minimum areas that might be considered. Neighboring buildings should be examined to determine the consistent patterns of design concepts and architectural elements that are present.

The first step in assessing the impact of new construction is to determine the area of influence that will be affected by the work. The area of influence will be that area which will be visually influenced by the new construction. New buildings should follow the established setback of other buildings on the street as well as along the Waterfront.

New buildings should attempt to match the patterns and rhythms within the area of influence. Floor heights, massing, and window placement and percentages of window to wall space should match neighboring buildings.



A proposed new building near the historic board and batten clad industrial building above should incorporate the historic materials and patterns shown here.



Similarly proposed new construction adjacent to the building to the left should incorporate the historic building's character-defining features.

A gabled roof is the predominant roof type for the industrial buildings. It is recommended that new buildings in this area follow the gabled roof precedent established by historic industrial buildings.

New construction in the Industrial area should be representative of the time in which it is built and not attempt to create a false sense of history. New buildings should be compatible with the historic surroundings by borrowing, but not copying, design characteristics and materials from historic industrial buildings and integrating them into a contemporary expression.



The gable roofs of the two historic industrial buildings above set a precedent of gable roofs for proposed around them.

The new addition to the rear of this building is clearly a product of its time, but does incorporate the board and batten texture of the historic building with its vertical metal cladding.

Modern needs have necessitated larger industrial buildings than what would have been built historically. New buildings should echo the dominant historic patterns and rhythms of window and door openings. Large expanses of blank walls were not found historically in the area. Buildings usually had window or door openings at regular intervals to break up a long exterior wall. New construction should strive to follow this historic precedent.



The new building (shaded) above does not “echo” the dominate historic patterns of window and door openings or the roof form found in the adjacent historic buildings. This is inappropriate.

SECTION 6 Appendix

Appendix Highlights

- Georgetown Historic Preservation Ordinance
- Georgetown Historic District Ordinance
- Georgetown Architectural Review Board Rules of Procedure
- Application for Certificate of Appropriateness
- Sources for Maintenance and Resource Rehabilitation
- Preservation Brief #8: Aluminum and Vinyl Siding on Historic Buildings
- Glossary of Terms



Georgetown Historic Preservation Ordinance

407. Board of Architectural Review. In order to achieve the purpose of the Historic District and in accordance with Section 6-29-870 of the Code of Laws of South Carolina, 1976 as amended a Board of Architectural Review is hereby created. The Review Board shall consist of seven members who shall be appointed by the City Council. All members appointed to serve on the Board shall be residents of the City of Georgetown. All members shall demonstrate an interest, competence or knowledge of historic preservation. The Board shall be made up of the following; (1) a historian knowledgeable in local history, (2) a planner, (3) an archaeologist, (4) an architect, or if an architect is not available to serve, someone knowledgeable in building design and construction, (5) a resident of the Historic Buildings District, (6) a representative from the Core Commercial Buildings District, (7) a member of the Georgetown Historical Society. In the event an architect, historian, planner and archaeologist are unavailable, then a resident of the Historic Buildings District and two at-large members shall be selected for these positions. The initial terms of office for the members shall be established as follows: one member for a term of four years; two members for a term of three years; two members for a term of two years; and two members for a term of one year. All subsequent terms shall be for four years. Any vacancy in the membership shall be filled for the unexpired term in the same manner as the initial appointment. Members shall serve without pay, but may be reimbursed for any expense incurred while representing the Board.

407.1 Proceedings of the Board of Architectural Review. The Board of Architectural Review shall elect a chairman and vice-chairman from its members who shall serve for one year or until reelected or until their successors are elected. The Board shall appoint a secretary, who may be a City employee. The Board shall adopt rules, regulations and by-laws in accordance with the provisions of this Ordinance and with Section 6-29-387 of the Code of Laws of South Carolina, 1976, as amended. Meetings of the Board shall be held at the call of the Chairman and at such other times as the Board may determine. All meetings of the Board shall be open to the public.

407.2 Powers and duties of the Board of Architectural Review. The Board of Architectural Review shall have the following powers and duties: (1) In its consideration of an application to demolish in whole or in part, remove, or alter the exterior architectural appearance of any existing structure, the Georgetown Board of Architectural Review shall consider, among other things, the historic, architectural, and aesthetic arrangement, composition or features of such structure, the relationship between such structures and the surrounding area, and its Historic Buildings District, the Georgetown Board of Architectural Review shall consider, among other things, character and appropriateness of the design, scale, texture and materials of the structure in question, and the relationship of such design elements to similar features of structures in the surrounding area; (3) the Board shall not consider interior arrangement or interior design; nor shall it make

requirements except for the purpose of preventing developments which are not in harmony with the prevailing character of the Historic Buildings District or which are obviously incongruous with its character; (4) the Georgetown Board of Architectural Review may refuse a Certificate of Appropriateness for the erection, reconstruction, alteration, demolition in whole or in part, or removal of any structure, sign, freestanding mailbox, newspaper receptacle or other similar structure within the Historic Buildings District which in the opinion of the Board would be detrimental to the interests of the Historic Buildings District and against the public interest of the City of Georgetown; (5) in its consideration for application to demolish, remove, alter or construct a structure; the Board shall use the design guidelines approved by City Council for use by the Board in reviewing requests; and, (6) the Board may conduct first review and evaluation of all proposed nominations for the National Register of Historic Places for properties that are within its jurisdiction, prior to consideration by the State Board of Review. The Board may send their recommendations to the State Historic Preservation Office for consideration at the meeting of the State Board of Review. The State Board of Review has final review authority to nominate properties directly to the National Register. This section shall not apply to gravestones, monuments or memorials located on church or synagogue property.

