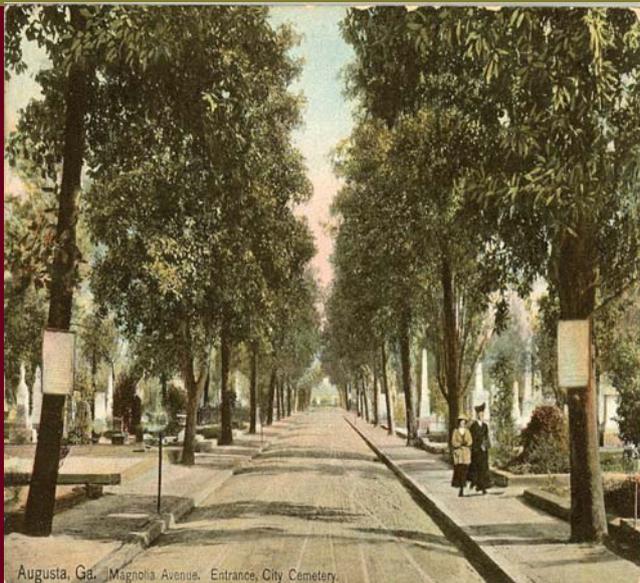




# Olde Town Historic District

# Augusta Georgia



Augusta, Ga. Magnolia Avenue. Entrance, City Cemetery.

# Design Guidelines

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### FUNDING SOURCE:

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### PHOTOGRAPH CREDITS

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Augusta Museum of History  
Augusta Birds' Eye View, cover page  
N. Kahrs & Co., pages 19, 76, 78  
Augusta-Richmond County Historical Society, Reese Library, Augusta State University  
May Park, page 18  
Joseph Lee  
Magnolia Cemetery, cover page and pages 19, 64  
Cedar Grove Cemetery, page 66  
Thankful Baptist Church  
Thankful Baptist Church, cover page

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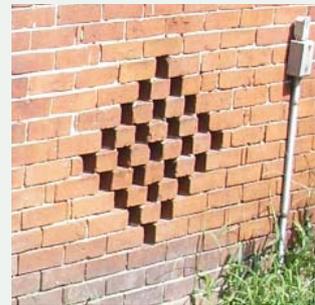
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# Introduction to the Design Review Guidelines

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#### OLDE TOWN AUGUSTA

The area outlined on the map on the facing page is Olde Town's local historic district, which has a special zoning status to protect and enhance the historic character of the neighborhood. This zoning status provides for design review to ensure that alterations and new construction are compatible with the architectural character of the district. Olde Town's houses date from the mid 19th century. One of the oldest is seen below, built in the 1810s.



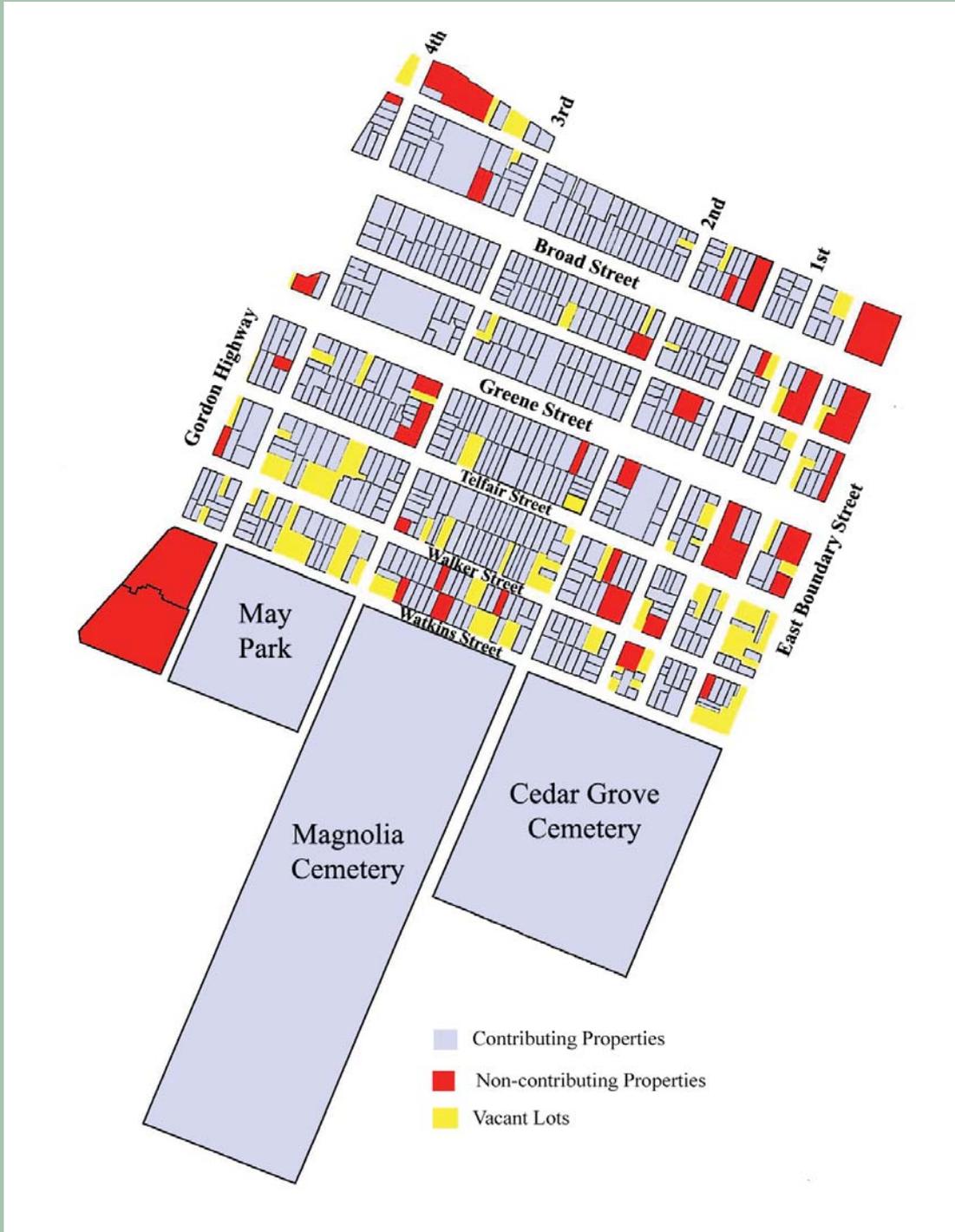
Are you planning or contemplating a construction, demolition, or exterior remodeling project for a building or on a parcel within the boundary indicated on the adjoining map? If so, you need this book.

This manual has been prepared for owners of properties within the boundary of the Olde Town Historic District/Pinched Gut Historic District depicted on page 5 who are planning a construction, demolition, or exterior rehabilitation project. Following local designation of the National Register of Historic Places-listed Pinched Gut Historic District, all construction activities affecting external architectural features, building elements or site features of properties within the designated district would be subject to Design Review by the Augusta Historic Preservation Commission (HPC). The HPC is a twelve-member, all-volunteer body comprised of ten members appointed by the elected

members of the Augusta-Richmond County Commission (Commission) from Commission districts, and two at-large members appointed by the Richmond County Legislative Delegation.

This manual and the Secretary of the Interior's Standards for Rehabilitation would represent the standards and guidelines that would be used by members of the HPC to evaluate applications for Certificates of Appropriateness (COAs). Members of the Commission should also use it when appeals of HPC decisions by COA applicants are heard. Exterior changes to buildings, construction and demolition, and major alterations to site features would have to go through Design Review

# OLDE TOWN HISTORIC DISTRICT



and would have to meet these guidelines. The application process for securing a COA, which is needed before starting work, is described on pages 9 through 16.

## DESIGN REVIEW IN A NUTSHELL

Design Review Guidelines recommend or prescribe acceptable design approaches for construction projects with the potential to affect significant exterior characteristics or features of properties within a locally designated historic district. The Design Review Guidelines, in concert with the Secretary of the Interior's Standards for Rehabilitation, also establish the fundamental principles used by preservation commissions and Design Review boards to review the appropriateness of proposed changes to properties within a locally designated historic district. The objective application of these principles in the consideration of applications for COAs ensures consistency and fairness within the district.

Design Review Guidelines are not intended to prevent property owners from making changes to their properties. The guidelines are meant to ensure that when changes occur, properties retain the distinctive historic characteristics and features that reflect the history and heritage of the community. Design Review Guidelines are crafted to balance the welfare of the general public and the interests of individual property owners. Local preservation ordinances are like zoning laws and building codes in this regard.

Design Review Guidelines do not:

- apply to interiors
- limit growth or development within a district;
- dictate stylistic design approaches that are based on individual preference; or,
- restrict creative design solutions.

All buildings in a locally designated historic district are subject to Design Review, regardless of the size, age, or historical and architectural importance of the building. The goal of Design Review is to protect the district as a whole by respecting the architectural character of each individual building. The guiding principles to achieve this goal are to keep and preserve existing historic character-defining features and elements whenever possible and to make sensitive and compatible changes when retention is not possible.

### Keep and protect existing character-defining features.

- Protect and repair historic materials and distinctive architectural features so they do not deteriorate.
- Clean buildings gently to protect historic materials. Sandblasting or cleaning with harsh chemicals can destroy historic materials.
- Respect individual architectural character and recognize each building, structure, and site as a product of its own time. Do not alter, remove, or add character-defining features that would change or muddle the original or historic architectural style.
- Make every reasonable effort to protect and preserve significant landscaping and site features that can be affected by a construction project.

### Make sensitive and compatible changes.

- When an architectural feature must be replaced, use elements or designs similar to the originals in size, material, configuration, texture, and durability.
- When replacing missing architectural features, use accurate duplications of features substantiated by reliable historic, physical, or pictorial evidence. Avoid using designs based on other buildings unless they are known to have been identical in their architectural features.
- When building an addition, site it on the rear elevation whenever possible. Avoid or minimize changes to the building as seen from the public right-of-way.
- Design and build additions or alterations in a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the original structure would remain intact.
- Contemporary design for alterations and additions to existing properties is encouraged when it does not destroy significant historical, architectural, or cultural material and when its design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.

## LEGAL BASIS FOR DESIGN REVIEW IN AUGUSTA

Following the merger of the City of Augusta and Richmond County in January 1996, the consolidated Augusta-Richmond County Commission passed a historic preservation ordinance that established the Augusta Historic



Preservation Commission and enabled the consolidated government to designate local historic districts and protect architectural character in March 1997. The ordinance is codified in Title Seven, Chapter 4 of the Augusta-Richmond County Code. The goal of the ordinance is to provide for the protection of individual historic properties and historic districts in Augusta. With the ordinance, Augusta hopes to:

- recognize historic and architecturally significant properties and areas;
- encourage revitalization, development, and construction in those areas;
- maintain and improve property values; and
- promote tourism and enhance business and industry and the overall quality of life in Augusta.

By encouraging a general harmony of style, form, proportion, and material between buildings of diverse historic design and those of contemporary design, the city's historic areas will continue to be distinctive and will be visible reminders of the significant historical and cultural heritage of the Olde Town Historic District, the City of Augusta, and the State of Georgia. The text of the ordinance is viewable in PDF format on the Augusta Planning & Zoning website.

## ORGANIZATION AND USE OF THIS MANUAL

This Manual is comprised of four distinct sections, the Introduction, Understanding the Character of the Olde Town Historic District, the Guidelines, and the Appendices.

The Introduction explains the purpose of the Design Review Guidelines Manual, the Design Review process, and the organization and use of the Manual. This section also consists of Frequently Asked Questions about Design Review, the Design Review process in Augusta in general and in the Olde Town Historic District in particular, and how to easily access relevant Design Review sections.

The second section, Understanding the Character of the Olde Town Historic District, consists of a development history of the district and an analysis of the architectural character of the district. The most prominent architectural styles and house types found within the district are explained and illustrations and explanations of the significant character-defining features and elements that make the neighborhood significant are provided. This section also provides an introduction and explanation of the building elements and the architectural

### SEE ALSO:

National Park Service  
Preservation Briefs  
[www.cr.nps.gov/hps/TPS/briefs/presbhom.htm](http://www.cr.nps.gov/hps/TPS/briefs/presbhom.htm)

*Preservation Brief No. 17:  
Architectural Character:  
Identifying the Visual  
Aspects of Historic  
Buildings as an Aid to  
Preserving Their Character*

*Preservation Brief No. 35:  
Understanding Old  
Buildings: The Process of  
Architectural Investigation*

*Preservation Brief No. 36:  
Protecting Cultural  
Landscapes: Planning,  
Treatment, and  
Management of Historic  
Landscapes*

## Shotgun Houses

The narrow, rectangular “shotgun” house originated in New Orleans and was one of the most popular types of dwellings in the Southern United States following the Civil War through the 1920s. To many, the name of the structure derived from a saying that one can fire a shotgun through the front door and the bullets would exit out the back, as all the rooms and doors are in alignment. However, the name may really have originated within African architectural heritage and was mistakenly adapted from the term “to-gun,” which means place of assembly.



and landscape features that are discussed in detail in the Guidelines section.

The third section of the Manual consists of the Guidelines. The Guidelines are separated into Guidelines for Protecting Architectural Features, Guidelines for Protecting the Character of the District, and Guidelines for Major Impacts. For each Guideline topic, an introduction and orientation to the building element, site feature, or construction activity discussed is provided. The introduction is followed by the specific and detailed Guidelines for construction activities with the potential to affect exterior character-defining features and building elements. Lastly, recommendations for best practices for routine maintenance and repair activities on the building element or site feature are presented.

The Guidelines section has been organized to allow the reader to go to the specific sections that apply to a proposed undertaking without having to read the entire set of Design Review Guidelines. Those sections

that discuss the general guidelines for the major impact construction activity being planned and the specific guidelines for each building element or architectural feature involved would need to be consulted.

The final section of the Guidelines consists of Appendices. The Appendices provide shortcuts to important information concerning staff assistance on proposed projects, accepted standards for the rehabilitation of historic structures as outlined by the Secretary of the Interior, information on available tax incentives for preservation projects, and a glossary of terms where words or phrases are defined and explained. Contact information for individuals, organizations, and entities referred to are provided in the Contacts section. Additional information on the guidance, reports and programs discussed are provided under References.

# DESIGN REVIEW IN AUGUSTA: FREQUENTLY ASKED QUESTIONS

## WHAT IS DESIGN REVIEW?

Design Review in a locally designated historic district protects the unique character of the district. Property owners use Design Review Guidelines to help them develop an acceptable method of repairing, maintaining, or improving their property while keeping architectural integrity intact. Design Review Guidelines provide resources and assistance to residents and property owners to help them care for historic buildings acceptably and to protect and enhance their property values. Design Review Guidelines provide a fair and consistent review of proposed work within historic districts and provide uniform standards by which all properties are evaluated. They have been demonstrated to protect property values by managing change and preserving the physical and visual assets of a historic district.

## HOW DOES THE DESIGN REVIEW PROCESS WORK?

You must get a COA from the HPC before starting:

- any total or partial demolition;
- most exterior alterations, modifications, or additions; or
- any new construction

within a locally designated historic district.

Alteration includes changes and/or additions to an existing building or structure. New construction refers to the erection of an entirely new building or structure and includes but is not limited to houses, out-buildings, commercial buildings, storage buildings, and retaining walls. A COA is also required before moving any building into, out of, or within a locally designated historic district.

The HPC reviews changes to the exterior

of a property only, including significant site features. The HPC does not govern interiors or uses of buildings; therefore, these issues cannot be considered at COA hearings.

The HPC shall approve an application and issue a COA if it finds that the proposed change in appearance of a property would not result in a substantial adverse effect on the historic or architectural significance, integrity, and value of the property within the district. This determination is made by considering whether the changes conform in design, scale, building materials, and setback to the character of the historic district as specified in the Design Review Guidelines and the Secretary of the Interior's Standards for Rehabilitation. The HPC shall deny a COA if it finds that the proposed material change(s) in appearance would have a substantial adverse effect on the historic or architectural significance, integrity, and value of the property within the district. This Design Review Guidelines Manual presents objective standards by which applications can be evaluated for architectural compatibility.

Buildings, site features, and materials that are architecturally incompatible with the historic character of the district currently exist within the boundary of the Olde Town Historic District. These items have been introduced after the period of historic significance of the district in the absence of a Design Review program. A property owner living within the locally designated Olde Town Historic District would not be required to remove incompatible construction or inappropriate materials that already exist in the district. However, it would not be acceptable to introduce construction or materials that are not compatible with the district's overall character based on the argument that they already existed in the district prior to the initiation of a De-

## USEFUL CONTACT INFORMATION

Augusta-Richmond  
County Planning and  
Zoning Department  
[www.augustaga.gov/  
departments/planning\\_  
zoning/hist\\_preserv.asp](http://www.augustaga.gov/departments/planning_zoning/hist_preserv.asp)  
525 Telfair Street  
Augusta, GA 30901  
706.821.1796

Historic Augusta, Inc.  
[www.historicaugusta.org](http://www.historicaugusta.org)  
415 Seventh Street  
P.O. Box 37  
Augusta, GA 30903-0037  
706.724.0436

Olde Town Neighborhood  
Association  
Meets each month on the  
third Monday at 6:30 p.m.  
usually at the  
Knox Conference Center  
326 Greene Street  
Augusta, GA

## What's In a Name?

The Olde Town Historic District has also been known as "Pinched Gut." While it is unclear how this name originated, many theories do exist. One is that a merchant, in noting how famished many residents looked following one of Augusta's devastating floods of the late 19th century, said they appeared to have pinched stomachs. Another conjecture is that the name alluded to the shapely hour-glass figures of women who resided there. Today, the name refers to the area's distinction as one of the oldest neighborhoods of the city.

sign Review program. For instance, a COA should not be issued to reintroduce chain-link fence or vinyl siding.

## WHAT KIND OF WORK IS SUBJECT TO THE DESIGN REVIEW PROCESS?

Any exterior work that would ordinarily require a building permit, such as new construction, alterations, demolitions, or relocation of a building or structure to a historic area, is reviewed by the HPC before a permit is issued.

## WHO DOES THE REVIEW?

The HPC is the twelve-member advisory board to the Augusta-Richmond County Commission (Commission), consisting of ten members appointed by the Commission and two members appointed by the Richmond County Legislative Delegation. Members should be citizens with expertise in architecture, architectural history, design, history, historic preservation, or urban planning.

## WHAT IS A LOCAL HISTORIC DISTRICT?

A local historic district is a geographically definable area that contains a combination of buildings, structures, sites, objects, landscape features, and works of art that has special historic, cultural, or architectural value that has been recommended for designation by the HPC and formally designated by the Commission.

## HOW IS A LOCAL HISTORIC DISTRICT DESIGNATED?

A historic district is designated by the elected officials in the Augusta-Richmond County Commission after recommendation from the HPC. The HPC must prepare a report outlining the significance of the district accompanied by a map delineating the boundary of the district and the addresses of the properties within the historic area. Once the report is prepared, the

HPC must hold a public hearing and notify all property owners who will be included. Notice in the newspaper is also required. The HPC may hold information work sessions prior to the hearing to answer questions regarding the proposed designation. After the public hearing is held by the HPC, their final recommendation is submitted to the Commission, which may adopt, alter, or reject the designation as proposed.

## DOES INCLUSION OF A LOCAL HISTORIC DISTRICT RESTRICT HOW I MAY USE MY PROPERTY?

No. While a locally designated historic district is shown on the official zoning map of Augusta-Richmond County, Design Review by the HPC deals only with the appearance of the district and not with the uses of the properties within the district. Local district designation does not prevent property owners from making changes to their properties or require property owners to fix up properties unless they are allowing them to deteriorate or collapse. Designation ensures that alterations, additions, or demolitions are in keeping with the special character of the historic area. This happens through the Design Review process when the HPC approves major changes that are planned for properties within the district and issues COAs.

## ARE THERE BENEFITS TO HAVING A PROPERTY LOCATED IN A HISTORIC DISTRICT?

Historic district designation is a tool for fighting many negative economic trends that are often seen in older sections of a community. When a local district is designated, all demolitions proposed within the district boundaries are reviewed. Nationwide and Georgia-specific economic studies have shown that historic designation can initially stabilize property values, and then slowly increase those values. In most cases, properties in local historic districts appre-



#### PETER H. CRAIG SCHOOL

This school for African-American students served children from kindergarten through 7th grade. Today, the building is a church.

ciate at rates greater than the local market as a whole, and greater than similar neighborhoods that are not designated. This effect on property values is similar to the effect seen with subdivisions having covenants that are put in place by homeowners associations to ensure quality improvements and to enhance property owners' investments. However, private covenants are often more restrictive than public ordinances.

#### DOES ALL WORK HAVE TO GO THROUGH DESIGN REVIEW?

No. Routine maintenance and repair that does not result in a change in exterior appearance to the building and/or parcel does not need Design Review. For example, if some bricks come loose at the top of a chimney and they need to be re-pointed, the work may proceed—as long as the chimney looks the same when the work is finished as it always looked. Paint color is also not reviewed.

Interior work does not require Design Review. However, if an interior design alteration requires that changes be made to the exterior of a property, then the exterior work will need a COA. Replacing a linoleum floor with tile, for instance, does not require Design Review. But if a

new kitchen design requires removal of a window to accommodate a new stretch of countertop, a COA application would need to be filed for the removal of the window and for the plans for patching the hole. None of the work that relates to the interior would be included in the application. If the exterior work proves unacceptable, providing details of the interior work to HPC staff could help in brainstorming a new idea that achieves the goals of the kitchen redesign without compromising the exterior architecture.

#### WHAT SHOULD I THINK ABOUT WHEN I CONSIDER CHANGES TO MY PROPERTY?

When considering changes to the exterior of your property, try to retain as much of the original materials, details, and design as possible. Avoid the addition of modern elements that would diminish the features that define the historic character of the building or structure. Avoid removing or altering any historic material or significant architectural features. Rehabilitation work should not destroy the distinguishing characteristics and features of the property or its environment.

#### HOW DO I GET A CERTIFICATE OF APPROPRIATENESS?

1. Begin by reading those sections of the Design Review Guidelines that relate to your project.
2. Check other regulations, including other sections of the zoning code and Federal Emergency Management Agency (FEMA) requirements, if applicable.
3. Contact the Georgia State Historic Preservation Office (GASHPO) to see if your project qualifies for rehabilitation tax credits. More information is available on the GASHPO website at <http://www.gashpo.org> or in the References section of this manual on page 102. Historic Augusta, Inc. can also answer questions on tax benefits. Contact information for Historic Augusta, Inc. is found in the Contacts section of this Manual on page 101.
4. If your project is substantial in scope, get a rough idea of what you want the work to achieve and discuss it with HPC staff, perhaps on site, to plan the work so that it is compatible with the Design Review Guidelines.
5. Consult with professional designers, if you choose, now that you have the results of the previous steps. (If

you plan to have an architect or contractor complete the application process in your place, the architect or contractor can take the above steps for you. It is important, however, for the project decision makers to be very familiar with the applicable Design Review Guidelines).

6. File a COA application describing your work. By reading these Design Review Guidelines and working with HPC staff while you plan your project, you'll save yourself lots of time when you fill out the COA application form. The application is reviewed by HPC staff and approved within a week if the project is considered a Staff Level Review project and meets all relevant Design Review Guidelines. See the list of projects eligible for HPC Staff Review and approval on page 94. Otherwise, the application is heard at the monthly public meeting of the HPC. If you have read and followed these Design Review Guidelines and consulted with HPC staff as needed, you should feel confident that you will receive your COA.

#### **MY PROPOSED JOB IS SIMPLE AND MEETS THE GUIDELINES. DO I NEED TO WAIT A MONTH FOR THE NEXT HISTORIC PRESERVATION COMMISSION HEARING TO GET A CERTIFICATE OF APPROPRIATENESS?**

Probably not. Work that requires a COA is divided into three categories: Staff Level Review; Rehabilitation, Additions, and New Construction; and Relocation and Demolition. Applications that qualify for Staff Level Review (see page 94) will be reviewed by the HPC staff person at the Augusta-Richmond County Planning Commission. You can drop off your application and, if all the work meets the

Design Review Guidelines, the staff person can issue your COA within a week. Even better, discuss the work during your planning phase with the HPC staff. This will likely speed the review time and make getting your COA even simpler and faster. If the work does not meet the Design Review Guidelines, the HPC staff will make recommendations on how you could change the application so that it does meet the guidelines. The staff person cannot deny COA applications, however. If the work does not meet the guidelines and the staff person cannot approve it, and you don't want to change the application, it will automatically go to the hearing of the full HPC for its ruling.

#### **HOW DO I KNOW IF MY WORK IS ELIGIBLE FOR STAFF LEVEL REVIEW?**

The HPC staff can tell you, or you can check the list of projects eligible for Staff Level Review for which a staff-approved COA can be issued on the city's website at [http://www.augusta.gov/departments/planning\\_zoning/hist\\_preserv.asp](http://www.augusta.gov/departments/planning_zoning/hist_preserv.asp) or on page 94 of this Manual.

