



# Hartwell

## Design Guidelines

**Rehabilitation & New Construction  
In Hartwell's Historic Districts**

City of Hartwell, Georgia  
Hartwell Historic Preservation Commission  
September 2021

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*The Hartwell Historic District Design Guidelines were originally prepared by Georgia Mountains Community Development Center in 1990.*

*This version of the Hartwell Historic Design Guidelines was updated in 2021 by the Hartwell Historic Preservation Commission with assistance from Joe Rothwell, Preservation Planner from the Georgia Mountains Regional Commission (GMRC).*

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## I.o. Introduction

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Hartwell is a unique city containing significant historic architecture dating from the late 19th-century. Architectural styles and types are diverse within Hartwell's city limits, ranging from high-style homes and institutional structures to vernacular cottages. Historic white and black neighborhoods exist within the city radiating from a historic commercial core and scattered institutional structures.

Hartwell should be proud of the strides it has made toward the preservation of its historic resources, including the innovative multiple properties National Register nomination in the early 1980s when that type of nomination was rare, and the fact that it is the only Certified Local Government in the Georgia Mountains region. Several excellent preservation projects have been completed in Hartwell's residential and downtown commercial district.

Although much has been accomplished in the past several years much has also been lost in Hartwell. Hartwell is at a crossroads today in the preservation of its built and cultural environment. Although a good cross-section of the town's historic resources are listed on the National Register of Historic Places and protected by the Historic Preservation Commission, the number of representative structures is low.

A Presentation Ordinance was passed in Hartwell in 1986 and the appointed Preservation Commission created a local historic district based upon National Register boundaries, including individually listed properties. The Ordinance charged the Commission with the review of design changes within the district to maintain the area's special historic qualities. The city became a participant in Georgia's "Certified Local Government" (CLG) Program in 1987. This publication addresses those districts and individual landmarks. Maps are included which illustrate the National Register and locally designated Hartwell

## Historic Districts.

The purpose of this publication is to assist the Hartwell Historic Preservation Commission to make rational and impartial decisions based on the special character found within the Hartwell Historic Districts. The publication is also designed as a reference tool for a citizen contemplating making changes to a historic building within the district. This document begins with an explanation of how the design review process works in Hartwell and what role state and federal government play in the city. A historical narrative describes the city, including the designated historic district in terms of its physical development. A discussion of preservation tools includes general standards, basic methods, and suggested approaches. The approach section is designed to assist the "rehabber" at the beginning of a project in planning a phased approach for completion of the work.

An architectural style section has been included and buildings are described in term of styles and divided into types: such as - commercial, residential, and institutional. Rehabilitation guidelines are provided for the general categories of commercial, residential, and institutional buildings as well. The guideline format begins with a statement of the recommended approach, according to the architectural project being proposed. Photographic examples, taken within the Hartwell historic districts and throughout the city, are included as a graphic illustration of each general recommendation. The next section on new construction is designed for use by the Commission in evaluating new development in the historic district or for use by the applicant in designing a new building on vacant property within the district. The principles of new construction also called infill development, such as the reflection of neighborhood scale, form, and materials in new buildings, are explained and illustrated.

The Maintenance Section is the reference section of this document. This section is generic and would be appropriate in guidelines for almost any community in Georgia. The purpose of this section is to give an applicant to the Commission more detailed information on a specific component of a rehabilitation project. This section is designed to first assist the applicant in defining the problem. Once the problem is understood, general principles of rehabilitation are noted. A variety of solutions to consider are also listed. Additional sources are listed to consult if more detailed data is required. Final sections of the publication include a glossary, providing definitions of specific architectural elements found in Hartwell as well as general terms used throughout this publication; and a bibliography, listing the sources used in developing this publication.

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## 2.0. Design Review in Hartwell

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### 2.1 The Local Process: HPC & Historic Resources

Any activity requiring a building permit from the City of Hartwell for a property located within the locally designated Hartwell Historic Districts must receive a 'Certificate of Appropriateness' (COA) from the Historic Preservation Commission (HPC). Further guidance on these ordinances and procedures can be found online in Hartwell's Code of Ordinances library in Municode for Historic Preservation. (*Municode: Ch 20, Articles 1 – 6*)

[https://library.municode.com/ga/hartwell/codes/code\\_of\\_ordinances?nodetd=PTIICOOR\\_CH20HIPR](https://library.municode.com/ga/hartwell/codes/code_of_ordinances?nodetd=PTIICOOR_CH20HIPR)

The boundaries for these districts are outlined on the accompanying map. The existence of a review process in a community reflects an understanding of the importance of protecting a city's historic resources. In Hartwell, a Historic Preservation Commission comprised of local citizens who serve in a volunteer capacity has been appointed to carry out this review process in concert with the City. This local process begins with a trip to City Hall.

A person planning a construction activity in the City of Hartwell is required by local ordinance to obtain a building permit before beginning the work. An application for the permit is made at City Hall and the Building Inspector then makes a site visit to the property to inspect the proposed project. When the proposed activity is located within Hartwell's Historic Districts, the applicant is required to obtain a COA and is necessary if the proposed work will result in any changes in the external appearance of existing structures; the design of new structures

and signs; and the relocation or demolition of landmarks and existing structures within Hartwell's historic districts.

### The Design Review Process

1. **Apply for Building Permit & Certificate of Appropriateness (COA)**
2. **Present COA with proposed changes to Historic Preservation Commission (HPC)**
3. **If COA is approved, continue with the project as specified by HPC**
4. **If not approved, make changes as requested by HPC and re-submit the COA for approval**

The applicant is scheduled to present the project to the Hartwell Historic Preservation Commission at their next scheduled meeting. In cases where the Commission deems it necessary, it may hold a public hearing concerning the application.

The application must be accompanied by drawings, photographs, plans, descriptions, etc. of the proposed project. Typical illustrations an applicant should submit include such items as (1) photographs that show the existing conditions of the property; (2) a plan view map of the property, showing existing buildings, roads and walkways, and the location and design of the proposed improvements; (3) elevations of important facades, which illustrate how the finished design will look in relation to the existing building; and/or (4) construction details, such as the design of fencing. For new construction, architectural floor plans and elevations or a model of the proposed building, as well as photographs of the neighborhood, would illustrate how a new building would relate to adjacent structures.

At the meeting, the applicant or an agent of the applicant presents the project to the Commission. The meetings are open to the public. In some cases, the Commission may appoint a

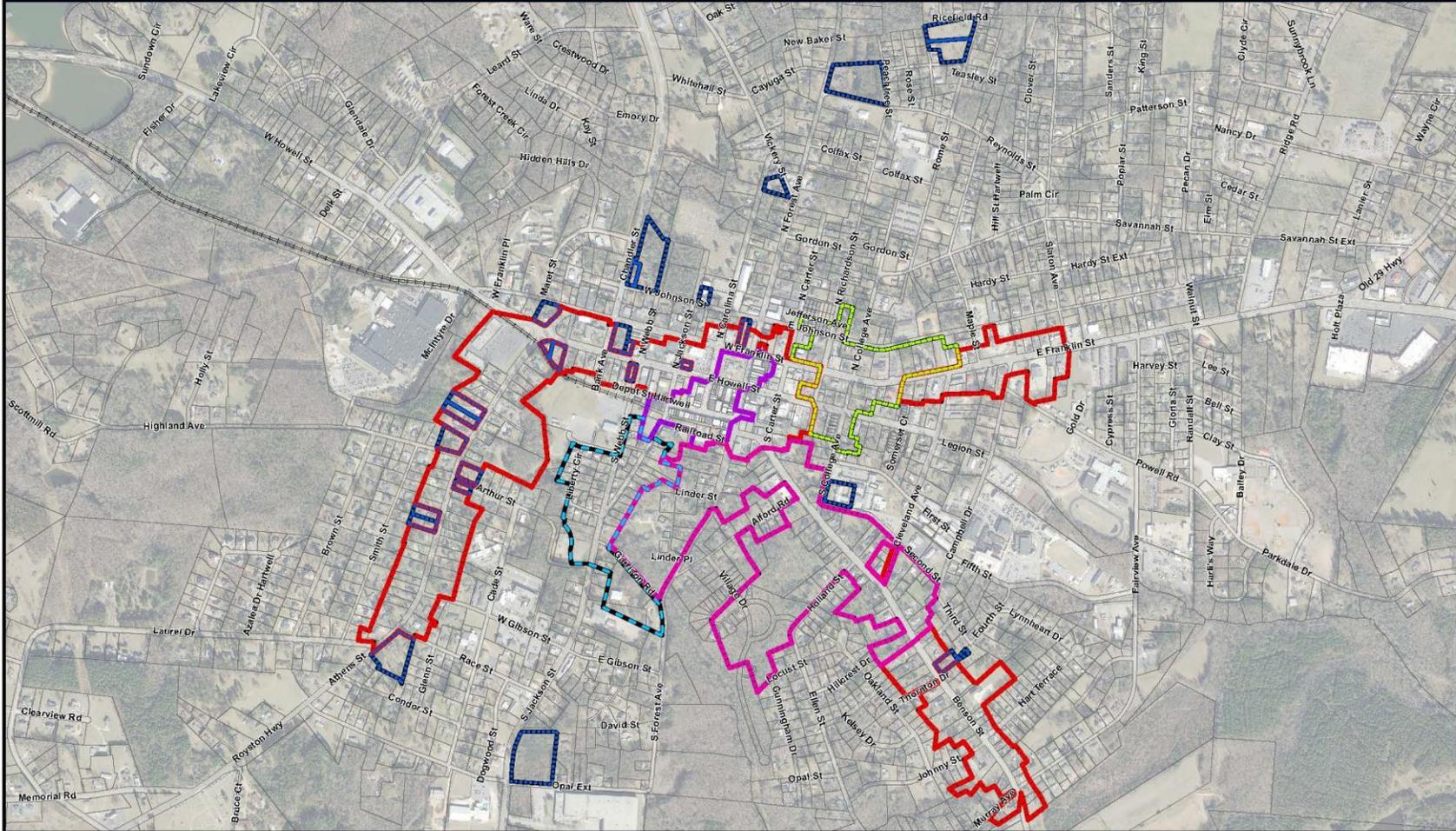
subcommittee within its membership to work closely with an applicant in preparing a project for presentation.

**Applications are due by the end of the month to be reviewed at the following HPC meeting on the 2<sup>nd</sup> Tuesday of the month.** If approved, the Secretary for the Commission transmits a Certificate of Appropriateness to the applicant describing the nature of the work which has been approved and a placard Certificate of Appropriateness to be displayed on the project. This information is forwarded to the Building Inspector and the building permit issued. If an application is denied, written reasons for the denial are mailed to the applicant. If an applicant is not satisfied with the ruling of the Commission, an appeal can be made to the Mayor and City Council.

The Commission also has the authority to comment on requests to demolish or relocate structures within the historic district. A public hearing is scheduled for all such requests. For demolition or relocation, the applicant is required to apply for a Certificate of Appropriateness for the activity. The Commission will judge the merit of the project. The commission considers 'the historical and architectural value and significance, architectural style, general design arrangement, texture and material of the architectural features involved (in the building proposed for demolition), and pertinent features of the other structures in the immediate neighborhood. The Commission will not grant demolition permission or relocation permission without reviewing first the plans for the building that would replace the original structure.

# City of Hartwell, Georgia

Historic Districts

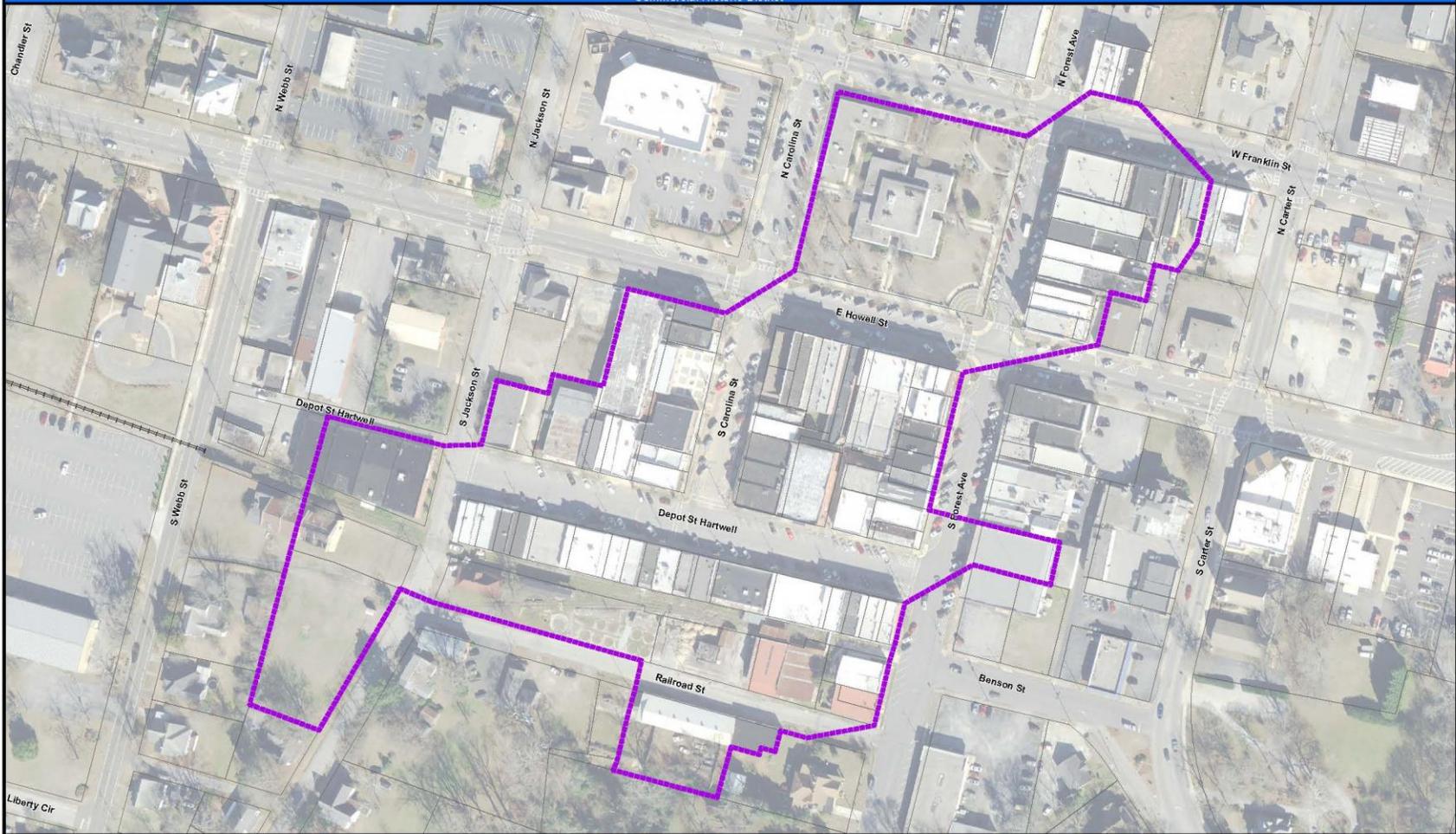


### Legend

- Individual National Register Properties
- Witham Cotton Mills District
- Franklin St - College Ave District
- Benson St - Forest Ave District
- Hartwell Commercial Historic District
- All Hartwell Historic Districts and Properties
- Locally Designated Historic Area

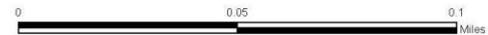


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Commercial Historic District

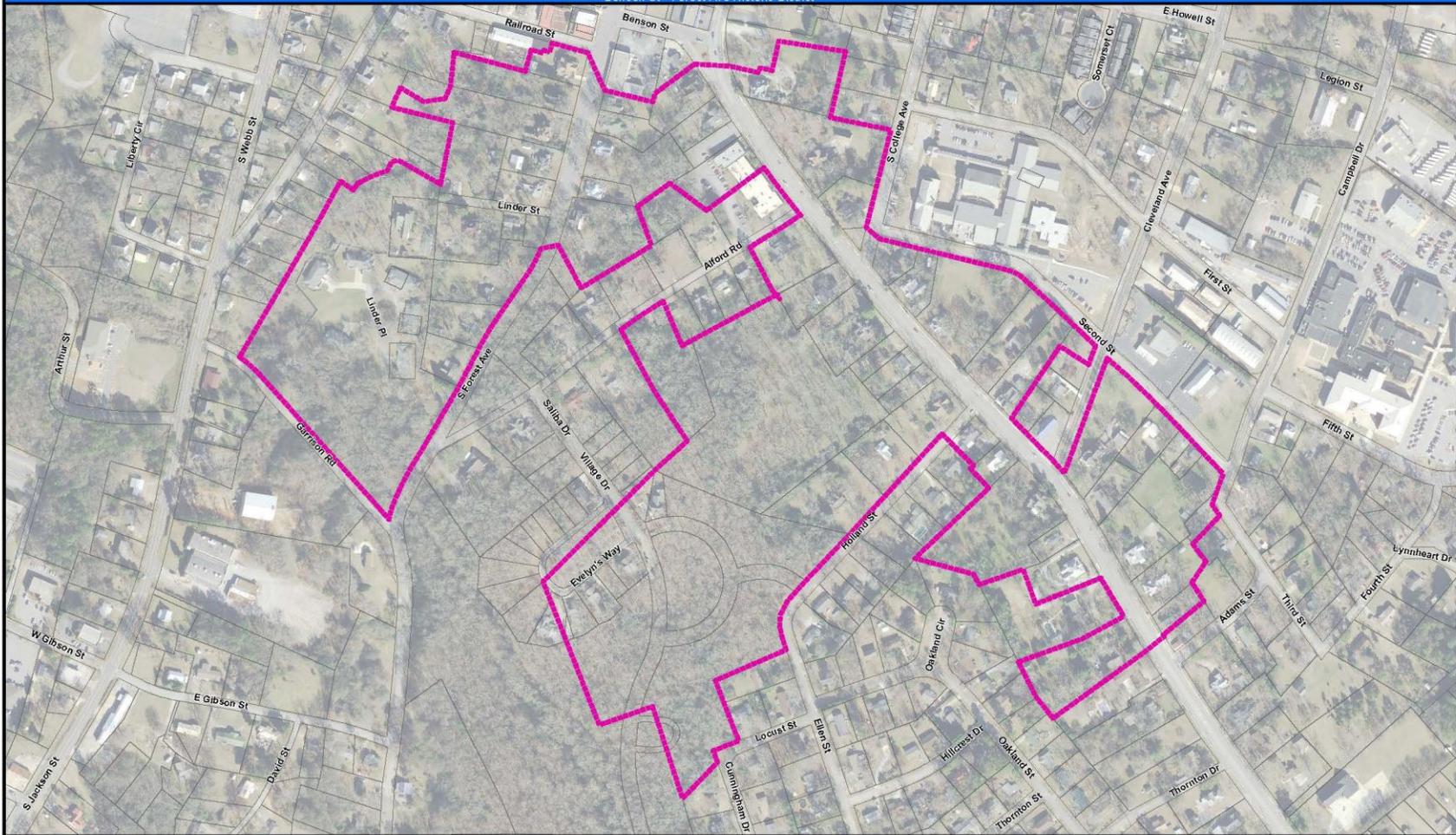


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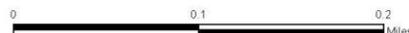
 Hartwell Commercial Historic District

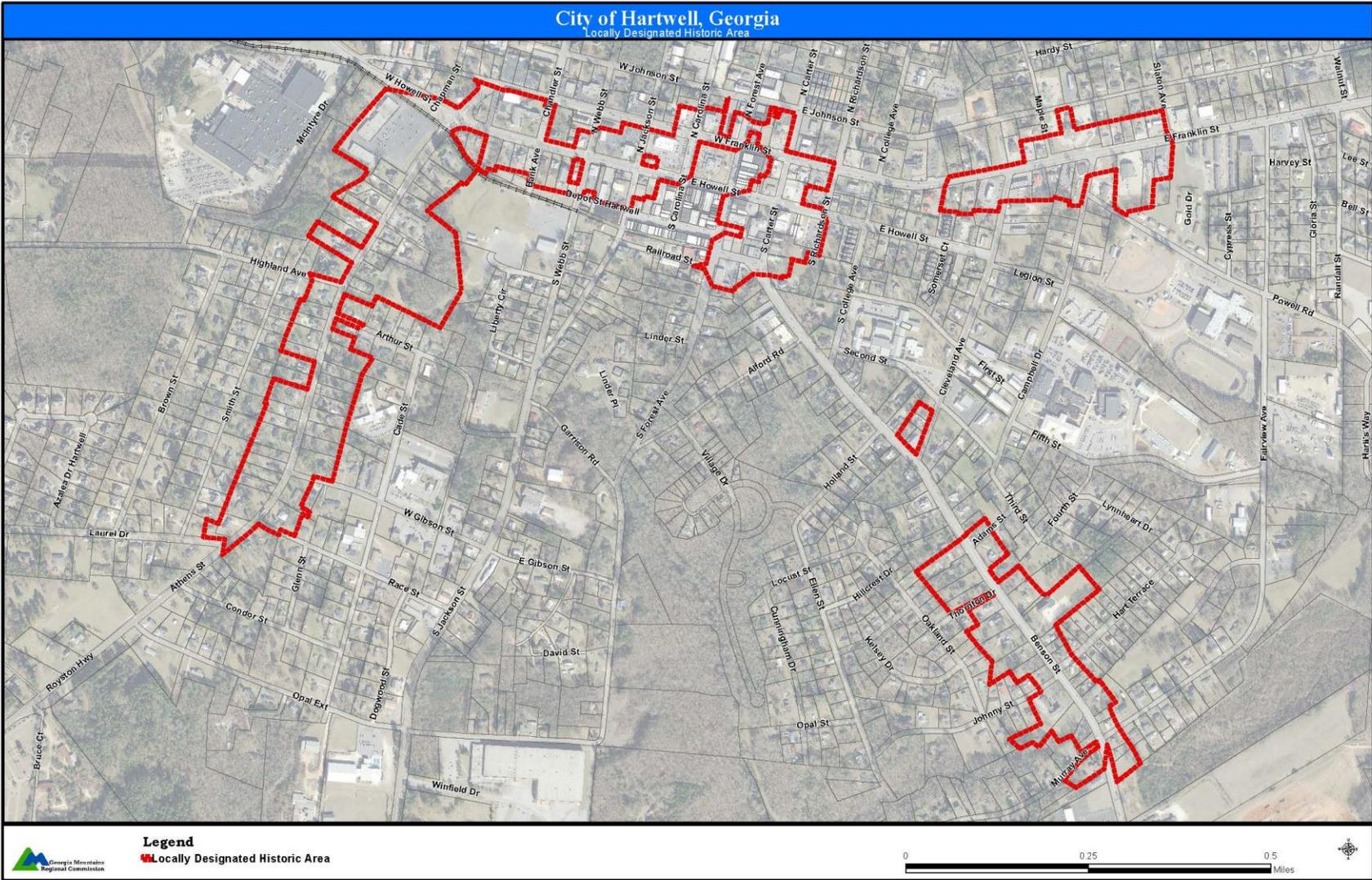


City of Hartwell, Georgia  
Benson St - Forest Ave Historic District



 **Legend**  
■ Benson St - Forest Ave District





City of Hartwell, Georgia

Franklin St - College Ave Historic District



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Franklin St - College Ave District



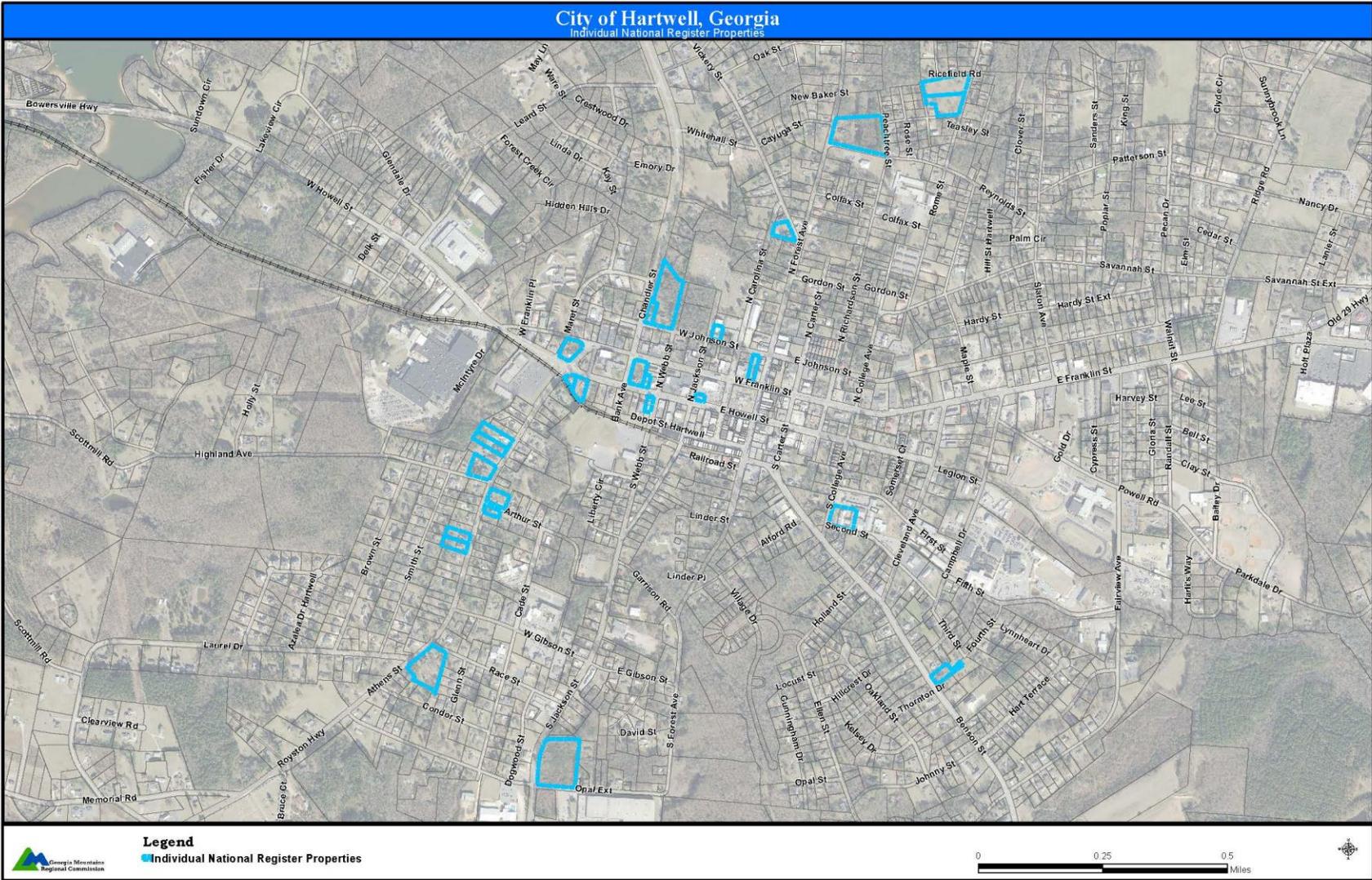
City of Hartwell, Georgia

Witham Cotton Mills Historic District



**Legend**  
Witham Cotton Mills District





## COA Application Checklist

- HPC meetings are held on the **2<sup>nd</sup> Tuesday of the month at 4 PM at City Hall.**
- **Applications are due by the end of the month to be reviewed at this meeting.**
- Applications received after the above deadline will be reviewed on a case-by-case basis and decisions will be made accordingly.
- It is a requirement that the applicant or designated representative attend.

