Design Guidelines for Preservation Overlay Districts

City of Greenville, South Carolina

September 2000

Design Guidelines for Preservation Overlay Districts

prepared for:

The City of Greenville, South Carolina

prepared by:

Winter & Company

775 Poplar Avenue

Boulder, Colorado 80304

September 2000

Credits

City of Greenville Design and Preservation Commission

Scott Johnston, AIA, Chairman
Bucky Tarleton, CCIM, Vice-Chairman
Robert Benedict
Lil Glenn, BIC, CRS
Sam Justice, AIA
Parks McLeod, ASLA
Jim Neal, FAIA
Rivers Stilwell, Esq.
J. Michael Taylor, AIA

City of Greenville Staff

Bryan Wood, AICP
Heather Crean
John Garza

South Carolina Department of Archives and History

Brad Sauls
Elizabeth Morton
Megan Brown

Historic Overview

Historic background information provided by Dr. Judith Bainbridge and composed by Monique Mattison.

Special Thanks

A special thank you to all the historic district and central business district property owners, tenants and interested persons who participated in the workshops and public hearings during the design guidelines update process.

Winter & Company

Noré V. Winter
Brian W. Koenig, AICP
Linda Rathbun
Betsy Shears
Jules Stoefen

Funding

The activity that is the subject of this publication has been financed in part with Federal funds from the National Park Service, Department of the Interior, and administered by the South Carolina Department of Archives and History. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement of recommendations by the Department of the Interior.

This project receives Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability or age in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to: Office for Equal Opportunity, National Park Service, 1849 C Street, NW, Washington, DC 20240.

Table of Contents

Introduction **1**

Chapter 1: Historic Overview of the City of Greenville **7**

Chapter 2: Design Guidelines for Historic Resources in Preservation Overlay Districts **9**

Architectural Features 13
- Preservation of architectural details
- Repair of architectural details
- Replacement of architectural details

Historic Building Materials 19
- Preservation of original materials
- Repair of original materials
- Replacement of original materials
- Covering original materials
- Maintenance of original wood siding
- Preservation of masonry

Site Features 27
- Fences or walls
- Retaining walls
- Private landscaping
- Sidewalks

Individual Building Features 33
- Porches
- Window or door preservation
- Window or door replacement
- Roofs
- Foundations
- Storefronts
- Preservation of additions
- Preservation of outbuildings
- New accessory structures
- Ordinary maintenance
- Building relocation
- Demolition

Chapter 3: Design Guidelines for All Projects in Preservation Overlay Districts with Residential Character **61**

Site Planning and Landscape Design 64
Building Mass, Scale and Form 70
Building Materials 73
Architectural Character 75
Parking 77
Adaptive Use 78
Additions 79
Outbuildings 82
Building Color 83

Chapter 4: Design Guidelines for All Projects in Preservation Overlay Districts with Commercial Character **85**
Site Planning and Streetscape Design 87
Parking 97
Additions 102

Chapter 5: Design Guidelines for Signs in Preservation Overlay Districts **105**

Chapter 6: Design Guidelines for the Colonel Elias Earle Historic District **111**

Chapter 7: Design Guidelines for the East Park Avenue Historic District **119**

Chapter 8: Design Guidelines for the Hampton-Pinckney Historic District **127**

Chapter 9: Design Guidelines for the Overbrook Historic District **135**

Chapter 10: Design Guidelines for the Pettigru Historic District **143**

Chapter 11: Design Guidelines for the West End Historic District **149**

Appendix A: Interpretation of Terms Used in This Document **159**

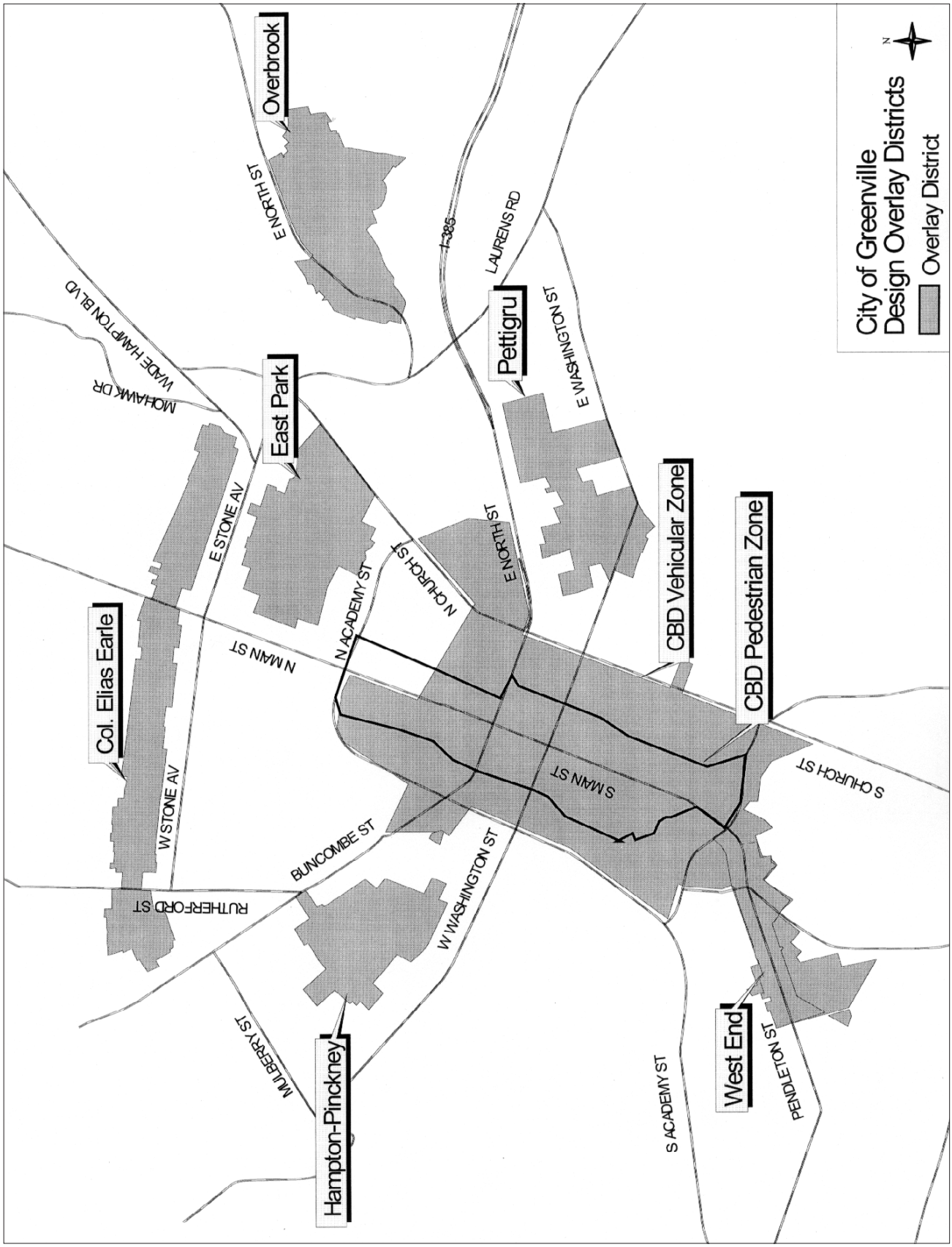
Appendix B: The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings **160**

Appendix C: Glossary of Terms **161**

Which Chapters Apply?

Depending upon the type of construction project and its location in the City of Greenville, property owners and developers should use either the *Design Guidelines for Preservation Overlay Districts* or *Design Guidelines for the Central Business District.* Use the following chart to determine which book to use as well as which chapters contain the relevant design guidelines.

	Proposed Project:	**Design Guidelines for the Preservation Overlay Districts**	Introduction and Historic Overview	*Chapter 2:* Guidelines for Historic Resources Preservation Overlay Districts	*Chapter 3:* Guidelines for All Projects in Preservation Overlay Districts with Residential Character	*Chapter 4:* Guidelines for All Projects in Preservation Overlay Districts with Commercial Character	*Chapter 5:* Guidelines for *Signs*	*Chapters 6-11:* Guidelines for *YOUR* Specific Historic District	**Design Guidelines for the Central Business District** ***(separate document)***
Renovations or Alterations	Renovate or alter an historic residential building in a Preservation Overlay District.		✓	✓	✓			✓	
	Renovate or alter an historic commercial building in a Preservation Overlay District.		✓	✓		✓		✓	
	Renovate or alter a non-historic residential building in a Preservation Overlay District.		✓		✓			✓	
	Renovate or alter a non-historic commercial building in a Preservation Overlay District.		✓			✓		✓	
Additions	Add onto an historic residential building in a Preservation Overlay District.		✓	✓	✓			✓	
	Add onto an historic commercial building in a Preservation Overlay District.		✓	✓		✓		✓	
	Add onto a non-historic residential building in a Preservation Overlay District.		✓	✓	✓			✓	
	Add onto a non-historic commercial building in a Preservation Overlay District.		✓	✓		✓		✓	
New Construction	Construct a new residential building in a Preservation Overlay District.		✓		✓			✓	
	Construct a new commercial building in a Preservation Overlay District.		✓			✓		✓	
	Construct or alter a sign in a Preservation Overlay District.						✓		
	Any work in the Central Business District								✓


City of Greenville
Design Overlay Districts
Overlay District
N
Overbrook
Pettigru
East Park
Col. Elias Earle
CBD Vehicular Zone
CBD Pedestrian Zone
Hampton-Pinckney
West End
E NORTH ST
LAURENS RD
I-385
E WASHINGTON ST
MOHAWK DR
WADE HAMPTON BLVD
E STONE AV
N ACADEMY ST
N CHURCH ST
N MAIN ST
W STONE AV
BUNCOMBE ST
RUTHERFORD ST
W WASHINGTON ST
S MAIN ST
S CHURCH ST
WILBERRY ST
S ACADEMY ST
PENDLETON ST

Introduction

This document provides guidance for improvements to historic properties and work within Preservation Overlay Districts in Greenville, South Carolina. The guidelines are for property owners planning exterior alterations, additions or demolition to existing buildings. They also apply to the design of new buildings within the Preservation Overlay Districts. The guidelines will be used by the City's Design and Preservation Commission (DPC) when making decisions about granting approval to exterior alterations and additions to structures and to proposed new construction and demolition in the districts.

These guidelines also will assist property owners in understanding the historic character of their buildings and the environment in which they live, and to help owners when they are faced with decisions about repair, maintenance, rehabilitation and new construction. The guidelines are not a rigid set of rules, and they do not require that buildings be restored to a historical period or style. Rather, their purpose is to provide information to property owners and tenants about buildings, their distinctive characteristics and how to maintain them; they suggest various appropriate ways to address design, repair and rehabilitation issues; and, they suggest good maintenance practices.

Preservation Overlay Districts

The City of Greenville has established a series of Preservation Overlay Districts (also called historic districts) to "protect designated areas having architectural significance against intrusion of designs that fail to protect such significance" (Greenville Code Section 50-166). While most of the design guidelines in chapters 1 through 4 apply to all historic districts, the context varies within individual neighborhoods. Therefore, each historic district has its own chapter that presents a brief history of development, a summary of the design characteristics, the neighborhood's design goals (as identified by neighborhood residents) and any special guidelines based upon a district's unique character. The current districts are shown on the map on the opposite page (page viii).

The Design and Preservation Commission

The Design and Preservation Commission (DPC) was established by the City of Greenville to protect, enhance and perpetuate structures, districts and elements in the city that have historical, cultural and architectural significance. The City of Greenville requires that property owners proposing exterior improvements obtain a Certificate of Appropriateness (COA) from the Design and Preservation Commission before securing a building permit. This applies to construction projects within the various Preservation Overlay Districts and to individual landmarks.

No exterior portion of any building or other structure shall be erected, altered, restored, demolished or moved within a historic district until after an application for a Certificate of Appropriateness has been submitted to and approved by the Design and Preservation Commission. Within the districts, a building permit may be issued only after a proposed project has been approved by the DPC.

While ordinary maintenance does not require approval, it is necessary for any changes to the exterior of a building. Seemingly unimportant changes, like adding a chain link fence or enclosing a porch, can have a dramatic effect on the visual character of an historic district and therefore are of concern to the DPC. The following is a list of changes that should be brought before the DPC:

- The construction of a new structure within a Preservation Overlay District
- The alteration or restoration of any exterior features of any structure within a Preservation Overlay District
- The removal or demolition, in whole or in part, of an historic structure or structure within a Preservation Overlay District
- The exterior color of a building (including siding, signs and awnings) within a Preservation Overlay District
- Building a deck, fence or garage
- Enclosing a porch
- Erecting a sign
- Applying siding or adding storm windows
- Adding a dormer or bay window
- Creating a driveway or a parking facility
- Adding a satellite dish (TV)

Ordinary maintenance generally does not require a COA unless it would alter the exterior of a building.

Before going ahead with a project, it is always best to check with the DPC to see if approval is necessary. This can be done by contacting the Zoning Administrator. *Please note that the Building Official will not issue a building permit, for work that requires one, without a COA from the DPC.*

The DPC relies upon the design guidelines when it reviews projects for “appropriateness.” They apply in addition to provisions in the zoning ordinance and building codes for the construction of buildings, site work and signs.

The guidelines convey community policies about the design of alterations to existing structures, additions, new buildings and site work. As such, they provide a common basis for making decisions about changes that may affect the appearance of individual properties or the overall character of the neighborhood or district. However, they do not dictate solutions. Instead, the guidelines define a range of appropriate responses to a variety of specific design issues.

How Are Guidelines Used?

Property owners, real estate agents, developers, tenants and architects should use the guidelines contained in this document when considering a project. This will help establish an appropriate direction for its design. For any project subject to review, the applicant should refer to the guidelines at the outset, to avoid planning efforts that later may prove to be inappropriate.

The guidelines are employed in two formal ways:

- The Zoning Administrator will use the guidelines when advising property owners in administrative reviews and making recommendations to the DPC.
- The Design and Preservation Commission will use the guidelines when considering the issuance of a Certificate of Appropriateness.

The design review process is “reactive,” in that it only applies to proposed actions initiated by a property owner. While it guides an approach to certain design problems by offering alternative solutions, it does not dictate a specific outcome and it does not require a property owner to instigate improvements that are not contemplated. For example, if an owner plans to repair a deteriorated porch, the guidelines indicate appropriate methods for such work. If porch repair is the only work proposed by the property owner, the process does not require that other building features that may be deteriorated, such as a roof in poor condition, be repaired.

The DPC will consider the proposed projects on a case-by-case basis, to determine if an adequate number of the relevant guidelines have been met. However, there is no set number of guidelines that must be met to gain approval. In making its determination, the DPC's overall concerns are that the proposed work complies with the criteria in its ordinance, that the integrity of an individual historic structure is preserved and that the overall character of each individual historic district is protected. The design guidelines provide an objective basis for determining that these objectives will be achieved.

It is also important to recognize that, in each case, a unique combination of design variables is at play and, as a result, the degree to which each relevant guideline must be met may vary. For example, in the case of a new building, if the proposed structure will be built of brick that is quite similar in color and scale to that used traditionally, and if it aligns with other houses on the block and is of a similar height, then perhaps greater variation in the details of the new house's design may be considered. Thus, the DPC can respond to the unique combination of design variables in each proposed project while also applying a consistent set of guidelines.

Note that institutional uses (such as churches, schools and libraries) are traditionally different in character from the traditional commercial context, since they are typically located on their own, larger sites and surrounded by a grassy lawn or landscaping. Such projects should be reviewed on a case-by-case basis by the Design and Preservation Commission.

Components of Design Guidelines

Each of the design guidelines in this document contains the following components:

Design Element

The first is the design element category (e.g., streetscape elements, site planning, building materials and secondary structures) under which the design guideline falls.

Policy Statement

Second is a policy statement explaining the DPC's basic approach to treatment of the design element. This statement provides the basis for the more detailed design guidelines that follow it. In cases where special conditions in a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement shall serve as the basis for determining the appropriateness of the proposed work. Policy statements are shown as large typeface statements.

The policy statements are numbered to indicate their relative position within a chapter and the document as a whole. For example, a policy statement in *Chapter 2: Design Guidelines for Historic Resources* would include the letters "HR" before the number to indicate that it is part of the guidelines for "**H**istoric **R**esources." The number does not imply a ranking of importance.

Background Information

Third is a brief discussion of the issues typically associated with the specific design element. This may include technical information, as well as general preservation theory that might be relevant to the topic at hand.

Design Guidelines

Fourth is the design guideline statement itself, which is typically performance-oriented, describing a desired design treatment. The specific design guidelines are presented as **bold face** statements under each policy statement. The guidelines are lettered alphabetically within each policy statement.

Additional Information

The design guideline statement is followed by supplementary information that is treated as sub-points of the guideline. These sub-points may include additional requirements, or may provide an expanded explanation. These sub-points are listed as bulleted (•) statements.

Illustrations

Design guidelines are further explained through the use of photographs and illustrations. Examples given should not be considered the only appropriate options. In most instances, there are numerous possible solutions that meet the intention of the design guidelines, as well as the needs of the property owner.

✓'s and ✘'s

In order to quickly and easily demonstrate which design treatments are appropriate or are not acceptable, many of the illustrations that supplement the policies and design guidelines are marked with either a ✓ or an ✘. Those illustrations marked with a ✓ are considered appropriate solutions to the design issue at hand. Whereas, those illustrations marked with an ✘ present unacceptable design solutions. Note, however, that the illustrations used in this document do not represent all of the possible design solutions available, and just because an approach is not listed or illustrated does not mean that it is not acceptable. If there are any questions regarding the appropriateness of a potential design solution, the City's Zoning Administrator should be contacted.

It is important to note that ***all*** of the elements of the design guidelines (i.e., including the introductory and informational sections, the policy statement, and the sub-points) constitute the material upon which the DPC will make its determination of the appropriateness of a proposed project.

Policy Statement

HR.8 Original wood siding should be maintained with a protective coating of paint.

Background Information

Wood is the dominant building material in the district. To preserve the wood, it is important to maintain the painted finish of the siding.

Design Guideline

A. Protect wood features from deterioration.

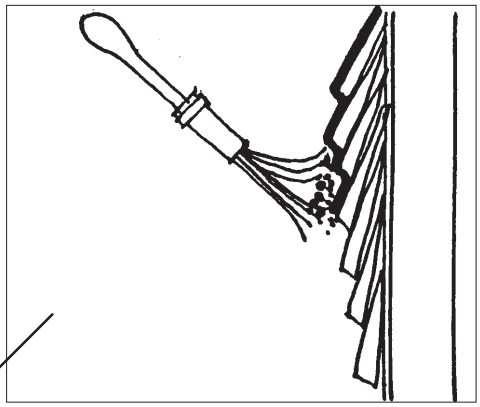
- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings to retard drying and ultraviolet damage. Exterior wood walls should be painted, not stained. If the building was painted historically, it should remain painted, including all trim.

Additional Information

B. Plan repainting carefully.

- Always prepare a good substrate.
- See also *Preservation Briefs #10: Exterior Paint Problems on Historic Woodwork*, published by the National Park Service.

Illustration



Plan repainting carefully. Always prepare a good substrate. Also, use compatible paints.

A sample of the format of a design guideline and its components, as used in this document.

Applying for a Certificate of Appropriateness

Use the following steps for an efficient application process for a COA:

Step 1. Consider Professional Design Assistance.

Property owners are strongly encouraged to engage licensed architects and other design and planning professionals to assist them in developing their concepts. Doing so may facilitate a quick review process.

Step 2. Check Other City Regulations.

The guidelines supplement other adopted Greenville ordinances. The Zoning Administrator can provide information about these regulations, which also may affect the design character of a project. Examples include:

- The Code of Ordinances of the City of Greenville; for land use, signs and buildings
- The City of Greenville Comprehensive Plan
- The *Downtown Greenville Sector Master Plans* as prepared by LDR International
- The International Building Code (IBC)
- The American National Standards Institute
- Federal income tax credits for certified rehabilitation of historic buildings (if applicable)

Step 3. Become Familiar with the Design Guidelines.

Review the basic organization of this guidelines document and determine which chapter(s) will apply to a project.

Step 4. Review the Site Context.

Consider immediately adjacent properties and also the character of an entire block. In many cases, the character of an entire Preservation Overlay District is also an important consideration.

Step 5. Develop a Design Concept Using the Guidelines.

The guidelines form the basis for the DPC's design review decisions.

Step 6. Preliminary Review (optional).

Prepare a packet for preliminary review by the DPC or Zoning Administrator prior to creating drawings for final review. This step is highly recommended for new construction, accessory buildings, major alterations and additions.

Step 7. Prepare and Submit a Complete Application Packet for Formal Review.

An application packet should be prepared (the contents of which are listed on the application form for a Certificate of Appropriateness, available at the zoning office) and submitted to the DPC for review. A presentation of the proposed project to the DPC is necessary to obtain a COA. The presentation should focus on how the proposed project complies with the design guidelines.

Frequently Asked Questions

Following are some frequently asked questions about the design review process:

Will the DPC Take into Account Cost and Affordability?

In specific cases where affordability becomes an important issue, the DPC will work with the applicant to find an alternative that should be satisfactory to all. However, any such solution must still meet the overall intent of the design guidelines and the enabling ordinance of the DPC.

What Happens if I Make a Change Without Applying to the DPC?

Community cooperation and knowledge are important if the DPC is to serve its purpose. If the DPC becomes aware of a change within an historic district made without approval, it will, as a matter of policy, notify the owner and request an explanation. Depending on the specifics of the project, the DPC may take remedial action. This could take the form of a fine or could result in an order to restore the building to its original condition. If the project is still in progress, a stop work order may be issued by the City.

Is Design Review Constitutional?

The courts have recognized the importance of preserving the character of a community. In 1978, the U.S. Supreme Court ruled in favor of the legality of preservation as a planning tool. It stated, “The objective of preserving areas with specific historic or cultural significance is an entirely permissible government goal. States and cities may enact land use restrictions or controls to enhance the quality of life by preserving the character and desirable aesthetic features of a city.”

How will the design guidelines affect functional concerns for a property?

While appearance is important, owners are also concerned that their properties be safe, easy to maintain and meet their functional needs. In general, the design guidelines take these interests into consideration and make recommendations for practical, cost-effective alternatives that will be compatible with the context.

Chapter 1
Historic Overview of the City of Greenville

The following brief historic overview of the City of Greenville was provided by Dr. Judith Bainbridge and composed by Monique Mattison.

Between 1760 and 1770, Richard Pearis established a trading post and grist mill on the banks of the Reedy River which later became the foundation of the City of Greenville.

In 1797 Lemuel J. Alston, a prominent resident, offered a site for the court house in Greenville County. Alston marked off four hundred acres around the court house plat, laying a proposed village, Pleasantburg. The new residents, however, always referred to it as Greenville. The lots did not sell as expected since most settlers were interested in agricultural land. Alston, disappointed in his real estate endeavor and embarrassed over a political defeat, sold 11,000 acres to Vardry McBee in 1815 and left Greenville. Through McBee's progressive efforts, the little town of Greenville became a trading center for surrounding counties. Greenville also became known as a health resort for the Lowcountry people escaping the malaria and humidity of the coastal regions.

Two particularly outstanding residential buildings remain from the early 19th century; the Earle Town House, ca. 1826 and Whitehall, ca. 1813. Both of the properties are listed on the National Register and are located within the boundaries of the Colonel Elias Earle Historic District.

During the early 19th century, Greenville grew slowly and steadily and by the 1850s Greenville had become an established town. In 1850, Greenville's population was three times its 1834 count of 500. These bustling times brought Furman University to the West End, whose campus was constructed in the Italian Villa style. In 1853, the town received its first railroad, the Greenville and Columbia Railroad. The Greenville Female College established itself in Greenville in 1855 and the Southern Baptist Theological Seminary arrived in 1859. By the late 1850s, Greenville had the south's largest carriage and wagon plant employing about 80 workers.

Until the Civil War, the architecture in Greenville reflected its small town appearance and consisted of frame houses and masonry churches and stores with only a few brick homes on Main Street. Typical of southern antebellum architecture, many of the more substantial frame houses were built along the I-house plan with central hallways and flanking parlors. The Josiah Kilgore house, constructed ca. 1838 National Register (NR); Cherrydale, ca. 1840 (NR); and Holly Hill, ca. 1850 have monumental porticos and Greek Revival elements. While the Fountain Fox Beattie House, 1834 (NR) and the T. Q. Donaldson House, 1863 (NR) have Italianate influences. These structures represent the most sophisticated residential architectural design work remaining in Greenville from the antebellum period. Christ Church, 1852 (NR) and the First Baptist Church, 1856 (NR), are also excellent examples of mid-19th century architecture.

The post-Civil War period brought Greenville new challenges and a change in social and economic prosperity. The town of Greenville quickly recovered from the anguish of the Civil War and Reconstruction. The City received its second railroad in 1872, the Richmond and Danville Air Line; and the 1870s also saw the birth of Greenville's major business, the cotton textile industry. In 1874 and 1875, the Camperdown Mill was built in Greenville for weaving cotton. After several years of demonstrative success, these experimental mills proved that Greenville could produce quality cloth with its good water supply and cheap labor. Other companies followed suit and by 1894 eight cotton mills were operating in Greenville County, the ear-

liest being established in 1820 on the Enoree River. By 1902, this number had increased to fourteen and the mills brought prosperity and stability to Greenville. Greenville evolved into a small city as new businesses were established in the downtown area.

The Hugenot Mill complex above the falls was a large area containing two to three story masonry structures with Romanesque and Italianate architectural elements. Several of these buildings, now a part of the Reedy River Industrial Complex, are listed on the National Register of Historic Places.

Another important mill complex within the City was Mills Mill which began operation in 1894 and was built in the Romanesque Revival style. Other notable buildings constructed at the turn of the century were the American Cigar Factory, a large four-story vernacular structure, and the Steam Power Plant, also a vernacular masonry structure.

The increase in wealth and the establishment of a streetcar system formed new residential neighborhoods. The Hampton-Pinckney residential area is the earliest intact neighborhood in Greenville. After the Hampton-Pinckney area was settled, another residential tract was being planned and developed along Pettigru Street. The environs of this area reflect the residents' recently obtained status and wealth from the affluence of the City and textile mills. Originally known as the "Boyce Lawn property" and located between East North Street and East Washington Street, this land was divided into smaller lots. The streets joining the lots were named after faculty members of the Furman Theological Seminary. Several other residential neighborhoods evolved during these years.

After 1920, Greenville experienced a building boom and the City prospered throughout the decade. In 1923, Greenville constructed approximately 110 residential structures, and 220 houses were built in the suburbs. The Poinsett Hotel ("Carolina's Finest"), of twelve stories, was completed in 1925, and the ten-story Chamber of Commerce Building was finished the same year. South Carolina's largest furniture store and a theater were also built in Greenville in 1925.

The 1920s also saw many new residential areas evolve in the City, the most notable of which was along James and Earle Streets north of downtown. Movement to this area began as early as 1900 but it wasn't until after 1920 that construction accelerated along these two streets. East Park Avenue and Overbrook also experienced a building boom during the 1910s and 1920s.

Several examples of Victorian architecture are found interspersed among large Colonial Revival homes and variations of the Bungalow house. The James-Earle Street area is an excellent showcase of varying architectural styles of the 1920s. Also indicative of the diverse taste in architecture of this era is the Gassaway Mansion located adjacent to East North Street. This eclectic structure was built between 1919 and 1924 and its Gothic tower and classic facade display the free form design of that period.

After 1930, major construction in Greenville ceased for many years. Not until the 1950s did Greenville begin diversifying its economic base and attracting new construction and industry. During the past decades, Greenville has grown progressively in the downtown area. Today Greenville exhibits a blending of both new and old architectural styles in its commercial and residential areas.

Chapter 2
Design Guidelines for Historic Resources in Preservation Overlay Districts

Introduction

This chapter presents the design policies and guidelines for the rehabilitation of an historic resource located in any of the Preservation Overlay Districts. They also apply to individual historic resources located throughout Greenville. The guidelines apply to both residential and commercial properties.

Preceding the guidelines in this chapter is background information that presents an overview of historic preservation theory, principles, benefits and approaches. Then the chapter is organized into relevant design topics (such as architectural features, historic building materials, site features and individual elements). The Design and Preservation Commission (DPC) will base its decisions upon the design topics, policies and guidelines.

Basic Preservation Theory

In basic historic preservation theory, two concepts are particularly important to understand: historic "significance" and the time period that defines it, and the physical "integrity" of a property.

The Concept of Significance

A building possessing architectural significance is one that represents the work of a noteworthy architect or builder, possesses high artistic value or that well represents a type, period or method of construction. A historically significant property is one associated with significant persons, or with significant events or historical trends or is a property already determined to be contributing to the significance of an established historic district.

The Period of Significance

The City of Greenville has a *period of significance*, which is the time period during which the area gained its architectural and historical importance. It is generally recognized that a certain amount of time should pass before the historical significance of a property can be evaluated. The National Register of Historic Places, for example, generally requires that a property be at least 50 years old or have extraordinary importance before it may be considered for listing.

Although each individual Preservation Overlay District has a different period of significance, the city as a whole has a period of significance that spans approximately 130 years (1813-1940). Throughout this period of significance, the districts were witness to the construction of a number of buildings and alterations that have become an integral part of the overall character. Conversely, several structures have been built, or alterations have been made (e.g., covering original brick with synthetic materials) after this period that are generally considered non-contributing and may be considered for removal or replacement. In general, keep the following in mind:

☞ **Early alterations, additions or construction more than 50 years old *may* have become historically significant and thus merit preservation.**

Many additions or alterations to buildings in the district that have taken place in the course of time are themselves evidence of the history of the building and its neighborhood and therefore may merit preservation.

☞ **More recent alterations, additions or new construction that are not historically significant may be removed.**
For example, metal siding may presently obscure original masonry. In this case, removal of this alteration, and restoration of the original material is strongly encouraged. Most alterations less than fifty years old lack historic significance.

The Concept of Integrity

In addition to being from an historical period, a property also should have integrity; that is, a sufficient percentage of the structure should date from the period of significance. The majority of the building's structural system and materials should date from the period of significance and its character-defining features also should remain intact. These may include architectural details, as well as the overall mass and form of the building. These are the elements that allow a building to be recognized as a product of its own time.

Preservation Principles

The following preservation principles should be applied to all historic properties in Greenville.

Respect the Historic Design Character of a Building.

Don't try to change its style or make it look older, newer or more ornate than it really was. Confusing the character by mixing elements of different styles is also an example of disrespect.

Seek Uses That are Compatible with an Historic Character of the Building.

Building uses that are closely related to the original use are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site. An example of an appropriate adaptive use is converting a residence into a bed and breakfast establishment. This can be accomplished without radical alteration of the original architecture.

Note that the Design and Preservation Commission does not review uses; however, property owners should consider the impacts that some changes in use would have upon their historic properties, since this may affect design considerations that are reviewed by the DPC.

When a more radical change in use is necessary to keep the building in active service, then those uses that require the least alteration to significant elements are preferred. It may be that in order to adapt your building to the proposed new use, such radical alteration to its significant elements would be required that the entire concept is inappropriate. Experience has shown, however, that in most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions.

Establishing a Preservation Approach

Preservation projects may include maintenance of existing historic elements, repairs to deteriorated ones, the replacement of missing features and construction of new additions. When planning a preservation approach, consider these definitions:

1. **Maintenance.** Some work focuses on keeping the property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. In some cases, preventive maintenance is executed prior to noticeable deterioration. No alteration or reconstruction is involved. Such work is considered "maintenance." Property owners are strongly encouraged to maintain their properties in good condition such that more aggressive measures of rehabilitation, restoration or reconstruction are not needed. Maintenance of a property does not need approval from the DPC unless it will change the exterior appearance.

2. **Preservation.** The act or process of applying measures to sustain the existing form, integrity and material of a building or structure, as well as the existing form and vegetative cover of a site is defined as "preservation." It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials. Essentially, the property is kept in its current good condition.
3. **Rehabilitation.** "Rehabilitation" is the process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include the adaptive use of the building and additions may also occur.
4. **Renovation.** To "renovate" means to improve by repair, to revive. In renovation, the usefulness and appearance of the building is enhanced. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur. Alterations should be reversible, such that future owners may restore the building to its original design, should they wish to do so.
5. **Restoration.** To "restore," one reproduces the appearance of a building exactly as it looked at a particular moment in time; to reproduce a pure style—either interior or exterior. This process may include the removal of later work or the replacement of missing historic features. One should use a restoration approach for replacing missing details or features of a historic building when the features are determined to be particularly significant to the character of the structure and when the original configuration is accurately documented.
6. **Remodeling.** To remake or to make over the design image of a building is to "remodel" it. The appearance is changed by removing original details and by adding new features that are out of character with the original. Remodeling is inappropriate for historic buildings.

Planning a Preservation Project

The first step in planning a preservation project is to identify any significant features and materials. Retaining such details will greatly enhance the overall quality of the preservation project. If these features and materials are in good condition, then selecting an appropriate treatment mechanism will provide for proper preservation. In making the selection, follow this sequence:

1. If a feature is intact and in good condition, maintain it as such.
2. If the feature is deteriorated or damaged, repair it to its original condition.
3. If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (materials, detail, finish) to the original one. Replace only that portion that is beyond repair.
4. If the feature is missing entirely, reconstruct it from appropriate evidence.
5. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

In essence, the least level of intervention is preferred. By following this tenet, the highest degree of integrity will be maintained for the property.

The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings

The Secretary of the Interior's Standards are general rehabilitation guidelines established by the National Park Service. These standards are policies that normally serve as a basis for more detailed rehabilitation standards. The City of Greenville has adopted *The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings* as a basis for these design guidelines. The Secretary of the Interior's Standards appear in Appendix B.

Significance and Benefits of Historic Districts Today

Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability and quality of life, minimizes negative impacts on the environment and yields economic rewards. Many property owners are also drawn to historic resources because the quality of construction is typically quite high and the buildings are readily adaptable to contemporary needs. These same reasons apply in Greenville.

Construction Quality

Most of the historic structures in the city are of high quality construction. Lumber used came from mature trees and was properly seasoned and it typically was milled to "full dimensions" as well, which often yielded stronger framing. Masonry walls were carefully laid, resulting in buildings with considerable stability. These structures also were thoughtfully detailed and the finishes of materials, including fixtures, wood floors and trim are generally of high quality and are features that owners today appreciate. By comparison, in today's new construction, materials of such quality are rarely available and comparable detailing is very expensive. The high quality of construction in historic buildings is therefore a "value" for many people.

Adaptability

Owners also recognize that the floor plans of historic buildings easily accommodate comfortable lifestyles and support a diversity of populations. Rooms are frequently large, permitting a variety of uses while retaining the overall historic character of each structure. Open space often exists on a lot to accommodate an addition in the rear, if needed.

Livability and Quality of Life

When groups of older buildings occur as an historic district, they create a street scene that is "pedestrian friendly," which encourages walking and neighborly interaction. Decorative architectural features also contribute to a sense of identity that is unique for each historic neighborhood, an attribute that is rare and difficult to achieve in newer areas of a city. This physical sense of neighborhood can also reinforce desirable community social patterns and contribute to a sense of security.

Environmental Benefits

Preserving an historic structure is also sound environmental conservation policy because "recycling" a building saves energy and reduces the need for producing new construction materials. Four types of energy savings occur:

- First, energy is not consumed to demolish the existing building and dispose of the resulting debris.
- Second, energy is not used to create new building materials, transport them and assemble them on site.
- Third, the "embodied" energy, that which was used to create the original building and its components, is preserved.
- Finally, the amount of debris sent to a local landfill is reduced.

By "reusing" older materials as an historic building, pressure is also reduced to harvest new lumber and other materials that also may have negative effects on the environment of other locales where these materials are produced. Because older buildings are often more energy-efficient than new construction, when properly used, heating and cooling needs are reduced as well.

Economic Benefits

Historic resources are finite and cannot be replaced, making them precious commodities that many buyers seek. Therefore, preservation adds value to private property. Many studies across the nation document that, where local historic districts are established, property values typically rise, or at least are stabilized. In this sense, designation of an historic district appears to help establish a climate for investment. Property owners within the district know that the time and money they spend on improving their properties will be matched with similar efforts on surrounding lots; these investments will not be undermined by inappropriate construction next door.

The condition of neighboring properties also affects the value of one's own property. People invest in a neighborhood as much as in the individual structure itself and, in historic districts where investment is attracted, property owners recognize that each one benefits from the commitment of their neighbors. An indication of the success of historic preservation is that the number of designated districts across the country has increased, due to local support, such that an estimated 1,000,000 properties, both as individual landmarks and in historic districts, are under local jurisdictions of more than 2,000 preservation commissions.

Rehabilitating an historic building also can cost less than constructing a new one. In fact, the standards for rehabilitation of historic structures presented in this document promote cost-saving measures. They encourage smaller and simpler solutions, which in themselves provide savings. Preserving building elements that are in good repair is preferred, for example, rather than replacing them. This typically is less expensive. In some instances, appropriate restoration procedures may cost more than less sensitive treatments, however. In such cases, property owners are compensated for this extra effort, to some extent, in the added value that historic district designation provides. Special economic incentives also exist to help offset potential added costs.

Architectural Features

This design element addresses the treatment of architectural features on historic buildings in Greenville.

Policy Statements

There are a number of policies for the preservation of architectural features that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

> Policy statements in this chapter include the letters "HR" before the number to indicate that it is part of the guidelines for "**H**istoric **R**esources." The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

HR.1 Original architectural details should be preserved in place whenever feasible.

Porches, turned columns and brackets, wood siding, chimneys, foundations, porch supports and window and door surrounds are examples of architectural details that should not be removed or altered.

Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity.

