

Walton Way in the early 1920s.

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

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

OWNING PROPERTY IN SUMMERVILLE

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

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

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

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

A Brief History of Summerville

SUMMERVILLE — The name itself says much about the history of this hilltop Augusta neighborhood. The earliest records show it in the late 1700s as a distinct community, separate from Augusta. This small village on the sand hills west of town was situated astride the Indian Trading Road that connected the young colonial outpost on the Savannah

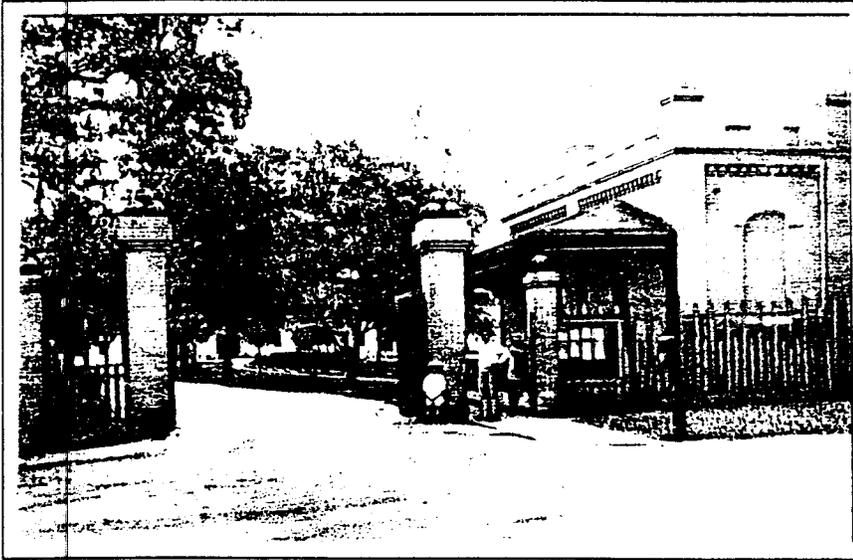


The verandah at the Bon Air in the 1930s.

River that was Augusta, with the Creek Indian Nation to the west. Part of that road is roughly followed by parts of today's Broad Street, Battle Row, upper McDowell Street and Wrightsboro Road. Large tracts of land on the hill, primarily pine barrens back then, were acquired by prominent Augusta citizens like George Walton, signer of the Declaration of Independence, John Milledge, and Thomas Cumming in the 1780s. Their names remain even now as the names of major Summerville streets.

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

A Brief History of Summerville



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

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

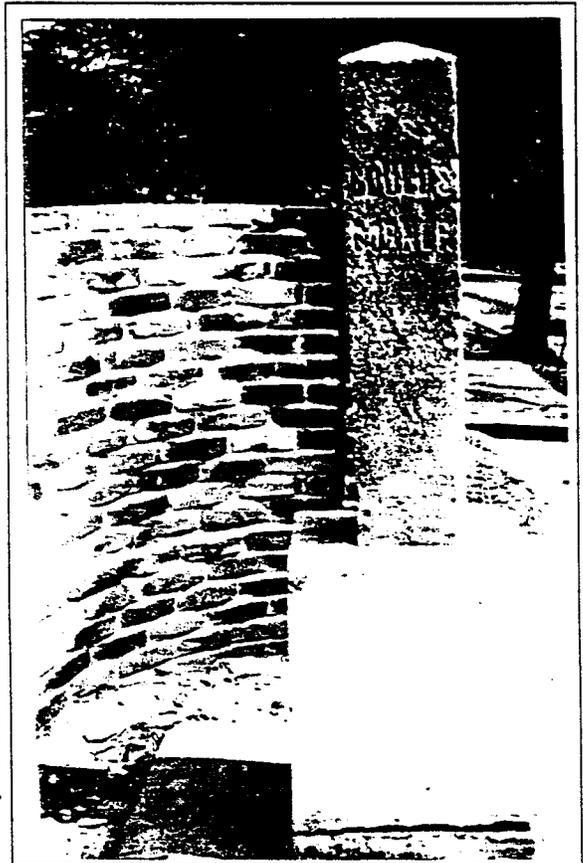
A Brief History of Summerville

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

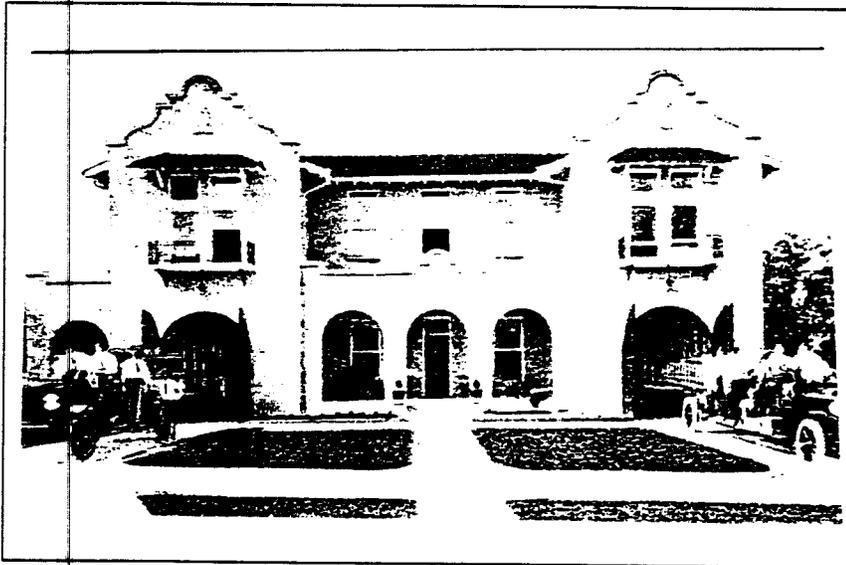
By the 1850s Summerville had become a four-season community, not just a summer resort. More and more permanent structures and year-round homes, some of them quite grand, sprang up as the town prospered. In 1861, it was officially incorporated as a village, with the Summerville name and its own mayor.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

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

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



A Brief History of Summerville



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

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

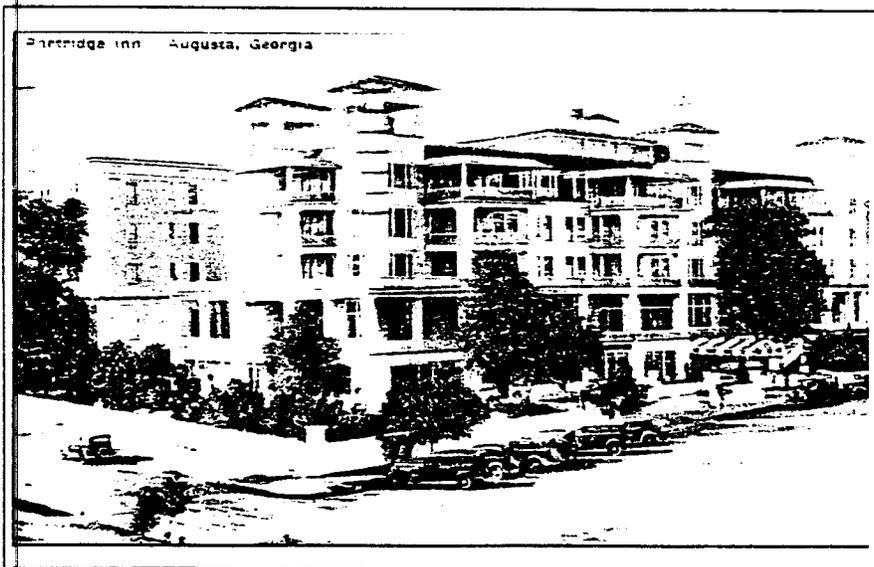
In 1912, again over the opposition of some of its prominent citizens, Summerville was annexed by the city of Augusta, and lost its status as a separate village. Then, in 1916, a major disaster struck Augusta. A raging fire swept through downtown, devastating much of the business district, and ravaging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

A Brief History of Summerville

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

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

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



The Partridge Inn as it appeared in the 1930s.

Summerville's Historic District

NATIONAL & STATE REGISTER HISTORIC DISTRICT

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

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

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

LOCAL HISTORIC DISTRICT

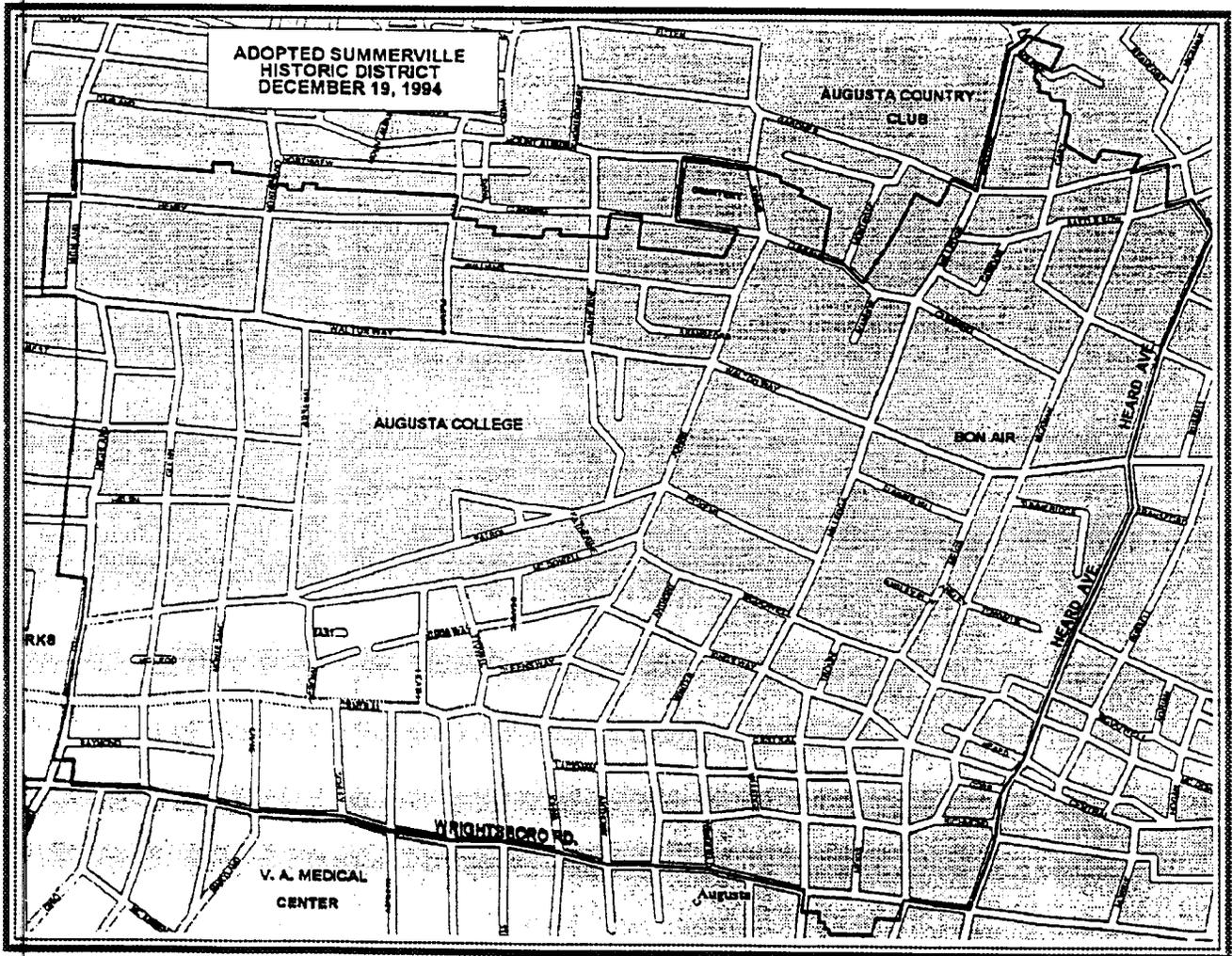
It is up to the locality and to individual property owners, however, to protect the integrity of the historic district. Toward this end, the city of Augusta enacted a revised Historic Preservation Ordinance in 1992 creating a historic preservation commission with powers to designate local historic districts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