The Historic Preservation Commission has provided this checklist to assist you with the completion of the Certificate of Appropriateness application. The checklist ensures the applicant has included all necessary information regarding the project, contributing toward a quicker approval.

If there are any further questions regarding the COA process, please call the City Building Inspector at (706) 856-3210 or Email: [inspection@hartwellfire.com](mailto:inspection@hartwellfire.com).

Please be sure to include all applicable information with your COA application:

### **For new building or an addition to an existing building or addition of a new porch, deck, outbuilding, patio etc.**

- Site plan with footprint of building, location of all buildings, parking, fences, walls, porches, decks, etc. to be added
- Architectural plans/building design including:
  - Interior floor layout indicating exterior door and window locations
  - Drawings of all building elevations – all sides of the building

- Location and description including photos of all exterior lights
- Description of design and materials for all exterior features including roof, doors, siding, windows, trim, porch balusters and handrails, foundation, cornices, handicap ramps, etc.
- Include photos or drawings of each, e.g., doors, windows, trim, cornice, balusters, etc.
- Photos of proposed site and adjoining properties/buildings
- Landscape plans such as hardscapes, walls, fencing, and grassed area. Landscape plan should also include as applicable:
  - Planting schedule
  - Elevation drawings of all new facades and walls showing trees and plantings when grown to mature height
  - List of all existing trees on the property noting any to be removed

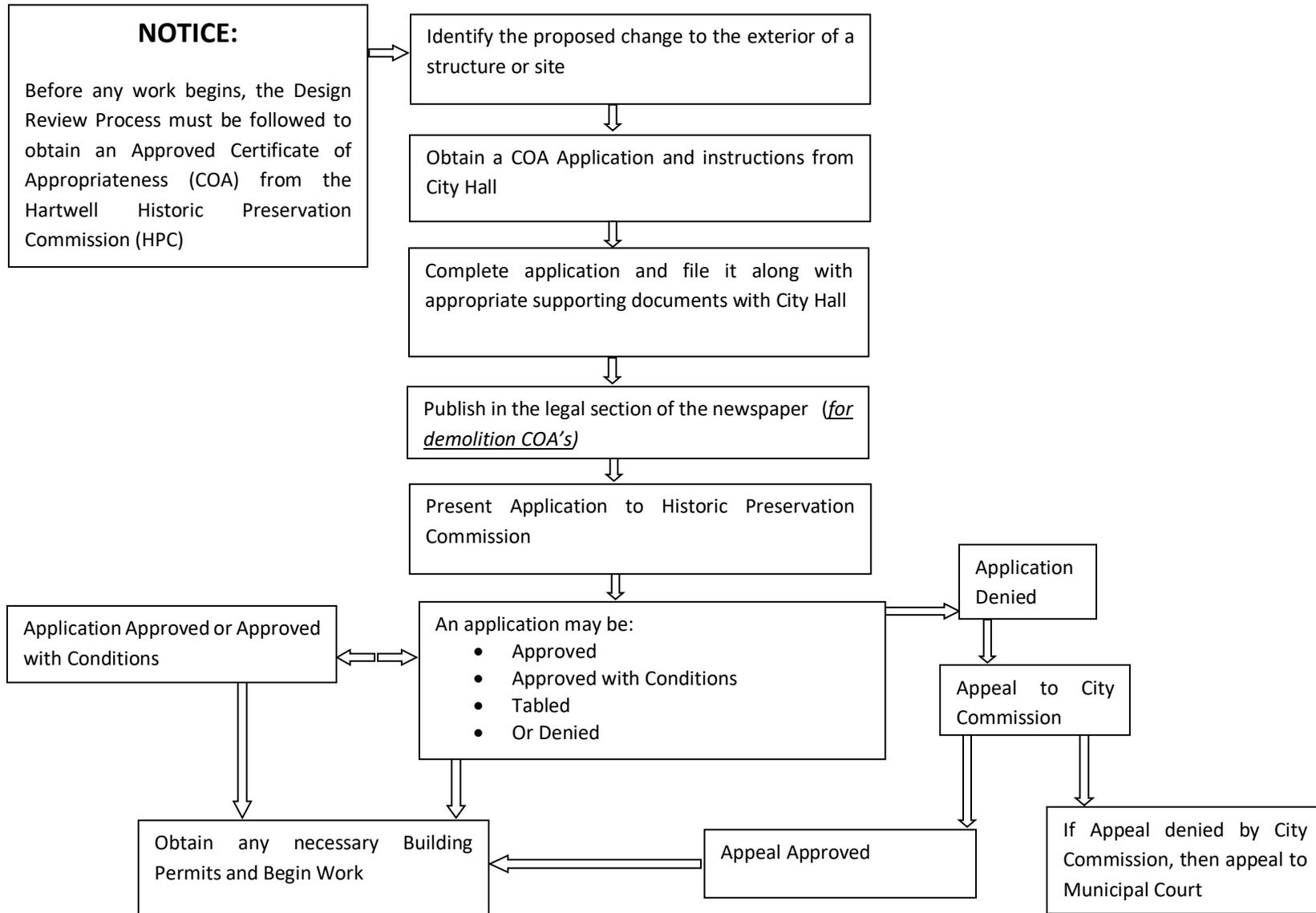
### **Alterations to Building Exterior, e.g., changes in windows, doors, foundation, roof, siding, exterior lighting, porches, awnings, or storefront materials.**

- Photo of existing building
- Photo of earlier historic appearance
- Sketches or drawings and description of proposed changes
- Description or picture of the type of material proposed for use in the alteration
- Photos or drawing of the building element to be altered, e.g., doors, windows, trim, cornice, balusters

### **Site changes including parking areas, drives, walks, addition of fences, walls or outbuildings, and major landscape elements, including removal of large trees or shrubs.**

- Photo of site
- Site plan or sketch of site indicating location of changes
- Description of materials to be used

# COA Design Review Process Flowchart



## 2.2 Property Maintenance: Do You Need a COA?

Some work on properties falls under the heading of routine maintenance. Maintenance activities are encouraged as a method of preserving Hartwell's historic resources and are not subject to COA approval. Property owners should take the minimum steps necessary to prevent the deterioration of the following items and complete the work in accordance with the guidelines:

- All site features on the property, including sidewalks, driveways, and landscaping.
- Foundations, exterior walls, or other vertical supports (exterior or interior).
- Roofs or other horizontal members (including joist, beams, etc.).
- Chimneys or chimney support system.
- Architectural features (including but not limited to window and door trim, parapets, roof cresting, cornices).
- Rainwater drainage systems (gutters, downspouts) whether exterior or interior.
- Waterproofing systems (roofing, flashing, windows, doors, paint on wood or metallic surfaces).
- Any other elements that, if not adequately maintained, may eventually cause the building to crack, bulge, buckle, sag, rot, crumble, or collapse, in whole or in part.

In cases where deterioration has already progressed to an advanced stage, and where the owner requests immediate removal, the standards for demolition (see Section 2.5) shall be applied. In all cases, where practical, non-structural architectural features shall be repaired. In situations where it is impractical to repair a feature or prohibitively expensive to replace it, the feature shall be stored safely for future use as a reference for re-creation efforts. Information on how to

remove, repair, store, and replace architectural features may be available from the Historic Preservation Commission.

### See Also:

Appendix E: Maintenance Guidance

Municode: Ch. 20, Article IV- Certificate of Appropriateness

[https://library.municode.com/ga/hartwell/codes/code\\_of\\_or\\_dinances?nodeId=PTIICOOR\\_CH20HIPR](https://library.municode.com/ga/hartwell/codes/code_of_or_dinances?nodeId=PTIICOOR_CH20HIPR)

## 2.3 Additions

An addition is an expansion of a building that increases the original size or footprint of the structure by constructing additional space. Some additions have been present for fifty years or more and as such have attained historic significance in their own right and contribute to the overall significance of the building. These additions should be retained. New additions should adhere to specific guidelines.

1. New additions to historic buildings should be placed to the rear of the building and should not exceed established heights.
2. New additions should be differentiated from the original building but should still be compatible in massing, size, scale, and architectural features so the new addition would not be mistaken for an original component of the historic building.
3. New additions should be constructed in a way that would allow the removal of the addition without impairing or damaging the integrity of the original form and fabric of the historic buildings.
4. The roofline of the addition should be lower than that of the existing building so that the addition would not be visible from the front façade.
5. The historic entrance to the building should remain the primary ingress, with the addition assuming a secondary importance to the function of the building.

## 2.4 New Construction

1. A modern, non-historic building constructed within the Hartwell historic districts should be compatible in height, orientation, setback, and materials while still retaining a largely contemporary feeling.

2. Buildings located within the Hartwell historic districts do not exceed a height of three stories. New buildings constructed within the district should not exceed the established height.
3. When a newly constructed building exceeds one lot width, a change in design features is suggested in order to mirror traditional building widths of structures located adjacent to the new construction.
4. A new building should not be reproduction of a historic building. However, the usage of stylistic and material elements present on adjacent historic structures will soften the anachronistic and intrusive character of a new structure.
5. Buildings located within the Hartwell historic districts were historically oriented towards the major thoroughfares. New buildings constructed within the district should also be oriented towards the major thoroughfares.
6. Buildings located within the Hartwell historic districts have a setback that is generally commensurate with the width of the sidewalk. New buildings constructed within the district should also have setbacks that are commensurate with the width of the sidewalk.
7. New buildings constructed within the Hartwell historic districts should utilize building materials that are similar to those of adjacent structures.
8. New construction should be compatible with the adjacent historic structures. Compatibility can be expressed through the usage of similar exterior materials, architectural detailing, windows, and proportions. A new building should fit into the historic district stylistically while still expressing principals of modern design.

## 2.5 Demolition, Demolition by Neglect, & Relocation

### Demolition

In considering a demolition request, the Historic Preservation Commission will consider plans for the site after demolition. Site development plans should be compatible with the historic district. Prior to the demolition of a building in the historic district, the property owner is responsible for recording the building through photographs and a site plan. If demolition is certain, the property owner is encouraged to salvage reusable architectural materials and features and to seek those that operate salvage businesses for the continued use of these materials.

A decision by the Commission approving or denying a COA for the demolition of buildings, structures, sites, trees, or objects judged to be 50 years old or older is required by the Historic Preservation Ordinance.

*(Municode Ch. 20 Historic Preservation, Article 5, Sec. 20-167 & Sec. 20-168.)*

[https://library.municode.com/ga/hartwell/codes/code\\_of\\_ordinances?nodeId=PTIICOOR\\_CH20HIPR](https://library.municode.com/ga/hartwell/codes/code_of_ordinances?nodeId=PTIICOOR_CH20HIPR)

### Demolition by Neglect

Demolition-by-neglect is a condition in which a building is left to deteriorate due to a lack of maintenance and security. Although demolition-by-neglect is detrimental in residential districts, it is especially a problem for commercial districts as it creates an abandoned and “out of business” appearance which is detrimental to other businesses. Two examples of demolition-by-neglect in Hartwell's downtown commercial district are located on the public square, a bad promotion for Hartwell. *(Municode Ch. 20, Article 6, Sec. 20-190 & Sec. 20-191.)*

### Relocation

The HPC will consider a proposed relocation based on the character and aesthetic interest of the building within its present setting.

The HPC will also consider the plans for the area to be vacated, possible damage to the physical integrity of the building, and the appropriateness of the new site. The selection and preparation of an appropriate and compatible new site introduces additional issues and considerations. Ideally, the new site should provide a context that is extremely similar in character to the original setting. Assessment of a relocation proposal will consider the compatibility of the new site in terms of topography, landscape character, and land use context, as well as the building's new setback, orientation, and distance from other buildings. Every effort should be made to ensure the integrity of the building is maintained in its new setting and context. *(Municode Ch. 20, Article 5, Sec. 20-167 & Sec. 20-168.)*

## 2.6 State and Federal Review

State and federal involvement in design activities within the Hartwell Historic District occur under two conditions. These include a proposed project that impacts a historic building that utilizes federal money or requires federal licensing or a project which utilizes federal tax incentives.

State and federal agencies are required to review the potential impact of federally funded or licensed projects carried out to historic properties, listed on the National Register of Historic Places, such as the Hartwell Commercial Historic District, or a district considered “eligible” for listing on the National Register. The review by the State Historic Preservation Office assesses the effects of the proposed project on historic properties. Many times, this process has resulted in modifications to original proposals that are more sympathetic to a historic neighborhood or property.

The use of federal tax incentives, currently a 20 percent investment tax credit for a “certified rehabilitation” of income-producing properties, also requires a review at state and federal levels. An applicant, interested in obtaining tax credits for rehabilitation to a property located in the National Register district, submits Part One and Part Two forms to the State Historic Preservation Office. The Part One form documents the importance of the structure within the historic district and the Part Two form describes the rehabilitation plans. A property individually listed on the National Register is not required to submit Part One. Following the review at the state level, the forms are sent to the National Park Service for final review and a decision is issued. The criteria used in evaluating each project are the Secretary of the Interior's Standards for Rehabilitation. Persons interested in pursuing this program should contact the State Historic Preservation Office directly to obtain the appropriate forms and directions.

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## 3.0. Historic Preservation Tools

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*“It is better to preserve than to repair, better to repair than to restore, better to restore than to reconstruct” – A.N. Dridron, archaeologist, Bulletin Archeologique, Vol. 1, 1839.*

### **3.1 Preservation Assistance Programs**

#### **A. Main Street Program**

The City of Hartwell was designated a Main Street community in 1997. The program provides technical assistance and advice designed to stimulate downtown revitalization. Assistance includes a four-point planning process that guides communities through the development of an ongoing strategy for improvements and economic revitalization in their downtowns. The Georgia Main Street Program is run through the Georgia Department of Community Affairs (DCA).

#### **B. Certified Local Government Program (CLG)**

The Certified Local Government program extends the federal and state preservation partnership to the local level. It enhances the local government role in preservation by strengthening community preservation programs and links with the State Historic Preservation Office (Historic Preservation Division). In Georgia, the Certified Local Government program builds upon the longstanding working relationship between the Historic Preservation Division (HPD) and the local governments by expanding the scope of local responsibilities and opportunities for preservation including the Historic Preservation Fund (HPF) Grant offered annually.

Hartwell became a Certified Local Government in 1987 and since this time property owners in Hartwell will find it much easier to apply for and obtain tax incentives as well as obtain other funding opportunities available for Historic Preservation.

#### **C. The Secretary of the Interior's Standards**

The Secretary of the Interior is responsible for establishing standards for all national preservation programs and for advising federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places. The Standards for Rehabilitation, a section of the Secretary's Standards for Historic Preservation Projects, address the most prevalent preservation treatment today: rehabilitation. Rehabilitation is defined as the 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 and features of the property which are significant to its historic, architectural, and cultural values.

The standards that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction.

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

- 1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.*

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
3. *Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*
4. *Most properties change over time; those changes that have acquired historic significance shall be retained and preserved.*
5. *Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.*
6. *Deteriorated historic features shall be repaired. Rather than replacement of a distinctive feature, the new feature shall match the old in design, color texture, and other visual qualities, and where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.*
7. *Chemical or physical treatments, such as sandblasting that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*
8. *Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.*
9. *New addition, 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.*

**Standard 1**, requiring *compatibility of use*, is the only standard in which the impact of a proposed reuse of a historic building is addressed. (Questions of use are typically fully and appropriately addressed in zoning ordinances and building codes.) The principle of this standard is that a proposed reuse of a historic structure for purposes other than that for which it was initially designed should have minimal distinctive architectural consequences is to a certain extent self-evident. That is to say, reuses that will result in destructive architectural treatments are unacceptable. However, for reuses where the anticipated impact of a proposed reuse is not readily apparent, evaluation of the architectural treatment rather than the proposed use itself will still be required.

**Standard 2**, recommending the retention and preservation of character-defining features, is one of several statements in the standards which emphasize preserving as much building material as possible. Thus, alterations that accommodate existing original or historic building fabric are, under this standard, clearly preferable to those that require removal of such fabric.

**Standard 3**, recommends *historical honesty*, and is a clear endorsement of 'true' versus 'false' history. This standard is thus the basis for the prevention of such practices as conjectural restoration of building features, or the grafting of architectural features taken from one historic building on to another. This standard also provides a clear basis on which to discourage the practice of building new buildings in a historicized distinguishing architectural style.

**Standard 4**, which requires the acknowledgment of physical evolution of historic buildings, is a critical component in the evaluation of treatments for a historic building which has undergone many changes. This standard not only accepts but values the fact that most historic buildings contain the record of their own evolution and thus are valuable records of changes in taste and use. This standard would provide the basis for discouraging such practices as replacing historic metal roofing with wood shingles, even in cases where a wood shingle roof is known to have originally existed. It would also prevent the replacement of a Victorian porch on an earlier nineteenth century house with a new porch that would replicate porches of the vintage of the original house.

The clear implication of this standard is that, unless it is intended that a building undergo an accurate restoration to a specific period based on adequate documentation, it is best to recommend repair and/or replacement of historic building features *in-kind (similar)*, whether they are part of the building's original construction.

**Standard 5**, requires *preservation of the distinctive components* of historic buildings, and is a straightforward endorsement of preservation whenever possible. In Hartwell, this will apply particularly to porches, windows, doors, siding, and other decorative elements.

**Standard 6**, requires *repair rather than replacement* where possible and, where it is not, *visually matching replacements*. These two standards, 5 and 6, articulate the strong preference in preserving and retaining the authentic materials, object, or building fabric, and not just something that replicates the real object.

These two guidelines are particularly relevant where there is a high level of integrity in the original building fabric. Replacement of such materials would cause irreparable harm to the building's integrity and authenticity.

**Standard 7**, by its prohibition of damaging chemical and physical treatment, reflects an awareness—often gained through painful experience—that certain treatments can irreversibly damage the historic fabric that the preceding standards are intended to protect. Sandblasting, whether on wood for paint removal or masonry for cleaning, can irretrievably alter the surface characteristics of historic materials and thereby destroy not only visual characteristics but physical ones as well and may accelerate further deterioration. Power washing and overly acidic chemical cleaning of masonry can also cause irreversible damage.

**Standard 8**, requires preservation and protection of archeological resources, and generally comes into consideration only when excavations are associated with a project. This standard clearly recognizes that historic properties will likely have associated archeological deposits and recommends that efforts should be made to consider and protect those resources. Considerations of expense and the likelihood of the presence of archeological resources must dictate the extent to which this standard affects the planning of privately funded projects.

The goals of **Standards 9 and 10**, are *compatibility, differentiation, non-destructiveness, and reversibility of*

*additions, alterations, and new construction.* Both standards are intended to minimize the overall damage to historic fabric caused by building additions and to ensure that new work will be differentiated from, but compatible with, existing structures in order to protect the historic integrity of the property.

The same federal regulation which promulgates the *Standards* explicitly states that they are intended to be "applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility." Thus, the level of craftsmanship and detail as well as the quality of materials that are proposed for any rehabilitation project should be commensurate with the structure to which they will be applied. From the standpoint of the Secretary's *Standards and Guidelines*, successful rehabilitation neither 'improves' the original design nor detracts from it.

It is important to reiterate that the Secretary of the Interior's *Standards for Rehabilitation* provide a philosophical framework for the planning and evaluation of preservation activities. As summarized above, that framework is one which emphasizes preservation of historic building fabric, honesty of historical expression, and reversibility. It is a philosophical framework which assumes that historic buildings are repositories not only of visual satisfaction but also of information and, as such, it must be possible to 'read' the information they contain without having it clouded by conjecture.

The City of Hartwell itself validates the *Standards'* orientation towards architectural continuity and historical integrity. The *Standards* articulate and reinforce the continuity and concern for historic and visual integrity that are evident throughout most of the city. The downtown commercial area includes both a National Register Historic District and a local district. The concern for the preservation of the community's historic character is prevalent throughout Hartwell and makes the *Standards* particularly relevant and applicable.

After understanding the criteria of evaluation for preservation projects and the various methods of construction available, it is important to follow a logical progression in completing a project. The whole process should be a series of building blocks with each activity serving as a foundation for the next step. The steps to follow are listed below:

- 1) Inspect the Building - Before any preservation work is begun, an inspection of the property is essential. This step familiarizes you with the special problems and features of the building and landscape with which you are dealing.
- 2) Develop a master plan, related to the series of steps described below. This plan should be your guide for completing the project and can be designed into phases. This plan should develop a basic concept that will guide the total effort. In this exercise, it is important to be aware of the "reasons" why things have changed in a structure. Former residents probably had a reason for making the changes and identifying those reasons assists you in understanding your building at a more in-depth level.

In developing this plan, you will decide whether outside assistance is needed from architects, landscape architects, interior designers, and/or preservation planners. Before beginning any work, it is wise to document the existing condition of the building through photographs and notes. This information will not only prove interesting at the end of a project as a comparison of the work accomplished but will also be necessary if tax credits are ever sought for commercial rehabilitation projects.

- 3) Stabilize the building, if necessary - Stabilize the building to stop further damage, such as sealing a leaking roof. Through inspection, it is possible to determine whether to use temporary or permanent means to stabilize a property. If a new roof is not economically feasible, patching the existing roof will stabilize the building until a more permanent measure can be taken. Temporary repairs should always be reversible and not harm the historic materials of a building. It is important in this stage to get the basic Systems intact and to consider energy conservation methods.
- 4) Protect the building from deterioration – This step is started when a property is stabilized. After this initial process, it is important to maintain the property against ongoing and potential property damage or personal injury.
- 5) Accomplish any necessary structural repairs. Structural repairs are high on the list of priorities because they represent a relatively major cost and are vital to the overall condition of the structure. Structural work also requires that conditions be open and quite often affects more than just the immediate area of work. it is not recommended that structural work be done in phases.
- 6) Fix the infrastructure of the house – Because the mechanical systems, such as plumbing, heating, electrical and cooling systems, are central to the comfort and usefulness of a house or commercial building, these should be fixed, or new ones installed early in the preservation schedule. Also, systems repair, or replacement are expensive items that should be budgeted for early in the project. As with structural repairs, it is best not to work on mechanical systems in phases.
- 7) Retrofit the structure for improved energy conservation - To ensure comfort in the structure during cold winters and hot summers, energy retrofitting measures should be considered. These include caulking the exterior, particularly around doors and windows; weather stripping around windows; installing storm windows and doors and insulation and treating the foundations.
- 8) Carry out cosmetic work last - Cosmetic work such as painting the exterior, repairing the siding, or reconstructing a porch should be the final step in a preservation project. It is important to save cosmetic work until last because it can be ruined or may have to be changed after primary preservation work has been completed. Cosmetic work will have the greatest visual impact to the structure. Homeowners are sometimes surprised to find that after years of carrying out the basic, but expensive initial first steps, the painting of the exterior or the repair of former details will generate the most public interest in the project.