Architectural details—including their scale, texture and finish—contribute significantly to the character of a structure. Porches, turned columns and brackets, wood siding, chimneys, foundations, porch supports and window and door surrounds are examples of architectural details that should not be removed or altered. The best way to preserve many of these features is through well-planned maintenance. Wood surfaces should be protected with a good application of paint.

A. Avoid removing or altering any significant architectural detail.

- Porches, turned columns, brackets and jigsaw ornaments, if historic, are examples of architectural features that should not be removed or altered.
- Do not remove or alter architectural details that are in good condition or that can be repaired in place.

B. Avoid adding elements or details that were not part of the original building.

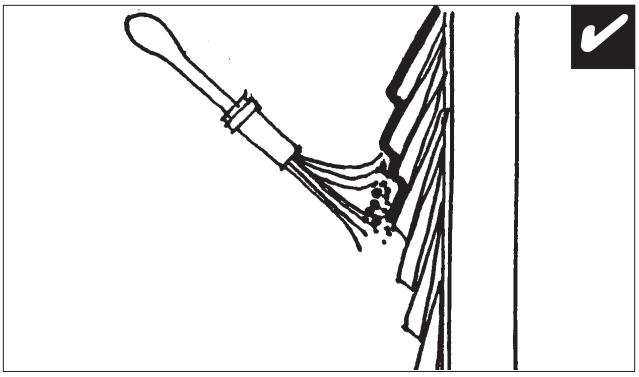
- For example, details such as decorative millwork or shingles should not be added to a building if they were not an original feature of that structure.

C. Protect and maintain significant stylistic elements.

- Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity.
- The best preservation procedure is to maintain historic features from the outset so that intervention is not required.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

D. All wood surfaces should be painted.

- It is a common misconception that pressure-treated lumber does not need to be painted. Rather, it will weather much better if it is painted.
- Prior to painting, remove damaged or deteriorated paint using the gentlest method.
- Prior to painting, prime the surface.
- Use compatible paints. Also use a compatible undercoat that will create a good bond for new paint layers.

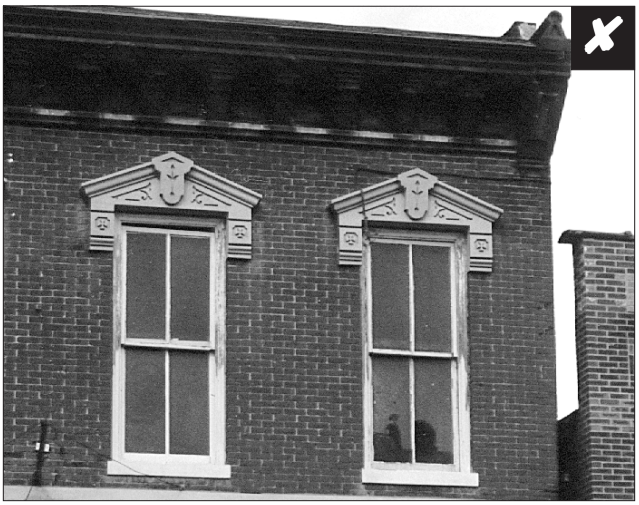


All wood surfaces should be painted.

HR.2 Deteriorated architectural details should be repaired rather than replaced, whenever possible.

In some cases, original architectural details may be deteriorated. Horizontal surfaces such as chimney caps and window sills are likely to show the most deterioration because they are more exposed to weather and will hold water for longer periods. When deterioration occurs, repair the material and any other related problems.

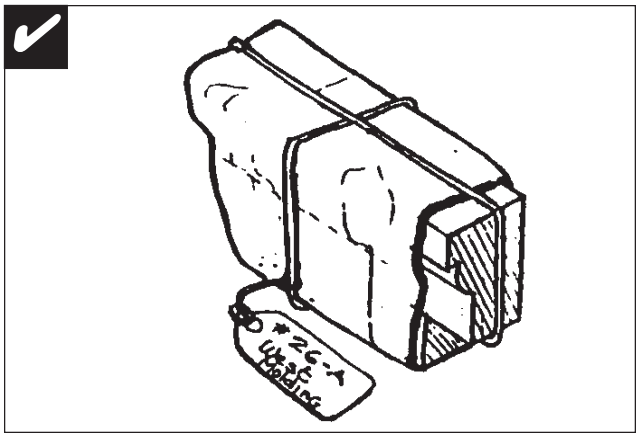
It is also important to recognize that all details weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Therefore, preserving original materials and features that show signs of wear is preferred to replacing them.



Repair only those features that are deteriorated. (Above photo is the "before" condition of the lower image.)

A. Repair only those features that are deteriorated.

- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair. Also, special masonry repair components may be used.
- Removing damaged features that can be repaired is not appropriate.
- Protect features that are adjacent to the area being worked on.



When disassembly of an historic feature is required in a restoration procedure, document its location so that it may be repositioned accurately.

Where an architectural feature, such as this porch support and rail, is damaged it should be repaired rather than replaced. Compare this photo with the after condition at right where the porch supports have been remounted to the steps and a fresh coat of paint has been applied.

B. When disassembly of an historic element is necessary for its restoration, use methods that minimize damage to the original materials.

- When disassembly of an historic feature is required in a restoration procedure, document its location so it may be repositioned accurately. Always devise methods of replacing the disassembled materials in their original configuration.

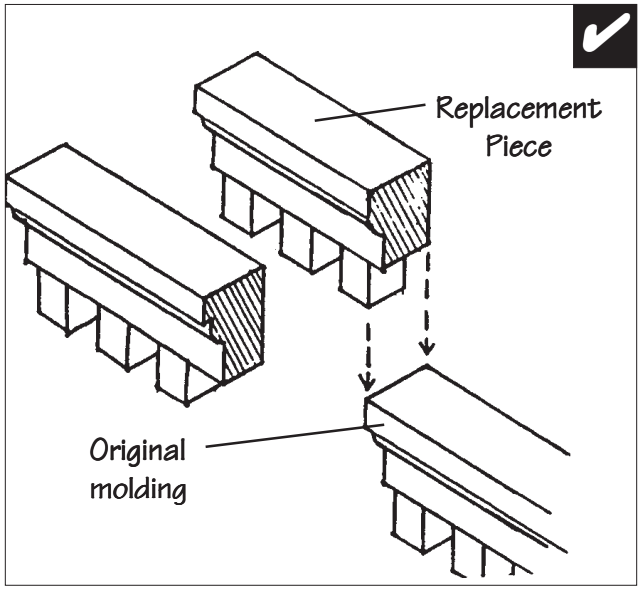
C. Use approved technical procedures for cleaning, refinishing and repairing architectural details.

- When choosing preservation treatments, use the gentlest means possible that will achieve the desired results.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

HR.3 Original architectural details that have deteriorated beyond repair should be replaced in kind.

While restoration of the original material or feature is the preferred alternative, in some situations a portion of the original building material may be beyond repair. Replacement should occur only if the existing historic material cannot be reasonably repaired. In the event replacement is necessary, the new material should match that being replaced in design, color, texture and other visual qualities.

It is important, however, that the use of replacement materials be minimized, because the original materials contribute to the authenticity of the property as an historic resource. Even when the replacement material exactly matches the original, the integrity of an historic building is compromised when material is extensively removed. Extensive replacement results in the loss of historic integrity. Original material is physical evidence of labor and craftsmanship of an earlier time and this is lost when it is replaced.



Where replacement of a detail is required, one should remove only those portions that are deteriorated beyond repair.

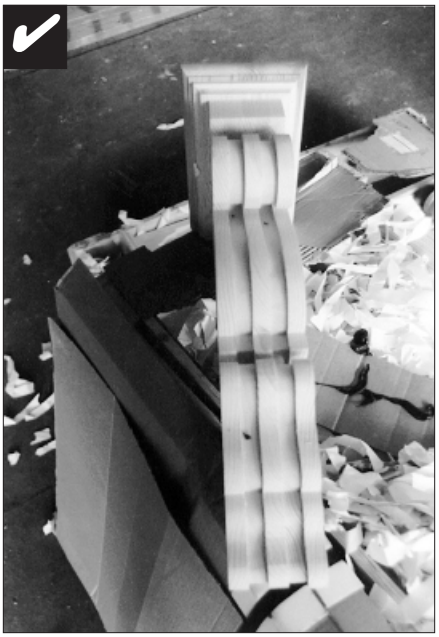
A. Remove only that which is deteriorated and must be replaced.

- Replace only those portions that are beyond repair.
- Match the original in composition, scale and finish when replacing materials or features.
- If the original was wood clapboard siding, for example, then the replacement material should be wood. That should match the original in size, the amount of materials exposed, and finish (e.g., traditionally a smooth finish that was then painted). The amount of exposed lap should match as well.

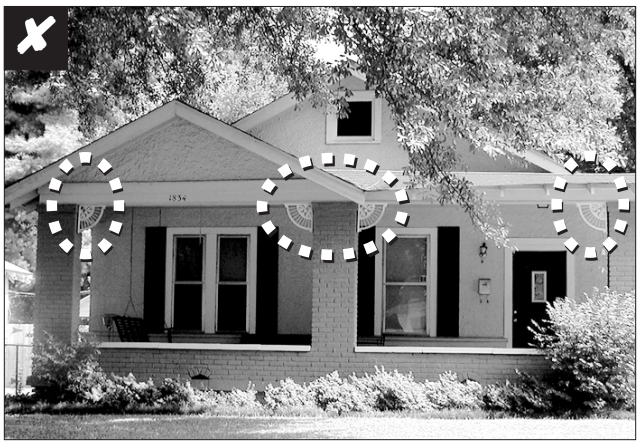
Replace missing original details in kind.

B. Replace missing original details in kind.

- If parts are damaged or missing, consider replacing them in kind with the same kind of material as the original.
- If substitute materials must be used, then they should convey the visual appearance of the original materials in design, scale, proportion, finish and appearance.



Repair or replacement of missing or deteriorated details should be based on original features.



Dressing up a building with pieces of ornamentation that are out of character with the architectural style gives the building a false "history" it never had. This jigsaw ornamentation is out of character with the Bungalow style and is inappropriate.

C. Repair or replacement of missing or deteriorated details should be based on original features.

- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's heritage.

D. When reconstruction of an element is impossible, developing a compatible new design that is a simplified interpretation of the original is appropriate.

- This is appropriate when inadequate information exists to allow for an accurate reconstruction of missing features.
- The new element should relate to comparable features in general size, shape, scale and finish.
- Use materials similar to those that were used historically.

E. Avoid adding ornamentation or other decorative elements, unless thorough research indicates that the building once had them.

- Conjectural "historic" designs for replacement parts that cannot be substantiated by written, physical or pictorial evidence are inappropriate.
- Dressing up a building with pieces of ornamentation that are out of character with the architectural style gives the building a false "history" it never had.
- For primary structures, details may be copied from similar buildings within the neighborhood, when there is evidence that a similar element once existed. For example, where "scars" on the exterior siding suggest the location of decorative brackets but no photographs exist of their design, then designs for historic brackets on historic houses that are clearly similar in character may be used as a model. This is not to be interpreted to mean that adding exuberant amounts of highly decorative trim would be appropriate.

Historic Building Materials

This design element addresses the treatment of primary historic building materials—those that compose the dominant exterior surfaces of historic buildings. The treatment of materials used for architectural trim is addressed later.

Wood siding and brick were the typical primary building materials used throughout Greenville. Wood siding occurred in a variety of forms but painted, horizontal clapboard was the most popular. Brick—used for building walls, chimneys, porch supports and foundations—was also seen in the historic districts. In each case, the distinct characteristics of the building material, including the scale of the material unit, its texture and finish, contribute to the historic character of a building.

The best way to preserve historic building materials is through well-planned maintenance. Wood surfaces should be protected with a good application of paint. In some cases, historic building materials may be deteriorated. When deterioration occurs, repairing the material rather than replacing it is preferred. Frequently, damaged materials can be patched or consolidated using special bonding agents.

In other situations, however, some portion of the material may be beyond repair. In such cases, consider replacement. The new material should match the original in appearance. If wood siding had been used historically, for example, the replacement also should be wood. In the case of primary materials, replacement in kind is relatively easy because these materials are readily available and are of high quality.

It is important, however, that the extent of replacement materials be minimized, because the original materials contribute to the authenticity of the property as an historic resource. Even when the replacement material exactly matches that of the original, the integrity of an historic building is to some extent compromised when extensive amounts are removed. This is because the original material exhibits a record of the labor and craftsmanship of an earlier time and this is lost when it is replaced.

It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Preserving original materials that show signs of wear is therefore preferred to their replacement.

Rather than replace siding, some property owners consider covering the original building material. Aluminum and vinyl are examples of materials that are often discussed. Using any material, either synthetic or conventional, to cover historic materials is inappropriate. Doing so would obscure the original character and change the dimensions of walls, which are particularly noticeable around door and window openings. The extra layer may in fact cause additional decay, by its method of attachment, because it may trap moisture inside the historic wall and because it also creates cavities for insects to live. For similar reasons, if original wall materials are presently covered with a more recent siding, remove the outer layer and restore the original. When damaged, these materials also can be more difficult to repaint, repair or replace.

Policy Statements

There are a number of policies for the preservation of historic building materials that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

HR.4 Original building materials should be preserved in place, whenever feasible.

Maintain existing wall materials and textures.

Building materials—including such characteristics as their scale, texture and finish—contribute significantly to the character of a structure. The best way to preserve many of these features is through well-planned maintenance. Wood surfaces should be protected with a good application of paint.

A. Maintain existing wall materials and textures.

- Avoid removing materials that are in good condition or that can be repaired in place.
- Remove only those materials that are deteriorated and must be replaced.
- Features that define the overall historic character, such as walls, cornices, pediments, steps and foundations, should be preserved.
- Avoid rebuilding a major portion of an exterior wall that could be repaired. Reconstruction may result in a building that is no longer historic.
- If portions of wood siding must be replaced, be sure to match the style and lap dimensions of the original.

HR.5 Deteriorated building materials should be repaired rather than replaced, whenever possible.

In some cases, original building materials may be deteriorated. When deterioration occurs, repair the material and any other related problems. It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Therefore, preserving original materials that show signs of wear is preferred to replacing them.

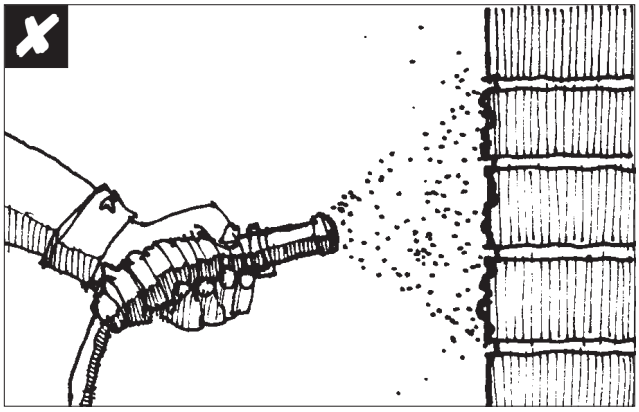
A. Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the materials.

- Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair. Also, special masonry repair components may be used.

B. Use the gentlest means possible to clean a structure.

- Perform a test patch to determine that the cleaning method will cause no damage to the material's surface. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character.
- If cleaning is appropriate, a low-pressure water wash is preferred. Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.
- Clean masonry only when necessary to arrest deterioration (but not for cosmetic reasons). Low-pressure water and detergent cleaning, using bristle brushes, is encouraged.

Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the materials.



Use the gentlest means possible to clean the surface of a structure. Harsh cleaning methods, such as sandblasting, can damage the historic materials, changing their appearance. Such procedures are inappropriate.

C. Use technical procedures that preserve, clean, refinish or repair historic materials and finishes.

- Abrasive methods such as sandblasting are not appropriate, as they permanently erode building materials and finishes and accelerate deterioration.
- A firm experienced in the cleaning of historic buildings should be hired to advise on the best, lowest impact method of cleaning that is appropriate for a project.
- Property owners also should note that an early paint layer may be lead-based, in which case, special procedures are required for its treatment.
- If siding materials that contain asbestos were used to cover original materials, it is highly recommended that they be removed. *(Please note that asbestos is a hazardous material and may require removal by a qualified contractor.)*
- See also *Preservation Briefs #6: Dangers of Abrasive Cleaning to Historic Buildings*, published by the National Park Service.

HR.6 Original building materials that have deteriorated beyond repair should be replaced in kind.

While restoration of the original material or feature is the preferred alternative, in some situations, a portion of the original building material may be beyond repair. Replacement should occur only if the existing historic material cannot be reasonably repaired.

It is important that the use of replacement materials be minimized, because the original ones contribute to the authenticity of the property. Even when a replacement material exactly matches that of the original, the integrity of an historic building is compromised when material is extensively removed.

Repair wood features by patching or piecing-in new wood elements that match the original.

A. Match the original material in composition, scale and finish when replacing it on a primary surface.

- If the original material is wood clapboard, for example, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and finish.
- Replace only the amount required. If a few boards are damaged beyond repair, then only replace them and not the entire wall.

B. Do not use synthetic materials, such as aluminum or vinyl siding or panelized brick, as replacements for primary building materials on an historic structure.

- In some instances, substitute materials may be used for replacing architectural details, but doing so is not encouraged. If it is necessary to use a new material, such as a fiberglass column, the style and detail should match that of the historic model.
- Primary building materials, such as wood siding and brick, should not be replaced with synthetic materials.
- See also *Preservation Briefs #16: The Use of Substitute Materials on Historic Building Exteriors*, published by the National Park Service.

HR.7 The use of synthetic siding materials to cover original building materials or features is not appropriate.

Consider removing later covering materials that have not achieved historic significance. Compare the top photo with the one below, after the synthetic siding was removed. Note how the lap dimensions on the original siding are much smaller.

Rather than repairing or replacing siding, some property owners may entertain the idea of covering the original building material. Aluminum and vinyl siding are examples of synthetic materials that are often considered. Using these products to cover historic materials is inappropriate. Doing so obscures the original character and changes the dimensions of walls, which is particularly noticeable around door and window openings. Coverings often conceal moisture damage and sometimes cause accelerated deterioration. For similar reasons, if original wall materials are covered with a synthetic siding, remove the outer layer and restore the original materials.

A. Historic building materials or features should not be covered with synthetic materials.

- No material should be applied as a covering to historic materials or features.
- Synthetic stucco, panelized brick, vinyl, aluminum or other composite siding materials are not appropriate.
- See also *Preservation Briefs #8: Aluminum and Vinyl Siding on Historic Buildings*, published by the National Park Service.

B. Consider removing later synthetic or composite materials that cover original siding.

- Removing later covering materials that have not achieved historic significance is encouraged.
- An applicant may not re-side a building with another covering material if one already exists. Removing the covering to expose the original material is appropriate in such a case.
- Once the covering siding has been removed, repair the original underlying material.

HR.8 Original wood siding should be maintained with a protective coating of paint.

Wood is the dominant building material in the residential districts. To preserve the wood, it is important to maintain the painted finish of the siding.

A. Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings to retard drying and ultraviolet damage. Exterior wood walls should be painted, not stained. If the building was painted historically, it should remain painted, including all trim.

B. Plan repainting carefully.

- Always prepare a good substrate.
- See also *Preservation Briefs #10: Exterior Paint Problems on Historic Woodwork*, published by the National Park Service.

C. Using the historic color scheme is encouraged.

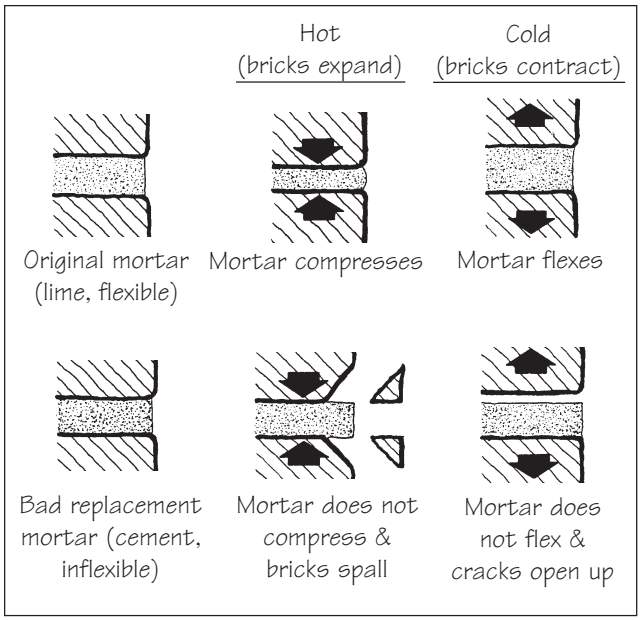
- If an historic scheme is not to be used, then consider the following:
  - Generally, one muted color is used as a background to unify the composition.
  - One or two colors are usually used for accent to highlight details and trim.
  - A single color scheme should be used for the entire exterior so upper and lower floors and subordinate wings of buildings are seen as components of a single structure.
- Muted colors can help reduce the perceived scale of a building.
- *See also the design guidelines for "Color" in Chapter 3.*

Protect wood features from deterioration. Maintain protective coatings to retard drying and ultraviolet damage. If the building was painted originally, it should remain painted.

Plan repainting carefully.

HR.9 Masonry construction should be preserved in its original condition.

Masonry construction should be preserved in its original condition.



Repoint mortar joints where there is evidence of deterioration. Duplicate the mortar joints in width and profile.

Many buildings include brick for structural walls, foundation piers and chimneys. Although it is a very durable material, brick is not invulnerable. Therefore the proper maintenance and preservation of brick is important.

A. Preserve the original mortar joint and unit size, the tooling and bonding patterns, coatings and color of masonry surfaces.

- Original mortar, in good condition, should be preserved in place.
- See also *Preservation Briefs #1: The Cleaning and Waterproof Coating of Masonry Buildings*, published by the National Park Service.

B. Repoint mortar joints where there is evidence of deterioration.

- Mortar is easier to replace than masonry.
- Mortar joints should be cleared with hand tools.
- Do not use mortar with a high portland cement content. It will be harder than the brick and will not allow for expansion or contraction. The result is deterioration of the brick.
- Mortar should fill the joint but should not overfill it, and it should not be smeared on the faces of the masonry units.
- See also *Preservation Briefs #2: Repointing Mortar Joints in Historic Brick*, published by the National Park Service.

C. Brick that was not painted historically should not be painted.

- Masonry naturally has a water-protective layer, or patina. Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.

D. Protect brick from water deterioration.

- Provide proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in decorative features.

Site Features

Historically, a variety of site features appeared in the districts. Wood and metal fences often defined property boundaries. Concrete sidewalks were popular and lined many streets. A variety of plantings, including trees, lawns and shrubbery also occurred. Each of these elements contributed to the historic character of the city. They also added variety in scale, texture and materials to the street scene, providing interest to pedestrians.

Fences

Originally, painted wood picket fences enclosed many front yards. The vertical slats were set apart, with spaces between, and the overall height of the fence was generally less than three feet. Wrought iron and wire fences also were used in early domestic landscapes.

Retaining Walls

Where stone retaining walls exist, they frequently align along the edges of sidewalks and help establish a sense of visual continuity in the neighborhood. These walls typically appear where houses must be located above the road surface due to steep slopes.

Private Landscaping

Mature trees are important historic elements. They often create borders between the street and the buildings and are character-defining features of the districts . If possible, these trees should be retained; if their removal is necessary then replacement trees should conform to the planting pattern of the existing ones.

Sidewalks & Walkways

Sidewalks are also historically significant elements that contribute to a neighborhood's inviting atmosphere and provide spaces for walking and personal interaction. Historic photographs show that detached sidewalks, those separated from the street by a space or planting bed, appeared in the residential neighborhoods.

Walkways, which lead from the sidewalk to each house entry, often contribute to a sense of visual continuity on a block and convey a "progression" of walking experiences along the street. This progression, comprised of spaces between the street and the house, begins with a walkway that leads from the sidewalk; this is often in turn punctuated by a series of steps. This progression of spaces greatly enhances the street scene.

Planting Strips

Most streets in the historic districts have planting strips, the bands of grass between the curb and the sidewalk. These may contain rows of street trees if the planting strip is wide enough. This coupling of planting strips and street trees provides a rhythm along the block, as well as shade for pedestrians and should be continued.

Policy Statements

There are a number of policies for the preservation of site features that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

HR.10 Where an historic fence exists, it should be preserved.

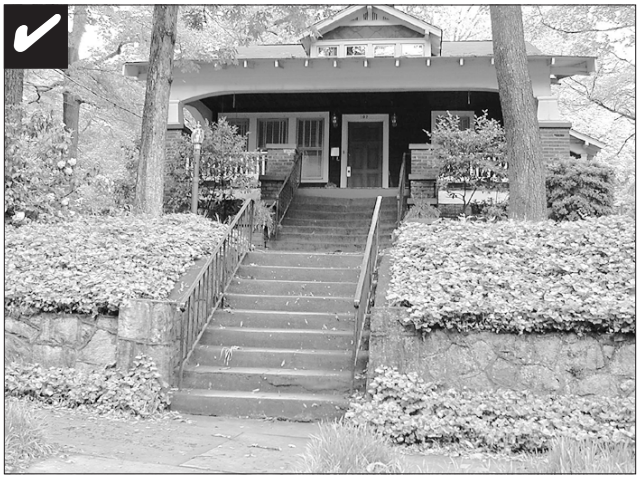
Typical historic fence types include wood picket, wrought iron, twisted wire, short stone walls and plant materials.

Fences were not a strong part of traditional construction in Greenville. However, when used, they were simple wood picket or metal fences. These were relatively low in height and had a "transparent" character, allowing views into yards and providing interest to pedestrians. The height and design of a new fence should be in character with those used traditionally in the neighborhood and they should relate in character to the principal structure on the lot.

A. Preserve an original fence.

- Replace only those portions that are deteriorated beyond repair.
- Typical historic fence types include wood picket, wrought iron, twisted wire, short stone walls and plant materials.
- An historic wood fence should be protected with a painted surface.

HR.11 Where an historic retaining wall exists, it should be preserved.



Preserve original retaining walls.

Stone retaining walls are used in some areas where yards slope down to the street or where steep slopes occur. These walls are important assets and should be preserved.

A. Preserve original retaining walls.

- Replace only those portions that are deteriorated beyond repair. Any replacement materials should match the original in color, texture, size and finish.
- If repointing is necessary, use a mortar mix that is similar to that used historically and apply it in a joint design that matches the original.
- Painting a historic masonry retaining wall, or covering it with stucco or other cementious coatings, is not appropriate.

B. Maintain the historic height, form and detailing of a retaining wall.

- Increasing the height of a wall to create a privacy screen is inappropriate.

C. Reduce water pressure on a retaining wall by improving drainage behind it.

- Also provide drains in the wall to allow moisture to pass through it.

Maintain the historic height, form and detailing of a retaining wall.

HR.12 Plant materials should be used to create continuity among buildings.

Plants should be selected that are adapted to the Greenville climate and that are compatible with the historic context. Consideration also should be given to the future care and maintenance of these materials. While some variety in the landscaping is anticipated, the overall character should be in keeping with that seen historically.

A. Preserve historic landscape features.

- Existing historic landscape features, such as fences, sidewalks and trees, should be preserved, and should be protected during construction.
- Existing native plantings should be preserved in place. This particularly applies to significant trees and shrubs.
- Early gardens or formally planted areas should be preserved in place, when feasible.
- The use of rock and gravel is discouraged, and if used, should only occur as an accent element.
- Minimize the amount of hard surface paving for patios, terraces or drives in front yards.

Existing native plantings should be preserved in place. This particularly applies to significant trees and shrubs.

In new landscape designs, use materials that are compatible with the historic context. This new rusticated concrete block is similar to that used historically and is appropriate.

Maintain mature trees.

B. In new landscape designs, use materials that are compatible with the historic context.

- Landscaping schemes that are simple and subdued in character are encouraged.
- Use plant materials in quantities and sizes that will have a meaningful impact in the early years of a project.
- Avoid planting too close to a structure that will damage architectural features or building foundations. This also can cause moisture retention against the structure.
- Avoid garden ornaments and sculpture which are incompatible with the style, scale, and materials of the building.
- Avoid use of landscaping ties or railroad ties.

C. Use plant materials that are adapted to the Greenville climate.

- Using native trees, shrubs and wildflowers is encouraged.
- The planting of shrubs, such as boxwoods and azaleas, at the foundation of a building is encouraged.
- Borders of monkey grass and planting beds of annuals and perennials are also desirable.
- Extensive areas of exotic plantings, such as cacti and bamboo, and large ornamental rocks are inappropriate.

D. Maintain mature trees.

- Mature trees should not be removed unless the tree is dying, dead, diseased, or poses a safety hazard to the public.
- If a tree is removed, the stump should be removed to ground level. At least one replacement tree, not less than 8 feet tall, of a similar kind should be re-planted in its place.
- The best replacement trees for a large canopy include Willow Oak, Red Maple, London Plane (a hybrid of the Sycamore family).
- The two best replacement trees for a small canopy and under utility wires are native dogwoods and native crepe myrtles.
- *Please contact Greenville Tree Foundation at the Greenville Parks and Grounds Department for more information and a copy of the Greenville Tree Ordinance.*

E. Incorporate established plantings in new projects.

- Replacement plant materials should be similar in size or equivalent massing to the plants removed (e.g., a cluster of smaller new trees may be used to establish a massing similar to one large original tree).
- Minimize disruption to root systems in excavation and relocation activity.
- Clear-cutting existing stands of vegetation with the intent to replant after construction is inappropriate.

F. When plant materials are used for screening they should be designed to function year-round.

- When installed, these materials should be of a sufficient size and number to accomplish a screening effect year-round. For example, shrubs may be selected with a branch structure that will filter views in winter time, or mix evergreens with deciduous plants for a year-round effect.
- Planting screens should include trees and shrubs. Ground covers and flowering perennials alone is not sufficient.

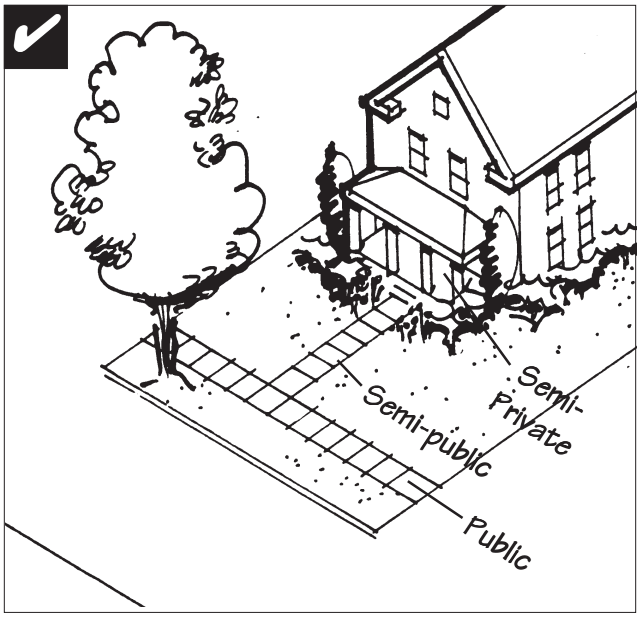
HR.13 Sidewalks should be compatible with the surrounding area.

Sidewalks, where they exist, are also significant elements. Historically, sidewalks were seen throughout the city.

A. Preserve significant sidewalk features.

- The alignment with other original sidewalks, the street and overall town grid is of primary importance.
- Replace only those portions that are deteriorated beyond repair. Any replacement materials should match the original in color, texture, size and finish.
- Where original granite curbs exist, they should be preserved. When street work calls for the replacement of existing curbing, the original granite curbs should be reused whenever feasible.

Preserve significant sidewalk features.



Maintain the established progression of public-to-private spaces when considering a rehabilitation project.

B. When new sidewalks are to be installed, they should be compatible with the historic character of the streetscape.

- In residential areas, a sidewalk should be detached and separated from the curb with a planting strip.
- In commercial areas, a sidewalk should be attached to the curb.
- A new sidewalk should align with those that already exist along a block.
- The concrete used for new sidewalks should be dyed and textured to match that of the original sidewalks.

C. Maintain the established progression of public-to-private spaces.

- This includes a sequence of experiences, beginning with the "public" sidewalk, proceeding along a "semi-public" walkway, to a "semi-private" porch or entry feature and ending in the "private" spaces beyond.
- Provide a walkway running perpendicular from the street to the front entry.
- Use paving materials that are similar to those employed historically.

D. Maintain the historic character of planting strips.

- Planted turf is preferred. Avoid replacing plant materials with hard and/or impervious surfaces. Consider using stepping stones placed in the grass if a walking surface is needed.
- Parking in the planting strip is inappropriate.
- Protect established vegetation during construction to avoid damage.
- Replace damaged, aged or diseased trees.

Individual Building Features: Porches

Many architectural styles and building types developed with the porch as a prime feature of the front facade. Because of their historical importance and prominence as character-defining features, porches should be preserved and they should receive sensitive treatment during exterior rehabilitation.

Porches vary as much as architectural styles. They differ in height, scale, location, materials and articulation. Some are simple one-story structures, while others may be complex with elaborate details and finishes. These elements often correspond to the architectural style of the house and therefore the building's design character should be considered before any major rehabilitation work is begun.

Policy Statements

There is one policy for the preservation of porches that serves as the foundation for all related design guidelines and supporting information. The DPC will use this policy and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement will serve as the basis for determining the appropriateness of proposed work.

HR.14 Maintain a porch and its character-defining features.

Historically, porches were popular features in residential designs. A porch protects an entrance from rain and provides shade in the summer. It also provides a sense of scale to the building and provides a space for residents to sit and congregate. A porch provides stylistic details to the house, and in some cases is an integral part of an architectural style.

A. Porch supports should be of a substantial enough size that the porch roof does not appear to float above the entry.

- Brick or wood columns are original for most structures in the neighborhood and should be used for replacements.
- Where wrought iron supports exist that have no historic significance, consider replacing them with more substantial columns, unless used historically.

Avoid using a porch support that would be substantially smaller than other supports on the porch or than seen historically.

When a porch is enclosed or screened, it should be done with a clear transparent material. This material should be placed behind porch columns.

This porch has experienced an inappropriate alteration; wrought iron supports have replaced wood piers. Compare it with its "twin" in the photo below.

When replacing porch posts, use supports that are of adequate size. This porch reconstruction was based on neighboring houses of similar character and age.

B. Maintain an historic porch and its detailing.

- Do not remove original details from a porch. These include the columns, balustrade and any decorative brackets that may exist.
- Maintain existing location, shape, details, and columns of the porch.
- Missing or deteriorated decorative elements should be replaced with new wood, milled to match existing elements. Match the original proportions and spacing of balusters when replacing missing ones.
- Unless used historically, wrought iron porch posts and columns are inappropriate.
- Where an historic porch does not meet current code requirements and alterations are needed or required, then retrofit it to meet the code, while also preserving original features. Do not replace a porch that can otherwise be modified to meet code requirements.

C. If a new porch is necessary, reconstruct it to match the original in form and detail.

- Use materials similar to the original.
- Where no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings.
- The height of the railing and the spacing of balusters should be similar to those used historically.

D. Avoid enclosing an historic front porch with opaque materials.

- Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate.
- When a porch is enclosed or screened, it should be done with a clear transparent material. This material should be placed behind porch columns.

E. When considering a new porch or covered entry on an existing residence, design it to be similar to those seen historically.

- A new porch should not visually overwhelm the primary facade.
- Use materials similar to those seen historically. Wood decking, balustrades and porch supports (sometimes with brick piers) were most common.

Individual Building Features: Windows & Doors

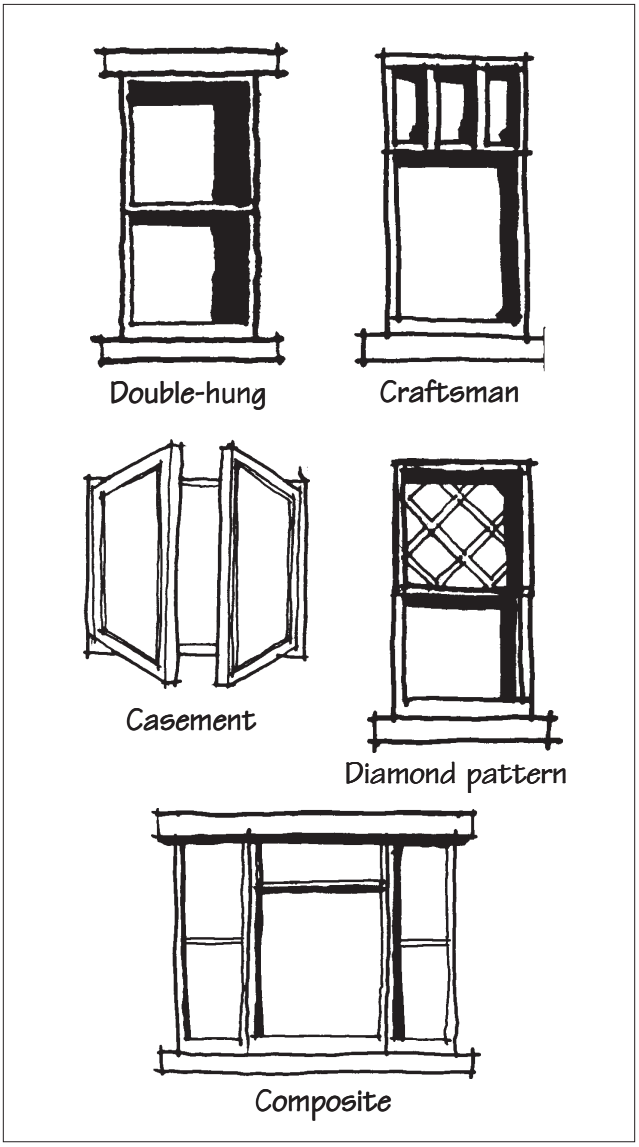
Windows and doors are some of the most important character-defining features of historic structures. They give scale to buildings and provide visual interest to the composition of individual facades. Distinct window and door designs in fact help define many historic building styles. Windows and doors often are inset into relatively deep openings or they have surrounding casings and sash components which have a substantial dimension that cast shadows which also contributes to the character of the historic style. Because window and door designs so significantly affect the character of a historic structure, their treatment and the design of a new one are therefore very important considerations.