Summerville's Historic District

ZONING IN THE DISTRICT

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

Map showing The Summerville Local Historic District.



Using These Guidelines

The Summerville Design Guidelines are divided into six chapters:

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

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

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

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

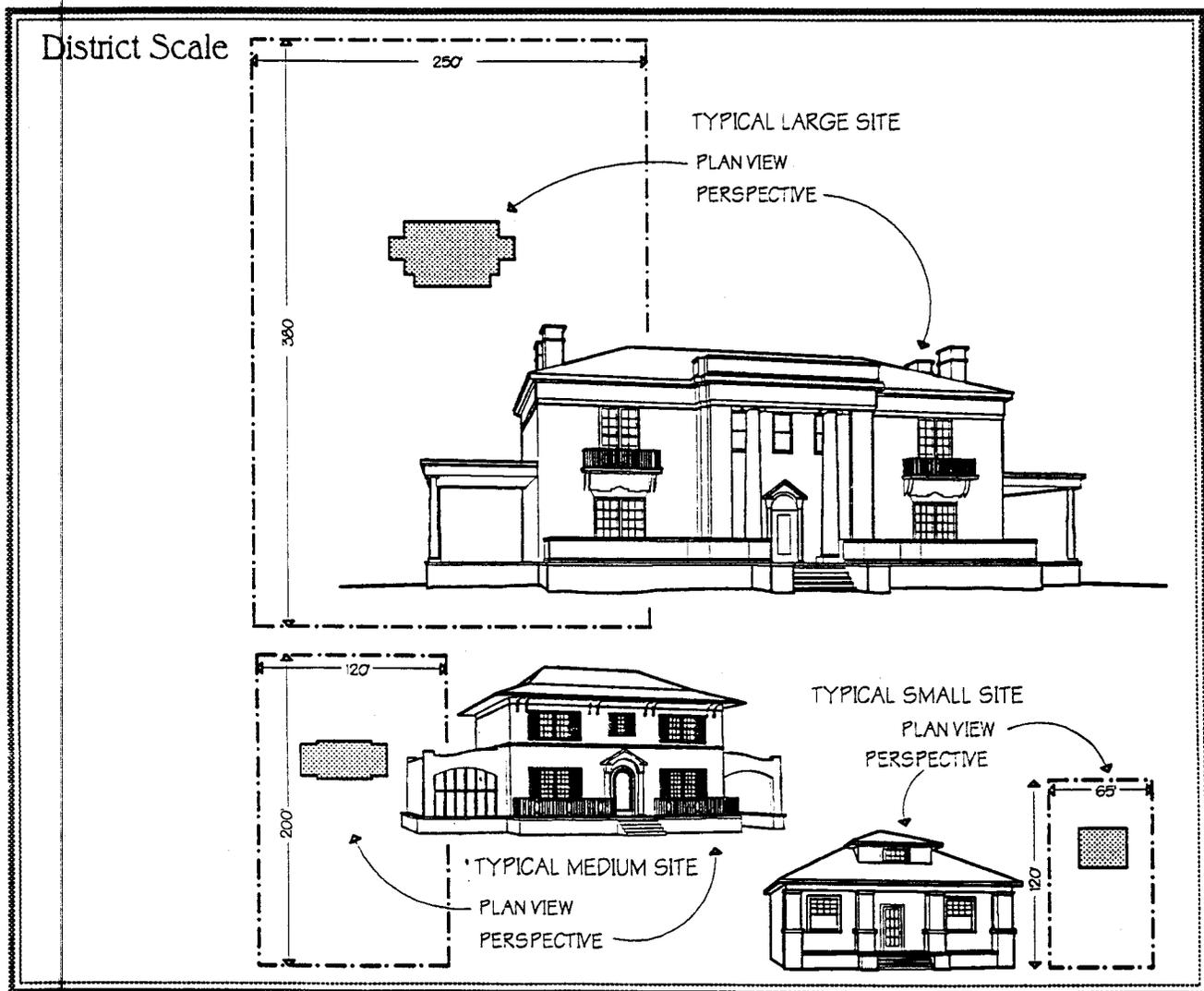
Using These Guidelines

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

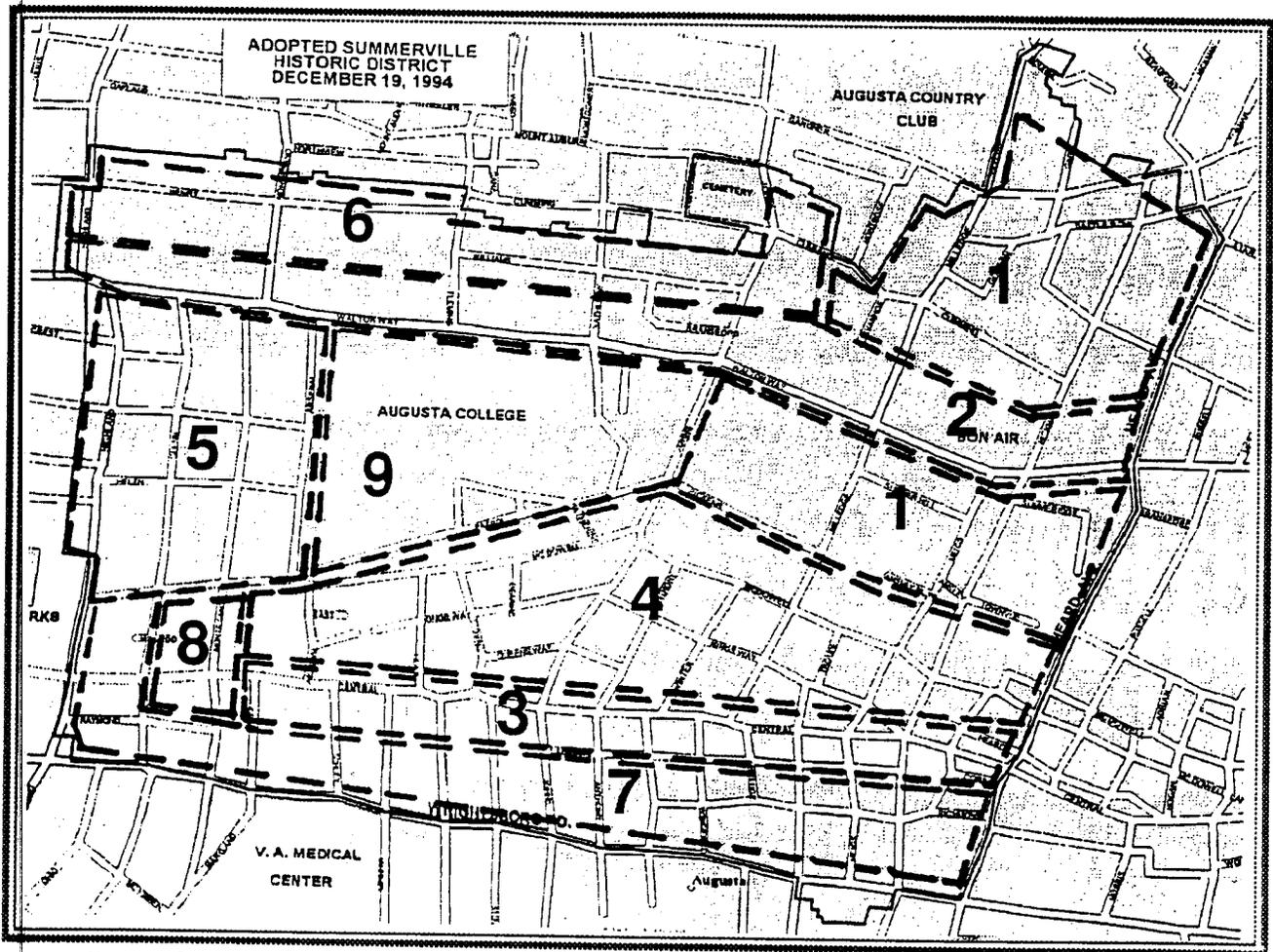
This handbook can express only general design principles. There is a great deal of variety within the Summerville Historic District, and the application of these guidelines can vary according to the characteristics of the sub-areas described in "Understanding Neighborhood Character". The basic components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

Understanding Neighborhood Character

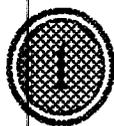
Your first step in planning to making changes to the exterior of your existing house, commercial building or lot should be to understand its context. This context can be as general as the character of all of Summerville or can be viewed as the physical setting of your street, individual lot or just the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



Understanding Neighborhood Character



Historic District Design Character Sub Areas.