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## 4.0. History of Hartwell's Physical Development

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### **Creation of Hart County**

Hart County, Georgia was formed from Franklin, Elbert, and Madison counties in 1853 and named for Nancy Hart of Elbert County. The newly formed county contained 330 square miles. Sherwood's Gazetteer in 1860 describes the county: "Tugaloo River separates the county on the north and east from South Carolina. The country is rolling and hilly, with gray lands predominating." (Sherwood Gazetteer 1860) Hart's county lines continued to expand during the remainder of the 1850s, as the [Georgia Laws](#) report acquisitions from Elbert and Madison counties after the county was formed.

### **Creation and Layout of Hartwell**

The Act creating Hartwell in 1856 provided for the election of live Justices of the Inferior Court who were instructed to "select and locate a site for public buildings in said new county, to purchase a tract of land for the location of the county seat, to divide same into lots and sell each at a public sale for the benefit of said new county..." In May 1854, the Justices purchased 100 acres of land from the heirs of James Vickery. John A. Cameron, the county surveyor, and F.B. Hodges, a later county surveyor, laid out the town, which was divided into squares, streets, and 139 lots.

Cameron and Hodges established a central public square and four adjoining 80 foot wide streets, patterned after those in Madison, Georgia. Hartwell's street names were derived from destinations (Carolina, Franklin, and Elbert), from the names of the five inferior Court Justices (Johnson, Carter, Richardson, Webb, and Chandler), for the county surveyor (Hodges), and for

Howell Cobb, an Athens attorney who assisted the judges in settling a location controversy of the town (Howell Street).

Seven lots of the original 139 lots were donated to governmental, religious, and educational purposes. In September 1854, auctions were held to dispose of the remaining 132 lots. Development began immediately after the land was sold, with the first buildings constructed around the square which were mixed commercial and residential uses. The courthouse, a two-story frame structure, was the first to be completed on lot one at the northeastern side of the courthouse Square.

### **Early Structures**

John Benson, a founding father of the town, constructed Hartwell's first residence of "pine logs, split into halves, close-fitted and chinked." Benson also constructed the first store, located on the southwest corner of the square, along with other commercial and residential structures.

A majority of Hartwell's first structures were of wood, with some brick buildings interspersed throughout the community. A two-story brick courthouse was constructed in the public square in 1856 to replace the original frame structure.

### **Incorporation of the Railroad Boom**

The town of Hartwell was incorporated in February of 1856, its circular town limits extending out from the public square along a radius of 400 yards. (Georgia Laws) In 1858, the town limits were further extended to a circle with a radius one-half mile from the courthouse. By 1870, the population of Hartwell reached 154, with 123 white and 31 black citizens. By 1880, the town had evolved to include residences, commercial enterprises, and permanent buildings for education, religious and governmental functions.

According to the city's National Register of Historic Places nomination, Hartwell's "boom phase" extended from

approximately 1879 to 1925. During this period, the Hartwell Railroad was established, district residential neighborhoods were established, the cotton economy strengthened, the town center grew, and various public improvements were made by the local government.

The Hartwell Railroad was established in 1879, providing a direct connection to national markets. The line ran from Hartwell to Bowersville and joined there with the Elbert Airline Railroad which connected with Atlanta, Washington, D.C., and New York, via Toccoa, Georgia. The Hartwell Railroad's terminus point was south of the town center, and it provided the impetus for the development of the Depot Street area. Depot Street evolved as the "cotton yard" and brick warehouses were constructed to house buyers, feeders, and other related businesses. Seed oil mills and ginneries were also constructed in the Depot Street area. A frame passenger depot replaced an earlier depot.

### **Late 19<sup>th</sup> Century Development**

With the tremendous growth on Depot Street because of the railroad, a boom of new construction and new businesses took place downtown and throughout the community. In 1897, the First Methodist Church was constructed on Howell Street, and several brick storehouses and businesses were constructed around the public square. It was during this period that the existing historic character of the Hartwell historic business district evolved. Elements contributing to that character include two-story commercial buildings around the public square, one-story warehouses lining the rail line south with access to both the street and rail, and industrial type structures of wood and brick to the southwest of the Depot Street area housing cotton-related industries.

Residential development, before 1890, basically centered on the business core of the city. The city's most desirable land, the extension of the plateau to the southeast and the southwest were still in individual ownerships. The area to the northwest of the

town was subdivided in the early 1880s and became known as Rome or the "colored suburb." (National Register Nomination (NRN) Before the 1880's Hartwell's black population was transient, occupying several areas in the community before settling in Rome. Little is known about the appearance of Rome during the late 19<sup>th</sup> century. The few structures that remain indicate that Rome was characterized by frame dwellings situated on open farmland.

Churches in the black community were responsible for the creation of schools for the black population. One school was held in the Methodist parsonage for St. Luke's A.M.E. Church while another known as the Savannah River School was established in the northeast edge of the community and contained a three-story brick classroom, dormitory building, and several frame dwellings.

Hartwell began to take on a more urban character in the 1880s. In 1882, the Hartwell board of commissioners issued and sold \$6,000 worth of bonds to erect and equip public school buildings and, in 1884, a stock law was established for Hart County which established property boundaries as lawful fences to keep stock from wandering throughout the town. ([Georgia Laws](#))

Hartwell was described in 1888 as the seat of Hart County, located six miles from the Savannah River near Cedar and Lightwood Log Creeks with "excellent waterpower" used to operate grist and sawmills and several steam mills and gins. In 1888, the population of the town was 700. Located 20 miles from Anderson, South Carolina (and the nearest bank) and 128 miles from Atlanta, Georgia, Hartwell contained three white churches (Baptist, Methodist, and Presbyterian) and two-colored churches (Baptist and Methodist). The city also contained a white high school and various colored schools. The Hartwell Sun, a weekly newspaper was established at that time and is still in existence.

## **Residential and Institutional Development**

In 1889, Hartwell's city limits were extended to a one-mile radius from the courthouse and an act was established to elect five aldermen to the city council. Aldermen obtained power over the town's roads, "to pave and keep in good order and repair roads, streets, alleys, sidewalks, gutters, crosswalks, drains, and gutters, to plant and protect shade trees on the streets, and to establish and regulate a market." Once the town limits were extended, the town began to grow in all directions. Many new citizens were county residents who relocated to be near schools. Frame residential development located near the downtown was joined to the more isolated farms at the town's edge by infill residential construction. Benson, Franklin, Howell, and Athens Streets all became the location for this new residential development.

In 1892, after the death of J.B. Benson, his land was subdivided for development at the southeastern section of the town along the country road leading to Elbert County. Large, two-story frame homes of Victorian-eclectic design were constructed on large, spacious lots with the planting of pecan trees throughout the neighborhood. Later, more modest, Craftsman style dwellings were added, and lot sizes decreased. Benson Street, as it was called, became Hartwell's most prominent neighborhood, as its residents included legislators, judges, and other citizens of statewide importance.

Howell Street and sections of Franklin Street to the north of the town developed similarly to Benson Street. House styles were of the same Victorian-eclectic and Craftsman styles. Residential areas in the west section of the town contained more uniform lot sizes than Benson Street, as the area had been a part of the town's original grid plan. Athens Street developed as an expansion of the growth on Howell on former estate lands of F.B. Hodges and Townsend. The Athens Street neighborhood was a blend of Victorian and later Craftsman-style homes on spacious lots. The area connected the town to the outlying countryside and was known as Hartwell's "western suburbs."

Franklin Street, to the west of the city, developed around the turn-of-the-century on former farmland. It was the last to be converted to residential use close to the downtown area. Early development was Victorian-eclectic homes while Bungalow-type dwellings were popular in the early twentieth century.

In 1894, the Witham Cotton Mill was constructed near the Depot Street and on the Hartwell Railroad. With the construction of the mill, a mill town was developed which was located on a sloping hill south of the mill complex and divided from the Benson Street neighborhood by a creek. The mill village was comprised of similar one-story modest mill cottages with front and rear porches and sharing a uniform setback lining country roads. Later, a few brick Bungalow-type dwellings were added to the village and a frame church and schoolhouse were situated at the bottom of the hill.

Cotton, cereals, fruit, and poultry were the reigning crops in the late 19th century in Hart County. Hartwell's population reached 1,000 by 1893. At that time, the town contained four grocery stores, the Hartwell Canning Company, shoemakers, physicians, The Williams Hotel, The Hartwell Bank, and The Hartwell Sun newspaper. In 1896, Hartwell's population was 1,500. The First United Methodist Church was constructed in the Gothic Revival style on Howell Street, on a portion of lot 109 in 1897. The plans for the church were drawn by Atlanta architect Willis F. Denny. Religious denominations represented in Hartwell at the time were Methodist, Baptist, and Presbyterian.

## **Early 20<sup>th</sup> Century Growth**

In 1901, the city began to "establish and maintain a system of waterworks, electric lights,...keep in order the cemeteries...to provide for a public park, and other public improvements." The city also acquired the power to open and widen streets. (Georgia Laws) A two-story brick Romanesque style courthouse was constructed on the public square in 1901 by Atlanta architect, J.W. Golucke. The building was encircled by elms and water

oaks, many of which exist there today. Only five residences remained on the public square in 1901, including the Gulley-Blackwell House, built before the Civil War. This residence survives as the only remaining dwelling on the town square.



Hart County Courthouse (destroyed by fire)

Businesses on the square in 1901 included drug stores, groceries, general stores, furniture dealers, a bank, and a hardware store. The second floor uses included boarding, a Masonic Hall, a lodge, and offices. Less desirable businesses, such as livery stables, blacksmith shops, a tin shop, and a printing shop were located further off the square. In 1902, Hartwell was added to the list of state depositories. (Georgia laws)

A farmstead was constructed by Jackson Morrison in 1902, representing a small city farmstead in the black section of Hartwell. Morrison raised crops such as corn, cotton, wheat, and vegetables on the original four-acre tract. Morrison was a prominent citizen of Hartwell's black community and is considered an early entrepreneur. He was one of the early real estate agents for the Rome area of Hartwell. He purchased lots from white citizens who had subdivided the land and then

resold the property to black citizens for single-family houses. (NRN)

The year 1908 saw the creation of the Hartwell Public School System and a school building was constructed on Cleveland Avenue (now demolished). There was little development around the square between 1901 and 1908 except for the construction of the new courthouse, a clothing store, a tailor shop, and a musical instruments store.

In the 1910s, local builder, J.W. Temple, from a family of designers, builders, and suppliers of materials for many structures in Hartwell, obtained a pattern book of high style Craftsman designs from Atlanta architect, Leila Ross Wilburn. Richly designed and ornate, Wilburn's pattern book designed homes can be found throughout Hartwell, especially concentrated on Athens Street.

In 1913, the city sold its electric light plant and equipment "and all the real estate on which the buildings of said electric light plants are located." (Georgia Laws)

A good deal of development happened in downtown Hartwell between 1908 and 1917. The city acquired a telephone exchange located in the second story of the building at the corner of Elbert and Franklin Streets. The block south of the courthouse square and fronting Depot Street contained the greatest amount of development in downtown Hartwell during this period. In 1917, the city had car garages and showrooms, a soda fountain and a moving picture theater located near the corner of Howell and N. Carolina Streets.



Carter Law Building

The Hartwell City School was constructed on College Avenue in 1921 as a one-story Colonial Revival inspired building. When constructed the building contained 16 classrooms and an auditorium which seated 800. In 1934 the existing classroom building was constructed on the site of the 1908 building which burned and in 1939, a gymnasium was added. The 1921 building was demolished in 1956 and is now the site of a parking lot.

In 1919, the county was divided into four road districts and in 1923, the city gained the authority to “pave, macadamize, curb, and otherwise improve all sidewalks, footways,... streets, roads, and public squares within the city limits.” (Georgia Laws) Street paving began in 1923.

Between 1917 and 1924, the Hailey Drug Store Building was constructed on the corner of Howell and Carolina Streets on the site of the old Henrietta Hotel. The east side of S. Elbert Street was essentially vacant, except for a bottling plant, but the block surrounded by Howell, Carolina, W. Depot, and S. Jackson Streets was well developed by 1924, complete with a filling station.



Hailey Building (after the fire)

### **The Boll Weevil and Depression**

Cotton production began to slow in the 1920s with the spread of the boll weevil, a severe drought in 1925, and competitive cotton markets in other parts of the United States. The population dropped between 1920 and 1930 from 2,323 inhabitants to 2,048 citizens, marking the first decrease of this kind in Hartwell’s history. The federal government created programs to stimulate the depressed economy, especially in the Southern states. A seed loan program was established to help the farmer and the New Deal program to put people to work.

The WPA resulted in the construction of the school gymnasium, a large brick building, and a brick community house, which exhibited a domestic design to blend in with its residential neighborhood. In 1929 a one-story girl's dormitory structure was constructed for students from rural areas who attended the Hartwell Training School. The Hartwell Training School was an educational institution established for black children around 1920. This school consolidated earlier schools for blacks at the Savannah River Academy and the parsonage of St. Luke's A.M. E. Church, both located in the Rome section of Hartwell. The dormitory is representative of the methods used to make education accessible to black students in the early 19th century. The Wofford Oil service station constructed in 1932 on Howell Street attempted to blend a commercial structure into the

village and architectural settings using domestic design elements. The English Tudor Revival elements mimicked that of residential architecture being built in the 1930s in Hartwell.

In 1938, Hartwell acquired the authority to pass zoning and planning laws for the city and in 1939, a highway was constructed which connected state route 29 (known as Bankhead Highway) to Benson Street (known as the Hartwell-Elberton Road.) (GL) Construction slowed in the 1930s during the depression, however, by the 1940s, the economy seemed to be improving with the establishment of several small industries. Residential construction happened through-out the city and a subdivision, known as Lincoln Heights, developed in Rome.

### **Post-World War II Development**

The economy diversified during the period after World War II. Agricultural land decreased with the construction of Lake Hartwell in the early 1960's and more industry moved into the county. The former rail line which served passengers and cargo became exclusively cargo. The town square evolved to include commercial buildings on its west and north side. The 1901 courthouse was demolished in a fire in 1967 and was replaced with a one-story stucco structure. Some commercial developments, catering mostly to residential needs, were created along major roads.

The black and white schools were consolidated into one system with the Hartwell High School becoming the elementary school and the former training school becoming the junior high. A new high school was constructed in the 1960s in the southeast section of Hartwell, meeting city and county needs.

Residential development included the construction of small frame dwellings backed by federal loan programs, primarily situated in the side yards of the original Victorian-era homes.

### **Ending the 20<sup>th</sup> Century and Moving Into the 21<sup>st</sup> Century**

In the early 1980s, a small group of city citizens acquired older homes in the community and began a restoration process. They formed an Older Homes Organization that led to interest in placing homes with historic value on the National Registry of Historic Places. This effort coincided with the city's pursuit of becoming a Certified Local Government (CLG) which would require the establishment of a Historic Preservation Commission (HPC) for the city.

With the assistance of the Georgia Mountains Regional Commission (GMRC) Historic Preservation Director, the city's historic properties were surveyed. Individual historic properties and historic districts were identified. In 1987, the Ordinance establishing the HPC was approved and signed by the Mayor Joan Saliba and the city Council members. Design Guidelines were developed and Procedures for the HPC were approved. Information concerning historic sites and districts was submitted to the National Register, and a response with those accepted for listing was received. These individual Historic Properties and Historic Districts were placed under the jurisdiction of the HPC with goals to work with the city and community to use national historic standards to protect and preserve historic resources and maintain updated information on individual historic properties and national and locally designated districts.

During these years, the city experienced times of slow growth and loss of downtown businesses. Some historic resources were lost due to neglect, demolition for different land use, and less interest in restoring some of the older homes in the community. However, as the impact of the completion of Hartwell Dam and the resultant lake, tourism and building of homes around the lake became an asset that encouraged growth. The city had the assistance of The Main Street Program to benefit improvements in the downtown and Depot Street areas and the University of Georgia Archway Program to work with citizens and students on projects that focused on historic aspects of the city.

The city and county approval of the Special Purpose Local Option Sales Tax (SPLOST) that added a penny to the state tax collected has provided funding for a variety of improvement projects. The school system was able to make major progress in updating school facilities. Five elementary schools were consolidated into three. Two were new facilities and one was renovated with additions to the two historic buildings on the campus. A new high school, fine arts building, gymnasium, and college/career academy have been completed, and the middle school has been totally renovated.

New businesses have begun to restore and fill vacant downtown buildings. Tourism continues to be an important consideration for city planning, and new industry in the county has created a need for housing as well as other resources.

Maintaining and protection of the city's historical properties continues to be needed. An update survey of properties within the city and the historic districts should identify those now eligible for recognition as becoming historic assets. There is also a continued need for providing educational information to our city's citizens on the value and importance of historical sites to a growing and viable community.

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## 5.0. Lost Hartwell

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*Hartwell County Courthouse, fire 1967.*



*Judy Theatre, demolished 2007.*



*Candler Linder House, demolished 2017.*

**Other important historic resources lost:**

- Hartwell Mills (Old Mill)
- Hotel Nancy Hart

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## 6.o. Hartwell Success Stories

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*Hartwell Depot, restored 2021.*

**Other important preservation success stories:**

- Old Hailey's
- Ford Dealership
- Pure Oil
- Constitution Alley
- Dressing Dreams
- Arts Center
- Brewery
- Chicago Steakhouse
- 1st Methodist arched timber-framed entrances
- Franklin Street Police Station
- Depot Street

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## 7.0. Architectural

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# Styles and Building Types

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## **ARCHITECTURAL DESCRIPTIONS**

Buildings and houses can be classified into two categories: styles and types. Architectural style is the artistic and academic design of a building. The style reflects the art and culture of the period of construction, the trends, and fashions of the society, and even the technology of the time. Styles are often “designed by a professional architect or master builder or reproduced from architectural pattern books”. Architectural styles are more often decorated, ornamented, and detailed with special building materials applied in a systemic pattern or arrangement. Style is also the design of the overall form of a building: proportion, scale, massing, symmetry or asymmetry, and the relationships among parts such as solids and voids, or height, depth, and width.

Architectural types are influenced by the building traditions of people constructing them as well as the geography and climate of the area where they are built. Building type refers to the overall form of a building. Types are defined by their basic overall physical characteristics, such as floor plan, height, roof shape, the location of doors or chimneys, or the kind of porch on the building. These features are generally applied to the core or main body of the building. Later additions, or wings, are excluded when determining a building type. Most houses can be defined as a general type; not all exhibit a defined style.

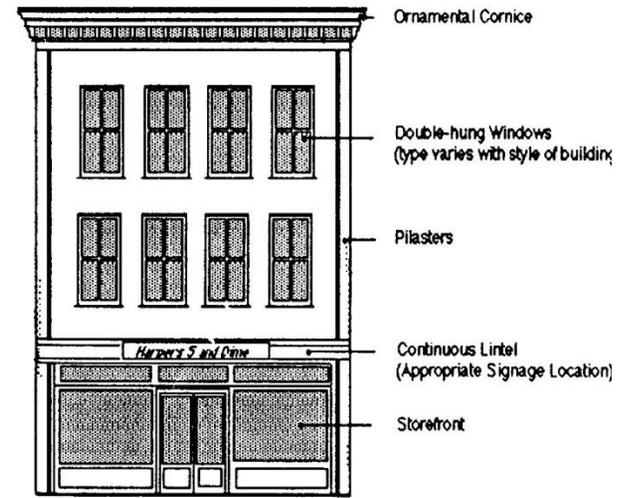
The following examples and descriptions are of architectural styles and types found in the City of Hartwell. This includes many of the current styles and types recognized by the Georgia Historic Preservation Division (GA HPD) /State Historic Preservation Office (SHPO) which is part of the Department of Community Affairs (DCA).

## **7.1 Commercial Architectural Types and Styles**

The styles found in Hartwell's commercial district represent approximately 100 years of architectural development. Regardless of age most of the buildings within the commercial district follow a basic form. To this form, a variety of details were added to create the distinct architectural styles.

### **The Commercial Facade**

A typical facade of a commercial building dating from the late-19th and early-20th century features a facade with an ornamental cornice serving as a cap to the building.; double-hung windows on upper floors, the type varies with the style of the building; pilasters which express the structural bays of the building; a continuous lintel which separates upper floors from the storefront; and a storefront contained under the lintel and between masonry piers.



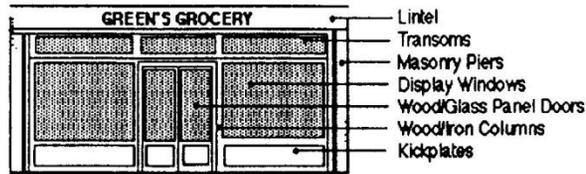
**Two Story Commercial Facade**



**One Story Commercial Facade**

## **The Storefront**

The typical storefront includes a lintel which separates the upper stories from the ground floor and is an appropriate location for signs; masonry piers carried down from upper floors noting the bays of the building; windows with vertical proportions, many times with transoms above; heavy sills; wood or cast-iron columns forming the structure of the storefront; wood or cast-iron kick plates; and wood and glass-paneled doors, which are sometimes recessed.



## **Commercial Stylistic Elements**

While Hartwell contains commercial structures dating from the late 19th and early 20th century, many of the styles represented by these buildings peaked nationally in popularity several years earlier than their construction date. In the following examples representing Hartwell's historic commercial stylistic elements, a generally recognized period of popularity is noted. Although this period may predate the actual construction date, the structure exemplifies characteristics of that earlier style.

## **Richardsonian Romanesque 1870-1890**

The Richardsonian Romanesque style is characterized by a polychromatic exterior finish combined with the semi-circular arch. Brick finish and a stone-faced first story are typical in this style. The Carter building in downtown Hartwell exhibits characteristics of the Richardsonian Romanesque style in its arched windows, first-story treatment, and turret.



## **Neo-classical Revival 1900-1920**

The Neoclassic revival incorporated Greek and Roman architectural elements. It is distinguished by symmetrical arrangement buildings and geometrical elements. Neo-classical elements on this building include a simple entablature, geometric patterns in the brick pilasters, 1/1 windows, and cartouches.



## **Art Deco 1925-1940**

Art Deco was popular in public and commercial buildings, notably theaters, in the 1920s and early 1930s. The style is characterized by a stepped frontispiece, polychromatic exterior materials, and angular elements. The Judy Theatre, although opened after this period and since demolished, is a good vernacular example of this style.



### **Stripped Classical 1910**

This one-story storefront probably constructed sometime in the 1930's exhibits characteristics of early 20<sup>th</sup>-century architecture such as recessed brick panels, simplified pilasters with inset geometric designs, and straight lines.



### **English Vernacular Revival 1890-1940**

The English Vernacular Revival style is exemplified in Hartwell's commercial district in this filling station. This style emphasizes steeply pitched multi-gabled roof, chimneys, and arched windows.



### **Folk Victorian 1870-1910**

Folk Victorian can be used as a stylistic term for commercial as well as residential buildings. Features include simple brick corbelling on the cornice and often segmentally arched window lintels. Many of the late 19th century commercial buildings in Hartwell fit here.



### **Bungalow**

The Bungalow plan is usually one or one and one-half stories with a variable but always an asymmetrical plan. It has a variety of materials and a low, broad gabled roofline with a generous overhang. Craftsman style features such as a solid foundation, knee bracing, and battered porch supports are often seen on bungalows. They do contain a Craftsman feature of exposed rafters beneath the eaves and a protruding front-gabled porch.