The size, shape and proportions of historic windows are among their essential features. For example, many early residential windows were vertically-proportioned. Another important feature is the number of "lights," or panes, into which a window is divided. The design of surrounding window casings, the depth and profile of window sash elements and the materials of which they were constructed are also important features.

The manner in which windows are combined or arranged on a building face also may be distinctly associated with a specific building style. For example, on some bungalows large central panes of fixed glass were flanked by pairs of vertically-proportioned casement windows. This "compound window" frequently occurred on building fronts under broad porches. All of these features are examples of elements in historic window designs that should be preserved.

Policy Statements

There are a number of policies for the preservation of windows and doors that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.



Typical window types on historic buildings in Greenville.

HR.15 Historic windows and doors significantly affect the character of a structure and should be preserved.

Enclosing an historic opening in a key character-defining facade is inappropriate, as is adding a new opening. Compare these two similar houses and note how in the bottom photograph the front door has been enclosed. This is inappropriate.

The size, shape and proportions of window and door openings are important features. They give scale to buildings and provide visual interest to the composition of individual facades. These features are inset into relatively deep openings in a building wall or they have surrounding casings and sash components that have substantial dimensions. They cast shadows that contribute to the character of the building.

A. Preserve the position, number, size and arrangement of historic windows and doors in a building wall.

- Enclosing an historic opening in a key character-defining facade is inappropriate, as is adding a new opening.
- Greater flexibility in installing new windows or doors may be considered on side and rear elevations.
- Do not close down an original opening to accommodate a smaller window. Restoring original openings which have been altered over time is encouraged
- Historically, residential windows had a vertical emphasis. The proportions of these windows contribute to the character of each residence and commercial storefront.

Preserve the position, number, size and arrangement of historic windows and doors in a building wall.

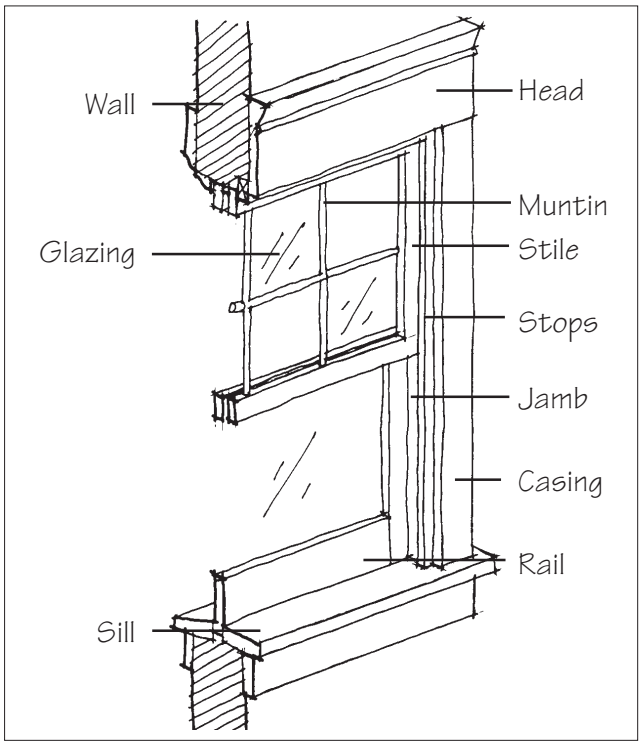
C. Preserve the functional and decorative features of an historic window or door.

- Features important to the character of a window include its clear glass, frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation, location and relation to other windows.
- Features important to the character of a door include the door itself, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.
- On older warehouse buildings, such as in the West End, the large, heavily built wood doors, which often have interesting geometric designs because of the way they are built, are important building components which should be preserved, or duplicated exactly if replacement is necessary.
- Repair frames and sashes rather than replacing them, whenever conditions permit. If repair is not possible, replace with a similar shape, size, configuration (6/6, 4/4, 2/2, etc.), molding profile and material.
- Maintain the original number of divided lights in a window or door.
- Damaged or non-functional hardware can be repaired or replaced, but if you replace hardware be sure the new items are of commercial and not a lighter residential grade.

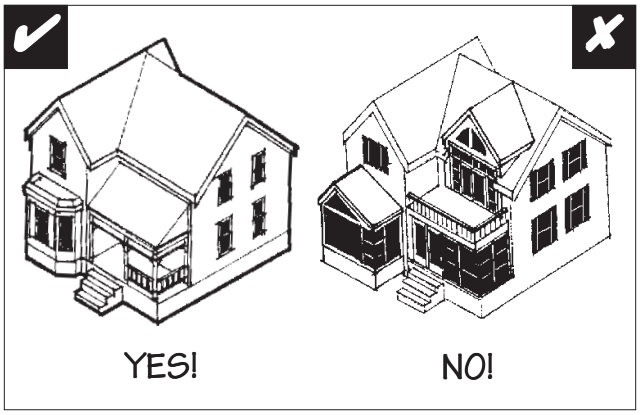
D. Repair wood features by patching, piecing-in, consolidating or otherwise reinforcing the wood.

- Avoid the removal of damaged wood that can be repaired.
- If portions of wood siding must be replaced, be sure to match the style and lap dimensions of the original.
- See also *Preservation Briefs #9: The Repair of Historic Wooden Windows*, published by the National Park Service.

Preserve the functional and decorative features of a historic window.



Preserve the functional features of an historic window.



Maintain the historic ratio of window openings to solid wall.

Inoperable shutters, such as those on the right side of this image, do not typically convey the proportions of the windows they are meant to protect. Inoperable shutters may be considered if their combined width and height would be the same as operable ones, such as those on the left side of this image.

E. Maintain the historic ratio of window openings to solid wall.

- Significantly increasing the amount of glass will negatively affect the integrity of a structure.
- Large surfaces of glass are inappropriate on residential structures and on the upper floors and sides of commercial buildings.
- If necessary, divide large glass surfaces into smaller windows that are in scale with those seen traditionally.

F. Glazing in doors should be retained.

- If it is broken or has been removed in the past, consider replacing it with new glass. If security is a concern, consider using wire glass, tempered glass, or light metal security bars (preferably on the interior).
- Remember that doors may have to meet certain requirements of the building code; check with the City of Greenville to be sure.

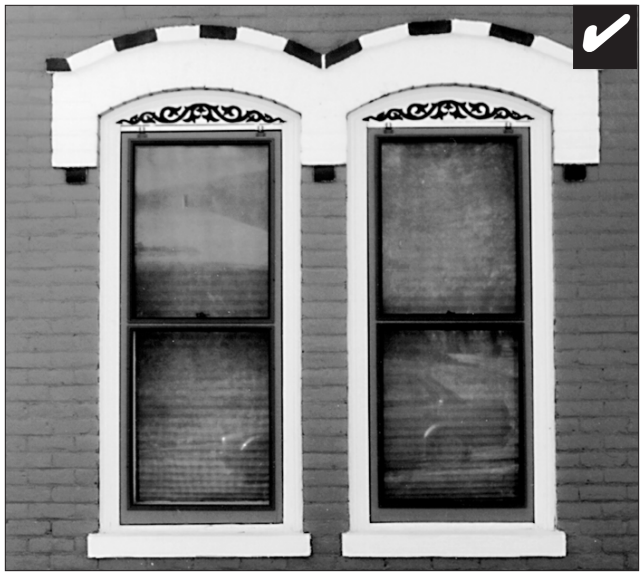
G. Where existing operable shutters survive, they should be retained and repaired.

- Inoperable shutters do not typically convey the proportions of the windows they are meant to protect. For this reason only operable shutters should be used. Inoperable shutters may be considered if their combined width and height would be the same as operable ones.

H. Installing window air-conditioners in windows on building fronts is discouraged.

I. If energy conservation and heat loss are a concern, consider using storm windows and doors instead of replacing an historic window or door.

- Install a storm window on the interior, when feasible. This will allow the character of the original window to be seen from the public way. If you prefer not to use storm windows, it may be possible to re-glaze existing windows with new insulated glass units.
- If a storm window is to be installed on the exterior, match the sash design of the original windows. A metal storm window may be appropriate if the frame matches the proportions and profiles of the original window.
- Generally, wood storm doors are most appropriate.
- A metal storm door may be appropriate if it is simple in design and if the frame is anodized or painted so that raw metal is not visible.
- Storm doors and screen doors should be plain. The application of exterior metal security doors is discouraged. Historic hardware should be maintained.
- The color of sash or frame components should match the color of the original opening.
- See also *Preservation Briefs #3: Conserving Energy in Historic Buildings*, published by the National Park Service.



Use a storm window to enhance energy conservation rather than replace a historic window.

J. Maintain recessed entries where they are found.

- The repetition of recessed entries provides a rhythm of shadows along the street, which helps establish a sense of scale.
- These recessed entries were designed to provide protection from the weather and the repeated rhythm of these shaded areas along the street helps to identify business entrances. Typically, recessed entries were set back between three to five feet.
- Restore the historic recessed entry if it has been altered.
- Avoid doors that are flush with the sidewalk.

Restore the historic recessed entry if it has been altered. Avoid doors that are flush with the sidewalk.

K. Where entries were not recessed historically, maintain them in their original position.

- However, one may also need to comply with other code requirements, including door width, swing and construction.
- In some cases, entries must comply with accessibility requirements of the Americans with Disabilities Act. Note, however, that some flexibility in application of these other regulations is provided for historic properties.
- See also the standards for accessibility from the American National Standards Institute (ANSI).
- See also *Preservation Briefs #32: Making Historic Properties Accessible*, published by the National Park Service.

HR.16 A new or replacement window or door should match the appearance of the original.

When window or door replacement is necessary, match the replacement to the original design as closely as possible.

While replacing an entire window or door is discouraged, it may be necessary in some cases. Although wood was used historically, vinyl and metal is common on the market today and sometimes is suggested for replacement by suppliers. It is possible to consider alternative materials, if the resulting appearance matches the original as closely as possible. The substitute also should have a demonstrated durability in this climate.

A. When window or door replacement is necessary, match the replacement to the original design as closely as possible.

- Preserve the original casing, when feasible.
- If the original is double-hung, then the replacement window should also be double-hung, or at a minimum, appear to be so. Match the replacement also in the number and position of glass panes.
- Very ornate windows or doors that are not appropriate to the building's architectural style are inappropriate.
- Using the same material (wood) as the original is preferred.
- A substitute material may be considered if it will match those of the original in dimension, profile and finish.

B. Maintain the historic ratio of solid-to-void on a primary facade.

- Significantly increasing the amount of glass on a character-defining facade will negatively affect the integrity of the structure.

C. A new opening should be similar in location, size and type to those seen traditionally.

- All buildings which face the street should have a well-defined front entrance.
- Limit the number of doors on outbuildings.
- A general rule for a window opening is that the height should be twice the dimension of the width.
- Windows should be simple in shape, arrangement and detail.
- Unusually shaped windows, such as triangles and trapezoids may be considered as accents only.

D. On a new or replacement window, wooden snap-in muntins and mullions may be considered.

- On facades not visible from the public way, snap-in muntins may be an alternative if they create the same affect as true divided lights. Often, this means that muntins will need to be used on both the inside and outside of the window.
- Snap-in muntins and mullions should be made from wood and they should convey the scale and finish of those true muntins and mullions seen historically.
- Snap-in muntins and mullions should be used on both the inside and outside of the window.

E. Windows and doors should be finished with trim elements similar to those used traditionally.

- This trim should have a dimension similar to that used historically.
- Divided lights should be formed from smaller mullions integral to the window.

Maintain the historic ratio of solid-to-void on a primary facade. Significantly increasing the amount of glass on a character-defining facade, such as the window in the right of the photo, will negatively affect the integrity of the structure.

Individual Building Features: Roofs, Gutters & Downspouts

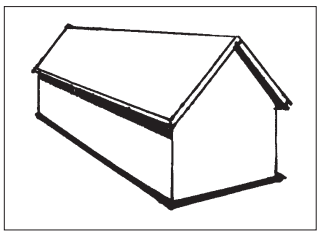
The character of the roof is a major feature for most historic structures. When repeated along the street, the repetition of similar roof forms contributes to a sense of visual continuity for the neighborhood. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of a roof. Gabled and hip forms occur most frequently, although shed and flat roofs appear on some building types.

Although the function of a roof is to protect a structure from the elements, it also contributes to the overall character of the building. The districts have seen the construction of various roof forms, as illustrated below.

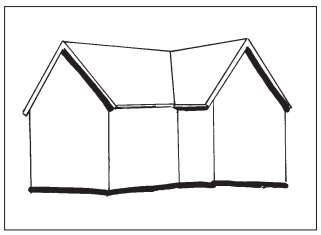
Policy Statements

There are a number of policies for the preservation of roofs, gutters and downspouts that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

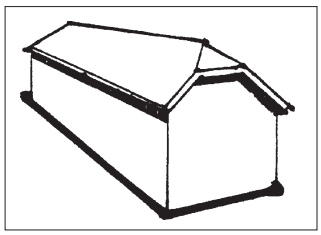
Typical Roof Types



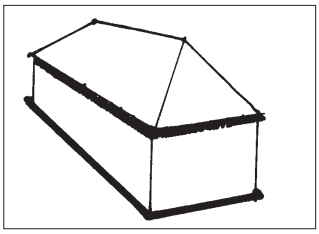
Gabled roof



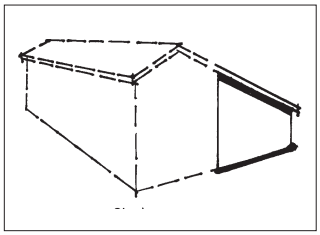
Cross-Gabled roof



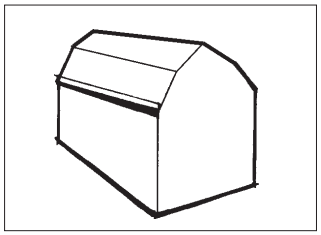
Clipped Gable roof



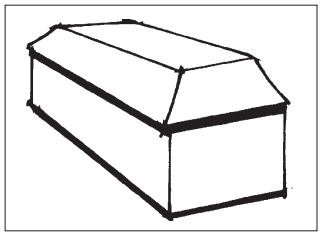
Hipped roof



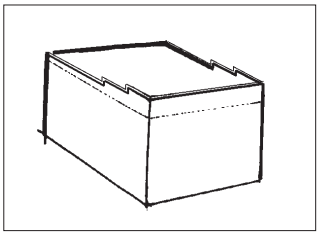
Shed roof



Gambrel roof



Mansard roof



Flat roof

HR.17 Preserve the original form and scale of a roof.

Typical residential roof shapes are gabled, cross-gabled and hipped. Because roof forms are often one of the most significant character-defining elements for some of the more simple structures, their preservation is important.

Preserve the original roof form.

A. Preserve the original roof form of an historic structure.

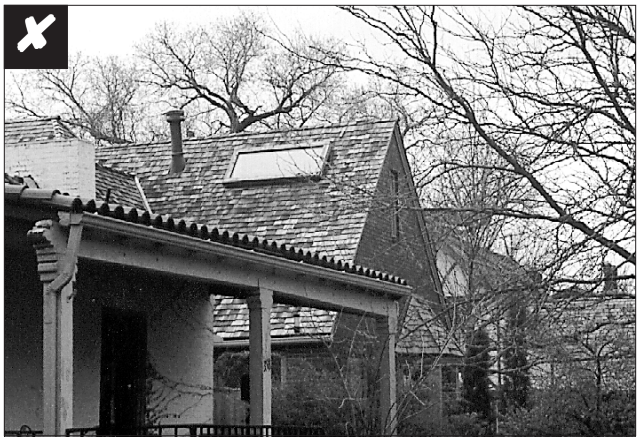
- In residential areas, most roof forms are pitched, such as gable, hipped, mansard and gambrel roofs. Most commercial buildings, on the other hand, have flat, or slightly sloping roofs.
- Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.
- Retain and repair roof detailing.
- Often repairing a basically sound roof can be much less expensive than a complete replacement. If a new roof is necessary, try to match the color, material, and pattern of the old as closely as possible.

B. Regular maintenance and cleaning is the best way to keep your roof in good shape.

- Inspect the roof for breaks, or holes in the surface, and to check the flashing for open seams.
- Watch for vegetation such as moss or grass which indicates accumulated dirt and retained moisture and can lead to damaged roof, gutter or downspout materials.
- Many commercial buildings have shallow sloping flat roofs that are hard to see, so there is a tendency to forget about them until problems develop.

C. Preserve the original eave depth.

- The shadows created by traditional overhangs contribute to one's perception of the building's historic scale and therefore, these overhangs should be preserved. Cutting back roof rafters and soffits or in other ways altering the traditional roof overhang is therefore inappropriate.
- Boxing in exposed roof rafters is also inappropriate.



Locating a skylight or a solar panel on a front roof plane should be avoided.

D. Minimize the visual impacts of skylights and other rooftop devices.

- The addition of features such as skylights or solar panels should not be installed in a manner such that they will interrupt the plane of the historic roof. They should be lower than the ridgeline.
- Flat skylights that are flush with the roof plane may be considered on the rear and sides of the roof. Locating a skylight or a solar panel on a front roof plane should be avoided.

E. Water from downspouts should drain away properly.

- Ideally, a downspout should empty into an underground drainpipe that takes the water to the sewer or street.
- If this is not possible, a downspout should empty onto a metal or concrete splashblock that slopes downward and away from the building.
- If splashblocks cannot be used for some reason, downspouts should have an elbow at the bottom that points away from the building, carrying water as far away as possible, before letting it drain away.

F. Underground drain pipes should be kept in good condition, clean, and open.

- Some buildings are built without gutters and downspouts, relying instead on drainage through the soil or a trench of gravel to keep water from causing problems.
- Sometimes gravel should be cleaned of dirt or replenished where the water drains from the roof, so that moisture will soak into the ground quickly and muddy water will not splash onto the building.

HR.18 Roof materials should be used in a manner similar to that seen historically and chosen based on their compatible appearance with a structure.

A variety of roof materials exists in the historic districts. Today, the use of composition shingles dominates. Roof materials are major elements in the street scene and contribute to the character of individual building styles. However, they are the most susceptible to deterioration, and their replacement may become necessary in time.

A. Preserve original roof materials.

- Avoid removing roof material that is in good condition. Replace them with similar materials only when necessary.
- See also *Preservation Briefs #4: Roofing for Historic Buildings*, published by the National Park Service.

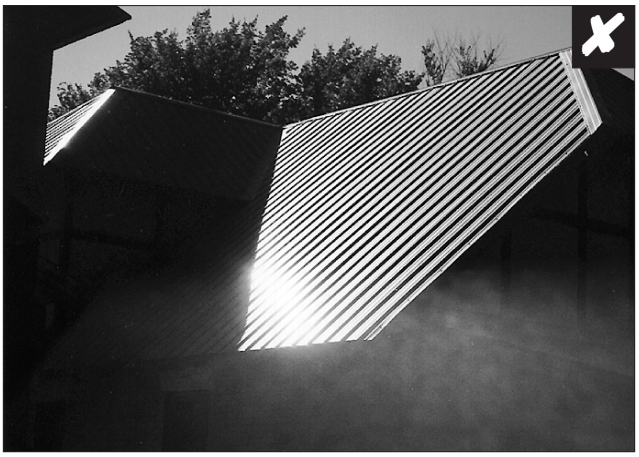
B. Replacement roof materials for an historic structure should convey a scale and texture similar to those used traditionally.

- When choosing a roof replacement material the architectural style of the structure should be considered.
- Where replacement is necessary, use similar materials to that seen historically. Composition shingle, metal, slate and tile are generally appropriate.

C. Metal roofs should be applied and detailed in a manner that is compatible with the historic character and does not distract from the historic appearance of the building.

- Metal roofing materials should be appropriate for the building style and period.
- Metal roof materials should be earth tones and have a matte, non-reflective finish.
- Seams should be of a low profile.
- The edges should be finished similar to those seen historically: simply bent downward at the edges with a very slight overhang. In most cases the gutters hide this detail.
- Many modern metal roofing materials do not have proportions that are appropriate to the historic character of the neighborhood, and are inappropriate.

Composition shingles are an acceptable roofing material.



Metal roof materials should be earth tones and have a matte, non-reflective finish. The glare seen from this roof is inappropriate.

Individual Building Features: Foundations

The foundation is essential to the structural stability and integrity of a building. Sometimes well-meaning actions can result in foundation damage or weakening, but lack of good maintenance practice is probably the biggest problem. More than anything else, water is the most damaging destructive agent a foundation must face.

The foundation of an older building usually consists of the footing, a concrete or masonry structure which is typically wider than the wall above it (its role is to spread the building's weight out so the surrounding soil can support it); and the foundation wall, which rises from the footing to or above the ground surface. Foundation wall materials vary; they may be concrete, rough or finished stone, or brick. In some locales and some architectural styles, very high foundation walls may be used for practical or aesthetic reasons, but these are not typical of Greenville. The building walls, which may be of the same or of different materials as the foundation walls, rise from the solid base provided by the foundation walls.

The foundation walls of most of the older buildings are hardly visible at all and generally were not intended to be seen. They are mostly built of rough stone, with concrete common in 20th century buildings, and some are of brick as well.

Policy Statements

There is one policy for the preservation of building foundations that serves as the foundation for all related design guidelines and supporting information. The DPC will use this policy and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement will serve as the basis for determining the appropriateness of proposed work.

HR.19 Maintain foundations in good condition by keeping moisture from causing problems.

Keeping moisture away from a foundation is the most important thing that can be done.

A. Vines and other plants should not be allowed to grow on foundation walls.

- Plants tend to retain moisture and keep damp walls from drying.
- Weeds and shrubs should not be allowed to come in contact with foundation walls.
- Avoid piling items such as firewood, trash, or mulch against a foundation wall, since these can hold moisture too and let it get into the wall.

B. If the foundation walls have ventilation openings, be sure these are kept clear.

- These help the walls dry out after getting wet (they also help keep moisture from building up in basements and crawl spaces).
- Ventilation openings or basement windows should not be filled in with permanent materials such as brick or concrete block; try wood or metal panels in place of window glass if windows must be blocked up, but retain the wood or metal framing and sash.

C. Make sure the soil or pavement next to the foundation wall slopes away and not toward the wall.

- Provide positive drainage away from foundations to minimize rising moisture.
- This will keep water from soaking down into the wall and surrounding soil. Wet soil can lose its weight-supporting capacity and result in foundation and wall cracks.
- Watch for open joints between pavement and foundation wall where water flowing down the wall can get into the soil.

D. Gutters and downspouts should not be clogged or leaking and should carry water away from the foundation wall.

- During heavy rains, watch to see if water is flowing or dripping down the building wall and into the foundation.
- Downspouts should be connected to underground drains if possible (check to be sure these are clear, too), or at least should empty onto splashblocks which carry the water away from the foundation wall.

E. Avoid cutting new window and door openings in foundation walls, or enlarging existing ones.

- This can weaken the foundation significantly. If you need to make these alterations, get qualified advice on how the foundation will be affected.

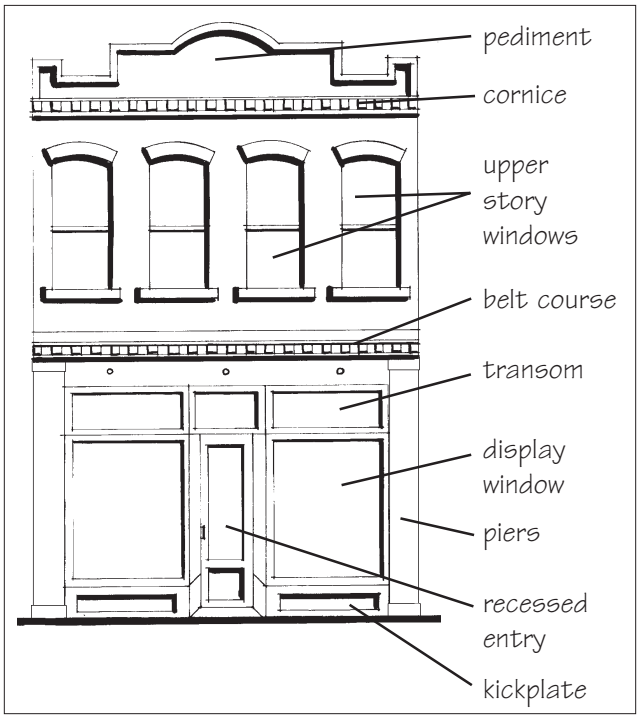
Make sure the soil or pavement next to the foundation wall slopes away and not toward the wall.

Individual Building Features: Commercial Facades

Ornamentation and elements such as cornices and parapets are original components that “dress up” a building and give it a sense of style and character. Ornamental items include hood molds or other trim at doors and windows; plaques and medallions; signboards or sign panels; date or name stones; or simple geometric shapes in metal, stone, or concrete.

Cornices, that are usually found at the top of a building wall, and ornamental moldings or belt courses, that are located just above the storefront, are horizontal projecting elements that provide a visual break in or termination to the wall. A parapet is an upward extension of a building wall above the roofline, sometimes ornamental and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion.

Cornices are most apparent on late 19th century commercial structures, when several ornate, bracketed types were used. Early 20th century buildings were, as a rule, less decorated and had simpler ornamentation. Rather than cornices, they tend to have parapets, some low and some extending several feet above the roof surface. A parapet may be capped with brick, stone or tile, and frequently decorative elements or panels are placed in it.



Typical commercial storefront components.

Policy Statements

There is one policy for the preservation of commercial facades that serves as the foundation for all related design guidelines and supporting information. The DPC will use this policy and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement will serve as the basis for determining the appropriateness of proposed work.

If a storefront is covered or obscured with a later alteration (top photo), then restore the storefront to its historic character.

HR.20 Maintain the storefront and all of its character-defining features.

Commercial buildings should, for the most part, all relate to the street and the pedestrian in the same manner: with a clearly defined primary entrance and large windows that display goods and services offered inside. The repetition of these standard elements creates a visual unity on the street that should be preserved.

A. For a commercial storefront building, a rehabilitation project should preserve these character-defining elements:

- **Display windows:** The main portion of glass on the storefront, where goods and services are displayed.
- **Transom:** The upper portion of the display window, separated by a frame.
- **Kickplate:** Found beneath the display window. Sometimes called a bulk-head panel.
- **Entry:** Usually set back from the sidewalk in a protected recess.
- **Upper-story windows:** Windows located above the street level. These usually have a vertical orientation.
- **Cornice molding:** A decorative band at the top of the building.
- These features should not be altered, obscured or removed.
- This will help maintain the interest of the street to pedestrians by providing views to goods and activities inside first floor windows.

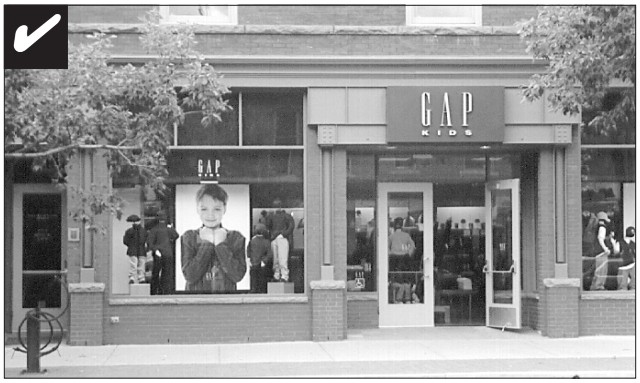
B. If a storefront is altered, restoring it to the original design is preferred.

- If evidence of the original design is missing, use a simplified interpretation of similar storefronts. The storefront still should be designed to provide interest to pedestrians.
- Note that, in some cases, an original storefront may have been altered early in the history of the building, and may itself have taken on significance. Such alterations should be preserved.
- See also *Preservation Briefs #11: Rehabilitating Historic Storefronts*, published by the National Park Service.

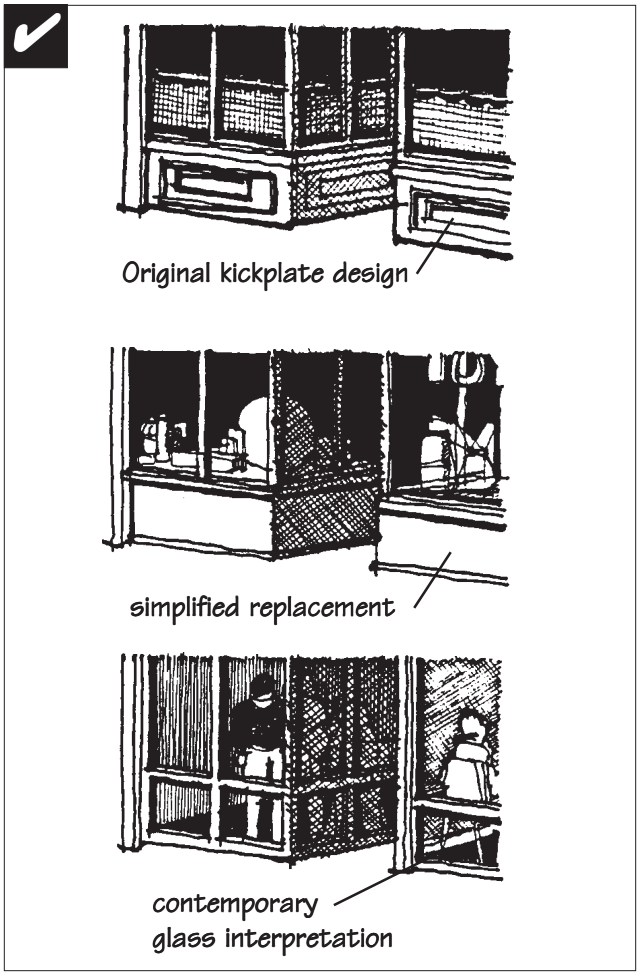
If a storefront is altered, restoring it to the original design is preferred. . (Compare with the two photos of the same building below.)

Using historic photographs can help in determining the original character. (Compare with below.)

This rehabilitation preserves surviving details and reconstructs missing ones.



If evidence of the original design is missing, use a simplified interpretation of similar storefronts. The storefront still should be designed to provide interest to pedestrians.



Retain the kickplate as a decorative panel. If the original is missing, develop a compatible replacement design.

C. Alternative designs that are contemporary interpretations of traditional storefronts may be considered.

- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
- However, the new design should continue to convey the character of typical storefronts, including the transparent character of the display window.
- Greater flexibility in treatment of rear facades is appropriate. However, care should be taken to preserve storefronts on those buildings which have traditional commercial storefronts on more than one facade, such as a corner building.

D. Retain the kickplate as a decorative panel.

- The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.
- If the original kickplate is covered with another material, consider exposing the original design.

E. If the original kickplate is missing, develop a sympathetic replacement design.

- Wood is an appropriate material for replacements on most styles. However, ceramic tile and masonry may also be considered when appropriately used with the building style.

F. Preserve the character of the cornice line.

- Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.
- Many cornices are made of sheet metal, which is fairly lightweight and easy to repair. Areas that have rusted through can be patched with pieces of new metal.

G. Reconstruct a missing cornice when historic evidence is available.

- Use historic photographs to determine design details of the original cornice.
- Replacement elements should match the original in every detail, especially in overall size and profile. Keep sheet metal ornamentation well painted.
- The substitution of another old cornice for the original may be considered, provided that the substitute is similar to the original.

H. A simplified interpretation is also appropriate for a replacement cornice if evidence of the original is missing.

- Appropriate materials include stone, brick and stamped metal.

I. Retain the original shape of the transom glass in historic storefronts.

- Transoms, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on light costs. These bands should not be removed or enclosed.
- The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration.
- If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, be certain to retain the original proportions. One option might be to use it as a sign panel or decorative band.

J. A parapet wall should not be altered, especially those on primary elevations or highly visible facades.

- When a parapet wall becomes deteriorated, there is sometimes a temptation to lower or remove it. Avoid doing this because the flashing for the roof is often tied into the parapet, and disturbing it can cause moisture problems.
- Inspect parapets on a regular basis. They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
- Avoid waterproofing treatments, which can interfere with the parapet's natural ability to dry out quickly when it gets wet.

When a building is missing its cornice, consider the two options presented below.

Reconstruct a missing cornice when historic evidence is available.

A simplified interpretation also is appropriate for a replacement cornice if evidence of the original is missing.

Individual Building Features: Additions

Many historic buildings have experienced additions over time, as need for additional space occurred, particularly with a change in use. In some cases, an owner would add a wing for a new bedroom, or to expand the kitchen.

An early addition typically was subordinate in scale and character to the main building. The height of the addition was usually positioned below that of the main structure and it was often located to the side or rear, such that the primary facade remained predominate. An addition was often constructed of materials that were similar to those in use historically. Clapboard siding was the most common. In some cases, owners simply added dormers to an existing roof, creating more usable space without increasing the footprint of the structure.

Policy Statements

There is one policy for the preservation of an existing addition that serves as the foundation for all related design guidelines and supporting information. The DPC will use this policy and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement will serve as the basis for determining the appropriateness of proposed work.

HR.21 Some additions may have developed significance in their own right, and should be preserved.

Some changes to a building may be evidence of the history of the structure, its inhabitants and its neighborhood.

A. Preserve an older addition that has achieved historic significance in its own right.

- For example, a porch or a kitchen wing may have been added to the original building early in its history. Such an addition is usually similar in character to the original building in terms of materials, finishes and design.

B. A more recent addition that is not historically significant may be removed.

- For example, a sun room or greenhouse may have been added within the last several decades and not achieved historic significance. In this case, removal of this addition and restoration of the original facade would be encouraged.

Individual Building Features: Outbuildings

Outbuildings include garages, carriage houses, barns, sheds and guest houses, and should be maintained in place.

Policy Statements

There is one policy for the preservation of an existing outbuilding that serves as the foundation for all related design guidelines and supporting information. The DPC will use this policy and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement will serve as the basis for determining the appropriateness of proposed work.

HR.22 Because outbuildings help interpret how an entire lot was used historically, their preservation is strongly encouraged.

A. Maintain existing pattern of historic outbuildings.

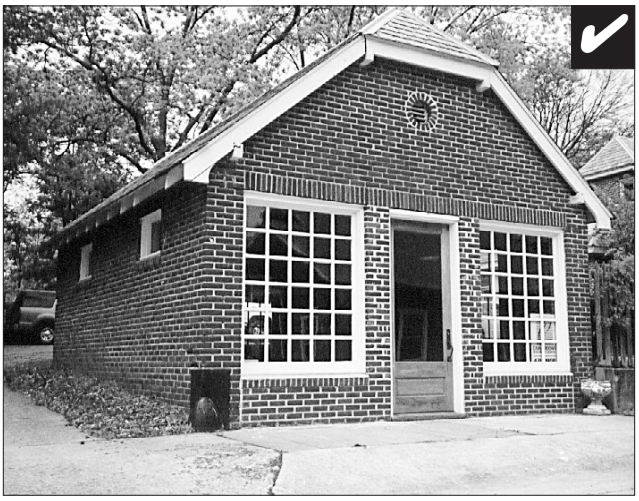
- When treating an historic outbuilding, respect its character-defining features such as primary materials, roof materials, roof form, historic windows, historic doors and architectural details.
- Avoid moving an historic outbuilding from its original location.
- If an outbuilding does not date of the period of significance, then its preservation is optional.

B. New uses that require minimal change and maintain the utilitarian character of an outbuilding are preferred.

- New uses which significantly alter the character or size of an outbuilding are not appropriate.

C. If an existing outbuilding is beyond repair, then replacing it in-kind is encouraged.

- An exact reconstruction of the outbuilding is not necessary in these cases. The replacement should be compatible with the overall character of the historic structure, while accommodating new uses.
- If a new outbuilding is needed, see also the design guidelines for a new outbuilding Chapter 3.



New uses that require minimal change and maintain the utilitarian character of an outbuilding are preferred.

Building Maintenance, Relocation, and Demolition

An historic building is an irreplaceable document of the past. Once it is gone, it is lost forever. Therefore, regular and periodic maintenance of an historic building assures that more expensive preservation and restoration measures will not be needed at a future date. Historic buildings were typically very well built and were meant to last decades and centuries into the future. Preventive maintenance is intended to keep moisture from remaining in and around the structure.

Since the purpose of an historic district is to protect historic properties, the demolition of a building that contributes to the historic significance is inappropriate and should be avoided. If demolition appears to be the only option, then relocation may be considered after all other possibilities have been exhausted. The integrity of an historic district is maintained when buildings are original in character, design and location. It is important to maintain the integrity and context of historic resources. However, there may be cases where relocation would not negatively impact the site or the district. In this case, the following criteria should be considered.

Policy Statements

There are a number of policies for the relocation or demolition of a structure that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

HR.23 A property owner should not allow their building to deteriorate by failing to provide ordinary maintenance.