#### **HOW DO I FILE A STAFF LEVEL REVIEW CERTIFICATE OF APPROPRIATENESS APPLICATION?**

Staff Level Review COA applications can be reviewed and approved by HPC staff within seven (7) days of filing a complete application. One application can include several Staff Level Review project items. If any item of work listed in an application falls under the major work categories, however, the entire application will be considered a major work application (see below for application procedures for major work). If a con-

templated project includes both Staff Level Review project items and more substantial work items, the applicant may find it helpful to file one application for all the Staff Level Review project items and a second application for any major work. Consultation with HPC staff during the project planning period can facilitate the separation of tasks into Staff Level project items and major work items and can expedite the filing and reviewing of applications.

Note that HPC staff is not required to grant Staff Level Review and may forward these applications to the full HPC. Also, HPC staff may not deny a Staff Level Review COA application. If HPC staff cannot approve a Staff Level Review COA application because it does not meet the Design Review Guidelines, that COA application will be heard by the HPC at a regularly scheduled hearing. Keep in mind the application must meet regular hearing deadlines. The applicant, however, also has the option of changing the application so that it does meet the Design Review Guidelines and can be approved by staff. In such cases, staff will indicate which portions of the proposed work do not meet the guidelines so that the applicant can revise as needed. There is no application fee for filing Staff Level Review COA applications.

#### **HOW DO I FILE A MAJOR WORK CERTIFICATE OF APPROPRIATENESS APPLICATION?**

Major work generally includes new construction, additions, demolition, or significant changes to a building or parcel. The application process runs much more smoothly if you consult with HPC staff early in the project planning process to ensure that your

application is complete and filed on time. Early consultation for more complicated projects also increases the likelihood that work is planned in a manner that meets the Design Review Guidelines.

The deadline for receiving complete COA applications is at least seventeen (17) calendar days before the monthly meeting of the HPC. HPC meetings are held the fourth Thursday of the month, except in November and December when the meetings are held on the third Thursday of the month. Meetings of the HPC are normally held at 5:30 in Room 802 of the Augusta-Richmond County Municipal Building at 530 Greene Street, but check the monthly agenda to be sure. Deliver your application to the HPC staff at the Augusta-Richmond County Planning Commission. A schedule of the COA hearings and application filing deadlines is available on the City of Augusta website at: [http://www.augustaga.gov/departments/planning\\_zoning/hist\\_preserv.asp](http://www.augustaga.gov/departments/planning_zoning/hist_preserv.asp).

Please note that you must file a complete application before the deadline. The HPC staff needs time to photocopy all the application information and deliver it to the HPC members. The members then need time to review the application and make a site visit, if acceptable. The Augusta-Richmond County historic preservation ordinance also requires that a sign be posted on the parcel of property that has a major work COA application pending at least fifteen (15) days prior to the meeting of the HPC when the COA application is to be considered and that the sign remain in place until the time of the HPC meeting.

HPC staff receives all applications and checks them for completeness. Applications for major work are added to the COA agenda in the order that they are received, provided the application is complete. HPC staff will notify individuals if applications are not complete and advise on what elements are lacking. If an application is filed only a day or two before the deadline, there

is a strong possibility the HPC staff will not have time to review it for completeness and request the missing materials before the deadline passes.

The fee for a Rehabilitation, Additions, and New Construction COA application is \$25.00 and the fee for a Relocation and Demolition COA application is \$35.00.

#### HOW DO I KNOW IF MY APPLICATION IS COMPLETE?

The best thing to do is consult with the HPC staff as you are planning the project; the staff person will let you know what to include in the application.

A complete application consists of at least the following:

- a COA application form legibly completed in blue or black ink;
- a thorough written description of work proposed, with references to all sections of the Design Review Guidelines that apply to the proposal;
- a description of all materials to be used, including samples, if requested;
- a description of all exterior changes that will result from proposed work;
- photographs (clear color photographic prints or printed color versions of clear digital images at least 3" x 5" in size) of existing conditions and of surrounding properties and streetscapes, as acceptable;
- accurate drawings of each affected elevation depicting proposed work with sufficient detail to show the architectural design of the building and the proposed work.

#### IS THE PUBLIC NOTIFIED WHEN CERTIFICATE OF APPROPRIATENESS APPLICATIONS ARE FILED?

For major work applications only. When a major work COA application is filed for a particular property, a sign will be posted at that property at least fifteen (15) days before the meeting of the HPC.

#### ORIGINAL AUGUSTA

The town of Augusta was originally centered on Fifth Street (once called Center Street). It extended from Fourth (Elbert) Street on the east to Sixth (Washington) Street on the west, and between the Savannah River and Greene Street on the north and south, respectively.

## HOW ARE CERTIFICATE OF APPROPRIATENESS APPLICATIONS REVIEWED?

Upon receiving a complete COA application for a property within the district, the HPC will approve an application and issue a COA if the proposed change in appearance of a property would not result in a substantial adverse effect on the historic or architectural significance, integrity, and value of the property within the district. This determination is made by considering whether the proposed changes conform in design, scale, building materials, and setback to the character of the historic district as specified in the Design Review Guidelines and the Secretary of the Interior's Standards for Rehabilitation. The HPC shall approve or deny a COA application within forty-five (45) days after the filing of the application.

The HPC does not consider the building's use or interior arrangement when reviewing applications.

## WHAT HAPPENS AFTER MY CERTIFICATE OF APPROPRIATENESS IS APPROVED?

The HPC will send you the COA within ten (10) calendar days of approval of plans. The COA shall become void unless work is commenced within six (6) months from the date of issuance by the HPC. If the COA expires before work begins, the applicant must file a new application for the work, resubmitting all required materials for approval by the HPC. COAs are issued for a period of eighteen (18) months and are renewable.

## WHAT IF MY APPLICATION IS DENIED A CERTIFICATE OF APPROPRIATENESS?

The HPC will deny your application for a COA if it finds that the proposed work does not meet the specific criteria in the Design Review Guidelines. When making a motion for denial, the HPC will explicitly state how the application fails to meet the guidelines. The HPC will provide a letter to the applicant within ten (10) calendar days of the denial of the application.

If the HPC denies a COA, a new application for that property may be submitted only if substantial change is made in the plans for the proposed work. The applicant may modify the plans and resubmit the application at any time after doing so.

## HOW CAN I APPEAL A DECISION?

The appeals process is established by the state legislation that enabled Augusta-Richmond County to establish a local historic district designation and its Design Review Guidelines. The state-enabling legislation and local historic preservation ordinance allow any person to appeal a decision of the HPC to the Commission within thirty (30) calendar days from the date of notification of the HPC's decision. To do so, you must submit a written appeal to the Clerk of the Commission, setting the grounds for the appeal. Before the Commission hears an appeal, the case must be submitted to mediation. The mediator shall be a person chosen by agreement between you and the Commission or, in the event that agreement

upon the appointment of the mediator cannot be reached, the mediator shall be the Director of Planning and Zoning or his/her designee. The Commission may affirm, reverse, or modify the HPC's decision. You may appeal a decision of the Commission to the Superior Court of Richmond County in the manner provided by law for appeals from a conviction for municipal or county ordinance violations. The Superior Court may affirm the decision of the Commission, or it may reverse or modify the decision of the Commission, in whole or in part, if the court finds that the decision of the Commission is contrary to law or that its decision is arbitrary and constitutes an abuse of discretion.

## ARE THERE PENALTIES FOR NON-COMPLIANCE?

If you undertake work that does not conform to the requirements of an issued COA or you do not have a COA, the HPC shall issue a cease and desist order and all work shall stop. The HPC is also authorized to institute acceptable action or proceedings in any court of competent jurisdiction to prevent any material changes in appearance to properties within the Olde Town Historic District not made in accordance with the historic preservation ordinance. Fines applied by Augusta-Richmond County for violation of the city code also apply to violations of the historic preservation ordinance.

## WHICH SECTIONS APPLY?

Chances are, you don't need to read the entire set of Design Review Guidelines when you are working on a project. This Design Review Guidelines Manual has been organized to let you go directly to the section or sections that apply to your work. Check the chart below for quick reference.

<b>IF YOU ARE PLANNING TO:</b>	<b>CHECK THESE SECTIONS OF THE GUIDELINES:</b>
Add a driveway, parking area, or walkway to a property site	Major Landscaping and Site Features, Sidewalks, Streets & Driveways
Add a fence or wall to a property site	Fences & Walls, Major Landscaping and Site Features
Add lighting to a property site	Major Landscaping and Site Features
Add a new doorway where none currently exists	Doors & Windows, Exterior Materials
Add a new window where none currently exists	Doors & Windows, Exterior Materials
Add or repair a porch	Exteriors, Foundations, Porches & Stoops, Roofs
Alter, repair, or replace exterior siding	Exterior Materials
Rehabilitate or remodel commercial storefront	Storefronts, Signs
Remove an addition	Demolition, Exteriors, Doors & Windows, Foundations, Roofs
Remove or alter a chimney	Exterior Materials: Masonry, Roofs
Repair or replace decorative architectural features	Exterior Materials; Porches & Stoops
Repair or replace doors or door surround elements	Doors & Windows, Exterior Materials
Repair or replace eaves and soffit elements	Roofs, Exterior Materials
Repair or replace foundation materials	Foundations

## WHICH SECTIONS APPLY, CONTINUED

IF YOU ARE PLANNING TO:	CHECK THESE SECTIONS OF THE GUIDELINES:
Repair or replace columns or posts	Porches & Stoops, Exterior Materials
Repair or replace railings or balusters	Additions, Exterior Materials, Porches & Stoops
Repair or replace roof	Roofs
Repair or replace shutters	Doors & Windows, Exterior Materials
Repair or replace windows	Doors & Windows, Exterior Materials
Repair or replace steps/stoop	Porches & Stoops, Roofs, Exterior Materials
Re-stucco exterior	Exterior Materials: Masonry



Understanding the Character  
of the  
Olde Town Historic District

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## DEVELOPMENT HISTORY



May Park, ca. 1900

The Olde Town Historic District remains the largest most intact downtown residential neighborhood in Augusta. This noteworthy locale is comprised of 51 city blocks and reflects the diversity of the city's colorful history and architecture. The earthen levee on the south side of the Savannah River marks the northern boundary of the district, and May Park, Magnolia Cemetery and Cedar Grove Cemetery delineate the southern limits. Gordon Highway and East Boundary Street create the western and eastern boundaries, respectively.

General James Oglethorpe, Geor-

gia's founder and a significant city planner, ordered the town of Augusta to be laid out in 1736. Olde Town today retains distinctive elements of the original rectilinear plan and surrounding 600-acre common. The district continues the grid layout of rectangular blocks of varying sizes that remains a significant feature of the city design. Development of this neighborhood proceeded from west to east, and then to the south, and reflects significant 19th century city planning and landscape architecture theories. Two principal northern streets, Greene and Broad, are wide avenues with substantial medians

that serve as parks with grassy lawns and canopy trees of elms and oaks. These spacious thoroughfares give way to narrower roads to the south. House sizes also reflect this gradual shift. Roomy two-story residences with ample porches generally yield to compact one-story dwellings.

A devastating fire in 1916 destroyed 32 city blocks and greatly changed the physical appearance and social structure of the city. Olde Town was substantially affected. Elaborate antebellum residences north of the Greene Street median to the levee were destroyed, and this catastrophic event intensified sub-



### Olde Town

The primarily residential neighborhood of Olde Town also included commercial buildings like the one on the left that offered general merchandise. In addition, substantial cemeteries planted with signatory trees honored departed family members, as seen in the view of Magnolia Cemetery above.

urban relocation to Summerville. Augusta horticulturist P. J. A. Berckmans assisted in the reconstruction effort by replanting charred sections with rows of elms and oaks for which the area was famously known.

A variety of architectural styles are found within the district. Those located along the south side of Greene, as well as along Telfair and Walker Streets, illustrate mid 19th century Greek Revival and Victorian townhouses spared from the fire. Simplified elements and a lack of detail typify the smaller homes in the southern and eastern ends of the district built in the late 19th century to accommodate the increasing number of mechanic and industrial workers as the town evolved into an industrial city. Residences constructed in the rebuilt areas following the fire

adopted popular early 20th century styles as seen in the Spanish Colonial Revival Broadway Apartments and the accommodating bungalow houses which often features sheltering eaves and deep porches.

Public spaces on the south end of the district filled critical civic needs. May Park served as a military parade ground during the 19th century. Magnolia Cemetery, established in 1818, and the adjacent Cedar Grove Cemetery created for African-American citizens about 1820, were named for prominent trees lining the avenues within their borders.

Institutional buildings lend educational and spiritual dimension to the primarily residential district. The pioneering Houghton School was established in 1851; the original structure burned in 1916 and was rebuilt

in the Spanish Colonial Revival style. Thankful Baptist Church, formerly the African Baptist Church, was organized at the corner of Walker and Third Streets in 1840; the present Romanesque Revival style building was constructed in 1893. Another significant landmark, the Widow's Home, was built in the late 19th century in the Second Empire style on the site of Georgia's first school of medicine on Greene Street.

A few commercial buildings dotted around the district have provided services for residents over the last century. These include the former N. Kahrs & Co. store on the corner of Greene and Fourth Streets that once provided general merchandise. Another store of brick construction with multiple shops is located on the corner of Walker and Thirds Streets.

# Architectural Styles

A style is a particular form of artistic expression characteristic of a person, period, or people. Buildings are either vernacular (also termed folk) or styled. Most surviving houses were built with at least some attempt at being fashionable. Therefore, most houses show influence of the shapes, materials, detailing, or other features that comprise an architectural style that was popular at the time of the construction of the building. Most buildings are loosely modeled on the Ancient Classical, Medieval, Renaissance Classical, or Modern architectural traditions. Houses can also include more than one type of style.

Vernacular architecture refers to structures built of local materials in a functional way devised to meet the needs of middle- and working-class people. Vernacular buildings were designed without a conscious attempt to mimic current fashion. Many were built by their occupants or by non-professional builders not schooled in any kind of formal architectural design. Folk building traditions are handed down from generation to generation and show relatively little change over time and are more strongly influenced by geography than architectural styles.



A house in the Italian Renaissance Revival style is shown on the left, and a vernacular dwelling is on the right.

## Architectural Styles, continued

### FEDERAL 1780-1840

The Federal style was concentrated for the most part along the eastern seaboard of the United States and was the predominant architectural choice in the early years of the new nation. The style was directly influenced by British architects following archaeological investigations into ancient Greece and Rome. Identifying characteristics include:

- usually box-like in form with doors and windows arranged in strict symmetry
- columned porticos, sometimes supporting a triangular pediment
- multi-pane double-hung sash windows
- the front entrance may have sidelights and/or a fanlight above the door



## Architectural Styles, continued

### GREEK REVIVAL 1825-1860

The Greek-Revival style was one of the most popular styles in America in the mid 19th century. Believed to embody the ideals of democracy, and the civic and political virtues associated with classical Greece, institutional and residential buildings across the country adapted the Greek orders and systems of proportions and ornament. Characteristic elements include:

- a front-facing gable
- columned porticos supporting a triangular pediment
- decorative detailing on door and window crowns, columns and cornice line
- the front entrance may have sidelights and/or a transom light above the door



## Architectural Styles, continued

### ITALIANATE 1840-1885

The Italianate style took its cue from Italian villas in Tuscany and Umbria and was a reaction against formal classical ideals of the mid 19th century. Usually a two- or three-story house in a box-like form, prominent features are:

- low-pitched or hipped roofs that sometimes may appear flat
- wide overhanging eaves supported by large decorative brackets
- tall narrow windows with arches or hoods above them
- paneled double doors
- a terrace or central front porch often with decorative wrought iron



## Architectural Styles, continued

### SECOND EMPIRE 1855-1890

The Second Empire style was directly inspired by the skyline of Paris during the reign of Napoleon III in the mid 19th century. Distinguishing features of the Second Empire style are:

- a mansard roof with two slopes on all four sides and often with dormer windows on the steep lower slope
- decorative brackets below the eaves
- tall narrow windows with arches or hoods above them
- arched double doors
- cresting along the roof line and a cupola in elaborate examples



## Architectural Styles, continued

### FOLK VICTORIAN 1870-1915

The porches and cornice lines of houses were often adorned with pre-cut detailing shipped in from distant lumber mills by the railroad, although much of Olde Towne's was locally made. Builders simply added supplied trim onto traditional house forms. Features are simplified versions of more formal styles, especially those of the Italianate and Queen Anne. Typical elements may include:

- a symmetrical facade
- brackets under the eaves
- spindlework porch detailing or flat jigsaw cut trim
- lace-like spandrels and turned balusters on porch railings and in friezes suspended from the porch ceiling
- porch supports with turned spindles or square posts with beveled corners



## Architectural Styles, continued

### COLONIAL REVIVAL 1876-1940

Nostalgia from America's Centennial celebration fostered the Colonial Revival style that incorporated designs from America's 18th century buildings. These elements include:

- an accented front door with a decorated pediment supported by pilasters or a projecting doorway with columns
- doorways with fanlights or sidelights
- a symmetrical facade with a centered door and balanced windows
- multi-pane double-hung sash windows
- detailing such as swags and urns



## Architectural Styles, continued

### QUEEN ANNE 1880-1910

The Queen Anne style was influenced by 19th century English architects who borrowed extensively from late-Medieval architectural models. The style is known for its great variety and exuberance of detail. Typical features include:

- steeply pitched roofs of irregular shapes usually with a front-facing gable
- walls with multiple projections including bay windows, towers, turrets and balconies
- rich textures of brick, wood shingles, terra cotta and ornamental plaster
- spindles, brackets, and curlicue cutouts on ample porches
- full- or partial-width one-story porches on the front that may extend along either side



## Architectural Styles, continued

### NEOCLASSICAL REVIVAL 1890-1950

The Neoclassical Revival was based upon the architecture of 18th century France and England. The usually hip- or gable-roofed style is subdued and dignified, although it tends to be monumental in scale. Other common features include:

- a central two-story portico with Corinthian or Ionic capitals
- a symmetrical rhythm of windows and columns
- elaborate door surrounds
- a boxed eave with a moderate overhang with dentils or modillions beneath
- a wide frieze band beneath the cornice



## Architectural Styles, continued

### ENGLISH VERNACULAR REVIVAL 1890-1940

The English Vernacular Revival was a very popular early 20th century suburban house style, and it loosely resembles late Medieval examples as diverse as thatch-roofed folk cottages to large manor houses. Distinguishing elements include:

- steeply pitched, front-facing gables that frequently overlap
- ornamental half-timbering
- stucco, masonry or masonry-veneer walls
- steeply pitched gabled dormer windows
- over-sized chimneys often crowned with decorative chimney pots



## Architectural Styles, continued

### ITALIAN RENAISSANCE REVIVAL 1890-1935

The Italian Renaissance Revival style was inspired by Renaissance Italy and often adapted elements directly from country houses and landmarks of Rome, Florence, and Venice. Elements of the style include:

- low -pitched hip roofs, typically covered in ceramic tile
- broad roof overhang with decorative brackets
- upper-level windows tend to be smaller than the main floor that may be full story
- recessed doorways with arches and classical columns or pilasters
- main story windows may also have arches

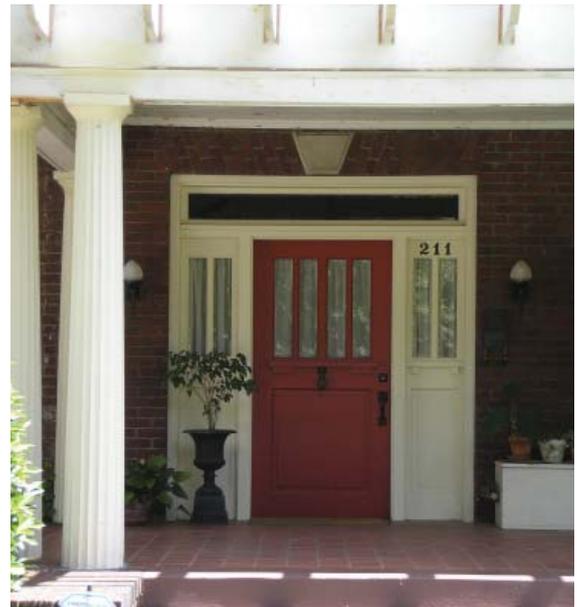


## Architectural Styles, continued

### PRAIRIE STYLE 1900-1920

The Prairie style originated in the Midwest among a group of architects led by Frank Lloyd Wright who created an original architecture that explored ways of relating the building to the land. Elements of this style include:

- gently sloping roofs
- low proportions
- heavyset chimneys
- sheltering overhangs
- low terraces and walls sequestering private gardens
- geometric patterns in window glazing and door surrounds



## Architectural Styles, continued

### CRAFTSMAN 1905-1930

The Craftsman style arose from the English Arts and Crafts movement in a reaction against mass reproduction and mediocre design. Emphasizing human comfort and natural materials, typical features are:

- wide eave overhangs with exposed rafters
- full- or partial-width porches often supported by tapered square columns;
- columns may be full length or may be shortened to rest on brick piers



## Architectural Styles, continued

### SPANISH COLONIAL REVIVAL 1915-1940

The Spanish Colonial Revival style was so popular it was used in parts of the country never settled by the Spanish. Adapting Mediterranean influences, typical elements of this style are:

- incorporated arches
- wrought iron balconies
- courtyards
- plain white wall and stucco surfaces
- red tile roofs



# House Types

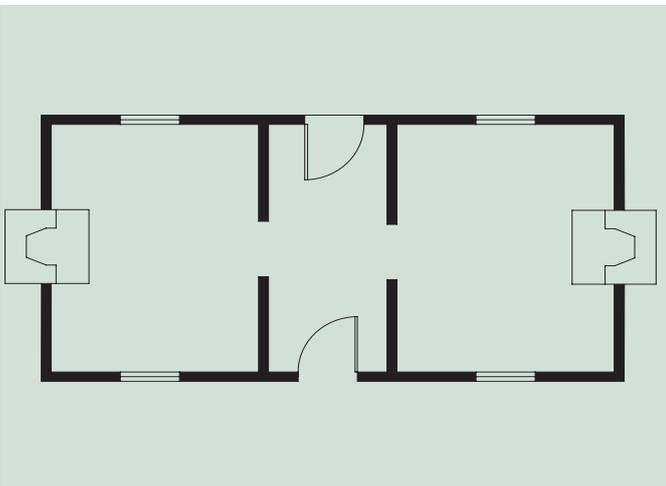
Houses, commercial buildings and churches in Georgia may be categorized according to a commonly recurring type.

There are a variety of house types found throughout the state. A house type is determined by the combination of the overall *form* or *height* of the main part of the house (the envelope) and the *plan* (the layout) of the rooms. Other features may also come into play to assist in determining a house type. These include the type of roof, the location of doors or chimneys as well as the kind of front porch the dwelling may have. As with architectural styles, while specific types were

popular within a general span of time, builders in different regions of the state may have stopped using these types earlier or persisted in using them well beyond the state average.

Commercial type buildings tend to vary between rural and urban areas, although these too can overlap. Types include general merchandise community and corner stores and multiple retail buildings.

Church types differ predominantly with the inclusion and placement of the tower or towers. These may serve as entrances or may be more decorative while also containing a bell for calling congregants.

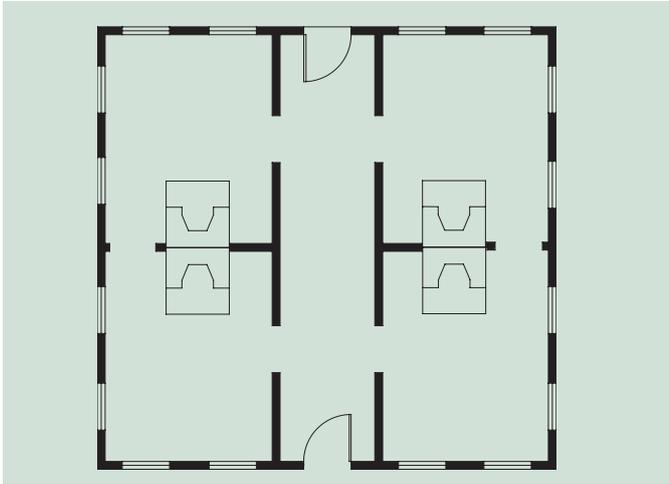


## CENTRAL HALLWAY 1830-1930

A longtime favorite house form, the Central Hallway consists of just as the name suggests: a central passageway with one room on each side. The roof is generally gable, and an exterior chimney is often found on both sides of the dwelling.

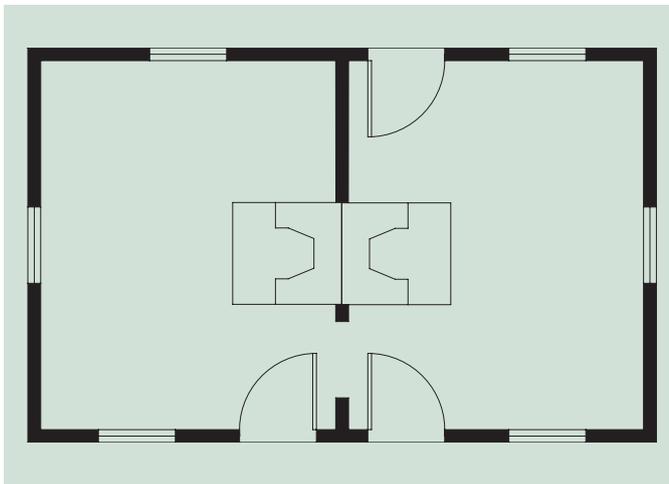


## House Types, continued



### GEORGIAN COTTAGE 1850-1890

The square or nearly square plan consists of a central hallway with two rooms on each side. Chimneys are usually found in the interior of the dwelling between each pair of rooms. The roof form can be gable and hip. A two-story version of this house type may be found.