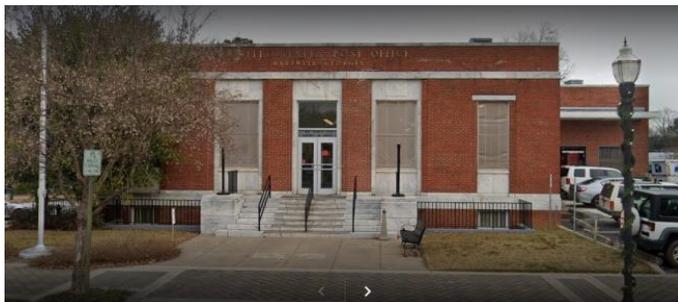
## 7.2 Institutional Styles and Types

Hartwell's institutional structures include public buildings, religious institutions, and educational facilities. The architectural styles and forms of these buildings are varied to illustrate the purposes of each building. A few of the styles represented by these buildings are noted below.



### **Post Office: Neo-classical Revival 1900-1920**

Hartwell's post office, constructed in the 1930s, illustrates simple Neo-classical detailing such as asymmetrical facade, marble string course and window surrounds, marble front steps, and 1/1 windows.



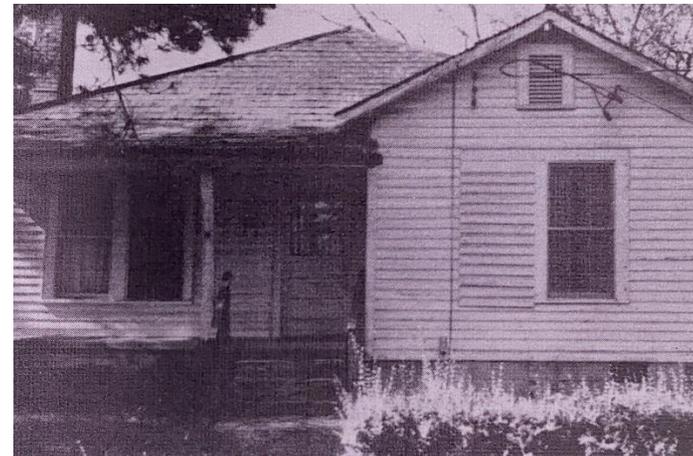
### **Institutional: Elementary School**

The Hartwell Elementary School in the Benson Street Historic District exhibits influences of the Neo-classical style in its design and its formal pedimented and arched entranceway and symmetrical facade.



### **Institutional: New South Cottage**

This former dormitory for the Hartwell Training School is in the African American neighborhood of Rome and illustrates one of Hartwell's vernacular institutional resources. This structure contains a square main mass with a hipped roof and Georgian plan modified by a projecting front room.



**Religious Building: Gothic Revival 1830-1860**

Built-in 1897, this church exhibits the Gothic Revival style, popular in church architecture of the late 19<sup>th</sup> century. Elements of this style include Gothic arched windows and doorways, steeply pitched roofs, and finials surrounding a square tower.



Hartwell’s depot, constructed in the 1890s, is typical in late 19<sup>th</sup> and early 20<sup>th</sup>-century depot design with its low hanging wide eaves, rectangular form, and knee bracing.



**Railroad Depot: Folk Victorian 1870-1910**

**7.3 Residential Styles and Types**

Hartwell contains a variety of historic residential styles. Hartwell's residential districts exhibit a variety of styles and types. The variety includes Saddlebag and Hall and Parlor house types, located in the Witham Mill District, and Queen Anne and Neo-classical styles and Bungalow house types found throughout the Benson Street District.

### **Greek Revival 1820-1860**

This Greek Revival residence, though not typically considered commercial architecture, is located on the square in Hartwell's historic commercial district. It is unusual for a frame dwelling of this age to have survived in such an intensively developed area. This structure is included here to emphasize its importance. The Greek Revival style is most often seen in trabeated doorways with transom and sidelights. This can appear on a variety of symmetrical house forms, either one or two-story. This is an example of a two-story Greek Revival house with a central hall, two rooms deep and two rooms wide. A two-story front porch is common on two-story Greek Revival residences.



This is an example of a Greek Revival cottage, a one-story example of Greek Revival architecture. Characteristic elements include the pediment portico over the front entranceway, remnants of a trabeated front door with sidelights and transom, asymmetrical facade, and 6/6 paned windows.



### **Gothic Revival 1830-1860**

Elements of the Gothic Revival style include a steeply pitched roof, gabled dormers, a trabeated front door, and often, gingerbread barge work and front porch detailing. This house on Benson Street exhibits simple Gothic Revival elements, including, gabled dormers and a trabeated front door.



### **Queen Anne 1880-1900**

The Queen Anne style is characterized by turrets, a multi-gabled roof, bay windows, and wrap-around porches in the South. This home is an excellent example of the Queen Anne style. Note ornamental paired windows on the third floor.



### **Neo-classical Revival 1900-1920**

The Neo-classical Revival house is based primarily on Greek and Roman architectural elements, such as Corinthian columns, modified Greek doorways (transom and sidelights), geometric forms and pediments.



### **Folk Victorian 1870-1910**

The Victorian era of the late 19th-century produced a variety of architectural patterns and elements including steeply pitched roofs, bay windows, decorative porch, and bargeboard, and 1/1 windows.



### **Colonial Revival 1870-1920**

Colonial Revival architecture is characterized by a symmetrical plan and contains a central doorway with sidelights or fanlight. The entry porch is generally small with a pediment roof and a side screened porch or pergola is common.



### **Craftsman 1905-1930**

The Craftsman style is exemplified by a gabled roof facing the street, wood shingle siding, dormer window, battered porch supports, knee bracing, and wood columns on stone piers. Hartwell contains several excellent examples of the Craftsman style in the pattern-book designed houses of Leila Ross Wilburn. These high style dwellings are more ornate than the typical Craftsman examples.



### **English Vernacular Revival 1890-1940**

These houses are based on romantic versions of their medieval prototypes. Steep, multi-gabled peaks, reminiscent of a "thatched roof era" are standard. The "Tudor" chimney pots, arched doorway, the "clipped gable", and tight groupings, exhibited in this structure are common characteristics. Houses of this style built in the 1930s were almost always brick as in this example.



## **House Types**

Many of Hartwell's historic residences are examples of folk design. These structures, known collectively as “vernacular architecture,” are categorized by house type rather than style. The specific type is determined by the height of the structure, sometimes its roof shape and its floor plan. Typically, these residences are decorated with elements of styles. In Hartwell, these elements include decorated attic vents and ornamental porch details. Many times, these buildings were constructed by local builders or the occupants of the property. The vernacular architecture found in Hartwell includes house types from the 19th and 20th-centuries. Several examples are illustrated with photographs. Other house types found in Hartwell include gabled ell, central hallway, Georgian cottage (one story), Georgian house (two stories), and Queen Anne cottage. The New South house type is noted in the institutional Section of this chapter. The Gable has a T or L shaped plan, is typically gabled, and usually contains interior chimneys. The central hallway house type as the name implies contains a central hallway between two rooms, is one room deep, has exterior end chimneys, and is typically gabled. The Georgian cottage has a central hallway and is two rooms deep with a gabled or hipped roof. The Georgian House has the same elements found in the Georgian cottage but contains two stories. The Queen Anne cottage contains projecting gables on the front and side, has no central hallway, typically contains interior chimneys, and many times has pyramidal roofs.

## **Hall-Parlor Plan**

This house illustrating the hall-parlor plan has two rooms of unequal size. The front entrance opens into one of the rooms, known as the “hall.” This example contains end chimneys.



## **Double Pen**

The double pen contains two equal-sized rooms, or "pens." Sometimes each room has its entrance, as in this example, however, some homes of this style may have just one front door. One central chimney or two end chimneys serves both rooms.



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## 8.o. Rehabilitation Guidelines: Commercial, Institutional, & Residential

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### **BEFORE YOU START...**

#### **CONSIDERING A COA APPLICATION**

When considering an application to rehabilitate, the application must include sufficient information to permit evaluation of the proposed change and determine how it does or does not comply with these Guidelines.

#### **REHABILITATION**

According to the Secretary of the Interior, rehabilitation is the act or process of making possible a compatible use of a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. This chapter provides guidelines for the rehabilitation and protection of the architectural features or elements of structures in the historic district.

Rehabilitation includes all measures to preserve the character defining elements and materials of the district. The rehabilitation includes protection and maintenance of historic features in good condition; repair of deteriorated historic features; and replacement with new materials where original historic materials are not possible. If documentation of the original building feature is not available, it is permissible to consider other similar interpretations in the area.

#### **REPAIRING ORIGINAL FEATURES**

Protect and maintain historic stylistic elements by analyzing the building to determine which assets are character-defining elements. Once character-defining elements are established, avoid removing or altering any historic material or significant features unless there is no other alternative. No rehabilitation work should destroy the character of the property or its environment.

#### **INTERVENTION**

The protection and maintenance of existing significant stylistic elements can be achieved through intervention treatments such as rust removal, caulking, and re-painting. Intervention treatments that repair rather than replace deteriorated architectural features are the best methods for retaining important historic resources. Materials used in intervention should always be compatible with original materials. When disassembly is necessary for rehabilitation, restored materials should always be replaced in their original form.

#### **EXISTING ALTERATIONS**

Although not original, alterations and additions can achieve significance in their own right. The preservation of alterations and additions that have achieved significance is strongly encouraged. Although it is acceptable to remove alterations that are not historically significant, their contribution to the design character of the streetscape should be evaluated before they are removed.

#### **NEW CONSTRUCTION**

The purpose of the guidelines is to also assist in the design and construction of a contemporary infill structure or structures on undeveloped or underdeveloped land in a historic district. These guidelines can be appropriate in the design for significant exterior renovation of existing non-historic properties in these locations. The design of new buildings needs to acknowledge the historic context within which they are to be located. In a district,

often the historical significance is contained in the collective character of all the improvements, houses, commercial buildings, street, and sidewalk improvements, etc. rather than the form, details, or materials of a specific building.

The design of new buildings, often called “infill development,” should be influenced by the character of the district as well as be evaluated for their impact on the district. These considerations should include not only the building but also the site design and landscape treatment.

The following guidelines represent significant principles and other considerations that should be used in the design of and the review of designs for new buildings in historic districts. These guidelines are intended to support a creative design process for new buildings while ensuring the historic resources of the community are preserved during progress.

### 8.1 Preservation of Architectural Form & Design

Hartwell's courthouse centered town plan with its radiating residential neighborhoods is the essence of the city and an integral component of the town plan. Public right of ways and the courthouse square should be considered "sacred." The elements of the town plan which should be preserved include the grid street plan in the commercial district, and around institutional buildings including the spacious avenues with four streets bordering the public square, the landscaped public square, and the setback patterns both downtown and in the residential districts.

Hartwell contains some alleys which should be maintained as they can add to the attractiveness of the commercial district as a place to browse and shop.

Hartwell also contains many significant residential styles of architecture and vernacular and minority resources, especially

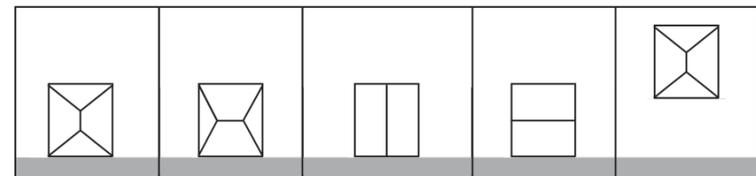
apparent in the mill residential district and the historically African American neighborhood of Rome. Both these areas contain resources listed on the National Register of Historic Places. The intact character and integrity of these neighborhoods should be preserved and enhanced as they reflect an important part of Hartwell's heritage.

### 8.2 Area of Influence

The placement of a building on its site is called its **orientation** and the distance between the façade of a building to the street is referred to as its **setback**. Both can impact the **area of influence**.

Within the commercial district of Hartwell, buildings are generally oriented towards the street, with a front setback that is generally commensurate with the width of the sidewalk.

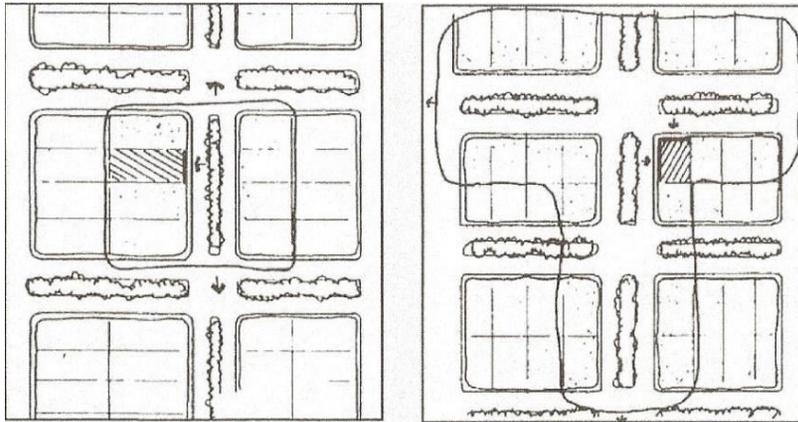
- 1.) The historic orientation and setback of a building should be maintained.



Consistency in placement of new structures along the street should be maintained. New construction should be placed to reflect the setback of existing structures. The new structure **should not** sit farther away from or closer to the front lot line than adjacent structures.

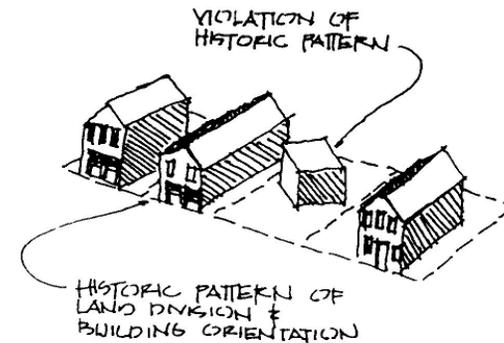
- 2.) The setback and orientation of any new buildings constructed within the Hartwell historic districts should reflect the existing patterns already present within the district.

3.) New structures should be aligned with adjacent buildings and should be flush with the sidewalk.



Determine the **Area of Influence** (above right) which will be affected by the new structure. The Area of Influence will be that area visually influenced by the new building. A consistent streetscape will result when new buildings are designed in consideration of what already exists.

Recognize and relate to the established configuration of lots and relationships of buildings to lot lines through orientation and setback.



Recognize the historic attempts to control climate by architectural means such as awnings, overhangs, porches, and setting.



Recognize the relationship of facade elements to the scale of a person. Identify the scale of doors, windows, overhangs, etc. of properties within the area of influence to the scale of a person.

### 8.3 Identifying Historic Context

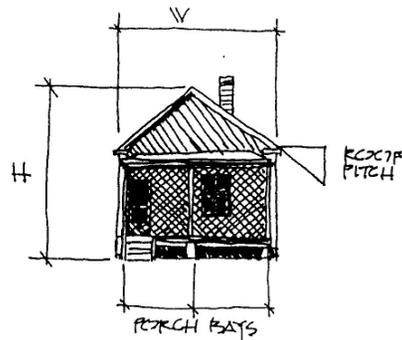


Pursue the use of compatibly scaled elements on the new construction project.

## 8.4 Recognizing Basic Design Concepts

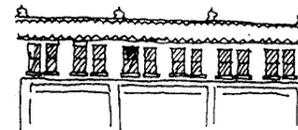
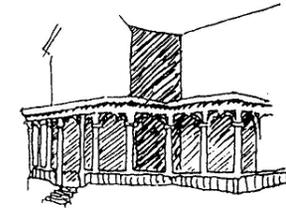
### Proportion

Proportion is the ratio that relates the dimensions of elements of a building (height, width, window size, roof pitch, etc.) to the building as a whole and to each other.



### Pattern

The pattern is the arrangement of similar design elements regularly and repetitively as an architectural expression. Patterns can be found in facades of individual buildings or groups of buildings.



Neighboring buildings should be examined to determine consistent patterns of design concepts and architectural element that are present. The **Prevailing Character** consists of the basic design concepts already in use in the district. These design concepts include: *scale and height, massing and form, shape, façade appearance, rhythm, fenestration, architectural details, site elements and materials.*

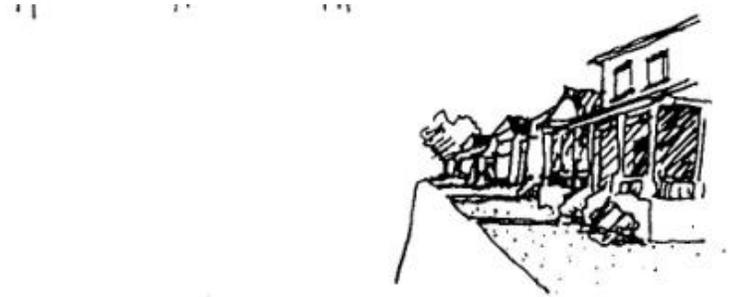
## Scale and Height



Respecting the size, scale, and height of existing structures preserves the original feel of the district. The proportion of new structures should also be consistent with existing buildings. Proportion is the relationship of the height to the width of the building, for example. The size of a building—the building mass in relationship to open space, windows, doors, porches, and balconies—should be compatible and consistent with adjacent buildings. Scale, which is created by the size of units of construction and architectural detail, is the relationship between forms as well as the relationship of the human form to a building. Also, scale is the relationship of the height of one structure to another.

- 1.) The height of existing buildings should not be increased through non-historic additions or alterations, thereby distorting the historic height or proportion of the structure.
- 2.) Any newly constructed buildings located within the Hartwell historic districts should not exceed three stories in height.
- 3.) Newly constructed buildings should employ a vertical emphasis in keeping with existing patterns.

## Massing and Form for Infill



New construction and new additions should respect the massing and form of existing structures. A very different house can adversely affect the rhythm of the street.

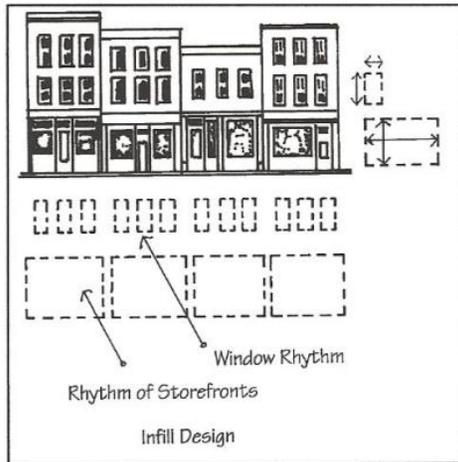
## Shape

A building's edges, roof pitch, window and door openings, and porch form define its overall shape. The shape of proposed buildings should be compatible with the existing buildings in the district. Most buildings are either vertical or horizontal in their directional emphasis. A new building's directional emphasis should be consistent with dominant patterns of directional emphasis in the building's area of influence.

## Façade Appearance

The buildings of a historic district are often of no fixed style; the design character of the area is such that it accommodates a wide variety of styles. The unity among the district is not found in stylistic elements but rather in shared façade characteristics.

## Rhythm



Rhythm is the recurring patterns of lines, shapes, forms, and materials on a building or along a streetscape. Rhythm of openings on a façade refers to the number and placement of windows and doors on a façade. Rhythm on a streetscape is created by orientation and setback as well as from the details of individual buildings (directional

emphasis, height, massing, form, etc.) The rhythm of spacing between new and existing structures should be similar to former and existing buildings.

## Fenestration



The image on the left shows a side elevation with a large expanse of wall without windows or other details. The image on the right shows the same elevation if several additional windows were added.

With most historic structures there is a rhythm to the placement of the door and window openings. This rhythm stems from regular or patterned placement of openings. Windows maintain a common height and windows typically align vertically on different stories. Along with the rhythm, the placement and size of windows creates a solid to void ratio based on the number of openings (voids) in relationship to the amount of opaque wall siding (solids). The placement of windows should respect the aesthetic of the past by avoiding large expanses without openings and maintaining a standard window size whenever possible. While the use of an applied window can occasionally succeed in maintaining the rhythm and solid to void ratio, the use of true windows is most appropriate.

## 8.5 Preserving Architectural Elements

Architectural elements that provide clues to the development of a respectful infill project are identified below. Each of these may be more applicable in one district or area of influence than in others.

New buildings should not attempt to create “a new historical work” but rather acknowledge the essence of the original work

in a district in a contemporary design that uses or is compatible with and complements the original materials, proportions, scale, and detail within a district.

**Roof Shapes, Appendages, Pitches, and Materials** There are a variety of roof shapes and types found within a historic district. Flood drainage systems and chimney forms also influence roof designs. The area of influence for each project will provide focus on this and other architectural characteristics.



## Walls and Porches

The area and orientation (vertical or horizontal) of walls is a significant design clue. The presence of porches has a distinct influence on the exterior character of walls. The presence of breaks or turns in walls reflects historic functions within a structure and can in a grouping represent a pattern that may deserve recognition in an infill design.



## Details

Fascia, soffit, eave, and cornice trim provide a pattern and scale to historic buildings. While a new building may not be able to and probably should not replicate historic trim and details, the pattern, and forms of these buildings within a district can be included in a contemporary facade to create a link between the past and the present.

Original architectural details can include display windows, transoms, bulkheads, beltcourses, cornices, columns, pilasters, capitals, arches, parapets, pediments, medallions, decorative tilework, fencing (such as wrought iron) and a number of other elements.

- 1.) If the application of a false storefront or extensive remodeling has resulted in the loss of original architectural details, historic photographs should be used for the replacement of these details during subsequent renovations.
- 2.) If the initial application of a front façade has resulted in the removal of original storefront transom windows and framing, these features should be re-established during rehabilitation work.

- 3.) If interior renovations have lowered the original ceiling below the transom windows or clerestory line, the drop ceiling should be raised up from the windows in order to maintain historic dimensions and the original exterior appearance.
- 4.) Original architectural details should be retained and repaired in accordance with the Secretary of the Interior's Standards for Rehabilitation.

## **Site Elements**

Lots should not be combined or subdivided in a manner which may allow for the construction of materially larger or smaller structures than previously existed in the district. New structures should have visually compatible porches and architectural elements such as dormers, bays, chimneys, and cornices as existing buildings. The percentage of the lot covered by the proposed building or buildings should be similar to the coverage of surrounding parcels, particularly those on the same block.

## **Materials**

The majority of buildings within a historic district may be of similar materials or a combination. Wood, brick, and stone often make up the characteristics of a district. These building materials when used repeatedly establish a design character. These materials should be incorporated into new construction whenever possible to maintain this design character. Materials employed in new construction should be similar to those used historically. The use of modern building materials such as vinyl, synthetic stucco, and aluminum are not compatible with the character of the district. High-quality modern versions of older materials such as fiber cement siding (Hardi products) may be acceptable; however, should be considered on a case-by-case basis.

## 8.6 Historic District Guidelines

### A. STOREFRONTS

The storefront is the most important architectural element of a commercial building. Even more so than a house, it is subjected to frequent remodeling as businesses change or owners try a new look in the hope of attracting new customers.

Hartwell's commercial core storefronts are of varied style and presentation but have common scale (size of a building in relation to human size) and setback (area located between the building front and the street or similar type of boundary). Storefronts have zero setback, (meaning that the front façade is adjacent to the sidewalk) and are one to three stories tall.

#### Maintenance and Repair

To protect and maintain storefront materials:

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

Many are symmetrical with a central entrance flanked by large storefront windows. Others have an entrance to the side and windows through the center portion of the storefront. Many of the storefronts have a symmetrical first floor with a single entrance and an adjacent enclosed staircase to the side of the building for access to the upper floors.

#### See Also:

- 8. B. Foundations
- 8. C. Entrances
- 8. D. Windows and Doors
- 8. E. Awnings and Canopies
- 8. F. Exterior Walls and Trim
- 8. G. Brick and Masonry
- 8. H. Wood

Preservation Brief 11:  
**“Rehabilitating Historic Storefronts”**

All storefronts that are more than one story have windows above the ground floor--there are no expanses of wall space without interceding window areas. Storefronts within the commercial core are brick, stone, or wood clapboard; few artificial siding materials are present and are discouraged in new construction inside this area. New storefronts may vary in height and symmetry but should retain the fenestration arrangement of windows on a building and a scale that currently defines the storefront design of the area.

- 1.) Original elements of a historic storefront should be retained during restoration.

2.) Applied false facades should be removed. Buildings that have been structurally altered should use historic photography.

## GUIDELINES

**8.A.1.** Retain and preserve storefronts that contribute to the overall historic character of a building, including such functional and decorative features as transoms, display windows, doors, entablatures, pilasters, recessed entries, and signs.

**8.A.2.** The number, arrangement, size, style, shape, and proportions of original storefront windows and their surrounds should be retained or restored when possible.

**8.A.3.** New storefronts may vary in height and symmetry but should retain the fenestration (window arrangement) and scale that currently define the storefront design in the district. New storefronts should maintain the window and door symmetry on both the upper and lower levels similar to existing storefronts in the historic district. New storefronts should be designed to be compatible in size, scale, and material with other storefronts in the district.

**8.A.4.** Replacement storefront windows made of aluminum or other metal finishes (not including brass or decorative finishes) should be painted to match or coordinate with the color of the storefront area.