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



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



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

Understanding Neighborhood Character



McDowell/Kings Way Area:

Medium scaled residences in a variety of early-twentieth century styles; similar setbacks and lot size; well maintained site landscaping



Glenn/Highland Area:

Medium scaled residences in early-to-mid-twentieth century styles; some new townhouse development; well maintained landscaping.



Cumming / Henry/William Area:

Medium to large scale residences with similar setbacks; often open lawns without screening; well maintained; landscaped median with traditional streetlights on Henry Street.



Wrightsboro Road Corridor:

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



Monte Sano Commercial Area:

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



Augusta College Area:

Large scaled institutional structures surrounded by large open spaces; large parking lots; masonry buildings in several architectural styles; some more recent construction.

Looking at Your Building: Styles

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

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

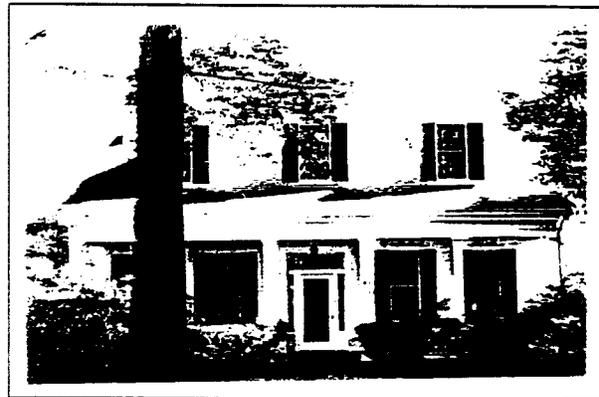
The following drawings illustrate the most common architectural styles in Summerville's historic district. These drawings show the prototype of the style. Many of the buildings in the neighborhood actually are simplified or vernacular versions of these more ornate styles. Some buildings exhibit elements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

Summerville has a wide variety of domestic architectural forms

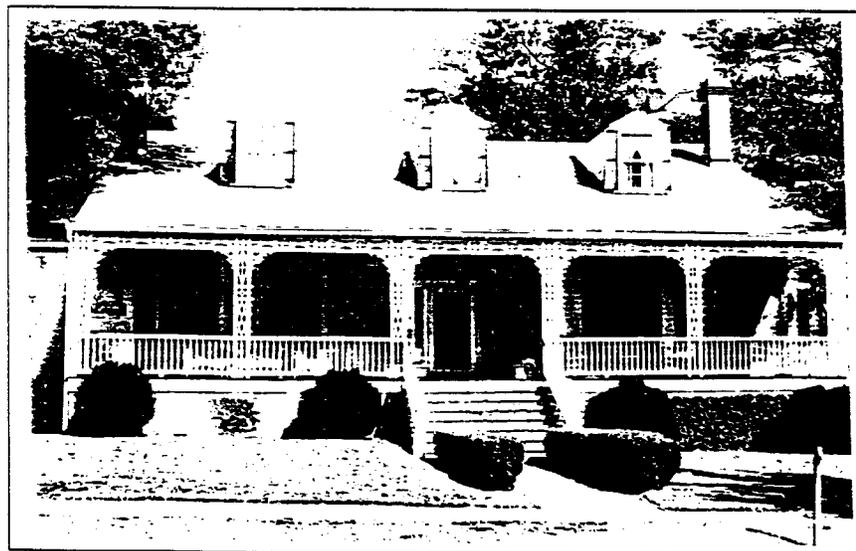


Antebellum Styles: Sand Hill Cottage (1800-1840)

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



This cottage is a classic example of the style.



This cottage includes a delicately detailed wooden porch.

Antebellum Styles: Greek Revival (1840-1860)

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

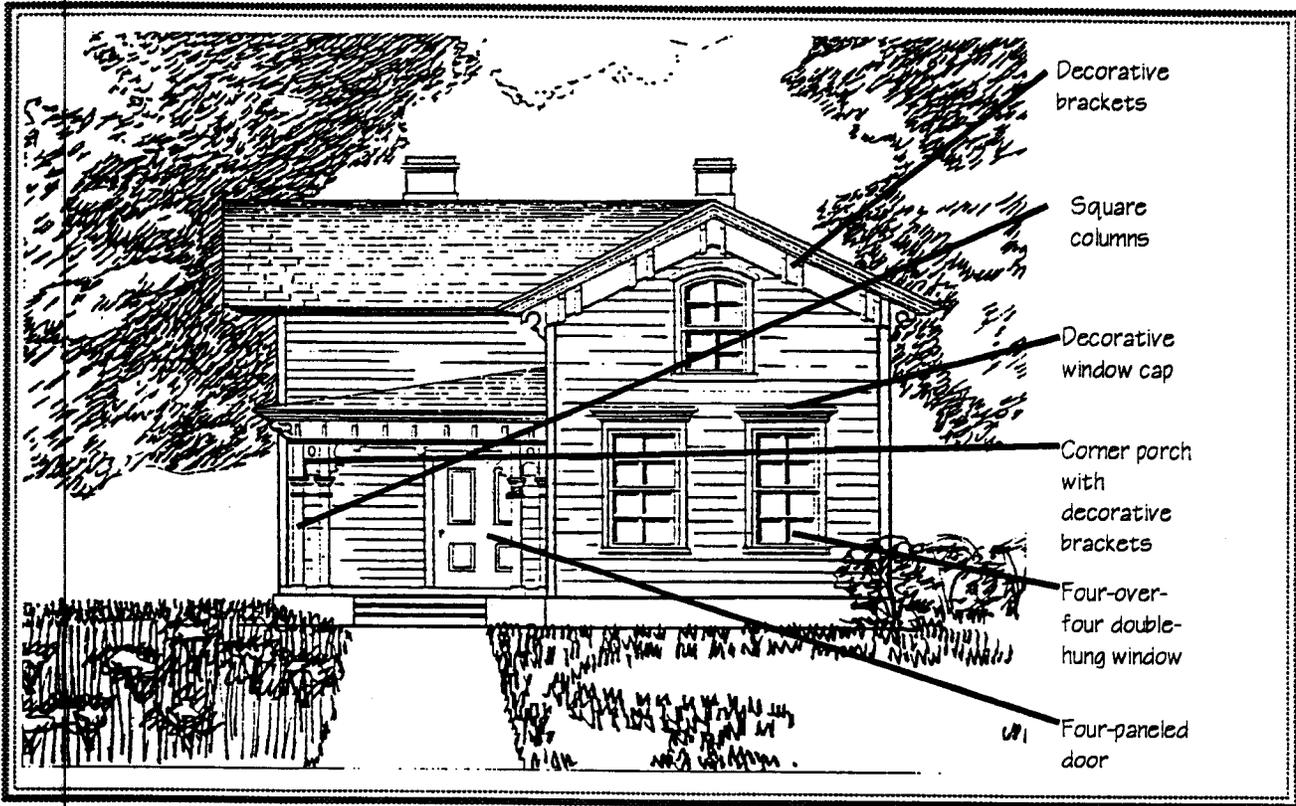


The Library exhibits elements of the Greek Revival style including Doric columns and a two-story portico.

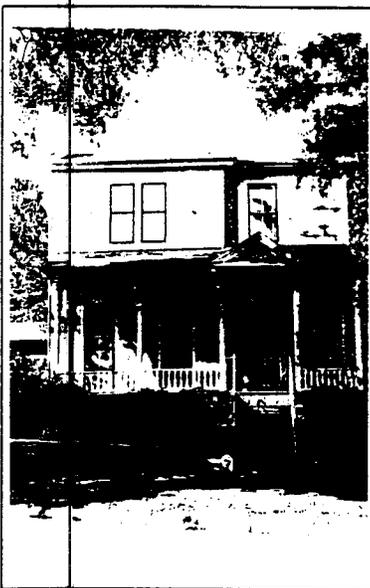


A raised basement and fine window, door and entablature detail characterize this building as Greek Revival.

Vernacular Victorian/Italianate (1850-1900)



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



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

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

Vernacular Victorian/Italianate (1850-1900)