A. Use the gentlest means possible to clean the surface of materials and features.

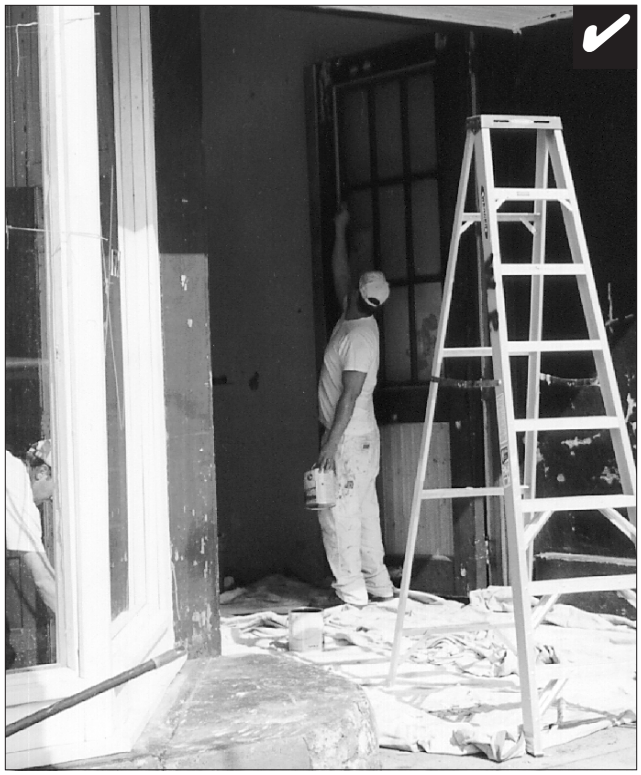
- Perform a test patch (in an inconspicuous place) to make sure a cleaning method will not damage to the surface. Many procedures can have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character.
- Harsh cleaning methods, such as sandblasting, can damage the historic materials, make them vulnerable to moisture, accelerate deterioration and change their appearance. Such procedures are inappropriate.
- If cleaning is necessary, a low pressure water wash is preferred.

B. Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the material.

- Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.

C. Plan repainting carefully.

- Note that frequent repainting of trim materials may cause a build up of paint layers that obscures architectural details. When this occurs, consider stripping paint layers to retrieve details. However, if stripping is necessary, use the gentlest means possible, being careful not to damage architectural details and finishes.
- Good preparation is key to successful repainting, but the buildup of old paint layers is an important historic record of the building. The removal of old paint, by the gentlest means possible, should be undertaken only if necessary to the success of the repainting.
- Old paint may contain lead. Precautions should be taken when sanding or scraping is necessary.
- Prepare a good substrate and use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.



Plan repainting carefully.

Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.

D. Maintain masonry walls in good condition.

- Original mortar, in good condition, should be preserved in place.
- Repoint only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing.
- Duplicate the old mortar in strength, composition, color, texture and joint width and profile.
- Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.
- Avoid using mortar with a high portland cement content, that will be substantially harder than the brick and does not allow for expanding and contracting. The result is deterioration of the brick itself.
- Generally, brick that was not painted should remain unpainted. Masonry naturally has a water-protective layer, or patina, to protect it from the elements. Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.

E. Maintenance of windows.

- Wash upper story windows.
- Clean debris from upper story windows.
- Replace in-kind loose or broken glass. This will reduce air leaks.
- Install weather-stripping. This will enhance energy conservation significantly.

F. Maintenance of storefronts.

- Wash display windows.
- Repair damaged kickplates.
- Re-caulk display windows to reduce air infiltration.
- Install weather-stripping around doors.

G. Maintenance of roofs.

- Clean debris from gutters and downspouts to prevent the backing up of water.
- Patch leaks in the roof. This should be a high priority for building maintenance.
- Replace deteriorated flashing.
- Re-point eroded mortar in the parapet wall, using the appropriate mortar mix.
- Re-solder downspout connections to prevent water from leaking into walls.
- Connect downspouts to underground sewers where possible. Do not allow water to disperse at the foundation of a building. This water may cause damage to the foundation.

H. Maintenance of awnings and canopies.

- Replace worn fabric awnings or damaged metal canopies.
- Re-secure loose hardware.
- Wash fabric awnings regularly. This will help extend the life of the fabric. Spray with water from the underside first, to lift dirt particles, then rinse them off.
- Paint metal canopies regularly, to reduce the potential for rust. This will extend the life of the canopy.

I. Maintenance of signs.

- Re-secure sign mounts to the building front.
- Repaint faded graphics.
- Repair worn wiring.
- Replace burned out bulbs.
- Remove non-historic, obsolete signs.
- Preserve historic painted signs in place as decorative features.

HR.24 A building should be retained on its present site.

A. Moving an existing building that contributes to the character of a district should be avoided, whenever possible.

B. Proposals to relocate a building will be considered on a case-by-case basis.

C. Moving a building that does not contribute to a district, or that has lost architectural integrity due to deterioration and neglect, may be considered.

- A building may be moved if its removal or the proposal for its replacement will result in a more positive, appropriate visual effect on a district.
- Relocated buildings should be carefully rebuilt to retain original architectural details and materials.
- A building may be moved into a district if it maintains a sense of architectural unity in terms of style, height, scale, massing, materials, texture and setback with existing buildings along the street. *(See also the design guidelines for "All Projects.")*
- Before a building is moved, a plan should be in place to secure the structure, provide a new foundation, provide utilities and/or restore the house at its new location. The placement of a structure on a new site should be done in accordance with the design guidelines for new construction.

HR.25 An historic building should not be demolished.

Pursuant to Section 50-166(e) of the Greenville Code, the demolition of an historic structure may be considered by the DPC on a case-by-case basis. The following guidelines along with those in the Greenville Code shall be used by both the applicant and the DPC when considering a demolition project.

A. A prerequisite for any demolition of an historic building should be a documentation of economic hardship.

- Such documentation should contain a financial report detailing the costs of rehabilitation and evidence that the existing building is incapable of producing a reasonable economic return on the investment.

B. If a request for demolition is based on structural instability or deterioration, a technical report prepared by an architect or professional engineer should be submitted.

- Such a report should detail the nature and extent of the specific problems and providing accurate cost estimated for their correction.
- A condition for approval of demolition should be measured drawings, photographs, or other documentation of the building's evaluation and architectural features.

C. An application for demolition should be accompanied by a complete plan for the new development proposed on the site.

- Such a plan should include a timetable, a budget for both the demolition and new construction, and satisfactory evidence that adequate financing is available.

D. When, in the interest of public safety, the removal of part of a building or complex is required, the DPC may allow limited removal of structurally unsound construction.

E. Demolition may be allowed when a building has lost its integrity of design, and its removal would result in a more positive effect on the district.

- In such cases, new construction should relate better to the historic district than the existing building. The requirements listed above should be satisfied if applicable.

Chapter 3
Design Guidelines for All Projects in Preservation Overlay Districts with Residential Character

Introduction

This chapter presents the design policies and guidelines that apply to all properties in the Preservation Overlay Districts whose structures were originally built for residential use—regardless of whether their current use is residential or commercial. The policies and guidelines apply to alterations of existing properties and the construction of a new building. The chapter is organized into relevant design topics (such as site planning and landscape design; building mass, scale and form; materials; architectural character; parking; adaptive use; additions; outbuildings; and building color), within which are individual policies and design guidelines. The Design and Preservation Commission (DPC) will base its decisions upon the design topics, policies and guidelines.

There are a number of features that are common among projects that are residential in character. These features define the nature and context of residential structures and form the basis of the design guidelines and policies contained in this chapter. These features are discussed below:

Site Planning and Landscape Design

Building Setbacks

A front yard serves as a transitional space between the "public" sidewalk and the "private" building entry. In many blocks, front yards are similar in depth, resulting in a relatively uniform alignment of building fronts which contributes to the sense of visual continuity. Maintaining the established range of setbacks is therefore preferred.

Building Orientation

Traditionally, a typical building had its primary entrances oriented to the street. This helped establish a “pedestrian-friendly” quality. In most cases, similar entry ways were evenly spaced along a block, creating a rhythm that also contributed to the sense of visual continuity for the neighborhood. Locating the entrance of a new building in a manner that is similar to those seen traditionally is a means of doing so.

Landscaping

The urban forest is one of the most significant characteristics of the neighborhood. Protection of existing healthy trees should be among the highest priorities in any project. Trees that are especially significant due to their size, character, location or species should be identified through consultations with the city at the beginning of a project. This applies to trees on site and abutting properties as well as in the right-of-way. Each site should preserve or add trees to perpetuate and enhance the urban forest context of the neighborhood.

Understory trees are those that establish a lower scale than the upper canopy trees. These often have multiple trunks that are useful for screening, and softening building mass. Established, healthy understory trees should be preserved when feasible. In sites lacking sufficient trees, new ones should be planted to supplement the urban forest.

Buildings and other site structures should be located to minimize the removal, pruning, or damage to existing significant trees, on and adjacent to the site. When new trees are planted they should be selected to enhance the forest character of the neighborhood.

Building and Street Lighting

The character and level of lighting that is used on a building is a special concern. Traditionally, these exterior lights were simple in character and were used to highlight entrances and walkways. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of modest, focused light should be continued.

Mechanical Equipment and Service Areas

Utilities that serve properties may include telephone and electrical lines, ventilation systems, gas meters, propane tanks, air conditioners and fire protection, telecommunication and alarm systems. Adequate space for these utilities should be planned in a project from the outset and they should be designed such that their visual impacts are minimized.

Service areas for trash, recycling containers and site maintenance equipment should be carefully planned as an integral part of a site. At the same time, the visual impacts of service areas should be minimized. When laying out a site, adequate provisions should be made for service areas. They should not simply be located in “left over” side yards, for example.

Building Mass, Scale and Form

Mass and Scale

The mass and scale of a building is an important design issue in the residential historic districts of Greenville. Single family houses dominate the neighborhood. This similarity of scale enhances the pedestrian-friendly character of the streets. New buildings should therefore relate to this established context so that the visual continuity would be compromised.

Building and Roof Form

A similarity of building forms also contributes to a sense of visual continuity. The traditional residential building form consists of a simple rectangular mass capped with a gabled or hipped roof. In order to maintain this sense of visual continuity, a new building should have basic roof and building forms that are similar to those seen traditionally. This includes multifamily structures as well.

The character of the roof is a major feature of residential buildings. When repeated along the street, the repetition of similar roof forms also contributes to the sense of visual continuity. In each case, the roof pitch, its materials, size and orientation are all important to the overall character of the building. New construction should not break from this continuity. New structures and their roofs should be similar in character to their neighbors.

Materials

Building materials of new structures should contribute to the visual continuity of the neighborhood. They should appear similar to those seen traditionally to establish a sense of visual continuity. Wood lap siding and brick are the dominant materials.

Architectural Character

Entries are clearly defined on most structures in the neighborhood. Porches, porticos and stoops are elements that typically define entries. These features add a one-story element to the fronts of buildings, helping to establish a uniform sense of human scale along the block. They are essential elements of neighborhood that should be maintained.

The similarity of window and door size and location also contributes to a sense of visual continuity along the street. In order to maintain this sense of visual continuity, a new building should maintain the basic window and door proportions and placement seen traditionally.

The arrangement of windows and doors on a house also contributes to the character of a district. A typical building appeared to be a rectangular solid, with small holes “punched” in the walls for windows and doors. Most buildings had similar amounts of glass, resulting in a relatively uniform solid-to-void ratio. This ratio on a new building should be similar to that of historic buildings.

Parking

Cars are a part of the tradition in Greenville. The inappropriate design of parking areas can have a negative impact on a neighborhood, however. In order to enhance pedestrian-orientation, the visual impacts of cars should be minimized. The best ways are to set back parking areas from the front of a house or integrate into its design.

Adaptive Use

The adaptive use of a residence to a commercial or office use is a distinct possibility in several of the Preservation Overlay Districts in Greenville. In fact, the entire Pettigru Historic District is zoned for commercial and office use. However, when such adaptations must occur, they should be designed to have the least impact on the historic character of a neighborhood—which is residential in character. Although for commercial use, these adapted properties should not be commercial in character. This means that the overall form of a building (with a sloping roof) and the landscaped front lawn should not be altered.

Additions

Many buildings have experienced additions over time, as need for additional space occurred, particularly with a change in use. In some cases, an owner would add a wing for a new bedroom, or to expand the kitchen.

An historic addition typically was subordinate in scale and character to the main building. The height of the addition was usually positioned below that of the main structure and it was often located to the side or rear, such that the primary facade remained predominate. An addition was often constructed of materials that were similar to those in use historically. Clapboard siding was the most common. In some cases, owners simply added dormers to an existing roof, creating more usable space without increasing the footprint of the structure. This tradition of adding on to buildings is anticipated to continue. It is important, however, that new additions be designed in such a manner that they maintain the character of the primary structure.

Outbuildings

Outbuildings include garages, carriage houses, barns and sheds. They are usually detached from the house and located at the rear of the lot. Because some large additions or new infill projects can significant impact the scale of a neighborhood, the use of detached outbuildings on a site is strongly encouraged. This will help reduce the perceived scale of development on a site.

Building Color

While color in itself does not affect the actual form of a building, it can dramatically affect the perceived scale of a structure and it can help to blend a building with its context.

Policy Statements

In order to maintain the character of the Preservation Overlay Districts there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

Policy statements in this chapter include the letters “AR” before the number to indicate that it is part of the guidelines for “**A**ll Projects in Preservation Overlay Districts with **R**esidential Character.” The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

Site Planning and Landscape Design

AR.1 Maintain the line of building fronts in a block.

The front yard setback of a new building should match the established range of adjacent buildings.

Maintain the line of building fronts in the block.

A front yard serves as a transitional space between the "public" sidewalk and the "private" building entry. In many blocks, front yards are similar in depth, which contributes to a sense of visual continuity. This is a key feature and therefore, maintaining this line is important.

A. A building should fit within the range of yard dimensions seen in the block.

- The front yard setback of a new building should match the established range of adjacent buildings.
- Where the setbacks are uniform, the new building should be placed in general alignment with its neighbors.
- In those areas where setbacks vary slightly but generally fall within an established range, the new building should be within ten feet of the typical setback in the block.

B. Maintain the uniform spacing of side yards.

- Side yard setbacks should appear similar to others in the block, as seen from the street.

A building should fit within the range of yard dimensions seen in the block. This row of new houses reflects the front and side yard spacing patterns seen traditionally and is appropriate.

AR.2 Orient the front of a building to the street.

A typical house faces the street and is sheltered by a one-story porch. This helps to establish a sense of scale and to "animate" the neighborhood. It is a feature that should be maintained.

A. Orient the front of a house to the street and clearly identify the front door.

- A prominent entry will contribute to the pedestrian-friendly character of the street.
- Use a one-story porch element to define the entry.
- In some cases, the front door itself is positioned perpendicular to the street. In such a case, the entry should still be clearly defined with a walkway and porch.

Orient the front of a house to the street and clearly identify the front door.

B. The use of a porch is encouraged in any residential development.

- A porch should be similar in character, design, scale and materials to those seen traditionally.
- The size of a porch should relate to the overall scale of the primary structure to which it is attached.
- A porch should use similar materials to that of the primary structure.

The use of a porch is encouraged in any residential development.

C. Porch supports should be of a substantial enough size that the porch does not appear to float above the entry.

- Brick or wood columns are best for most structures in the neighborhood.

AR.3 Maintain the traditional character of a front yard.

New construction should appear similar in mass and scale to nearby historic structures. Residences range from one to two stories, but are typically one and one-half stories.

Minimize the amount of hard surface paving for patios, terraces or drives in front yards.

Transparent elements, such as wrought iron, wood picket and twisted wire, are appropriate.

A typical front yard begins at a public sidewalk, continues to the porch and ends at the front door. This sequence enhances the pedestrian environment and contributes to the character of the neighborhood; it should be maintained.

If it is to be used, a fence should be in character with those seen traditionally. However, using no fence at all is often the best approach. Typically, fences were seen enclosing side and rear yards. They were low and appeared semi-transparent. Wood pickets or thin metal members were typical.

A. Use a grass lawn in the front yard.

- Minimize the amount of hard surface paving for patios, terraces or drives in a front yard.
- The use of rock and gravel is discouraged and, if used, should only occur as an accent element.
- The front yard should be similar in depth to neighboring houses.
- *See also the design guidelines for Site Features in Chapter 2.*

B. If a fence or wall is to be used in a front yard, then it should be low to the ground and have a transparent quality, allowing views into the yard.

- A front yard fence or wall should not exceed forty inches in height.
- Wrought iron, wood picket and twisted wire, are appropriate.
- A stone retaining wall may be considered where the topography of a site dictates its use.
- Chain link, vinyl fencing, split rail and solid "stockade" fences are not appropriate in front yards. These fencing materials may be considered in rear yards, where they are not visible from public ways.
- Consider using shrubbery to soften the appearance of a fence or wall.

C. A fence may be used to define a side or rear yard.

- A side yard fence should also be low in height. It may reach taller heights once it is behind the main facade of the house.
- A rear yard fence is usually taller than the one in front, and may reach a height of six feet.
- A chain link fence may be used in a rear yard.
- A side yard fence may be taller than their front yard counterparts, but the taller portion should be located behind the primary facade of the house.

D. Reduce water pressure on retaining walls by improving drainage behind them.

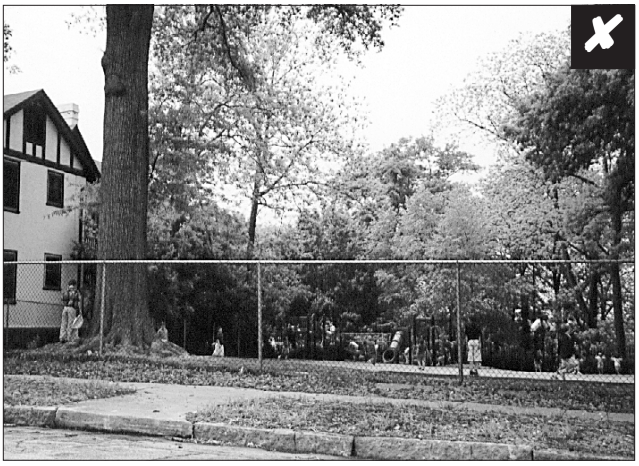
- Also provide drains in the wall to allow moisture to pass through it.

E. For a new retaining wall, use materials similar to those seen historically.

- Natural rock or stone should be used for a new retaining wall.
- Segmental retaining walls that convey the scale and texture of a stone wall (such as split-face concrete) will be considered on a case-by-case basis.
- Un-faced concrete and concrete block are not appropriate. Railroad ties and landscape timbers are not appropriate for retaining walls or borders.

F. Minimize the height of a retaining wall.

- Use a series of terraces with short walls where the overall retaining height must be greater than four feet.
- Contour the site to reduce the need for retaining walls.

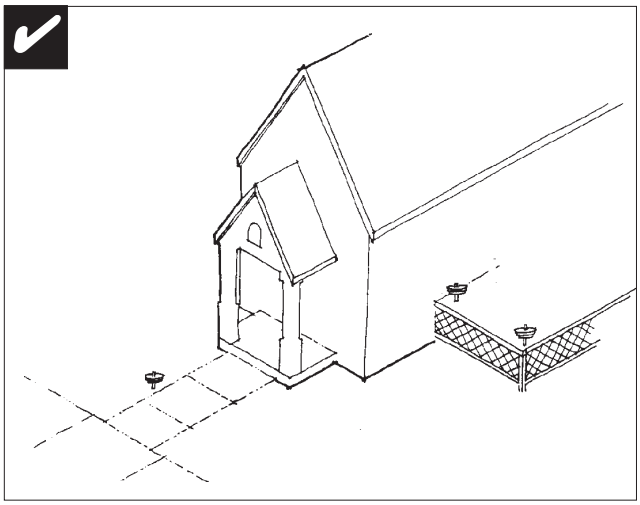


Chain link, vinyl fencing, split rail and solid "stockade" fences are not appropriate in front yards.

A solid wood plank fence also may be used in a rear yard, if the top of is "transparent" in character, such as a lattice element.

Minimize the height of a retaining wall.

AR.4 Minimize the visual impacts of exterior lighting.



Prevent glare onto adjacent properties by using shielded and focused light sources that direct light onto the ground. The use of downlights, with the bulb fully enclosed within the shade, is strongly encouraged.

A. Use lighting for the following:

- To accent architectural details
- To accent building entrances
- To illuminate sidewalks
- To accent signs

B. Exterior lights should be simple in character and low in intensity.

- The design of a fixture should be simple in form and detail.
- Lights that cast a color similar to that of daylight are preferred.
- All exterior light sources should have a low level of luminescence.
- Lighting fixtures should be appropriate to the building and its surroundings in terms of style, size and intensity of illumination.

C. Prevent glare onto adjacent properties by using shielded and focused light sources that direct light onto the ground.

- The use of downlights, with the bulb fully enclosed within the shade, or step lights that direct light only on to walkways, is strongly encouraged.
- Lighting should be carefully located so as not to shine into residential living space (on or off the property) or into public rights-of-way.

D. Minimize the visual impacts of site and architectural lighting.

- Unshielded, high intensity light sources and those that direct light upward are inappropriate.

AR.5 Minimize the visual impacts of mechanical equipment and service areas as seen from the public way.

A. Screen mechanical equipment from view.

- Do not locate window air conditioning units on a building's primary facade.
- Locate a satellite dish out of public view to the extent feasible and in compliance with other regulations.
- See also *Preservation Briefs #24: Heating, Ventilating and Cooling Historic Buildings*, published by the National Park Service.

B. Do not locate utility connections and service boxes on the primary facade.

- Locate them on secondary walls when feasible.
- Provide adequate space for utilities. They should not simply be put into "left over" space that abuts the public right-of-way.
- Vents for direct-vent fireplaces should not be installed on the building front.
- Place new telephone and electrical lines underground when feasible.

C. A service area should not be visible from a public way.

- Locate a service area along the rear of a site.
- Consider placing gates on a trash storage area to further diminish its visual impact.
- Trash areas, including large waste containers or dumpsters, should also be screened from view, using a fence, hedge or enclosure. For a larger storage area, consider using a shed to enclose it.
- Provide adequate trash storage capacity so that debris will not overflow the containers.

D. Trash storage should be designed to be secure from animals.

Do not locate window air conditioning units on a building's primary facade.

Building Mass, Scale and Form

AR.6 A new building should appear similar in scale to traditional single family houses.

New construction should appear similar in mass and scale to nearby historic structures.

The mass and scale of buildings are among the elements that have the greatest influence on compatible construction in the community. The height, width and depth of a new building should be compatible with historic buildings that are in the surrounding context to the new building. The scale of a building also should relate to its lot size and placement on the lot.

A. New construction should appear similar in mass and scale to nearby historic structures.

- Structures in the Preservation Overlay Districts range from one to two stories, but most are typically one and one-half stories.
- The primary plane of the building front should not appear taller than those of typical historic structures in the block.

B. New construction should be within five feet of the average height of historic structures within the immediate neighborhood.

- Historic residences within a 300 foot radius of the new structure should be used in calculating the height of the surrounding context.

C. On larger structures, subdivide larger masses into smaller "modules" that are similar in size to single-family residences seen traditionally.

- Step down a building's height toward the street, neighboring structures and the rear of the lot. The back side of a building may be taller than the established character if the change in scale will not be perceived from public ways and when zoning regulations permit.
- Other, subordinate modules may be attached to the primary building form.

New construction should appear similar in mass and scale to nearby historic structures.

Subdivide larger masses into smaller "modules." This multifamily development is divided into smaller building elements that are similar in size to single-family residences seen traditionally.

Subdivide larger masses into smaller "modules." This single-family residence is broken into modules so it fits within the scale of the neighborhood.

AR.7 The form of a new building should be similar to those seen traditionally in the historic district.

Use building forms similar to those found traditionally. Rectangular shapes are typical and are encouraged.

Use traditional roof forms.

The form of a traditional residential building in Greenville consists of a simple rectangular mass capped with a gabled or hipped roof. Additions are usually located to the rear of the main building. In a basic sense, it is the combination of these shapes that establishes a sense of scale for a neighborhood. New construction that does not respect these existing form characteristics may diminish the integrity of the historic district and the quality of life for surrounding residents.

A. Use building forms similar to those found traditionally in a district.

- Rectangular shapes are typical and are encouraged.
- One simple form should be the dominant element in a building design.
- Building forms that step down in scale to the rear of the lot are encouraged.
- Smaller, secondary buildings should be simple rectangular shapes, as well.

B. Use traditional roof forms.

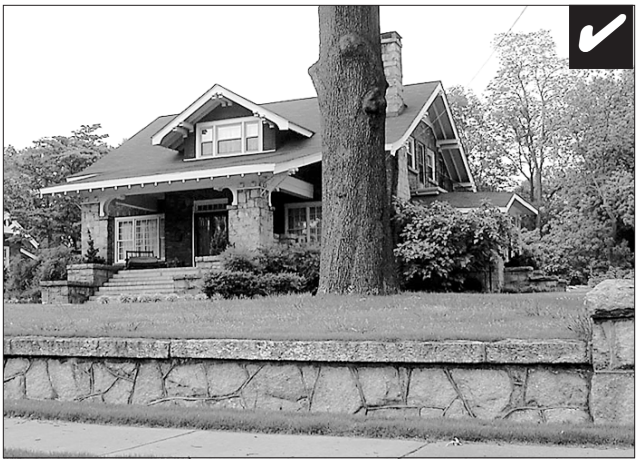
- Sloping roofs such as gable and hip roofs are appropriate for primary roof forms.
- Exotic building and roof forms that would detract from the visual continuity of the street are discouraged. Geodesic domes and A-frames are not considered traditional building forms and should not be used.
- Eave depths should be similar to those seen traditionally in the neighborhood.

C. The number and size of dormers should be limited on a roof, such that the primary roof form remains prominent.

- Because they break up the perceived scale of a roof, dormers are also encouraged.
- The top of a dormer's roof should be located below the ridge line of the primary roof and set back from the eave.

D. Roofs should be similar in scale to those used historically on comparable buildings.

- The length of a roof ridge should not exceed those seen historically on comparable buildings.



The number and size of dormers should be limited on a roof, such that the primary roof form remains prominent.

Building Materials

AR.8 Building materials for new construction should be similar to materials seen historically.

Traditionally, a limited palette of building materials was used in Greenville. Wood lap siding and brick were the dominant materials. Therefore, new materials should have simple finishes, similar to those seen historically.

A. Maintain the existing range of exterior wall materials found in the historic district.

- Appropriate materials for primary structures include horizontal lap siding and brick.
- Reflective materials, such as mirrored glass or polished metals, are inappropriate.
- Rustic shakes are inappropriate.

B. Exterior wood finishes should appear similar to those used historically.

- Maintain protective coatings of paint or stain on exterior wood siding.
- The lap dimensions of siding should be similar to that found traditionally (i.e., four to five inches of lap exposure).

The lap dimensions of siding should be similar to that found traditionally.

Masonry should appear similar to that used historically.

Newer, synthetic materials may be considered for a new structure, if they appear similar in character and detailing to traditional building materials.

C. Masonry should appear similar to that used historically.

- Masonry unit sizes should be similar to those found traditionally.
- Mortar joints should appear similar in color, texture and joint width, to those seen historically.

D. Materials should be applied in a manner similar to that used historically.

- For example, brick veneer should not “float” above a wood clapboard wall.
- Traditionally, heavier materials (e.g., brick) were used for foundation piers.
- More finished masonry or wood was used for primary walls, and wood was used for gable ends, roofs and details.
- This "hierarchy" of materials should be continued.

E. Newer, synthetic materials may be considered for a new structure, if they appear similar in character and detailing to traditional building materials.

- New materials should have a demonstrated durability in this climate and have the ability to be repaired under reasonable conditions.
- Details of synthetic siding should match those of traditional wood siding. The lap dimensions of synthetic siding should be similar to those of historic wood lap siding (i.e., four to five inches of lap exposure).

F. Roof materials should be composite shingles and convey a scale and texture similar to that used traditionally.

- Roof materials should be earth tones and have a matte, non-reflective finish.
- Wood shakes are inappropriate.

Architectural Character

AR.9 A new building should be visually compatible with historic structures in the area.

Traditionally, many buildings in Greenville's historic districts were simple in character, although some of the grander houses exhibited substantial ornament and detail. These fundamental characteristics are vital to the preservation of the historic integrity of the districts. Regardless of stylistic treatment, a new building should appear similar in form and detail to houses in the area. A new building also should be visually compatible with older structures without being a direct copy of historic styles.

Features such as one-story porch elements which define entries, columns, posts and brackets contribute to the sense of character of the street and add visual interest to pedestrians. Their continued use in new construction is encouraged.

A. A new building should not be designed to look old.

- Use ornamental details with restraint.

B. Using contemporary interpretations of historic styles is encouraged for new buildings.

- A new design that draws upon the fundamental similarities among historic buildings in the community (without copying them) is preferred. This will allow a new structure to be seen as a product of its own time and yet be compatible with its historic neighbors.
- New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that the building is new. Contemporary details for porch railings and columns are other examples.
- New soffit details and dormer designs also could be used to create interest while expressing a new, compatible style.
- The imitation of older historic styles may also be considered.

A new building should be visually compatible with historic structures.

A new building should be visually compatible with historic structures.

Using contemporary interpretations of historic styles is encouraged for new buildings. In the middle photograph, infill bungalows in Little Rock, Arkansas, relate to those buildings seen traditionally in the neighborhood. New houses in Memphis, Tennessee (lower photograph) are also simplified interpretations of traditional styles found there.

C. New architectural details should relate to comparable historic elements in general size, shape, scale and finish.

D. Where a deck is used, it should be unobtrusive, as seen from the street.

- Locating a deck to the rear of the primary structure is preferred.

E. Use contemporary interpretations of architectural features that are common to traditional buildings in the neighborhood.

- These include porch columns and balustrades, chimneys, trim elements and shutters.

F. If they are to be used, design ornamental elements, such as brackets and porches, to be in scale with similar historic features.

- Thin, fake brackets and strap work applied to the surface of a building are inappropriate uses of these traditional details.
- Use ornamental details with constraint.
- Historic details that were not found in the districts are inappropriate.

Parking

AR.10 The visual impacts of parking should be minimized.

A. A parking pad, carport or garage should be located to the side or rear of a lot, and detached from the main structure.

- Consider providing only ribbon paving. This will reduce visual impacts—as well as allow more drainage through soils.
- Consider sharing a single drive and curb cut where multiple driveways are needed.
- A driveway should lead straight from the street to the parking area.
- A parking pad located in the front of a residence is inappropriate.

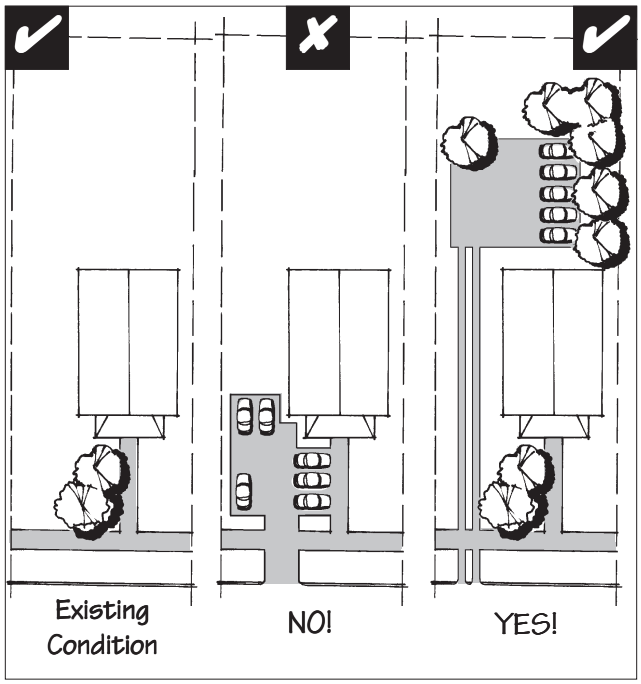
A garage should be located to the side or rear of a lot, and detached from the main structure.

B. Although it is not encouraged, where a garage or carport must be "attached" to the primary structure, consider the following options:

- Locate the garage or carport at least ten feet behind the front of the main structure.
- A garage and the garage doors should not be visually overpowering to the main structure. It should be detailed similar to that of the main structure.
- A carport should have a painted, non-metallic finish. Consider a carport constructed from wood.

C. Minimize the visual impact of a parking areas.

- A parking area should be located to the rear of a site.
- Do not use a front yard for parking. Instead, use a long driveway, or alley access, that leads to parking located behind a building.



Do not use a front yard for parking. Instead, use a long driveway, or alley access, that leads to parking located behind a building.

Adaptive Use

AR.11 When adapting a residence to a commercial use, respect the residential character of the building.

Building uses that are closely related to the original use are preferred.

A successful adaptive use project will maintain the residential characteristics of a building while clearly identifying itself as a business.

Converting a building to a new use that is different from that which its design reflects is considered to be "adaptive use." For example, converting a residence to an office is adaptive use. A good adaptive use project retains the historic character of the building while accommodating its new function.

A. Seek uses that are compatible with the historic character of the building.

- Building uses that are closely related to the original use are preferred. An example would be the conversion of a residence to an office. This can be accomplished without radical alterations to either the interior or exterior of the structure.
- Avoid altering porches and original windows and doors.

Additions

AR.12 Design an addition to be compatible with the primary building.

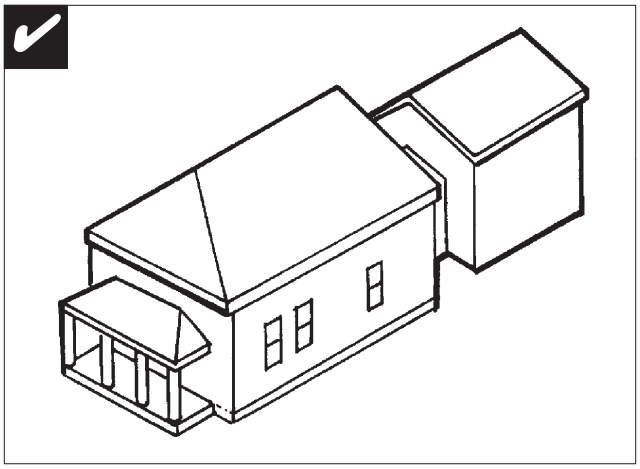
An addition to a structure can radically change its perceived scale and character if inappropriately designed. When planning an addition, consider the effect the addition will have on the building itself. When creating an addition, keep the size of the addition small, in relation to the main structure. If an addition must be larger, it should set apart from the main structure and connected with a smaller linking element. A design for a new addition that would create an appearance inconsistent with the character of the building, especially an historic one, is discouraged.

One also should consider the effect the addition may have on the character of a street or neighborhood, as seen from the public right-of-way. For example, a side addition may change the sense of rhythm established by side yards in the block. Locating the addition to the rear could be a better solution in such a case.

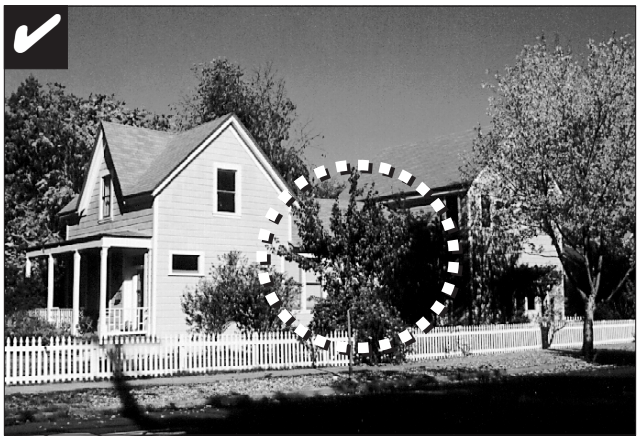
A. Design a new addition such that the original character can be clearly seen.

- In this way, a viewer can understand the history of changes that have occurred to the building.
- An addition should be made distinguishable from the original building, even in subtle ways, such that the character of the original can be interpreted.
- Creating a jog in the foundation between the original and new structures may help to define an addition.
- Even applying a new trim board at the connection point between the addition and the original structure can help define the addition.
- See also *Preservation Briefs #14: New Exterior Additions to Historic Buildings*, published by the National Park Service.

Design a new addition such that the original character can be clearly seen. This addition to the front of the historic structure is inappropriate.



Place an addition at the rear of a building or set it back from the front to minimize the visual impacts.



Design an addition to be compatible in size and scale to the main building. This addition appears to be in scale with the original building because it is separated with a smaller connecting structure.

An addition should be set back from any primary, character-defining facade. An addition should be to the rear of the building, when feasible.

B. Place an addition at the rear of a building or set it back from the front to minimize the visual impacts.

- This will allow the original proportions and character to remain prominent.
- Locating an addition at the front of a structure is inappropriate.

C. Do not obscure, damage, destroy or remove original architectural details and materials of the primary structure.

- When preserving original details and materials, follow the guidelines presented earlier in this chapter.

D. An addition should be compatible in scale, materials and character with the main building.

- An addition should relate to the historic building in mass, scale and form. It should be designed to remain subordinate to the main structure.
- While a smaller addition is visually preferable, if a residential addition would be significantly larger than the original building, one option is to separate it from the primary building, when feasible, and then link it with a smaller connecting structure.
- An addition should be simple in design to prevent it from competing with the primary facade.

E. An addition should be set back from any primary, character-defining facade.

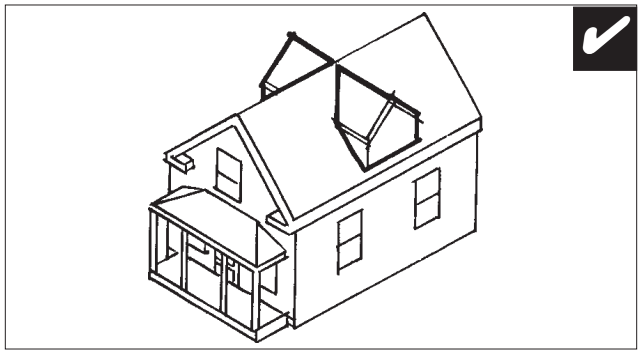
- An addition should be to the rear of the building, when feasible.