**8.A.5.** If replacement of a deteriorated detail or element of a storefront feature is necessary, replace only the deteriorated detail or element in-kind rather than the entire feature. Match the original detail or element in design, dimension, and material. Consider using a compatible substitute material only if using the original material is not feasible.

**8.A.6.** If replacement of an entire storefront feature is necessary, replace the feature in-kind matching the original in design, dimension, and material. Consider using a compatible substitute material only if using the original material is not feasible.

**8.A.7.** If replacement of an entire storefront is necessary, replace it with a storefront based on accurate documentation of the original feature or a new design that is compatible in size, scale, and material with the building.

**8.A.8.** It is not appropriate to strip wooden storefront surfaces that were historically painted down to bare wood and apply clear stains or sealers to create a natural wood appearance.

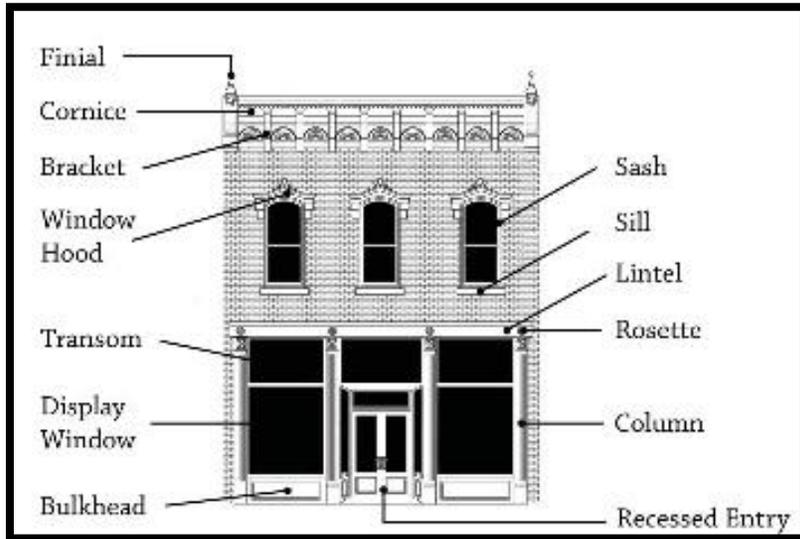
**8.A.9.** It is not appropriate to replace or cover wooden storefront and entry elements with contemporary substitute synthetic materials such as aluminum, concrete board, or vinyl.

**8.A.10.** It is inappropriate to change the location of the storefront's main entrance.

## RECOMMENDED

Storefront restorations should be based on historic documentation such as photographs, architectural drawings, and/or actual physical evidence at the building.

In the absence of documentation on which to base a restoration or rehabilitation, changes to storefronts may be of a contemporary design, compatible both with the existing building and the design of storefronts from the period of the building. In no case should changes recall a period that is older than the building itself such as a colonial style storefront.



## NOT RECOMMENDED

Changing the storefront so that it appears residential rather than commercial in character.

Introducing lanterns, mansard designs, wood shakes, non-operable shutters, and small paned windows if they cannot be documented historically.

The removal of historic material such as wooden, cast iron, terra cotta, glass, or brick features from a storefront.

## B. FOUNDATIONS

The building foundation grounds the house visually, anchors it structurally, and can contribute to its architectural character. Foundations are generally of masonry, and brick is the most common foundation material in the Historic District. Early pier foundations may have been infilled later with similar or mismatched materials such as brick or stucco and paint sometimes hides these seams or camouflages varied materials.

### Maintenance and Repair

Various types of infill may be used between brick piers as shown below. Materials shown include stucco, brick, and lattice.



stone.

- Remove any vegetation that may cause structural damage at the foundation.

### See Also:

#### 8. G. Brick and Masonry

Preservation Brief 1: “**Cleaning and Water-Repellant Treatments for Masonry Buildings**”

Preservation Brief 2: “**Repointing Mortar Joints in Historic Masonry Buildings**”

Preservation Brief 38: “**Removing Graffiti from Historic Masonry**”

Stucco

Brick

Lattice

## GUIDELINES

**8.B.1.** Retain original masonry and mortar whenever possible. When patching or repairing brick foundations, use bricks that match the original or existing brick in color, texture, and coursing in order to make the work compatible. When repointing mortar, use a mortar of the same consistency and composition as the original. Do not repoint mortar with a high Portland cement content, which causes deterioration resulting from the differing coefficients of expansion and porosity of the material and mortar.

## RECOMMENDED

**8.B.5.** Filling the area between the piers with inappropriate materials such as concrete block is discouraged. Lattice or basket-weave wooden screens between the piers are acceptable. Solid or pierced brick walls are acceptable provided the brick selected matches the historic brick in color and size.

**8.B.6.** Painting stone foundations is discouraged.

**8.B.7.** If masonry was originally unpainted, it should remain unpainted.

**A recommended foundation treatment for pier infill on houses originally without underpinning is to recess the new infill walls back with a short retaining wall near ground level, paint the set-back infill wall black, and install wood lattice in front of the**



**Brick lattice for infill that is not set back 2-3 inches to preserve the historic character of the building.**



**The use of wood or brick lattice design is more desirable than using solid materials for foundation infill to provide proper ventilation and to preserve the historic character of the building.**



**Painting historically unpainted masonry foundations or using concrete block or corrugated metal as infill between piers is not recommended.**



**Solid brick infill between piers with brick not set back 2-3 inches to preserve the historic character of the building.**

**NOT RECOMMENDED**

## C. ENTRANCES

Entrance ways are often the primary focus of a building's front façade. As such, these features are largely representative of Hartwell's visual identity. Entrance ways in Hartwell are attractive and inviting but are relatively simple. They are not scaled to be overwhelming nor are they ornamented to an ostentatious degree.

The predominant materials used for steps are brick, stone, concrete and wood.

### Maintenance and Repair

To protect and maintain the wood, masonry, and metal elements of entrance ways:

- Inspect regularly for signs of moisture damage, rust, structural damage, or settlement, and fungal or insect infestation.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along foundations.
- Clean soiled surfaces using the gentlest means possible.
- Recaulk wooden joints properly to prevent moisture penetration and air infiltration.
- Retain protective surface coatings, such as paint or stain, to prevent damage from ultraviolet light or moisture.
- Reapply protective coatings, such as paint or stain, when they are damaged or deteriorated.

1. The original storefront (primary) entrance should be retained.
2. Residential door types are not acceptable for commercial structures. Use doors that have a wide expanse of glass above a solid panel at the base, surrounded by a painted frame. Avoid unfinished metal, bright aluminum, or stainless-steel door frames.
3. Maintain traditional recessed or corner entries, as applicable.
4. If the replacement of a door is required, the replacement should be similar to the original in materials, scale, and size.
5. Historic photographs should be consulted in order to ascertain the design and style of the original historic door.

### See Also:

**8. F.** Exterior Walls and Trim

**8. G.** Brick and Masonry

**8. H.** Wood

**8. N.** Health and Safety Accessibility Improvements

## GUIDELINES

**8.C.1.** Retain, preserve, and maintain character-defining features of entrance ways original to buildings. This includes consideration of any features of the entrance way railings, posts, balusters, floors, foundation supports, stairs, doorways, transoms, and porch roofs. Deteriorated features, such as columns, brackets, spindle work, or balustrades should be replaced in-kind.

**8.C.2.** Entrance way features should be repaired when at all possible. Replacement of these features should be done in a manner compatible with original features and should be considered only after repairs are determined not feasible.

**8.C.3.** If replacement of entire entrance ways is necessary due to extreme deterioration, the new construction should match the original as closely as possible in terms of materials, scale, and details.

**8.C.4.** Enclosing entrance ways in any manner disrupts the traditional appearance of a building, and subsequently detracts from the design character of the district. Therefore, enclosing these areas is strongly discouraged.

**8.C.5.** Whenever possible, use of wood, brick, or stone for steps and stoops is recommended. Use of precast concrete steps or stoops is discouraged.

**8.C.6.** Historic wooden, brick, or stone steps should be retained and repaired in-kind. Replacing historic stone steps is inappropriate as is the replacement of wooden steps with brick steps.

**8.C.7.** Any additions necessary to entrance ways to satisfy American with Disabilities Act (ADA) code requirements should be designed to be as discreet as possible. All efforts should be made to simultaneously satisfy ADA code and retain as much of the building's historic visual identity as possible.

## **RECOMMENDED**

Alterations to entryways to incorporate handicap access should be designed to minimally detract from the historic appearance of the building. For example, in residential buildings, barrier-free access should be provided through removable or portable ramps, when possible, rather than permanent ramps that may alter features of the historic building. Should a permanent ramp be required, placement in the rear or on the side of house is preferable.

Consultation with an experienced historic preservation professional for recommendations and alternatives for handicap access is encouraged.

When adding new elements to an entrance, such as a handrail, select a style that does not imitate the original railing, detract from the original architectural character, or overshadow the original railing. Simple metal pipe rails are often the least likely to adversely affect the historic architectural character of a porch.

## **NOT RECOMMENDED**

Addition to primary façades that never had an entrance (moving an entrance) is inappropriate. Do not substitute inappropriate materials such as wrought iron piers in place of brick or wood columns.

## D. WINDOWS AND DOORS

Windows and doors contribute significantly to the architectural style and character of historic district buildings through their size, proportion, shape, location, and rhythm or pattern (fenestration).

Hartwell's Historic District properties have varying window and door designs and fenestration. If there is a unifying characteristic, it is the double sash window that is employed on most houses throughout the district. Windows and doors are not overly ornate in historic district residences but are designed to be functional while still adding to the overall visual appeal of the façade.

Historic windows and doors may require more attention than other elements of historic buildings. They must be inspected regularly for evidence of moisture damage, deterioration, paint failure, and air infiltration. If they are regularly maintained

### Maintenance and Repair

To protect and maintain the wood and metal elements of historic windows and doors:

- Inspect regularly for deterioration, moisture damage, air infiltration, paint failure, and corrosion.
- Clean the surface using the gentlest means possible.
- Limit paint removal and reapply protective coatings as necessary.
- Reglaze sash as necessary to prevent moisture infiltration.
- Weather-strip windows and doors to reduce air infiltration and increase energy efficiency.

and properly repaired, they will continue to function for the life of the building.

Traditional energy conservation features such as awnings and shutters also contribute to the historic character of a building. Changes in doors and windows and their decorative features should be carefully considered as they can significantly change the character of a historic building.

### See Also:

Preservation Brief 3: “**Conserving Energy in Historic Buildings**”

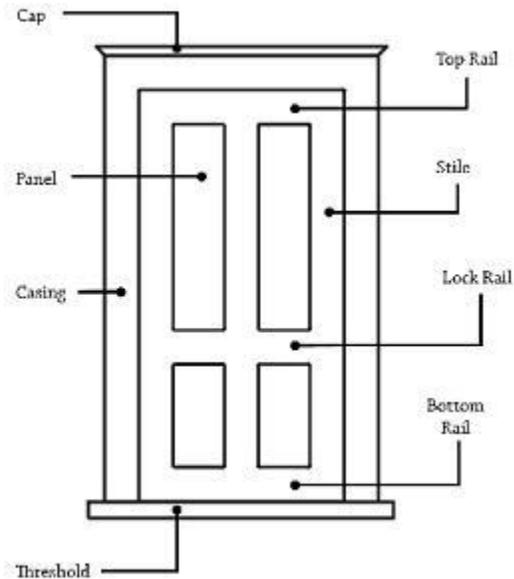
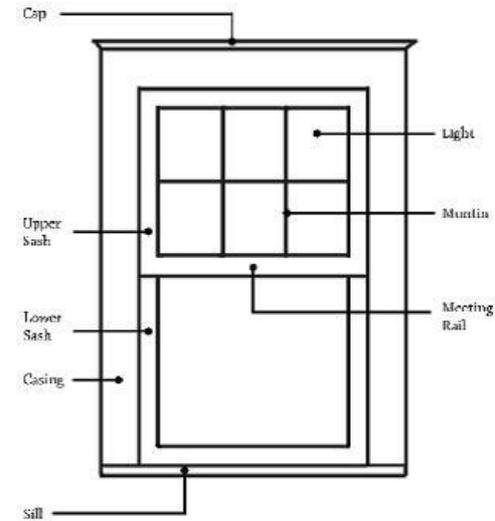
Preservation Brief 9: “**The Repair of Historic Wooden Windows**”

Preservation Brief 10: “**Exterior Paint Problems on Historic Woodwork**”

Preservation Brief 13: “**The Repair and Thermal Upgrading of Historic Steel Windows**”

Preservation Brief 16: “**The Use of Substitute Materials on Historic Building Exteriors**”

- 1.) A window typically consists of the frame, sash, lights, lintel, and sill.
- 2.) Ground floor level wall surfaces of retail spaces should include a high proportion of glass.
- 3.) Historic photographs should be consulted in order to ascertain the original configuration of window. If the original windows have been replaced with non-historic
- 4.) If possible, original windows should be retained and restored.
- 5.) When the replacement of a window is necessary, the replacement windows should be similar to the original window in size, proportion, materials, design, and hardware.
- 6.) Ground floor display windows should not be replaced with “fake historic” multi-paned windows in an attempt to make the windows appear older and more “authentic”.
- 7.) The restoration of historic windows that have been filled in is highly encouraged.
- 8.) Glass that has been highly tinted or has been treated with a reflective finish should be avoided.



## GUIDELINES

### GENERAL

**8.D.1.** If additional windows or doors are necessary for a new use, install them on a rear or non-character-defining façade of the building, but only if they do not compromise the architectural integrity of the building. Design such units to be compatible with the overall design of the building, but not to duplicate the original.

**8.D.2.** It is not appropriate to remove original doors, windows, shutters, blinds, hardware, and/or trim from a character-defining façade.

**8.D.3.** It is not appropriate to remove any detail or material associated with windows and doors such as stained glass, beveled glass, textured glass, or tracery.

**8.D.4.** Retain the size of the historic or original door and window openings and configurations with transoms, sidelights, double doors, or other features. It is generally not appropriate to lower, raise, enlarge, or otherwise alter the size or location of window or door openings. Such alterations may be appropriate only if the work does not disrupt the overall fenestration pattern on the building.

**8.D.5.** Always attempt to repair, and not replace, original doors and windows.

**8.D.6.** When repairing doors or windows, only replace necessary elements and make sure they match the original in size, scale, proportion, material, design, and detail.

**8.D.7.** Non-traditional materials such as aluminum and vinyl are discouraged.

### DOORS

**8.D.8.** Retain and preserve doors that contribute to the overall historic character of a building, including their functional and decorative features, such as frames, glazing, panels, sidelights, fanlights, surrounds, thresholds, and hardware.

**8.D.9.** If a door deteriorates beyond repair, the replacement should match the original in size, scale and proportion, material, and detail. New or replacement doors should be consistent with the building's architectural character. If the replacement door is metal (not including brass or decorative finishes), the door should be painted to match or coordinate with the door surrounds and entrance.

**8.D.10.** If desired, introduce full-light storm doors constructed of wood or aluminum that do not obscure or damage the existing door and frame. Select storm doors with a painted, stained, or baked-enamel finish color that is compatible with the color of the existing door. Bare aluminum storm doors are not appropriate.

## **WINDOWS**

**8.D.11.** Retain, preserve, and maintain original windows. This includes sashes, frames, glass, heads, sills, trim, moldings, muntins, shutters, awnings, blinds, and hardware.

**8.D.12.** If a historic window deteriorates beyond repair, the replacement should match the original in size, scale and proportion, material, and detail. For example, if the original window has single pane, true divided lights, the replacement window should be the same.

**8.D.13.** For new construction, the window design should relate to the detail, rhythm, and scale & proportion of windows in other structures in the neighborhood. Use of thermal pane windows with simulated divided light (where a muntin grid is glued over a thermal glass “sandwich” and cannot be removed) is acceptable.

**8.D.14.** For new additions, windows should be similar in size, scale and proportion, material, and detail to windows on the historic structure. Use of thermal pane windows with simulated divided light (where a muntin grid is glued over a thermal glass “sandwich” and cannot be removed) is acceptable.

**8.D.15.** New or replacement windows should be consistent with the building’s architectural character.

**8.D.16.** Wood is the preferred material for the replacement of wood windows. Materials other than wood may be considered but will be evaluated on a case-by-case basis.

**8.D.17.** Replace deteriorated or missing wooden shutters with wooden shutters sized to fit the opening and mounted so that they can be operated. It is not appropriate to introduce shutters on a historic building if no evidence of earlier shutters exists. Replacement shutters should match historic or original shutters in size, design, material, method of installation, and operation and should be proportioned and sized to cover the existing window opening.

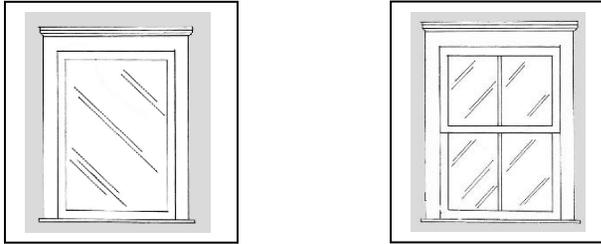
**8.D.18.** It is not appropriate to replace clear glazing with tinted or opaque glazing.

**8.D.19.** Storm windows, including painted or enamel-coated aluminum, are appropriate when they resemble the inner window as closely as possible in shape and appearance. Their color should match the paint color of the wood sash and the meeting rail of the storm window should match the meeting rail of the double-hung wood window. Windows should either be full view or match the meeting rail of the historic window.

**8.D.20.** Window screens should not be installed unless they are historically accurate to the building. If permitted, screens should not detract from the appearance of the window. The screen frame should be painted to match the window sash.

## RECOMMENDED

New or replacement windows should always match the historic or original windows in terms of type (double-hung or casement, for instance) and configuration (a single picture window should not replace a set of paired double-hung sash windows).



**Storm windows should either be full-view (left above) or have a meeting rail that correlates with the historic window (right above).**

Storm windows come in both interior and exterior applications. Interior applications are most appropriate for historic structures as they allow the historic window to be fully visible on the exterior.

For new additions, windows should be similar in size, scale and proportion, material, and detail to windows on the historic structure. Use of thermal pane windows with simulated divided light (where a muntin grid is glued over a thermal glass “sandwich” and cannot be removed) is acceptable. New shutters should be sized appropriately so that they would be able to cover the windows.

Replace inappropriate doors with doors appropriate to the period and style of the building.

Replacement doors should not be modern ‘flush’ style but have raised panels appropriate to the age and style of the building.

## NOT RECOMMENDED

Security doors are relatively rare as many of those available include designs and materials that do not complement the character of the original door or block its view. Therefore, security doors will be considered for secondary elevation entrances on a case-by-case basis.

Air conditioners should not be inserted in windows on the primary façade of the building.

Vinyl and aluminum shutters are not recommended.

Changing window opening sizes and shapes should not be changed to accommodate replacement windows or new interior furnishings.

**Example of window with non-working shutters that would not have historically included them.**



**Example of inappropriately sized window infill that is not characteristic of the building.**

## E. AWNINGS AND CANOPIES

Awnings are a distinctive feature in the commercial section of the historic district. Every effort should be made to retain historic awnings and canopies as they contribute to overall design scheme of the historic district. A variety of styles and types of awnings and canopies are represented in Hartwell.

- 1.) Awnings should not destroy, alter, or obscure architectural details.
- 2.) Awnings should be aligned with others located on the same block.
- 3.) Permanent awnings should not be used, unless historically accurate.
- 4.) The removal of awnings should be possible without damaging the historic fabric of the building.
- 5.) Plastic bubble and permanent shingle awnings should be removed and replaced with canvas or similar awnings.
- 6.) Material changes that require a COA: example: plastic bubble to canvas. However, a replacement of similar material: example: canvas to canvas does not require a COA.

### See Also:

Preservation Brief 44: **“The Use of Awnings on Historic Buildings: Repair, Replacement and New Design”**

## GUIDELINES

**8.E.1.** Awnings and canopies should be placed in the appropriate area, not to extend the width of the façade. Awnings should be installed without damage to the historic appearance of the building.

**8.E.2.** Awnings and canopies should complement the scale of the building. The installation of awnings should not obscure significant architectural features of the building and should be reversible.

**8.E.3.** The wood and post style awnings and canopies are acceptable for the commercial area.

**8.E.4.** Attached cloth awnings and canopies are acceptable; retractable canvas awnings are recommended. Plastic, vinyl, wooden shingle, metal, or back-lit awnings are discouraged.

**8.E.5.** Wire hung metal canopies are appropriate only on larger buildings.

**8.E.6.** Fixed metal awnings are inappropriate for older commercial buildings and will be considered on a case-by-case basis.

**8.E.7.** The awning or canopy should fit within the storefront, window, or door to which it is being attached. If an awning is used, all storefront openings (display windows and doors) should be covered.

**8.E.8.** The color of the awning should complement the material colors of the building.

**8.E.9.** Shed style awnings are traditional for most historic window, door, and storefront installations.

**8.E.10.** Barrel-style, quarter-round, modern mansard awnings and other contemporary commercial designs with distended, fixed valences have no precedent in traditional awning design and are inappropriate.

**8.E.11.** Awning coverings should be made from canvas, canvas blends, or acrylics that resemble canvas such as solution-dyed acrylic and acrylic-coated polyester-cotton. Vinyl, due to its texture and general reflectivity characteristics, is generally an unsuitable material.

## Recommended

Use awnings to reduce air conditioning requirements by shading windows and doors from the sun.

New awnings typically feature fixed frames or operating lateral arms—which differ little from the awnings of one hundred years ago. Fixed-frame awnings have frames made of either aluminum or light-gauge galvanized or zinc-coated steel pipes welded together. Frames are secured to building facades with clamps, z-shaped clips, and other hardware.

If awnings already exist on a historic building and need to be replaced, they should be evaluated to determine whether they are appropriate to the age, style, and scale of the building.

Due to exposure to the elements, the awning covering, hardware and connection to the building should be regularly inspected, repaired, and maintained.

Regularly clean awnings and canopies. Awning materials should be regularly treated with water repellent solutions.

## Not Recommended

Backlit awnings and dome awnings are usually inappropriate for 19<sup>th</sup> century and other historic buildings, while aluminum awnings may be perfectly compatible with buildings from the 1950 or 60s.



**Canopies and awnings that do not reflect the architectural style of the building are incompatible and inappropriate.**

## F. EXTERIOR WALLS AND TRIM

The form, the materials, and the details of exterior walls can contribute to a building's historic character. Bays and siding materials contribute to the diversity of wall forms in the district. Pattern, scale, texture, color, and the detail of historic wall materials characterize buildings in the historic district. Architectural details such as corner boards, brackets, and quoins also add character to historic buildings, when appropriate.

Brick and wood clapboard (wooden boards with the bottom edge slightly thicker than the top edge) are the most common exterior wall materials in the district. They are installed with a horizontal overlap, generally of one inch or more. The width of exposed board varies depending on the style and the age of the building. Other types of wooden siding, such as German siding

### Maintenance and Repair

To protect and maintain surfaces, details, and features of exterior walls:

- Inspect regularly for signs of moisture damage, vegetation, fungal or insect infestation, corrosion, and structural damage or settlement.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along foundations.
- Clean exterior walls as necessary to remove heavy soiling or to prepare for repainting. Use the gentlest methods possible.
- Retain protective surface coatings, such as paint or stain, to prevent deterioration.
- Reapply protective surface coatings, such as paint or stain, when they are damaged or deteriorated.

(small, square shingles with scalloped edges), flush siding (closely fitted horizontal boards with finish joints), board-and-batten, and drop siding/shiplap siding are uncommon.

The application of synthetic siding such as vinyl or aluminum is not acceptable in the historic district as it is not historically accurate and may cause damage to underlying original exterior materials. The danger of undetected moisture and insect damage make substitute siding undesirable. Removal of substitute siding and restoration of the original exterior siding is encouraged.

- 1.) Original building materials should be maintained or restored, not replaced, covered, or altered.
- 2.) The removal of significant architectural detailing should be avoided. However, when original materials must be replaced due to deterioration, replacements should be of the same material and use the same design, texture, and color.
- 3.) Harsh cleaning methods such as sandblasting, or the use of corrosive chemicals must be avoided lest the historic fabric of the structure be damaged.
- 4.) Avoid painting exterior masonry if the building was not previously painted.
- 5.) Appropriate repointing tools and methods should be used in order to avoid damaging historic masonry. The mortar used during repointing should be similar in strength, composition, texture, and joint width to the original mortar. Modern mortar typically has a high content of Portland cement, which is considerably stronger than most historic masonry, and can cause extensive damage to the brick.