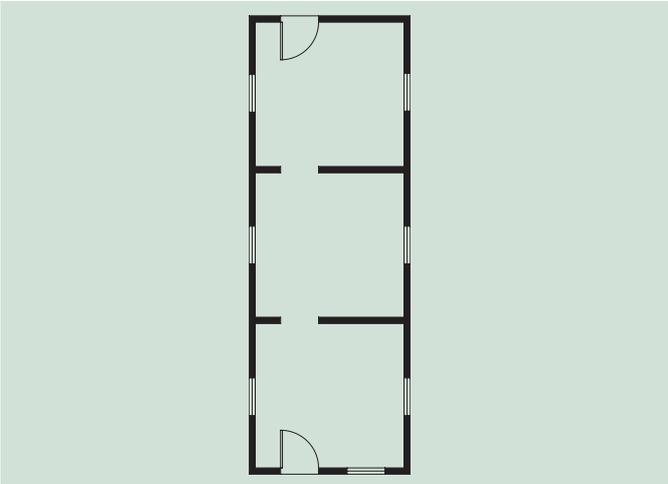


### SADDLEBAG 1870-1930

The Saddlebag house derives its name from the central chimney from which a room on each side seem to suspend. There may be two front doors, one leading into each of the square rooms, or there may be one central doorway opening to a vestibule located beside the chimney.

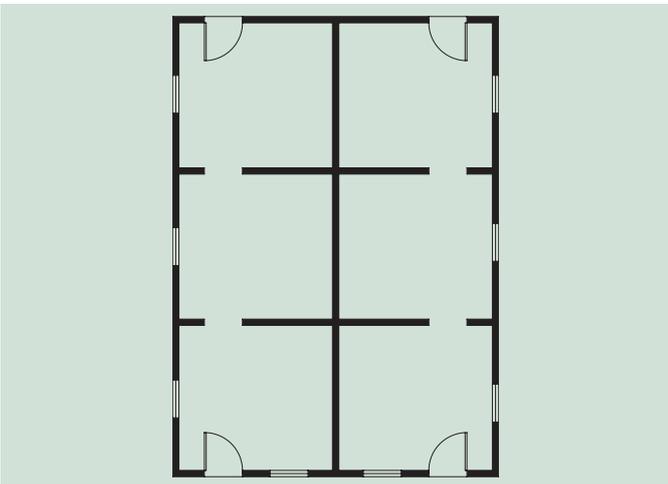


## House Types, continued



### SHOTGUN 1870-1920

A popular urban house form, the Shotgun derived its name from the linear arrangement of rooms, usually three deep, with the doors lining up front to back. Roofs may be hip, but are usually gable.

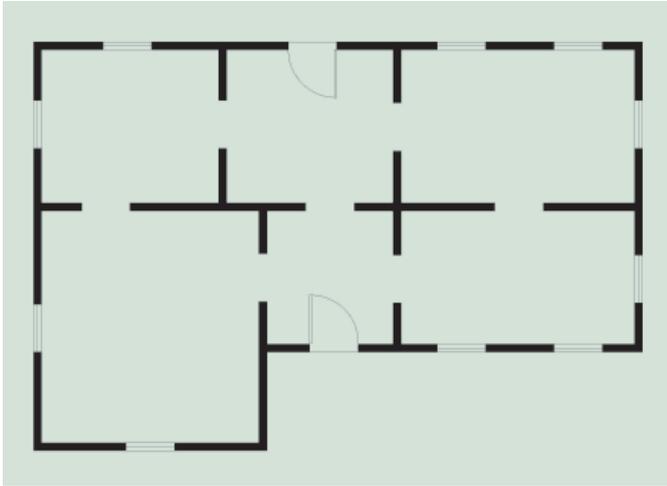


### DOUBLE SHOTGUN 1870-1920

The Double Shotgun house was designed for two families. In this type, two Shotguns are placed side by side, sharing a single wall.

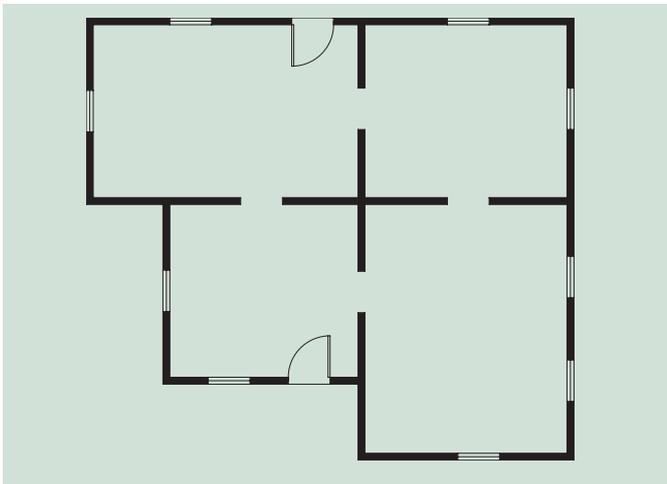


## House Types, continued



### **GABLED-WING COTTAGE 1875-1915**

Gabled-Wing Cottages take an L- or T-shape and generally have a gable roof. The form has a gable-front at one end of a recessed wing, where the front door is located, that is parallel to the façade. A two-story version of this house type may be found.

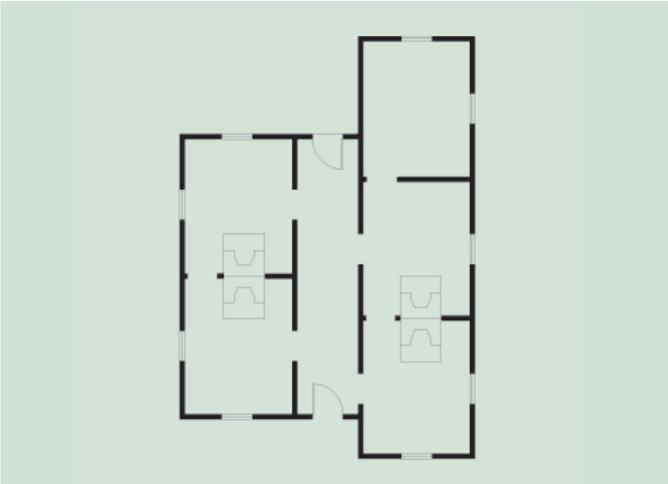


### **QUEEN ANNE COTTAGE 1880-1900**

The Queen Anne house type has a square mass with projecting gables on the front and side. There is no central hallway, and the rooms are asymmetrical. The roof shape can be pyramidal or hipped, and chimneys may be located within the interior of the dwelling. A two-story version of this type may be found.

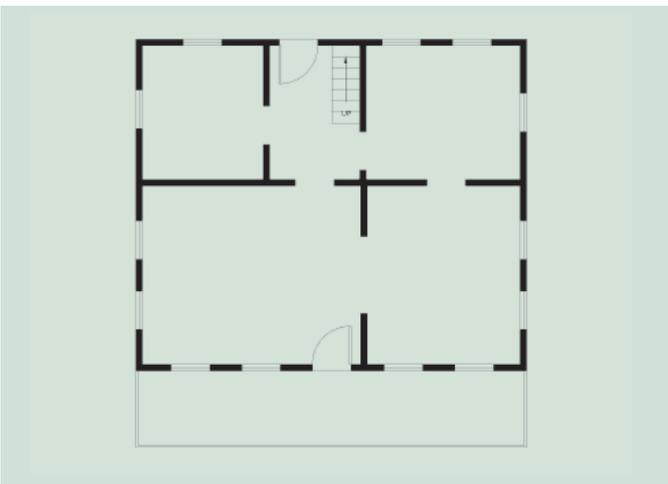


## House Types, continued



### **NEW SOUTH COTTAGE 1890-1930**

Taking its name from the period of great economic growth and regional confidence, the New South Cottage has a central square mass with a hip roof and gabled projections. The house form takes its symmetry from the central hallway from which pairs of rooms extend and may project. A two-story version of this house type may be found.

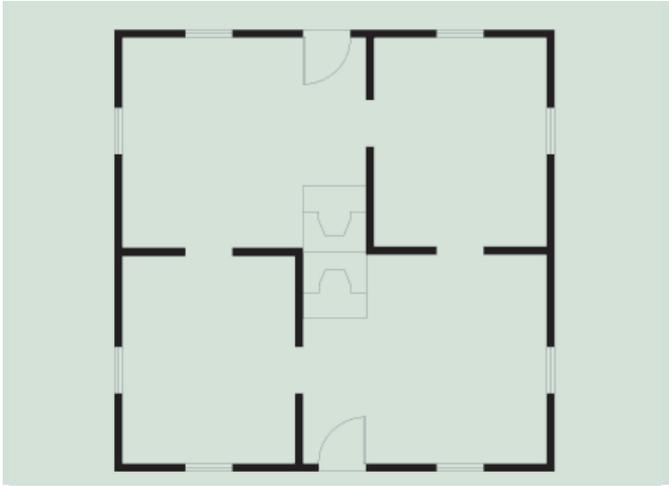


### **BUNGALOW 1900-1930**

The Bungalow house form is generally long and low with an irregular floor plan contained within a rectangular outline. Porches are very common, and these are often incorporated under the hip-, side-, front- or cross-gable roof with a wide overhang.

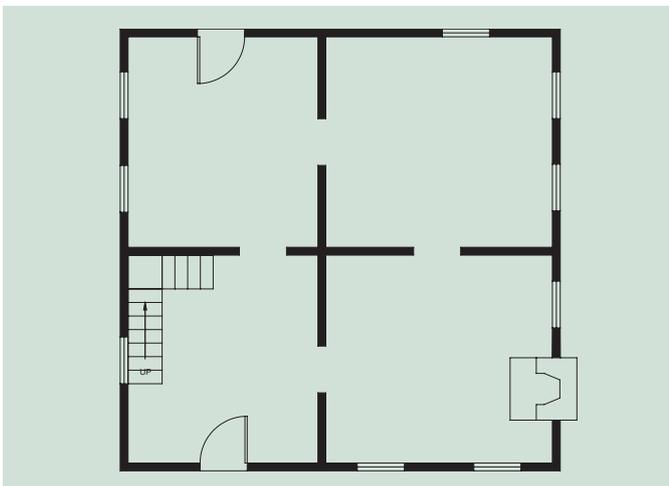


## House Types, continued



### **PYRAMID COTTAGE 1910-1930**

This simple house form is a square mass, usually with four main rooms and no hallway. Its distinctive feature is the steeply pitched pyramid roof, from which it derives its name.

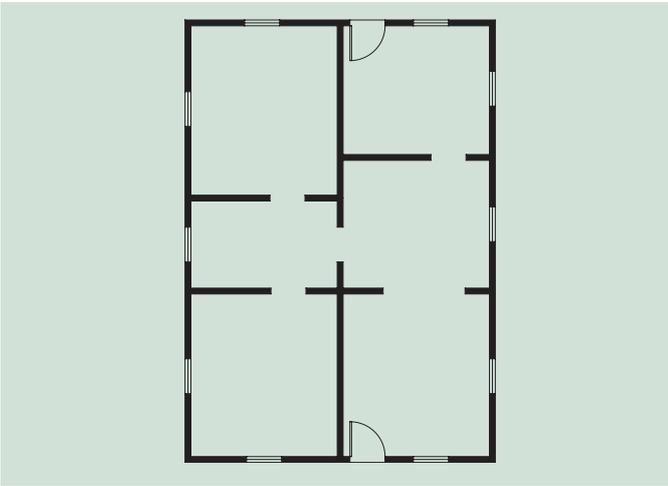


### **AMERICAN FOURSQUARE 1915-1930**

The two-story American Foursquare was a popular early 20th century house type consisting of a square mass with a pyramid or hip roof. There are four main rooms on each floor, with one of the front rooms on the main floor the entry and stair hall.



## House Types, continued



### EXTENDED HALL PARLOR 1920-1940

The Extended Hall-Parlor type has a long rectangular shape with three or more rooms. The façade is usually within the narrow end, but unlike the bungalow, it does not have a recessed front porch under the gable or hip roof.

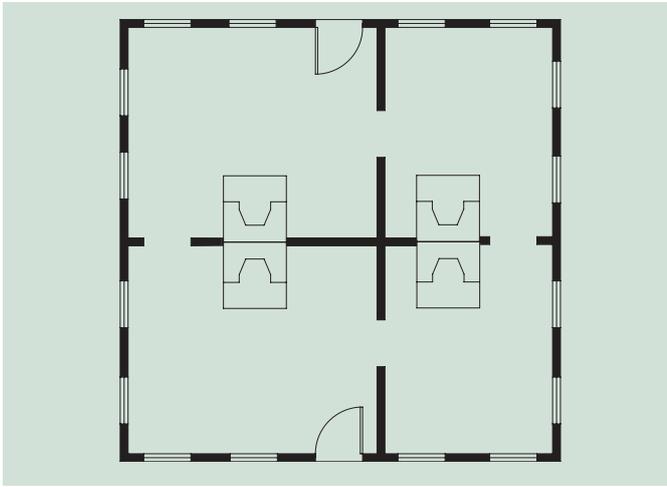


### ENGLISH COTTAGE 1930-1940

The picturesque English Cottage house type is distinctive for its cross-gable massing, and it often has an exterior chimney on the facade. The plan can be a compact square or rectangle with a projecting gabled entryway. Some houses have a recessed porch in one of the corners, and oftentimes the rooms cluster around an entrance vestibule.

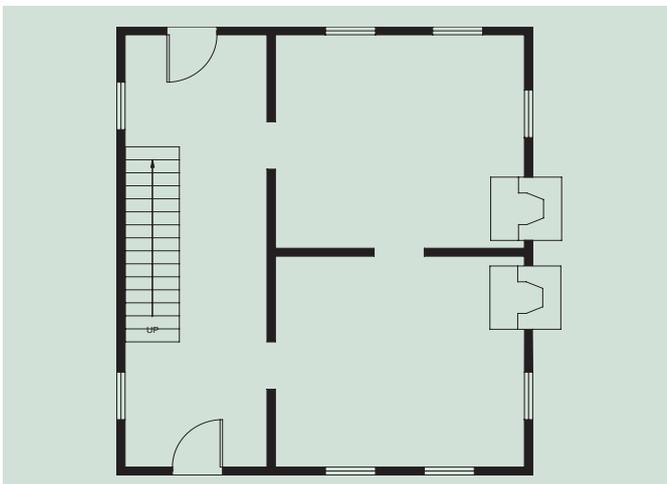


## Regional House Types



### SAND HILLS COTTAGE 1850-1890

The Sand Hills Cottage is one house type in Georgia linked specifically to a region. Found in the Augusta area, it is identified by its raised basement. The floor plan is two rooms deep, and it may have a central hallway or simply two rooms of unequal size. Chimney placement may also vary, although exterior chimneys are most common with a gable roof.



### SIDE HALLWAY 1820-1850

The Side Hallway is also a regional type, most common in Savannah and Augusta. The name originated to correspond with the location of the hallway on the side of the house. The floor plan is two-rooms deep, often with an exterior side chimney.



## Commercial Types

### COMMUNITY STORE 1890-1940

The Community Store type is usually a general merchandise store. It is typically one- or two-story, front-gabled and may have a covered porch. A symmetrical façade and small windows towards the top of the sides is also common.



### MULTIPLE RETAIL 1910-1960

The Multiple-Retail store type consists of two or more rental units. It is typically one- or two-story, with identical façades and storefronts.



# Church Types

## CORNER TOWER

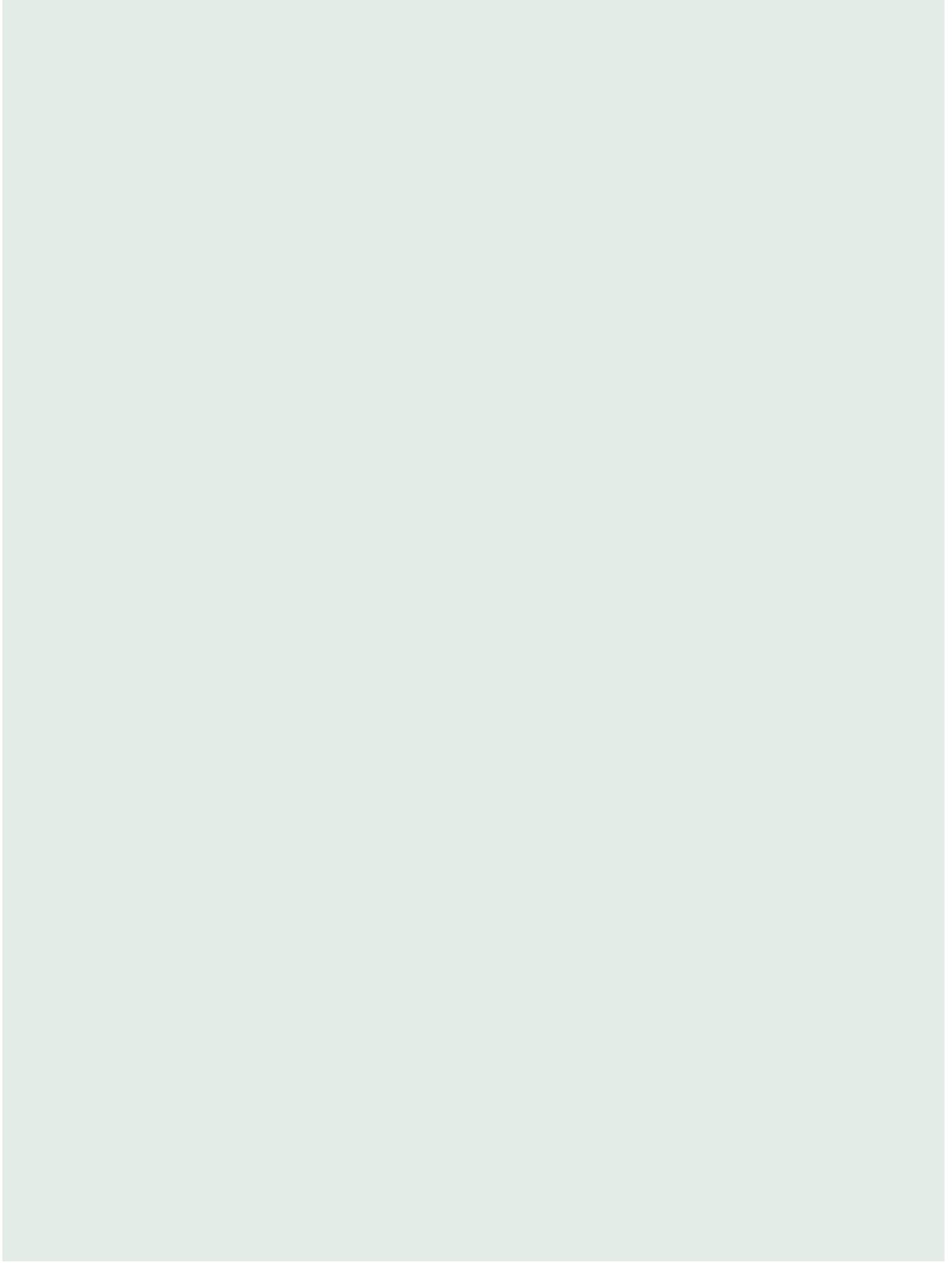
The Corner Tower type usually has a pyramidal roof. The tower can vary in height and in function. In some examples, the tower may serve as an entrance.



## DOUBLE TOWER

Especially popular within the African-American community, the church has two towers of the same or different heights that are usually pyramidal roofed.







Guidelines  
for  
Protecting Architectural Features

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# Doors & Windows



## Divided Light Sash

Simulated true divided light sash replicates the historic appearance with accurate shadow lines provided by the depth and molding profile of the sash muntins. Inserted or removable grills do not replicate these characteristics of the original windows and are not recommended.



## Introduction

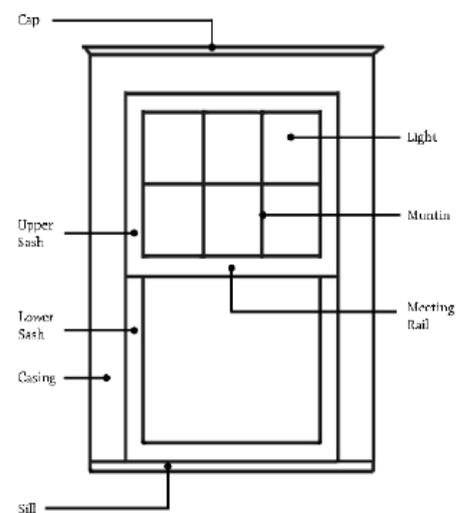
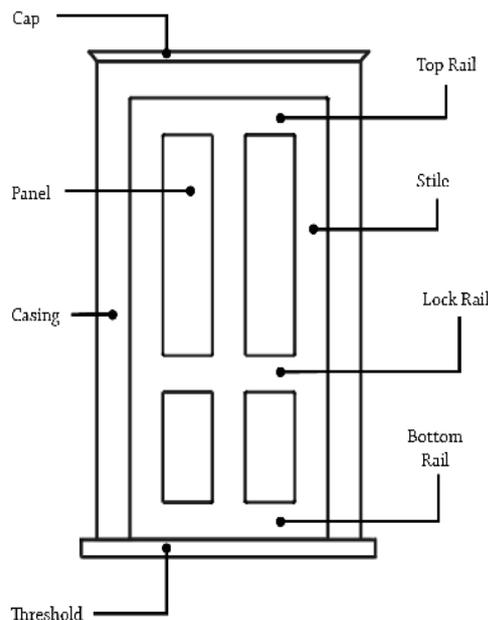
Functionally, as we all know, doors allow entry and exit, and doors and windows allow light and air to flow through a building. You may not realize how heavily doors and windows contribute to the historic character and architectural design of a building. The overall fenestration pattern created by the placement of windows and doors is, in fact, a vital indicator of a building's architectural design and age. Main entrances are usually a major focus of attention on the facade and are key expressions of architectural style. On some modest houses, the entry might feature the building's only stylistic references.

Historic doors are usually wood, composed of flat or molded panels. Beginning in the late 19th century and especially in the 20th century, glazed panels were popular features on doors. Historically, screen doors are also wood and generally plain, although some Queen Anne dwellings feature screen doors with sawnwork or spin-

dlework like that seen on porches. Some metal screen doors may also be appropriate historically, particularly on mid-twentieth-century houses.

Doors are often set into enriched entrances with simple molded surrounds or more elaborate combinations of sidelights, transoms, fanlights, pediments, and pilasters. These surrounding elements are equally important to the building's architecture and historic character.

Historic double-hung wood windows have two movable sashes that slide up or down to open and close. Each sash consists of panes of glass, or lights, separated and held in place by wood muntins. Historic sash are most often divided into two or six panes, although other configurations are also common. Casement windows swing open rather than slide. Metal and wood casement windows are both found on historic houses.



# Doors & Windows: Guidelines

- 1. Retain the location** of historic or original door and window openings to the maximum extent possible.
- 2. Retain and repair** historic or original doors and windows and their frames and trim. The frame and trim should be replicated when damaged beyond repair. It is not appropriate to install windows that require the removal of original exterior molding or trim.
- 3. It is not appropriate to remove** any detail or material associated with windows and doors such as stained glass, beveled glass, textured glass, or tracery.
- 4. It is not appropriate to replace** clear glazing with tinted or opaque glazing.
- 5. Retain the size** of the historic or original openings and configurations with transoms, sidelights, double doors or other features. It is generally not appropriate to lower, raise, enlarge, or otherwise alter the size or location of window or door openings. Such alterations may be appropriate only if the work does not disrupt the overall fenestration pattern on the building.
- 6. New or replacement windows** should always match the historic or original windows in terms of type (double-hung or casement, for instance) and configuration (a single picture window should not replace a set of paired double-hung sash windows).
- 7. New or replacement windows** should be consistent with the building's architectural character. For houses with character-defining multi-light windows, new or replacement windows should have true divided light (the single pane of glass within a wooden frame) or simulated divided light (where the wood frame is glued over a thermal glass "sandwich" and cannot be removed) and muntins with a profile and dimension similar to those of the historic or original windows. Wood is the preferred material for the replacement of wood windows. Materials other than wood may be considered, but will be evaluated against the standard of the original wood window, including muntin profiles and dimensions of the frame.
- 8. Replacement shutters should match** historic or original shutters in size, design, material, method of installation, and operation.
- 9. Storm windows and doors**, including painted or enamel-coated aluminum, are appropriate when they resemble the inner window or door as closely as possible in shape and appearance. Their color should match the paint color of the wood sash and the meeting rail of the storm window should match the meeting rail of the double-hung wood window.
- 10. Where historically appropriate**, fabric awnings should be installed over window, door, storefront, or porch openings with care to ensure that historic features are not damaged or obscured.