407.3 Criteria for Historic Designation. The Board shall review the local inventory and make recommendations for historic designation to the City Planning Commission. The Commission will then make a recommendation to City Council. The Board's recommendation shall be based on the following criteria:

A property may be designated historic if it:

1. has significant inherent character, interest, or value as part of the development or heritage of the community, state, or nation; or
2. is the site of an event significant in history; or
3. is associated with a person or persons who contributed significantly to the culture and development of the community, state or nation; or
4. exemplifies the cultural, political, economic, social, ethnic, or historic heritage of the community, state, or nation; or
5. individually, or as a collection of resources, embodies distinguishing characteristics of a type, style, period, or specimen in architecture or engineering; or
6. is the work of a designer whose work has influenced significantly the development of the community, state or nation; or

7. contains elements of design, detail, materials, or craftsmanship which represent a significant innovation; or
8. is part of or related to a square or other distinctive element of community planning; or
9. represents an established and familiar visual feature of the neighborhood or community; or
10. has yielded, or may be likely to yield, information important in pre-history or history.

407.31 Owner Notification. Owners of properties proposed to be designated historic shall be notified in writing thirty days prior to consideration by City Council. Owners may appear before the City Council to voice approval or opposition to such designation.

407.32 Identification on City Zoning Map. All locally designated historic properties and historic districts shall be clearly shown on the zoning map.

407.33 Opposition to Designation. Any property owner may object to the decision by the City Council to designate his or her property as historic by filing suit against the City of Georgetown before the Courts of the State of South Carolina.

Editor's note - An ordinance adopted August 17, 2000 added a new Section 407.3 as set out above, deleting the former Section 407.3, which pertained to decisions of the Board of Architectural Review, and added a new Section 407.4 as set out below, thereby renumbering former Sections 407.4 and 407.5 as Sections 407.5 and 407.6.

407.4 Decisions of the Board of Architectural Review. The concurring vote of a majority of the members present shall be necessary to approve any application that comes before the Board. The Board shall keep minutes of its proceedings, showing the vote of each member upon each question, or if absent or failing to vote, indicating such fact, and shall keep records of its examinations and other official actions, all of which shall be immediately filed in the office of the Board and shall be public record. On all applications and other matters brought before the Board of Architectural Review, the Board shall inform in writing all the parties involved of its decisions and the reasons therefore. Any Board member who has a personal or financial interest, either directly or indirectly, in any property which is the subject of, or affected by, a decision of the Board shall be disqualified from participating in the decision of the Board concerning the property.

407.5 Review Procedures. An application for a building permit in the Historic Buildings District shall be accompanied by plans and other information necessary to determine the appropriateness of the features to be passed upon. The Board shall meet within thirty days after notification of the Zoning Administrator of the filing of an application and at such other times as the

Board may determine necessary, or upon call of the Chairman.

407.51 The Board shall give adequate public notice of all applications to be considered by the Board, as well as due notice to the parties in interest. Public notice shall be published in a newspaper of general circulation within the City at least seven days in advance of such meeting.

407.52 Upon approval, disapproval or modification of any application presented to the Board, the Board of Architectural Review shall immediately transmit a report to the Zoning Administrator stating the basis upon which the decision was made. If approval or modification of the application was determined, the Board shall cause a Certificate of Appropriateness to be issued to the applicant. Upon failure of the Board to act upon application within forty-five days after submission to the Zoning Administrator, the application shall be deemed to be approved, except when mutual agreement has been made for an extension of the time limit. When a Certificate of Appropriateness has been issued, a copy thereof shall be transmitted to the Zoning Administrator, who shall from time to time inspect the construction or alteration approved by such Certificate, and report to the board any work not in accordance with such Certificate. In case of disapproval of any application, the Board of Architectural Review shall state the reasons therefor in writing to the applicant. Notice of such disapproval and a copy of any written statements shall also be transmitted to the Zoning Administrator.

407.6 Appeals. Any person or any officer, department or Board of the city aggrieved by any final decision of the Board may appeal to a court of record having competent jurisdiction. A duly verified petition, setting forth that the decision of the Board is illegal in whole or in part and specifying the ground of the illegality shall be presented to the Court within thirty days after the filing of the decision of the Board.

Georgetown Historic District Ordinance

705 HB District (historic buildings)

Intent. It is the purpose of this district (1) to protect, preserve and enhance the distinctive architectural and cultural heritage of the City of Georgetown as part of the educational and patriotic heritage of future generations; (2) to promote the cultural, economic and general welfare of the people of the City of Georgetown; (3) to foster civic pride; (4) to encourage harmonious, orderly and efficient growth and development of the City of Georgetown; (5) to strengthen the local economy; and (6) to improve property values. It is the hope of the City that by encouraging a general harmony of style, form, proportion and material between buildings of historic design and those of contemporary design, the City's historic building district will continue to be a distinctive aspect of the City and will serve as visible reminders of the significant historical and cultural heritage of the City of Georgetown and the State of South Carolina. The Historic Buildings District encompasses four other zoning district and the regulations contained in this Ordinance shall apply to these districts. In addition, the following regulation shall apply:

705.1 No Building permit for construction, alteration, repair, moving, or demolition to be carried on within the district shall be issued by the Zoning Administrator until it is submitted to the Board of Architectural Review for is approval.