### See Also:

**8. G. Brick and Masonry**

**8. H. Wood**

Preservation Brief 8:  
**“Aluminum and Vinyl Siding on Historic Buildings”**

## GUIDELINES

**8.F.1.** Retain and preserve the original shape, form, color, height, materials, and details of the historic walls.

**8.F.2.** Retain and preserve all architectural features that are character-defining elements of exterior walls, such as bays, cornices, quoins, corner boards, and brackets.

**8.F.3.** Retain and preserve historic wall materials when possible. If replacement is necessary, use new materials that match the historic materials in composition, size, shape, color, pattern, and texture. Consider substitute materials only if the original materials are not available.

**8.F.4.** If replacement of a wall element or detail is necessary, replace only the deteriorated element, matching the original in size, scale, proportion, material, texture, and detail.

**8.F.5.** If replacement of an entire exterior wall or feature is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, color, and material. Consider compatible substitute materials only if using the original material is not technically feasible. If re-siding is proposed, it should be done with horizontal siding to match existing siding. (Vertical siding is a more modern treatment and would be more appropriate to secondary structures such as sheds and outbuildings.)

**8.F.6.** New vents and mechanical connections should only be installed through historic walls on tertiary elevations.

**8.F.7.** It is not appropriate to paint or coat an unpainted wall material such as brick or stone that was historically not coated. (*See section. 4.F Brick and Masonry*)

**8.F.8.** It is not appropriate to introduce new wall features, such as vents, bays, and door or window openings, if they would diminish the original design of the wall or damage historic wall materials.

**8.F.9.** It is not appropriate to cover historic wall material, including wooden siding, wooden shingles, stucco, brick, and stonework, with coatings like paint or contemporary substitute materials.

**8.F.10.** Use of inappropriate wall materials for visual effect or artistic design is unacceptable. New murals, advertisements, painted illustrations, or decorative exterior wall treatments are inappropriate. Original, historic signs painted on the side of a building should be retained and preserved.

## **RECOMMENDED**

When repairing masonry walls:

- To reduce the failure of the walls, improve drainage behind them so that the water drains away from the walls.
- When replacing lost mortar, use a mix that is similar in color and texture to that of the original. This usually means avoiding hard mortars such as Portland cement and using a softer mortar than is typical today.

When removing deteriorated clapboard, be careful not to damage adjacent boards. All surfaces of new clapboards should be treated with wood preservative and primer before installation. Wooden shingles should also be protected with wood preservative. In accordance with tradition, stain, not paint, should be used to treat wood shingles.

With proper maintenance, replacement of wood shingles is an infrequent chore. If replacement of individual shingles is necessary, the distinctive size and shape of existing shingles should be duplicated.

The removal of synthetic siding from historic structures is encouraged as these materials may mask drainage problems or insect infiltration and may prevent adequate ventilation.

## **NOT RECOMMENDED**

Generally, vinyl, aluminum, and other synthetic sidings do not adequately provide similar pattern, scale, texture, finish, or details to historic siding options. Therefore, they are considered inappropriate for both replacement siding and new construction.

## G. BRICK AND MASONRY

Brick and masonry figure prominently in the architecture of Hartwell. The maintenance needs of masonry are relatively low; however, cleaning is needed if there is heavy soiling or staining. Every effort should be made to keep masonry dry. When cleaning masonry, use the gentlest method available. Brick and masonry should never be sandblasted or washed with high pressure. To prevent damage to brick and masonry, avoid using protective measures such as paint and waterproofing that do not allow the brick to "breathe" and release moisture from within.

When repointing brick, care should be taken to match the new mortar to the existing mortar in terms of color, texture, and hardness. In general, the Portland cement mixes used today are too hard for historic brickwork and will cause future damage.

### Maintenance and Repair

To protect and maintain historic masonry surfaces:

- Inspect surfaces and features regularly for signs of moisture damage, vegetation, structural cracks or settlement, deteriorated mortar, and loose or missing masonry units.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces, collecting on decorative elements or along foundations and piers, and rising through capillary action.
- Clean masonry only when necessary to remove heavy soiling or prevent deterioration. Use the gentlest means possible.
- Repaint painted masonry surfaces when needed.

### See Also:

#### 8. F. Exterior Walls and Trim

Preservation Brief 1: **“Cleaning and Water-Repellant Treatments for Masonry Buildings”**

Preservation Brief 2: **“Repointing Mortar Joints in Historic Masonry Buildings”**

Preservation Brief 38: **“Removing Graffiti from Historic Masonry”**

## GUIDELINES

**8.G.1.** Masonry features and materials original to the building should be preserved including walls, foundations, roofing materials, cornices, quoins, steps, piers, columns, lintels, arches, and sills.

**8.G.2.** Masonry should be cleaned only when necessary to preserve the life of the building or to remove heavy paint buildup, halt deterioration, or remove heavy soiling. This should be done with the gentlest means available, such as low-pressure water and soft bristle brushes. Brick and masonry should never be sandblasted. If cleaning is necessary use a low-pressure water wash, not to exceed 200 pounds per square inch, or a credited detergent cleanser or chemical.

**8.G.3.** Stucco is not an acceptable replacement material for existing brick or masonry.

**8.G.4.** When repointing brick or masonry, mortar should be removed by hand, not by power tools. Repointing should match the original mortar width, depth, color, raking profile, composition, and texture. Duplicate old mortar in joint size, method of application, strength, composition, color, texture, and profile.

**8.G.5.** Features that are missing may be replaced if accurately duplicated. Replace only the deteriorated portion in kind rather than the entire surface or feature. Consider compatible substitute materials only if using the original material is not technically feasible.

**8.G.6.** Do not apply a waterproof coating to exposed masonry rather than repairing it. The use of waterproof, water-repellent, or non-historic coatings on masonry is discouraged.

**8.G.7.** If replacement of a large masonry surface or entire feature is necessary, replace it in kind, matching the original in design, detail, dimension, color, pattern, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.

**8.G.8.** It is not appropriate to paint unpainted masonry surfaces that were not painted historically.

## RECOMMENDED

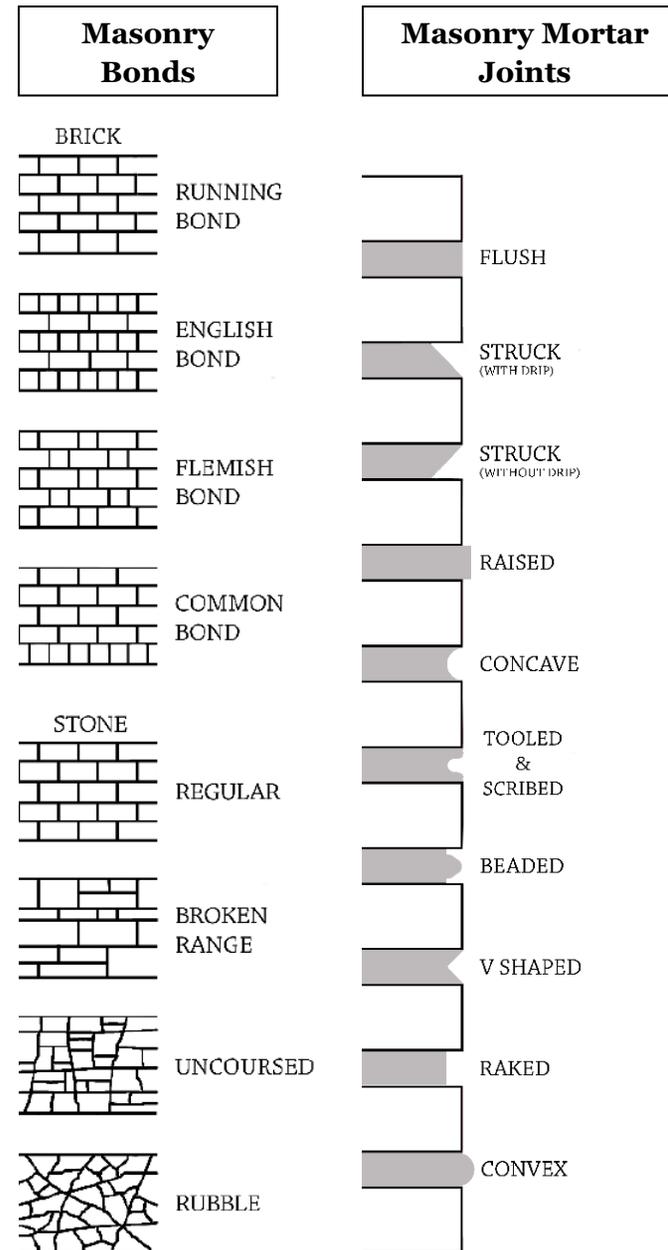
Brick walls should be monitored for signs of moisture damage or cracking. Heavily soiled masonry should be cleaned with low-pressure (no more than 200 psi) water washing and, if necessary, bristle brushes. If a detergent is needed, it should be a neutral solution. Masonry walls should never be sandblasted.

Protect all exterior walls by removing vegetation within two feet of the buildings. Though relatively low maintenance, masonry work may need to be repointed. If repointing is necessary, new mortar should match the old in color, texture, and hardness.

Test any cleaning technique, including chemical solutions, on an inconspicuous sample area well in advance of the proposed cleaning to evaluate its effects. It is not appropriate to clean masonry features and surfaces with destructive methods, including sandblasting, high-pressure water-blasting, and power washing.

When repointing mortar, use a mortar of the same consistency and composition as the original. Do not repoint mortar with a high Portland cement content, which causes deterioration resulting from the differing coefficients of expansion and porosity of the material and mortar.

If any Portland cement is used, the maximum percentage by volume should not exceed approximately 15 percent. Recommendations for appropriate Portland cement percentages vary depending on the masonry material and the exposure. Refer to National Park Service Preservation Brief No. 2 for specific guidance.



## **NOT RECOMMENDED**

Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.

Removing non-deteriorated mortar from sound joints and then repointing the entire building to achieve a uniform appearance.

Repointing with a synthetic caulking compound.

Changing the width or joint profile when repointing.

Applying waterproof, water repellent, or non-historic coatings such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.



**Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.**



**Crumbling Mortar should be repointed.**



**Damaged masonry should be replaced in kind rather than with another material.**

## H. WOOD

Wood is a common building material and is used in a variety of ways, both structurally and decoratively. The structural system of most buildings is a wood framework referred to as balloon framing: a Victorian-era building innovation that set up all exterior bearing walls and partitions with single vertical studs and nailed the floor joists to those studs. Clapboard, flush siding, board and batten, or textured siding (consisting of patterned wooden shingles) were then applied to the exterior. Depending on the styles of the era and the taste and the financial resources of the owner, decorative details were added. For example, decorative wooden sawn-work, moldings, brackets, pediments, balustrades, and columns embellished early historic buildings and should be maintained.

### Maintenance and Repair

To protect and maintain wooden surfaces:

- Inspect regularly for signs of moisture damage, mildew, and fungal or insect infestation.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
- Keep wooden joints properly sealed or caulked to prevent moisture infiltration.
- Treat traditionally unpainted, exposed wooden features with chemical preservatives to prevent or slow their decay and deterioration.
- Retain protective surface coatings, such as paint, to prevent damage from ultraviolet light and moisture.
- Clean painted surfaces regularly by the gentlest means possible and repaint them only when the paint film is damaged or deteriorated.

### See Also:

#### 8. F. Exterior Walls and Trim

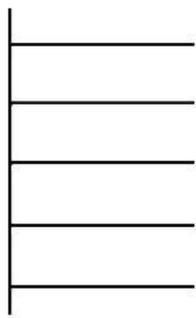
Preservation Brief 8: “**Aluminum and Vinyl Siding on Historic Buildings**”

Preservation Brief 10: “**Exterior Paint Problems on Historic Woodwork**”

Preservation Brief 16: “**The Use of Substitute materials on Historic building Exteriors**”

## Siding Profiles

### HORIZONTAL SIDING



Beveled Board

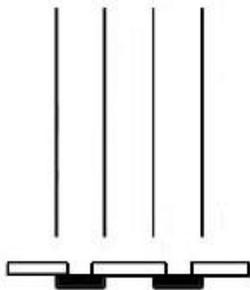


Simple Drop

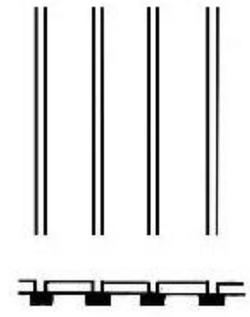


Ship Lap

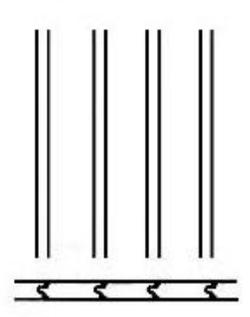
### VERTICAL SIDING



Board on Board



Board & Batten



Tongue & Groove



**Modern 4 foot by 8-foot T-111 exterior siding panels is inappropriate for exterior repairs or additions.**



**Modern 4 foot by 8-foot beadboard panels is inappropriate for exterior ceiling repairs or interior repairs to historic beadboard.**

## GUIDELINES

**8.H.1.** Retain and preserve wood features that are significant to the historic integrity of a building, including such functional and decorative elements as siding, shingles, cornices, architraves, brackets, pediments, columns, balustrades, and architectural trim.

**8.H.2.** All historic wood should be maintained and preserved with appropriate methods. Wood should never be sandblasted or cleaned with harsh methods.

**8.H.3.** It is inappropriate to remove original wooden decorative detailing from the exterior of a building. Removal diminishes architectural integrity and would result in a substantial adverse effect to the architectural significance and value of the district.

**8.H.4.** When replacing wood, every attempt should be made to replicate the original material as closely as possible. Replace only deteriorated or damaged wood. Match the original detail or element in design, dimension, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.

**8.H.5.** Replacement boards or section of siding should match the original in size, style, shape, proportion, and reveal.

**8.H.6.** If a wooden feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, material, texture, and color with the historic building and district.

**8.H.7.** It is not appropriate to strip historically painted surfaces down to bare wood and apply clear stains or finishes to create a natural wood appearance.

**8.H.8.** It is not appropriate to introduce wooden features or details to a historic building in an attempt to create a false historical appearance.

**8.H.9.** It is not appropriate to replace or cover wooden siding, trim, or window sashes with contemporary substitute materials such as aluminum, vinyl, Masonite, concrete board, T-111, or beadboard paneling.

## RECOMMENDED

Flexible sealants and caulking protect wooden joinery from moisture penetration as the wood shrinks and swells, and a sound paint film protects wooden surfaces from deterioration due to ultraviolet light and moisture.

All wood should be regularly inspected for evidence of moisture, mildew, and insect damage.

Exposed wood should be kept clean and dry. Painted wood surfaces should be kept in good repair to ensure structural and aesthetic integrity.

When cleaning wood surfaces, both painted and unpainted, use the gentlest methods available.

Repair of wood features should be done by patching, piecing-in, consolidating, or otherwise reinforcing the wood using recognized preservation methods.

## NOT RECOMMENDED

Cleaning wooden features and surfaces with destructive methods such as sandblasting, power washing, or using propane or butane torches.

Removing a major portion of historic wood from a façade instead of repairing or replacing the damaged or deteriorated wood.

Reconstructing an entire façade with new material to achieve a uniform or ‘improved’ appearance.

Using substitute material for a replacement part that does not convey the visual appearance of the surviving parts of the wood feature or that is physically or chemically incompatible.

Removing an entire wood feature that is not repairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Introducing a new wood feature that is incompatible in size, scale, material, and color.



**Cleaning wooden features and surfaces with destructive methods such as power washing is inappropriate.**

## I. PAINT AND PAINT COLORS

Paint helps protect surfaces from corrosion due to the effects of weathering and ultraviolet light. Maintaining a sound paint coating on surfaces is essential to their long-term preservation. In addition to its protective role, paint provides an opportunity to reinforce a historic building's architectural style and accentuate its significant features through the appropriate selection of paint color.

Avoid the use of lead paint. Where historic lead paint exists, the best solution is to encase it in new paint. Take caution when scraping lead paint. When lead paint is peeling, scrape off loose flakes before repainting. Consult OSHA regulations on lead paint removal.

Although painting of unpainted masonry surfaces is not recommended, repainting of previously painted masonry using compatible paint coatings after proper cleaning and preparation is acceptable. Preparation procedures are the same as those for wood. Because paint eliminates the inherent color variation of masonry and requires continuing maintenance, colors should be selected to echo the colors of the brick or stone when repainting.

The variety of architectural styles in the district provides a diversity of color palettes and treatments. Exterior color in the district reflects the color of both natural material, such as brick and stone and painted materials, such as wood and metal. Even the colors of historic roofs contribute to the diverse district palette. Masonry walls, foundations, and chimneys in the district generally reflect the natural colors of the bricks or the stones and the mortar used.

Repainting can be one of the most dramatic improvements you make to your building. Choosing the right combination of colors can unify the building elements within the façade as well

as relate the building to others on the street. Three colors are sufficient to highlight any façade and include the **base color or background color**, **major trim color** and **secondary trim or accent color**.

Different color schemes were popular at various times. In the mid-1800's, soft, neutral tints were common. Toward the end of the 19th century, darker, richer shades were used. Tastes changed again at the beginning of the 1900's to lighter, calmer colors.

If you are considering returning your building to its original colors, carefully scrape the paint from a small area. There may be several layers of paint over the original color. It is possible that the original color may have changed over time. For a better idea of the true color, wet the original surface. The base color will appear more accurately when wet.

If historic colors cannot be determined, new paint colors should reflect the style and era of the building. Paint palettes are available from many paint companies for the periods when Hartwell's historic buildings were being constructed and include:

- 1.) Sherwin Williams: Historic Collection Preservation palette
- 2.) Pittsburgh Paints: Historic Paints
- 3.) Benjamin Moore: Historic Color Collection.
- 4.) Valspar: National Trust for Historic Preservation Collection

## GUIDELINES

**8.I.1.** Protect original building material that was painted by maintaining a sound paint coating.

**8.I.2.** Before repainting, any exposed wood should be primed with a compatible primer coating.

**8.I.3.** Maintain previously painted surfaces. Inspect painted surfaces to determine if repainting is necessary or if cleaning the surfaces will suffice. Repainting is called for if the paint coating itself is deteriorated or damaged. Preparation should include removal of all loose or detached paint down to the first sound paint layer. It is not necessary to remove additional sound paint layers to expose bare wood, particularly if the wood will remain uncoated for any length of time.

**8.I.4.** When cleaning painted surfaces, use the gentlest techniques possible. Only when gentler methods are not successful and more thorough removal is necessary should electric heat guns, heat plates, or chemical paint strippers be used. These treatments should be employed with extreme caution.

**8.I.5.** Use appropriate methods of surface preparation, applying compatible paint-coating systems, including priming all exposed wooden surfaces. Apply new paint only to clean, dry surfaces to ensure that it will properly bond.

**8.I.6.** It is not appropriate to paint unpainted brick surfaces nor is it appropriate to apply paint or other coatings to unpainted wall material that was historically not coated.

**8.I.7.** Coat replacement gutters and downspouts with paint or a baked-enamel finish in a color appropriate to the color of the house.

**8.I.8.** Coat exterior storm windows with paint or a baked-enamel finish in a color appropriate to the color of the house, usually the same color as the window sash or trim.

## **J. REAR FACADES AND SERVICE AREAS**

Many of the commercial properties feature service areas at the rear of the building. These service areas accommodate deliveries and waste disposal, and some function as secondary public entrances to buildings. Many of these service areas face onto the streets that flank the commercial core and are highly visible to the public. Often the function of these service areas may result in poorly maintained or unattractive secondary façades. To improve the overall design character of the district, it is essential that service areas are maintained and that any negative visual impact they have on historic district streets is minimized.

- 1.) If the rear façade has fallen into disrepair, resulting in infilled windows and crumbling masonry, appropriate repairs should be made in order to restore the façade to its original appearance.
- 2.) The rear façade should be well-maintained and attractive for both employees and customers.
- 3.) False facades should not be created with decorative painting.
- 4.) The appearance of rear facades can be enhanced by coordination between neighboring structures for a unified look in parking, paving, landscaping, and trash collection.
- 5.) Necessary exterior features such as staircases, mechanical and electrical systems, elevator shafts, and additions should be located on the rear façade whenever possible in order to avoid detracting from the appearance of other more visible facades.
- 6.) Dumpsters and trash receptacles should be screened from view by plantings or wood fences.

### **See Also:**

#### **9.2. Landscaping**

#### **9.5A. Walkways, Driveways, and Parking**

#### **9.5B. Walls and Fences**

#### **9.5C. Outbuildings, Mechanical Systems, and Accessory Structures**

## GUIDELINES

**8.J.1.** Service areas that have fallen into disrepair should be repaired using compatible materials and sympathetic treatments.

**8.J.2.** Service area features such as waste disposal areas (dumpsters, recycling units, grease, and oil collection bins, etc.) and utility structures (fuel tanks, power boxes, etc.) should be screened from view either by wooden fences, brick or stone walls, or non-deciduous plantings.

**8.J.3.** Landscaping and plantings should be applied in acceptable areas to visually enhance service areas.

**8.J.4.** Where tree removal is required in the historic district, consult the city tree ordinance. Removal of major trees (six inches in diameter at breast height or greater) is discouraged. Every effort should be made to design around large trees and trees of ornamental value.

## RECOMMENDED

Evergreen plantings, such as Leyland cypress and holly (Ilex) shrubs, are recommended for screening service areas. Plantings such as these will stay green throughout the year and grow to a height that will effectively screen elements that detract from the visual quality of the streetscape. For more information on plantings, contact a landscaping professional.

## NOT RECOMMENDED

Using deciduous materials for screening.

Using plantings with mature heights that may interfere with overhead utilities or structures.

## K. ROOFS

Good roof maintenance is absolutely vital for the building's preservation. The roof protects the building from the natural elements. Most of the roofs in the commercial core are flat and those in the residential area are gabled or hipped. The repetition of these forms is important to maintain the visual continuity established on historic district streets.

### Maintenance and Repair

To protect and maintain the metal, wooden, and masonry elements of historic roofs:

- Inspect regularly for signs of deterioration and moisture penetration.
- Clean gutters and downspouts to ensure proper drainage.
- Replace deteriorated flashing as necessary.
- Reapply appropriate protective coatings to metal roofs as necessary.
- Maintain adequate ventilation of roof sheathing to prevent moisture damage.
- Ensure that roofing materials are adequately anchored to resist wind and water.
- Re-fasten loose (or replace damaged) shingles, slates, or tiles.
- Keep roof free of leaves and other debris and inspect it regularly for leaks and loose or damaged shingles, slates, or tiles.

1. The original form of the historic roof should be maintained. If the historic building was originally constructed with a flat roof, any replacement roofs should also be flat in design.
2. New roof additions that would be visible from the public right-of-way should be discouraged. If a roof addition or extension is necessary, it should be placed a considerable distance away from the prominent façade.
3. Parapet walls should be retained and repaired as needed.
4. Material changes that require a COA: example: asphalt to standing seam metal. However, a replacement of similar material: example: asphalt to asphalt does not require a COA.

### See Also:

Preservation Brief 4: “**Roofing for Historic Buildings**”

Preservation Brief 16: “**Use of substitute Materials on Historic Building Exteriors**”

Preservation Brief 19: “**Repair and Replacement of Historic Wooden Shingle Roofs**”

Preservation Brief 29: “**Repair, Replacement and Maintenance of Historic Slate Roofs**”

## GUIDELINES

**8.K.1.** Retain and preserve roofs and roof elements such as chimneys that contribute to the style and character of the building. Such elements include the roof's shape; decorative features such as cupolas, chimneys, and weathervanes; and roofing materials such as slate, wood, clay tile, and metal, as well as size, color, and patterning should be maintained.

**8.K.2.** When replacing a roof, use roof shapes and pitches similar to those found historically in the historic district. Also, the materials of the new roofs should match that of the original as closely as possible. The primary roof material used in the residential neighborhood is asphalt shingles. When the exact material is not available, the pattern, color, and size of the shingles must be matched as closely as possible.

**8.K.3.** Addition of new elements such as vents, skylights, or additional stories on primary elevations that would be highly visible is inappropriate. Addition of dormers or other traditional design elements when appropriate shall be reviewed on an individual basis.

**8.K.4.** It is not appropriate to install new roof elements such as dormers, ventilators, vents, solar collectors, antennas, satellite dishes, skylights, or mechanical equipment in locations that compromise character-defining roofs or in areas visible on a primary elevation or a highly visible roof slope. Such features should be placed on a rear-facing roof slope or in a valley area of the roof that is not easily visible from the street or sidewalk and should not damage the character of the historic district.