F. The roof form of a new addition should be in character with that of the primary building.

- Typically, gable, hip and shed roofs are appropriate for residential additions. Flat roofs are appropriate for commercial buildings.
- If the roof of the primary building is symmetrically proportioned, the roof of the addition should be similar.

AR.13 A roof-top addition should not visually overpower the primary structure.

Additional space can be created by adding dormers to a roof. If these alterations are designed to be in proportion with the main structure, they may have a smaller design impact on the structure as compared to other approaches. In some cases, an additional level may be considered, although this usually occurs to a small, one-story building. When this occurs, it should be designed such that the historic proportions of the main structure are retained. Generally, setting back such an addition from the front of the house is the best approach.



In some cases, adding vertically, through construction of dormers, will help to minimize the impacts of additions and preserve rear yards.

A. When constructing a rooftop addition, keep the mass and scale subordinate to the primary building.

- The addition should not overhang the lower floors of the primary building in the front or to the side.

B. Set a rooftop addition back from the front of the building when this will help preserve the building's proportions as seen from the street.

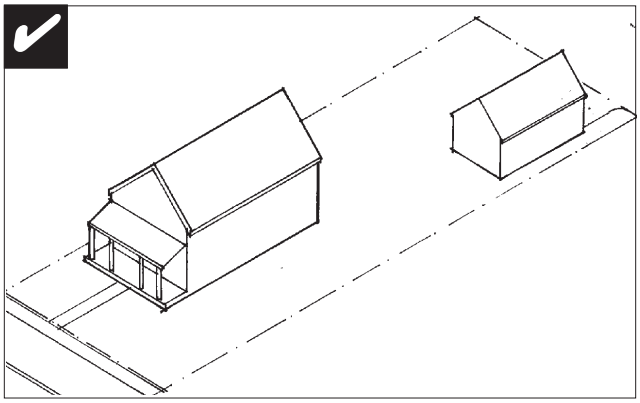
- This will help maintain the original profile of the building.

C. When adding a dormer to an existing roof, it should be in character with the primary structure's design.

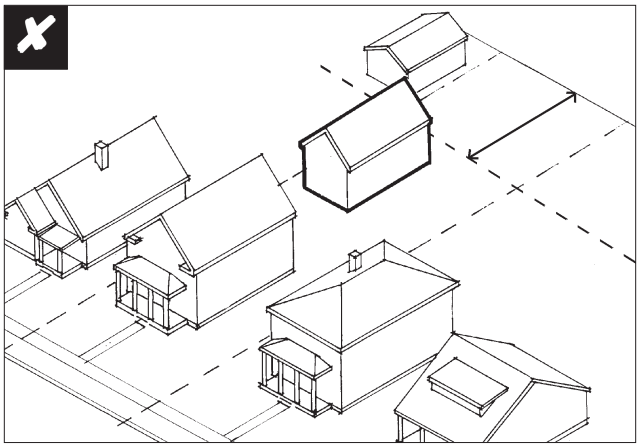
- A dormer should be subordinate to the overall roof mass and should be in scale with older ones on similar structures.

Outbuildings

AR.14 A new outbuilding should be subordinate to the primary structure on a site.



Locate an outbuilding to the rear of a lot.



Not only is this outbuilding too big, but it is located too close to the primary structure.

A. Locate an outbuilding to the rear of a lot.

- Locating an outbuilding to the side of a primary structure, but set back substantially may also be considered where zoning regulations allow.

B. Construct an outbuilding that is subordinate in size and character with the primary structure.

- In general, outbuildings should be unobtrusive and not compete visually with the house. While the roof line does not have to match the house, it is best that it not vary significantly.
- An outbuilding should remain subordinate, in terms of mass, size and height, to the primary structure.

C. An outbuilding should be similar in character to those seen traditionally.

- Basic rectangular forms, with hip, gable or shed roofs, are appropriate.
- A contemporary interpretation of an outbuilding may be considered.

D. Maintain the simple detailing found on outbuildings.

- Ornate detailing on outbuildings is inappropriate.
- Avoid details that may give an outbuilding a residential appearance. Outbuildings should not mimic primary structures.

Construct an accessory structure that is subordinate in size and character with the primary structure.

Although this new outbuilding is a contemporary interpretation of those seen historically, it is similar in form to nearby historic examples. This outbuilding also breaks up its mass into several smaller, additive forms.

Building Color

AR.15 Use colors to create a coordinated color scheme for a building.

A. The facade should "read" as a single composition.

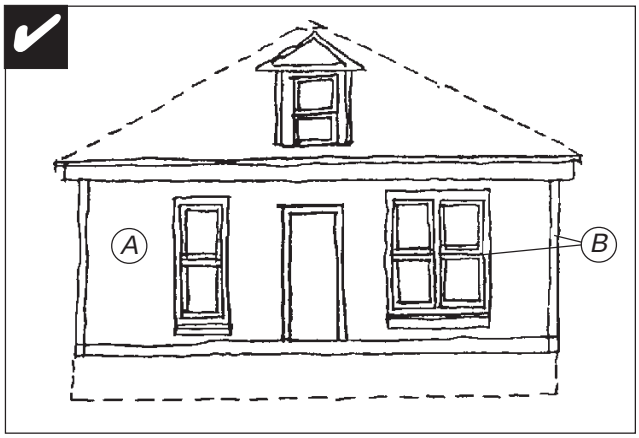
B. Employ color schemes that are simple in character.

- Using one base color for the building is preferred.
- Using only one or two accent colors is also encouraged, although precedent does exist for using more than two colors in some situations.

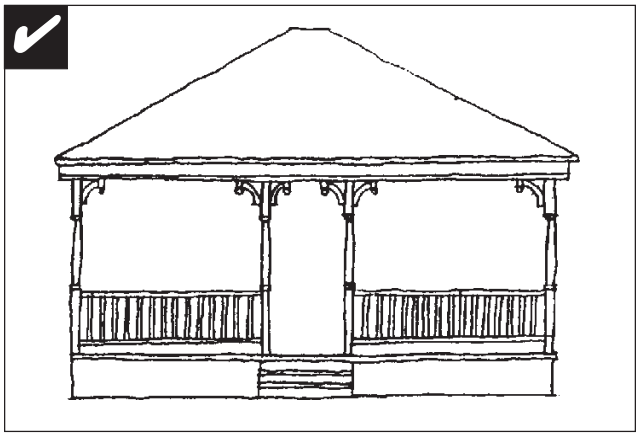
C. Base or background colors should be muted.

- Use the natural colors of the building materials, such as the buff color of limestone, as the base for developing the overall color scheme.
- Use matte finishes instead of glossy ones.

When designing a color scheme, consider the entire composition:
a) The back plane of the main facade is a major surface for which a scheme should be devised, and
b) A color scheme for the front plane, composed of a porch in this case, also should be designed.



Apply a base color to the main plane of the facade (A). Next, apply the first trim color to window frames and edge boards (B).



When developing a color scheme, use a limited number of colors. Apply one or two colors to porch elements; avoid making the scheme too busy. Consider using a different shade of the first trim color—or even matching it exactly for porch trim.

D. Reserve the use of bright colors for accents only.

- Bright colors may highlight entries.

E. Consider the following when choosing paint colors for a building based on the date of construction:

- From 1750 to 1850, paint colors typically seen were whites, reds, yellows and blues (primary colors), and some combinations such as browns and greens.
- From 1850 to 1870, paint colors typically seen were muted earth tones such as yellows, browns, russets and greens.
- From 1870 to 1900, a deepened color palette, with a more diverse variety of colors was seen. Almost all colors and combinations were in use.
- From 1890 to 1930, a shift back to the earlier color schemes—with whites, yellows and grays—was seen.

F. Consider the following when choosing paint colors for a building based on the style of architecture:

- Early Vernacular and Federal: Walls are pale colors such as white, off-white, beige or gray with a lighter trim of white, buff or pale yellow. Doors are either black or natural.
- Greek Revival: Walls and trim are usually white with deep bright green trim or yellow walls with white trim and green shutters and doors.
- Italianate: Walls are natural earth and stone colors with trim in a contrasting shade of the basic color.
- Queen Anne: Deep, rich colors such as greens, rusts, reds and browns can be used on the exterior trim and walls of late-Victorian-era houses.
- Folk Victorian and American Foursquare: These buildings are generally very simple designs with one color used for the trim and a contrasting color for the wall.
- Bungalows: Natural earth tones and stains of tans, greens and grays.
- Colonial Revival: Softer colors are used on these buildings and the trim is usually painted white or ivory. Walls are white, yellow or tan. Shutters are green, black or dark blue.

Chapter 4
Design Guidelines for All Projects in Preservation Overlay Districts with Commercial Character

Introduction

This chapter presents the design policies and guidelines that apply to all properties in the Preservation Overlay Districts whose structures were originally built for commercial use (such as the West End Historic District). The policies and guidelines apply to alterations of existing properties and the construction of a new building. The chapter is organized into relevant design topics (such as site planning and streetscape design, parking and additions), within which are individual policies and design guidelines. The Design and Preservation Commission (DPC) will base its decisions upon the design topics, policies and guidelines.

While change is anticipated in the historic districts of Greenville, the historic districts are not to be "frozen in time." However, such change, including alterations and new construction should still occur in a manner that respects the traditional design context. The following design guidelines are based on that policy.

Traditional commercial streets convey a sense of a time and place, which is expressed through their numerous historic commercial buildings. This character should be maintained. When new building does occur, or an existing structure is altered, it should be in a manner that reinforces the basic character-defining features of the area. Such features include the way in which a building is located on its site typically at the sidewalk edge, the manner in which it faces the street, the overall sense of scale of two- to four-story buildings and the building materials that are used. When these design variables are arranged in a new building to be similar to those seen traditionally in the area, visual compatibility results.

Site Planning and Streetscape Design

Building Setbacks

In a residential context, buildings are typically set back a uniform distance from the sidewalk. By contrast, buildings in commercial areas often are aligned immediately at the inside sidewalk edge. This contributes to a sense of visual continuity in the commercial areas.

Building Orientation

A typical commercial building has its primary entrance oriented to the street. This helps establish a "pedestrian-friendly" quality. In most cases, similar entry ways are evenly spaced along a block, creating a rhythm that also contributes to the sense of visual continuity. These entrances are also typically recessed from the sidewalk edge. Locating the entrance of a new building in a manner that is similar to those seen traditionally is strongly encouraged.

Public Streetscape

Fundamentally, streetscape designs should help to establish a sense of visual continuity in an area. This means that the street furniture adopted for use by the City of Greenville should continue to be used whenever feasible and that open spaces should be designed to convey a sense of visual relatedness while also facilitating individual designs that will add accent to the urban setting.

Building and Street Lighting

The character and level of lighting that is used on a building is a special concern. Traditionally, these exterior lights were simple in character and were used to highlight entrances, walkways and signs. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of modest, focused light should be continued.

Mechanical Equipment and Service Areas

Utilities that serve properties may include telephone and electrical lines, ventilation systems, gas meters, air conditioners, fire protection, telecommunication and alarm systems. Adequate space for these utilities should be planned in a project from the outset and they should be designed such that their visual impacts are minimized.

Service areas for trash and recycling containers and loading facilities should be carefully planned as an integral part of a site. At the same time, the visual impacts of service areas should be minimized.

Parking

Public parking lots and garages were not a part of Greenville's early history. Therefore much of its historic character derives from a way of building in which the automobile was not a factor. The visual impacts of features associated with storage of automobiles, including drives, garages and parking lots, therefore should be minimized. Care should also be taken to provide pedestrian circulation that is separate from, and does not conflict with, vehicular circulation.

Additions

Many buildings have experienced additions over time, as the need for more space occurred. An addition should be designed such that the character of the building can still be perceived. When planning a new addition to a structure, the negative effects that may occur should be minimized. While some destruction of original materials is almost always a part of constructing an addition, such loss should be minimized.

Policy Statements

In order to maintain the overall character of commercial areas there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

> Policy statements in this chapter include the letters “AC” before the number to indicate that it is part of the guidelines for “**A**ll Projects in Preservation Overlay Districts with **C**ommercial Character.” The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

Site Planning and Streetscape Design

AC.1 Maintain the line of building fronts in the block.

Most commercial structures contribute to a strong "building wall" along the street because they align at the front lot line and are usually built out to the full width of the parcel, to the side lot lines. Although small gaps do occur between some structures, these are exceptions. These site plan characteristics should be preserved.

A. Maintain the alignment of buildings at the sidewalk edge.

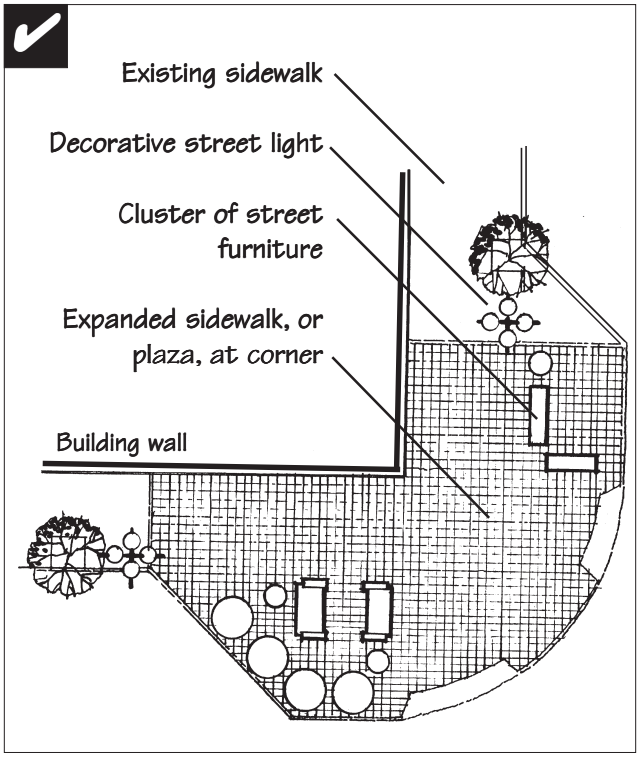
- Locate the front building wall at the sidewalk line when feasible.
- Where a building must be set back from the sidewalk, use landscape elements to define the sidewalk edge.

B. Orient the primary entrance of a building toward the street.

- A building should have a clearly-defined primary entrance. For most commercial buildings, this should be a recessed entryway.
- A secondary public entrance to commercial spaces is also encouraged on a larger building.

Maintain the alignment of buildings at the sidewalk edge.

AC.2 A sidewalk should help to establish a sense of visual continuity for the area and to enhance the walking experience.



Provide expanded sidewalk areas, or "plazas," where conditions permit doing so.

Sidewalks vary in construction and quality in the area. While many sidewalks are concrete, some include brick as an accent element, or are completely brick themselves. Ramps have been installed at most corners to facilitate access. Portions of sidewalks have eroded over time and may require replacement.

A. Use decorative paving that is consistent with designs adopted by the City of Greenville.

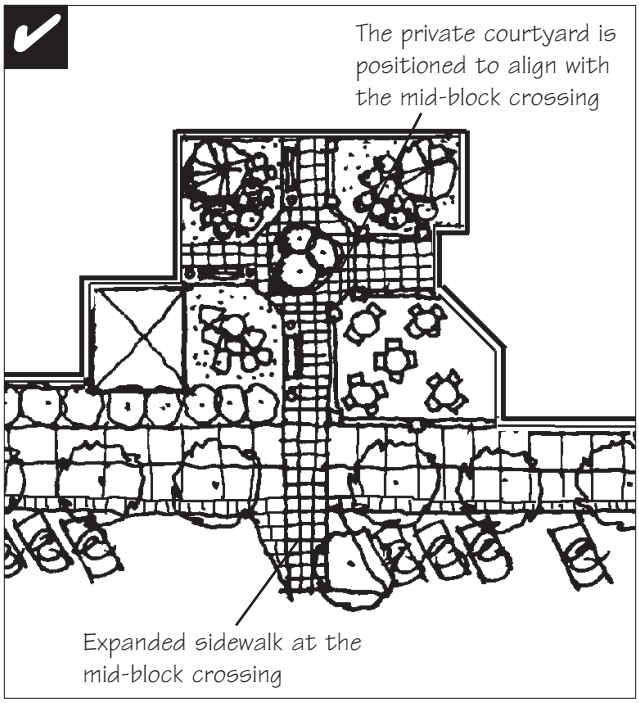
- Areas with unique character or designated special districts use decorative paving as accent elements along a sidewalk.
- They may also be used to denote distinct activity zones, such as intersections, pedestrian crossings and building entrances, and to define places for sitting and other outdoor activities.

B. **Provide expanded sidewalk areas, or "plazas," where conditions permit.**

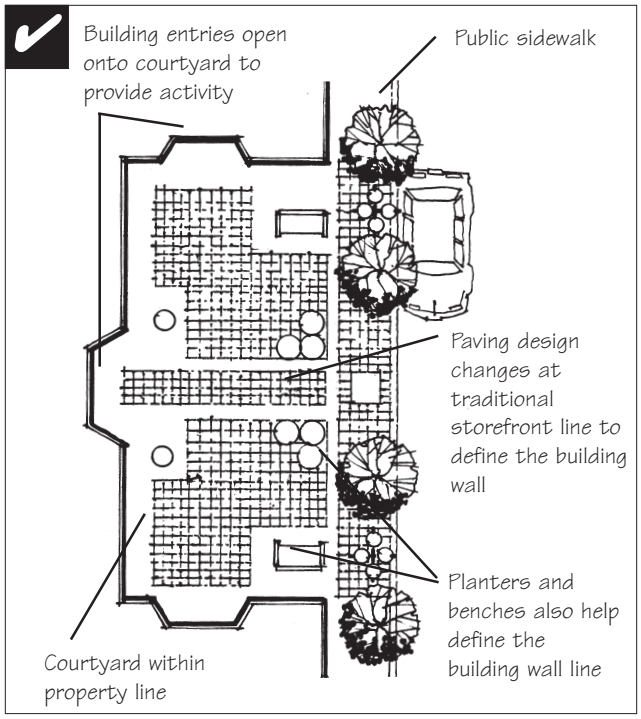
- Where appropriate, work within existing extended rights-of-way or consider expansions to existing sidewalks at strategic locations. For example, locating an expanded plaza at the entry to a theater would accommodate gatherings of patrons.
- In addition, creating a "neck-down" at an intersection or mid-block crossing is appropriate.
- These expanded areas also provide space for clustering street furniture.

C. Coordinate private open space development with that of the streetscape design of public sidewalks, when conditions permit.

- For example, combine a private courtyard with an expanded sidewalk plaza to maximize the visual impacts of these spaces.



Coordinate private open space development with that of the streetscape design of public sidewalks, when conditions permit.



Frame public open space activities that will be in use year round and define the edges of the open space along the sidewalk.

AC.3 An open space within a site should be designed to maximize the potential for its active use.

Open spaces should read as "accents" in the street wall of building fronts.

Opportunities exist to create outdoor places for people within commercial properties, in addition to "plazas" that may be developed in expanded areas of the sidewalks. These spaces may include gardens and courtyards as part of building entries and they may also include more formal, public open spaces.

A. Open spaces should read as "accents" in the street wall of building fronts.

- In general, the majority of the edge of a block should consist of building walls. Gaps in the street wall that occur as open space should be planned to be subordinate to the definition of the street edge with buildings.
- In general, at least 50% of a building wall should be set at the sidewalk edge. Therefore, no more than 50% of the frontage of a property should be open space.
- Exceptions to this rule (e.g., where the majority of a building must be set back from the sidewalk edge) will be considered on a case-by-case basis.

B. Define the edges of the open space along the sidewalk.

- Use changes in paving, hedges and walls to define the street edge.

C. Frame public open space activities that will be in use year round.

- Locate an open space such that pedestrian circulation routes to major buildings will cross it in order to help to animate the space.
- Orient major entrances onto the open space and design circulation routes to facilitate movement through it.

D. Site an open space to maximize opportunities for sun and shade.

- Provide shade for summer months and sun in the winter, when feasible.

AC.4 Street furnishings should enhance the pedestrian experience without being an obstacle to traffic or commerce.

Several areas already have amenities in place that enhance the pedestrian experience. Additional furnishings should be considered to enhance the area. As feasible, street furnishings, such as benches, planters, lighting, newspaper racks and waste receptacles, should be located only in a "furnishings zone," which maintains a clearly defined pedestrian travel lane.

A. All street furniture in the public right-of-way should be similar to those adopted for use by the City of Greenville.

- Other designs that differ from the adopted design may only be considered in specially designated districts or in areas with unique character.
- Individual furnishings should be of designs such that they may be combined with other street furniture in a coherent composition.

B. Street furniture should be located in areas of high pedestrian activity.

- Locate furniture at pedestrian route intersections and major building entrances and near outdoor gathering places.

C. Street furnishings should be clustered in "groupings," when feasible.

- Use planters and waste receptacles to frame spaces for benches, for example.
- Install benches in high pedestrian traffic areas and/or areas of interest.

D. Position a bench to provide a sense of comfort.

- Buffer the bench from traffic; for example, position a planter between the bench and the curb.
- Avoid locating a bench close to the curb.

Street furnishings should be clustered in groupings , similar to that seen in the Central Business District.

All street furniture in the public right-of-way should be similar to those adopted for use by the City of Greenville.

AC.5 The use of trees and flowering plants is strongly encouraged.

Use indigenous plant materials when feasible.

Located in the heart of the South Carolina Upcountry, Greenville has a rich array of landscape materials, most of it indigenous to the area, that grow readily in the Southern climate. Trees and flowering plants help provide interest to pedestrians, as well as shaded protection from the summer sun. Therefore, the use of street trees and planters is strongly encourage.

A. Use indigenous plant materials when feasible.

- Locate street trees the along edge of a sidewalk, maintaining a clearly defined pedestrian travel zone.
- Locate street trees in larger planting areas, such as buffer strips adjacent to parking lots and/or pocket parks.
- Provide an underground irrigation system, when feasible.
- Use flowers to provide seasonal colors.

B. Install new street trees to enhance the pedestrian experience.

- Install new trees where walkway widths permit.
- Replace trees that are diseased or have past their life cycle.

C. Street tree species should be consistent along designated streets.

D. Provide electrical service for string lights in trees.

AC.6 Street lighting should be used to enhance the pedestrian experience at night by providing a well-lit environment.

Street lighting should also reinforce the visual continuity of a commercial district. The light fixtures (luminaires) and poles (standards) should be unifying design elements that promote visual interest and variety.

A. Light pole and lamp designs should follow a comprehensive plan and be similar to those adopted for use by the City of Greenville.

- Other designs that differ from the adopted design may only be considered in specially designated districts or in areas with unique character.

B. The light pole, or standard, should be designed to accommodate special decorative accessories.

- Mounts for hanging planter baskets and banners, for example, should be included.
- Mounts for seasonal lighting schemes also should be considered.

C. Streets lights should convey a pedestrian-oriented scale.

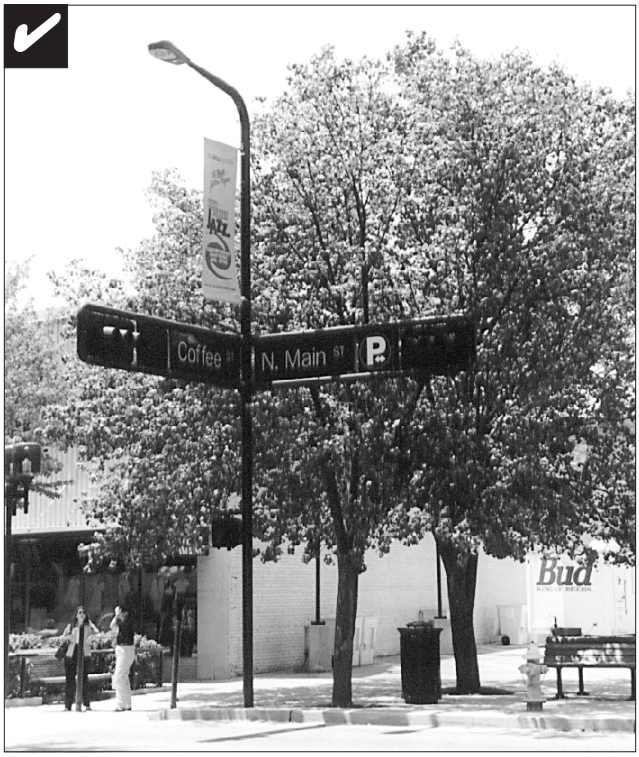
- Lighting along the right-of-way should be a combination of pedestrian-scaled street lights and spillover from lights on adjacent buildings. Lighting in this location should be designed to be comfortable to pedestrians.
- A lamp that conveys the color spectrum similar to daylight is preferred. For example, metal halide and color-corrected sodium are appropriate.

Light pole and lamp designs should follow a comprehensive plan and be similar to those adopted for use by the City of Greenville.

Other designs that differ from the adopted design may only be considered in specially designated districts or in areas with unique character.

D. Higher light levels may be provided at street intersections, if necessary.

- Taller poles, with higher intensity lamps, may be used in these locations.



Higher light levels—such as those in the three photographs on this page—may be provided at street intersections, if necessary.

AC.7 Minimize the visual impacts of exterior lighting.

The character and level of lighting that is used on a building is a special concern. Traditionally, these exterior lights were simple in character and were used to highlight signs, entrances and first floor details. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of modest, focused building light should be continued.

A. Use lighting for the following:

- To accent architectural details
- To accent building entrances
- To accent signs
- To illuminate sidewalks

B. Minimize the visual impacts of site and architectural lighting.

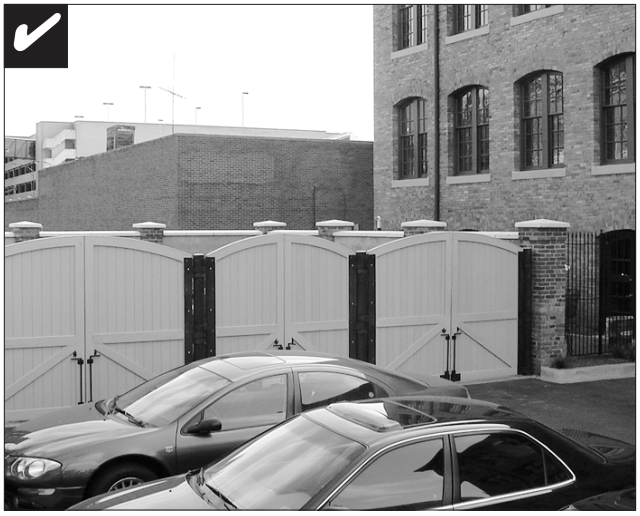
- All exterior light sources should have a low level of luminescence.
- White lights that cast a color similar to daylight are preferred.
- Do not wash an entire building facade in light.
- Lighting fixtures should be appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.

C. Prevent glare by using shielded and focused light sources.

- Provide shielded and focused light sources that direct light downward.
- Unshielded, high intensity light sources and those that direct light upward should not be permitted.
- Shield lighting associated with service areas, parking lots and parking structures.

AC.8 Minimize the visual impacts of mechanical equipment and service areas.

Do not locate window air conditioning units on a building's primary facade.



Minimize the visual impact of trash storage and service areas. Dumpsters should be screened from view.

Utility service boxes, telecommunication devices, cables and conduits are among the variety of equipment that may be attached to a building which can affect the character of the area. Trash and recycling storage areas also are concerns. To the greatest extent feasible, these devices should be screened from public view and negative effects on any historic resource should be avoided.

A. Minimize the visual impact of mechanical equipment in the public way.

- Screen equipment from view.
- Do not locate window air conditioning units on the building's primary facade.
- Use low-profile mechanical units on rooftops that are not visible from public ways.
- Locate a satellite dish out of public view, to the extent feasible, and in compliance with other regulations.

B. Minimize the visual impacts of utility connections and service boxes.

- Locate them on secondary walls, when feasible.

C. Locate standpipes and other service equipment such that they will not damage historic facade materials.

- Cutting channels into historic facade materials damages the historic building fabric and is inappropriate.
- Avoid locating such equipment on the front facade.

D. Minimize the visual impacts of trash storage and service areas.

- Locate service areas away from major pedestrian routes; typically place them at the rear of a building.
- Dumpsters should be screened from view.

Parking

AC.9 Minimize the visual impacts of a parking lot.

New parking facilities should be designed to be attractive, compatible additions to the streetscape. Using high quality materials, providing a sense of scale in architectural details and providing active uses at the sidewalk edge are methods that can mitigate the potentially negative impacts of new parking facilities. In general, a new parking facility should remain subordinate to the street scene.

A. Locate a surface lot in the interior of a block whenever possible.

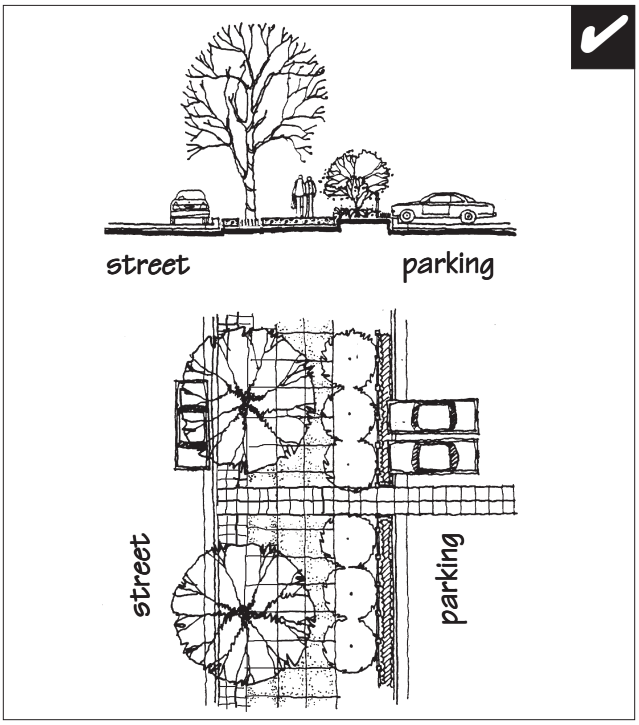
- This acknowledges the special function of corner properties, as they are generally more visible than interior lots, serve as landmarks and provide a sense of enclosure to an intersection.

B. Site a parking lot so it will minimize gaps in the continuous building wall of a block.

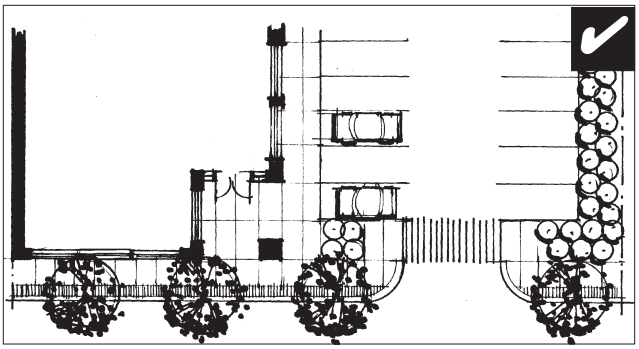
- Where a parking lot shares a site with a building, place the parking at the rear of the site or beside the building.

C. Where a parking lot abuts a public sidewalk, provide a visual buffer.

- This may be a landscaped strip or planter.
- Consider the use of a wall as screen for the edge of the lot. Materials should be compatible with those of nearby buildings.
- Use a combination of trees and shrubs to create a landscape buffer.

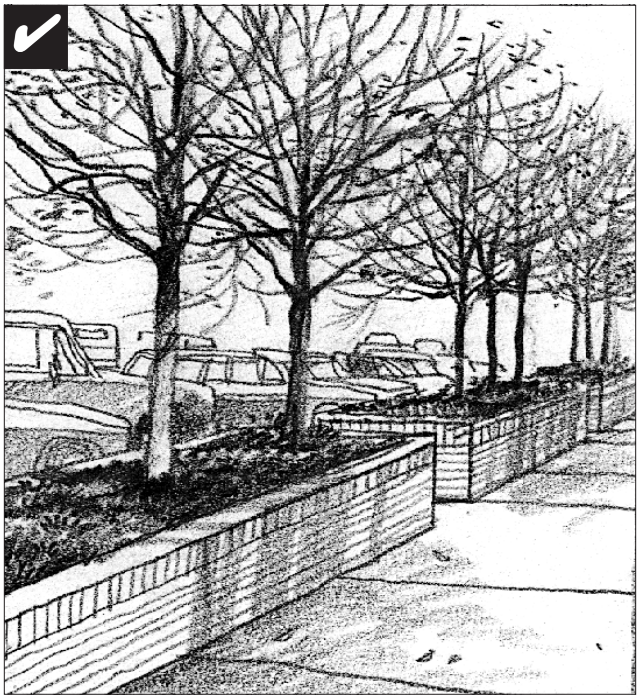


Where a parking lot abuts a public sidewalk, provide a buffer.



Where a parking lot shares a site with a building, place the parking at the rear of the site or beside the building.

Where a parking lot abuts a public sidewalk, provide a visual buffer. This may be a landscaped strip or planter. Use a combination of trees and shrubs to create a landscape buffer.



Where a parking lot abuts a public sidewalk, provide a visual buffer. Consider the use of a wall as screen for the edge of the lot. Materials should be compatible with those of nearby buildings.

AC.10 Minimize the visual impacts of a parking structure by designing it with street level commercial storefronts at facades adjoining pedestrian walks.

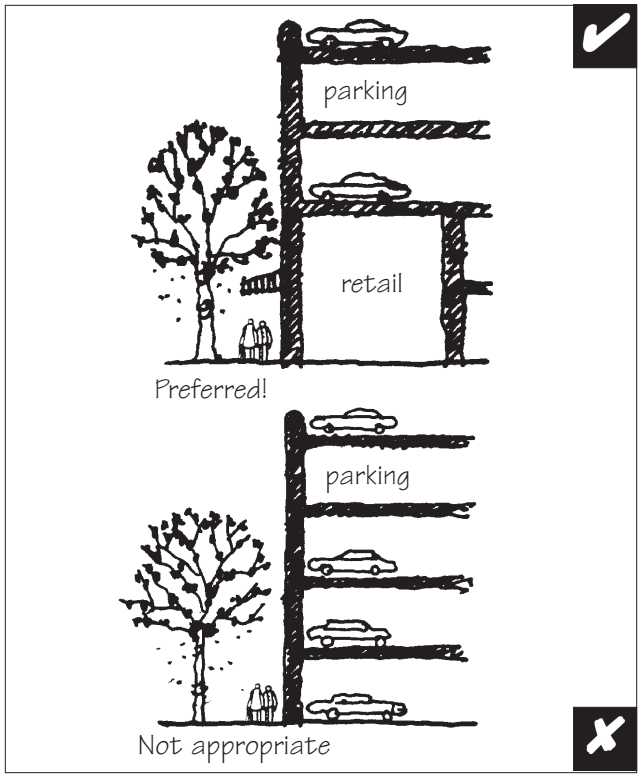
Parking structures should be designed to enhance the activity of the streetscape. At a minimum, a parking structure should help to animate the street and be compatible with the surroundings. The visual impact of the cars themselves should be minimized.

A. Design a parking structure so that it creates a visually attractive and active street edge.

- When feasible, a parking structure in the area should be wrapped with retail, commercial or an other active use along the street edge to shield the facility from the street and to add activity to the street.
- Other methods of accomplishing this include, but are not limited to:
  - Retail/commercial wrap
  - Murals or public art
  - Landscaping
  - Product display cases

Design a parking structure so that it creates a visually attractive and active street edge.

A part of this infill building is a parking structure that is set back from the front and sides of a retail wrap. The openings in the parking section reflect window proportions similar to those seen historically in the area.



The ground level of a parking structure should be wrapped by retail, office or some other active use along the street edge.

This parking structure incorporates a wrap of retail stores along the street edge. The storefronts are contemporary interpretations of the historic context.

The overall building design of this parking structure in Louisville, KY, is successful because it relates to the traditional buildings along the block in terms of mass, scale, alignment and materials.

B. A parking structure should be compatible with traditional buildings in the surrounding area.

- Respect the regular window pattern and other architectural elements of adjacent buildings.
- Maintain the alignments and rhythms of architectural elements, as seen along the street.
- Continue the use of similar building materials.
- Avoid multiple curb cuts. These complicate turning movements and disrupt the sidewalk.
- Express the traditional widths of buildings in the area.

New parking facilities should be designed to be attractive, compatible additions to a commercial area in Greenville. Using high quality materials, providing a sense of scale in architectural details and providing active uses at the sidewalk edge are methods that can mitigate the potentially negative impacts of new parking facilities. Compare with the photograph at the bottom left to see this parking structure in its context.

Not only is this high-rise hotel successfully design to relate to traditional buildings, but it incorporates a parking structure to the rear of its site. Compare with the photographs below.

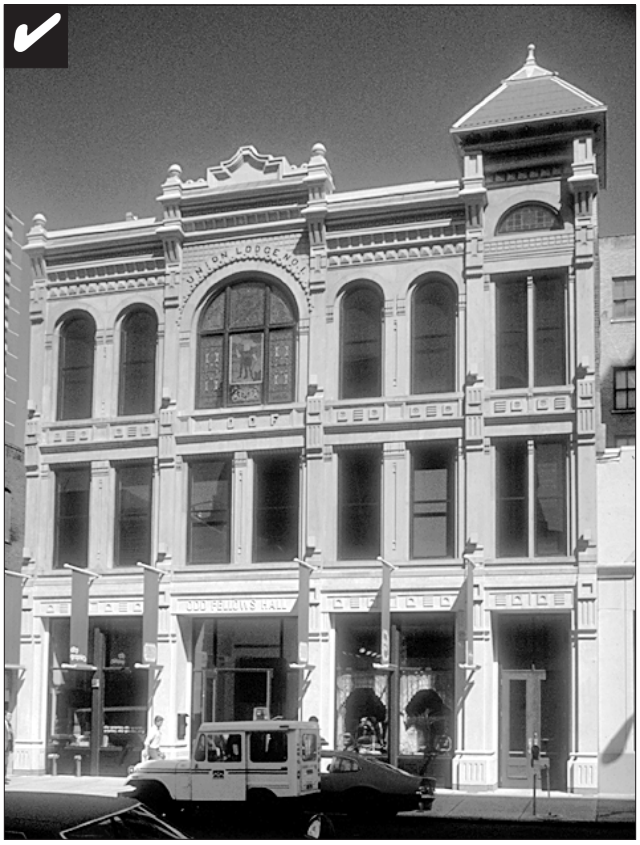
One option for providing a parking structure is to locate it at the rear of a site behind a traditional commercial or office building.