(Ordinance of 8-17-2000, Section 1)

Georgetown Historic Preservation Commission Rules of Procedure

BY-LAWS OF THE CITY OF GEORGETOWN ARCHITECTURAL REVIEW BOARD

A R T I C L E I

- Objectives -

The provisions for the City of Georgetown Architectural Review Board as set forth in Sections 5-23-310 through 5-23-340 of the South Carolina Code of Laws, 1976, and amendments and supplements thereto, and those powers and duties delegated to the Board by the Georgetown City Council.

A R T I C L E II

- Officers and Their Duties -

Section 1.

The officers of the Architectural Review Board shall consist of a Chairman and Vice-Chairman.

Section 2.

The Chairman shall preside at all meetings of the Board and shall have the duties normally conferred by parliamentary uses of such officers. The Chairman shall have the authority to appoint standing or select committees as needed.

Section 3.

The Vice-Chairman shall act for the Chairman in his absence.

Section 4.

The Secretary shall be provided by the City of Georgetown and shall assist City Staff and the Board in the preparation of the agenda for Board meetings, shall prepare and distribute minutes of

Board meetings, and shall establish and maintain the Board's files.

A R T I C L E I I I

- Election of Officers -

Section 1.

Nomination of officers shall be made from the floor and the Chairman and Vice-Chairman shall be elected at the annual organizational meeting which shall be held in the month of January of each year.

Section 2.

The candidate for each office receiving a majority vote of the entire membership of the Board shall be declared elected.

Section 3.

The Chairman and Vice-Chairman shall be elected for a term of one (1) year and all officers shall be eligible to succeed themselves.

Section 4.

Vacancies in offices shall be filled immediately for unexpired terms by regular election procedure.

A R T I C L E I V

- Meetings -

Section 1.

When necessary, regular meetings shall be held on the first Monday at 7:00 PM of each month. Notice of regular meetings, with an attached agenda, shall be posted in City Hall, at least twenty-four (24) hours in advance of such meeting. Public notice shall be published in a newspaper of general circulation within the City at least seven (7) days in advance of such meeting.

Section 2.

A majority of the membership of the Board shall be four (4) members and shall constitute a quorum. A quorum shall be present before any business is transacted.

Section 3.

All application reviews, approvals and general business presented to the Board must be approved by at least three (3) members.

Section 4.

The Board shall adopt a handbook of design criteria to be used in reviewing all applications for Certificates of Appropriateness.

Section 5.

The staff for the Architectural Review Board shall be provided by the City of Georgetown.

Section 6.

A record of the vote of each member on each question shall be kept as part of the minutes of the meetings.

Section 7.

Special meetings may be called by the Chairman and it shall be the duty of the Chairman to call such a meeting when requested to do so by a majority of the members of the Board. The Secretary shall notify all members of the Board not less than 24 hours in advance of such meetings. Such notices of special meetings may be waived by unanimous consent of the Board. No application for a Certificate of Appropriateness can be considered by the Board without adequate public notice as required under Article IV, Section I of these By-Laws.

Section 8.

All meetings at which official action is taken shall be open to the general public.

Section 9.

The decision relative to application reviews shall be confirmed in writing to the applicant within a reasonable time period after such decision is rendered and copies shall be furnished to the Building Official, City Council and Planning Commission.

A R T I C L E V

- Order of Business -

The order of business at a regular meeting shall be:

- (a) Roll Call
- (b) Approval of Minutes of the Previous Meeting
- (c) Recognizing Visitors having Business with the Board
- (d) Report of Officers
- (e) Old Business
- (f) New Business
- (g) Adjournment

A R T I C L E VI

- Hearings -

Section 1.

The Board may hold public hearings when it decides that such hearings will be in the public interest.

Section 2.

Notice of such hearings shall be published in a newspaper of general circulation within the City at least seven (7) days prior to the date of the hearing.

Section 3.

The case before the Board shall be presented in summary by the

staff or a designated member of the Board and parties in interest shall have privileges of the floor. No statement shall be recorded or sworn to as evidence for any court of law without notice to the parties.

Section 4.

The record shall be kept of those speaking before the Board. All persons attending a public hearing should sign an attendance record before the hearing starts. This record shall also allow them to place a check mark by their name if they wish to address the Board. All proceedings of the public hearing should be taped in the event that litigation follows.

A R T I C L E VII

- Amendments -

These By-Laws and Design Criteria may be amended by a concurring vote of five (5) members.

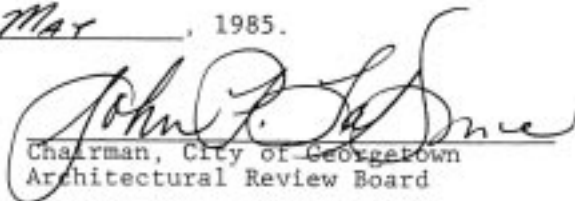
A R T I C L E VIII

- Effective Date -

Section 1.

These By-Laws take effect and are in full force immediately upon their adoption.

ADOPTED ON THE 16th DAY OF MAY, 1985.


Chairman, City of Georgetown
Architectural Review Board

Application for a Certificate of Appropriateness

CITY OF GEORGETOWN ARCHITECTURAL REVIEW BOARD SUBMISSION MATERIALS CHECKLIST

- ❖ The Architectural Review Board must approve any change or alteration to the **exterior** of any structure in the Historic District, as well as the demolition or new construction of any building, sign or fence.
- ❖ Detailed drawings must be submitted along with your completed application form and the \$15.00 application fee. *Late or incomplete submittals will not be placed on the agenda for that month's meeting.* Refer to the meeting notification form for the date that all application materials are due.
- ❖ It is not necessary for you to take photographs of your building or sign, because a staff member will come around prior to the meeting and do so. However, if you wish to bring extra materials such as pictures and/or samples of building materials, feel free to do so.