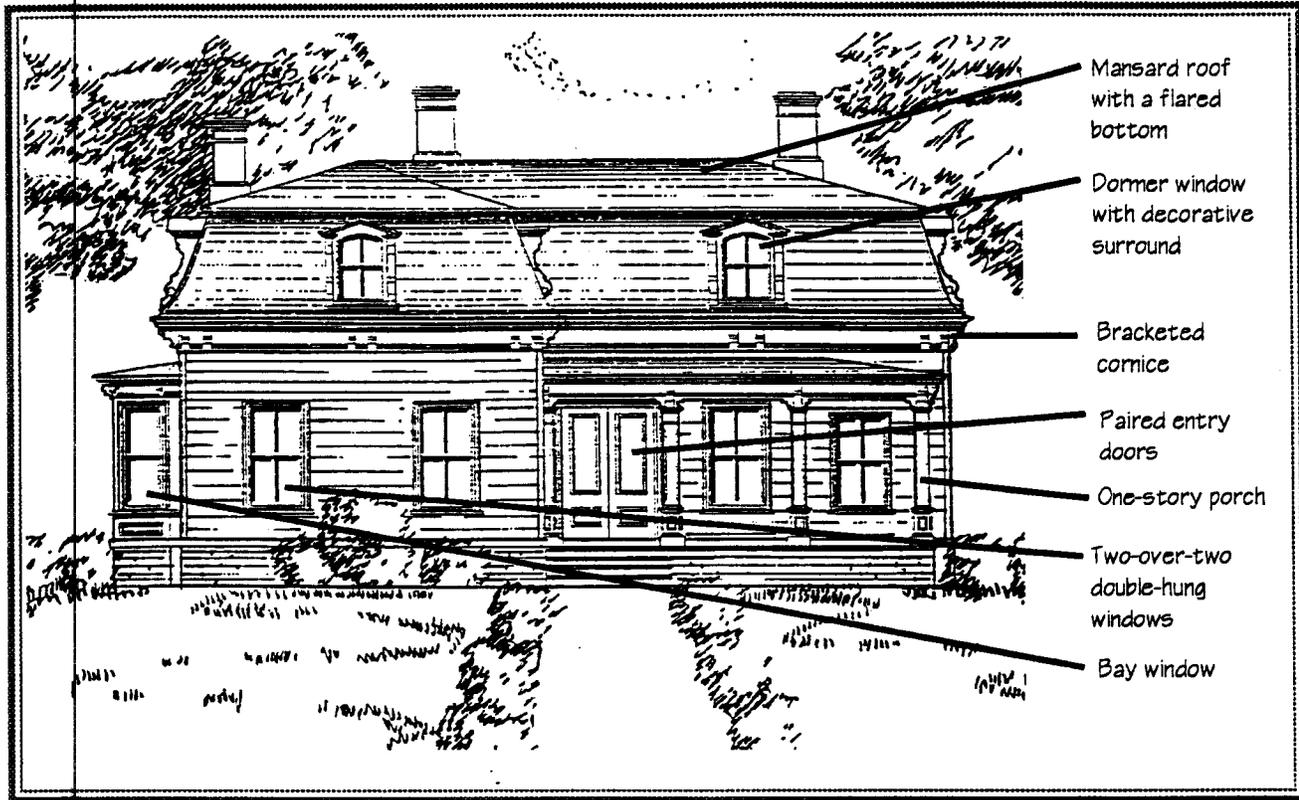


Though simple, this house has details of the style including the porch brackets and cross-gable roof.



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

Second Empire (1860-1880)



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

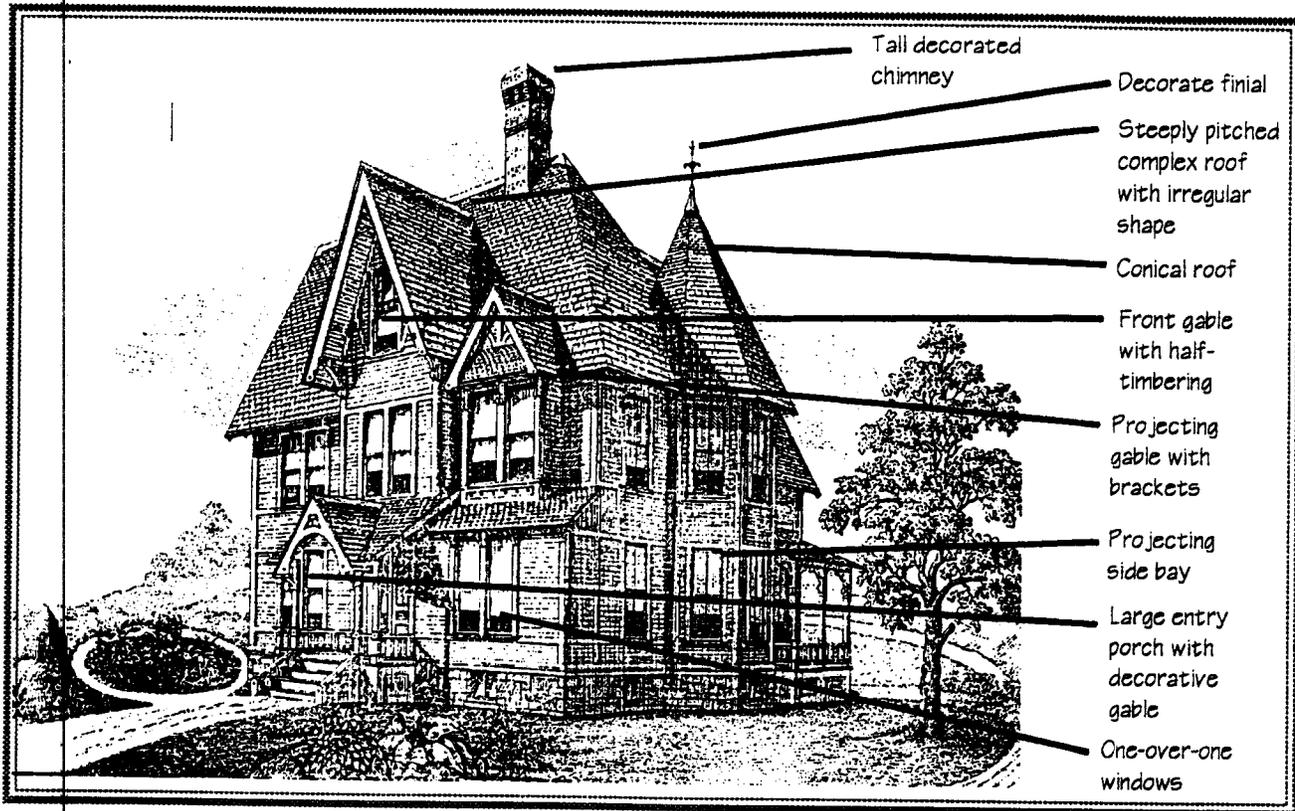
Second Empire (1860-1880)



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



Queen Anne (1880-1910)



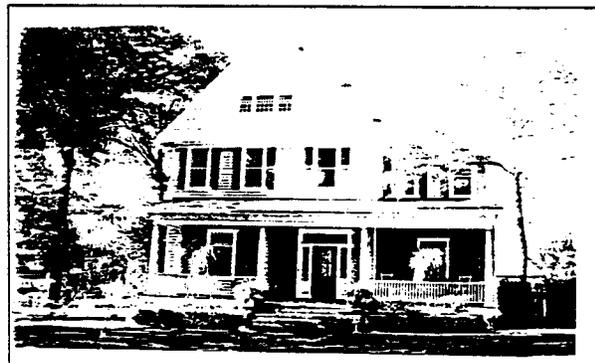
These dwellings are characterized by a complex roof, vertical proportions, asymmetrical facades, and a wrap-around porch. More elaborate examples are richly decorated with brackets, balusters, window surrounds, bargeboards, and other sawn millwork and use a variety of surface materials like shingles,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

The Dutch Colonial Revival variation features a trade-

Queen Anne (1880-1910)

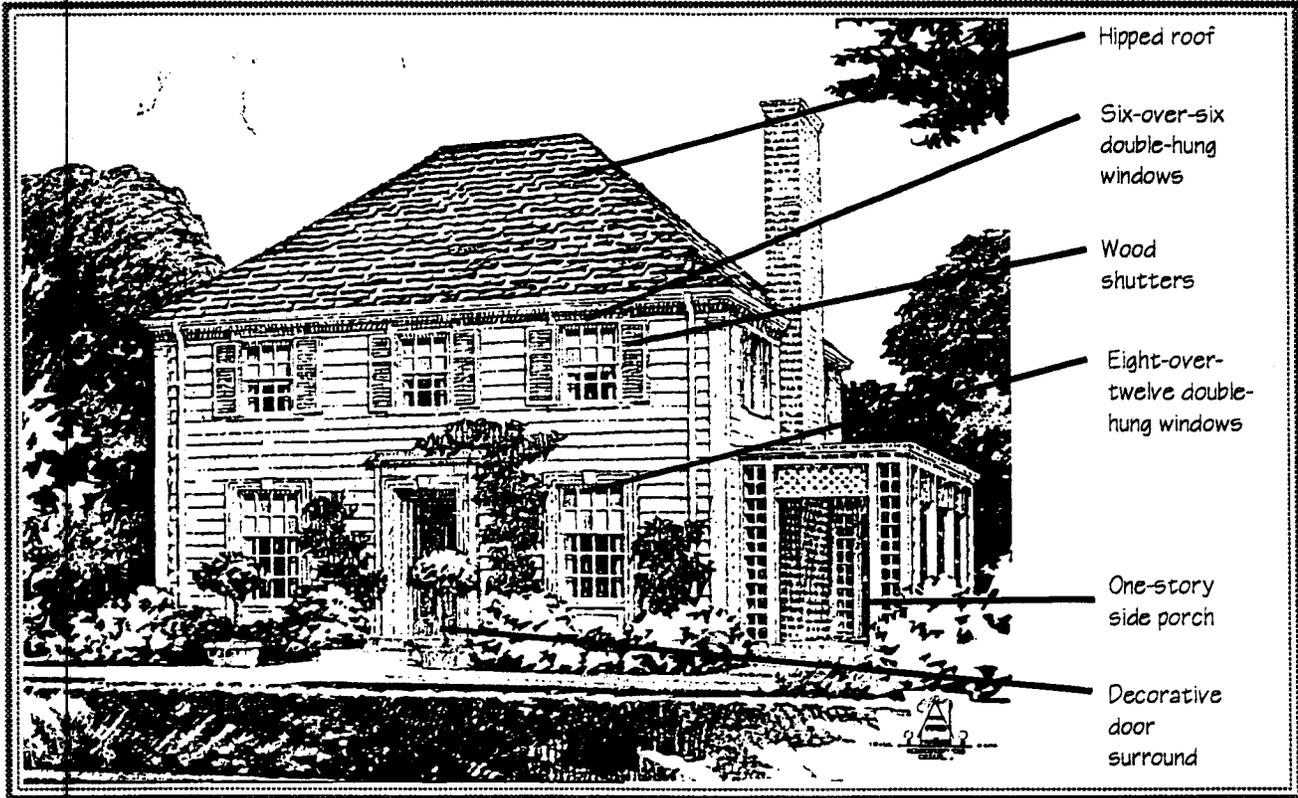


This house exhibits a variety of roof and wall forms, typical of the style.