## SEE ALSO:

Secretary of the Interior's Standards and Guidelines for Rehabilitation  
[www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm](http://www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm)

National Park Service Preservation Briefs  
[www.cr.nps.gov/hps/TPS/briefs/presbhom.htm](http://www.cr.nps.gov/hps/TPS/briefs/presbhom.htm)

*Preservation Brief No. 3: Conserving Energy in Historic Buildings*

*Preservation Brief No. 9: The Repair of Historic Wooden Windows*

*Preservation Brief No. 10: Exterior Paint Problems on Historic Woodwork*

*Preservation Brief No. 13: The Repair and Thermal Upgrading of Historic Steel Windows*

*Preservation Brief No. 16: The Use of Substitute Materials on Historic Building Exteriors*

# Doors & Windows, continued



## Are New Windows and Doors Really Necessary?

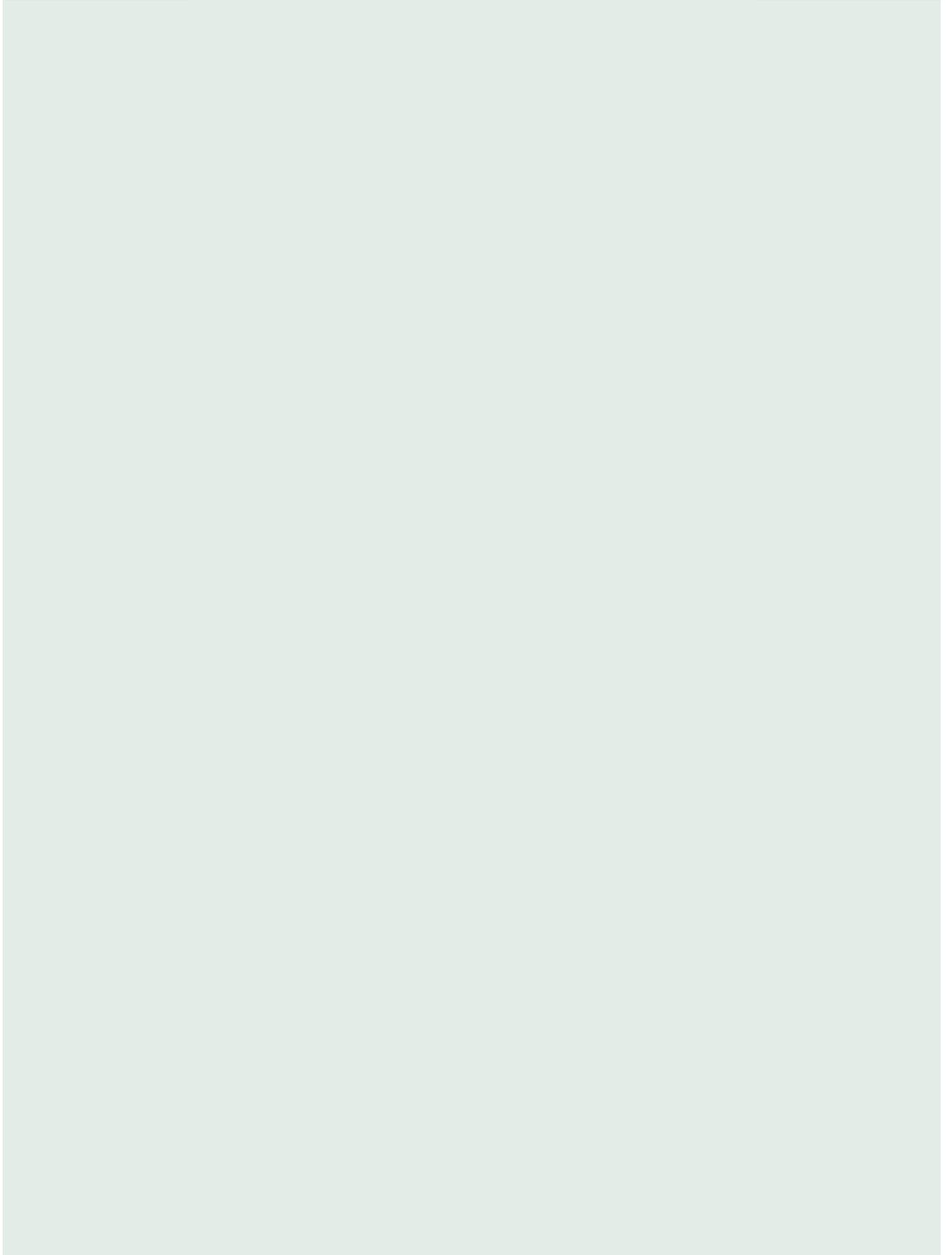
The replacement of doors and windows is often proposed because of poor condition or poor functioning. Stuck sashes and high air infiltration can be addressed by repair and maintenance and are not an indication that windows are beyond their useful lives.

The installation of storm windows can improve the energy efficiency of original single-pane wood windows nearly as much as replacing the wood windows with modern thermal-pane replacement windows. Storm windows also protect historic windows from the effects of weather and exposure and, when properly installed, do not adversely affect historic fabric.

## Doors & Windows: Maintenance

As with other building components, the best way to preserve the historic character of a dwelling is to maintain and repair historic doors, entrances, and windows rather than replace them.

- Proper maintenance and repair of original doors, entrances, and windows is the first step toward preserving those elements and the architectural character of your building.
- Inspect masonry, wood, and metal for signs of rust, peeling paint, wood deterioration, open joints around frames, deteriorating putty, inadequate caulking, and improper water drainage. All of these conditions can be corrected.
- Clean doors, entrances, and windows gently to avoid damaging the panels, glass, or hardware.
- Replace or repair glazing putty to reduce drafts in glazed doors and windows.
- If a portion of a door or window is damaged beyond repair, replace only the damaged part (rail, stile, panel, light, muntin, or hardware) with materials that match the original.
- Paint doors and windows to protect the wood. Raise and lower sashes regularly during painting projects to avoid painting the window shut.
- Maintain historic hardware to keep doors and windows functional. Ensure that all hardware is in good operating condition.
- Maintain hinges to keep doors square. This will also eliminate gaps — and drafts — around the door.
- Keep sash cords and weights or other raising and lowering mechanisms in good repair. This will help keep window sash square within their channels, eliminating gaps around the sash, keeping windows functional and reducing drafts and heat loss.
- Ensure that caulk and glazing putty are intact and that water drains off the sills.
- Historic shutters should be retained. New shutters are recommended only when they are replacing in-kind shutters originally used on the building or if they were typical of the building style.
- Improve thermal efficiency with weather stripping, storm windows (preferably interior), caulking, interior shades, and with exterior blinds and awnings, if these are acceptable for the building.
- Install plain storm doors, screen doors, and storm windows that do not obstruct the view of the historic doors or windows.



# Exterior Materials



## Preserve Rather Than Replace

Applying synthetic siding material such as aluminum, vinyl, and asphalt is usually a short-sighted solution to a maintenance problem. These materials, once applied, may hide signs of damage and deterioration, preventing early detection and repair. Removing vegetation that grows too closely to wood will help preserve the exterior surface.



Maintain an effective gutter system to prevent water running off the roof from splashing onto the building's exterior walls. Clogged gutters can overflow, and the misdirected water can damage cornices and eaves.

## Introduction

Exterior materials protect a structure from the weather by providing a covering to guard against moisture. Exterior materials also contribute to overall architectural design with character-defining ornament and enrichment. Such enrichment includes wall cladding as well as decorative elements such as moldings, cornices, corner boards, brackets, sawnwork, rafter ends, knee braces, and other applied ornament (see pages 20 through 33).

Historic exterior materials are varied in size, shape, texture, and function. In the Olde Town Historic District, wood is the typical historic siding material. Weatherboard siding is the most common, but wood shakes and shingles often enrich Queen Anne and Craftsman style designs. Wood

ornaments—like sawn brackets or decorative rafter tails—are found on a variety of designs.

Masonry is another common exterior material found in the district. Brick veneer buildings date from the earliest periods in the development of the district to the second half of the 20th century. Use of brick increased during the 1950s as post-World War II Colonial Revival designs gained popularity.

Several properties within the Olde Town Historic District also feature stucco exteriors. The term “stucco” is used here to describe a type of exterior plaster applied as a two-or-three part coating directly onto masonry, or applied over wood or metal lath to a log or wood frame structure.

## Exterior Materials (Wood): Maintenance

Wood is the most commonly used building material in Olde Town. The structural system in most residences is a wood framework referred to as balloon framing. Even in masonry or masonry veneer residences, wooden trim, sashes and doors are typical. Maintain and repair in a manner that keeps the original character.

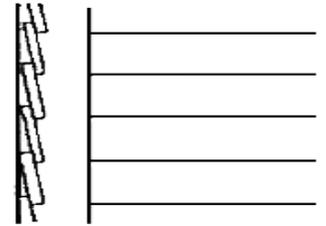
- Inspect exterior wood materials for signs of moisture damage, mildew, and fungal or insect infestation. Regular inspection and maintenance activities such as caulking and sealing, carpentry, cleaning, and painting will keep problems with wood features and surfaces manageable.
- Keep exterior wood materials protected with paint, including trim on masonry buildings. Historic wood is usually quartersawn-resawn weatherboards or radial-sawn clapboards or other woodwork cut from old-growth wood with tight graining. It is extremely durable and will last for generations even in harsh climates if paint is kept intact.
- Keep wooden joints properly sealed or caulked where moisture might penetrate a building.
- Repair damaged or cracked wood with wood plugs (installed with the grain running in the same direction as the weatherboard's grain) or waterproof wood glue.
- Repair of deteriorated wood material should involve the replacement of portions in-kind by splicing or piecing or the application of an epoxy wood consolidant to stabilize the deteriorated portion in place.
- Use decay-resistant species for replacement of deteriorated elements
- Applying wood preservatives and using pressure treated wood (wood chemically treated with preservatives during manufacture) can extend the life of wooden elements and surfaces.
- Clean painted surfaces regularly by the gentlest means possible and repaint them only when the paint film is damaged or deteriorated.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces or collecting on decorative elements.

# Exterior Materials (Wood): Guidelines

- 1. Retain and preserve original wooden** features that contribute to the character of the building or site to include such features as siding, shingles, cornices, architraves, brackets, pediments, columns, balustrades, and architectural trim.
- 2. The removal of original wooden** decorative detailing from the exterior of a building diminishes architectural integrity and would result in a substantial adverse effect to the architectural significance and value of the district.
- 3. Repair damaged or deteriorated** wooden features such as cornices, brackets, molding, pediments, window hood molding, and shingle patterns using appropriate methods to patch, consolidate, splice, or reinforce.
- 4. If replacement of a deteriorated** detail or element of a wooden feature is necessary, replace only the deteriorated detail or element in-kind rather than the entire feature. Match the original detail or element in design, dimension, texture and material. Consider using a compatible substitute material only if using the original material is not feasible.
- 5. If replacement of an entire wooden feature** is necessary, replace the feature in-kind matching the original in design, dimension, texture and material. Consider using a compatible substitute material only if using the original material is not feasible.
- 6. If a wooden feature is completely missing,** replace it with a new feature based on accurate documentation of the original feature or a new design that is compatible in size, scale, material, and texture with the building and the district.
- 7. Do not replace or cover** wooden siding, trim, or window sashes with contemporary substitute materials such as aluminum, masonite, or vinyl.
- 8. Remove synthetic exterior siding** and restore original exterior wooden siding material, if possible.

## Profiles and Patterns of Wood Exterior Siding

### HORIZONTAL SIDING



Beveled Board



Simple Drop

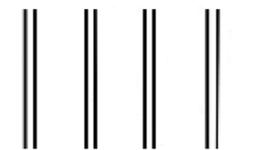


Ship Lap

### VERTICAL SIDING



Board on Board



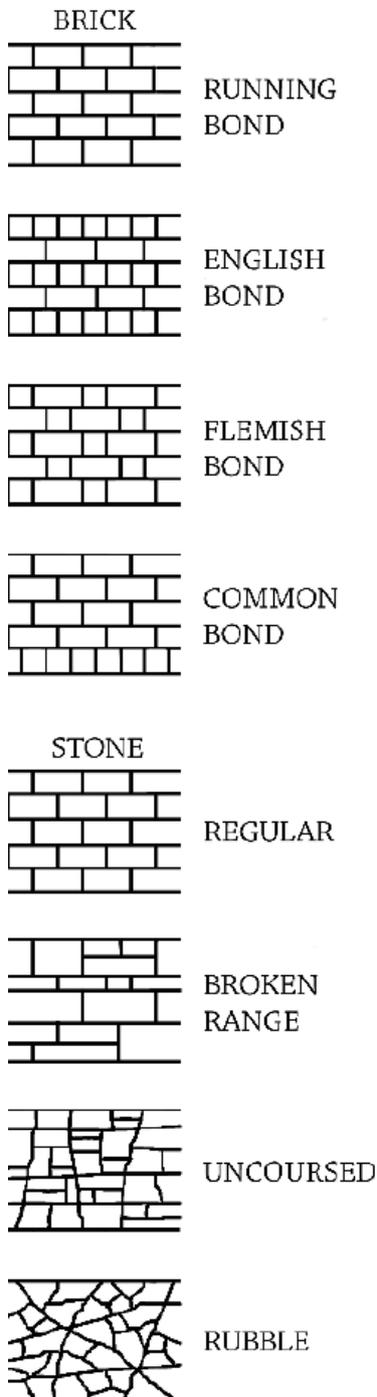
Board & Batten



Tongue & Groove

# Exterior Materials, continued

## Masonry Coursing



## Exterior Materials (Masonry): Maintenance

A variety of historic masonry materials such as brick, terra-cotta, limestone, granite, stucco, slate, concrete, cement block, and clay tile are found on a variety of features within the district. These features include sidewalks, driveways, steps, walls, roofs, foundations, and cornices.

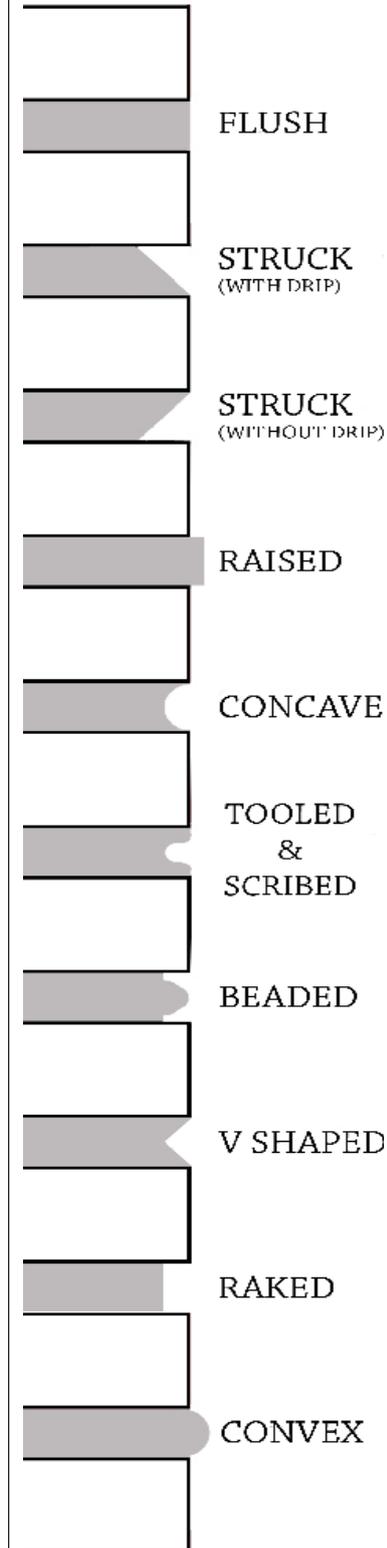
- Inspect masonry surfaces and features for moisture damage, vegetation, structural cracks or settlement, deteriorated mortar, and loose or missing masonry units.
- Monitor the effects of weather on mortar and the masonry units to ensure that improper water drainage is not causing deterioration.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces, collecting on decorative elements or along foundations and piers, or rising through capillary action.
- Monitor mortar failure and erosion in masonry walls to know when repointing is necessary. Repoint masonry mortar joints if mortar is cracked, crumbling, or missing, or if damp walls or damaged plaster indicate moisture penetration.
- Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick or stone.
- Match the mortar color, composition and joint profile when repointing. Do not repoint with mortar that is stronger than the original mortar or the masonry.
- Repair cracks in masonry as they allow moisture penetration and consequently, deterioration. Ensure that they do not indicate structural settling or deterioration.
- Clean masonry gently. Never sandblast brick or stone. Abrasive cleaning does not differentiate between the dirt and the masonry and can remove the outer surface of the masonry. Brick, architectural terra-cotta, soft stone, detailed carvings, and polished surfaces are especially susceptible to physical and aesthetic damage by abrasive methods. Sandblasting makes smooth glazed surfaces rough, which tends to hold dirt and make future cleaning more difficult. Abrasive cleaning processes can also increase the likelihood of subsurface cracking of the masonry.
- Clean masonry only when necessary to remove heavy paint buildup, halt deterioration, or remove heavy soiling. Gentle cleaning with a low-pressure water wash with detergent and a natural bristle brush is usually sufficient. Use a low-pressure wash, equivalent to the pressure of a garden hose (beginning at 100 psi or below), to remove chemicals and clean building exteriors. Using water at too high a pressure, a practice common to "power washing" and "water blasting," is very abrasive and can easily etch marble and other soft stones, as well as some types of brick.
- Repaint previously painted masonry surfaces when necessary. Do not paint unpainted masonry surfaces that were not painted historically.
- Before proceeding with chemical cleaning of an entire building, complete a test patch to determine the effectiveness of the chemical agent. Removing paint and some other coatings, stains and graffiti can best be accomplished with alkaline paint removers, organic solvent paint removers, or other cleaning compounds. As with other alkaline cleaners, both an acidic neutralizing wash and a final water rinse are generally required following the use of alkaline paint removers.

# Exterior Materials (Masonry): Guidelines

- 1. Retain and preserve masonry features** that contribute to the character of building or site, including walls, foundations, roofing materials, chimneys, cornices, quoins, steps, piers, columns, lintels, arches, and sills.
- 2. Protect and maintain historic masonry** materials such as brick, terra-cotta, limestone, granite, stucco, slate, concrete block, and clay tile and distinctive construction features such as bond patterns, corbels, water tables, and unpainted surfaces.
- 3. Repair masonry features** using recognized methods for piecing-in, consolidating, or patching damaged or deteriorated masonry to match original feature, if possible. The size, texture, color, and pattern of masonry units, as well as mortar joint size and tooling, should be respected. Sometimes original bricks can be found under the building, or relocated from a less prominent place if patches are needed for a main façade.
- 4. Do not apply a waterproof coating** to exposed masonry rather than repairing it. The use of waterproof, water-repellent, or non-historic coatings on masonry is discouraged. These coatings can harm brick surfaces and often aggravate rather than solve moisture problems. Do not apply waterproofing compounds to a brick surface, unless required to solve a specific technical problem that has been investigated and identified. As a last resort, a water-repellent coating that breathes may be used, but only after water penetration has not been halted by repointing and correcting drainage problems.
- 5. If masonry was originally unpainted,** it should remain unpainted. Exceptions may be made for severely damaged brick (as from sandblasting) or if the masonry is heavily stained and cannot be adequately cleaned.
- 6. If a masonry feature is completely missing,** replace it with a new feature based on accurate documentation of the original feature or a new design that is compatible in size, scale, material, texture, and color with the building and the district.

- 7. If replacement of a large masonry surface or feature** is necessary, replace the feature in-kind matching the original in design, detail, dimension, texture, color, pattern, and material. Consider using a compatible substitute material only if using the original material is not feasible.
- 8. If replacement of a deteriorated detail** or element of a masonry surface is necessary, replace only the deteriorated detail or element in-kind rather than the entire surface or feature. Consider using a compatible substitute material only if using the original material is not feasible.
- 9. When repointing mortar,** use a mortar of the same consistency and composition as the original. Do not repoint with a high Portland cement content, which causes deterioration resulting from the differing coefficients of expansion and porosity of the material and mortar. Duplicate old mortar in joint size, method of application, and profile. If any Portland cement is used, the maximum percentage by volume should not exceed approximately 15 percent. Recommendations for appropriate Portland cement percentages vary depending on the masonry material and the exposure. Refer to National Park Service Preservation Brief No. 2 for specific guidance.
- 10. Masonry should be cleaned only** when necessary to remove heavy paint buildup, halt deterioration, or remove heavy soiling. This should be done with the gentlest means available, such as low-pressure water and soft bristle brushes.
- 11. Due to damage** to the brick surface and the long-term detrimental effect to the structure, **sandblasting or other high-pressure techniques should never be used.**
- 12. Chemical cleaning** is acceptable as long as an initial test area confirms the process will not stain or discolor the brick.
- 13. Repair stucco or plaster** by removing loose material and patching with a mixture that is similar in composition, color, and texture.

## Mortar Joint Profiles



# Exterior Materials, continued



## Historic Materials

Brick and stone are among the most maintenance-free materials on historic buildings. However, one common deterioration problem is spalling. This happens when water penetrates the surface through pores or cracks. In cold weather, water freezes and expands and causes the surface of the stone or brick to spall, or break away. Over time, the face of the stone or brick becomes deeply eroded.

It is also very important to clean moss or mildew that may accumulate on exterior walls, particularly on shady or northern elevations.

## Exterior Materials (Metals): Maintenance

A variety of historic metals are found in the detailing and surfaces of buildings, streetscape elements, and site features in the district. Architectural metals are used for roofing, flashing, gutters, downspouts, finials, cornices, copings, and cresting. Beyond those building features, metal is used in storm doors and windows, vents and grates, casement windows, railings, hardware, and trim work. Architectural metals also appear in the district in the form of fences, gates, streetlights, signs, signposts, site lighting, statuary and grates.

- Inspect architectural metal surfaces and features regularly for signs of moisture damage, corrosion, structural failure, fatigue, galvanic action, and paint failure.
- Provide adequate drainage to prevent water standing on flat, horizontal surfaces and collecting on decorative elements.
- Clear metal roofs and gutters of leaves and debris.
- Clean when necessary to remove corrosion or to prepare for recoating using the gentlest effective method.
- Clean soft metals, including lead, tin, terneplate, and copper, with chemical solutions after pre-testing them to ensure that they do not damage the color and the texture of the metal surface. Do not clean soft metal surfaces with destructive methods like grit blasting.
- Clean hard metals, such as cast iron, wrought iron, and steel using the gentlest means possible. Consider low-pressure glass bead blasting only if hand-scraping and wire brushing have been ineffective.
- Retain protective surface coatings, such as paint and lacquers, to prevent corrosion.
- Repaint promptly when paint film deteriorates.



Ornamental cresting at the Widow's Home

# Exterior Materials (Metals): Guidelines

- 1. Retain and preserve metal** architectural features that contribute to the character of a building or site, including roofing, flashing, storefronts, cornices, railings, hardware, case-ment windows, and fences.
- 2. Retain and preserve metals** such as cop- per, tin, brass, cast iron, wrought iron, and lead that contribute to the character of the district.
- 3. Repair deteriorated metal features** using recognized methods for splicing, patching and reinforcing.
- 4. If replacement of a deteriorated** detail or element of a metal feature is necessary, re- place only the deteriorated detail or element in-kind rather than the entire feature. Match the original detail or element in design, dimension, texture and material. Consider using a compatible substitute material only if using the original material is not feasible.
- 5. If replacement of an entire metal fea- ture** is necessary, replace the feature in-kind and match the original in design, dimension, texture and material. Consider using a com- patible substitute material only if using the original material is not feasible.
- 6. If a metal feature is completely missing**, replace it with a new feature based on accurate documentation of the original feature or on a new design that is compatible in size, scale, material, and texture with the building and the district.
- 7. Do not remove the patina of metals** such as bronze or copper since it provides a protective coating.
- 8. Do not patch metal roofs** or flashing with tar or an asphalt product.

## SEE ALSO:

National Park Service  
Preservation Briefs  
[www.cr.nps.gov/hps/TPS/briefs/presbhom.htm](http://www.cr.nps.gov/hps/TPS/briefs/presbhom.htm)

*Preservation Brief No. 1:  
Assessing Cleaning and  
Water-Repellent Treat-  
ments for Historic Masonry  
Buildings*

*Preservation Brief No. 2:  
Repointing Mortar Joints in  
Historic Masonry Buildings*

*Preservation Brief No. 6:  
Dangers of Abrasive Clean-  
ing to Historic Buildings*

*Preservation Brief No. 8:  
Aluminum and Vinyl Siding  
on Historic Buildings and  
the Appropriateness of  
Substitute Materials for  
Resurfacing Historic Wood  
Frame Buildings*

*Preservation Brief No. 10:  
Exterior Paint Problems on  
Historic Woodwork*

*Preservation Brief No. 16:  
The Use of Substitute Ma-  
terials on Historic Building  
Exteriors*

*Preservation Brief No. 22:  
The Preservation and Repair  
of Historic Stucco*

*Preservation Brief No. 38:  
Removing Graffiti from  
Historic Masonry*

# Exterior Materials, continued



## Stucco

Stucco is a type of plaster used on the exterior of a building. Applied in multiple layers, it may cover masonry, wood or metal lath, or it may be placed directly onto a wood frame structure.



## Queen Anne Style

Queen Anne style houses often feature a variety of different exterior materials in various combinations that include stone, stucco, shingle and weatherboard sidings, and brick.