Remodeling & Additions:

- _____ Elevation drawings (showing front, rear and side views) indicating proposed alterations. Architectural rendering is required for major commercial projects. Include window and door design if altered.
- _____ Exterior material description for existing and proposed structures
- _____ Site plan showing dimensions of lot and location of existing building(s) or structure(s) on lot, location of additions, dimensions of existing structure and additions.

New Construction:

- _____ Elevation drawings, to scale, showing all sides and dimensions.
- _____ Site plan including building footprints and setbacks, scale and North arrow
- _____ Material list including door and window styles and texture samples.
- _____ Streetscape drawings showing proposed infill and one to two block area surrounding building are required for major commercial projects.

Material Changes (siding, roof materials, etc.):

_____ Written description of work and area involved.

_____ Sample or photo of materials involved.

Fences, Walls, Accessory buildings:

_____ Site plan showing location of fence, wall or accessory building and lot lines.

_____ Description of materials and design.

Signage:

_____ Site plan illustrating location of proposed signs.

_____ Illustration of design showing dimensions and materials. Please provide a color illustration if possible.

Miscellaneous:

- If you submit color drawings or photographs, you must submit 10 copies of everything, as we do not have the ability to make color copies.
- If you submit drawings larger than 11'X17' in size, you need to provide 10 copies of everything as we do not have the ability to copy larger documents.
- If the ARB is not satisfied with your design, or needs more information to make a decision, they will usually vote to deny the application. This does not mean you cannot reapply, or provide more information at the next meeting.
- If your application is rejected and you wish to come back at the next meeting with an alternative proposal, you will need to inform the Building Department before the deadline for the next meeting. You will not be required to pay another fee or fill out another application, but you will be re-advertised as "Old Business" and must provide new drawings at least one week prior to the meeting.

Please be aware that staff and board members may be visiting the site prior to the meeting in order to take pictures and make a visual inspection of the exterior.

Application for Certification of Appropriateness City of Georgetown Architectural Review Board

1. Applicant's Name _____
2. Tax Map Number _____
3. Mailing Address _____
4. Telephone: Business _____ Home _____
5. Site Address _____
6. Zoning: ☐ R4 (High Density Residential)
☐ R1 (Low Density Residential)
☐ CC (Core Commercial)
☐ GC (General Commercial)
☐ WC (Waterfront Commercial)
7. Type of Request: ☐ Demolition ☐ New Construction
☐ Alteration ☐ Sign
☐ Repair ☐ Fence
8. Description of proposal:

(Over)

7. Owner _____
Telephone _____
Address _____

8. Architect _____
Telephone _____
Address _____

9. Contractor _____
Telephone _____
Address _____

Signature of applicant or agent _____
Date _____

To be completed by staff:

Fee-\$15.00 _____
Meeting date _____
Complete _____ or Incomplete _____
Submission materials? _____
Survey form? _____

Adjacent Property Owners:

TMS # _____

TMS # _____

TMS # _____

TMS # _____

Sources for Maintenance and Resource Rehabilitation

PRESERVATION BRIEFS

Preservation Briefs may be obtained from the South Carolina Department of Archives and History, or are available online at <http://www2.cr.nps.gov/tps/briefs/presbhom.htm>.

- 1 The Cleaning and Waterproof Coating of Masonry Buildings
- 2 Repointing Mortar Joints in Historic Brick Buildings
- 3 Conserving Energy in Historic Buildings
- 4 Roofing for Historic Buildings
- 5 Preservation of Historic Adobe Buildings
- 6 Dangers of Abrasive Cleaning to Historic Buildings
- 7 The Preservation of Historic Glazed Architectural Terra-Cotta
- 8 Aluminum and Vinyl Siding on Historic Buildings
- 9 The Repair of Historic Wooden Windows
- 10 Exterior Paint Problems on Historic Woodwork
- 11 Rehabilitating Historic Storefronts
- 12 The Preservation of Historic Pigmented Structural Glass
- 13 The Repair and Thermal Upgrading of Historic Steel Windows
- 14 New Exterior Additions to Historic Buildings: Preservation Concerns
- 15 Preservation of Historic Concrete: Problems and General Approaches
- 16 The Use of Substitute Materials on Historic Buildings
- 17 Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
- 18 Rehabilitating Interiors in Historic Buildings
- 19 The Repair and Replacement of Historic Wooden Shingle Roofs
- 20 The Preservation of Historic Barns
- 21 Repairing Historic Flat Plaster - Walls and Ceilings
- 22 The Preservation and Repair of Historic Stucco
- 23 Preserving Historic Ornamental Plaster
- 24 Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
- 25 The Preservation of Historic Signs
- 26 The Preservation and Repair of Historic Log Buildings
- 27 The Maintenance and Repair of Architectural Cast Iron
- 28 Painting Historic Interiors
- 29 The Repair, Replacement, and Maintenance of Historic Slate Roofs
- 30 The Preservation and Repair of Historic Clay Tile Roofs
- 31 Mothballing Historic Buildings
- 32 Making Historic Properties Accessible
- 33 The Preservation and Repair of Historic Stained and Leaded Glass
- 34 Applied Decoration for Historic Interiors: Preserving Composition Ornament
- 35 Understanding Old Buildings: The Process of Architectural Investigation
- 36 Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes

- 37 Appropriate Methods for Reducing Lead: Paint Hazards in Historic Housing
- 38 Removing Graffiti from Historic Masonry
- 39 Managing Moisture Problems in Historic Buildings
- 40 Preserving Historic Ceramic Tile Floors
- 41 The Seismic Retrofit of Historic Buildings
- 42 The Maintenance, Repair and Replacement of Historic Cast Stone

PRESERVATION BRIEF #8

ALUMINUM AND VINYL SIDING ON HISTORIC BUILDINGS

THE APPROPRIATENESS OF SUBSTITUTE MATERIALS FOR RESURFACING HISTORIC WOOD FRAME BUILDINGS

John H. Myers, revised by Gary L. Hume

A historic building is a product of the cultural heritage of its region, the technology of its period, the skill of its builders, and the materials used for its construction. To assist owners, developers and managers of historic property in planning and completing rehabilitation project work that will meet the Secretary's "Standards for Rehabilitation" (36 CFR 67), the following planning process has been developed by the National Park Service and is applicable to all historic buildings. This planning process is a sequential approach to the preservation of historic wood frame buildings.