Although a hotel complex, the first floor of this structure successfully provides pedestrian-scaled storefront elements and building materials.

The contemporary, artistic design of this parking structure entrance helps it to be easily identified along the streetscape. This entrance is also successful because it provides a clear distinction between automobile and pedestrian routes.

Additions

AC.11 Minimize the visual impacts of an addition



In the angle view above, two newer floors are visible. Note how in this building the addition cannot be seen when looking at the building straight on (top photo).

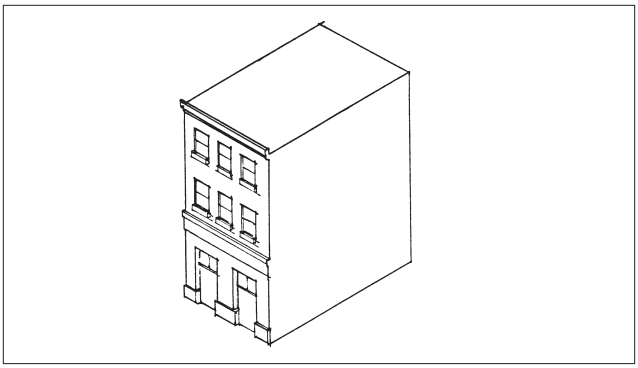
Three distinct types of additions to commercial buildings may be considered. First, a ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or side of a building. This will have the least impact on the character of a building, but there may only be limited opportunities to do this.

Second, an addition to the roof may be designed that is simple in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible to those of the existing structure.

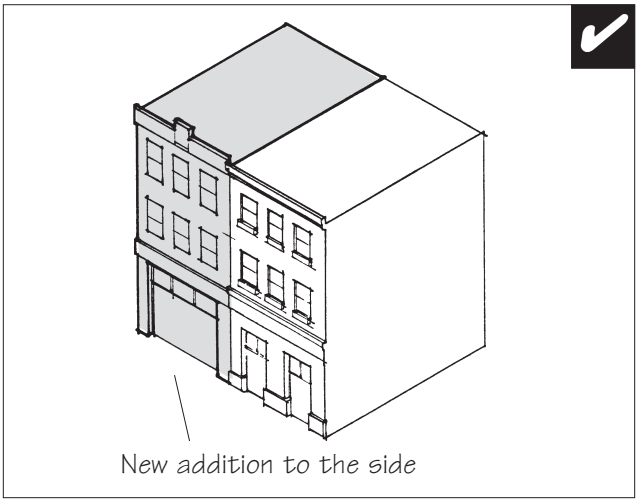
A third option, which only will be considered on a case-by-case basis, is to design an addition within the wall plane of the existing building. This option is the most difficult and requires the most care to respect the relationship of the building to the street. Such an addition should provide a visual distinction between the existing structure and its addition. This may be accomplished through the use of a belt course element or a subtle change in building materials.

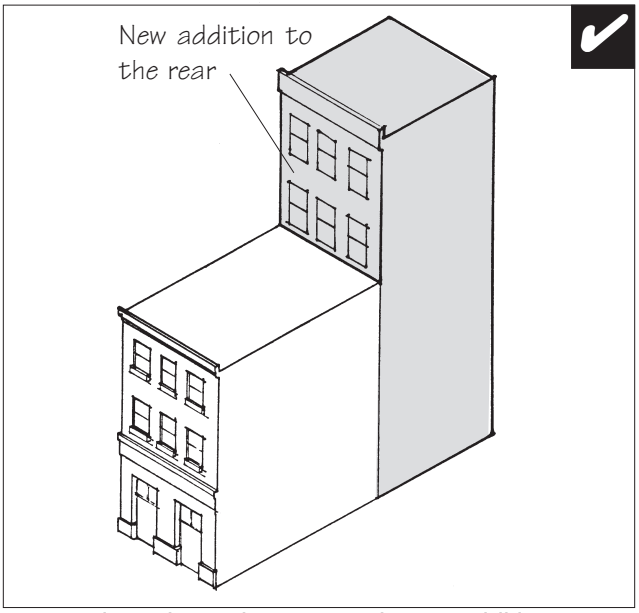
A. An addition should be compatible in scale, materials and character with the main building.

- An addition should relate to the building in mass, scale and form. It should be designed to remain subordinate to the main structure. An addition with a pitched roof is inappropriate.
- An addition to the front of a building is inappropriate.

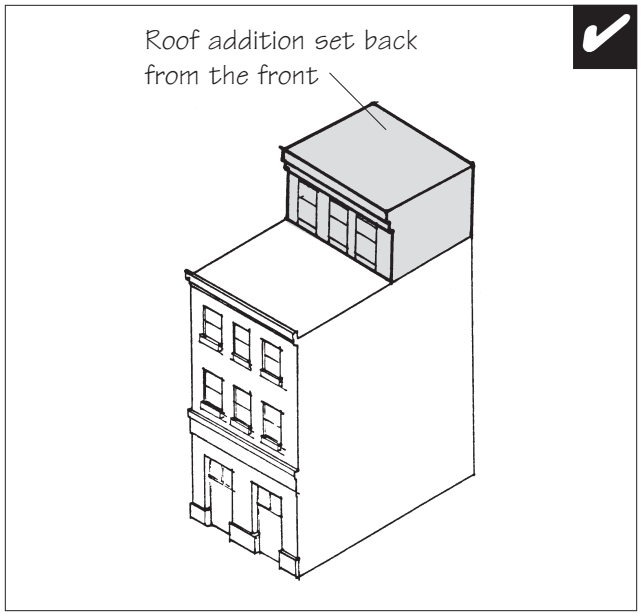


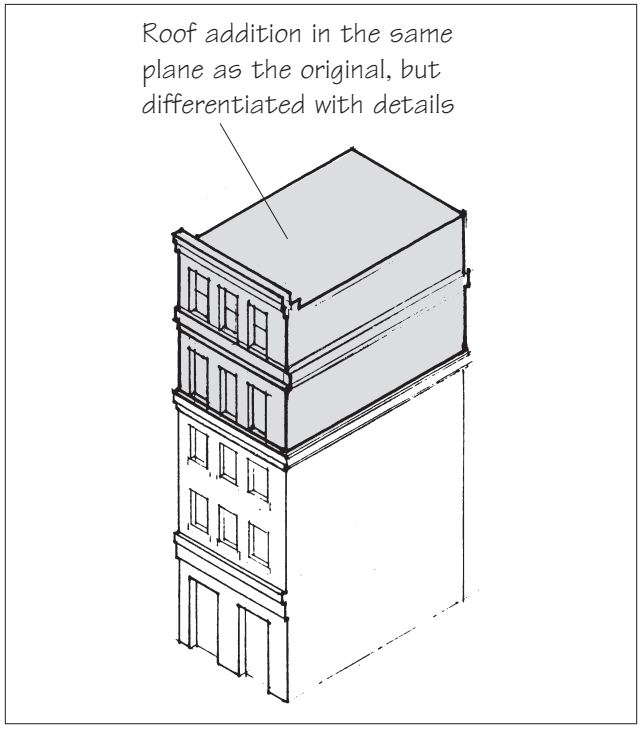
An original three-story building, before an addition. Compare with sketches below (and photos on the following page).





Appropriate alternative approaches to additions.





Appropriate alternative approaches to additions.

An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building. This addition not only is setback, but is finished with a contrasting material to let the pedestrian know that it is an addition.

B. An addition should not damage or obscure architecturally important features.

- For example, loss or alteration of a cornice line should be avoided.

C. An addition may be made to the roof of a building if it does the following:

- An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building.
- Its design should be modest in character, so it will not attract attention from the historic facade.
- The addition should be distinguishable as new, albeit in a subtle way.

D. In limited circumstances, an addition may be made to the roof of a building and not be set back from character-defining facades, if it does the following:

- An addition should be distinguished from the existing building. A change in material or a decorative band can be considered to accomplish this.
- An addition should maintain the alignment of storefront elements, moldings, cornices and upper-story windows that exist on the main part of the building.
- The addition should also be compatible in scale, texture and materials with the original.

Chapter 5
Design Guidelines for Signs in Preservation Overlay Districts

Introduction

This chapter presents the design policies and guidelines that apply to the modification or replacement of any existing sign or the construction of a new sign in all Preservation Overlay Districts. The Design and Preservation Commission (DPC) will base its decisions upon the design topics, policies and guidelines.

Background

Traditionally, a variety of signs were seen in Greenville. Five different types occurred:

- Small, freestanding signs mounted on a pole or post; located near the sidewalk because the primary structure or business was setback from the street (e.g., an area with residential character); printed on both sides
- Medium-sized, square or rectangularly-shaped signs that projected from the building above the awnings or canopies; printed on both sides
- Small, horizontally-oriented rectangular signs that protruded from the building below the awnings or canopies but above pedestrians' heads; printed on both sides
- Medium- to large-sized, horizontally-oriented rectangular signs attached flat against the building, above and/or below the awnings; printed on one side only
- Window signs, painted on glass; used at the street level and on upper floors

Historically, signs that were mounted on the exterior advertised the primary business of a building. Typically, this use occupied a street level space and sometimes upper floors as well. In the case of a large structure that included several businesses on upper floors, the name of the building itself was displayed on an exterior sign. Tenants relied on a directory at the street level.

The earliest signs probably had no lights, but in time a variety of methods were used. Many signs in the early twentieth century had incandescent lamps focused on the sign panel. By the 1930s, some were outlined in lights and by the 1950s, neon appeared occasionally. Even so, throughout the history of the area, signs have remained subordinate to the architecture.

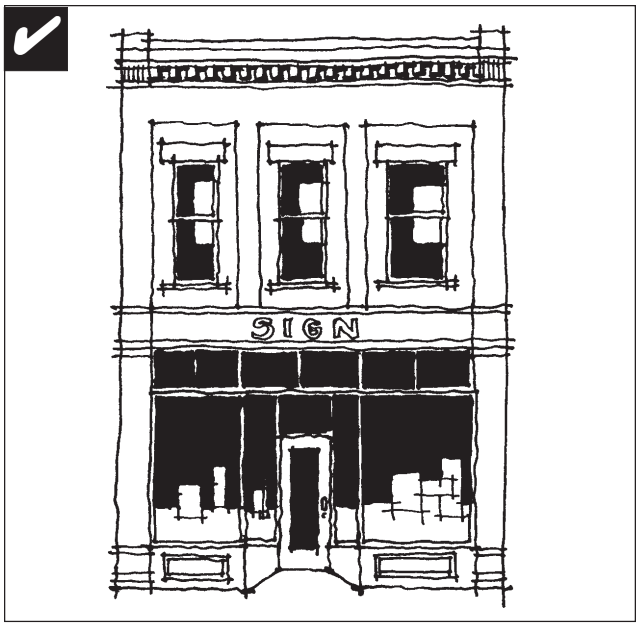
In addition, signs were mounted to fit within architectural features. In many cases, they were mounted flush above the storefront, just above moldings. Others were located between columns or centered in "panels" on a building face. This method also enabled one to perceive the design character of individual structures.

Policy Statements

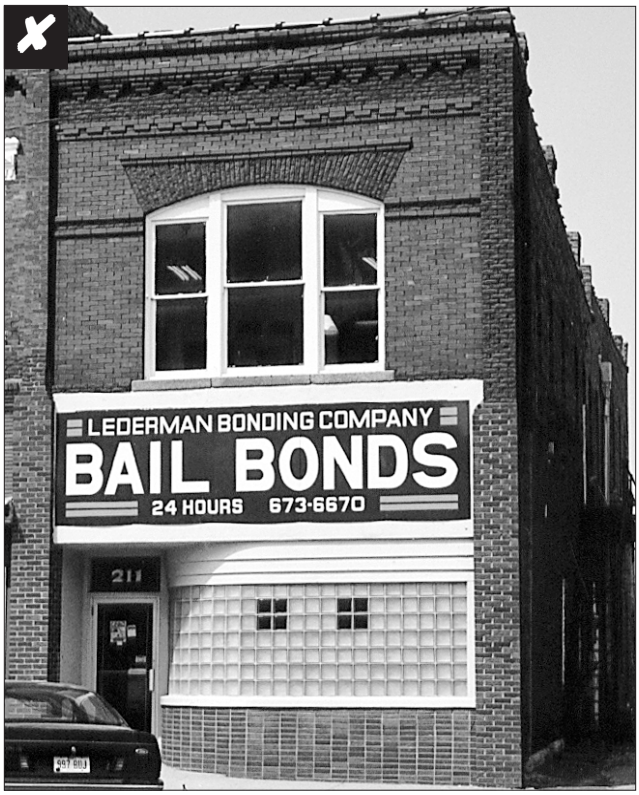
In order to maintain the character of the streetscape in the Preservation Overlay Districts there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

> Policy statements in this chapter include the letter "S" before the number to indicate that it is part of the guidelines for "**S**igns." The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

S.1 Design a sign to be in balance with the overall character of the property.



The overall facade composition, including ornamental details and signs, should be coordinated.



A sign should be subordinate to the overall building composition.

A sign typically serves two functions: first, to attract attention, and second to convey information, essentially identifying the business or services offered within. If it is well designed, the building front alone can serve the attention-getting function, allowing the sign to be focused on conveying information in a well-conceived manner. All new signs should be developed with the overall context of the building and of the area in mind.

A. Consider the building front as part of an overall sign program.

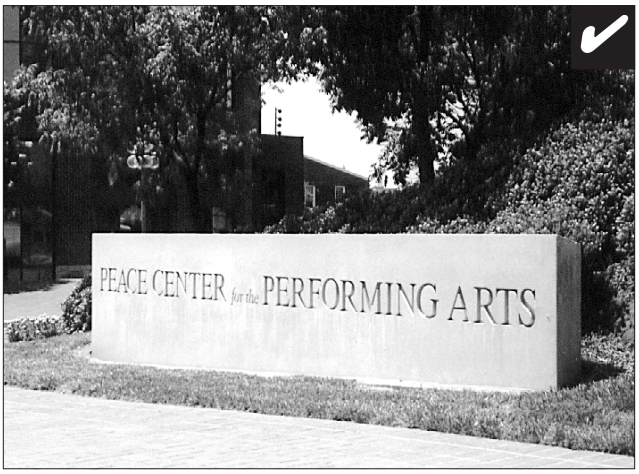
- Coordinate a sign within the overall facade composition.
- A sign should be in proportion to the building, such that it does not dominate the appearance.
- Develop a master sign plan for the entire building; this should be used to guide individual sign design decisions.

B. A sign should be subordinate to the overall building composition.

- A sign should appear to be in scale with the facade.
- Locate a sign on a building such that it will emphasize design elements of the facade itself. On an historic building a sign should not obscure architectural details or features.
- Mount a sign to fit within existing architectural features. Use the shape of the sign to help reinforce the horizontal lines of moldings and transoms seen along the street.

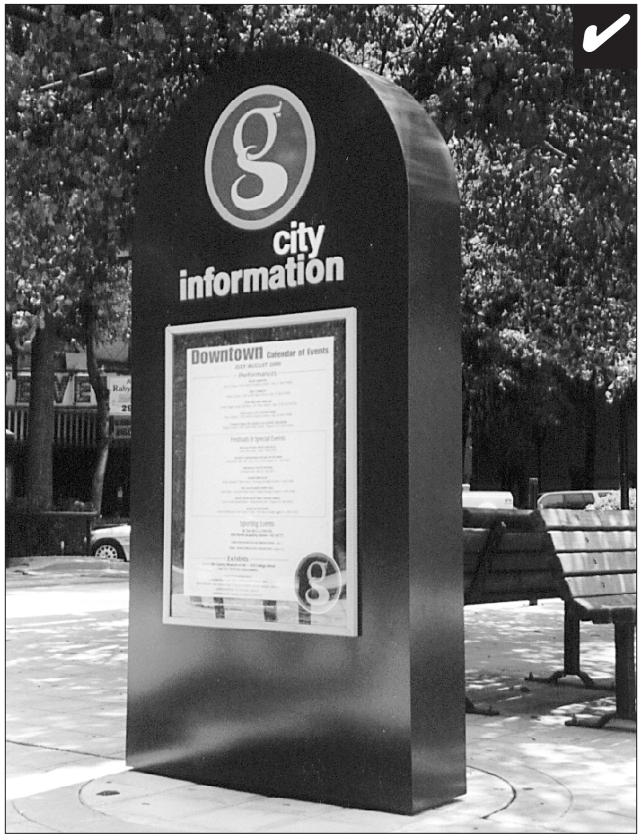
C. Freestanding or pole mounted signs may be considered in areas where the primary structure or business is set back from the street.

- A freestanding sign may be used in the front yard of a residential type structure with a commercial use.



Freestanding or pole mounted signs may be considered in areas where the primary structure or business is set back from the street.

A freestanding sign may be used in the front yard of a residential type structure with a commercial use.



A freestanding sign may be used to provide information or display maps of an area.

Locate a flush-mounted sign such that it fits within a panel formed by moldings or transom panels.

A flush-mounted wall sign may be considered.

D. A flush-mounted wall sign may be considered.

- When feasible, place a wall sign such that it aligns with others on the block.
- When planning a wall sign, determine if decorative moldings exist that could define a "sign panel." If so, locate a flush-mounted sign such that it fits within a panel formed by moldings or transom panels. When mounted on a building with historic significance a sign should not obscure significant facade features.

E. A window sign may be considered.

- A window sign may be painted on a window.
- A window sign should cover no more than approximately twenty (20%) of the total window area.
- It may be painted on the glass or hung just inside a window.

A window sign may be considered. A window sign may be painted on or hung just inside a window.

F. A projecting sign may be considered.

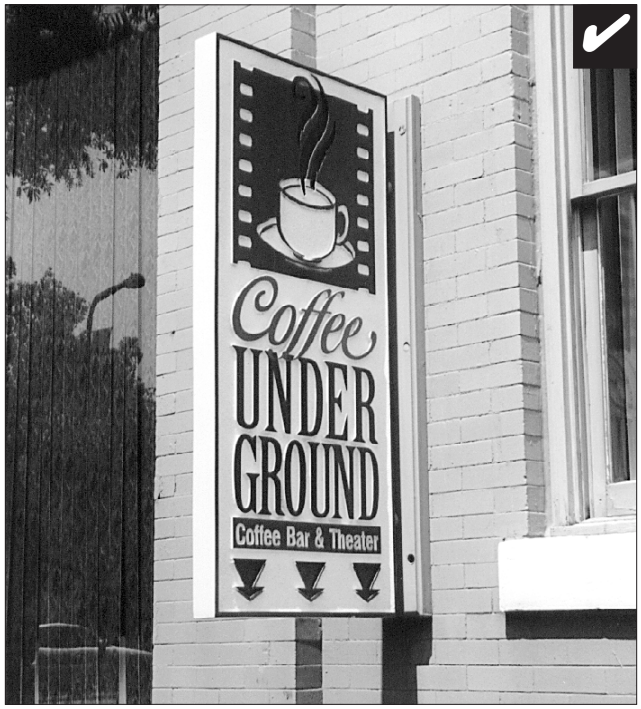
- A small projecting sign should be located near the business entrance, just above the door or to the side of it.
- A large projecting sign should be mounted higher, and centered on the facade or positioned at the corner.
- A projecting sign is easier for a pedestrian to read than other sign types and is encouraged.
- Note that other approvals may be required to allow a sign to overhang the public right-of-way.

G. A directory sign may be considered.

- Group small, individual signs on a single panel as a directory to make them easier to locate.

Where several businesses share a building, coordinate the signs.

A small projecting sign should be located near the business entrance, just above the door or to the side of it.



A projecting sign is easier for a pedestrian to read than other sign types and is encouraged.

Symbol signs add interest to the street, are quickly read and are remembered better than written words.

Lighting that is directed at a sign from an external, shielded lamp, is preferred.

H. Sign materials should be compatible with that of the building facade.

- Painted wood and metal are appropriate materials for signs. Their use is encouraged. Unfinished materials, including unpainted wood, are discouraged because they are out of character with the context.
- Highly reflective materials that will be difficult to read are inappropriate.
- Painted signs on blank walls were common historically and may be considered.

I. Using a symbol for a sign is encouraged.

- A symbol sign adds interest to the street, can be read quickly and is remembered better than written words.

J. Use colors for the sign that are compatible with those of the building front.

- Also limit the number of colors used on a sign. In general, no more than three colors should be used.

K. A simple sign design is preferred.

- Typefaces that are in keeping with those seen in the area traditionally are encouraged. Select letter styles and sizes that will be compatible with the building front.
- Avoid hard-to-read or overly intricate typeface styles.

L. Preserve an historic painted sign where it exists, when feasible.

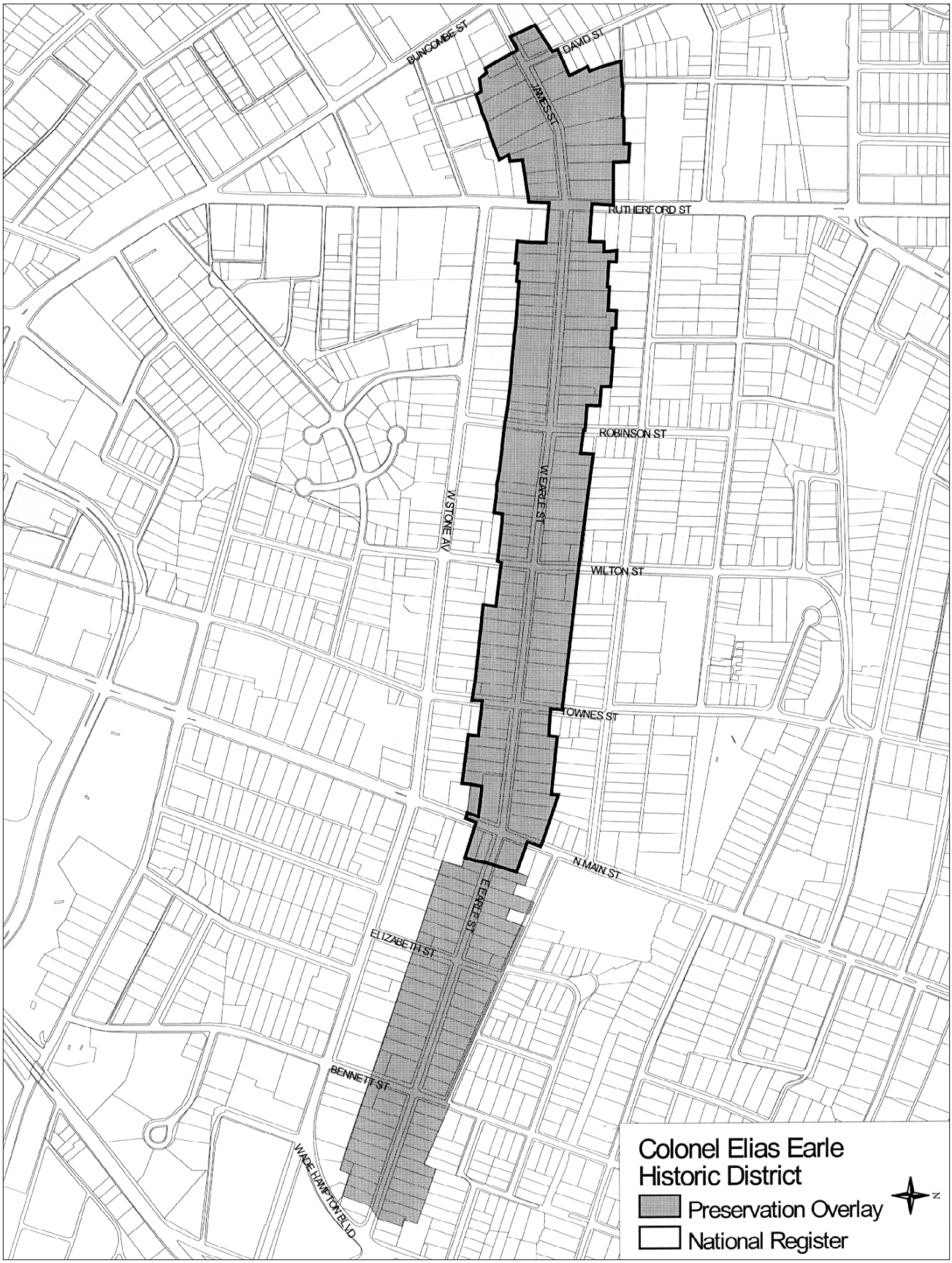
M. Lighting that is directed at a sign from an external, shielded lamp, is preferred.

- A warm light, similar to daylight, is preferred.

N. If internal illumination is used on a sign, it should be designed to be subordinate to the overall building composition.

- Internal illumination of an entire sign panel is discouraged. If internal illumination is used, a system that backlights sign text only is preferred.
- Neon and other tubular illumination may be considered. However, use neon in limited amounts so it does not become visually obtrusive.

Colonel Elias Earle Historic District


BUNCOMBE ST
DAVID ST
JAMES ST
RUTHERFORD ST
ROBINSON ST
W.STONE AV
W.EARLE ST
WILTON ST
TOWNES ST
N.MAIN ST
E.EARLE ST
ELIZABETH ST
BENNETT ST
WADE HAMPTON BLVD
Colonel Elias Earle
Historic District
Preservation Overlay
National Register
N

Chapter 6
Design Guidelines for the Colonel Elias Earle Historic District

Introduction

This chapter presents an historic overview of the Colonel Elias Earle Historic District and then is organized into four sections dealing with the following design toics:

- Site planning and landscape design
- Building mass, scale and form
- Building materials
- Architectural character

Within each design topic are the specific policies and design guidelines that apply in the District. The Design and Preservation Commission (DPC) will base its decisions upon the design topics, policies and guidelines.

Designing a building to fit into the context of a neighborhood requires careful thought. First, it is important to realize that while the historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

Historic District Background

The Colonel Elias Earle Historic District, is closely tied to the history of the Earle family. In the late 18th century, Colonel Elias Earle, an early settler of Greenville, acquired land to the north of town. In 1834 more acreage was purchased by the Earles along what is now known as James Street. The David family, who owned the Earle Town House from the 1850s through the 1920s, named the street and gave the easement for its construction. In the early decades of the 20th century, thanks in part to the Furman Company, this area began to develop, first with James Street and then along Earle Street. Two of Greenville's oldest landmarks, both dating back to the early 19th century, are located in the district, but it was the 1910s and the 1920s that saw a dramatic growth of the area as an in-town neighborhood.

Architecturally, the district is important because it contains two of Greenville's earliest landmarks: the Earle Town House at 107 James Street, built about 1820; and "Whitehall," at 310 West Earle Street, built in 1813 as the summer residence of Governor Henry Middleton. Also of importance are many excellent examples of early 20th century historical revival styles including Neo-Classical, Dutch Colonial, Georgian Revival, English Cottage, and Tudor. The District is significant in Community Planning as an early automobile neighborhood. Originally part of the Colonel Elias Earle estate, the district was subdivided in the late 19th century. By the 1920s, construction was booming, with large houses being erected on large lots. Side driveways, rear garages, and porte cocheres all helped the neighborhood accommodate the automobile. Typical of early automobile suburbs, houses sat back from the road and had large, grassy front yards.

Note: The design guidelines in *Chapter 2: Design Guidelines for Historic Resources in Preservation Overlay Districts* and in *Chapter 3: Design Guidelines for All Projects in Preservation Overlay Districts with Residential Character* shall apply in addition to those found in this chapter.

The Colonel Elias Earle Historic District encompasses approximately 60 acres and is currently zoned for single-family and multifamily residential use. Current land use in the district consists primarily of single-family residential, with one church and several multifamily apartments or duplexes considered as contributing to the historic character and significance of the district. The district is bordered on the south by commercial development on Stone Avenue; but on the north, it lies adjacent to similar residential development. Adjacent zoning includes residential on the north, commercial and office to the south. The district's narrow configuration minimizes the effects of development on its east and west boundaries; however, the intrusion of two major thoroughfares—Rutherford Road on the west, and Main Street on the east—present the opportunity for future commercial development.

Current issues which will have an impact on the Colonel Elias Earle Historic District are the Stone Avenue Extension, which is planned south of James Street; the Western Connector to the west of James Street; street modifications at the intersection of James/Earle Streets and Rutherford Street, in connection with the above-mentioned projects; and commercial development/redevelopment along Wade Hampton Boulevard, Stone Avenue, Rutherford Street and Buncombe Street/ Western Connector.

Summary of Key Characteristics

Key design characteristics of this historic district include the following:

- Uniform setbacks
- Detached garages and driveways to the side
- Was the first neighborhood built for cars
- Old growth oaks
- Granite curbs
- On-street parking on Earle Street
- Mature landscaping
- Two-story buildings
- Brick and wood frame construction
- Large homes (up to 5,600 square feet)
- Front porches
- Slate roofs
- Single family residences are the dominate type of structure
- Institutional uses (churches) are also found here
- Some front yards are defined by a fence or retaining wall
- Variety of architectural styles exists
- Gabled or hipped roofs dominate
- Simple detailing on simple cottages
- Elaborate detailing exists on larger, high-style residences

Design Goals

The Colonel Elias Earle Historic District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. Preservation of the integrity of this area is a primary goal of the Design and Preservation Commission. The dominant character should be that of a single-family, residential neighborhood. Projects that include a primary building with a subordinate secondary structure will aid in maintaining the historic character.

The design goals for the Colonel Elias Earle Historic District are:

- To emphasize the preservation and restoration of historic structures and building detailing, especially the Earle Town House and Whitehall (e.g., Where an existing historic building exists, a property owner's first priority should be its continued use, not replacement.)
- To continue the use of traditional building materials (e.g., When the majority of buildings along a street are constructed with wood lap siding, a new development should relate in visual appearance.)
- To reinforce the basic characteristics established early in the neighborhood's development in new construction
- To develop new buildings which respect their historic neighbors (e.g., Where properties abut an historic building, special care should be taken in relating to these precious resources.)
- To provide landscaping that defines public and private spaces on a site, similar to that seen historically
- To promote friendly, walkable streets (e.g., Projects that support pedestrian activity and contribute to the quality of life are encouraged.)
- To minimize the impact the automobile has on the historic district, especially the large, un-screened parking lots for multifamily, institutional or commercial uses
- To minimize the number of rezoning cases involving the conversion of single-family residential buildings to multifamily residential use

Policy Statements

In order to maintain the overall historic character of the Colonel Elias Earle Historic District there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

Policy statements in this chapter include the letters "EE" before the number to indicate that it is part of the guidelines for the "Colonel **E**lias **E**arle Historic District." The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

Site Planning & Landscape Design

EE.1 Maintain the line of building fronts in the block.

The front yard setback of a new building should match the established range of adjacent buildings.

A front yard serves as a transitional space between the "public" sidewalk and the "private" building entry. In many blocks, front yards are similar in depth, which contributes to a sense of visual continuity. This is a key feature and therefore, maintaining this line is important.

☞ ***The design guidelines under Policy AR.1, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

EE.2 Orient the front of a building to the street.

A typical house faces the street and is sheltered by a one-story porch.

A typical house faces the street and is sheltered by a one-story porch. This helps to establish a sense of scale and to "animate" the neighborhood. It is a feature that should be maintained.

☞ ***The design guidelines under Policy AR.2, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

EE.3 Maintain the traditional character of a front yard.

A front yard begins at the public sidewalk, continues to the semi-private porch and ends at the front door. This sequence enhances the pedestrian environment and contributes to the character of the neighborhood; it should be maintained.

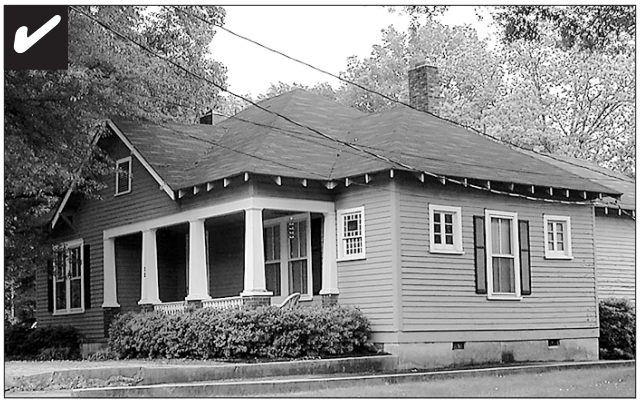
If it is to be used, a fence should be in character with those seen traditionally. However, using no fence at all is often the best approach. Typically, fences were seen enclosing side and rear yards. They were low and appeared semi-transparent. Wood pickets or thin metal members were typical.

☞ ***The design guidelines under Policy AR.3, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

Use a grass lawn in the front yard.

Building Mass, Scale and Form

EE.4 A new building should appear similar in scale to traditional single family houses in the area.



New construction should appear similar in mass and scale to nearby historic structures. Residences range from one to two stories, but are typically one and one-half stories.

The mass and scale of buildings are among the elements that have the greatest influence on compatible construction in the district. The height, width and depth of a new building should be compatible with historic buildings that are immediately adjacent to the new building. The scale of a building also should relate to its lot size and placement on the lot.

☞ ***The design guidelines under Policy AR.7, for Building Mass, Scale and Form in Chapter 3, shall apply for this historic district.***

EE.5 The form of a new building should be similar to those seen traditionally in the historic district.

Vertically-oriented, rectangular shapes are typical and are encouraged. One simple form should be the dominant element in a building design.

The traditional residential building form consists of a simple rectangular mass capped with a gabled or hipped roof. In a basic sense, it is the combinations of these shapes that establish a sense of scale for the neighborhood. New construction that does not respect these existing form characteristics may diminish the integrity of the historic district and the quality of life for surrounding residents.

☞ ***The design guidelines under Policy AR.8, for Building Mass, Scale and Form in Chapter 3, shall apply for this historic district.***

Building Materials

EE.6 Building materials for new construction should be similar to materials seen historically.

Traditionally, a limited palette of building materials was used in Greenville. Wood lap siding and brick were the dominant materials. Also, new materials should have a simple finish, similar to that seen historically.

☞ ***The design guidelines under Policy AR.9, for Building Materials in Chapter 3, shall apply for this historic district.***

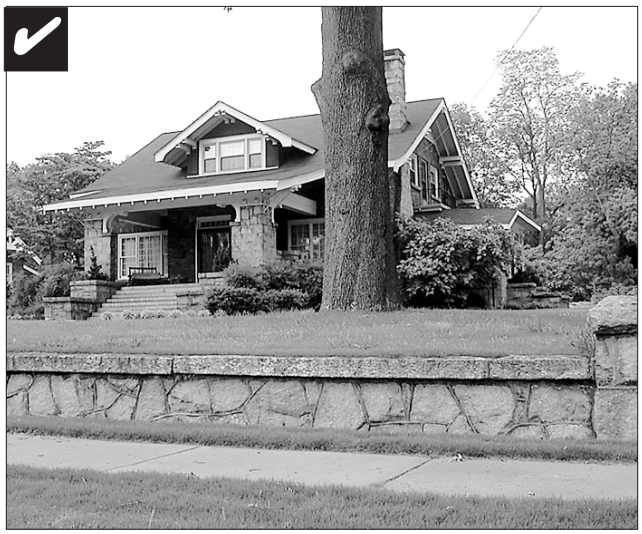
Exterior wood finishes should appear similar to those used historically.

Masonry should appear similar to that used historically.

Architectural Character

EE.7 A new building should be visually compatible with historic structures.

Use a ratio of solid-to-void (wall-to-window) that is similar to that found on historic structures in the district.



A new building should be visually compatible with historic structures.

Traditionally, many buildings in the historic district were simple in character, although some of the grander houses exhibited substantial ornament and detail. These fundamental characteristics that are vital to the preservation of the historic integrity of the districts. Regardless of stylistic treatment, a new building should appear similar in form and detail to houses in the area, keeping with the tradition. Buildings also should be visually compatible with older structures without being direct copies of historic buildings. Features such as one-story porch elements which define entries, columns, posts and brackets contribute to the sense of character of the street and add visual interest to pedestrians. Their continued use in new construction is encouraged.

☞ ***The design guidelines under Policy AR.10, for Architectural Character in Chapter 3, shall apply for this historic district.***

East Park Historic District

E PARK AV
ROWLEY ST
VANNOY ST
PONSETT AV
BENNETT ST
HARCOURT DR
E STONE AV
N CHURCH ST
MITCHELL ST
East Park
Historic District
Preservation Overlay
N

Chapter 7
Design Guidelines for the East Park Avenue Historic District

Introduction

This chapter presents design guidelines for the construction of new buildings and site design in the East Park Avenue Historic Districtand then is organized into four sections dealing with the following design toics:

- Site planning and landscape design
- Building mass, scale and form
- Building materials
- Architectural character

Within each design topic are the specific policies and design guidelines that apply in the District. The Design and Preservation Commission (DPC) will base its decisions upon the design topics, policies and guidelines.

Designing a building to fit into the context of a neighborhood requires careful thought. First, it is important to realize that while the historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

Historic District Background

The East Park Avenue Historic District is significant in architecture, landscape architecture and community planning. The district is significant architecturally because of its many good examples of early 20th century residential architecture. The Craftsman, American Foursquare, Tudor and Neo-Classical styles are most notable.