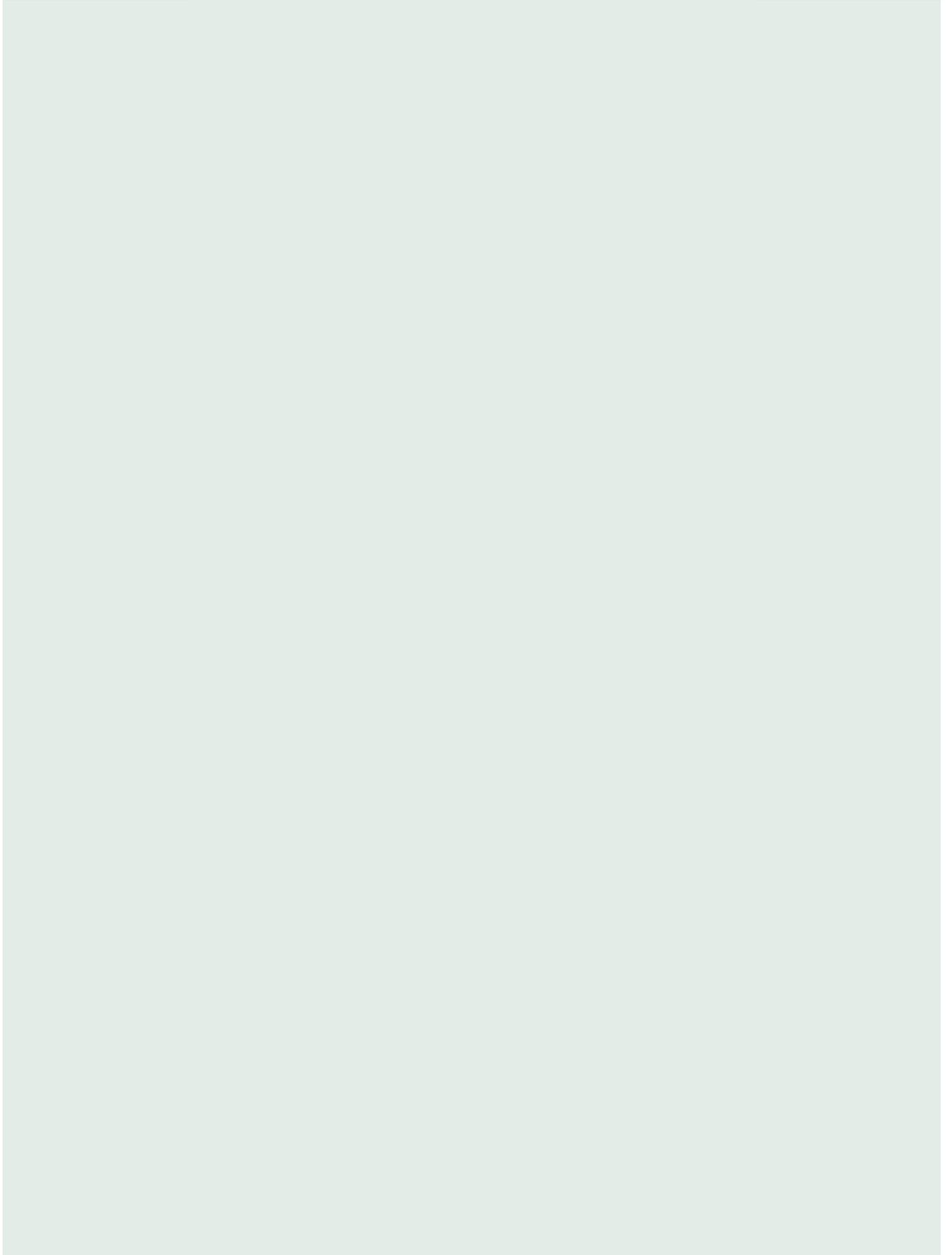
## Paint

**A COA is not needed to repaint a building in the Olde Town Historic District or to change the paint scheme on a building. This section on paint is solely advisory.**

- Prior to painting, remove damaged or deteriorated paint only to the next intact layer, using the gentlest method possible. Recommended methods are hand scraping and hand sanding with soft brushes for wood surfaces, and masonry and wire brushes for metal surfaces.
- Remove all paint down to bare wood only in extreme cases where the paint has blistered and peeled or there is excessive paint buildup or moisture.
- Use caution when electric heat guns are required to remove additional paint on decorative wood features and when electric heat plates are used on flat wood surfaces. Their use can cause fire when debris settles in a hollow space or behind the wall.
- Use chemical strippers when more effective removal is required. The chemicals must be thoroughly neutralized after use or new paint will not adhere. Also, prolonged contact with the wood may raise the wood grain or roughen the wood surface.
- Do not use propane or butane torches, or sandblast or water blast surfaces, all of which are potentially destructive and dangerous.
- Remove dirt with a mixture of household detergent and water and allow the surface to completely dry before applying new paint.
- Use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat. Choose quality paint and use primer and finish coats from the same manufacturer. Ensure that the new paint is compatible with the old. Use an oil-based primer on old surfaces if existing paint type is unknown or if switching from oil to latex. Use acceptable primers on metal surfaces.
- Lead-based paints are toxic materials that were widely used because of their excellent adhesion, drying and covering abilities. All buildings painted before circa 1975 should be expected to have been painted with lead paint.
- Follow building codes and regulations in regard to paint removal and lead paint abatement.
- Remove, control, or manage the lead hazard rather than wholesale removal of historic features and finishes.
- Careful cleaning and treatment of deteriorating paint, friction surfaces, and of surfaces accessible to young children is a basic approach.
- Lead-based paint not causing a hazard is acceptable to remain on a building.
- As mentioned above, paint color is not subject to review. The HPC does not have jurisdiction over paint color selection, but can give advice and help on this issue.

### PAINT SELECTION AND PLACEMENT

- One method of selecting paint colors is to use historic colors, based on analyzing the various coats of paint on the building. Another is to consult books on acceptable colors for historic residential buildings. Paint colors should complement each other, the colors of unpainted exterior materials, and the colors of neighboring buildings. Typically, no more than three different colors should be used for wall, trim, and details. In general, use one color for trim and a contrasting color for the walls. Doors and shutters can be painted a different color than the walls and trim. A single color scheme should be used for the entire exterior so upper and lower floors and subordinate wings of buildings are seen as components of a single structure.
- If masonry was originally unpainted, it should remain unpainted. Exceptions may be made for severely damaged brick (as from sandblasting) or if the masonry is heavily stained and cannot be adequately cleaned.



# Foundations



## Foundation Vents

The decorative honeycomb brickwork in above foundation, and the metal grate in the foundation pictured below, also allow for ventilation of the interior space.



## Introduction

The building foundation grounds the house visually, anchors it structurally, and — like so many other elements — can contribute to its architectural character.

Foundations are generally of masonry, and brick is the most common foundation material in the Olde Town Historic District. Early pier foundations were often infilled later with similar or mismatched materials, and stucco or paint sometimes hide seams or camouflage varied materials.

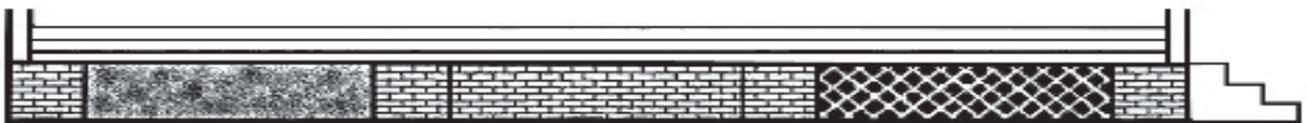
On load-bearing brick, brick-veneer or concrete-block houses, there is often no differentiation between the continuous foundation and the veneer cladding or concrete wall of the house.

Older continuous foundations sometimes feature decorative metal vent covers, adding another stylistic element to an otherwise strictly functional item.

## Foundations: Maintenance

Maintain and repair foundations and original foundation materials rather than replace them.

- Keep crawl space vents open so that air flows freely.
- Clean masonry gently; never sandblast brick or stone.
- Monitor mortar failure and erosion in masonry piers and foundation walls to know when repointing is necessary. Match the mortar color and jointing type when repointing.
- Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick or stone.
- Divert water runoff away from building foundations with minor grading and by directing downspouts to empty roof runoff away from the foundation. If necessary, install drains around the foundation.
- Remove any vegetation that may cause structural disturbance at the foundation.



## Foundation Infill Materials

Various types of materials are used as infill between brick piers. As illustrated above, from left to right, these are stucco, brick, and lattice.

# Foundations: Guidelines

- 1. Retain original masonry** and mortar, whenever possible. When patching or repairing brick foundations, use bricks that match the original or existing brick in color, texture, and coursing in order to make the work compatible. When repointing mortar, use a mortar of the same consistency and composition as the original. Do not repoint with a high Portland cement content, which causes deterioration resulting from the differing coefficients of expansion and porosity of the material and mortar. Duplicate old mortar in joint size, method of application, and profile.
- 2. Mortar joints should be cleared** with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick or stone.
- 3. It is not architecturally compatible** to apply any new surface to a foundation. Applying artificial brick siding, artificial stone, or brick veneer to a foundation will virtually always be incompatible with the existing surface. In addition, while stucco was historically used on foundations, it is not compatible to apply a new stucco surface to a foundation that did not historically feature stucco.
- 4. It is not architecturally compatible** to paint stone foundations.
- 5. It is not architecturally compatible** to infill the area between foundation piers with inappropriate materials, such as concrete block between brick or stone piers. Lattice or basket-weave wood screens are an acceptable alternative between foundation piers. Solid or pierced brick walls are acceptable between brick piers, as long as the brick selected matches the historic brick in color and size.
- 6. A foundation treatment** that results in a brick skirt around the building that extends beyond the plane of the weatherboard siding above is not acceptable.
- 7. A recommended foundation treatment** for pier infill on houses originally without underpinning is to recess the new infill walls back with a short retaining wall near ground level, paint the set-back infill wall black, and install wood lattice in front of the recessed infill wall. The appearance of an open foundation on brick piers can be achieved and contemporary climate control is accommodated.
- 8. Masonry should be cleaned only** when necessary and with the gentlest means available, such as low pressure water and soft bristle brushes. Chemical cleaning is acceptable as long as care is taken to ensure the process will not stain or discolor the brick. Before proceeding with the cleaning of the entire foundation, it is recommended that a test patch be completed to determine the effectiveness of the chemical agent. Due to the resulting damage to the brick surface and the long-term detrimental effect to the structure, sandblasting or other high-pressure techniques should never be used.
- 9. Repair existing stucco** with a stucco mixture to match the original.
- 10. Retain any decorative foundation** vents that are original to the building.
- 11. If masonry was originally unpainted,** it should remain unpainted. Exceptions may be made for severely damaged brick (as from sandblasting) or if the masonry is heavily stained and cannot be adequately cleaned.

## SEE ALSO:

### EXTERIOR MATERIALS

Secretary of the Interior's Standards and Guidelines for Rehabilitation  
[www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm](http://www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm)

National Park Service Preservation Briefs  
[www.cr.nps.gov/hps/TPS/briefs/presbhom.htm](http://www.cr.nps.gov/hps/TPS/briefs/presbhom.htm)

*Preservation Brief No. 2: Repointing Mortar Joints in Historic Masonry Buildings*

# Porches and Stoops



## Porch Elements

Whether the details of the porch are relatively simple in design, or much more ornate, they add an integral and distinctive quality to the house.



## Introduction

Porches expand a building's usefulness by providing shaded exterior living and work spaces, a feature particularly important in warm, sunny climates. Porches and stoops provide protection from the weather by sheltering an entrance and often windows.

Porches and stoops are also prominent and important points of exterior architectural expression. Perhaps more than any other building component, a porch indicates architectural style or stylistic influences. It is therefore essential that porches be retained. Their removal would provide a striking change to the overall visual character of the building. Further, and equally as important, owners should avoid altering a porch or stoop to make it appear newer or older than the house and also avoid enclosing them with screening or with more permanent materials to create additional

interior living space.

Most historic porches in the district are built of wood. Other historic materials include brick, stone, and occasionally poured concrete or concrete block. All porches consist of a floor and a roof supported by posts. The stylistic elements — turned posts, square posts, battered posts, columns, balustrades, spindlework, brackets — are the details that contribute to the expression of an architectural style. Turrets, gazebos, and pediments are also incorporated into porches. Most porches are a single story in height, even if the dwelling is two stories.

Stoops are generally built of brick and/or concrete and are often sheltered by a small gable or shed roof built of wood. Some stoops are attached to larger porches as their steps.

## Porches and Stoops: Maintenance

As with other building components, the best way to preserve the historic character of a dwelling is to maintain and repair historic porches and stoops rather than replace them.

- Inspect masonry, wood, and metal of porches for signs of rust, peeling paint, wood deterioration, open joints around frames, and improper drainage. Correct any of these conditions.
- Clean porches and stoops gently to avoid damaging decorative elements or the exterior walls and windows of the house.
- Maintain porch floors diligently to slow decay and water damage.
- Porches and stoops, because they are so exposed, are particularly susceptible to the effects of weather. Keep wood surfaces painted, especially the porch floor. Attentively maintain the flashing where the porch or stoop roof meets the principal roof.
- Use epoxy and wood hardeners to stabilize water-damaged or rotten wood and to build up any worn-down or degraded areas.

# Porches & Stoops: Guidelines

- 1. Original or character-defining** elements or features of porches, stoops, and steps should generally not be altered or removed.
- 2. Porches, stoops, and steps may be** altered to incorporate an access ramp to accommodate wheelchairs. In residential buildings, barrier-free access should be provided through removable or portable ramps, when possible, rather than permanent ramps that may alter features of the historic building. Should a permanent ramp be required, placement in the rear or on the side of house is preferable.
- 3. Repair and retain architectural details,** such as brackets, spindles, handrails, balusters, and columns. Use materials that match the originals when replacement is necessary due to deterioration.
- 4. Do not remove original materials** and replace them with ornamental iron, new brick, or other materials inappropriate with the building's character.
- 5. Do not screen or enclose porches** or steps on the primary elevation of a building. Side or rear porches may be screened or enclosed if the work does not radically change the historic appearance of the building or destroy original or historic materials and forms.
- 6. When adding elements to a porch** that did not exist historically, such as a handrail, select a style that does not imitate the original railing, detract from the original architectural character, or overshadow the original railing. Simple metal pipe rails are often the least likely to adversely affect the historic architectural character of a porch.

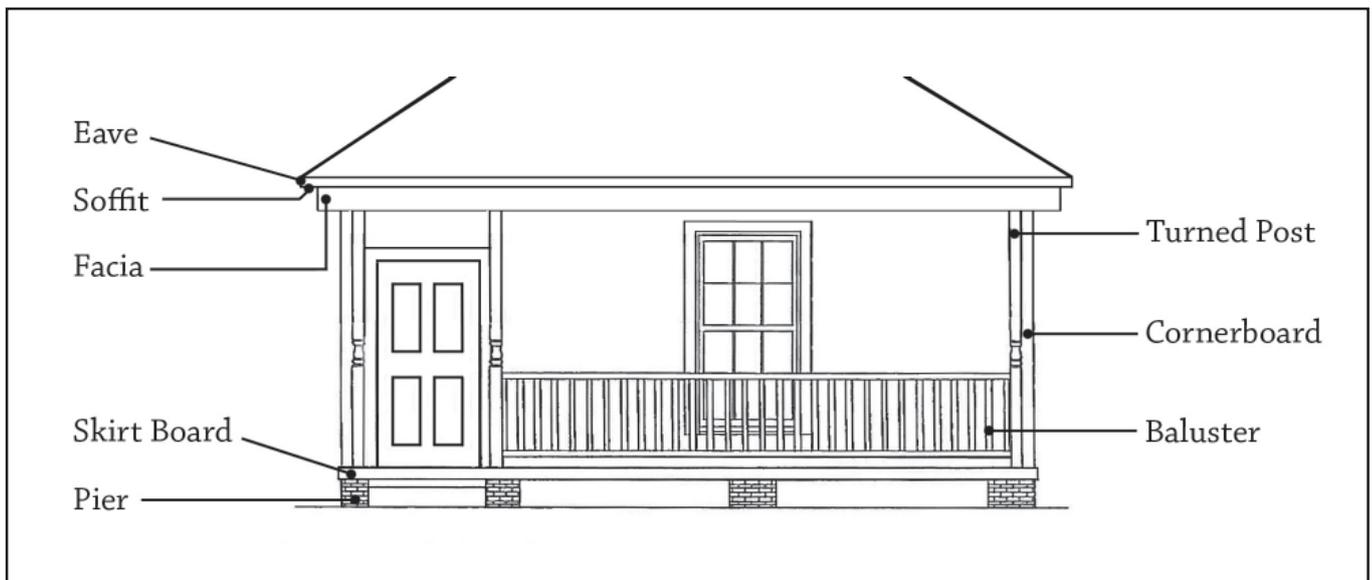
## SEE ALSO:

### EXTERIOR MATERIALS

Secretary of the Interior's Standards and Guidelines for Rehabilitation

[www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm](http://www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm)

## Porch Elements



# Roofs



## A Variety of Roof Shapes and Materials

Roof forms can be flat, pitched, hipped, curved, or arranged in combinations of these forms. Certain architectural styles are distinguished by roof type. Second Empire-style buildings, like the Widow's Home, seen above, always display a mansard or curved roof form. English Vernacular Revival-style buildings display steeply-pitched, complex arrangements of roofs and gables.

Materials can also vary with pressed tin, sheet metal and tile, seen below, to name a few.



## Introduction

The roof protects a building from weather by effectively shedding water. Gutters contribute heavily to this function and are part of the roof for the purposes of these guidelines. Roofs and gutters also contribute to a building's overall architectural character.

Historic roofing materials include wood and metal fabricated into a number of coverings. Wood shingles were likely the most common roofing material in the 19th century in Augusta. Terne-coated metal — sheets of iron or steel coated with tin or zinc — was also used to make shingles or standing-seam roof coverings in the early 1800s, but these materials did not gain widespread use until after the Civil War. Metal's durability and fire resistance made it the preferred roofing material from the late 1800s through the first decades of the 20th century. Flat-seam metal roofs were another alternative, particularly for unusual roof shapes that were curved or flat or with very low-pitched slopes. The flat-seam coverings are metal panels soldered together so that their seams are flush with the roof surface. Copper, another historic roofing material, historically saw limited residential use in Augusta.

Slate shingles also gained popularity during the second half of the 19th century, particularly during the Victorian era when steep, multi-gabled roofs became showplaces for patterned layouts. Slate and metal roofs, while expensive, are extremely durable and can last more than a century.

During the first decades of the 20th century, asphalt or composition shingles gained widespread popularity. They are lightweight, low cost, and fire resistant. By the 1930s, composition shingles superseded metal as the most common roofing material.

Historically, gutter systems included wood V gutters, metal trough gutters, and built-in systems. To create V gutters, common in the 19th century, two-by-fours were installed along the roof slope about a foot above and parallel to the eave. The short side of the wood was fixed to the roof, forming a V-shape between the roof slope and the upper face of the wood.

Also common in the 19th century and into the 20th century were terne-coated metal troughs attached to the edge of the roof along the eave. Metal downspouts carry the water to the ground and away from the building. Copper was also used for gutter systems; however, its expense made it an uncommon choice historically for most dwellings in Augusta.

Built-in gutter systems, hidden in the building's cornice, were used in buildings constructed in Augusta as early as the mid 19th century and gained popularity around the turn of the 20th century. Original built-in gutter systems should be diligently maintained as they can cause serious water damage to the building if they are not operating correctly.

# Roofs: Guidelines

- 1. Retain and preserve roofs** and roof forms that contribute to the historic character of a building including their functional and decorative features such as roof materials, cresting, capping, dormers, chimney stacks, cupolas, light wells, and cornices.
- 2. If replacement of a partially deteriorated roof** feature is necessary, the preferred approach is to replace only the deteriorated portion in-kind by matching the original feature in design, dimension, detail, color, and material.
- 3. When compatible substitute** materials are necessary, match original materials as closely as possible. The substitute material should match the pattern, color, texture, size, lap, thickness and reflectivity of the original material as closely as possible. In the case of a replacement roof, the original roof form, soffit, cornice, cresting, ridgepoles and historic gutters should be retained.
- 4. Roof forms should not be altered** on a facade. Alterations on other elevations should only be undertaken if the change does not compromise overall historic integrity of the building and if the new roof form is of a type compatible with the architectural style of the building.
- 5. It is not appropriate to install dormers, ventilators, vents, solar collectors, antennas, satellite dishes, skylights, or mechanical equipment** in locations that compromise character-defining roofs or in areas visible on a primary elevation or a highly visible roof slope. Such features should be placed on a rear-facing roof slope or in a valley area of the roof that is not easily visible from the street or sidewalk.
- 6. New gutters and downspouts** should be installed so that no architectural features are lost or damaged. The shape of traditional half-round gutters should be retained when replacing them.
- 7. It is not appropriate to replace** concealed, built-in gutter systems with exposed gutters.
- 8. New dormer windows may be added** when their scale, detailing, materials, placement, and architectural style are compatible with the building.
- 9. Do not remove chimney stacks** in order to eliminate a problem with flashing around them. Chimney stacks should not be removed unless deemed a hazard by a building inspection professional. When chimney stacks must be removed, they should be rebuilt to replicate the original chimney stack as closely as possible.
- 10. Existing cornices should be repaired** rather than replaced. Elements such as brackets and blocks that are part of the original composition should not be removed without replacing them with new ones of like design. The original cornice design should be matched in material, decorative detail, and profile when making repairs.
- 11. An original cornice** should not be replaced with a new one that conveys a different period, style, or theme from that of the building.
- 12. If a roof feature is completely missing,** the replacement feature should be based on accurate documentation and or physical evidence, or barring that, be a new design that is compatible in size, scale, material, and color with the building and the district.

## SEE ALSO:

### EXTERIOR MATERIALS

Secretary of the Interior's Standards and Guidelines for Rehabilitation  
[www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm](http://www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm)

National Park Service Preservation Briefs  
[www.cr.nps.gov/hps/TPS/briefs/presbhom.htm](http://www.cr.nps.gov/hps/TPS/briefs/presbhom.htm)

*Preservation Brief No. 4: Roofing for Historic Buildings*

*Preservation Brief No. 16: The Use of Substitute Materials on Historic Building Exteriors*

*Preservation Brief No. 19: The Repair and Replacement of Historic Wooden Shingle Roofs*

*Preservation Brief No. 29: The Repair, Replacement, and Maintenance of Historic Slate Roofs*

# Roofs, continued



## Alternative Materials

Care should be taken when utilizing substitute materials for roofs. A house gains much of its distinctive look from the type and style of roof it has. When replacement is the only feasible option, it is important to match the pattern, color, texture, size, lap, thickness and reflectivity of the original as closely as possible.



## Roofs: Maintenance

Routine care and maintenance of a roof are critical. Your building's roof is its first defense against water infiltration and moisture, so roofs require frequent maintenance and repairs. As with other building components, the best way to preserve historic character is to maintain and repair historic roofs, gutters and roofing materials. Annual inspections to identify problems when they are minimal can help avoid or forestall costly total roof replacement projects.

- Keep roof free of leaves and other debris and inspect it regularly for leaks and loose or damaged shingles, slates, or tiles.
- Clean and maintain roof gutters, scuppers, and downspouts to prevent deterioration of the roof surfaces. Clogged gutters cause rainwater overflow to splash against the building's walls resulting in damage to weatherboards, masonry, or other exterior materials.
- Diligently maintain flashing on roof valleys and at places where the roof meets vertical planes like walls and chimney stacks.
- Keep metal surfaces painted and use the acceptable primer for the particular type of metal roof. Paint and maintain decorative elements such as historic metal cresting along the ridge, lightning rods, finials, or weathervanes.
- Paint terne-coated metal roofs and gutters regularly. Do not paint copper or slate.
- Ventilate the attic space to prevent condensation.
- Replace or repair individual slates and wood or metal shingles as needed rather than replacing the entire roof.

### Gable Roofs



Side-Gabled



Front-Gabled



Hip-on-Gable



Gambrel

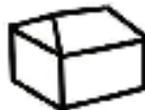


Parallel Gables



Cross-Gabled

### Hip Roofs



Hipped



Pyramidal



Cross-Hipped



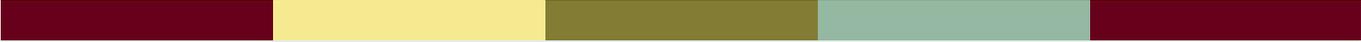
Mansard



Parallel-Hipped



Gable-on-Hip



# Guidelines for Protecting the Character of the District

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# Cemeteries



Cedar Grove Cemetery



Magnolia Cemetery, late 19th century

## Introduction

Magnolia Cemetery and Cedar Grove Cemetery are significant historic properties and landmarks of the Olde Town Historic District and the City of Augusta. Burials dating back to the late 1810s provide a rich and enduring connection with Augusta's history over the past two hundred years.