It begins with the premise that historic materials should be retained wherever possible. When retention, including retention with some repair, is not possible, then replacement of the irreparable historic material can be considered. The purpose of this approach is to determine the appropriate level of treatment for the preservation of historic wood frame buildings.

Standard 6 of the *Secretary of the Interior's Standards for Rehabilitation* states that "deteriorated architectural 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..." The Guidelines further caution against "removing or radically changing wood features which are important in defining the overall historic character of the building so that, as a result, the character is diminished."

The planning process has the following four steps:

1. Identify and preserve those materials and features that are important in defining the building's historic character. This may include features such as wood siding, brackets, cornices, window architraves, doorway pediments, and their finishes and colors.

2. Undertake routine maintenance on historic materials and features. Routine maintenance generally involves the least amount of work needed to preserve the materials and features of the building. For example, maintenance of a frame building would include caulking and painting; or, where paint is extensively cracking and peeling, its removal and the re-application of a protective paint coating.

3. Repair historic materials and features. For a historic material such as wood siding, repair would generally involve patching and piecing-in with new material according to recognized preservation methods.

4. Replace severely damaged or deteriorated historic materials and features in kind. Replacing sound or repairable historic material is never recommended;

however, if the historic material cannot be repaired because of the extent of deterioration or damage, then it will be necessary to replace an entire character-defining feature such as the building's siding. The preferred treatment is always replacement in kind, that is, with the same material. Because this approach is not always feasible, provision is made under the recommended treatment options in the Guidelines that accompany the Secretary of the Interior's Standards to consider the use of a compatible substitute material. A substitute material should only be considered, however, if the form, detailing, and overall appearance of the substitute material conveys the visual appearance of the historic material, and the application of the substitute material does not damage, destroy or obscure historic features.

In many cases, the replacement of wood siding on a historic building is proposed because little attention has been given to the retention of historic materials. Instead, the decision to use a substitute material is made because: (1) it is assumed that aluminum or vinyl siding will be a maintenance-free material; and (2) there is the desire to give a building a "remodeled" or "renovated" appearance. A decision to replace historic material must, however, be carefully considered for its impact on the historic resource—even when the model planning process has been followed and the appropriate treatment is replacement.

Therefore, this brief focuses on the visual and physical consequences of using a substitute material such as aluminum or vinyl siding for new siding installations on a wood frame historic building. These concerns include the potential of **damaging or destroying** historic material and features; the potential of **obscuring** historic material and features; and, most important, the potential of **diminishing the historic character** of the building.

The Historic Character of Buildings and Districts

The character or "identity" of a historic building is established by its form, size, scale and decorative features. It is also influenced by the choice of materials for the walls—by the dimension, detailing, color, and other surface characteristics. This is particularly true for wood frame buildings which are the typical objects of aluminum or vinyl siding applications. Since wood has always been present in abundance in America, it has been a dominant building material in most parts of the country. Early craftsmen used wood for almost every aspect of building construction: for structural members such as posts, beams and rafters, and for cladding materials and decorative details, such as trim, shakes, and siding.

The variety of tools used, coupled with regional differences in design and craftsmanship, has resulted in a richness and diversity of wood sidings in America. For example, narrow boards with beveled, lapped joints called "clapboards" were used on New England frame dwellings. The size and shape of the "clapboards" were determined by the process of hand splitting or "riving" bolts of wood. The width, the short lengths, the beveled lapping, the "feathered" horizontal joints, and the surface nailing of the clapboards created a distinctive surface pattern that is recognizable as an important part of the historic character of these structures.

The sawn and hand-planed clapboards used throughout the Mid-Atlantic and Southern states in the eighteenth and early nineteenth centuries, by contrast, have a wide exposure—generally between six and eight inches. The exposure of the siding, frequently

coupled with a beaded edge, created a very different play of light and shadow on the wall surface, thus resulting in a different character. The “German” or “Novelty siding”—a milled siding that is thin above and thicker below with a concave bevel—was used throughout many parts of the United States in the late nineteenth and early twentieth century but with regional variations in material, profile, and dimensions. One variation of this type of milled siding was called “California siding” and was milled with a rabbetted or shiplap edge to insure a tight installation of the weather boards. Shingles were also commonly used as an exterior cladding material, and in buildings such as the Bungalow style houses, were often an important character-defining feature of the exterior. Shingles were often applied in decorative patterns by varying the lap, thus creating alternating rows of narrow exposures and wide exposures. Shingles were also cut in geometric patterns such as diamond shapes and applied in patterns. This treatment was commonly used in the gable end of shingled houses. Siding and wood shingles were often used in combination with materials such as cobblestone and brick in Bungalow style buildings to create a distinctive interplay of surfaces and materials.