The district is also significant in community development because of its association with W.C. Cleveland. An early developer and public-minded citizen, he bequeathed a large area of land south of the neighborhood for a public park, McPherson Park. East Park Avenue was subdivided about 1910, and reached its height of development from 1920 through the 1930s.

East Park Avenue is significant in landscape architecture as a good example of an early 20th century suburb. Retaining walls accent the hilly topography, mature trees provide shade and grassy lawns create a park-like setting. The district contains approximately 100 homes located along East Park Avenue and Vannoy, Poinsett, Harcourt, Rowley and Bennet Streets. The city's oldest public park, McPherson Park, is located on the southern boundary of the district and provides a buffer between the neighborhood and the downtown central business district.

The East Park Avenue Historic District is one of the few districts that has commercial development within its boundaries, located primarily in the larger, historic residences on East Park Avenue. Properties within the district are zoned for single-family and multifamily residential, as well as for commercial and office use. All four types of land use exist through out the neighborhood. The East Park Avenue Historic District is experiencing development pressures due to its close proximity to the central business district, and to the current use of residential building for office and service-oriented activities. Preservation of the historic residential ap-

Note: The design guidelines in *Chapter 2: Design Guidelines for Historic Resources in Preservation Overlay Districts* and in *Chapter 3: Design Guidelines for All Projects in Preservation Overlay Districts with Residential Character* shall apply in addition to those found in this chapter.

pearance in the neighborhood despite possible commercial uses, is therefore important.

Current issues affecting the East Park Avenue Historic District include development/redevelopment along Stone Avenue; the large vacant sites on the periphery of the district along East Park Avenue and North Main Street; traffic and non-residential uses along East Park Avenue; and the district's proximity to the BI-LO Center.

Summary of Key Characteristics

Key design characteristics of this historic district include the following:

- Uniform setback (different per street, and from one side of a street to the other)
- All front doors face the street
- Mature hard woods
- Street trees form a canopy
- Planting strip is detached sidewalk, and varies in size, texture and materials
- Granite curbs
- Few fences (varies from block to block)
- Stone retaining walls
- Single family dwellings (1,500-2,500 sf)
- Wood frame construction
- Driveways to the side of structures (some are shared)
- Some on-street parking
- Diversity of styles (many Craftsman and Foursquare)
- Masonry porch columns
- Muted color schemes

Design Goals

The East Park Avenue Historic District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. Preservation of the integrity of this area is a primary goal of the Design and Preservation Commission. The dominant character of this area should be that of a single-family, residential neighborhood. Projects that include a primary building with a subordinate secondary structure will aid in maintaining the historic character of this area.

The design goals for the East Park Avenue Historic District are:

- To maintain the residential character of the district despite possible commercial and office uses
- To emphasize the preservation and restoration of historic structures and building detailing (e.g., Where an existing historic building exists, a property owner's first priority should be its continued use, not replacement.)
- To continue the use of traditional building materials (e.g., When the majority of buildings along a street are constructed with wood lap siding, a new development should relate in visual appearance.)
- To reinforce the basic characteristics established early in the neighborhood's development in new construction
- To develop new buildings which respect their historic neighbors (e.g., Where properties abut an historic building, special care should be taken in relating to these resources.)
- To provide landscaping that defines public and private spaces on a site, similar to that seen historically
- To promote friendly, walkable streets (e.g., Projects that support pedestrian activity and contribute to the quality of life are encouraged.)
- To minimize the impact the automobile has on the historic district, especially commercial uses
- To encourage the maintenance and preservation of rental properties, by both owners and tenants
- To maintain and enhance the urban forest as a distinctive feature of the East Park Avenue Historic District, which includes a mix of upper canopy and lower canopy trees
- To promote preservation of established trees that contribute to the urban forest character
- To promote planting of new trees that will contribute to the urban forest character

Policy Statements
In order to maintain the overall historic character of the East Park Avenue Historic District there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

Policy statements in this chapter include the letters "EP" before the number to indicate that it is part of the guidelines for the "**E**ast **P**ark Avenue Historic District." The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

Site Planning & Landscape Design

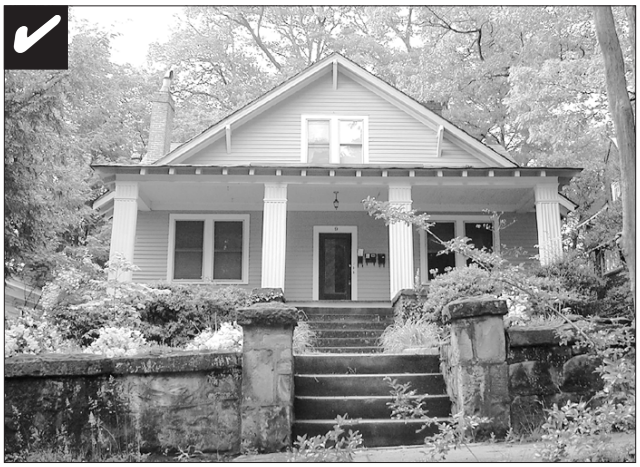
EP.1 Maintain the line of building fronts in the block.

A front yard serves as a transitional space between the "public" sidewalk and the "private" building entry. In many blocks, front yards are similar in depth, which contributes to a sense of visual continuity. This is a key feature and therefore, maintaining this line is important.

☞ ***The design guidelines under Policy AR.1, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

Maintain the line of building fronts in the block.

EP.2 Orient the front of a building to the street.



A typical house faces the street and is sheltered by a one-story porch.

A typical house faces the street and is sheltered by a one-story porch. This helps to establish a sense of scale and to "animate" the neighborhood. It is a feature that should be maintained.

☞ ***The design guidelines under Policy AR.2, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

EP.3 Maintain the traditional character of a front yard.

Wood picket fences are appropriate.

A front yard begins at the public sidewalk, continues to the semi-private porch and ends at the front door. This sequence enhances the pedestrian environment and contributes to the character of the neighborhood; it should be maintained.

If it is to be used, a fence should be in character with those seen traditionally. However, using no fence at all is often the best approach. Typically, fences were seen enclosing side and rear yards. They were low and appeared semi-transparent. Wood pickets or thin metal members were typical.

☞ ***The design guidelines under Policy AR.3, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

EP.4 Maintain the lush character of the urban forest.

A. Existing significant upper canopy and understory trees should be preserved.

- First, evaluate existing trees in the right-of-way and on site for their significance and condition.
- Plan to protect trees during construction.
- Trees in the right-of-way should not be removed to provide parking spaces.

B. Locate new construction to minimize impacts on established trees.

- Structures with foundations, such as buildings, walls and excavations, should be set back from the base of any tree to be preserved in order to adequately protect tree roots.
- Avoid a building design or roof design that would require extensive pruning to tree limbs and canopies.
- Adequate open space should be provided on each building site to retain, and plant new upper and lower canopy trees when necessary.
- Plan building masses and excavation in areas that will minimize the impact on trees and their root structures.

C. Maintain a forested image on the site.

- Plant new trees to reinforce the urban forest character on sites that are deficient in trees.
- A tree removed for construction should be replaced unless there are numerous trees on the lot. A mix of upper and lower canopy trees should be used.
- Select trees that are characteristic of the neighborhood context.

Existing significant upper canopy and understory trees should be preserved.

Maintain a forested image on the site.

Building Mass, Scale and Form

EP.5 A new building should appear similar in scale to traditional single family houses.

New construction should appear similar in mass and scale to nearby historic structures. Residences range from one to two stories, but are typically one and one-half stories.

The mass and scale of buildings are among the elements that have the greatest influence on compatible construction in the community. The height, width and depth of a new building should be compatible with historic buildings that are immediately adjacent to the new building. The scale of a building also should relate to its lot size and placement on the lot. A mix of "small" and "large" building sizes exist in the area. Even on larger lots where larger buildings occur, the traditional scale is preserved. This established scale should be maintained.

☞ ***The design guidelines under Policy AR.7, for Building Mass, Scale and Form in Chapter 3, shall apply for this historic district.***

EP.6 The form of a new building should be similar to those seen traditionally in the historic district.

Vertically-oriented, rectangular shapes are typical and are encouraged. One simple form should be the dominant element in a building design.

The traditional residential building form consists of a simple rectangular mass capped with a gabled or hipped roof. Additions are usually located to the rear of the main building. In a basic sense, it is the combinations of these shapes that establish a sense of scale for the neighborhood. New construction that does not respect these existing form characteristics may diminish the integrity of the historic district and the quality of life for surrounding residents.

☞ ***The design guidelines under Policy AR.8, for Building Mass, Scale and Form in Chapter 3, shall apply for this historic district.***

Building Materials

EP.7 Building materials for new construction should be similar to materials seen historically.

Traditionally, a limited palette of building materials was used in Greenville. Wood lap siding and brick were the dominant materials. Also, new materials should have a simple finish, similar to that seen historically.

☞ ***The design guidelines under Policy AR.9, for Building Materials in Chapter 3, shall apply for this historic district.***

Masonry should appear similar to that used historically.

Architectural Character

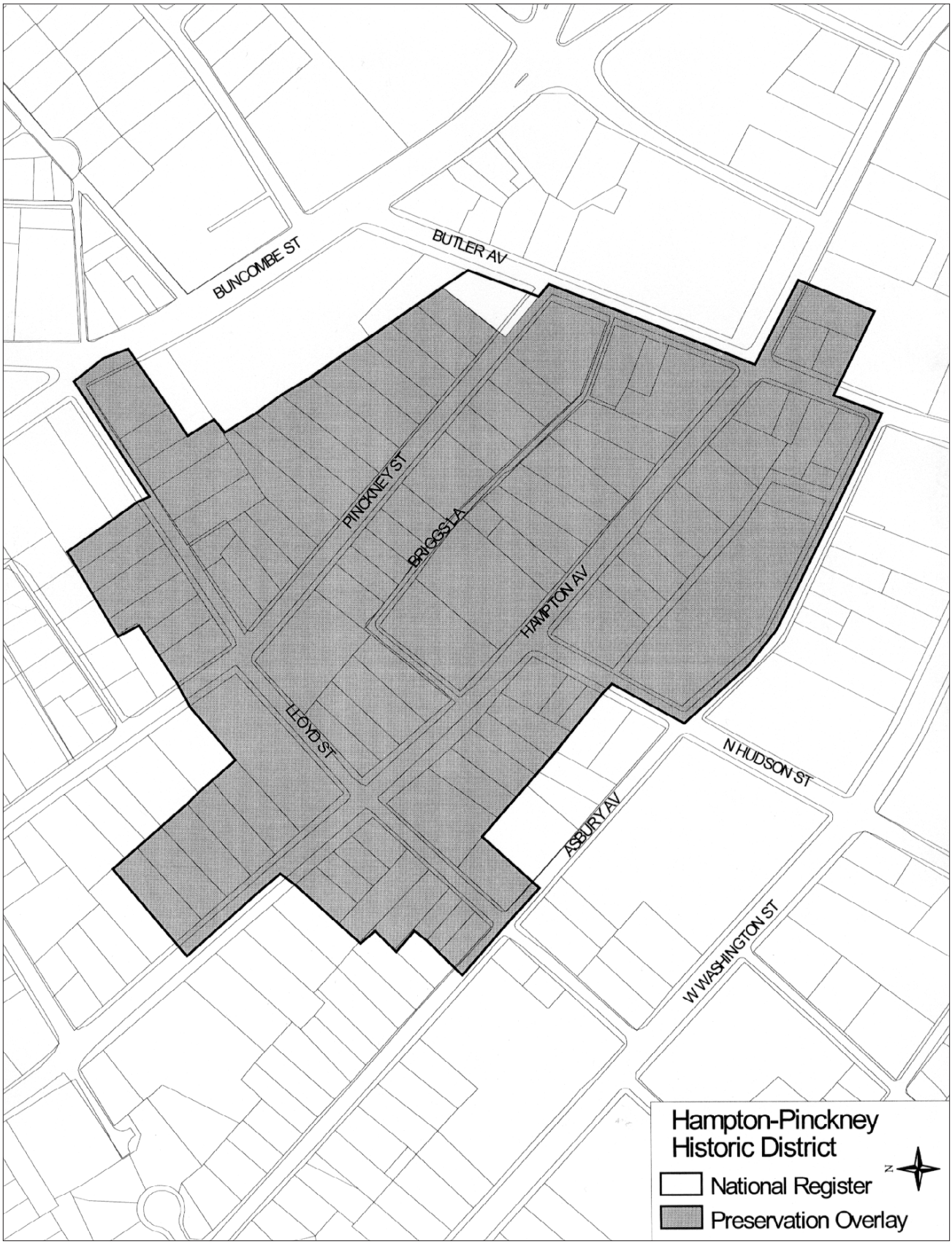
EP.8 A new building should be visually compatible with historic structures.

Traditionally, many buildings in the historic district were simple in character, although some of the grander houses exhibited substantial ornament and detail. These fundamental characteristics that are vital to the preservation of the historic integrity of the districts. Features such as one-story porch elements which define entries, columns, posts and brackets contribute to the sense of character of the street and add visual interest to pedestrians.

☞ ***The design guidelines under Policy AR.10, for Architectural Character in Chapter 3, shall apply for this historic district.***

A new building should be visually compatible with historic structures.

Hampton-Pinckney Historic District


BUNCOMBE ST
BUTLER AV
PINCKNEY ST
BRIGGS LA
HAMPTON AV
LLOYD ST
N HUDSON ST
ASBURY AV
W WASHINGTON ST
Hampton-Pinckney
Historic District
National Register
Preservation Overlay
N

Chapter 8
Design Guidelines for the Hampton-Pinckney Historic District

Introduction

This chapter presents design guidelines for the construction of new buildings and site design in the Hampton-Pinckney Historic Districtand then is organized into four sections dealing with the following design toics:

- Site planning and landscape design
- Building mass, scale and form
- Building materials
- Architectural character

Within each design topic are the specific policies and design guidelines that apply in the District. The Design and Preservation Commission (DPC) will base its decisions upon the design topics, policies and guidelines.

Designing a building to fit into the context of a neighborhood requires careful thought. First, it is important to realize that while the historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

Historic District Background

The area now known as Hampton-Pinckney was purchased in 1815 by Vardry McBee who spent $27,550 for 11,028 acres of land in what is now the center of Greenville. McBee had great aspirations for the little frontier village of Greenville and played an important role in the city's development. A true philanthropist, he donated land for the Greenville Male and Female Academies and for the city's first four churches. The first house in the area was built by McBee's son Pinckney, prior to the Civil War. In the 1890s, part of the land McBee willed to his family was subdivided into residential lots. Cotton growing, selling and production were important to the economy as was the railroad terminal nearby. Hampton-Pinckney became the first "trolley car" neighborhood in Greenville.

It was also a period of rapid expansion for Greenville's textile industry. Today the Hampton-Pinckney Historic District, one of the oldest in-town neighborhoods, has the most important representation in the city of fanciful, sometimes exuberant dwellings of the Victorian Era.

During the First World War, the production of cloth for uniforms and other war materials kept the mill industry thriving. The resulting strong economy paved the way for another building boom in the early 1920s. The Hampton-Pinckney neighborhood was still growing, but other new neighborhoods also began to take root and thrive.

With regard to architecture, the District has many good examples of styles popular during the late 19th and early 20th centuries. It is particularly significant for its concentration of residential Victorian architecture. Also found in the District are good examples of styles popular during the first decades of the 20th century, such as Craftsman Bungalows and American Foursquares.

Note: The design guidelines in *Chapter 2: Design Guidelines for Historic Resources in Preservation Overlay Districts* and in *Chapter 3: Design Guidelines for All Projects in Preservation Overlay Districts with Residential Character* shall apply in addition to those found in this chapter.

The District is significant in community planning as an example of an early trolley car suburb. Historically, as towns began to develop, the first suburbs grew up around rapid transit routes. Situated on land which was part of the estate of early developer Vardry McBee, the land along Hampton was sub-divided about 1890, the land along Pinckney about 1902. Long narrow lots were cut from the linear blocks. Generally, houses sit close to the road, although some of the earlier houses have more generous setbacks. The significance of the Hampton-Pinckney District's landscape architecture is that it depicts fashions in landscape architecture prevalent at the turn of the century. Elements of the District's landscape design include sidewalks, tree-lined streets, granite retaining walls, and foundation plantings.

Properties within the Hampton-Pinckney District are currently zoned for single-family residential, multifamily residential, and institutional use. Land-use within the District consists primarily of 44 single-family residences and four churches which contribute to the historic character and significance of the District. Although the District is bordered by commercial and potentially historically significant residential development, the District itself remains intact and predominantly single-family. Adjacent zoning includes commercial along Buncombe Road on the north; residential and commercial to the east; light industrial to the south of Asbury Avenue; and residential to the west of Lloyd Street.

The Hampton-Pinckney neighborhood will be faced with several preservation issues stimulated by current zoning adjacent to the District; large tracts of undeveloped land; the District's close proximity to Greenville's expanding Central Business District; and the District's continuing revitalization efforts.

Several current or recent projects will have an impact on the future of the district. These include construction of the Western Connector and links between the Stone Avenue Extension and West Washington Street; encroachment of the Central Business District zoning classification; redevelopment of the West Washington Street corridor; and the development of "Cleveland Park West."

Summary of Key Characteristics

Key design characteristics of this historic district include the following:

- Uniform alignments
- Small front yard setbacks
- Small side yard setbacks
- Accessory buildings
- Hardwood trees
- Stone retaining walls
- Planting strips between sidewalks and streets
- Driveways to the side
- Varied materials
- Concentration of Victorian-era architecture
- Granite curbs
- Wide streets
- Uniform building scale
- Steep pitched roofs
- Asymmetrical massing
- Arts and crafts details
- Detached garages
- Front porches
- Dormers

Design Goals

The Hampton-Pinckney Historic District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. Preservation of the integrity of this area is a primary goal of the Design and Preservation Commission. The dominant character of this area should be that of a single-family, residential neighborhood. Projects that include a primary building with a subordinate secondary structure will aid in maintaining the historic character of this area.

The design goals for the Hampton-Pinckney Historic District are:

- To emphasize the preservation and restoration of historic structures and building detailing (e.g., Where an existing historic building exists, a property owner's first priority should be its continued use, not replacement.)
- To continue the use of traditional building materials (e.g., When the majority of buildings along a street are constructed with wood lap siding, a new development should relate in visual appearance.)

- To reinforce the basic characteristics established early in the neighborhood's development in new construction
- To develop new buildings which respect their historic neighbors (e.g., Where properties abut an historic building, special care should be taken in relating to these precious resources.)
- To provide landscaping that defines public and private spaces on a site, similar to that seen historically
- To promote friendly, walkable streets (e.g., Projects that support pedestrian activity and contribute to the quality of life are encouraged.)
- To minimize the impact the automobile has on the historic district, especially the large, un-screened parking lots for multifamily, institutional or commercial uses
- To minimize the number of rezoning cases involving the conversion of single-family residential buildings to multifamily residential use

Policy Statements

In order to maintain the overall historic character of the Hampton-Pinckney Historic District there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

Policy statements in this chapter include the letters "HP" before the number to indicate that it is part of the guidelines for the "**H**ampton-**P**inckney Historic District." The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

Site Planning & Landscape Design

HP.1 Maintain the line of building fronts in the block.

Maintain the line of building fronts in the block.

A front yard serves as a transitional space between the "public" sidewalk and the "private" building entry. In many blocks, front yards are similar in depth, which contributes to a sense of visual continuity. This is a key feature and therefore, maintaining this line is important.

☞ ***The design guidelines under Policy AR.1, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

HP.2 Orient the front of a building to the street.

Orient the front of a building to the street.

A typical house faces the street and is sheltered by a one-story porch. This helps to establish a sense of scale and to "animate" the neighborhood. It is a feature that should be maintained.

☞ ***The design guidelines under Policy AR.2, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

HP.3 Maintain the traditional character of a front yard.

A front yard begins at the public sidewalk, continues to the semi-private porch and ends at the front door. This sequence enhances the pedestrian environment and contributes to the character of the neighborhood; it should be maintained.

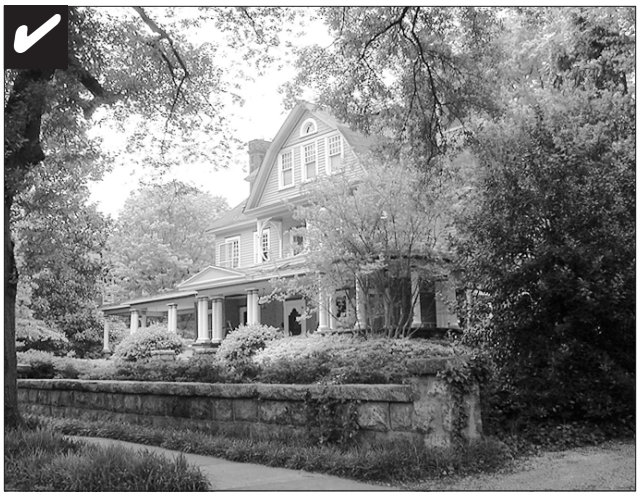
If it is to be used, a fence should be in character with those seen traditionally. However, using no fence at all is often the best approach. Typically, fences were seen enclosing side and rear yards. They were low and appeared semi-transparent. Wood pickets or thin metal members were typical.

☞ ***The design guidelines under Policy AR.3, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

Maintain the traditional character of a front yard.

Building Mass, Scale and Form

HP.4 A new building should appear similar in scale to traditional single family houses.



A new building should appear similar in scale to traditional single family houses.

The mass and scale of buildings are among the elements that have the greatest influence on compatible construction in the community. The height, width and depth of a new building should be compatible with historic buildings that are immediately adjacent to the new building. The scale of a building also should relate to its lot size and placement on the lot. A mix of "small" and "large" building sizes exist in the area. Even on larger lots where larger buildings occur, the traditional scale is preserved. This established scale should be maintained.

☞ ***The design guidelines under Policy AR.7, for Building Mass, Scale and Form in Chapter 3, shall apply for this historic district.***

HP.5 The form of a new building should be similar to those seen traditionally in the historic district.

The traditional residential building form consists of a simple rectangular mass capped with a gabled or hipped roof. Additions are usually located to the rear of the main building. In a basic sense, it is the combinations of these shapes that establish a sense of scale for the neighborhood. New construction that does not respect these existing form characteristics may diminish the integrity of the historic district and the quality of life for surrounding residents.

☞ ***The design guidelines under Policy AR.8, for Building Mass, Scale and Form in Chapter 3, shall apply for this historic district.***

The form of a new building should be similar to those seen traditionally in the historic district.

Building Materials

HP.6 Building materials for new construction should be similar to materials seen historically.

Building materials for new construction should be similar to materials seen historically.

Traditionally, a limited palette of building materials was used in Greenville. Wood lap siding and brick were the dominant materials. Also, new materials should have a simple finish, similar to that seen historically.

☞ ***The design guidelines under Policy AR.9, for Building Materials in Chapter 3, shall apply for this historic district.***

Architectural Character

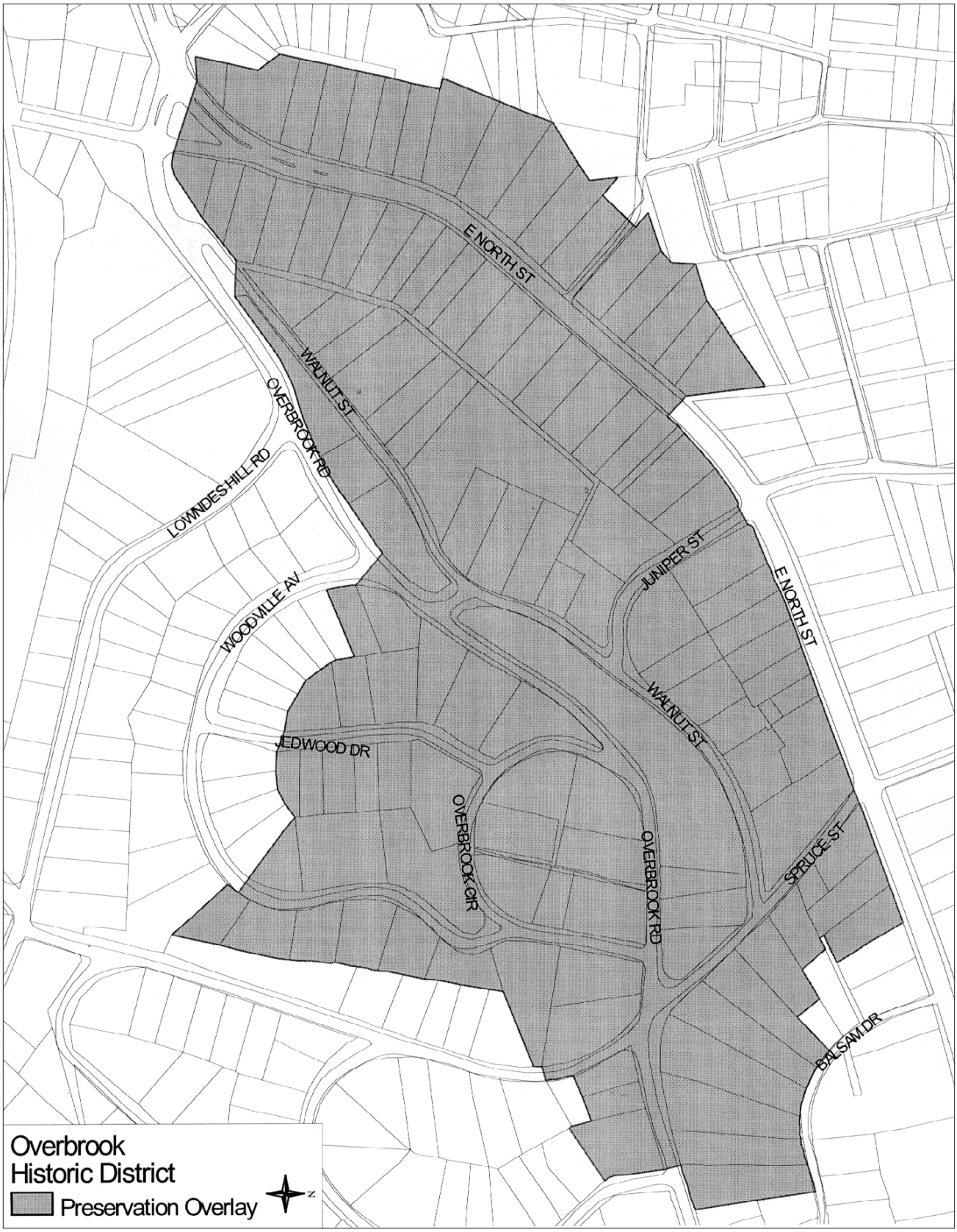
HP.7 A new building should be visually compatible with historic structures.

A new building should be visually compatible with historic structures.

Traditionally, many buildings in the historic district were simple in character, although some of the grander houses exhibited substantial ornament and detail. These fundamental characteristics that are vital to the preservation of the historic integrity of the districts. Features such as one-story porch elements which define entries, columns, posts and brackets contribute to the sense of character of the street and add visual interest to pedestrians.

☞ ***The design guidelines under Policy AR.10, for Architectural Character in Chapter 3, shall apply for this historic district.***

Overbrook Historic District


E NORTH ST
WALNUT ST
OVERBROOK RD
LOWNDES HILL RD
WOODVILLE AV
JEDWOOD DR
OVERBROOK CIR
JUNIPER ST
E NORTH ST
WALNUT ST
OVERBROOK RD
SPRUCE ST
BALSAM DR
Overbrook
Historic District
Preservation Overlay
N

Chapter 9
Design Guidelines for the Overbrook Historic District

Introduction

This chapter presents design guidelines for the construction of new buildings and site design in the Overbrook Historic Districtand then is organized into four sections dealing with the following design toics:

- Site planning and landscape design
- Building mass, scale and form
- Building materials
- Architectural character

Within each design topic are the specific policies and design guidelines that apply in the District. The Design and Preservation Commission (DPC) will base its decisions upon the design topics, policies and guidelines.

Designing a building to fit into the context of a neighborhood requires careful thought. First, it is important to realize that while the historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

Historic District Background

The neighborhood of Overbrook began with the expansion of the Greenville trolley line. The trolley line was extended in 1910 to its new terminus on the outskirts of the city, an area that became known as Overbrook. In 1913, a group of businessmen responded to the expansion of the city by recognizing a need for middle class housing which could be supported by the trolley line expansion. These businessmen, called the Overbrook Land Company, were organized by the Woodside brothers of Greenville. The Woodsides' gained fortune from the Woodside Cotton Mill which was at one point the largest textile plant in the world and extended their interests to real estate. The oldest brother, John T. Woodside was most involved with Overbrook.

In 1913, the brothers purchased land on the eastern edge of Greenville from Asa A. Green for $7500. In September of that year, the area was surveyed and subdivided by architect H. Olin Jones. Two years later a portion of the land was sold to R.J. Rowley, a farmer. Rowley was probably the developer of the first section of Overbrook. This area is dominated by Craftsman Bungalow homes which were popular during that era. Rowley sold land to the Workman and Leigh real estate firm which sold to individual purchasers. Homeowners where predominately white collar professionals.

R.E. Dalton surveyed another portion of Overbrook in 1917 and by 1922 Overbrook Circle had been subdivided. By 1924 the neighborhood was fully developed. This area was developed by Franklin Smith for "well-off" businessmen and professionals and, therefore, both lots and homes are larger.

The neighborhood of Overbrook was one of the first suburbs of Greenville, and attracted many people with its easy access by trolley. The popularity of the "Toonerville Trolley," as it was called continued despite the switch to bus transportation around 1928.

Note: The design guidelines in *Chapter 2: Design Guidelines for Historic Resources in Preservation Overlay Districts* and in *Chapter 3: Design Guidelines for All Projects in Preservation Overlay Districts with Residential Character* shall apply in addition to those found in this chapter.

Current issues that will have an impact on the Overbrook Historic District include pressures to commercialize sections of East North Street; the widening of Interstate 385 and the potential development of "Kudzu Valley" between the interstate and the district; and the redevelopment of the adjacent Greenline/Spartanburg Neighborhood.

Summary of Key Characteristics

Key design characteristics of this historic district include the following:

- Similar setbacks (houses close together)
- Curvilinear/narrow streets
- Detached garages to the rear of site
- Old Camellias
- 1,400-2,400 square foot residences
- Park
- Larger parcels on one side of park
- Uniform windows
- Similar porches
- Consistency of all details
- Chimneys
- No sidewalks

Design Goals

The Overbrook Historic District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. Preservation of the integrity of this area is a primary goal of the Design and Preservation Commission. The dominant character of this area should be that of a single-family, residential neighborhood. Projects that include a primary building with a subordinate secondary structure will aid in maintaining the historic character of this area.

The design goals for the Overbrook Historic District are:

- To maintain the forested, rural character of the district
- To emphasize the preservation and restoration of historic structures and building detailing (e.g., Where an existing historic building exists, a property owner's first priority should be its continued use, not replacement.)
- To continue the use of traditional building materials (e.g., When the majority of buildings along a street are constructed with wood lap siding, a new development should relate in visual appearance.)
- To reinforce the basic characteristics established early in the neighborhood's development in new construction
- To develop new buildings which respect their historic neighbors (e.g., Where properties abut an historic building, special care should be taken in relating to these resources.)
- To promote friendly, walkable streets (e.g., Projects that support pedestrian activity and contribute to the quality of life are encouraged.)
- To minimize the impact the automobile has on the historic district
- To maintain and enhance the urban forest as a distinctive feature, which includes a mix of upper canopy and lower canopy trees
- To promote preservation of established trees that contribute to the urban forest character
- To promote planting of new trees that will contribute to the urban forest character

Policy Statements

In order to maintain the overall historic character of the Overbrook Historic District there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

> Policy statements in this chapter include the letters "OV" before the number to indicate that it is part of the guidelines for the "**Ov**erbrook Historic District." The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

Site Planning & Landscape Design

OV.1 Maintain the line of building fronts in the block.

In some areas of the Overbrook Historic District, front yards are similar in depth and buildings are set back a uniform distance from the street. Where this tradition exists, it should be maintained. However, those streets surrounding the park are laid out on a curvilinear system, and uniform building set backs are not the norm. Rather, as the street curves buildings seem to appear from the forested character of the neighborhood. This unfolding of the built environment is a key feature in this district and should be preserved.

☞ ***The design guidelines under Policy AR.1, for Site Planning and Landscape Design in Chapter 3, shall apply in those portions of the historic district laid out on the traditional grid street pattern.***

A. Where curvilinear streets exist and buildings are not seen to align along a street, then maintaining the range of setbacks is preferred.

- Not being able to see all of the houses along a street is a strong part of the tradition in this neighborhood and should be maintained in new construction.
- Do not locate a new building too close to the street. In many cases, not only do the houses not align but are typically set back substantially from the street edge.

In some areas of the Overbrook Historic District, front yards are similar in depth and buildings are set back a uniform distance from the street. Where this tradition exists, it should be maintained.

Where curvilinear streets exist and buildings are not seen to align along a street, then maintaining the range of setbacks is preferred.

OV.2 Orient the front of a building to the street.

Orient the front of a building to the street.

A typical house faces the street and is sheltered by a one-story porch. This helps to establish a sense of scale and to "animate" the neighborhood. It is a feature that should be maintained.

☞ ***The design guidelines under Policy AR.2, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

OV.3 Maintain the traditional character of a front yard.

Maintain the traditional character of a front yard.

A front yard begins at the public sidewalk, continues to the semi-private porch and ends at the front door. This sequence enhances the pedestrian environment and contributes to the character of the neighborhood; it should be maintained.

If it is to be used, a fence should be in character with those seen traditionally. However, using no fence at all is often the best approach. Typically, fences were seen enclosing side and rear yards. They were low and appeared semi-transparent. Wood pickets or thin metal members were typical.

☞ ***The design guidelines under Policy AR.3, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

OV.4 Maintain the lush character of the urban forest.

A. Maintain the character of Hessie Morrah Park.

B. Existing significant upper canopy and understory trees should be preserved.

- First, evaluate existing trees in the right-of-way and on site for their significance and condition.
- Plan to protect trees during construction.
- Trees in the right-of-way should not be removed to provide parking spaces.

C. Existing historic plant materials should be preserved.

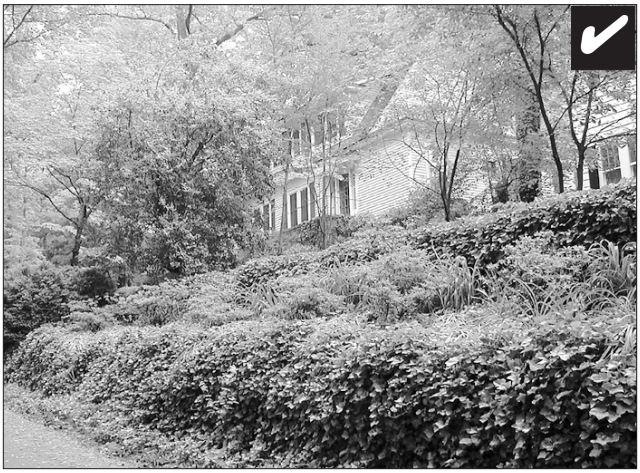
- This includes many of the old Camelias which are a character-defining feature of this area.
- Incorporate existing plantings in new designs rather than removing them altogether.

D. Locate new construction to minimize impacts on established trees.

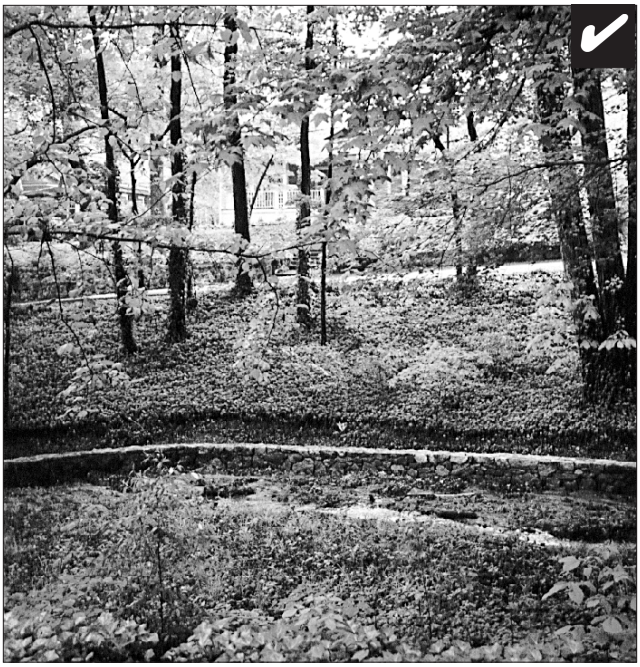
- Structures with foundations, such as buildings, walls and excavations, should be set back from the base of any tree to be preserved in order to adequately protect tree roots.
- Avoid a building design or roof design that would require extensive pruning to tree limbs and canopies.
- Adequate open space should be provided on each building site to retain, and plant new upper and lower canopy trees when necessary.
- Plan building masses and excavation in areas that will minimize the impact on trees and their root structures.

E. Maintain a forested image on the site.

- Plant new trees to reinforce the urban forest character on sites that are deficient in trees.
- A tree removed for construction should be replaced unless there are numerous trees on the lot. A mix of upper and lower canopy trees should be used.
- Select trees that are characteristic of the neighborhood context.



Maintain the lush character of the urban forest.



Maintain the character of Hessie Morrah Park.

OV.5 Maintain the traditional street layout.

Those streets that are laid out to follow contours and avoid significant trees or land forms also should be maintained.

The informal image of residential streets in the Overbrook Historic District is one of the most distinctive features of its design traditions. This character should be maintained. Designers for both private and public projects should respect the established street character along a block face and blend any proposed right-of-way changes into this context.