The cemeteries reflect a national interest in creating cohesive landscapes of drives, walkways and burial plots in which to remember family members. Magnolia Cemetery is characteristic of the "Rural Cemetery" movement that began with Mount Auburn Cemetery in Cambridge, Massachusetts, in 1831. Early town planning in the United States usually established a relatively small cemetery site that soon proved inadequate as communities grew in size. This problem was addressed in the evolving belief that cemeteries should be in a park-like setting where families could gather, visit with friends, and enjoy nature. Benches were provided in the sections, and picnics were common. Cemetery plots were regarded as extensions of the home with fences around family sections often of the same design as wrought iron fences around the family homes.

In 1820, two years after the establishment of Magnolia Cemetery, the city of Augusta provided 40 acres for a burial ground for African Americans. Significantly, Cedar Grove contains similar organizing principles with avenues lined with cedar trees that lead to family burial grounds. The cemetery is a rich and tangible reminder of the changing status of African-Americans from slaves to freedmen.

Cedar Grove Cemetery and Magnolia Cemetery are two of only three active public cemeteries operated by Augusta-Richmond

County. The third is West View Cemetery in the Harrisburg neighborhood.

The Director of the Augusta-Richmond County Department of Trees and Landscaping has been designated as the general superintendent of Magnolia, Cedar Grove, and West View Cemeteries in the Augusta-Richmond County Cemetery Ordinance.

In accordance with the Cemetery Ordinance:

- The authority of the Director of the Department of Trees and Landscaping includes cleaning up neglected sections of the cemeteries and removing objects that are obstructions to cemetery equipment.
- The proprietor of each cemetery lot may enclose their lot with a wall, fence, or railing (except of wood) and cultivate trees, shrubs, and plants in their lot.
- No tree growing within a wall or cemetery lot may be cut down or destroyed without the consent of the Superintendent of Cemeteries.
- If any trees and shrubs situated in any cemetery by means of their roots, branches, or otherwise, become detrimental to adjacent lots and avenues, or inconvenient to pedestrians, the lot may be entered and such trees or shrubs or such parts thereof determined detrimental, dangerous or inconvenient, shall be removed by cemetery crews.
- All monuments erected at gravesites in cemeteries owned and operated by Augusta-Richmond County shall be placed upon a proper concrete foundation fixed by cemetery crews employed by Augusta-Richmond County.

# Cemeteries: Guideline Recommendations

These Recommendations have been made to provide direction for Augusta-Richmond County and proprietors of cemetery lots concerning activities that have the potential to affect character-defining features of the two public cemeteries located within the boundary of the Olde Town Historic District.

- 1. Each cemetery should be considered** a cohesive unit of buildings, structures, streets, walkways and site features, including walls and fencing, furniture, lighting, signage and landscaping. Guidelines and maintenance recommendations for protecting architectural features and for protecting the character of the district presented in other sections of this manual apply to individual elements within the cemeteries.
- 2. Any alteration that changes** the materials or design of the exterior of a building or structure requires HPC review and must conform to the Design Review Guidelines.
- 3. Design of new individual markers** and planting of trees and shrubs within individual lots is not regulated by these Design Review Guidelines.
- 4. Changes to the circulation** and infrastructure systems of the cemeteries should be made with caution. Adding new walkways, roads or entrances and altering or widening existing walkways and roads within the cemeteries is considered inappropriate.
- 5. Existing roads and walkways** should be maintained as originally constructed, and care should be practiced with the introduction of new materials, when required, to ensure the historic color, texture and character of the original feature is preserved.
- 6. Caution is required** when repairing the infrastructure (roads, paths, lighting and drainage) within the cemeteries due to potential disturbance to unmarked burial sites. Archaeologists should be consulted to determine the area is suitable for the proposed activity.
- 7. Development of a master plan** for cemetery maintenance and preservation activities to establish priorities is recommended for each cemetery. Components of the master plans should include a Plant Species Inventory, a Landscape Plan, and a Repair and Restoration Inventory.
- 8. An inventory of trees and plants** for each cemetery should be undertaken to identify existing species, to determine the health and longevity of these and to schedule for timely replacement. An inventory of plant species within each cemetery can serve as the basis for what may or may not be appropriate for the cemeteries and provide identification of trees that are sick or dying.
- 9. Development of landscape plans** for each cemetery would guide the maintenance of historic plant material in the common areas and would also provide a resource for owners of cemetery lots and family members on the selection and care of plants that would reinforce, rather than compromise, the cemeteries' historic integrity.
- 10. A repair and restoration inventory** setting priorities for historic elements should be established. An inventory of damaged headstones, footstones, mausolea, walls, fencing, and other memorials would identify the most urgent needs and assist in planning for repairs.
- 11. To avoid or minimize** occurrences of destructive activity in the cemeteries, a plan for regular inspections and monitoring of the grounds that includes photographs and a list of particularly valuable items to be checked for disturbance should be established. Responsibility for the inspections should be clearly assigned.

## SEE ALSO:

### EXTERIOR MATERIALS MAJOR LANDSCAPING & SITE FEATURES STREETS, SIDEWALKS & DRIVEWAYS

Secretary of the Interior's  
Standards and Guidelines  
for Rehabilitation  
[www.cr.nps.gov/hps/TPS/  
tax/rhb/stand.htm](http://www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm)

National Park Service  
Preservation Briefs  
[www.cr.nps.gov/hps/TPS/  
briefs/presbhom.htm](http://www.cr.nps.gov/hps/TPS/briefs/presbhom.htm)

*Preservation Brief No. 36:  
Protecting Cultural Land-  
scapes: Planning, Treat-  
ment, and Management of  
Historic Landscapes*

National Trust for  
Historic Preservation  
Information Series No.  
76, 1993, *Preservation of  
Historic Burial Grounds*

## Cemeteries, continued



**Magnolia Cemetery  
Office**



**Gravesite at Cedar  
Grove Cemetery,  
ca. 1890**

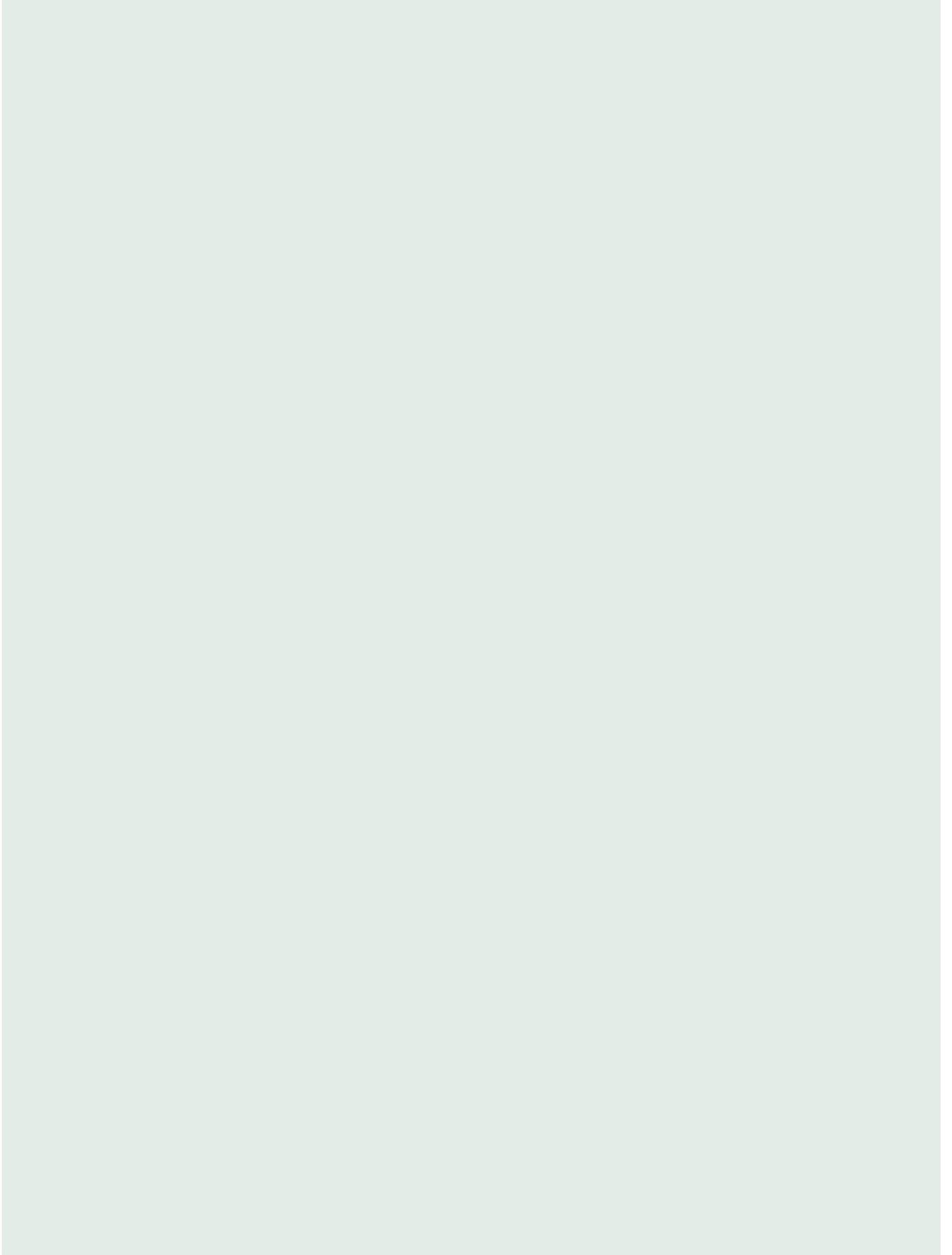
It is the duty of the Superintendent of Cemeteries to inspect all of the cemetery lots at frequent intervals, in no case longer than three months, and to ensure that the obligations of the Augusta-Richmond County Commission are fully complied with, and to transmit a certified copy of the inspection findings to the Clerk of the Commission.

Augusta-Richmond County is explicitly under no obligation with respect to monuments, curbing, mausoleums, ornaments, memorial, structures, headstones or other improvements. Its sole obligation is to perpetually care for and maintain in a neat, orderly and becoming condition the lots or sections covered by perpetual care agreement contracts.

### Cemeteries: Maintenance of Markers and Ironwork

The best way to preserve the historic character of the markers and ironwork in the two cemeteries is to maintain and repair these historic elements rather than replace them.

- Preservation in place is a viable preservation alternative. Remember, it is important to leave the markers alone until the acceptable intervention is identified.
- Often, historic markers were constructed of fragile materials or were held together by gravity only (obelisks, for example). It is important that these design features be respected prior to making repairs or cleaning markers.
- Use the gentlest procedure possible for cleaning. Never use abrasive cleaners, sandblasters, or harsh chemical cleaners on grave markers, fences, or other features. Determine the best method by utilizing test patches, beginning with water and a soft bristle brush. A dilute solution of TritonX (or ammonia, if the material to be cleaned is marble) is an acceptable next step in the testing process. Generally, no stronger solution (whether acids, bleach, or blasting) is necessary to remove harmful dirt or plant growth from the stone.
- Repair stonework utilizing like materials only. Portland cement should never be utilized to repair stonework, to fill joints, or to adhere pieces of stone. Further, adhesives of any sort should be avoided due to their creating a moisture barrier that contributes to breakage and deterioration of stonework.
- Use an experienced professional to repair grave-stones. Inappropriate work can damage historic markers or speed their deterioration.
- The single best protection of ironwork is maintenance, and this revolves around painting. It is suggested that ironwork be repainted every five to ten years, or at the first signs of rust.



# Fences & Walls



## Decorative Iron Fences

Removal of rust followed immediately with a coat of a metal primer are important to the iron repainting process.



## Masonry Walls

Masonry walls, except those that are stucco coated, are usually unpainted. The maintenance recommendations for Exterior Materials provide additional information on the proper care and repair of traditional fence and wall materials.

## Introduction

Historically, fences kept free-range domesticated animals out of yards rather than enclosing space for privacy or pets. During the late 19th century, as mass production of materials increased, accessibility to wood pickets, cast iron, and heavy-gauge wire, fences began to serve both decorative and utilitarian functions.

Decorative fences and walls constructed of lattice, brick, cast iron, wooden pickets, and stone reflected popular architectural styles, and their design was often related to that of the building they surrounded. Masonry walls were less common but were also used to define yards and to accent garden landscapes. Decorative corner posts and gateways embellished some fences and walls. Utilitarian fences and walls secured boundaries, confined animals, protected planted areas, and provided visual privacy. Such fences, traditionally constructed of wooden pickets, woven wire fencing mounted on wooden posts, or barbed wire, were generally used in rear yard locations

and were not visible from the street.

During the late 19th and early 20th centuries, fences and walls were about three feet tall. Fences were most commonly built of widely spaced wood pickets with shaped or squared-off tops, but heavy-gauge wire fences were inexpensive alternatives. Fences generally followed the property line or were inset slightly to provide an outer planting strip.

Low masonry walls, often in combination with low hedge material, were frequently used to define some front lawns and property lines within the district and were occasionally used to accommodate a change in grade between the street and front lawn.

Tall fences and walls, vinyl fences, chain-link fences, stucco walls, or walls covered with faux stone or other synthetic materials are not architecturally compatible with historic building patterns in the Olde Town Historic District.

## Fences & Walls: Maintenance

Like porches, fences and walls are exposed and are therefore susceptible to the effects of weather. Because of this, very few historic wood fences survive. Keeping wood and iron surfaces thoroughly painted is the best defense against moisture damage.

- Replace individual pickets or boards as needed. When deteriorated pickets or boards must be replaced, decay-resistant or pressure-treated wood should be used.
- Keeping the bottom edge of a wood fence line raised slightly above the ground and protected by a sound paint layer, opaque stain, or wood preservative will significantly extend its life span.
- Cast iron fences require similar separation from ground moisture and protection with a sound paint layer to prevent corrosion.
- Maintain welded wire fences by re-bending or reshaping damaged sections.
- Masonry walls can be compromised by deteriorated mortar joints, vegetation, and improper drainage of ground and surface water. Repoint masonry walls as necessary and add drainage weep holes near the base of masonry walls if required.
- Do not allow vegetation to grow on fences or walls.

# Fences & Walls: Guidelines

- 1. Retain and preserve fences** and walls that contribute to the historic character of a building or site, including such elements as gates, decorative rails and pickets, pillars, posts, and hardware.
- 2. Retain and preserve exterior fence** and wall materials that contribute to the historic character of a building or site, including brickwork, stucco, stone, concrete, wood, cast iron, and wrought iron.
- 3. If replacement of a deteriorated detail** or element of a fence or wall is necessary, replace only the deteriorated portion rather than the entire feature. Replacement in-kind is the preferred approach. Compatible substitute materials that match the original in design, detail, dimension, texture, pattern, material, and color may be acceptable.
- 4. If replacement of an entire fence** or wall is necessary, because of damage or deterioration, replacement in-kind is the preferred approach. Compatible substitute materials that match the original in design, detail, dimension, texture, pattern, material, and color may be acceptable.
- 5. New fences or walls constructed** of traditional materials or compatible substitute materials should only be introduced in locations and configurations that are characteristic of the historic district.
- 6. The height of the fence or wall** should not exceed the average height of other fences and walls of surrounding properties. In residential areas, fences in front yards or along a street-fronting side yard at a corner parcel must be 42" or lower in height and must be less than fifty percent solid. Fences encircling or defining a portion of a rear yard can be up to 6' tall.
- 7. New fences of wood, woven wire,** aluminum pickets, or wrought-iron are acceptable when their design, height, placement, and arrangement of voids to solids are similar to historic fences in the district. Historically, fences did not introduce a strong visual barrier. Woven-wire fences seem to disappear at a distance. Wrought-iron fences are also visually unobtrusive. Wood picket fences tend to produce more of a visual barrier; the "voids to solids" requirement seeks to minimize the solid appearance of a wood fence without reducing its effectiveness.
- 8. The "good" or finished side of the fence** must face outward, toward the street, right-of-way, or neighboring property. Fences designed with pickets on both sides of the rails result in two good sides, since the two sides are identical, and such fences meet this guideline.
- 9. Retaining walls of stone, brick** or concrete block are architecturally compatible.
- 10. Short sections of low walls** built to divide property lines can be compatible with the character of the district.
- 11. Solid masonry walls** that visually enclose the front yard of a property from surrounding more open sites are not compatible with the architectural character of the district.
- 12. Chain-link fencing and vinyl fencing** is not compatible with the architectural character of the district.
- 13. The design of new fences and walls** should blend with materials and designs found in the district. Commonly used materials are brick, stucco, iron, wood and shrubbery. Often the materials relate to materials used elsewhere on the property and on the buildings.

## SEE ALSO:

### EXTERIOR MATERIALS

Secretary of the Interior's Standards and Guidelines for Rehabilitation

[www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm](http://www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm)

# Garages & Accessory Buildings

## Introduction

Historically, garages and outbuildings housed vehicles, provided storage and additional workspace, and sometimes sheltered animals such as chickens and milk cows. Historic examples range in size and stylishness from tiny wood sheds to carriage houses that match the main dwelling's architectural expression. Historic outbuildings play an important role in communicating the growing importance of the automobile in the 20th century and the original function of backyards and work spaces outside the walls of the property's primary building. Some may have started as stables and carriage houses.

Historic farm buildings, such as chicken houses or barns, are rare in residential neighborhoods that are more urban in character. In many historic neighborhoods, garages do survive, although they seem relatively uncommon in Olde Town. Garages built in the first half of the 20th century are usually front-gabled frame buildings with a single garage bay. Garages built in the 1950s were wider, to accommodate the era's larger cars or to house two parking bays. Garages are generally sited at the rear of the yard; corner lots sometimes feature a driveway and garage oriented to the intersecting street.

## Garages & Accessory Buildings: Maintenance

Routine maintenance and repair of garages and accessory structures is essential to their preservation. Additional information on repair and maintenance of roofs, exterior materials, doors, and windows can be found in the applicable sections of these Design Guidelines.

- Keep and maintain garages and accessory buildings whenever possible; while they are secondary buildings on parcels and are often tucked partially behind a house or commercial or institutional building, they do contribute heavily to architectural character.
- Maintain these structures in the same manner you maintain your dwelling.
- Keep garages and accessory buildings painted to protect the structure.
- Prevent vegetation from growing on or over garages and secondary structures.
- Protect and maintain decorative or architectural features such as windows, moldings, vents, and doors in their original locations.
- Repair damaged, missing, or decaying elements promptly.

# Garages & Accessory Buildings: Guidelines

- 1. Keep and protect historic garages** and accessory buildings and any character-defining features of such buildings that contribute to the character of the building site or the district.
- 2. Retain and preserve** character-defining materials, features, and details of historic garages and accessory buildings, including foundations, roofs, siding, masonry, windows, doors, and architectural trim.
- 3. When replacement of an original detail** or element of a historic garage or accessory building is necessary, replace only the deteriorated portion in-kind. Match the original in material, scale, detail, and design. Consider using compatible substitute materials only if using the original material is not feasible.
- 4. If a historic garage or accessory** building is missing or deteriorated beyond repair, replace it with a design based on accurate documentation or a new design compatible in form, scale, size, materials, and finish.
- 5. New garages or outbuildings** should be located to the rear of the main house or they should be placed to the side of the main house without extending in front of the centerline of the house.
- 6. Prefabricated accessory buildings** should be located in rear yards and should not be visible from surrounding properties or public rights-of-way.
- 7. Design elements of new garages** and accessory buildings should take their cue from the primary structure. Roof forms and slopes should be complementary to the primary structure or should take the common front-gable or hip form when proportions and roof slope match those seen historically.
- 8. The scale of new garages** or outbuildings should not overpower the existing house or the size of the existing lot. Primary buildings should be larger, taller, and more prominently sited on the parcel.
- 9. The architectural style** of a new accessory building should complement the architectural style of the existing primary structure. It should not appear to be older than the primary structure.
- 10. Attached garages** are not acceptable for most historic architectural styles in the district.
- 11. It is not acceptable to erect a garage** or accessory building if its construction will require the demolition or removal of a character-defining feature of the neighborhood, such as another outbuilding.

## SEE ALSO:

**DOORS & WINDOWS**  
**EXTERIOR MATERIALS**  
**FOUNDATIONS**  
**ROOFS**  
**MAJOR LANDSCAPING**  
**& SITE FEATURES**

Secretary of the Interior's  
Standards and Guidelines  
for Rehabilitation  
[www.cr.nps.gov/hps/TPS/  
tax/rhb/stand.htm](http://www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm)

# Major Landscaping, Streetscapes & Site Features



## Common Areas

The Greene and Broad Street medians offer a shaded walking area for all residents as well as a place to commemorate significant community events.



## Introduction

Landscapes include a wide variety of sites, including residential yards and gardens, community parks, cemeteries and medians dividing avenues. Streetscapes are often integrally woven into the landscape. These areas can cover an area of several acres, or simply a small yard.

Landscaping contributes significantly to the overall appearance and character of Augusta's historic streets and neighborhoods. Mature trees create shade and frame vistas. Terrain and the natural topography often have governed where buildings were sited, where roads wind, and where gardeners laid out planting beds. Site features include retaining walls, sidewalks and footpaths, patios, historic monuments and markers, and prominent topographical features, among

other elements. Natural and man-made landscapes are both important elements in the district's history and character and are worthy of maintenance.

Remember that vegetation can be destructive to buildings: vines growing on buildings can encourage wood rot or cracks in masonry, while tree limbs hanging over buildings can clog gutters or damage the roof.

Contemporary site features are often essential. These may include heating and air conditioning equipment, handicap ramps or fire escape exits. Sensitive thought and planning as to the placement of these within the landscape will prevent having such distracting elements within view.

## Major Landscaping, Streetscapes & Site Features: Maintenance

Site features like retaining walls or roadway medians compliment the architectural character of the Olde Town Historic District. Just as with buildings, it is important to maintain and repair historic landscape and streetscape features rather than replace them.

- Maintain and work with the natural topography.
- Properly prune trees and shrubs to ensure their prolonged health. Remove diseased plants.
- Keep vegetation from growing on or over buildings. While ivy climbing up a chimney or wisteria curling through a porch railing looks pretty, plants will hold moisture against the building and can cause significant damage. Fast-growing vines such as wisteria or kudzu will cause building elements to shift or detach.
- Maintain historic streetscape features such as retaining walls, paved footpaths, and prominent topographic features.



Shade trees enhance a property.

# Major Landscaping, Streetscapes & Site Features: Guidelines

- 1. Retain mature shade trees, driveways, alleys, and walkways** that contribute to the historic character of the district.
- 2. Maintain the canopy effect of trees** on existing streets. New trees of indigenous species should be added to fill in gaps, to replace diseased trees, and to create a denser and more contiguous canopy on streets where there is high pedestrian traffic. Plantings enhance medians and curb strips.
- 3. Maintain existing linear parks** for continued public use to include landscaping, benches, trash receptacles, and lighting.
- 4. Preserve and maintain** existing monuments, sculpture, historical plaques, and statues within the district.
- 5. Re-grading can dramatically alter** the landscape and should be undertaken thoughtfully and for compelling reasons. Re-graded areas should have a naturalistic appearance.
- 6. Retain historic paving** and curb material where they exist including their original pattern and configuration.
- 7. Match adjacent materials** in design, color, texture, and tooling when sidewalks must be repaired. Variation in sidewalk and curb material within the district may adversely affect the character of the streetscape.
- 8. Retain and preserve historic exterior light** fixtures that contribute to the character of a building, site or streetscape.
- 9. The use of bright floodlights** and the installation of rows of lights along driveways and walks would result in a significant adverse effect to the character of the district. New light fixtures that are understated and complement the historic style of the building while providing subdued illumination are recommended. Indirect moonlight effects are acceptable.
- 10. Limit the variety of styles** of light fixtures and light sources used in the district.
- 11. Vehicular access across pedestrian ways** by way of new curb cuts within the district should be limited and only be provided when necessary. When new curb cuts are necessary, sidewalk material should be continued to maintain continuity within the district.
- 12. All street furniture** such as benches, trash containers, newspaper boxes, bicycle racks, planters, and bollards should be congruent in design, color, and materials. Painted metal is generally considered more acceptable than wood, concrete, or plastic.
- 13. Low fences of spaced wood pickets,** wrought iron, and woven wire were used historically in the district and are compatible with its character. Historic fences and historic retaining walls should be retained and kept in good repair. (See "Fences & Walls" for more information or if you are planning to install or to make changes to an existing fence or wall.)
- 14. Do not add materials for fences,** walkways, or other permanent features that are out of character with traditional materials of the period. Modern vinyl fences, tall brick or wood privacy fences, and tall privacy hedges (over 42" in height) are incompatible with the architectural character of the district. (See "Fences & Walls" for more information or if you are planning to install a new fence or wall.)
- 15. Do not place television equipment,** such as satellite dishes or other mechanical equipment, in a yard area that is highly visible.
- 16. Mechanical units** for air conditioning and other site appurtenances should be placed on the rear façade or in other areas that will not be readily visible. If such units must be placed in a side yard or in an area visible from any public right-of-way, they should be screened from view with vegetation or wood lattice or fence.