The primary concern, therefore, in considering replacement siding on a historic building, is the potential loss of those features such as the beaded edge, “drop” profile, and the patterns of application. Replacing historic wood siding with new wood, or aluminum or vinyl siding could severely diminish the unique aspects of historic materials and craftsmanship. The inappropriate use of substitute siding is especially dramatic where sufficient care is not taken by the owner or applicator and the width of the clapboards is altered, shadow reveals are reduced, and molding or trim is changed or removed at the corners, at cornices or around windows and doors. Because substitute siding is usually added on top of existing siding, details around windows and doors may appear set back from the siding rather than slightly projecting; and if the relationship of molding or trim to the wall is changed, it can result in the covering or removal of these historic features. New substitute siding with embossed wood graining—intended to simulate the texture of wood—is also visually inappropriate. Exaggerated graining would have been undesirable on real wood siding and is generally found only after sandblasting, a destructive and totally unacceptable treatment for wood.

While this discussion focuses primarily on the historic character of individual wood frame buildings, of equal importance is the context of buildings that comprise a historic district or neighborhood. Changes to the character-defining features of a building, such as distinctive clapboarding and other wall surfaces and decorative trim, always have an impact on more than just that building; they also alter the historic visual relationship between the buildings in the district. If character-defining weatherboards, clapboards or shingles are replaced on a number of buildings in a historic district, the historic character of the entire district may be seriously damaged. Because of the potential impact some substitute materials have on the character of a neighborhood or district, many communities regulate their use through zoning ordinances and design review boards. These ordinances and review boards usually require review and approval of proposed alterations to a historic building that could potentially impact the historic character of the building or the district, including the application of substitute materials, such as aluminum or vinyl siding.

Preservation of a building or district and its historic character is based on the assumption that the retention of historic materials and features and their craftsmanship are of primary importance. Therefore, the underlying issue in any discussion of replacement materials is whether or not the integrity of historic materials and craftsmanship has

been lost. Structures are historic because the materials and craftsmanship reflected in their construction are tangible and irreplaceable evidence of our cultural heritage. To the degree that substitute materials destroy and/or conceal the historic fabric, they will always subtract from the basic integrity of historically and architecturally significant buildings.

The Products and Their Installation

The use of aluminum and vinyl siding really involves two separate industries. The siding materials themselves, including a variety of inside and outside corner pieces, trim and molding pieces and panning for window and door frames, are produced by a comparatively small number of manufacturers. The product information, advertising, and any manufacturer's warranties on the product itself are handled by this part of the industry. The installation of aluminum or vinyl siding is generally carried out by independent contractors or applicators, who are frequently called "home improvement" contractors, and they are not affiliated with the manufacturers. The manufacturer's warranties normally do not cover the installation, or any damage or defect resulting from the installation process.

Since the manufacturer has little control over the quality of the installation, both the quality of the work and the sensitivity of the application are variable. This variation in quality has traditionally been a problem in the industry and one which the industry and its professional associations have attempted to correct through publishing and disseminating information on the proper application of vinyl and aluminum siding.

Although it is sometimes argued that an artificial siding application is reversible since it can be removed, there is frequently irreversible damage to historic building materials if decorative features or trim are permitted to be cut down or destroyed, or removed by applicators and discarded. The installation process requires that the existing surface be flat and free of "obstructions" so that the new siding will be smooth and even in appearance. To achieve the requisite flat surface, furring strips are usually placed over the wall surface (vertical furring strips for horizontal aluminum or vinyl siding and vice-versa for vertical siding). The potential danger in this type of surface preparation is that the furring strips may change the relationship between the plane of the wall and the projecting elements such as windows, door trim, the cornice, or any other projecting trim or molding. Projecting details may also cause a problem. To retain them, additional cutting and fitting will usually be required. Further, additional or special molding pieces, or "accessories" as they are called by the industry, such as channels, inserts and drip caps, will be needed to fit the siding around the architectural features. This custom fitting of the siding will be more labor-intensive, adding to the cost of the siding installation.

The existing wall fabric is further damaged by the nailing necessary to apply siding. Either by nailing directly to the building fabric or by nailing the furring strips to the old siding, the installation of aluminum or vinyl siding will leave numerous holes in wood siding, molding, trim, window and door frames. When applied to brick or other masonry units, the nail penetrations attaching the furring strips and siding can cause irreversible cracking or spalling of the masonry. Although this reference to damaging masonry is included as a point of fact, the application of aluminum or vinyl siding is highly inappropriate to historic masonry buildings.

The Use of Aluminum or Vinyl Siding on Historic Buildings

The maintenance and periodic painting of wood frame structures is a time-consuming effort and often a substantial expense for the homeowner. It is therefore understandable that a product which promises relief from periodic painting and gives the building a new exterior cladding would have considerable appeal. For these reasons, aluminum and vinyl siding have been used extensively in upgrading and rehabilitating the nation's stock of wood frame residential buildings. For historic residential buildings, aluminum or vinyl siding may be an acceptable alternative only if (1) the existing siding is so deteriorated or damaged that it cannot be repaired; (2) the substitute material can be installed without irreversibly damaging or obscuring the architectural features and trim of the building; and (3) the substitute material can match the historic material in size, profile and finish so that there is no change in the character of the historic building. In cases where a non-historic artificial siding has been applied to a building, the removal of such a siding, and the application of aluminum or vinyl siding would, in most cases, be an acceptable alternative, as long as the above mentioned first two conditions are met.

There are, however, also certain disadvantages in the use of a substitute material such as aluminum or vinyl siding, and these factors should be carefully considered before a decision is made to use such a material rather than the preferred replacement with new wood siding duplicating the old.