**8.K.5.** Retain architectural elements such as finials, cornices, rakes, shingles, and dormer windows, etc.

**8.K.6.** Maintain critical flashing around joints and ensure that gutter systems function properly.

**8.K.7.** Metal roofs, when appropriate to the architectural style of the building, may be permitted. Historic documentation of appropriateness is useful; the color of roof (metal & non-metal) must be reviewed by the Commission.

**8.K.8.** It is not appropriate to remove a roof feature that is important in defining the overall historic character of a building, rather than repairing or replacing it.

**8.K.9.** If new gutters and downspouts are needed, they should be installed so that no architectural features are lost or damaged. New gutters and downspouts should match trim color, unless they are copper. The original shape of traditional half-round gutters and downspouts should be retained.

**8.K.10.** It is not appropriate to replace concealed, built-in gutter systems with exposed gutters.

**8.K.11.** It is inappropriate to remove chimney stacks in order to eliminate a problem with flashing around them. Chimney stacks should not be removed unless deemed a hazard by a building inspection professional. When chimney stacks must be removed, they should be rebuilt to replicate the original chimney stack as closely as possible.

## **RECOMMENDED**

Place solar collectors, satellite dishes, and antennae on non-character defining, and preferably non-visible, roofs.

A house gains much of its distinctive look from the type and style of roof it has. When replacement is the only feasible option, it is important to match the pattern, color, texture, size, lap, thickness, and reflectivity of the original as closely as possible.

Generally appropriate roofing materials include slate shingles, metal shingles, asphalt shingles, and fiberglass shingles.

Design additions to roofs-such as residential, office, or storage spaces; elevator housing; decks and terraces; or dormers and skylights-so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

## **NOT RECOMMENDED**

Patching any roofing or flashing with tar or asphalt products.

Generally inappropriate roofing materials include corrugated metal and asphalt roll roofing.

Use of metal roofing systems intended for commercial applications on structures may appear thick and heavy and out of character with the massing of the original building.

It is not recommended that a new roof be applied over an existing roof. Layering roof systems may visually thicken the roof and roof edge. In addition, the layering may trap moisture and accelerate the deterioration of the roof structure.

It is usually inappropriate to enclose originally open eaves. This treatment would alter the appearance of the building.



**Additions to buildings that alter the roof shape and type are inappropriate.**

## L. PORCHES, STOOPS AND BALCONIES

Porches, stoops (front & rear) and balconies are an extremely important part of a buildings design character. There are several types of porches: the one-story full-length porch, the two-story full-length porch, the one-story full-length porch capped by a central half-length second-story porch, and full-length porches that wrap around the side. These porches contribute to the small-town atmosphere and encourage street activity. In the commercial core, they provide a space for window shoppers to examine storefront displays and create a friendly, welcoming atmosphere for business. Throughout the district, porches create a distinct town identity and reinforce a traditional sense of community that is an important characteristic of the town.

### Maintenance and Repair

To protect and maintain the wood, masonry, and metal elements of entrance ways and porches:

- Inspect regularly for signs of moisture damage, rust, structural damage, or settlement, and fungal or insect infestation.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along foundations.
- Clean soiled surfaces using the gentlest means possible.
- Recaulk wooden joints properly to prevent moisture penetration and air infiltration.
- Retain protective surface coatings, such as paint or stain, to prevent damage from ultraviolet light or moisture.
- Reapply protective coatings, such as paint or stain, when they are damaged or deteriorated.

Along with porches and balconies, stoops are often the primary focus of a building's front or rear façade. As such, these features are largely representative of a city's visual identity. Stoops can be attractive and inviting, but often also are relatively simple. They are not scaled to be overwhelming nor are they ornamented to an ostentatious degree. The predominant materials used for stoops are brick, stone, and wood. Concrete and metal are also popular depending on location and primary use.

### See Also:

**8. F.** Exterior Walls and Trim

**8. G.** Brick and Masonry

**8. H.** Wood

**8. N.** Health and Safety Accessibility Improvements

## GUIDELINES

**8.L.1.** Retain, preserve, and maintain character-defining features of porches and entrance ways original to buildings. This includes consideration of any features of the porch or entrance way railings, posts, balusters, floors, foundation supports, stairs, doorways, transoms, and porch roofs. Deteriorated features, such as columns, brackets, spindle work, or balustrades should be replaced in-kind.

**8.L.2.** Porch and entrance way features should be repaired when at all possible. Replacement of these features should be done in a manner compatible with original features and should be considered only after repairs are determined not feasible.

**8.L.3.** If replacement of entire porches or entrance ways is necessary due to extreme deterioration, the new construction should match the original as closely as possible in terms of materials, scale, and details.

**8.L.4.** For new porches on houses where documentary evidence for an historic porch is not available, the rhythm of the porch bays established by the regularity of the columns and openings should match that of the solids and voids of the surrounding houses.

**8.L.5.** Porch building materials are traditionally wood. The replacement of wood posts with wrought-iron posts is therefore discouraged.

**8.L.6.** Enclosing front porches and entrance ways in any manner disrupts the traditional appearance of a building, and subsequently detracts from the design character of the district. Therefore, enclosing these areas is strongly discouraged.

**8.L.7.** Whenever possible, use of wood, brick, or stone for steps and stoops is recommended. Use of precast concrete steps or stoops is discouraged.

**8.L.8.** Historic wooden, brick, or stone steps should be retained and repaired in-kind. Replacing historic stone steps is inappropriate as is the replacement of wooden steps with brick steps.

**8.L.9.** Any additions necessary to porches or entrance ways to satisfy American with Disabilities Act (ADA) code requirements should be designed to be as discreet as possible. All efforts should be made to simultaneously satisfy ADA code and retain as much of the building's historic visual identity as possible.

## RECOMMENDED

Alterations to porches and entryways to incorporate handicap access should be designed to minimally detract from the historic appearance of the building. For example, in residential buildings, barrier-free access should be provided through removable or portable ramps, when possible, rather than permanent ramps that may alter features of the historic building. Should a permanent ramp be required, placement in the rear or on the side of house is preferable.

Consultation with an experienced historic preservation professional for recommendations and alternatives for handicap access is encouraged.

While enclosing front porches is discouraged, side or rear porches may be screened or enclosed if the work does not radically change the historic appearance of the building or destroy original or historic materials and forms.

When adding new elements to a porch, such as a handrail, select a style that does not imitate the original railing, detract from the original architectural character, or overshadow the original railing. Simple metal pipe rails are often the least likely to adversely affect the historic architectural character of a porch.

Leave open spaces between porch piers so that ventilation can occur beneath the porch. This may be done using painted wood lattice or grills.



**Appropriate entrance way.**

## **NOT RECOMMENDED**

Addition of porches to primary façades that never had porches is inappropriate.

Do not substitute inappropriate materials such as wrought iron piers in place of brick or wood columns.



**Inappropriately enclosed porch with glass and vinyl siding.**



**Inappropriate entrance way. Door shows too much bare aluminum.**



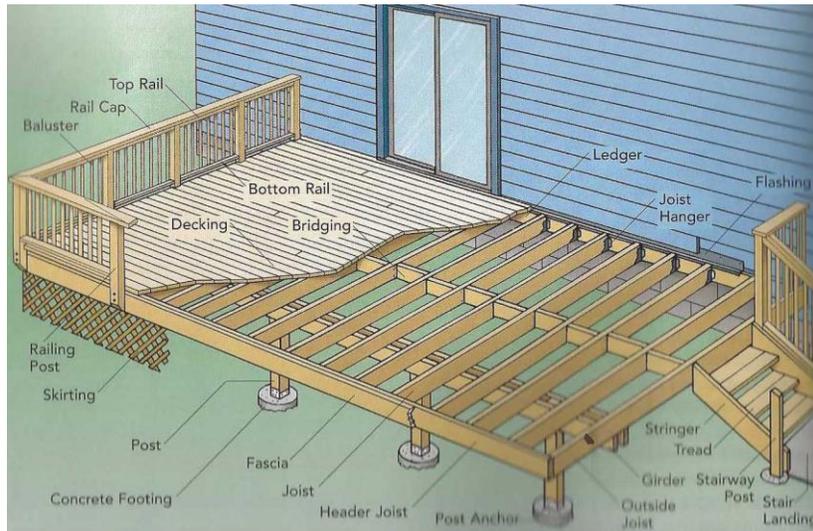
**Porch with inappropriate addition of balustrade in an incompatible style.**



**Use of balustrades and other architectural elements that do not reflect the elements of the historic building are inappropriate.**

## M. DECKS

The outdoor deck is a contemporary exterior feature frequently introduced in the residential historic districts. Essentially an uncovered, private version of a back porch, the deck can be compared functionally with a more traditional patio or terrace. To maintain a building's historic character, deck additions are generally located unobtrusively on the rear elevation. Decks are usually built on posts to align with the first-floor level of a residence and can consequently stand considerably above the ground. Like any addition to a historic building, a deck should be compatible with but differentiated from the building and constructed to be structurally independent so that it could be removed in the future without damage to the building. A deck should never be so large that it overpowers the building or the site.



**Deck Terminology.**

### See Also:

**8. F. Exterior Walls and Trim**

**8. N. Health and Safety Accessibility Improvements**

**9.2. Landscaping**

## GUIDELINES

**8.M.1.** Locate and construct decks so that the historic nature of the structure and its character-defining features and details are not damaged or obscured. Decks should be installed so they are structurally self-supporting and may be removed in the future without damage to the historic structure.

**8.M.2.** Introduce decks in inconspicuous locations, usually on the building's rear elevation and inset from the rear corners, where they are not visible from the street.

**8.M.3.** Design decks, associated railings, and steps to reflect the materials, scale, style, and proportions of the building.

**8.M.4.** In rare occasions where it is appropriate to site a deck in a location visible to the public right-of-way (e.g., the side of a building), the deck should be treated in a more formally architectural way. Careful attention should be paid to details and finishes, including painting or staining the deck's rails and structural support elements in colors compatible with the colors of the building.

**8.M.5.** Align decks generally with the height of the building's first-floor level. Visually tie the deck to the building by screening with compatible foundation materials such as skirt boards, lattice, masonry panels, and dense evergreen foundation plantings.

**8.M.6.** It is not appropriate to introduce a deck if doing so will require removal of a significant building element or site feature such as a porch or a mature tree.

**8.M.7.** It is not appropriate to introduce a deck if the deck will detract from the overall historic character of the building or the site.

**8.M.8.** It is not appropriate to construct a deck that significantly changes the proportion of built area to open space for a specific property.

**8.M.9.** Railings should be uniform in design to reflect the style and architectural elements of the building.

## **RECOMMENDED**

Decks should be constructed of decay-resistant wood such as cypress, redwood, or pressure-treated lumber.

Decks should be painted or stained for protection and to make them more compatible with the colors of the historic structure.

Structural framing should be screened with traditional materials such as lattice, masonry panels, or dense evergreen plantings.

## **NOT RECOMMENDED**

Locations that are visible from the street or that would diminish architectural elements or significant site features such as mature trees.

Use of balustrades and other architectural elements that copy elements of the historic building.



**Locations that are visible from the street or that would diminish architectural elements.**

## N. HEALTH AND SAFETY ACCESSIBILITY IMPROVEMENTS

A need for public access to, a change in use of, or a substantial rehabilitation of a historic building may necessitate compliance with current standards for life safety and accessibility. The Federal Americans with Disabilities Act of 1990 includes some flexibility in compliance when a historic building is involved.

Although the work in the areas of Accessibility, Health and Safety is quite often an important aspect of rehabilitation projects, it is usually not part of the overall process of preserving character-defining features (maintenance, repair, replacement); rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to obscure, radically change, damage, or destroy character-defining features in the process of rehabilitation work.

When changes to a building are necessary, the property owner must give careful consideration to how the changes can be

### ADA Ramp Considerations

When designing or evaluating a proposal for handicap ramps, consider all elements of use including:

- Location and material to be used in the loading/unloading area.
- Location and material to be used for the path from the loading/unloading area to the entrance of the ramp.
- Length, location, and style of the handicap ramp.
- Landscaping elements to lessen the obtrusiveness of the ramp.

incorporated without compromising the integrity of the historic building, its character-defining features, or its site. The City of Hartwell staff should be consulted early in the planning

stages for assistance on such projects. The introduction of railings, handrails, or other safety features may be needed as well. Complying with such requirements in ways that are sensitive to the historic character of the building and the site requires creative design solutions developed with input from local code officials, representatives of local disability groups, and historic preservation specialists.

### See Also:

**8. C. Entrances**

**8. L. Porches, Stoops and Balconies**

Preservation Brief 32:  
**“Making Historic Properties Accessible”**

## GUIDELINES

**8.N.1.** In considering changes to a historic building, review accessibility and life-safety code implications to determine if the proposed changes are compatible with the building's historic character and setting or if the proposed changes will compromise them.

**8.N.2.** Meet accessibility and life-safety building code requirements in such a way that the historic site and its character-defining features are preserved.

**8.N.3.** Meet accessibility and life-safety building code requirements in such a way that the historic building's character-defining facades, features, and finishes are preserved.

**8.N.4.** Determine appropriate solutions to accessibility with input from historic preservation specialists and local disability groups.

**8.N.5.** If needed, introduce new or additional means of access that are reversible and that do not compromise the original design of a historic entrance or porch.

**8.N.6.** Work with code officials in exploring alternative methods of equal or superior effectiveness in meeting safety code requirements while preserving significant historic features. (Note: In some cases, code requirements may be altered or relaxed to preserve the historic character of the building.)

**8.N.7.** Locate fire doors, exterior stairs, or elevator additions on rear or non-readily visible secondary facades. Design such elements to be compatible in character, materials, scale, proportion, and finish with the historic building.

**8.N.8.** Remove possible toxic building materials only after thorough testing has been conducted and only after less invasive abatement methods have been shown to be inadequate.

**8.N.9.** Handicap ramps should be located on a rear facade or on a secondary facade not readily visible from the street. A new handicap ramp should be constructed of wood; its design and detailing should be compatible with the original building.

**8.N.10.** Paint the handicap ramp to match the building and/or use landscaping elements to minimize the obtrusiveness of the ramp.

## RECOMMENDED

Whether the modifications are large or small, temporary, or reversible alternatives are preferable to permanent or irreversible ones.

Place a code-required stairway or elevator that cannot be accommodated within the historic building in a new exterior addition. Such an addition should be on an inconspicuous elevation.

Use materials which create the least visual impact. For example: use railings and balusters that are simple in style and similar to those on nearby historic porches.

Place fire escapes on rear elevations.



**Both the use of traditional materials and details and the addition of landscape screening successfully integrate this ramp with the building and its site.**

## NOT RECOMMENDED

Undertaking code-required alterations before identifying those spaces, features, or finishes which are character-defining and must therefore be preserved.

Replacing or covering front steps with a ramp.

Adding a fire escape to the front façade.

Not screening access features from public view.

Altering, damaging, or destroying character-defining features in attempting to comply with accessibility or safety requirements.

Making changes to buildings without first seeking expert advice from access specialists and historic preservationists, to determine solutions.

Making access modifications that do not provide a reasonable balance between independent, safe access and the preservation of historic features.

Constructing a new addition to accommodate code-required stairs and elevators on character-defining elevations highly visible from the street; or where it obscures, damages, or destroys character-defining features.



**Example of inappropriate placement and lack of screening of handicap access ramp.**

## O. ENERGY CONSERVATION AND MECHANICAL SYSTEM IMPROVEMENTS

Energy conservation, replacement or upgrading of inadequate utility service and introduction or upgrading of mechanical systems are typical concerns of property owners today. In the historic district it is important to ensure that such concerns are addressed in ways that do not damage or diminish the historic character of the building, the site, or the district.

Prior to retrofitting historic buildings to make them more energy efficient, the first step should be to identify and evaluate existing features to assess their inherent energy-conserving potential. If it is determined that retrofitting measures are necessary, then such work should be done in a way to maintain the historic character of the building or the site.

The National Park Service has two excellent documents: Preservation Brief No. 3 “Improving Energy Efficiency in Historic Buildings” and “Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings” that identifies many ways to improve energy efficiency in historic buildings without extensively retrofitting the building.

Modern mechanical systems, particularly centralized air-conditioning units, satellite dishes, and solar panels are inevitable additions to historic structures. Generally, such elements should be placed at the rear or side yard of the principal building and screened with vegetation or with a structural buffer plus vegetation (e.g., wooden fence and evergreen trees and/or shrubs). Utility meters and dumpsters should also be placed inconspicuously or screened from view.

1. Window air conditioning units should not be placed on the prominent façade of a building.

2. Mechanical equipment should be discreetly placed and should be screened from view.
3. Rooftop equipment should be low profile and invisible from the street level.
4. The placement of rooftop mechanical systems should be sensitive to the views from the upper floors of adjacent buildings.

### See Also:

**9.2.** Landscaping

**9.5B.** Walls and Fences

**Preservation Briefs:**  
**3:** Conserving Energy in Historic Buildings

**4:** Roofing for Historic Buildings

**9:** The Repair of Historic Wooden Windows

**10:** Exterior Paint Problems on Historic Woodwork

**24:** Heating, Ventilating, and Cooling Historic Buildings

Sec. of Interior Standards for Rehabilitation and Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings

## GUIDELINES

**8.O.1.** Retain and preserve the inherent energy-conserving features of historic buildings and their sites, including shade trees, porches, awnings, operable windows, transoms, shutters, and blinds.

**8.O.2.** Increase the thermal efficiency of historic buildings by observing appropriate traditional practices, such as weather-stripping and caulking, and by introducing energy-efficient features, such as awnings, operable shutters, and storm windows and doors, where appropriate.

**8.O.3.** If a new mechanical system is needed, install it so that it causes the least amount of alteration to the building's exterior façades, historic building fabric, and site features.

**8.O.4.** If desired, introduce narrow-profile exterior or interior storm windows so that they do not obscure or damage the existing sash and frame. Select exterior storm windows with a painted or baked-enamel finish color that is compatible with the sash color. For double-hung windows, operable storm window dividers should align with the existing meeting rails.

**8.O.5.** If desired, introduce full-light storm doors constructed of wood or aluminum that do not obscure or damage the existing door and frame. Select storm doors with a painted, stained, or baked-enamel finish color that is compatible with the color of the existing door. Bare aluminum storm doors and storm windows are not appropriate.

**8.O.6.** Replace deteriorated or missing wooden blinds and shutters with matching new units sized to fit the opening and mounted so that they can be operated.

**8.O.7.** If desired and where historically appropriate, install fabric awnings over window, door, storefront, or porch openings with care to ensure that historic features are not damaged or obscured.

**8.O.8.** Locate new mechanical equipment and utilities, including heating and air conditioning units, meters, exposed pipes, and fuel tanks, in the most inconspicuous area, usually along a building's rear façade. Screen them from view.

**8.O.9.** In general, the introduction of underground utility lines to reduce the intrusion of additional overhead lines and poles is encouraged. However, in trenching, take care to avoid archaeological resources and the roots of trees.

**8.O.10.** Where possible, locate portable window air-conditioning units on rear façades or inconspicuous side façades.

**8.O.11.** It is not appropriate to install ventilators, solar collectors, antennas, satellite dishes, or mechanical equipment in locations that compromise character defining roofs, or on roof slopes that are prominently visible from the street.

**8.O.12.** It is not appropriate to introduce contemporary communication equipment that is inconsistent with the historic character of the districts, including large-scale antennas and satellite dishes, in locations visible from the street.

**8.O.13.** Solar devices should only be installed on the site or on a non-historic building or addition where it will have minimal impact on the historic building or its site. Solar devices should not be placed in highly visible locations or where they will negatively impact the historic building, its site, or adjoining properties.

**8.O.14.** Solar roof panels should be low-profile and installed flat or parallel to the roof, so they are not visible or only minimally visible from the public right of way.

**8.O.15.** Alteration or removal of historic roof features or character-defining roof slopes to install solar panels is not recommended.

## RECOMMENDED

Installing interior storm windows with air-tight gaskets, ventilating holes, and/or removable clips to ensure proper maintenance and to avoid condensation damage to historic windows.

Installing exterior storm windows which do not damage or obscure the windows and frames.

Retaining plant materials, trees, and landscape features which perform passive solar energy functions such as sun shading and wind breaks.

Satellite dishes should not be installed on front elevations, within front yards, or on visible side elevations

Place air conditioners and other mechanical systems in the side or rear of the structure and not on front façade.

To screen solar panels from view, use a parapet or other roof feature to screen the panels, install on a secondary slope of a roof, or set back from the edge of the roof.



**Window mounted AC should be mounted on side or rear of building.**



**Example of inappropriately screened external utility gas tank.**

## NOT RECOMMENDED

Removing historic shading devices rather than keeping them in an operable condition.

Replacing historic multi-paned window with new thermal windows utilizing false muntins.

Installing interior storm windows that allow moisture to accumulate and damage the window.

Installing new exterior storm windows which are inappropriate in size or color.

Replacing windows or transoms with fixed thermal glazing or permitting windows and transoms to remain inoperable rather than utilizing them for their energy conserving potential.

Not screening mechanical systems such as gas tanks, satellite dishes, or air conditioning units placed in the side yard from public view.

Installing solar devices on the historic building in a manner that damages historic roofing material or replaces it with an incompatible material and is not reversible.



**Although solar panels are installed behind a parking lot, the panels negatively impact the historic property.**



**Solar panels have been installed at the rear; however, because the house is situated on a corner, they are highly visible and negatively impact the historic character of the area.**

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## 9. Streetscape Guidelines

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### 9.1 Preservation of the Streetscape

#### A. Commercial & Institutional

The historic character of both commercial and residential districts is composed of the streetscape fabric and its materials for walkways, driveways, and parking areas. If these materials are lost, the fabric is destroyed and cannot be regained. It is important to examine each of the elements which constitute Hartwell's commercial and residential streetscapes and to preserve them. Sensitive repair and necessary replacement are also important to the preservation of the overall streetscape.

The sidewalks in downtown Hartwell are historically raised and are a part of the historic streetscape. An issue concerning the preservation of this sidewalk treatment is safety. Since the sidewalk has been raised for the lifetime of most of Hartwell's citizens, most are used to this treatment, and it does not pose a safety hazard to them.



This stretch of sidewalk exhibits an intact example of Hartwell's historic hexagonal pavers which should be preserved. New sidewalk material should respect this treatment.



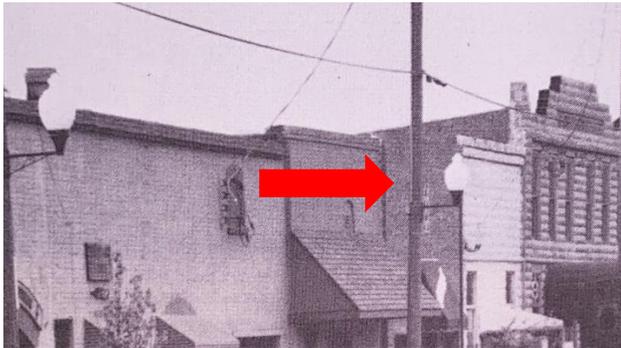
Sewer and manhole covers such as this one, dated 1915, are important elements in the overall streetscape character of the commercial district. Although these elements are often overlooked, they are an integral part of Hartwell under loot.



The condition of the sidewalks in some sections of the commercial district is poor, as illustrated in this photograph which shows the historic hexagonal paver treatment and a later concrete patch.



These light fixtures, located on Depot Street, are good examples of period type fixtures but their attachment to the utilitarian poles creates a contrasting appearance. A better solution would be to install complementary light fixture poles and attach the fixtures to them.



## B. Residential

The historic character of Hartwell's historic residential districts, like the commercial district, is composed of the streetscape fabric and its materials. These materials vary from district to district according to the type of neighborhood and residents. The mill district contains less formal streetscape elements than the Benson Street or Franklin Street district, but all residential streetscapes should be treated with the same respect as they all reflect the historic residential development of Hartwell.

This photograph in the mill district illustrates the informal streetscape character of Hartwell's historic residential neighborhoods. Elements to preserve and protect here include a narrow, blacktop street with no formal curbing, street trees, and no sidewalks.



The uniform setback illustrated in this photograph of the mill district should be preserved in new construction.



Many of the sidewalks throughout Hartwell's residential districts need repair or replacement like this one on Athens Street. Tree uprooting and a lack of maintenance create the problem. New sidewalks should be placed sensitively and use materials that are in character with the residential and informal character of the area.



## GUIDELINES

**9.A.1.** Retain existing paving materials used in walks, such as unified brick or concrete, as well as any decorative design patterns.

**9.A.2.** Use materials and designs that complement existing site features in new walkway, driveway, and/or on-site parking construction. Color and texture should be carefully reviewed prior to installation. The dimensions, materials, and configurations proposed should be consistent and complementary with existing walkways, driveways, and/or on-site parking in the district.