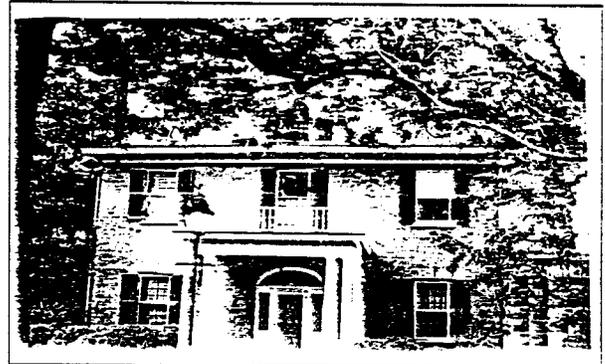
ABOVE LEFT: Another example with complex forms and delicate turned details seen in the elaborate porch.
ABOVE: A 'bairner' version of the style with classical columns instead of turned and carved posts and simpler roof forms.
LEFT: A basically symmetrical house made asymmetrical with the addition of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

Colonial Revival (1900-1940)



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

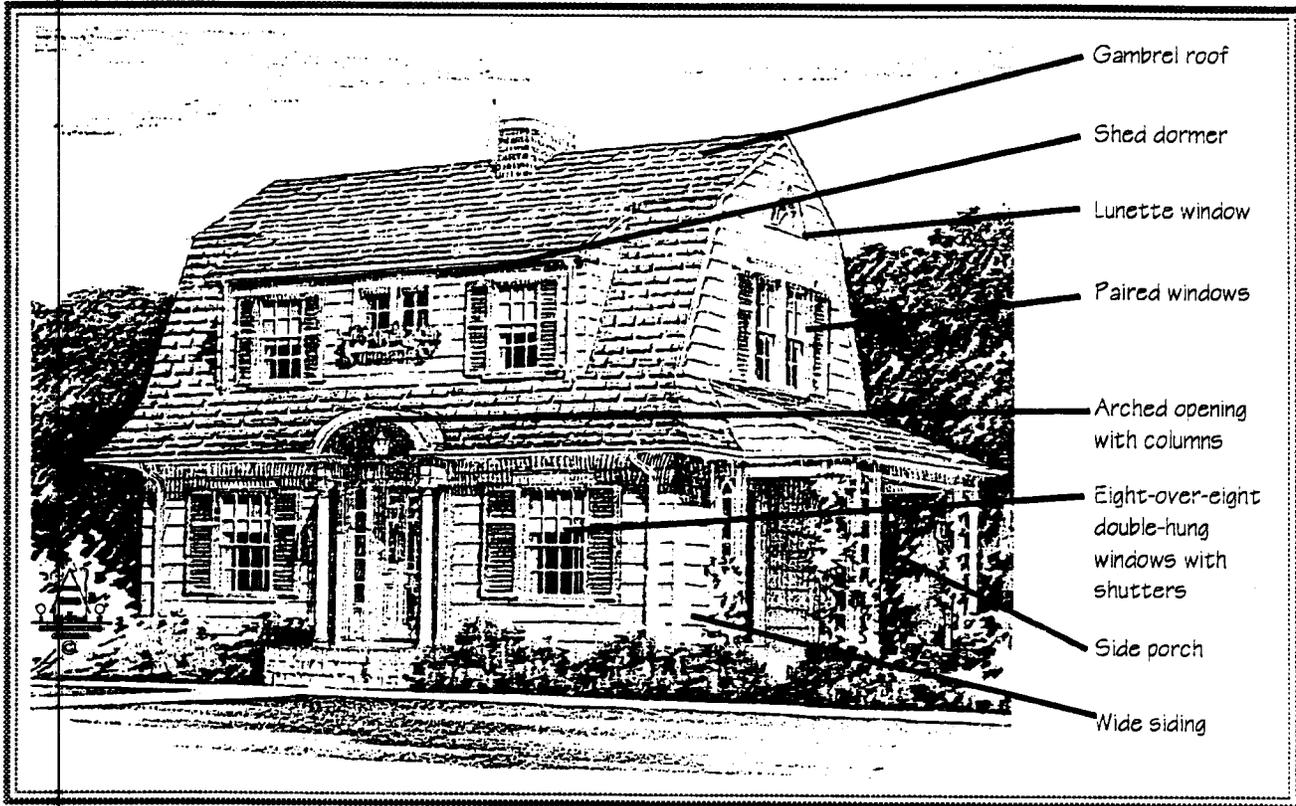
Colonial Revival (1900-1940)



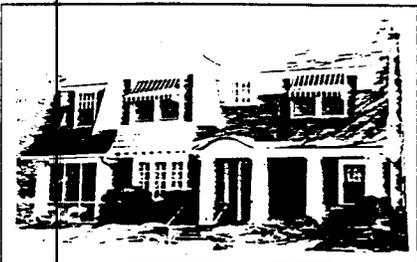
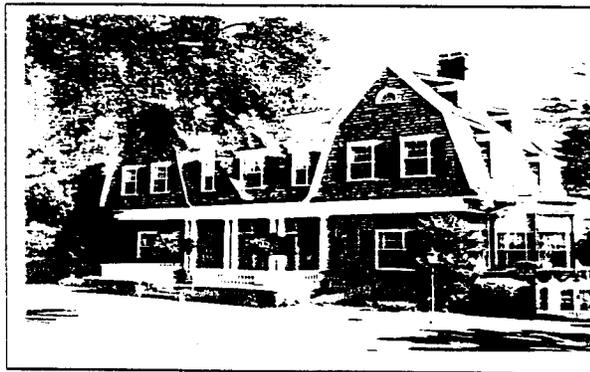
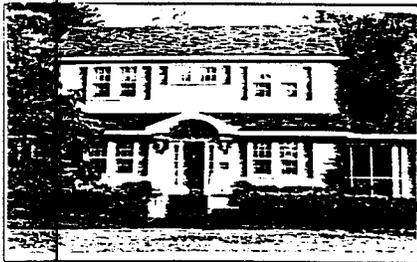
All three of these houses exhibit characteristics of the style. Most notable is the cornice and portico of the house above, the fanlight and side lights of the entrance on the house at the right and the fine brick work on the house below.



Colonial Revival (1900-1940)

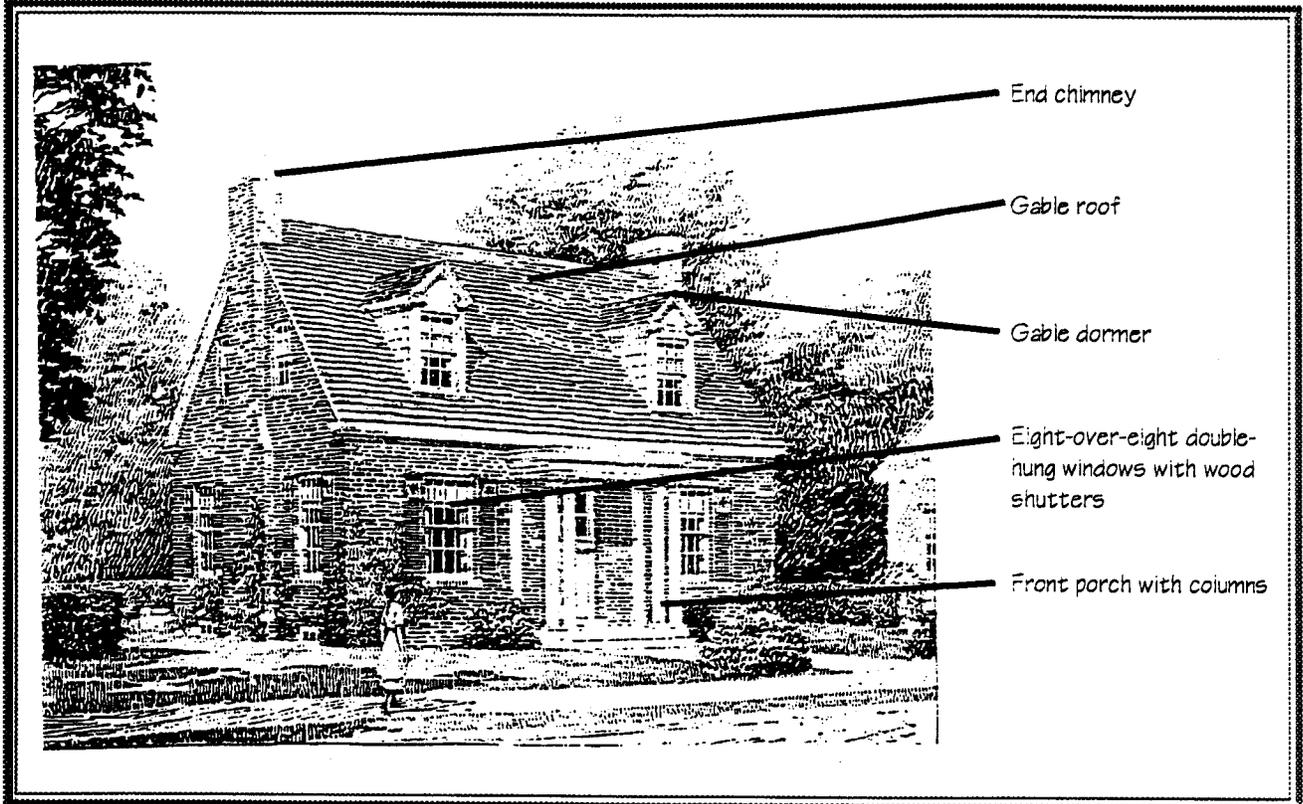


The Dutch Colonial Revival variation features a trademark gambrel roof, often punctured by either a shed dormer or individual gable dormers.