Applying Siding without Dealing with Existing Problems

Since aluminum and vinyl sidings are typically marketed as home improvement items, they are frequently applied to buildings in need of maintenance and repair. This can result in concealing problems which are the early warning signs of deterioration. Minor uncorrected problems can progress to the point where expensive, major repairs to the structure become necessary.

If there is a hidden source of water entry within the wall or leakage from the roof, the installation of any new siding will not solve problems of deterioration and rotting that are occurring within the wall. If deferred maintenance has allowed water to enter the wall through deteriorated gutters and downspouts, for example, the cosmetic surface application of siding will not arrest these problems. In fact, if the gutters and downspouts are not repaired, such problems may become exaggerated because water may be channeled behind the siding. In addition to drastically reducing the efficiency of most types of wall insulation, such excessive moisture levels within the wall can contribute to problems with interior finishes such as paints or wallpaper, causing peeling, blistering or staining of the finishes.

It cannot be overemphasized that a cosmetic treatment to hide difficulties such as peeling paint, stains or other indications of deterioration is not a sound preservation practice; it is no substitute for proper care and maintenance. Aluminum and vinyl siding are not directly at fault in these situations since property owners should determine the nature and source of their problems, then make appropriate repairs. The difficulty arises when owners perceive the siding as the total solution to their required maintenance and forgo other remedial action.

Durability and Cost

The questions of durability and relative costs of aluminum or vinyl siding compared to the maintenance cost of historic materials are complex. It is important to consider these questions carefully because both types of siding are marketed as long lasting, low maintenance materials. Assuming that the substitute sidings are not damaged, and that they will weather and age normally, there will be inevitable changes in color and gloss as time passes. A normal application of aluminum or vinyl siding is likely to cost from two to three times as much as a good paint job on wood siding. A sensitive application, retaining existing trim, will cost more. Therefore, to break even on expense, the new siding should last as long as two or three paintings before requiring maintenance. On wood two coats of good quality paint on a properly prepared surface can last from 8 to 10 years, according to the U.S. Department of Agriculture. If a conservative life of seven years is assumed for paint on wood, then aluminum and vinyl siding should last 15 to 21 years before requiring additional maintenance, to break even with the maintenance cost for painting wood siding. Once painted, the aluminum and vinyl siding will require repainting with the same frequency as wood.

While aluminum siding can dent upon impact and the impact resistance of vinyl siding decreases in low temperatures and, therefore, is susceptible to cracking from sharp impact, these materials are generally not more vulnerable than wood siding and shingles. All siding materials are subject to damage from storm, fire, and vandalism; however, there is a major difference in the repairability of wood siding versus substitute materials such as aluminum and vinyl. Although they can all be repaired, it is much easier to repair wood siding and the repair, after painting, is generally imperceptible. In addition, a major problem in the repairability of aluminum and vinyl siding, as mentioned above, is matching color since the factory finishes change with time. Matching the paint for wood siding has a greater likelihood of success.

Energy

Because of high fuel costs, there is a concern for energy conservation in historic materials as well as in substitute materials. Because aluminum and vinyl siding can be produced with an insulating backing, these products are sometimes marketed as improving the thermal envelope of a historic building. The aluminum and vinyl material themselves are not good insulators, and the thickness of any insulating backing would, of necessity, be too small to add to the energy efficiency of a historic building. What energy savings did accrue as a result of a siding application would probably be as much the result of the creation of an air space between the old and new siding as the addition of insulating material. If the historic wood siding were removed in the course of installing the aluminum or vinyl siding (even with an insulating backing), the net result would likely be a loss in overall thermal efficiency for the exterior sheathing.

Preservation Briefs Number 3, "Conserving Energy in Historic Buildings," notes that the primary sources of energy loss in small frame buildings are the doors, windows and roof. It is, therefore, more cost-effective to apply storm windows, weatherstripping and attic insulation than to treat the side walls of these structures. There are numerous publications on energy retrofitting which explain techniques of determining cost-effectiveness based on utility costs, R-factors or materials and initial cost of the

treatment. Persons interested in this approach may wish to read "Retrofitting Existing Houses for Energy Conservation: An Economic Analysis" published by the National Bureau of Standards, or the U.S. Department of Housing and Urban Development booklet "In the Bank or Up the Chimney." One such study in Providence, Rhode Island, determined that for a two-story house, twenty-five feet square, the payback period for twenty-three storm windows, two storm doors and six inches of attic insulation (R-20) was 4.4 years while the payback period of aluminum siding with an R-factor of 2.5 was 29.96 years. Most of the information which is available supports the position that aluminum or vinyl siding will not have a reasonable payback on an energy-saving basis alone.

Summary

The intent of this brief has been to delineate issues that should be considered when contemplating the use of aluminum or vinyl sidings on historic buildings and assessing under what circumstances substitute materials such as artificial siding may be used without damaging the integrity of the historic building or adversely changing its historic character. Many property owners are faced with decisions weighing the historic value of their building and its maintenance cost against the possible benefit of aluminum and vinyl siding materials. To assist in making these decisions, "The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings" have been published and are available from National Park Service Regional Offices and State Historic Preservation Offices. Further, since rehabilitation projects for income-producing historic buildings often seek tax benefits under the 1981 Economic Recovery Tax Act, as amended, it is essential that all work, such as the replacement of exterior siding, be carried out in conformance with the Standards and be consistent with the building's historic character to insure that the tax benefits are not denied.