## SEE ALSO:

DOORS & WINDOWS  
EXTERIOR MATERIALS  
FOUNDATIONS  
PORCHES & STOOPS  
ROOFS  
SIDEWALKS, STREETS  
& DRIVEWAYS  
RELOCATION

Secretary of the Interior's  
Standards and Guidelines  
for Rehabilitation  
[www.cr.nps.gov/hps/TPS/  
tax/rhb/stand.htm](http://www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm)

National Park Service  
Preservation Briefs  
[www.cr.nps.gov/hps/TPS/  
briefs/presbhom.htm](http://www.cr.nps.gov/hps/TPS/briefs/presbhom.htm)

*Preservation Brief No. 36:  
Protecting Cultural Land-  
scapes: Planning, Treat-  
ment, and Management of  
Historic Landscapes*

# Sidewalks, Streets & Driveways



## Driveways & Sidewalks

Augusta's wide variety of sidewalks and driveways add a unique and distinctive flavor to the city.



## Introduction

Sidewalks, streets, alleys, driveways, and parking areas provide space for pedestrians and vehicles to move through the neighborhood safely. While parking areas — particularly paved lots — are usually more recent additions to historic areas, they are necessary.

Most early driveways featured gravel or compacted earth surfaces, often rendered as strips with a grassy median between the tire tracks. Narrow, single-lane driveways, sometimes shared between adjoining

lots, lead into back yards and occasionally to a carriage house or garage. Sidewalks of poured concrete are common and run parallel to streets with a grassy median or planting bed between the street and the walkway. Alleys provide important vehicular access to back yards and sometimes function as the driveway for an entire block; these are often unpaved and generally do not have curbs. Streets in the district are laid out in a grid with a few dead-end streets.

## Sidewalks, Streets & Driveways: Maintenance

As with buildings, the best way to preserve the historic character of a setting is to maintain and repair historic sidewalks, alleys, streets and driveways rather than replace them.

- When installing new pavement, maintain the rhythm of historic sidewalk and driveway patterns.
- Maintain planting buffers between streets and sidewalks and maintain grassy medians in driveways.
- Keep alleys and streets at their current locations and widths wherever possible.
- Keep and maintain historic paving materials, including poured concrete, brick, or compacted earth.



Sidewalk marker

# Sidewalks, Streets & Driveways: Guidelines

- 1. Keep and protect character-defining** features of historic streets, walkways, driveways, and paths, including topography, materials, and mature shade trees.
- 2. Design new driveways and walkways** to be compatible with the character-defining examples that already exist in the district. Select a design that is compatible in terms of materials and pattern, relationship to buildings and other paved areas, relationship to open space, and proportion of paved area on a parcel.
- 3. Design new driveways and walkways** so that the topography and other character-defining landscape features, such as mature shade trees, are retained.
- 4. Protect topography** and other character-defining landscape features, such as mature shade trees, during construction.
- 5. Site parking areas with sensitivity.** It is not acceptable to create parking areas in front yards. Driveways should lead into rear yard or side yard areas and should not impinge on any portion of the front yard area that is directly in front of the house.
- 6. Avoid large, unbroken expanses** of asphalt and concrete.
- 7. Screen and buffer parking areas** with plants and low hedges, particularly larger parking areas.

## SEE ALSO:

Secretary of the Interior's Standards and Guidelines for Rehabilitation  
[www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm](http://www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm)

National Park Service Preservation Briefs  
[www.cr.nps.gov/hps/TPS/briefs/presbhom.htm](http://www.cr.nps.gov/hps/TPS/briefs/presbhom.htm)

*Preservation Brief No. 36: Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes*

# Signs



## New Signage for New Uses

Some of the houses within the historic district have been converted into businesses. Appropriate signage will assist in maintaining the residential feel of the neighborhood while accommodating new uses.



## Introduction

Signs provide information and identify buildings. Downtown business owners historically painted signs on windows or walls, installed painted wood panels above storefronts or hung them from brackets projecting over sidewalks, or stenciled information on awnings.

The current sign ordinance in effect in Augusta-Richmond County was enacted on May 2, 2000 and is included in the comprehensive zoning ordinance. Sign surface area and dimension restrictions are specified in the ordinance based on the zoning classification of the property and the location of the signage on the property (building mounted, on-premises freestanding, or off-premises). Criteria specified within the

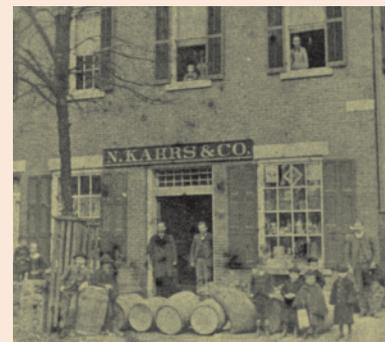
sign ordinance and comprehensive zoning ordinance to encourage aesthetic quality that allow freestanding sign surface areas to be increased by up to 70 percent do not apply within National Register or locally designated historic districts.

The replacement of existing signage and the installation of new signage within the Olde Town Historic District must be done in accordance with the provisions of the sign ordinance administered by the Augusta-Richmond County License & Inspection Department. Contact information for the License & Inspection Department is found in the Contacts section of this Manual on page 101.

## Signs: Maintenance

Signs can be more than functional. They, too, can contribute to a building's historic architectural character as an important feature that indicate age or use. New signs, on the other hand, can detract from architectural character by covering or damaging historic features.

- Maintain and repair historic signs rather than replace them, whenever feasible. We are all familiar with old buildings that have been adapted to new uses and the retention of a historic sign is not necessarily confusing. Effective new signage will let people know the new use, business name, and point of entry.
- Use paint to touch-up historic signs, including business signs and street sign posts.
- Consider protecting historic signs, particularly those painted on the side elevations of commercial buildings, with sealant.
- Paint and maintain historic sign brackets or sign posts.



### Historic Signs

Many businesses advertised directly on the building, as did N. Kahrs & Co. in the 1890s.

# Signs: Guidelines

- 1. Retain and preserve historic signs** that contribute to the character of the building or district.
- 2. Introduce new signage that is** compatible in material, size, color, scale, and character with the building and the district.
- 3. Signage on commercial** and institutional buildings should be integral to the building facade.
- 4. Flush signboards should be** mounted in appropriate places on facades so that no architectural details or features are obscured or damaged. On masonry buildings, holes for fasteners should be placed in mortar joints, not the masonry units.
- 5. New signage should be** constructed of traditional sign materials such as wood, stone and metal and be compatible with the historic or original materials and architectural style of the building it advertises or identifies.
- 6. Freestanding signs should be** installed in appropriate locations on low standards or ground bases.
- 7. The scale of new signage** must be compatible with the scale of the building and its detailing. It is incompatible for the sign to physically overwhelm or dominate the facade of the building it advertises or identifies.
- 8. Signage should be placed and installed** sensitively; do not obscure or damage architectural detail with the placement or installation.
- 9. Signs were historically painted** on shop windows and on awning valences. This practice remains architecturally compatible.
- 10. Signs should be illuminated** in a manner that is compatible with the historic character and pedestrian scale of the district.

## SEE ALSO:

Secretary of the Interior's Standards and Guidelines for Rehabilitation  
[www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm](http://www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm)

National Park Service Preservation Briefs  
[www.cr.nps.gov/hps/TPS/briefs/presbhom.htm](http://www.cr.nps.gov/hps/TPS/briefs/presbhom.htm)

*Preservation Brief No. 25: The Preservation of Historic Signs*

# Storefronts



## Storefronts

The storefront is one of the most important architectural features of a commercial building. It often provides a means of advertising its business and of drawing customers inside.



## Introduction

Historically and currently, the Olde Town Historic District is primarily residential, but commercial buildings do exist within the neighborhood. In addition, a significant number of former residential properties have been adapted for commercial use.

Commercial districts provide public and business space in a community; as such, they are a magnet for socializing. Buildings that line up along a street can turn sidewalks into outdoor “rooms” when the buildings and the sidewalks are inviting and well maintained. While the commercial architecture and a lack of yard space differentiate a business district from residential streets, multistory commercial

buildings often feature residential space above ground-floor offices, shops, or restaurants.

The storefront is the most important architectural element of a commercial building. Even more so than a house, it is subjected to frequent remodeling as businesses change or owners try a new look in the hope of attracting new customers. Often, these makeovers renovate just the ground floor, creating a striking dichotomy between the style of the storefront and that of the upper floors.

## Storefronts: Maintenance

As with other building components, the best way to preserve the historic character of commercial buildings within the Olde Town Historic District is to maintain and repair historic storefronts rather than replace them.

- Inspect storefront features and materials for signs of moisture damage, rust, fungal or insect infestation, cracked glass, and structural damage or settlement.
- Clean painted surfaces regularly using the gentlest method possible and repaint only when the paint film is damaged or deteriorated.
- Leave aluminum and stainless steel unpainted, but paint cast iron.
- Keep wood elements (cornices, molding, trim, weatherboards) painted.
- Maintain a waterproof roof and effective gutter system.
- Clean masonry gently — do not sandblast — and check for and repair mortar deterioration.
- Keep and maintain historic signage.

# Storefronts: Guidelines

- 1. Retain and preserve historic or original storefronts** that contribute to the character of the district, including such features as transoms, display windows, doors, entablatures, pilasters, recessed entries, and signs.
- 2. If replacement of a deteriorated detail or element of a storefront feature is necessary,** replace only the deteriorated detail or element in-kind rather than the entire feature. Match the original detail or element in design, dimension, and material. Consider using a compatible substitute material only if using the original material is not feasible.
- 3. If replacement of an entire storefront feature is necessary,** replace the feature in-kind matching the original in design, dimension, and material. Consider using a compatible substitute material only if using the original material is not feasible.
- 4. If replacement of an entire storefront is necessary,** replace it with a storefront based on accurate documentation of the original feature or a new design that is com-

patible in size, scale, and material with the building

- 5. Respect the original or historic architectural character** of the commercial building and install acceptable features as needed. It is not acceptable to install an anachronistic storefront or other architectural feature to an existing building.
- 6. Fabric awnings are acceptable** for use on historic storefronts when they are compatible in scale and form and when the awning does not damage character-defining details of the storefront.
- 7. New signage should be compatible** with the storefront in material, scale, and color. Do not install signage that damages, obscures, or diminishes the character-defining features of the storefront.

## SEE ALSO:

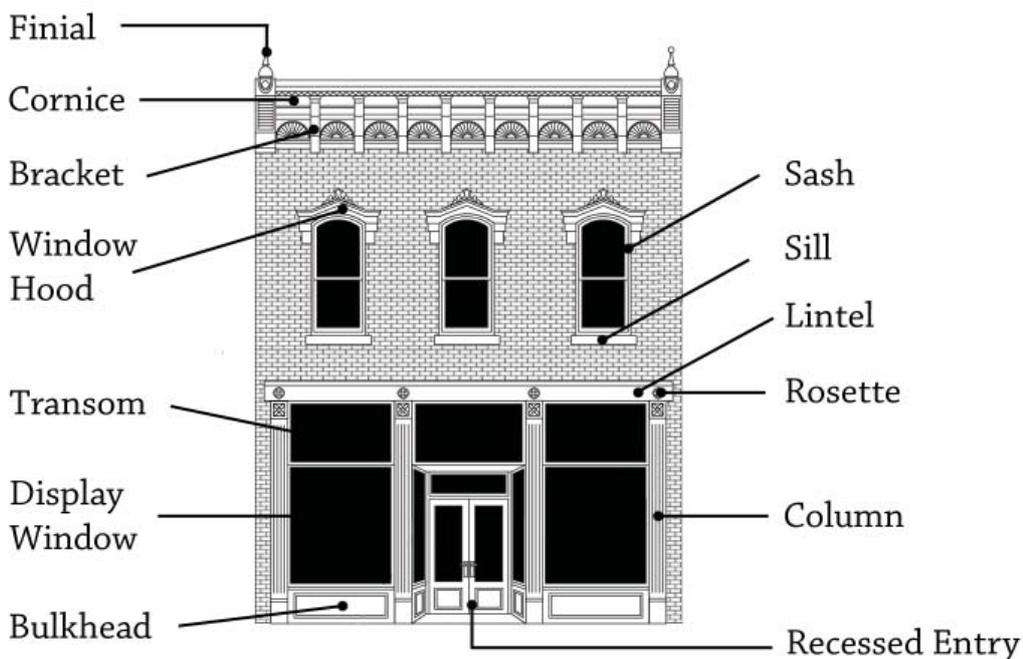
DOORS & WINDOWS  
EXTERIOR MATERIALS  
ROOFS  
SIGNS

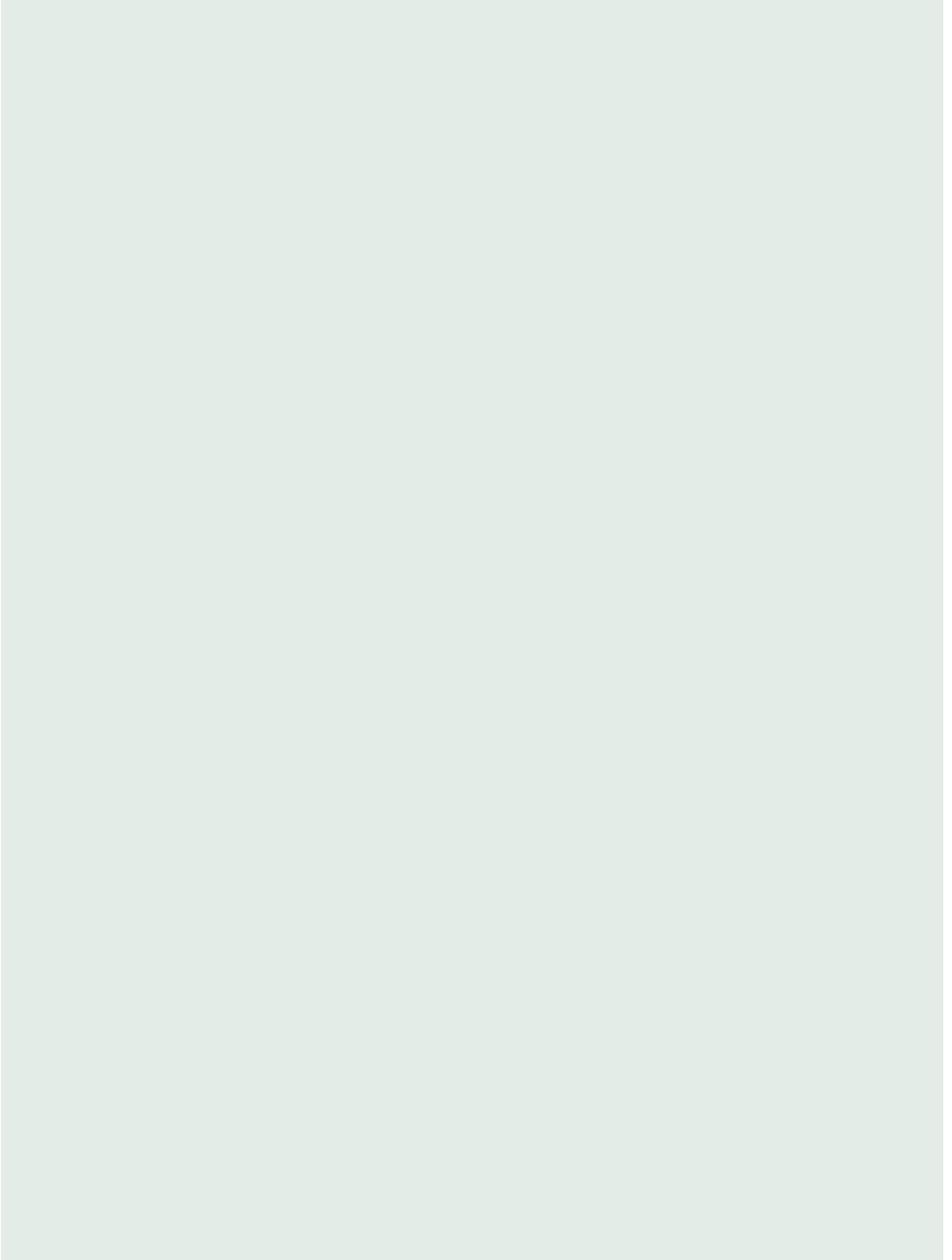
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[www.cr.nps.gov/hps/TPS/briefs/presbhom.htm](http://www.cr.nps.gov/hps/TPS/briefs/presbhom.htm)

*Preservation Brief No. 11: Rehabilitating Historic Storefronts*

*Preservation Brief No. 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*







Guidelines  
for  
Major Impacts

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# Additions

## Introduction

People have been building additions nearly as long as they have been building houses. Additions are not discouraged in the district, but they should be thoughtfully and carefully planned so that the new construction does not overpower the existing house or change or hide its original character. Remember that even the smallest bungalow or cottage has an impact on the overall

character of the district, so it is important not to overwhelm modest houses with out-of-scale additions.

Read the following guidelines before planning any addition. The earlier you consult the guidelines, the simpler the application process — and often the design and construction processes — will be.



### Appropriate Additions

This addition is respectful by its placement in the rear, smaller scale, and inset from the perimeter of the original building, as well as by its use of similar materials, although used in a slightly different way.



# Additions: Guidelines

- 1. Design additions to complement** the size, style, materials, fenestration, and form of the original or historic structure.
- 2. Avoid visually or physically overwhelming** the original building with the location, scale, height, or ornament of the addition.
- 3. Avoid mimicking the architectural style** of the original building so much that the addition becomes seamlessly integrated with the original building.
- 4. Locate additions on rear** or side elevations that are not visible from the street. The addition should not use the same wall plane, roofline, or cornice line of the existing structure. Additions should generally be inset from the corners of the historic or original portion of the house, or otherwise joined to the existing building in such a manner that illustrates that it is an addition and not part of the earlier construction.
- 5. Plan the addition** so that it does not destroy character-defining architectural features and with minimal alterations to the original fabric of the existing building. Plan the addition so that if it were removed in the future, the original or historic building would still be intact.
- 6. Use materials acceptable** to the original structure. Cementitious siding may be acceptable on additions when the new siding does not detract from the historic architectural materials or elements. The new siding should not replace wood siding or wood trim on the original structure, but should match the historic material in profile as well as complement the original or historic materials. Aluminum siding, vinyl siding, and exterior insulation finishing system (EIFS) would adversely affect the architectural character of the district by introducing materials not historically used. See the section on Windows & Doors for more information about acceptable materials for those features.
- 7. Prevent the loss of historic materials** and features including trees, walls and out-buildings.
- 8. Protect mature trees from damage** during construction. Storing construction materials at the base of a tree may damage underground or surface roots by compressing the soil.

## SEE ALSO:

DOORS & WINDOWS  
EXTERIOR MATERIALS  
FOUNDATIONS  
PORCHES & STOOPS  
ROOFS  
SIDEWALKS, STREETS  
& DRIVEWAYS  
RELOCATION

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TPS/briefs/presbhom.  
htm](http://www.cr.nps.gov/hps/TPS/briefs/presbhom.htm)

*Preservation Brief No. 14:  
New Exterior Additions  
to Historic Buildings:  
Preservation Concerns*



### Better Choices Can Be Made

While the addition to this house respects the general form of the dwelling, its placement on the front obscures the original facade.

# New Construction

## Introduction

The district contains several vacant lots. New construction should be encouraged at these locations as long as it is compatible with those neighboring buildings that express the historic character of the district.

When designing a new building, look first to the houses or buildings that will be neighbors on the block. The proposed house or building should be compatible in size, scale, and setback with the character of its block, first and foremost, as well as being in keeping with the character of its larger surrounding area.

New buildings should reflect their own time as well as the traditional building patterns in the Olde Town Historic District. Modern construction that alludes to a historic style should find ways to differentiate its design from the designs of the historic period. Architectural creativity balanced with compatibility is the ultimate goal with new construction.

It is not architecturally compatible to reproduce a historic architectural style that never existed in the district.

Buildings, block faces, streetscapes, and open space are all elements that come together to create the unique character of the Olde Town District. Construction has never stopped within the Olde Town Historic District, and it should not now. Design Review will help new buildings complement and further enrich the recognized character of the district. Compatible new construction expands and deepens the architectural record of a local historic district, and the guidelines must present a realistic response to the growth in Augusta in general and in the Olde Town Historic District in particular.

Owners and architects should begin their design process by reading the applicable guidelines and contacting HPC staff for assistance. Using the guidelines from the beginning of the design process, before the architect or builder produces a single drawing, will help homeowners enjoy a smooth planning and designing experience while protecting the district as a whole.

# New Construction: Guidelines

- 1. New construction must be compatible** in size, scale, massing, form, orientation, setback, and materials to existing buildings on the block, in particular, and in the district, generally.
- 2. A building's roof contributes** heavily to its overall form. Houses in the district typically have a gable or hip roof of low to moderate pitch. New houses should have an overall form, including roof type, which is compatible with other houses on the block in particular, and in the district generally. When used as a defining form on a house, flat roofs and shed roofs are not compatible with residential architecture in the district. Commercial buildings in the district do have flat roofs and the use of flat roofs on new commercial buildings is compatible with the architectural character of the district.
- 3. New buildings should be oriented** towards the street. Porches or other articulated main entrances should occupy the facade. Secondary porches on side or rear elevations are compatible with the character of the district when they are clearly secondary to the front porch.
- 4. Proposed new buildings** should meet the same setback observed along the block. If the setback is not standard along the block, a setback should be chosen that allows the house to fit into an established pattern on the block that is in keeping with the overall character of the district. New construction must also follow the setback requirements established by the underlying zoning requirement of the parcel. If there is a conflict between the zoning requirement for the setback and the typical historic setback on a street within the district, the new construction should match the setback average of the block face.
- 5. The percentage of the lot** covered by the proposed building or buildings should

be similar to the coverage of surrounding parcels, particularly those on the same block. New construction must also follow the lot coverage requirements established by the underlying zoning requirement of the parcel. If there is a conflict between the zoning requirement's lot coverage limit (30 percent maximum lot coverage) and the lot coverage typical of the historic period, a variance from the zoning ordinance could be supported.

- 6. Window types for new construction** should be compatible with predominant patterns on the block, in particular, and in the district in general. There is generally a high ratio of wall-to-window in buildings within the Olde Town Historic District, and this ratio should be repeated in new construction. The orientation of windows should be vertical, as found in existing buildings within the district, and the rhythm of window openings in new construction should be compatible with the existing buildings.
- 7. Materials employed in new construction** should be similar in quality to those used historically. The district is characterized by the use of high-quality natural materials, including quartersawn-resawn wood siding, wood shingle siding, standing-seam metal roofing, terra cotta tile roofing, pressed metal roofing, and brick veneer. High-quality modern versions of older materials are acceptable on new buildings, such as cementitious siding or asphalt or architectural roofing shingles. Vinyl siding, aluminum siding, and EIFS (exterior insulating finish system) are materials that are not compatible with the character of the district.
- 8. The placement of features** like driveways, pedestrian paths, outbuildings, and garages should follow the established pattern on the block in particular, and in the district generally. Pavement covering a significant portion of the front lawn or paved parking areas in the front lawn are not compatible with the

## SEE ALSO:

DOORS & WINDOWS  
EXTERIOR MATERIALS  
FOUNDATIONS  
PORCHES & STOOPS  
ROOFS  
SIDEWALKS, STREETS  
& DRIVEWAYS  
RELOCATION

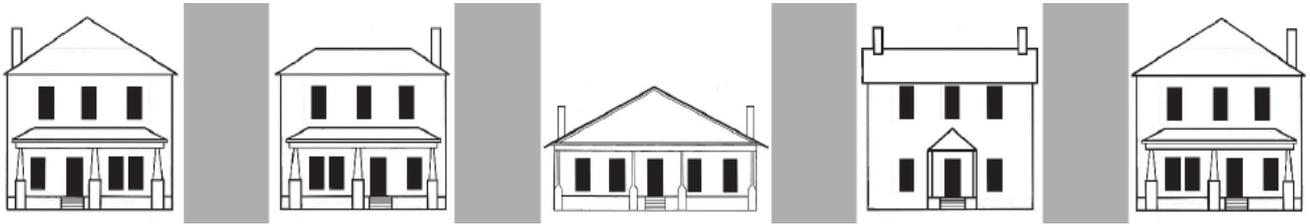
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tax/rhb/stand.htm](http://www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm)

## New Construction: Guidelines, continued

appearance of the district.

- 9. New construction that seeks** to recreate a particular historical style or period creates a false sense of the district's history. New construction based on historic styles should find subtle but recognizable ways to differentiate itself from structures built in the style originally. New construction should not imitate historic architectural styles that did not exist in the district.
- 10. Contemporary architecture** that complements the character and enhances the appearance of the district is encouraged. Such design should be compatible with the size, scale, form, color, material, and character of the block in particular, and with the district in general.
- 11. Most historic buildings in the district** rest on a raised foundation. New buildings that rest on a concrete slab can appear out of scale with surrounding historic buildings. New construction should contain a foundation that is similar in appearance to that found on surrounding historic structures.
- 12. Existing mature trees** should be retained to the maximum extent possible. Landscaping and site design surrounding the new construction should also complement that on the existing block.