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

Colonial Revival (1900-1940)

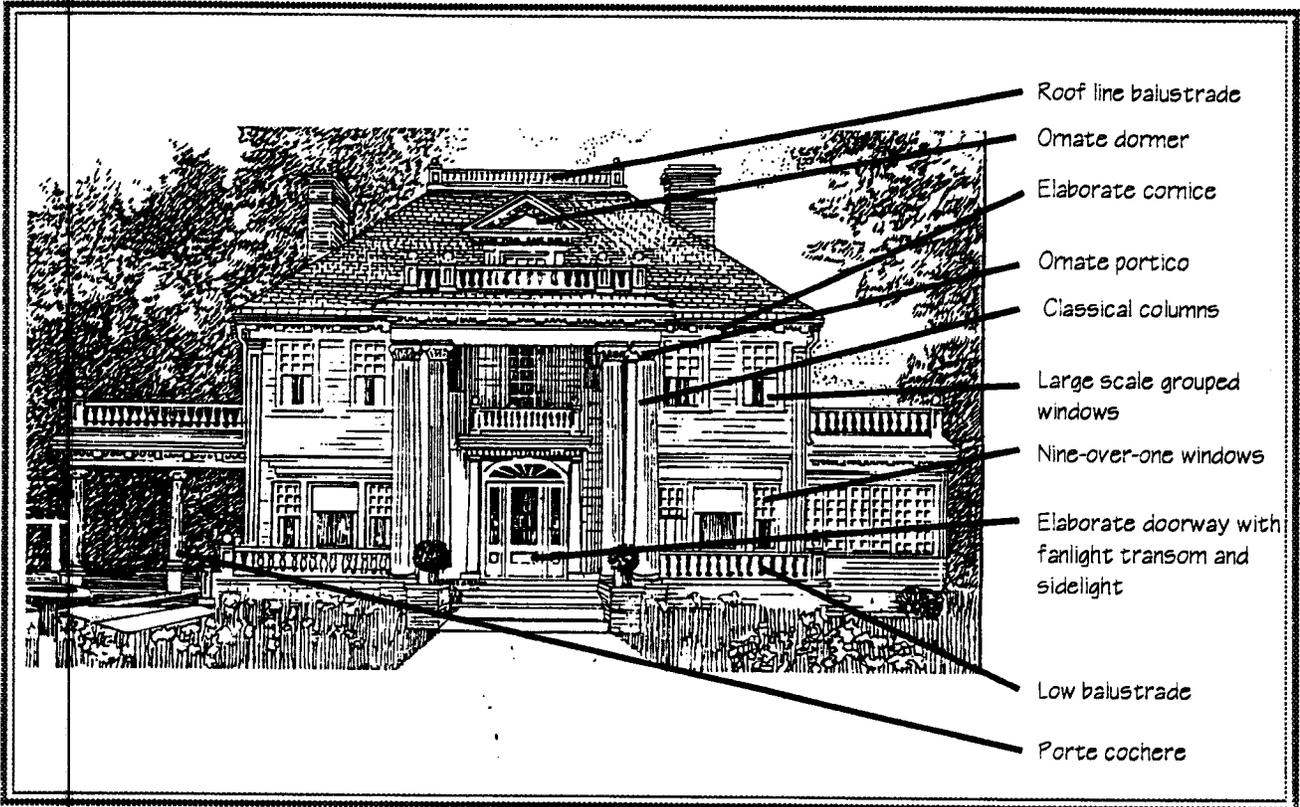


The Vernacular Colonial Revival dwelling has simpler details, frame or brick veneer construction, and is of a smaller scale of one or one-and-one-half stories with dormer windows.



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

Neoclassical Revival (1890-1930)



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

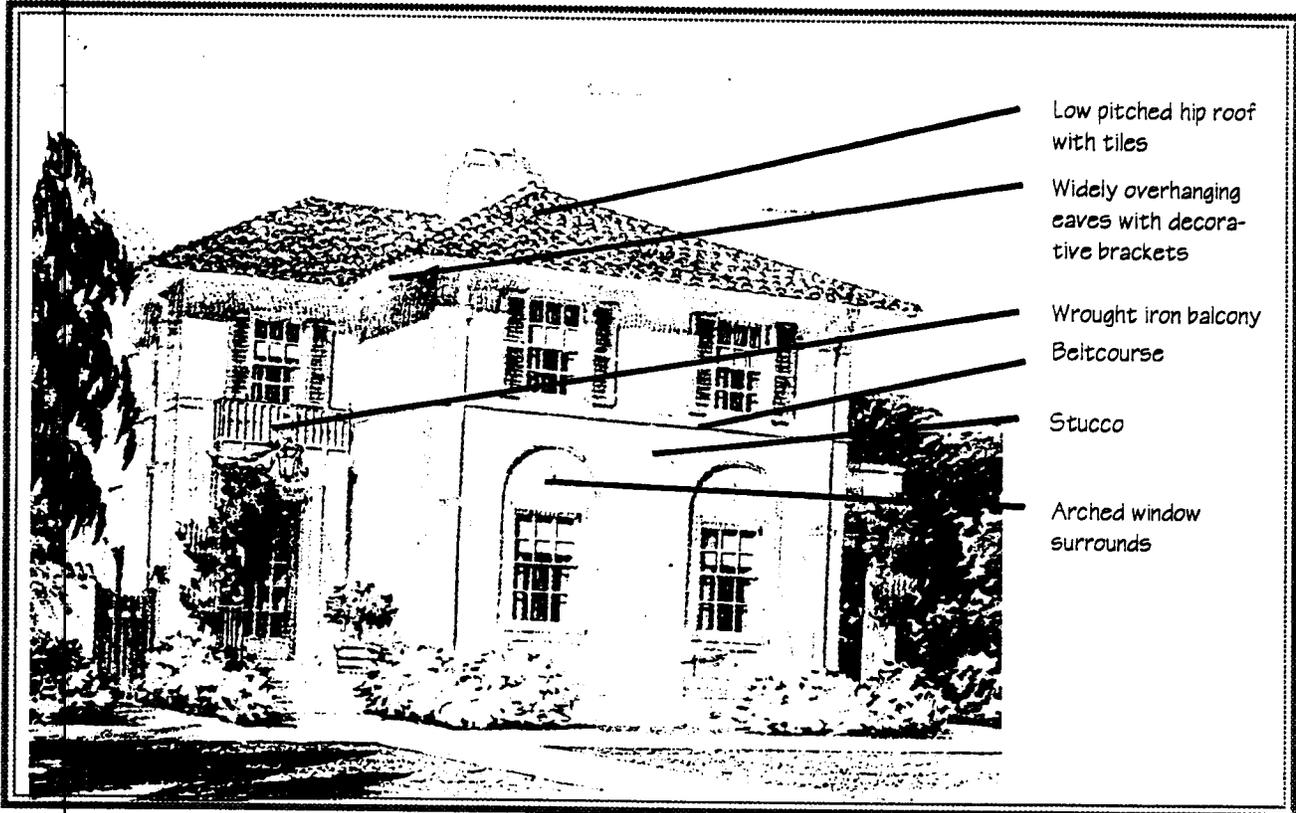
Neoclassical Revival (1890-1930)



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



 Italian Renaissance Revival (1910-1930)



Low pitched hip roof
with tiles

Widely overhanging
eaves with deco-
rative brackets

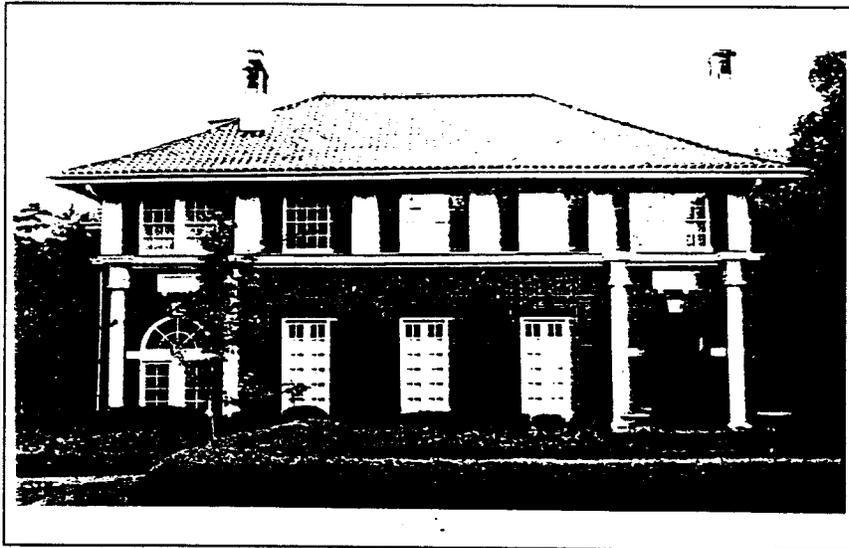
Wrought iron balcony
Beltcourse

Stucco

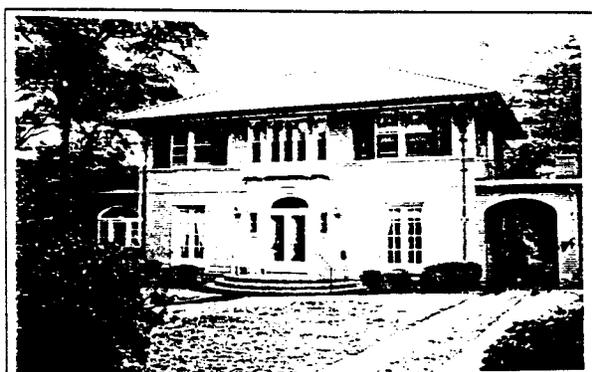
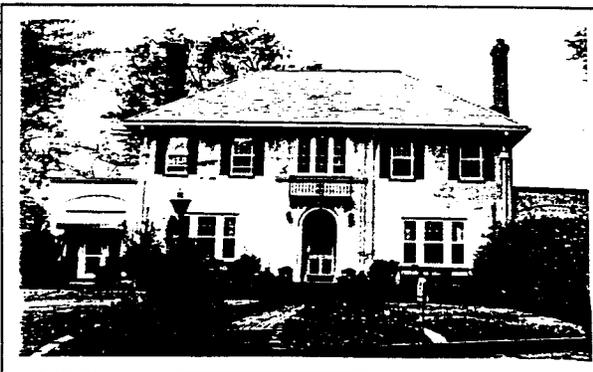
Arched window
surrounds