As stated earlier, the application of aluminum and vinyl siding is frequently considered as an alternative to the maintenance of the original historic material. The implication is that the new material is an economical and long-lasting alternative and therefore somehow superior to the historic material. In reality, historic building materials such as wood, brick and stone, when properly maintained, are generally durable and serviceable materials. Their widespread existence on tens of thousands of old buildings after many decades in serviceable condition is proof that they are the original economic and long-lasting alternatives. All materials, including aluminum and vinyl siding can fall into disrepair if abused or neglected; however, the maintenance, repair and retention of historic materials are always the most architecturally appropriate and usually the most economically sound measures when the objective is to preserve the unique qualities of historic buildings.

The appropriate preservation decision on the use of a substitute material in the rehabilitation of a historic building must always center on two principal concerns: the possible damage or destruction of historic building materials; and, the possible negative impact on the historic character of the building and the historic district or setting in which the building is located. Because applications of substitute materials such as aluminum and vinyl siding can either destroy or conceal historic building material and features and, in consequence, result in the loss of a building's historic character, they are not recommended by the National Park Service. Such destruction or concealment of historic materials and features confuses the public perception of that which is truly historic and that which is imitative.

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Glossary of Terms

Addition — A non-original element placed onto an existing building, site or structure.

Alteration — Any act or process which changes the exterior architectural appearance of a building.

Appropriate — Suitable to or compatible with what exists. Proposed work on historic properties is evaluated for “appropriateness” during the design review process.

Architectural Style — Showing the influence of shapes, materials, detailing or other features associated with a particular architectural style.

Building Type—A definition based on floor plan, height, and sometimes roof shape of a house, having nothing to do with architectural style. Most houses that can be identified as a particular house type are of vernacular design meaning that their designs are based on regional tradition and utilize regional materials.

Certificate of Appropriateness — A document giving approval to work proposed by the owner of a property located within a locally-designated historic district or designated as a local landmark. Specific conditions, set forth by the Historic Preservation Commission and to be followed during the project, may be specified in the document. Possession of a Certificate of Appropriateness does not remove any responsibility on the part of the property owner to acquire a building permit prior to beginning the project.

Character — Those individual qualities of buildings, sites and districts that differentiate and distinguish them from other buildings, sites and districts.

Commercial Building Type — A definition based on the composition of a commercial building’s primary facade. Most commercial facades are divided into major divisions or elements that are used to define the building type.

Compatible — Not detracting from surrounding elements, buildings, sites or structures; appropriate given what already exists.

Component — An individual part of a building, site or district.

Contemporary — Of the current period; modern.

Contributing — Contributes to the architectural or historic significance of a historic district. (A “contributing building” in a historic district is one that may be of limited individual significance but nevertheless functions as an important component of the district.)

Context — The setting in which a historic element or building exists.

Demolition — Any act or process that destroys a structure in part or in whole.

Element — An individual defining feature of a building, structure, site or district.

High Style — A completely authentic or academically correct interpretation of an architectural style; a “textbook” example of one particular style and not a composition of several different styles.

Historic District — A geographically definable area designated as possessing a concentration, linkage, or continuity of sites, buildings, structures, or objects of historic, archaeological, architectural or aesthetic value.

Historic Site — A site worthy of protection or preservation, designated as historic for its historic, archaeological or aesthetic value.

Historic Structure — A structure worthy of preservation, designated as historic for its historic, archaeological, architectural or aesthetic value.

Infill — New construction within a historic district, generally situated on the site of a demolished structure but possibly on a site never previously developed.

Landmark — A building, structure, object or site worthy of preservation, designated as historic for its historic, archaeological, architectural or aesthetic value.

Maintenance — Routine care for a building, structure or site that does not involve design alterations.

Neglect — The failure to care for a property in such a manner as to prevent its deterioration. Neglect is often not intentional, but may lead to very serious deterioration of materials and even structural systems.

New Construction — The construction of a new element, building, structure or landscape component; new construction involves the introduction of designs not original to the building, structure or site.

Noncontributing — Does not contribute to the architectural or historic significance of a historic district. (Some noncontributing resources are not yet fifty years of age, and therefore do not meet the age requirement for contributing resources. Other noncontributing resources may be historic but have lost their architectural integrity due to extensive changes or alterations.)

Preservation — The process of taking steps to sustain the form, details and integrity of a property essentially as it presently exists. Preservation may involve the elimination of deterioration and structural damage, but does not involve reconstruction to any significant degree.

Reconstruction — The process of reproducing the exact form of a component, building, structure or site that existed at some time in the past.

Rehabilitation — The process of returning a building to a state of utility while retaining those elements essential to its architectural, historical and/or aesthetic significance.

Repair — Any minor change to a property that is not construction, removal, demolition or alteration and that does not change exterior architectural appearance.

Restoration — The process of returning a building to its appearance at an earlier time (though not necessarily to its original appearance). Restoration involves the removal of later additions and the replacement of missing components and details.

Setting — The immediate physical environment of a building, structure, site or district.

Significant — Possessing importance to a particular building, structure, site or district; essential to maintaining the full integrity of a particular building, structure, site or district.

Site — A place or plot of land where an event occurred or where some object was or is located.

Spall — In stone, to flake or split away though frost action or pressure.

Stabilization — Maintaining a building as it exists today by making it weather-resistant and structurally safe.

Streetscape — All physical elements that may be viewed along a street.

Structure — Anything constructed or erected which has, or the use of which requires, permanent or temporary location on or in the ground, or which is attached to something having a permanent location on the ground, including, but not limited to, the following: buildings, gazebos, signs, billboards, tennis courts, radio and television antennae and satellite dishes (including supporting towers), swimming pools, light fixtures, walls, fences and steps.

Vernacular — Based on regional tradition and utilizing regional materials.