## Maintain the Feel of the Neighborhood with New Construction



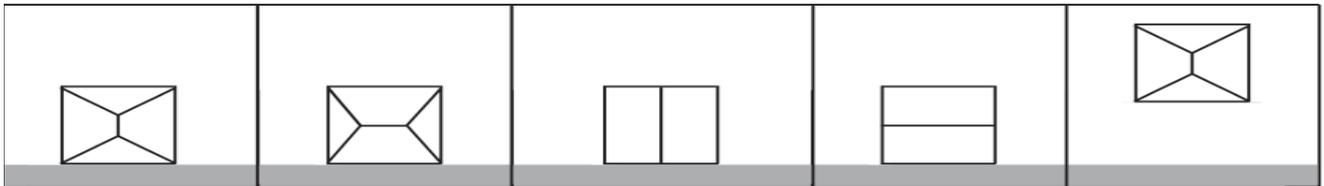
### Spacing

Consistency in spacing between new houses and existing ones should be maintained. This helps to maintain the overall rhythm along the street.



### Size, scale and height

Respecting the size, scale and height of existing houses on the block preserves the original feel of the neighborhood.



### Setback

Consistency in the placement of new structures along the street should be maintained.



### Massing and Form

When planning new construction, pay attention to the massing and form of the existing houses. A very different house can also adversely affect the rhythm of the street.

# Relocation

## Introduction

Relocation should be considered a last-resort means of preserving a historic building, since the building will lose its original setting and context. However, in some cases, relocation is the only way to save a threatened building. For instance, buildings standing in the path of a road widening often must be moved in order to be saved.

In other cases, relocation can help restore a historic structure to an acceptable setting. A historic house may have lost its original context due to the re-development of land around it for commercial purposes. In such a case, relocating the house to a residential street with dwellings of the same architectural period and style can be beneficial, increasing the desirability of the dwelling given its new location and improving the likelihood that the building's original function — as a dwelling — will be retained.

### PRECAUTIONS:

A Certificate of Appropriateness (COA) is required whenever a building is moved in the Olde Town Historic District, including any of the following situations:

- Moving a building within the district,
- Moving a building out of the district,
- or
- Moving a building into the district

When contemplating the relocation of a building, consider its structural condition; how significant building features will be protected during and after the move; the available route to the new location; and how the building will be sited acceptably at the new location. If the building is being moved within or out of the district, consider the effect that removing the structure from its parcel will have on the district. If moving a building within or into the district, be sure that it is architecturally compatible with neighboring properties and that it is sited similarly. It may adversely affect a property's integrity to change its orientation in a move. For example, if a house stands at the southeast corner of an intersection, its north and west elevations will most likely look more prominent than the south and east elevations, which would have faced a neighboring house and rear yard area.

Plan the route carefully. The move may require that streets be closed, temporary roads be cut, power lines lifted, or vegetation removed. Intermediate steps in the move — such as removing trees — may need to be explicitly described and included in the COA application.

The process can be lengthy. Consider what measures to take to protect the building from vandalism while it is lifted off its foundation and waiting to be moved.

# Relocation: Guidelines

- 1. A building in the district** should only be considered for relocation after all alternatives for retaining it in its existing location have been explored and demonstrated as unfeasible.
- 2. Before a historic building is moved**, its original setting and context should be documented with photographs, site plans or other graphic or written statements as appropriate to record existing site conditions.
- 3. Select a contractor experienced** in moving historic buildings after checking references.
- 4. The structural condition** of a building within the district considered for relocation should be assessed in order to minimize any damage that might occur during the move.
- 5. Significant site features** of the original building site, the new site, and along the route of the move should be protected.
- 6. The movement of a building** within the district should be coordinated with utility companies and appropriate city departments.
- 7. A building should be secured** from vandalism and potential weather damage before, during, and after its move.
- 8. A building should be relocated** within the district only if it is architecturally compatible with adjacent buildings according to the Guidelines for New Construction.
- 9. A relocated building should be sited** on a lot within the district in accordance with the Guidelines for New Construction. The siting, orientation, setback, and lot coverage of the relocated building in its new location should be similar to that of surrounding buildings.
- 10. The moved building's relationship** to other buildings or building types should remain intact. An outbuilding historically sited in the rear yard behind a dwelling, for instance, should not be moved into a front or side yard. Ideally, when a primary building is being moved, its associated structures should be moved with it and their historic arrangement replicated at the new site.
- 11. Avoid bisecting the house** or removing its roof in order to maneuver it during the move.
- 12. Before moving a building**, determine the least intrusive route that avoids limbs and vegetation as much as possible.
- 13. Protect hard and soft landscape** features (sidewalks, curbing, and driveways, for example) which may be impacted by the weight of the moving equipment.

## SEE ALSO:

EXTERIOR MATERIALS  
FOUNDATIONS  
MAJOR LANDSCAPING  
& SITE FEATURES  
SIDEWALKS, STREETS  
& DRIVEWAYS  
NEW CONSTRUCTION

Secretary of the Interior's  
Standards and Guidelines  
for Rehabilitation  
[www.cr.nps.gov/hps/TPS/  
tax/rhb/stand.htm](http://www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm)

# Demolition Guidelines

## Introduction

The demolition or relocation of a contributing building within the Olde Town Historic District should be carefully considered. Augusta's Historic Preservation Ordinance contains provisions that restrict a property owner's rights to demolish buildings within a local historic district. The HPC would have to issue a Certificate of Appropriateness (COA) before a contributing structure within the Olde Town Historic District could be demolished or moved. The HPC also requires that a Demolition Support Information Form be completed to support a COA application for building demolition.

The Preservation Commission requires post-demolition plans and a timetable for carrying them out. Any new construction on a lot where a building has been demolished is also subject to design review and a COA is required.

- 1. Full or partial demolition** of a historic building should take place only after all preferable alternatives have been explored and demonstrated as unfeasible.
- 2. Before a historic building** is demolished, significant structures should be documented with photographs, site plans or other graphic or written statements as appropriate.
- 3. Partial demolition projects** must actively protect the sections of the building that will remain, particularly the character-defining architectural features, by stabilizing or repairing as necessary.
- 4. An application for a full or partial demolition** must include provisions for protecting nearby site features and other buildings during the demolition
- 5. An application for a full or partial demolition** must include provisions for promptly and thoroughly cleaning and clearing the lot after demolition.
- 6. If the site is to remain vacant** for any length of time, the empty lot should be maintained so that it is free of hazards and trash and is well tended.



# APPENDICES

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# Staff Approvals of Certificates of Appropriateness

Historic Preservation Commission staff may issue a Certificate of Appropriateness for the approval, or approval with conditions, of the following types of projects. Staff is not required to grant this review and can forward them for review by the Historic Preservation Commission according to its discretion.

**1. Reroofing Materials** - Proposed project involves reroofing materials provided that no other significant alterations, i.e. removal of architectural features, dormers, chimneys, are proposed. Proposed replacement materials must be the same as existing materials or the same as the documented original materials.

**2. Backyard Fence** - Proposed project involves the construction of backyard fences provided that 1) the property is not a corner lot and 2) the proposed fence is of appropriate height and materials in accordance with the appropriate design guidelines and with the Comprehensive Zoning Ordinance.

**3. Backyard Decks** - Proposed project involves the construction of backyard decks provided that the decks do not require the alteration of the existing building or structure and provided that the proposed deck is not visible from the street.

**4. Removal of Artificial Siding** - Proposed project involves only the removal of asbestos, aluminum, vinyl or other artificial siding.

**5. Removal of Non-Historic Walks & Walls** - Proposed project involves only the removal of non-historic concrete block walks, steps and walls.

**6. Installation or Replacement of Backyard Walks & Entry Steps** - Proposed project involves the construction of backyard walks, sidewalks and entry steps provided the materials conform to the relevant design guidelines.

**7. Removal of Non-Historic Detached Accessory Structures**

- Proposed project involves only the removal of detached accessory structures that are not architecturally or historically significant.

**8. Minor Rehabilitation Projects**

- Proposed project involves the rehabilitation of exterior walls, porch components, doors, windows, and trim provided the work is done in accordance with the applicable design guidelines.

**9. Small Rear Additions** - Proposed project involves the construction of rear additions not exceeding five percent (5%) of the existing square footage of the principal structure, provided the location, design, and materials conforms to the applicable design guidelines.

**10. Picket Fence** - Proposed project involves construction of a wood picket fence in the front yard provided (1) the fence is similar in design to others in the historic district, (2) is no more than four (4)

feet in height, and (3) does not have any extra features, such as a trellis or arbor.

**11. Storm Windows** - Proposed project involves installation of storm windows provided (1) the windows have the same sash and frame configuration as the historic windows, (2) the windows do not obscure muntin bars or other character-defining features of the historic window, (3) the color of the window sash and frame matches the existing trim color, (4) the window frames do not project beyond the plane of the historic window opening, and (5) the window panes are clear glass.

**12. Rear Yard Accessory Buildings** - Proposed project is for construction of rear yard accessory buildings which do not exceed 200 square feet in area nor nine (9) feet in height, the facade material is masonry, wood, or Hardiplank, and where the applicant does not otherwise conflict with the historic preservation guidelines for the appropriate district and where no variance is needed to conform to the Comprehensive Zoning Ordinance. This shall not apply to corner lots.

Source: Augusta-Richmond County Historic Preservation Commission, Bylaws and Rules of Procedure as amended November 18, 2004.

# Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior's Standards for Rehabilitation are ten basic principles created to help preserve the distinctive character of a historic building and its site, while allowing for reasonable change to meet new needs.

The Standards (36 CFR Part 67) apply to historic buildings of all periods, styles, types, materials, and sizes. They apply to both the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction.

Rehabilitation projects must meet the following Standards, as interpreted by the National Park Service, to qualify as "certified rehabilitations" eligible for the 20 percent rehabilitation tax credit.

The Standards are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility.

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 acceptable, shall be undertaken using the gentlest means possible.

8. Significant archeological 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.

More information about the treatment standards, including illustrated guidelines, can be found at the following website: [http://www.cr.nps.gov/hps/tps/standards\\_guidelines.htm](http://www.cr.nps.gov/hps/tps/standards_guidelines.htm)

# Tax Incentives for Historic Preservation

## FEDERAL REHABILITATION INVESTMENT TAX CREDIT (RITC)

The RITC program provides the opportunity for owners of certified historic properties who undertake a certified rehabilitation to take a federal income tax credit equal to 20 percent of the qualified rehabilitation expenses.

To be eligible for the 20 percent tax credit:

- The building must be listed, or eligible for listing, in the National Register of Historic Places either individually or as a contributing building within a district.
- The project must meet the “substantial rehabilitation test.” The cost of the rehabilitation must be greater than the adjusted basis of the property and must be at least \$5,000. Generally, projects must be completed within two years.
- After the rehabilitation, the property must be used for income-producing purposes for at least five years.
- The rehabilitation work must be done according to the Secretary of the Interior’s Standards for Rehabilitation.

There is also a 10 percent federal income tax credit for property owners who rehabilitate non-historic buildings built before 1936. To be eligible for the 10 percent tax credit:

- The building must have been built before 1936 and be non-historic.

- A building must meet the physical wall retention test. At least 50 percent of the building’s walls existing before the rehabilitation must remain as external walls, at least 75 percent of the external walls must remain in place either as external or internal walls, and 75% of the internal structure must remain in place.

- The project must meet the “substantial rehabilitation test.” The cost of the rehabilitation must be greater than the adjusted basis of the property and must be at least \$5,000. Generally, projects must be completed within two years.

- The building must be used for non-residential income-producing purposes for at least five years after the rehabilitation. Therefore, properties used for residential rental income are excluded.

The Historic Preservation Division of the Georgia Department of Natural Resources and the National Park Service must review all rehabilitation tax credit projects.

## GEORGIA STATE INCOME TAX CREDIT

This program provides the opportunity for owners of certified historic residential or commercial properties who undertake a certified rehabilitation to take 10, 15 or 20 percent of the rehabilitation expenditures, depending on the property type, as a state income tax credit up to \$5,000.

- The property must be listed or eligible for listing in the Georgia Register of Historic Places either individually or as a contributing building within a historic district.
- The rehabilitation work must be done according to the Georgia Department of Natural Resources Standards for Rehabilitation.
- The property owner must obtain preliminary and final certification of the project from the Historic Preservation Division of the Georgia Department of Natural Resources.
- The project must meet the “substantial rehabilitation test” and the applicant must certify to the Georgia Department of Natural Resources that this test has been met. The test is met when the qualified rehabilitation expenses exceed the following amounts: (1) For a historic home used as principal residences, the lesser of \$25,000 or 50 percent of the adjusted basis; (2) For a historic home used as a principal residence in a target area, \$5,000; and, (3) For any other certified historic structure, the greater of \$5,000 or the adjusted basis of the building. At least 5 percent of the qualified rehabilitation expenditures must be allocated to work completed on the exterior of the structure.

## Tax Incentives, continued

### GEORGIA STATE PREFERENTIAL PROPERTY TAX ASSESSMENT FOR REHABILITATED HISTORIC PROPERTY

This program encourages the rehabilitation of both residential and commercial historic buildings by freezing property tax assessments for eight-and-one-half years. The assessment of rehabilitated property is based on the rehabilitated structure, the property on which the structure is located, and not more than two acres of real property surrounding the structure.

- The property must be listed or eligible for listing in the Georgia Register of Historic Places either individually or as a contributing building within a historic district.
- The rehabilitation work must be done according to the Georgia Department of Natural Resources Standards for Rehabilitation.
- The property owner must obtain preliminary and final certification of the project from the Historic Preservation Division of the Georgia Department of Natural Resources.
- The project must meet the “substantial rehabilitation test.” This test is met by increasing the fair market value of the building by the following percentages. The county tax assessor is the official who makes this determination. For Residential (owner-occupied residential property), rehabilitation must increase the fair market value of the building by at least 50 percent. For Mixed-Use (primarily owner-occupied residential and

partially income-producing property), rehabilitation must increase the fair market value of the building by at least 75 percent. For Commercial and Professional Use (income-producing property), rehabilitation must increase the fair market value of the building by at least 100 percent.

For more information on these tax incentive programs, please contact the Historic Preservation Division of the Georgia Department of Natural Resources at 404.656.2840 or visit the website at [www.gashpo.org](http://www.gashpo.org)

## GLOSSARY OF TERMS

*These definitions are for the purposes of these guidelines only and do not affect the zoning code.*

**addition:** a new wing or room or other expansion to an existing building

**alteration:** change in the external architectural features or in the landscape features of any site or place in a local historic district

**architectural integrity:** the measure of authenticity of a property's historic identity by the retention of original physical characteristics

**architecturally compatible:** the incorporation or use of significant elements that relate to the style of the individual building or neighborhood

**baluster:** one of several short vertical columns supporting a stair or porch handrail

**balustrade:** a railing supported by a row of balusters

**battered:** a backward slope on the face of a wall or post as it rises

**block:** parcels on both sides of that portion of a street that lies between two intersecting streets. Houses on corner parcels stand on the block that the primary facade of the house faces; the other block is a secondary block for such buildings.

**bracket:** a support, usually decorative, angled beneath a wall, cornice or other projecting member

**capping:** a metal covering at a roof ridge

**casement:** a window hinged on one side to open by swinging in or out

**cementitious:** having plasticity and adhesiveness when mixed with water which then hardens into a rigid mass such as stucco or plaster

**Certificate of Appropriateness (COA):** document issued by the Augusta Historic Preservation Commission, following a prescribed review procedure, certifying that the proposed

actions by an applicant are found to be acceptable in terms of design criteria relating to the individual property or the local historic district

**character-defining feature (architecture and landscape):** an element of a building or site, whether simple or ornate, that uniquely distinguishes that structure or landscape

**Colonial Revival Style:** based loosely on prototypes in the English colonies in America

**corbel:** a stepped portion of a masonry wall or chimney

**corner board:** a board used as trim on a corner of a structure

**cornice:** ornamental molding projecting from the wall just below the roofline

**Craftsman:** an early-20th century architectural style characterized by sheltering eaves, deep porches, exposed beams and rafters, and rustic materials

**cresting:** ornamental work along a roof ridge; generally a low metal railing

**demolition by neglect:** abandonment or lack of maintenance that allows a structure to fall into a serious state of disrepair

**Design Review Guidelines:** recommendations for control of alterations, additions and new construction to existing buildings and structures in historic towns or districts

**dormer:** a window with its own roof projecting from a sloping roof

**double-hung sash:** a window with two movable sashes

**elevation:** one side or face of a building; the front elevation is also called the façade

**Exterior Insulation and Finishing System (EIFS):** sometimes called

"synthetic stucco," EIFS is a multi-layered exterior barrier-type system designed to prevent moisture intrusion into exterior walls.

**facade:** the front or main elevation of a building

**fanlight:** a semi-circular window opening above a doorway fenestration: the arrangement of exterior openings, such as windows and doors, on a building

**fenestration:** the arrangement and design of windows in a building

**finial:** an ornament used on the peak of a roof or terminating the point of a spire

**flashing:** material used to prevent water penetration at joints or intersections, as where a roof intersects a wall or chimney

**flat seam metal roof:** a seam between metal sheets that has been folded over

**front yard:** that area of the parcel that lies in front of the house if lines were drawn from the front corners of the house to the side edges of the parcel. The front corners of the house include only enclosed spaces on the house and do not include porches or stoops.

**gable roof:** a pitched roof resembling a triangle

**gazebo:** an open sided decorative shelter in a garden or park

**glazed/glazing:** glass or other clear translucent materials in windows and doors

**Greek Revival Style:** an early- to mid-19th century architectural style characterized by symmetrical facades, low-pitched gabled or hipped roofs, pedimented porticos or porches supported by Classical columns, and tall six-over-six double-hung sash windows

## GLOSSARY OF TERMS

**hip roof:** a roof formed by four pitched surfaces

**knee brace:** a relatively small diagonal bracket used in wood frame construction

**light:** individual pane of glass in a window or door

**lintel:** the horizontal structural element that supports the wall above a window or door opening

**Local Historic District:** a local government may choose to take advantage of state-enabling legislation that allows them to create historic preservation commissions and designate local historic districts and landmarks subject to the commission's oversight

**mansard roof:** a roof having two slopes on all four sides, with the lower slope much steeper than the upper

**mass/massing:** the size and arrangement of all parts of the building

**meeting rail:** the horizontal member of a double-hung sash window

**mitered edge:** corner formed when two obliquely cut members are joined

**molding:** linear decorative trim

**muntins:** the thin pieces of wood that form a grid inside a window sash to hold the individual panes of glass, or lights, in place

**National Register of Historic Places:** a list of places, including districts, sites, buildings and structures, in the United States deemed significant in American history, archaeology, engineering and culture on a national, state or local level

**pediment:** triangular section outlined by molding; used above doors and windows or to finish the gable-end of a building

**period of historic significance:** that point in time which is most critical to

understanding the importance of a district, site, building or structure

**pilaster:** an engaged column projecting from a wall and usually serving an ornamental purpose

**preservation:** the protection of a building, site or landscape from physical deterioration or disintegration

**profile:** the shape and dimension of molding in side view. Often, the profile of molding on modern replacement windows is shallow and undefined; this is one of the ways in which new windows may not match the character of historic window details.

**quartersawn-resawn:** clapboards cut with a nearly vertical grain; more stable and less prone to warping than the alternative, flatsawn-resawn

**Queen Anne Style:** an eclectic style of the late 19th century based on early eighteenth century English architecture during the reign of Queen Anne. Features include asymmetrical facades, bracketed posts, spindlework, finials, cast-iron cresting, textured shingles, carved ornamentation and steeply pitched irregular roofs

**rafter end/rafter tail:** a structural member extending from the ridgeline of the roof to the eaves to support the roof covering, often exposed in roof overhangs

**rear yard:** That area of a parcel that lies behind the house if lines were drawn from the rear corners of the house to the side edges of the parcel. The rear corners of the house include only enclosed spaces on the house and do not include porches, decks, or stoops.

**Rehabilitation Tax Credits:** a reduction in taxes to be paid by an owner of a property in exchange for investing money and following recommended preservation guidelines when rehabilitating a structure

**repoint:** replace missing or deteriorated mortar with new mortar

**reveal:** a vertical measurement of the amount of siding exposed when each board is installed

**revitalization:** the planned economic and social improvement of a commercial or residential neighborhood through physical improvements and social and economic programs

**ribbon window:** a horizontal band of adjoining window units

**ridge:** the horizontal line at the intersection of two sloping surfaces of a roof

**sash:** the framework of a window that may be moveable or fixed

**sash cord:** in a double-hung window, a rope connecting a sash with its counterweight by means of a pulley

**sawnwork:** ornament made with a saw, rather than carved or turned; often curved, scrolled, or lacy trim or brackets seen on Victorian-era houses

**scale:** the relationship of the size of the building to adjacent buildings and to the site

**Secretary of the Interior's Standards for Rehabilitation:** technical guidelines developed to return a property contemporary use while preserving those features of the property that are significant to its historic, architectural and cultural values

**setback:** the distance between the building to the street or property line

**shake:** a thick wood shingle

**shed roof:** a roof having one sloping plane

**sidelights:** narrow windows, generally with fixed lights, flanking a door or set of windows

**siding:** material cladding the exterior of a building

**side yard:** Those areas of a parcel that are neither in the front yard or the rear yard

**simulated divided light:** false muntins glued on to a larger piece of glass

**sill:** the horizontal member at the bottom of a window or door that sheds water

**site feature:** a distinguishing physical feature of the landscape including trees, sculpture and fencing

**Spanish Colonial Revival Style:** an eclectic style based loosely on Spanish Colonial architecture. Typical features include stucco or plastered walls, wall tiles, a covered porch or arcade, a patio, wrought-iron balconies and low- to moderate-pitched hipped or gabled tile roofs

**spindlework:** wood details having circular cross sections, such as balusters

**stabilize:** the act of preventing any further structural deterioration of a building

**standing seam metal roof:** a seam made between sheets of materials

**State Enabling Legislation:** legislation enacted by the state that recognizes the architectural heritage of the State and the need to conserve and preserve significant historic districts and landmarks

**stile:** an upright structural member of a door frame or window sash

**tooling:** a masonry joint that has been prepared with a tool before the mortar in the joint has been set

**transom:** a small window directly above a door or window

**true divided light:** a window with individual panes that are held in place

by muntins and a seal

**turned:** in stone or wood, pieces having a circular outline usually cut on a lathe

**turret:** a tower

**vernacular:** the common building style of a period or place without true academic architectural elements

**weatherboard:** horizontal boards used as the exterior covering, or siding, of a building; also known as clapboard

**woven wire:** panels of wire knotted or welded together used historically in fencing to contain or exclude animals. Woven-wire fencing, which was commonly used historically, is not the same as chain-link fencing

**Zoning Overlay Status:** government regulations restricting the use, size, siting and form of property

## Contacts

Augusta Historic Preservation Commission  
525 Telfair Street  
Augusta, GA 30901  
Phone: 706.821.1796  
Fax: 706.821.1806  
[http://www.augustaga.gov/departments/planning\\_zoning/hist\\_prev\\_about.asp](http://www.augustaga.gov/departments/planning_zoning/hist_prev_about.asp)

Augusta-Richmond County License & Inspection Department  
1815 Marvin Griffin Road  
P.O. Box 9270  
Augusta, GA 30906  
Phone: 706.312.5050  
Fax: 706.312.4277  
[http://www.augustaga.gov/departments/license\\_inspection/home.asp](http://www.augustaga.gov/departments/license_inspection/home.asp)

Augusta-Richmond County Planning Commission  
525 Telfair Street  
Augusta, GA 30901  
Phone: 706.821.1796  
Fax: 706.821.1806  
[http://www.augustaga.gov/departments/planning\\_zoning/home.asp](http://www.augustaga.gov/departments/planning_zoning/home.asp)

Georgia Trust for Historic Preservation  
1516 Peachtree Street, N.W.  
Atlanta, GA 30309  
Phone: 404.881.2205  
Fax: 404.875.2205  
<http://www.georgiitrust.org>

Historic Augusta, Inc.  
P.O. Box 37  
Augusta, GA 30903  
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<http://historicaugusta.org>

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Georgia Department of Natural Resources  
34 Peachtree Street, N.W.  
Suite 1600  
Atlanta, GA 30303-2316  
Phone: 404.656.2840  
Fax: 404.651.8739  
<http://www.gashpo.org/>

National Park Service  
Historic Preservation Tax Incentive  
Technical Preservation Services  
<http://www.cr.nps.gov/hps/TPS/tax/>

Olde Town Neighborhood Association  
Randy Peterson, President  
333 Ellis Street  
Augusta, GA 30901-1628  
706.434.8172

## References

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*Grave Intentions: A Comprehensive Guide to Preserving Historic Cemeteries in Georgia.*

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Department of Natural Resources

– Historic Preservation Division, 2003.

*National Park Service Preservation Briefs*

<http://www.cr.nps.gov/hps.tps/briefs/presbhorn.htm>

Series of publications that address specific rehabilitation issues and the proper rehabilitation methods that should be applied developed by the National Park Service.

*The Preservation of Historic Architecture:*

*The U.S. Government's Official Guidelines*

*for Preserving Historic Homes.* Department

of the Interior. Guilford, CT: The Lyons

Press, 2004.

This publication includes all of the

National Park Service Preservation Briefs.

*The Secretary of the Interiors Standards for Rehabilitation*

<http://www.cr.nps.gov/hps.tps/tax/rehabstandards.htm>

The Secretary of Interior's Standards for Rehabilitation are the guiding principles used to evaluate rehabilitation projects submitted to the Historic Preservation Division of the Georgia Department of Natural Resources and the National Park Service for tax incentive review and certification.