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

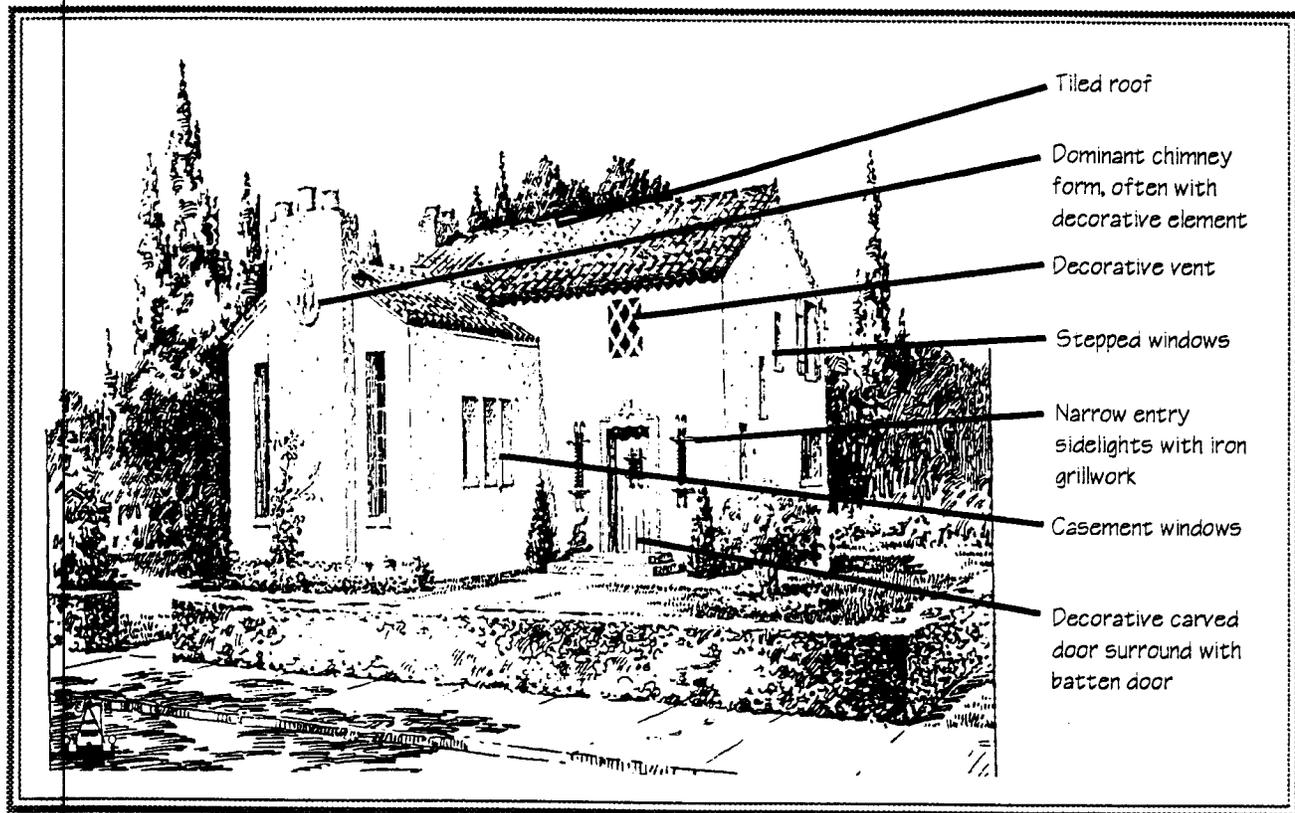
Italian Renaissance Revival (1910-1930)



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



Spanish Eclectic (1910-1930)

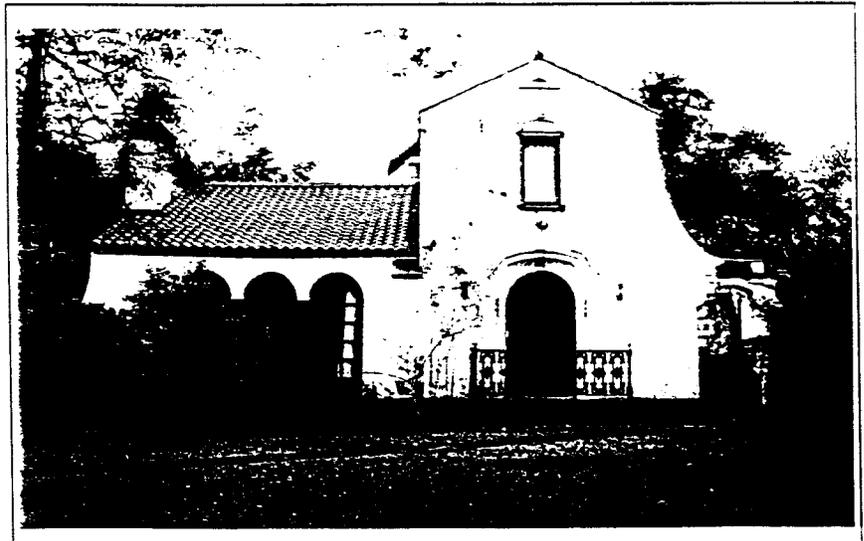


This eclectic style draws on Spanish architectural precedents including elements from Moorish, Byzantine, Gothic and Renaissance sources. Typical of this style are low pitched tiled roofs, projecting eaves with exposed rafter ends, the prominent use of arches and an asymmetrical stuccoed exterior. Decorated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

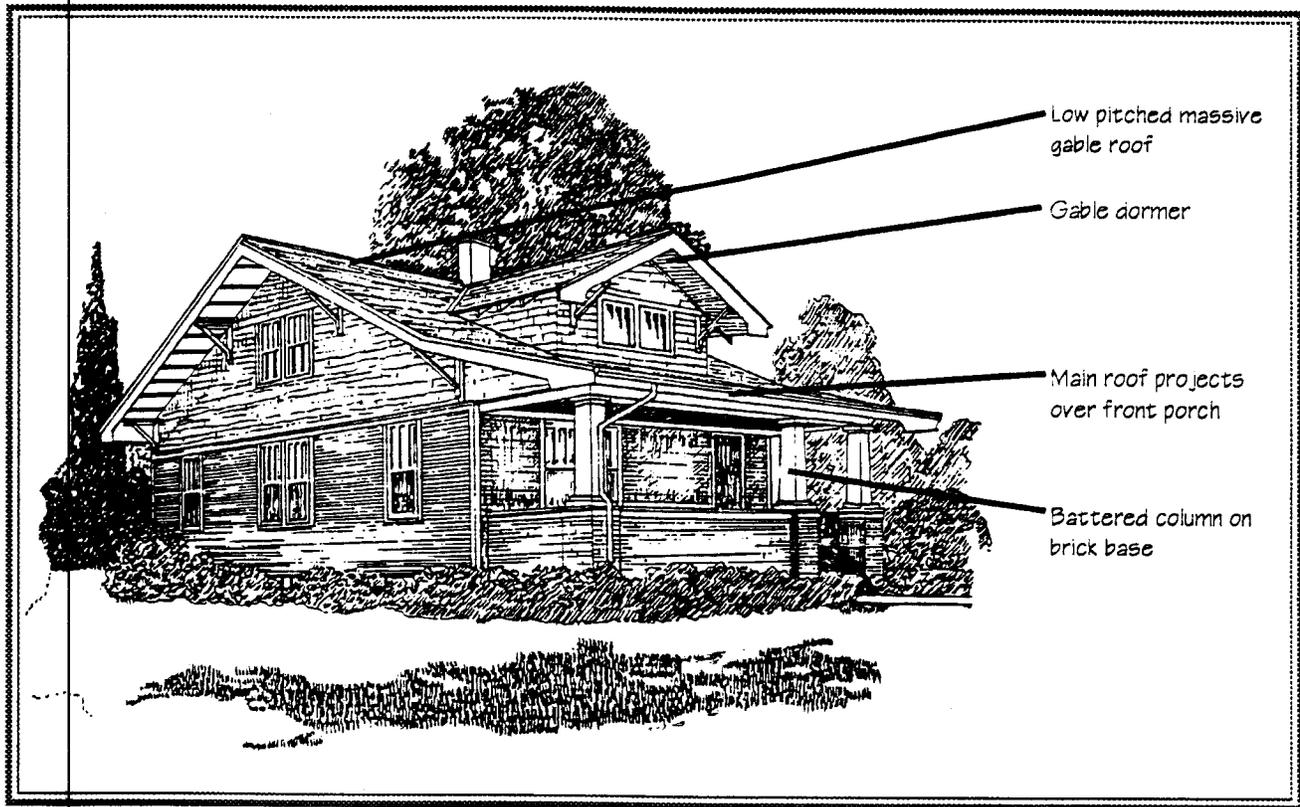
Spanish Eclectic (1910-1930)



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

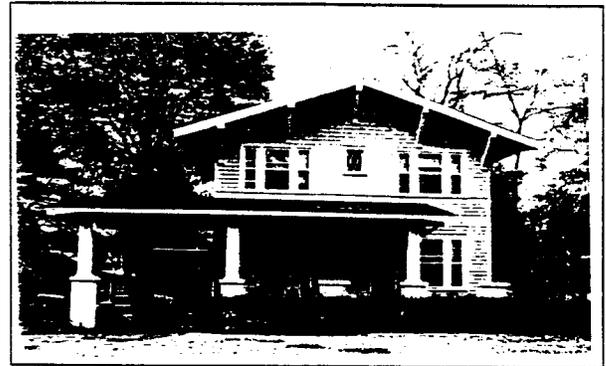


Craftsman (1910-1930)



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

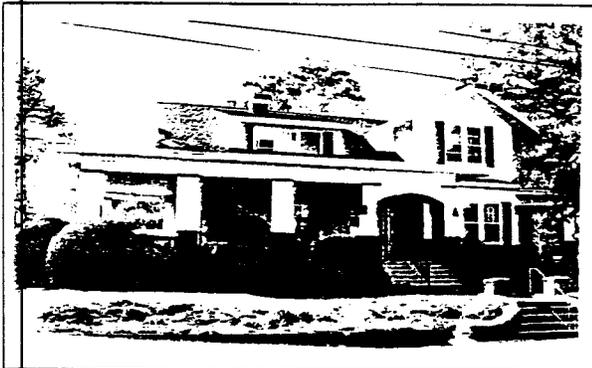
Craftsman (1910-1930)



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



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



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

Eclectic Mixes of Styles (1910-1940)

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

wide range of eclectic dwellings in the neighborhood.

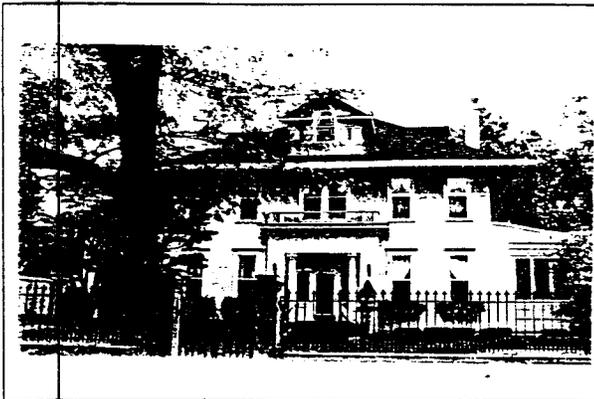


MIDDLE: While this large squared proportional residence has a symmetrical facade and classical columns from the Colonial Revival, it also has a Victorian-like wraparound porch.