Streets are laid out in a rectilinear grid for most of the town. Exceptions, however, occur in steep canyons, where roads meander along the contours of the steep slopes. However, even where the grid exists, it does not appear formal, due to the meandering edges of the streets, the rolled curbs and vegetated edges. This traditional layout contributes to the character of the community and should be maintained. The *width* of the paved travel lanes also should be maintained. They should not be expanded.

A. Maintain the traditional street layout.

- Where it exists, the grid system should be maintained.
- Those streets that are laid out to follow contours and avoid significant trees or land forms also should be maintained.
- Also, new streets should follow these same traditions.

Building Mass, Scale and Form

OV.6 A new building should appear similar in scale to traditional single family houses.

A new building should appear similar in scale to traditional single family houses.

The mass and scale of buildings are among the elements that have the greatest influence on compatible construction in the community. The height, width and depth of a new building should be compatible with historic buildings that are immediately adjacent to the new building. The scale of a building also should relate to its lot size and placement on the lot.

☞ ***The design guidelines under Policy AR.7, for Building Mass, Scale and Form in Chapter 3, shall apply for this historic district.***

OV.7 The form of a new building should be similar to those seen traditionally in the historic district.

The form of a new building should be similar to those seen traditionally in the historic district.

The traditional residential building form consists of a simple rectangular mass capped with a gabled or hipped roof. New construction that does not respect these existing form characteristics may diminish the integrity of the historic district and the quality of life for surrounding residents.

☞ ***The design guidelines under Policy AR.8, for Building Mass, Scale and Form in Chapter 3, shall apply for this historic district.***

Building Materials

OV.8 Building materials for new construction should be similar to materials seen historically.

Traditionally, a limited palette of building materials was used in Greenville. Wood lap siding and brick were the dominant materials. Also, new materials should have a simple finish, similar to that seen historically.

☞ ***The design guidelines under Policy AR.9, for Building Materials in Chapter 3, shall apply for this historic district.***

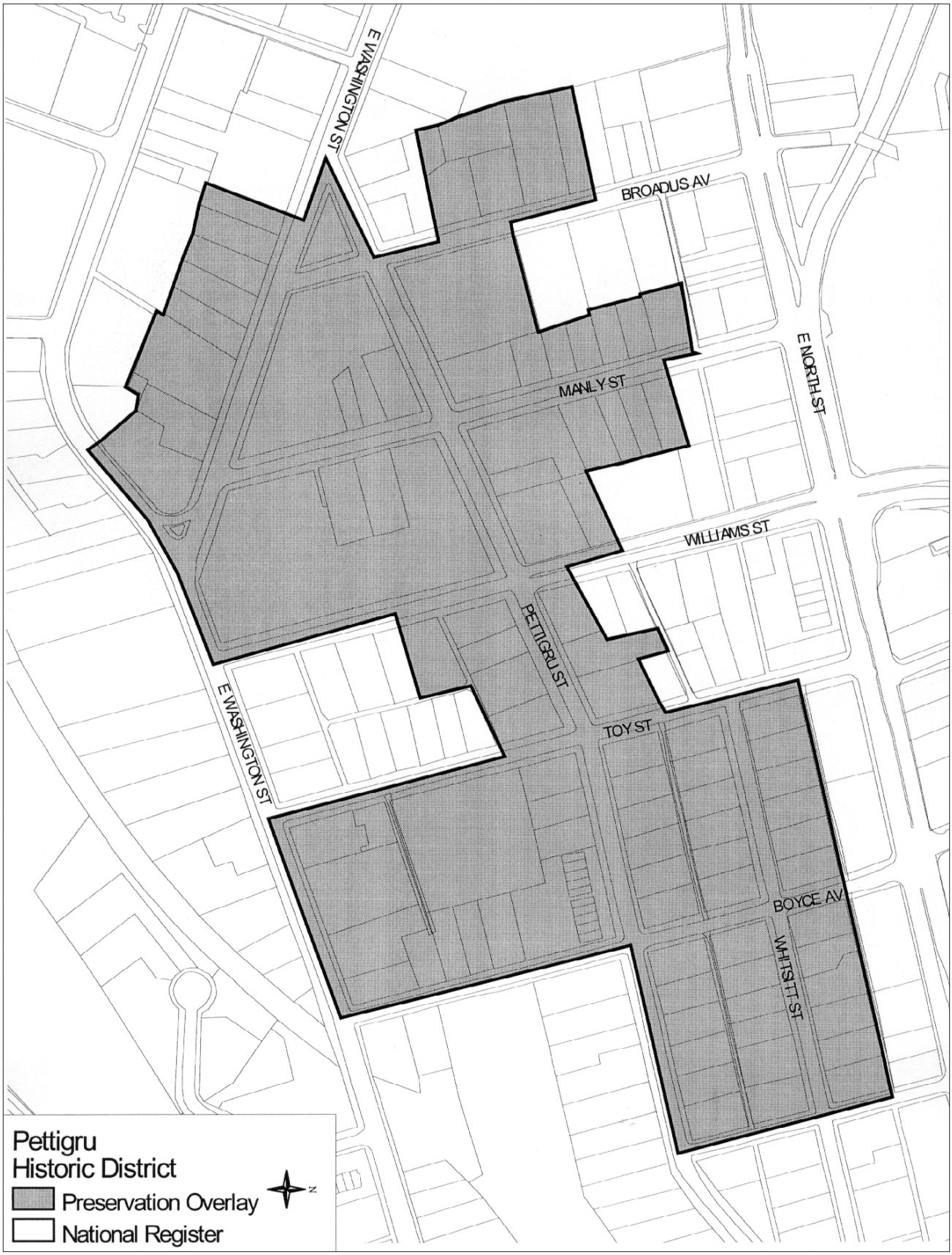
Architectural Character

OV.9 A new building should be visually compatible with historic structures.

Traditionally, many buildings in the historic district were simple in character, although some of the grander houses exhibited substantial ornament and detail. These fundamental characteristics that are vital to the preservation of the historic integrity of the districts. Regardless of stylistic treatment, a new building should appear similar in form and detail to houses in the area, keeping with the tradition. Buildings also should be visually compatible with older structures without being direct copies of historic buildings. Features such as one-story porch elements which define entries, columns, posts and brackets contribute to the sense of character of the street and add visual interest to pedestrians. Their continued use in new construction is encouraged.

☞ ***The design guidelines under Policy AR.10, for Architectural Character in Chapter 3, shall apply for this historic district.***

Pettigru Historic District


E WASHINGTON ST
BROADUS AV
E NORTH ST
MANLY ST
WILLIAMS ST
PETTIGRU ST
TOY ST
E WASHINGTON ST
BOYCE AV
WHITSITT ST
Pettigru
Historic District
Preservation Overlay
National Register
N

Chapter 10
Design Guidelines for the Pettigru Historic District

Introduction

This chapter presents design guidelines for the construction of new buildings and site design in the Pettigru Historic Districtand then is organized into four sections dealing with the following design toics:

- Site planning and landscape design
- Building mass, scale and form
- Building materials
- Architectural character

Within each design topic are the specific policies and design guidelines that apply in the District. The Design and Preservation Commission (DPC) will base its decisions upon the design topics, policies and guidelines.

Designing a building to fit into the context of a neighborhood requires careful thought. First, it is important to realize that while the historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

Historic District Background

The Pettigru Street Historic District is located to the east of the downtown area. The majority of the buildings were built between 1910 and 1930 and are of frame and brick construction. The district features a wide variety of building styles, including the Queen Anne, bungalow and Colonial Revival forms. Many of the streets are tree-lined, and the buildings have common setbacks.

The Pettigru Street Historic District is significant for its wide range of architectural styles, which mirrors the growth of Greenville between 1890 and 1930. Once part of the James Boyce and Rowley family estates, this area was largely unsettled until the turn-of-the-century. Sections of the Boyce estate were subdivided by 1900 and Victorian cottages began to dot the area. Several large tracts were bought by the Parker family and they erected two large homes.

Residential development began on a large scale after the subdivision of the "Boyce Lawn" property in 1907. This area between East North and East Washington was divided into a large number of lots and new streets were established which were named after the faculty members of the Furman Theological Seminary. The district was also the home of many prominent businessmen and mill owners. Recently there has been some commercial encroachment, and the Pettigru District today is about half residential, half commercial.

Today, the houses within the district are mostly used for professional offices. However, this should not affect the overall residential character of the district, despite possible commercial or office uses.

Issues which currently affect the Pettigru Historic District include the district's proximity to the BI-LO Center; accommodating facilities associated with

Note: The design guidelines in *Chapter 2: Design Guidelines for Historic Resources in Preservation Overlay Districts* and in *Chapter 3: Design Guidelines for All Projects in Preservation Overlay Districts with Residential Character* shall apply in addition to those found in this chapter.

nonresidential uses in a district that is residential in character; encroachment of the Central Business District zoning classification; and potential development/redevelopment along Interstate 385 and East North Street, and along East Washington Street.

Summary of Key Characteristics

Key design characteristics of this historic district include the following:

- Commercial development (adaptive use of houses as offices)
- Residential characteristics predominate
- Uniform setbacks (varies from block to block)
- Front lawns
- Small side yards
- No front yard fences
- Diversity in building size
- Large front porches
- Pitched roofs

Design Goals

The Pettigru Historic District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. Preservation of the integrity of this area is a primary goal of the Design and Preservation Commission. The dominant character of this area should be that of a single-family, residential neighborhood.

Design goals for the Pettigru Historic District are:

- To emphasize the preservation and restoration of historic structures and detailing (e.g., Where an existing historic building exists, a property owner's first priority should be its continued use, not replacement.)
- To continue the use of traditional building materials (e.g., When the majority of buildings along a street are constructed with wood lap siding, a new development should relate in visual appearance.)
- To reinforce the basic characteristics established early in the neighborhood's development in new construction
- To develop new buildings which respect their historic neighbors and maintain the residential character of the area (e.g., Where properties abut an historic building, care should be taken in relating to these resources.)
- To provide landscaping that defines public and private spaces on a site, similar to that seen historically
- To promote friendly, walkable streets
- To minimize the impact the automobile has on the historic district, especially the large, un-screened parking lots for multifamily, institutional or commercial uses

Policy Statements

In order to maintain the overall historic character of the Pettigru Historic District there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

> Policy statements in this chapter include the letters "PT" before the number to indicate that it is part of the guidelines for the "**Pet**tigru Historic District." The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

Site Planning & Landscape Design

PT.1 Maintain the line of building fronts in the block.

A front yard serves as a transitional space between the "public" sidewalk and the "private" building entry. In many blocks, front yards are similar in depth, which contributes to a sense of visual continuity. This is a key feature and therefore, maintaining this line is important.

☞ ***The design guidelines under Policy AR.1, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

Maintain the line of building fronts in the block.

PT.2 Orient the front of a building to the street.

A typical house faces the street and is sheltered by a one-story porch. This helps to establish a sense of scale and to "animate" the neighborhood. It is a feature that should be maintained.

☞ ***The design guidelines under Policy AR.2, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

Orient the front of a building to the street.

PT.3 Maintain the traditional character of a front yard.

Maintain the traditional character of a front yard.

A front yard begins at the public sidewalk, continues to the semi-private porch and ends at the front door. This sequence enhances the pedestrian environment and contributes to the character of the neighborhood; it should be maintained.

If it is to be used, a fence should be in character with those seen traditionally. However, using no fence at all is often the best approach. Typically, fences were seen enclosing side and rear yards. They were low and appeared semi-transparent. Wood pickets or thin metal members were typical.

☞ ***The design guidelines under Policy AR.3, for Site Planning and Landscape Design in Chapter 3, shall apply for this historic district.***

Building Mass, Scale and Form

PT.4 A new building should appear similar in scale to traditional houses.

A new building should appear similar in scale to traditional single family houses. A larger building should be divided into "modules" that reflect the traditional scale.

The mass and scale of buildings are among the elements that have the greatest influence on compatible construction in the community. The height, width and depth of a new building should be compatible with historic buildings that are immediately adjacent to the new building. The scale of a building also should relate to its lot size and placement on the lot. A mix of "small" and "large" building sizes exist in the area. Even on larger lots where larger buildings occur, the traditional scale is preserved. This established scale should be maintained.

☞ ***The design guidelines under Policy AR.7, for Building Mass, Scale and Form in Chapter 3, shall apply for this historic district.***

PT.5 The form of a new building should be similar to those seen traditionally.

The traditional residential building form in the Pettigru Historic District consists of a simple rectangular mass capped with a gabled or hipped roof. Additions are usually located to the rear of the main building. In a basic sense, it is the combinations of these shapes that establish a sense of scale for the neighborhood. New construction that does not respect these existing form characteristics may diminish the integrity of the historic district and the quality of life for surrounding residents.

☞ ***The design guidelines under Policy AR.8, for Building Mass, Scale and Form in Chapter 3, shall apply for this historic district.***

The form of a new building should be similar to those seen traditionally in the historic district.

Building Materials

PT.6 Building materials for new construction should be similar to materials seen historically.

Building materials for new construction should be similar to materials seen historically.

Traditionally, a limited palette of building materials was used in the Pettigru Historic District. Wood lap siding and brick were the dominant materials. Also, new materials should have a simple finish, similar to that seen historically.

☞ ***The design guidelines under Policy AR.9, for Building Materials in Chapter 3, shall apply for this historic district.***

Architectural Character

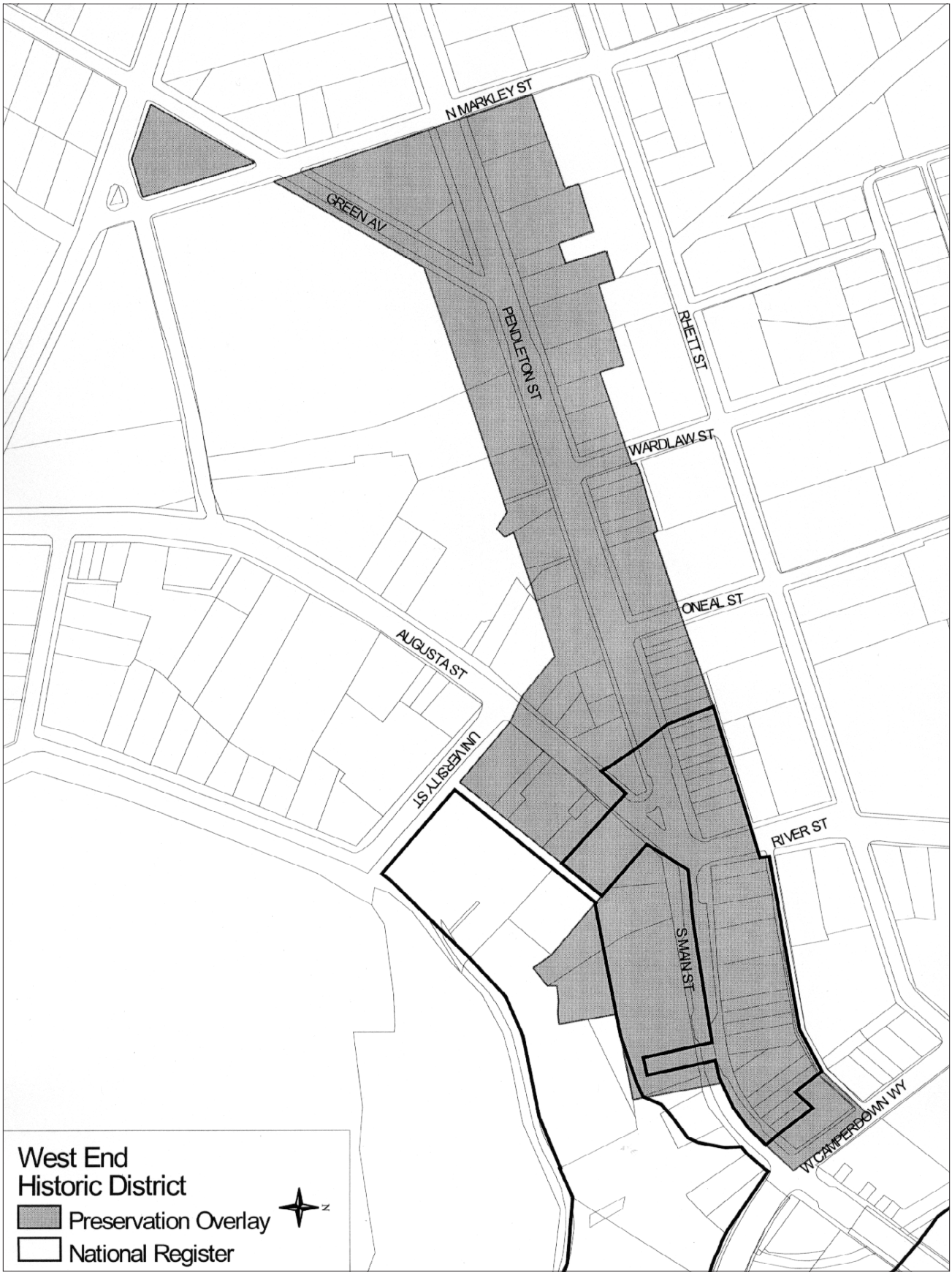
PT.7 A new building should be visually compatible with historic structures.

A new building should be visually compatible with historic structures.

Traditionally, many buildings in the historic district were simple in character, although some of the grander houses exhibited substantial ornament and detail. These fundamental characteristics that are vital to the preservation of the historic integrity of the districts. Features such as one-story porch elements which define entries, columns, posts and brackets contribute to the sense of character of the street and add visual interest to pedestrians.

☞ ***The design guidelines under Policy AR.10, for Architectural Character in Chapter 3, shall apply for this historic district.***

West End Historic District


N MARKLEY ST
GREEN AV
PENDLETON ST
RHETT ST
WARDLAW ST
ONEAL ST
AUGUSTA ST
UNIVERSITY ST
RIVER ST
S MAIN ST
W CAMPERDOWN WY
West End
Historic District
Preservation Overlay
National Register
N

Chapter 11
Design Guidelines for the West End Historic District

Introduction

This chapter presents design guidelines for the construction of new buildings and site design in the West End Historic Districtand then is organized into four sections dealing with the following design toics:

- Mass and scale
- Building and roof form
- Materials
- Site planning
- Building orientation
- Building alignment
- Architectural character

Within each design topic are the specific policies and design guidelines that apply in the District. The Design and Preservation Commission (DPC) will base its decisions upon the design topics, policies and guidelines.

Designing a building to fit into the context of a neighborhood requires careful thought. First, it is important to realize that while the historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

Historic District Background

Although many older buildings have been demolished, the West End Historic District still has some excellent examples of late 19th and early 20th century commercial architecture. Its main commercial area retains a great deal of historic integrity and architectural ornamentation; its location close to Reedy River Park and the falls makes it a desirable area.

The West End of Greenville, located just across the Reedy River from downtown, has a long and interesting history. Although settlement in the area (near the intersection of Main, Pendleton and Augusta Streets) began as early as the 1830s, the real impetus for growth of the West End resulted from two events occurring in the 1850s. First, Furman University was established in 1852 on fifty acres of land in the West End, where it expanded and remained until 1958; and the first train on the Greenville & Columbia Railroad arrived in the West End in 1853. These factors led to both residential and commercial development of the area. The University attracted professors and students and a residential area began to develop and commercial enterprises opened to serve their needs.

Commercial development accelerated during the period after the Civil War when phosphate and guano fertilizers made it profitable for upcountry farmers to grow cotton. Cotton and fertilizer warehouses sprang up throughout the area, as did other commercial activities that supported the farmers from throughout the region. By the turn of the century, the West End was a thriving commercial district, second in importance only to Greenville's downtown. As the residential development increased, schools and churches followed. Chicora College for women was established in 1893 on an elevated site overlooking the river.

Note: The design guidelines in *Chapter 2: Design Guidelines for Historic Resources in Preservation Overlay Districts* and in *Chapter 4: Design Guidelines for All Projects in Preservation Overlay Districts with Commercial Character* shall apply in addition to those found in this chapter.

The first three decades of the 20th century brought a number of changes to the West End. Textile mills began to be located outside the central city and the earlier mills along the Reedy River experienced difficult financial conditions from 1895-1910. Chicora College moved from Greenville to Columbia in 1915 and its buildings burned in 1919. Commercial activity in the area shifted from cotton to soft drink manufacturing and bottling, and the introduction of the automobile led to the construction of auto agencies and repair shops. New office and commercial buildings were constructed during this period as well to serve what was still a very vital commercial and residential area.

Typical of many inner city areas, the West End began a period of decline in the mid-20th century. As the automobile increased in usage, suburban residential and commercial development exploded. The West End residential areas deteriorated, few new buildings were constructed and Furman University moved elsewhere.

Although the historic economic forces that created the West End and its architecture have changed dramatically, it remains a vital area, with significant historic architectural resources. The existing historic architecture of the West End reflects its commercial character from the 1870s to the 1930s. The examples illustrated here are typical of the building types found throughout the district. The buildings in the West End are nearly all one or two stories in height and constructed of brick. Rather than ornate “high-style” examples of architecture of the period, the West End buildings tend to be simpler or more vernacular interpretations of the style.

Today, the West End is enjoying a resurgence in popularity with an increase of new businesses, entertainment facilities and residences. With this comes the pressures to accommodate modern life including the need to provide parking facilities and refuse removal. Additionally, development pressures may require extension of the district’s boundaries and additional streetscape improvements.

Summary of Key Characteristics

Key design characteristics of this historic district include the following:

- buildings aligned at the sidewalk edge
- two- to three-story, traditional commercial buildings
- some warehouse type buildings
- masonry construction
- transparent ground floor with smaller windows “punched” into predominantly solid upper floors
- predominantly flat-roof buildings

Design Goals

The West End Historic District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. Preservation of the integrity of this area is a primary goal of the Design and Preservation Commission. The dominant character of this area should be that of a traditional commercial street.

The design goals for the West End Historic District are:

- To emphasize the preservation and restoration of historic structures and building detailing, (e.g., Where an existing historic building exists, a property owner’s first priority should be its continued use, not replacement.)
- When needed, to develop additions to buildings that are compatible in size, form, materials and design
- To continue the use of traditional building materials found in the area
- To maintain the traditional mass, size and form of buildings seen along the street (e.g., A new building should be a rectangular mass that is two- to four-stories in height.)
- To design new commercial buildings with storefront elements similar to those seen traditionally (e.g., A commercial building should include: recessed entries, display windows, kickplates, transom windows, midbelt cornices, cornices or pediments and vertically-oriented upper-story windows.)
- To design new construction that reinforces the retail-oriented function of the street and enhances its pedestrian character

- To promote friendly, walkable streets (e.g., Projects that support pedestrian activity and contribute to the quality of life are encouraged.)
- To provide site amenities—such as benches, lights, waste receptacles, landscaping, etc.—to enhance the pedestrian experience.
- To reduce the visual impacts of service areas, utilities, mechanical equipment and the automobile (e.g., Such areas should, at a minimum, be appropriately landscaped or screened from view.)

Mass and Scale

Patterns are created along the street by the repetition of similarly-sized building elements. For example, uniform facade widths evenly spaced along Main Street create a rhythm that contributes to the visual continuity of the area. New buildings should therefore relate to this established context so that the visual continuity would not be compromised.

Building Form

One of the most prominent unifying elements of the West End is the similarity in building form. Commercial buildings are simple rectangular solids, deeper than they are wide. This characteristic is important and should be continued in new projects. Also, commercial roof forms appeared flat, although there is typically a slight pitch to it for water to drain. This characteristic is important and should be preserved.

Materials

Building materials of new structures should contribute to the visual continuity of the area. They should appear similar to those seen traditionally to establish a sense of visual continuity. Brick is the dominant material.

Architectural Character

The street level floors of traditional commercial buildings are clearly distinguishable from the upper floors. First floors are predominantly fixed plate glass with a small percentage of opaque materials. Upper floors are the reverse; opaque materials dominate, and windows appear as smaller openings puncturing the solid walls. The street level is also generally taller than the upper floors.

The repetition of similar facade elements also greatly contributes to the character of the street. In particular, windows, details, ornaments and cornice moldings reoccur frequently. These details have “depth,” such that they cast shadow lines and add a three-dimensional feel to the facade. These elements combine to form a composition for each facade that has variations of light and dark, solid and void, rough and smooth surfaces. This variety within an overall composition is an essential characteristic to be included in new construction.

Policy Statements

In order to maintain the overall historic character of the West End Historic District there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The DPC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

Policy statements in this chapter include the letters “WE” before the number to indicate that it is part of the guidelines for the “**W**est **E**nd Historic District.” The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

Building Mass, Scale and Form

WE.1 A new building should appear similar in scale to traditional buildings.

Maintain the established building scale of one- to three-stories in height.

Patterns are created along the street by the repetition of similarly sized building elements. For example, uniform facade widths evenly spaced along the street create a rhythm that contributes to the visual continuity of the area. At a smaller scale, the repetition of upper story windows across most building fronts also creates a unifying effect. These features and similar patterns enhance the pedestrian-friendly character of the streets. New buildings should therefore relate to this established context.

A. Maintain the established building scale of one- to three-stories in height.

- Develop a primary facade that is in scale and alignment with surrounding buildings.
- If a building must be taller, consider stepping upper stories back from the main facade, or design the lower levels to express the alignment of elements seen traditionally in the area.

B. Consider dividing a larger building into "modules" that are similar in scale to buildings seen traditionally.

- If a larger building is divided into "modules," they should be expressed three-dimensionally throughout the entire building.

C. Floor-to-floor heights should appear to be similar to those seen traditionally.

- In particular, the windows in new construction should appear similar in height to those seen traditionally.

D. A new building should maintain the alignment of horizontal elements along the block.

- This alignment occurs because many of the buildings are similar in height.
- Window sills, moldings and cornices are among those elements that should align.

WE.2 The form of a new building should be similar to those seen traditionally.

One of the most prominent unifying elements of the West End Historic District is the similarity in building form. Commercial buildings are simple rectangular solids, deeper than they are wide. This characteristic is important and should be continued in new projects. Also, commercial roof forms appeared flat, although there is typically a slight pitch to it for water to drain. This characteristic is important and should be preserved.

A. Rectangular forms should be dominant on commercial facades.

- Rectangular forms should be vertically oriented.
- The facade should appear as predominantly flat, with any decorative elements and projecting or setback "articulations" appearing to be subordinate to the dominant form.

B. Use flat roof lines as the dominant roof form.

- Parapets on side facades should step down towards the rear of the building.

Rectangular forms should be dominant on commercial facades.

The facade should appear as predominantly flat, with any decorative elements and projecting or setback "articulations" appearing to be subordinate to the dominant form.

Building Materials

WE.3 Building materials for new construction should be similar to materials seen traditionally.

Brick was the traditional material and is preferred for new construction.

Materials should appear similar to those used traditionally.

Traditionally, a limited palette of building materials was used in the area-primarily brick. This same selection of materials should continue to be predominant. New materials also may be considered, however, when they relate to those used traditionally in scale, texture, matte finish and detailing.

A. Materials should appear similar to those used traditionally.

- Brick was the traditional material and is preferred for new construction.
- Wood and metal were used for window, door and storefront surrounds and should be continued in new construction.
- New materials will be considered on a case-by-case basis. If used, they should appear similar in character to those used traditionally. For example, stucco, cast stone and concrete should be detailed to provide a human scale.
- New materials should have a demonstrated durability. For example, some facade materials used in new construction are more susceptible to weather and simply do not last as long as stone or brick.

B. A simple material finish is encouraged for a large expanse of wall plane.

- A matte, or non-reflective, finish is preferred.
- Polished stone and mirrored glass, for example, should be avoided as primary materials.

Architectural Character

WE.4 The street level of a building should be pedestrian friendly.

A typical commercial building has its primary entrance oriented to the street. This helps establish a "pedestrian-friendly" quality. In most cases, similar entry ways are evenly spaced along a block, creating a rhythm that also contributes to the sense of visual continuity. These entrances are also typically recessed from the sidewalk edge. Locating the entrance of a new building in a manner that is similar to those seen traditionally is strongly encouraged.

A. Develop the ground floor level of a project to encourage pedestrian activity.

- Provide at least one of the following along primary pedestrian ways:
  - A storefront
  - Display cases
  - Public art
  - Landscaping
  - Decorative wall surfaces
- Include traditional elements such as display windows, kickplates and transoms on commercial storefronts.
- Avoid a blank wall or vacant lot appearance.

Develop the ground floor level of a project to encourage pedestrian activity. Include traditional elements such as display windows, kickplates and transoms on commercial storefronts.

Consider using display cases on the ground floor where an active storefront is not a possibility.

WE.5 A new building should be visually compatible with traditional commercial buildings without being direct copies.

A new commercial storefront building should incorporate display windows, a transom window, a kickplate and recessed entry.

The street level floors of traditional commercial buildings are clearly distinguishable from the upper floors. First floors are predominantly fixed plate glass with a small percentage of opaque materials. Upper floors are the reverse; opaque materials dominate, and windows appear as smaller openings puncturing the solid walls. The street level is also generally taller than the upper floors.

The repetition of similar facade elements also greatly contributes to the character of the street. In particular, windows, details, ornaments and cornice moldings reoccur frequently. These details have "depth," such that they cast shadow lines and add a three-dimensional feel to the facade. These elements combine to form a composition for each facade that has variations of light and dark, solid and void, rough and smooth surfaces. This variety within an overall composition is an essential characteristic to be included in new construction.

A. A new commercial storefront building should incorporate these character-defining elements:

- **Display windows:** The main portion of glass on the storefront, where goods and services are displayed.
- **Transom:** The upper portion of the display, separated from the main display window by a frame.
- **Kickplate:** Found beneath the display window. Sometimes called a bulk-head panel.
- **Entry:** Usually set back from the sidewalk in a protected recess.
- **Upper story windows:** Windows located above the street level. These usually have a vertical orientation, and appear to be less transparent than the large expanse of glass in the storefront below.
- **Cornice molding:** A decorative band at the top of the building. A **belt course** may sometimes be found separating some floors.

B. Maintain the distinction between the street level and the upper floor.

- The first floor of the primary facade should be predominantly transparent glass.
- Upper floors should be perceived as being more opaque than the lower floor.

C. Upper-story windows with vertical emphasis are encouraged.

- A typical, upper-story window is twice as tall as it is wide. These proportions are within a limited range; therefore, upper-story windows in new construction should relate to the window proportions seen historically.
- Windows should align with others in a block. Windows, lintels and their trim elements should align with those on adjacent historic buildings.

Maintain the distinction between the street level and the upper floor.

Upper-story windows with vertical emphasis are encouraged.

A contemporary interpretation of a traditional building entry, which is similar in scale and overall character to those seen traditionally, is encouraged.

Orient the primary entrance of a building toward the street.

D. Orient the primary entrance of a building toward the street.

- A building should have a clearly-defined primary entrance. For most commercial buildings, this should be a recessed entryway.
- A primary building entrance also should be at or near street level.
- A secondary public entrance to commercial spaces is also encouraged on a larger building.
- A contemporary interpretation of a traditional building entry, which is similar in scale and overall character to those seen traditionally, is encouraged.

Appendix A
Interpretation of Terms Used in this Document

These definitions apply to terms related to compliance in the preceding text.

Appropriate - In some cases, a stated action or design choice is defined as being "appropriate" in the text. In such cases, by choosing the design approach referred to as "appropriate," the reader will be in compliance with the guideline. However, in other cases, there may be a design that is not expressly mentioned in the text that also may be deemed "appropriate" by the DPC.

Consider - When the term "consider" is used, a design suggestion is offered to the reader as an example of one method of how the design guideline at hand could be met. Applicants may elect to follow the suggestion, but may also seek alternative means of meeting it. In other cases, the reader is instructed to evaluate the ability to take the course recommended in the context of the specific project.

Context - In many cases, the reader is instructed to relate to the context of the project area. The "context" relates to those properties and structures adjacent to, and within the same block as, the proposed project.

Contributing - Architecturally, historically or geographically significant buildings or structures are generally considered to be "contributing" to a local historic district.

Guideline - In the context of this document, a "guideline" is a requirement that must be met, in order to be in compliance with the City of Greenville's design review process.

Historic - In general, an historic property is one that is at least 50 years old or older, associated with significant people or events or conveys a character of building and design found during the district's period of significance. In the context of this document, a "historic" property is one that is designated as an individual historic property by the City.

Imperative mood - Throughout this document, many of the guidelines are written in the imperative mood. The reader is often instructed to "maintain" or "preserve" an established characteristic. For example, one guideline states: "Preserve significant storefront components." In such cases, the user shall comply. The imperative mood is used, in part, because this document is intended to serve an educational role as well as a regulatory one.

Inappropriate - Inappropriate means impermissible. When the term "inappropriate" is used, the relevant design approach shall not be allowed. For example, one guideline states: "Signs that are out of character with those seen historically, and that would alter the historic character of the street, are inappropriate." In this case, a design out of character with those seen historically would not be approved.

Non-contributing - Recent buildings and those fifty years old or older which have lost their integrity are considered "non-contributing." These buildings or structures do retain value as commercial properties, but do not possess the significance and/or physical integrity necessary to be considered an individual historic property.

Preferred - In some cases, the reader is instructed that a certain design approach is "preferred." In such a case, the reader is encouraged to choose the design option at hand. However, other approaches may be considered.

Should - If the term "should" appears in a design guideline, compliance is strongly encouraged, but is not required.

Appendix B
The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings

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 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.

Alterations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design should be compatible with the size, scale, color, material and character of the property, neighborhood and environment.

Appendix C
Glossary of Terms

Alignment. The arrangement of objects along a straight line.

Appurtenances. An additional object added to a building; typically includes vents, exhausts hoods, air conditioning units, etc.

Asphalt Shingles. A type of roofing material composed of layers of saturated felt, cloth or paper, and coated with a tar, or asphalt substance, and granules.

Association. As related to the determination of "integrity" of a property, *association* refers to a link of a historic property with a historic event, activity or person. Also, the quality of integrity through which a historic property is linked to a particular past time and place.

Baluster. A short, upright column or urn-shaped support of a railing.

Balustrade. A row of balusters and the railing connecting them. Used as a stair rail and also above the cornice on the outside of a building.

Bargeboard. A projecting board, often decorated, that acts as trim to cover the ends of the structure where a pitched roof overhangs a gable.

Bracket. A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

Building. A resource created principally to shelter any form of human activity, such as a house.

Clapboards. Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame houses. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

Column. A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building.

Composition Shingles. See asphalt shingles.

Cornice. The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

Design. As related to the determination of "integrity" of a property, *design* refers to the elements that create the physical form, plan, space, structure and style of a property.

Doorframe. The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called *jambs* and a horizontal top member called a *lintel*.

Double-Hung Window. A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.

Dormer. A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

Eave. The underside of a sloping roof projecting beyond the wall of a building.

Elevation. A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

Facade. Front or principal face of a building, any side of a building that faces a street or other open space.

Fascia. A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves," sides of a pitched roof. The rain gutter is often mounted on it.

Feeling. As related to the determination of "integrity" of a property, *feeling* refers to how a historic property evokes the aesthetic or historic sense of past time and place.

Fenestration. The arrangement of windows and other exterior openings on a building.

Form. The overall shape of a structure (i.e., most structures are rectangular in form).

Frame. A window component. See window parts.

Gable. The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

Glazing. Fitting glass into windows and doors.

Head. The top horizontal member over a door or window opening.

In-Kind Replacement. To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

Integrity. A property retains its integrity, if a sufficient percentage of the structure date from the period of significance. The majority of a building's structural system and materials should date from the period of significance and its character defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building.

Lap Siding. See clapboards.

Location. As related to the determination of "integrity" of a property, *location* refers to a historic property existing in the same place as it did during the period of significance.

Mass. The physical size and bulk of a structure.

Masonry. Construction materials such as stone, brick, concrete block or tile.

Material. As related to the determination of "integrity" of a property, *material* refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

Module. The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

Molding. A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

Muntin. A bar member supporting and separating panes of glass in a window or door.

Orientation. Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.

Panel. A sunken or raised portion of a door with a frame-like border.

Pediment. A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.

Period of Significance. Span of time in which a property attained the significance.

Porch Piers. Upright structures of masonry which serve as principal supports for porch columns.

Post. A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

Preservation. The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

Property. Area of land containing a single historic resource or a group of resources.

Protection. The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

Reconstruction. The act or process of reproducing by new construction the exact form and detail of a vanished building, structure or object, or part thereof, as it appeared at a specific period of time.

Rehabilitation. The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural value.

Renovation. The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

Restoration. The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Sash. See window parts.

Scale. The size of structure as it appears to the pedestrian.

Setting. As related to the determination of "integrity" of a property, *setting* refers to the physical environment of a historic property.

Shape. The general outline of a building or its facade.

Side Light. A usually long fixed sash located beside a door or window; often found in pairs.

Siding. The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term "siding" is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Size. The dimensions in height and width of a building's face.

Stile. A vertical piece in a panel or frame, as of a door or window.

Stabilization. The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

Standing Seam Metal Roof. A standing seam roof is a roof with vertical panels. Historically, the panels were fitted together with hand rolled seams.

Sreetscape. Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

Traditional. Based on or established by the history of the area.

Transom Window. A small window or series of panes above a door, or above a casement or double hung window.

Vernacular. This means that a building does not have details associated with a specific architectural style, but is a simple building with modest detailing and form. Historically, factors often influencing vernacular building were things such as local building materials, local climate and building forms used by successive generations.

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Window Parts. The moving units of a window are known as *sashes* and move within the fixed Frame. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntins* or *glazing bars*. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called *mullions*.

Workmanship. As related to the determination of “integrity” of a property, *workmanship* refers to the physical evidence of the crafts of a particular culture, people or artisan.