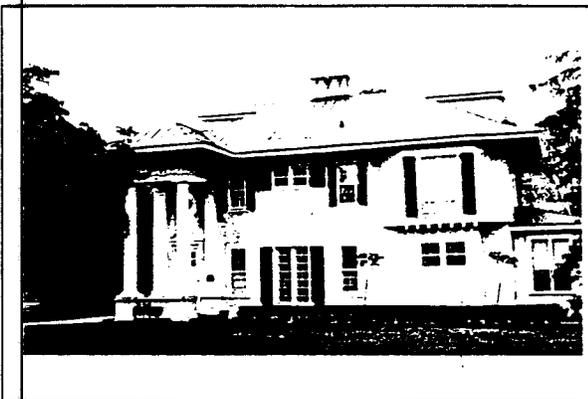
TOP: This house has Craftsman-like eaves with rafter ends, a symmetrical facade with classical porch columns, and a Spanish tile roof. Note the decorative stuccoed brick chimneys, a trademark of many large houses in Summerville.



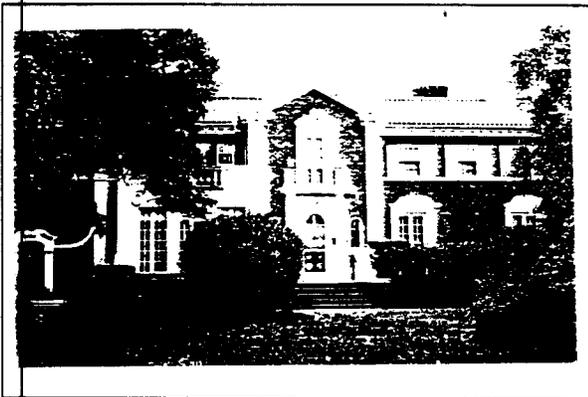
BOTTOM: The deep overhanging ribbed roof and use of stucco reflect the Italian Renaissance while the classical columned, recessed entry and strictly symmetrical facade are from the Colonial Revival era. Note the Mission-like parapet coping on the side additions.



Eclectic Mixes of Styles (1910-1940)



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



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



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



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



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

Design Goals for Summerville



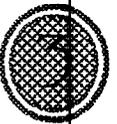
Neighborhood logo designed by Richard Frank in 1979.



Maintain the existing pattern of streets.



Maintain the canopy of trees lining the street.



Preserve existing site landscaping, plantings, and outbuildings.



Minimize the impact of the automobile and parking on private sites through proper placement, selection of materials, and screening.



Respect the architectural character of existing buildings when rehabilitating or making additions.



Design new houses to relate to the character of surrounding buildings.



Respect the setback, spacing and scale of existing buildings in new construction.



Avoid demolition by properly maintaining existing buildings.

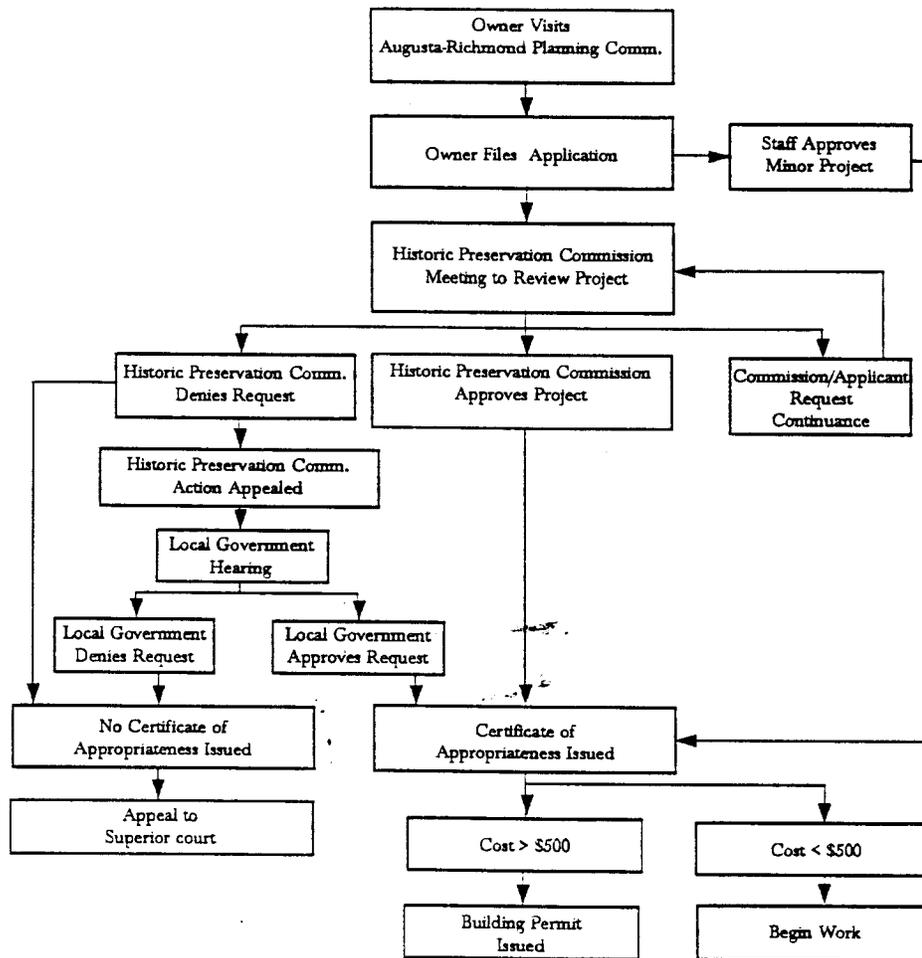
Going Before the Historic Preservation Commission

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

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

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

Going Before the Historic Preservation Commission



What to Submit

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

professionals, but only that such documentation be prepared in such a way as to be easily understood by the Commission members.

Maintaining Your Building.

It's the Law
Section VII of the Augusta Historic Preservation District Ordinance requires essential maintenance of historic buildings in the district. Its purpose is to prevent demolition by neglect or a detrimental effect on the entire district. Insufficient maintenance in general

can include deterioration of the structure, ineffective protection from the elements, and any resulting hazardous conditions. If the commission finds such conditions, it notifies the owner, who then has thirty days to remedy the violation. After that time, the commission with approval of the local government shall have the authority to make the necessary repairs, with the costs becoming a lien against the property.

Planning a Rehabilitation Project



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

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

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

Planning a Rehabilitation Project

Rehabilitation Checklist



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



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



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



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



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



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



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



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



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

Planning a Rehabilitation Project

The Secretary of the Interior's Standards for Rehabilitation

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

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

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development such as adding conjectural features or architectural elements from other buildings shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Planning a Rehabilitation Project

Federal Tax Credits for Rehabilitation

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

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

State Property Tax Abatement

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

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

Planning a Rehabilitation Project

Building Codes and Zoning Regulations

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

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

The provisions of the technical codes relating to the construction, alteration, repair, enlargement, restoration, relocation or moving of buildings or structures shall not be mandatory for existing buildings or structures identified and classified by the state or local jurisdiction as historic buildings when such buildings or structures are judged by the building official to

be safe and in the public interest of health, safety and welfare regarding any proposed construction, alteration, repair, enlargement, restoration, relocation or moving of buildings within fire districts.

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

Planning New Construction or Additions

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

New Construction Checklist



Attempt to accommodate needed functions within the existing structure.



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



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



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

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

- New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



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



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



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

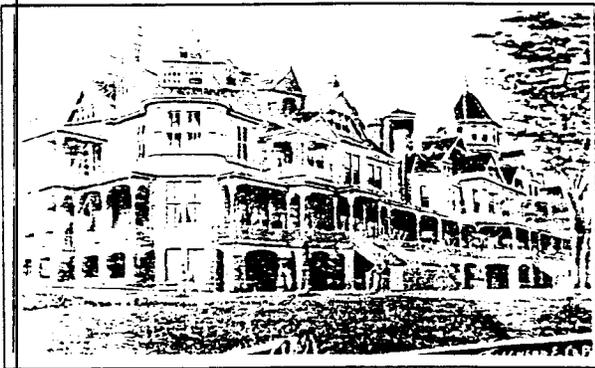


Employ an architect experienced in working with historic buildings.

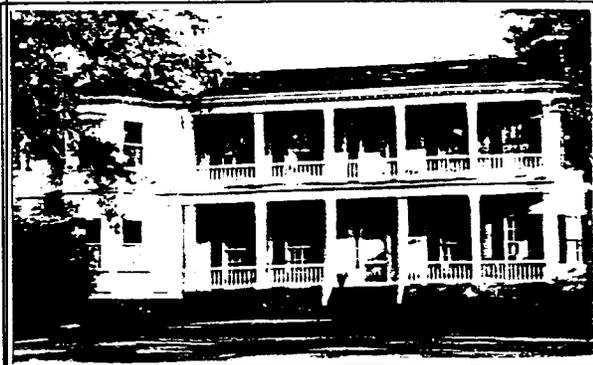
Guidelines for Removing Buildings: Moving and Demolition

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

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



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



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

Guidelines for Removing Buildings: Moving and Demolition

Criteria for Moving Buildings

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

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

Guidelines for Moving Buildings

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

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

Guidelines for Removing Buildings: Moving and Demolition

Criteria for Demolition

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

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

Guidelines for Demolition

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

1. Demolish a historic building only after all preferable alternatives have been exhausted.
2. Document the building thoroughly through photographs and measured drawings according to Historic American Building

Survey standards. This information should be retained in the City of Augusta-Richmond County Planning Commission office, with Historic Augusta, Inc. and with the Office of Historic Preservation, Georgia Department of Natural Resources.

3. If the site is to remain vacant for any length of time, improve the empty lot in a manner consistent with other open space in the historic district.