**9.A.3.** Locate new walkways, driveways, and off-street parking areas so that the topography of the building site and significant site features, including mature trees, are retained.

**9.A.4.** In residential areas, off-street parking should be located to the rear of the principal structure and should be completely screened from public view with vegetative landscaping. If approved, side-yard parking areas, including the required vegetative screening, should not go beyond the front façade of the principal building.

**9.A.5.** In residential areas, use the same or similar materials in both walks and driveways.

**9.A.6.** Demolishing historic structures to provide areas for parking is not recommended and will detract from the historic character of the district.

**9.A.7.** Screen off-street parking lots from streets and sidewalks with landscaping and tree canopy.

**9.A.8.** In the commercial core, parking areas should be located behind rather than in front of buildings when possible.

**9.A.9.** Avoid asphalt in visible areas or at minimum, provide visual relief and shade from large expanses of asphalt with landscaping and interior planting islands.

**9.A.10.** The design of new parking lots should take into consideration and incorporate existing mature trees and historic paths or walkways.

## Recommended

Use paving brick paving materials or patterned concrete in a design similar to the sidewalks downtown.

Brick and prefabricated concrete pavers are excellent alternatives to using large expanses of concrete or asphalt.

If replacement of a deteriorated section or element of an existing walkway, driveway, or off-street parking area is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original section or element in design, dimension, texture, color, and material.

Introduce perimeter plantings, hedges, fences, or walls to screen and buffer off-street parking areas from adjacent properties. Subdivide large parking areas with interior planting islands to break up any large, paved area.

For environmental reasons, the use of permeable paving materials is encouraged.

Vegetative screening should contain a **mixture** of native evergreen vegetation to reduce the potential for widespread loss due to disease and should provide a screen at least six feet (6') in height at the time of planting.

## Not Recommended

Non-traditional materials like asphalt should not be used, if possible, as it conflicts with the historic, architectural, and environmental tradition of the district.

Broad expanses of off-street parking on a residential site are incompatible with the character of the district, and therefore, are discouraged.

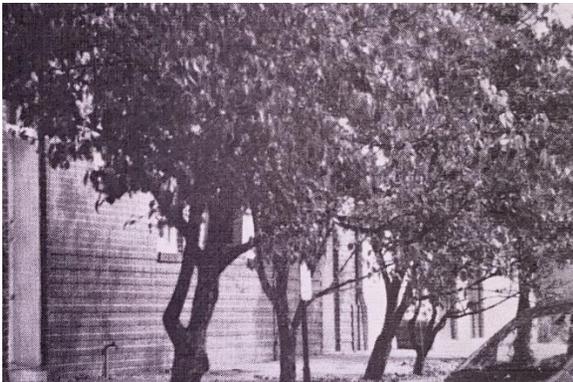
When used in historic areas, large expanses of concrete and asphalt paving materials are discouraged. They are visually unattractive and generally increase vehicle parking and traffic—which may change the historical integrity and traditional environment of an individual site and a district as a whole.

It is not appropriate to locate a new off-street parking area in a district with residential character where it is visible from the street, where it will significantly alter the proportion of built area to yard area on the individual site, or where it will directly abut the principal structure.

## 9.2 Landscaping

### Commercial District

The role of landscaping in a commercial district is fourfold: to provide shade, to provide a sense of scale, for ecological reasons, and visually to soften the character of the number of large buildings. Street trees satisfy these needs while seasonal color can be provided in the form of potted flowers on the sidewalks. Hartwell's historic commercial district is characterized by trees found in a few dominant varieties - elm, oak, and the dogwood trees in the below picture. It is important to properly prune the existing trees and establish a replacement program for inappropriate varieties.



#### Maintenance and Repair

Native plants, screens, and historic landscape patterns should be maintained and enhanced. Replant trees and other vegetation using native varieties.

### Residential District

The role of landscaping in a residential district is fourfold: to provide shade, to provide a sense of scale, for ecological reasons, and visually to soften the character of the number of large buildings. Street trees satisfy these needs while seasonal color can be provided in the form of potted flowers on the sidewalks. Hartwell's historic commercial district is characterized by trees found in a few dominant varieties - elm, oak, Bradford Pear, crape myrtle, and dogwood. It is important to properly prune the existing trees and establish a replacement program for inappropriate varieties.

Those residential landscapes in Hartwell which were historically designed by a landscape architect should be preserved as they serve to document those landscape designs and characteristics. Also, because of their professional design, these landscapes are usually an attractive complement to the streetscape and the historic residential architecture.

#### See Also:

Preservation Brief 36:  
**“Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes”**

## Landscape Design

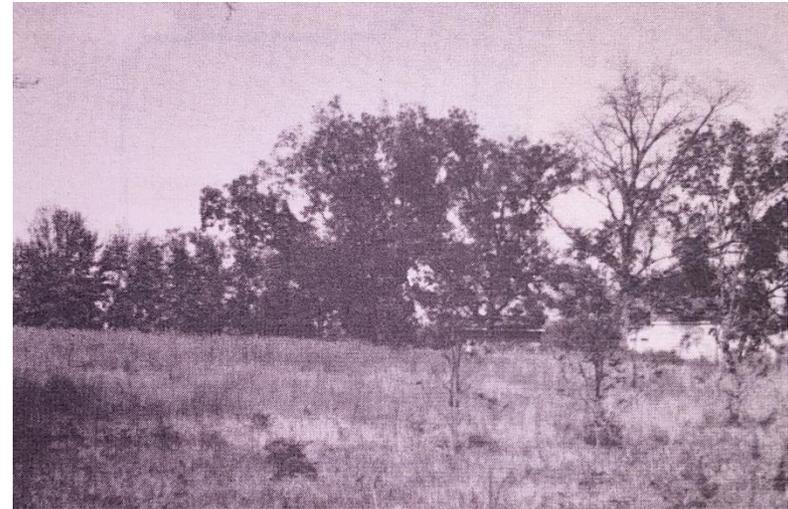
The landscape in these two photographs was designed by a landscape architect for the original homeowners. The formal elements of the design should be preserved, such as the rock terracing, the curvilinear form, and the plant materials.



## Open Spaces

Because of the scarcity of parkland in Hartwell's historic districts, the retention of historic open space is important.

The former farmland character of this setting in the Rome area of Hartwell should be preserved.



## GUIDELINES

**9.B.1.** Retain existing trees and plants that help define the character of the district. Replace diseased or dead plants and trees with appropriate species.

**9.B.2.** Maintain the canopy effect of mature deciduous shade trees.

**9.B.3.** When planning new landscaping, repeat the dominant street character in terms of border and heights.

**9.B.4.** During new construction, identify and protect trees and other plantings.

**9.B.5.** Retain existing site features that aid the pedestrian and that offer visual continuity, such as the historically styled streetlamps, stone planters, as well as the dark wooden benches, waste receptacles, and signposts. Maintain the compatible and traditional design, color, and materials used for these features.

**9.B.6.** Retain site features such as bollards, plant beds, and curbstones that protect turf and plantings from excessive pedestrian and vehicular traffic.

**9.B.7.** Avoid paving areas that could be landscaped.

**9.B.8.** Keep necessary utilities, such as transformers and overhead wires, out of sight or in the least visible places.

**9.B.9.** Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment.

**9.B.10.** It is not appropriate to introduce contemporary equipment or incompatible site features including satellite dishes and storage units in locations that compromise the historic character of the building, site, or the district. Locate such features unobtrusively, and screen them from view.

**9.B.11.** Replace missing or deteriorated site features with new features that are compatible with the character of the site and historic district.

**9.B.12.** Design new construction or additions so that large trees and other significant site features are preserved.

## **RECOMMENDED**

Original trees, landscaping features, and retaining walls should be preserved and maintained wherever possible.

Choose replacement vegetation and landscaping materials that are similar in nature to what was previously on site.

Select trees that will provide a canopy over two stories tall.

Provide adequate screening of contemporary site features such as satellite dishes and trash collection devices.

Any mature tree lost during site work should be replaced with a comparable tree species typically found in the district.

Native plants, screens, and historic landscape patterns should be maintained and enhanced. Replant trees and other vegetation using native varieties.

## **NOT RECOMMENDED**

The use of colored mulching materials other than brown or black.

Failing to undertake adequate measures to ensure the protection of landscape features, particularly large, mature trees.

Removal of landscape features or plant material that is unable to be salvaged and not replacing it or replacing it with a new feature that does not convey the same visual appearance.

Clear-cutting a site for new construction and not replacing the lost canopy as it had previously existed on the site.

### 9.3 EXTERIOR LIGHTING

Streetlights and exterior building fixture lighting are necessary in historic downtown districts but must not be used on a property so that the scale of the fixture or amount of light overpowers the building as a result.

Issues of light pollution, safety, and security require careful forethought about the quantity and the location of exterior lighting. Considerations in reviewing any proposed lighting fixture for compatibility should include location, design, material, size, color, scale, and brightness. For major lighting proposals, such as those for large parking areas or streetlights, installing a sample fixture may be warranted.

Additional lighting may be desirable on a particular site because of concerns for safety or security. Careful consideration should be given to where supplemental lighting is needed and in what quantity. Adequate lighting can often be introduced through lights on pedestrian-scale posts, recessed lights, footlights, or directional lights mounted in unobtrusive locations. Such solutions are far more in keeping with the historic character of the districts than harsh floodlights and standard security lights mounted on tall utility poles.

#### Maintenance and Repair

If replacement of a missing or deteriorated historic exterior lighting fixture is necessary, replace it with a fixture that is similar in appearance, material, and scale to the original, or with a fixture that is compatible in scale, design, materials, color, finish, and historic character with the building and the streetscape.

- 1.) If the original lighting fixtures have been removed from the district, historic photographs should be consulted to ascertain appropriate replacement.
- 2.) Replaced fixtures should be appropriate to the character of the building and should not reflect an earlier time period.
- 3.) If historic photographs are not available of original lighting, replacements should be simple, contemporary fixtures that could not be mistaken for original historic fixtures.

#### See Also:

Salvage and antique stores are great resources that should be utilized in acquiring historic exterior lighting fixtures that are appropriate for a historic home. Often the wiring can be updated so that it passes current electrical codes.

## GUIDELINES

**9.C.1.** Retain and preserve exterior lighting fixtures that contribute to the overall historic character of a building, site, or streetscape.

**9.C.2.** Maintain and repair historic exterior lighting fixtures through appropriate methods.

**9.C.3.** If replacement of a missing or deteriorated historic exterior lighting fixture is necessary, replace it with a fixture that is similar in appearance, material, and scale to the original or with a fixture that is compatible in scale, design, materials, color, finish, and historic character with the building and the streetscape.

**9.C.4.** Introduce new site and street lighting that is compatible with the scale and the historic character of the district. Consider the location, design, material, size, color, finish, scale, and brightness of a proposed fixture in determining its compatibility.

**9.C.5.** Lighting may be used to illuminate entrances and/or signs or to highlight ornamentation. Ornamentation should not be obscured by mounted fixture.

**9.C.6.** Lighting fixtures should not be simple in form such as exposed bare bulbs.

**9.C.7.** Illuminated signs should not be used, in accordance with the City of Hartwell Sign ordinance.

**9.C.8.** Do not use bright floodlights or rows of lights along driveways or walks.

**9.C.9.** Bare floodlights without reflectors should not be used to illuminate signs due to undesirable glare.

**9.C.10.** Exposed fluorescent lights are not appropriate.

**9.C.11.** Fixtures that predate Hartwell's history, such as colonial light fixtures, are not appropriate.

**9.C.12.** Limit wattage to 40-watt equivalent bulbs and below.

## Recommended

Contemporary fixtures that are inconspicuous or that complement the style and the character of the building may be selected for historic buildings. Simple, discreet styles and materials are usually successful. If more illumination is desired than the original fixtures provide, unobtrusively located contemporary recessed lights may be appropriate.

When selecting specific fixtures and locations, it is also important to consider the impact of site lighting on adjacent properties. Locate low-level or directional site lighting and motion detectors with care to ensure that the light does not invade adjacent properties. The introduction of motion sensors or indiscriminate area lighting on one site may result in the undesired lighting of surrounding sites.



**Example of goose neck exterior lighting that is appropriate.**

## Not Recommended

Selecting a fixture style in contrast to the building style.

Introducing new security lighting on standard-height power poles in the residential portion of the historic district.

Illuminating the façade of houses in the residential portion of the historic district with harsh floodlights.

The use of rope lights or a string of lights particularly hung on the primary façade or strung to poles away from the primary building.



**Rope lights are not appropriate on historic exteriors.**

## 9.4 HEALTH AND SAFETY ACCESSIBILITY IMPROVEMENTS

Handicap access and safety codes should be carried out in a manner that does not detract from the historic nature and form of Hartwell's downtown commercial structures and in a way that preserves exterior features and finishes.

A need for public access to, a change in use of, or a substantial rehabilitation of a historic building may necessitate compliance with current standards for life safety and accessibility. The Federal Americans with Disabilities Act of 1990 includes some flexibility in compliance when a historic building is involved.

Although the work in the areas of Accessibility, Health and Safety is quite often an important aspect of rehabilitation projects, it is usually not part of the overall process of preserving character-defining features (maintenance, repair, replacement); rather, such work is assessed for its potential negative impact on the building's historic character. For this

### ADA Ramp Considerations

When designing or evaluating a proposal for handicap ramps, consider all elements of use including:

- Location and material to be used in the loading/unloading area.
- Location and material to be used for the path from the loading/unloading area to the entrance of the ramp.
- Length, location, and style of the handicap ramp.
- Landscaping elements to lessen the obtrusiveness of the ramp.

reason, particular care must be taken not to obscure, radically change, damage, or destroy character-defining features in the process of rehabilitation work.

### See Also:

Preservation Brief 32:  
**“Making Historic Properties Accessible”**

When changes to a building are necessary, the property owner must consider how the changes can be incorporated without compromising the integrity of the historic building, its character-defining features, or its site. The City of Hartwell staff should be consulted early in the planning stages for assistance on such projects. The introduction of railings, handrails, or other safety features may be needed as well. Complying with such requirements in ways that are sensitive to the historic character of the building and the site requires creative design solutions developed with input from local code officials, representatives of local disability groups, and historic preservation specialists.

## GUIDELINES

**9.D.1.** In considering changes to a historic building, review accessibility and life-safety code implications to determine if the proposed changes are compatible with the building's historic character and setting or if the proposed changes will compromise them.

**9.D.2.** Meet accessibility and life-safety building code requirements in such a way that the historic site and its character-defining features are preserved.

**9.D.3.** Meet accessibility and life-safety building code requirements in such a way that the historic building's character-defining facades, features, and finishes are preserved.

**9.D.4.** Determine appropriate solutions to accessibility with input from historic preservation specialists and local disability groups.

**9.D.5.** If needed, introduce new or additional means of access that are reversible and that do not compromise the original design of a historic entrance or porch.

**9.D.6.** Work with code officials in exploring alternative methods of equal or superior effectiveness in meeting safety code requirements while preserving significant historic features. (Note: In some cases, code requirements may be altered or relaxed to preserve the historic character of the building.)

**9.D.7.** Locate fire doors, exterior stairs, or elevator additions on rear or non-readily visible secondary facades. Design such elements to be compatible in character, materials, scale, proportion, and finish with the historic building.

**9.D.8.** Remove possible toxic building materials only after thorough testing has been conducted and only after less invasive abatement methods have been shown to be inadequate.

**9.D.9.** Handicap ramps should be located on a rear facade or on a secondary facade not readily visible from the street. A new handicap ramp should be constructed of wood; its design and detailing should be compatible with the original building.

**9.D.10.** Paint the handicap ramp to match the building and/or use landscaping elements to minimize the obtrusiveness of the ramp.

Whether the modifications are large or small, temporary, or reversible alternatives are preferable to permanent or irreversible ones.

Place a code-required stairway or elevator that cannot be accommodated within the historic building in a new exterior addition. Such an addition should be on an inconspicuous elevation.

Use materials which create the least visual impact. For example: use railings and balusters that are simple in style and similar to those on nearby historic porches.

Place fire escapes on rear elevations.



**Both the use of traditional materials and details and the addition of landscape screening successfully integrate this ramp with the building and its site.**

#### **NOT RECOMMENDED**

Undertaking code-required alterations before identifying those spaces, features, or finishes which are character-defining and must therefore be preserved.

Replacing or covering front steps with a ramp.

Adding a fire escape to the front façade.

Not screening access features from public view.

Altering, damaging, or destroying character-defining features in attempting to comply with accessibility or safety requirements.

Making changes to buildings without first seeking expert advice from access specialists and historic preservationists, to determine solutions.

Making access modifications that do not provide a reasonable balance between independent, safe access and the preservation of historic features.

Constructing a new addition to accommodate code-required stairs and elevators on character-defining elevations highly visible from the street; or where it obscures, damages, or destroys character-defining features.



**Example of inappropriate placement and lack of screening of handicap access ramp.**

## 9.5 Site Improvements

### A. Walkways, Driveways and Parking

Appropriate paving materials for driveways and sidewalks can help reinforce the character of a historic district.

The sidewalks of the commercial core feature two paving materials. Sidewalks are either concrete or brick and are of varying widths according to the amount of pedestrian traffic they are intended to accommodate. Where the sidewalks act merely as pathways between two points, they are of narrow width (three to four feet wide). In areas where sidewalks abut commercial storefronts, they are expanded to a greater width to provide a gathering space for window shoppers. The existing mix of paving materials reflects the variation of design elements within the district. However, unifying the paving materials (either entirely brick or entirely concrete) within a given area may be considered on a case-by-case basis as a method of fortifying the overall design scheme.

Porches, stoops, and stair landings should not impede pedestrian flow or safety.

Parking is provided throughout the core commercial district. In addition, many of the residences have driveways beside the house. Historically, off-street parking areas for multiple cars were not common in commercial areas. Initially on-street parking met the demand for parking spaces.

Existing parking lots should be improved with appropriate plantings to screen and buffer the spaces.

Parking is a contemporary site function that is often difficult to address in a historic district. Parking requirements should be tailored to meet the basic needs of the proposed use and respect and preserve the historic character of the district. Consider the availability of alternative transportation modes (walking to work, public transit, biking to work) and the potential for off-site lots to meet facility needs beyond the basic requirements. Disperse parking into smaller areas to the greatest degree possible in an area out of a prominent view and fencing options to obscure the visual impact of parking lots and areas.

#### Maintenance and Repair

If replacement of a deteriorated section or element of an existing walkway, driveway, or off-street parking area is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original section or element in design, dimension, texture, color, and material.

## GUIDELINES

**9.E.1.** Retain existing paving materials used in walks, such as unified brick or concrete, as well as any decorative design patterns.

**9.E.2.** Use materials and designs that complement existing site features in new walkway, driveway, and/or on-site parking construction. Color and texture should be carefully reviewed prior to installation. The dimensions, materials, and configurations proposed should be consistent and complementary with existing walkways, driveways, and/or on-site parking in the district.

**9.E.3.** Locate new walkways, driveways, and off-street parking areas so that the topography of the building site and significant site features, including mature trees, are retained.

**9.E.4.** In residential areas, off-street parking should be located to the rear of the principal structure and should be completely screened from public view with vegetative landscaping. If approved, side-yard parking areas, including the required vegetative screening, should not go beyond the front façade of the principal building.

**9.E.5.** In residential areas, use the same or similar materials in both walks and driveways.

**9.E.6.** Demolishing historic structures to provide areas for parking is not recommended and will detract from the historic character of the district.

**9.E.7.** Screen off-street parking lots from streets and sidewalks with landscaping and tree canopy.

**9.E.8.** In the commercial core, parking areas should be located behind rather than in front of buildings when possible.

**9.E.9.** Avoid asphalt in visible areas or at minimum, provide visual relief and shade from large expanses of asphalt with landscaping and interior planting islands.

**9.E.10.** The design of new parking lots should take into consideration and incorporate existing mature trees and historic paths or walkways.

## Recommended

Use paving brick paving materials or patterned concrete in a design similar to the sidewalks downtown.

Brick and prefabricated concrete pavers are excellent alternatives to using large expanses of concrete or asphalt.

If replacement of a deteriorated section or element of an existing walkway, driveway, or off-street parking area is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original section or element in design, dimension, texture, color, and material.

Introduce perimeter plantings, hedges, fences, or walls to screen and buffer off-street parking areas from adjacent properties. Subdivide large parking areas with interior planting islands to break up any large, paved area.

For environmental reasons, the use of permeable paving materials is encouraged.

Vegetative screening should contain a **mixture** of native evergreen vegetation so as to reduce the potential for widespread loss due to disease and should provide a screen at least six feet (6') in height at the time of planting.

## Not Recommended

Non-traditional materials like asphalt should not be used, if possible, as it conflicts with the historic, architectural, and environmental tradition of the district.

Broad expanses of off-street parking on a residential site are incompatible with the character of the district, and therefore, are discouraged.

When used in historic areas, large expanses of concrete and asphalt paving materials are discouraged. They are visually unattractive and generally increase vehicle parking and traffic—which may change the historical integrity and traditional environment of an individual site and a district as a whole.

It is not appropriate to locate a new off-street parking area in a district with residential character where it is visible from the street, where it will significantly alter the proportion of built area to yard area on the individual site, or where it will directly abut the principal structure.

## B. Walls and Fences

Many properties within the historic districts feature stone walls. These walls are used as retaining walls that define borders and prevent erosion. Some properties use wood-slat fences as border-defining features. Natural materials such as wood and stone are seen throughout the district as landscape elements. To achieve design consistency, future landscape features should utilize these natural materials as well.

Stone is the most commonly used material for site features downtown. The stone retaining walls are an important asset of the historic district. Their alignment along the edge of the streets helps to establish an overall visual continuity in the district.

### Maintenance and Repair

- Inspect regularly for signs of moisture damage, corrosion, structural damage or settlement, vegetation, and fungal or insect infestation.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along wall foundations.
- Clean fences and walls as necessary to remove heavy soiling or corrosion or to prepare them for repainting. Use the gentlest means possible.
- Retain protective surface coatings such as paint to prevent deterioration or corrosion.
- Reapply protective surface coatings such as paint when they are damaged or deteriorated.
- Follow the guidelines for masonry, architectural metals, and wood where applicable.

### See Also:

Preservation Brief 38:  
**“Removing Graffiti  
from Historic  
Masonry”**

These site elements should be subordinate design elements to the architecture of the district. They should conform to any historic precedents for screening yards parking areas or other private spaces. Materials should be traditional.

## GUIDELINES

**9.F.1.** Retain historic walls, fences, and hedges. When a portion of wall or fence needs replacing, salvage original parts for prominent locations from less visible areas. Match original construction in design, dimension, detail, texture, pattern, material, and color. If this is not possible, use a simplified design of similar materials and height.

**9.F.2.** If replacement of an entire fence or wall is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, pattern, material, and color. Consider compatible substitute materials only if using the original material is not technically feasible.

**9.F.3.** Design of new walls and fences should blend with materials and designs found and traditionally used in the district and on the property. Commonly used materials include stone, brick, wood, and iron.

**9.F.4.** The use of materials such as chain link fencing, concrete blocks, or modern wood privacy fencing is discouraged where they would be visible from the street.

**9.F.5.** The scale and ornamentation of any new walls and fences should relate to the scale and ornamentation of existing walls and fences.

**9.F.6.** Privacy fences are not appropriate in front yards. In side and rear yards, they can be used but materials and design should relate to the buildings on the site and to any nearby fences.

**9.F.7.** Use of non-historic artificial man-made concrete stone products designed to emulate stacked stone or other historic stone materials are not appropriate and are discouraged.

## **Recommended**

The height of new fences and walls should be consistent with the height of traditional fences and walls in the district.

Protect and maintain the wood, masonry, and metal elements of fences and walls through appropriate surface treatments.

Repair fences and walls using recognized preservation repair methods for the material or the surface coating.

## **Not Recommended**

It is not appropriate to cover historic fence or wall material, including wood, stone, brick, stucco, concrete, or cement block, with contemporary substitute coatings or materials.

It is not appropriate to introduce vinyl or metal chain-link fencing in areas that will be visible to the street.

## C. OUTBUILDINGS, MECHANICAL SYSTEMS AND ACCESSORY STRUCTURES

Outbuildings and accessory structures refer to original garages, carriage houses, storage buildings, and sheds that have survived to this time. Like other early site features, they contribute to the historic character of individual sites and a district as a whole. In some cases the garage or the accessory building echoes the architectural style, materials, and details of the principal structure on the site.

Modern mechanical systems, particularly centralized air-conditioning units, satellite dishes, and solar panels are inevitable additions to historic structures. Generally, such elements should be placed at the rear or side yard of the principal building and screened with vegetation or with a structural buffer plus vegetation (e.g., wooden fence and evergreen trees and/or shrubs). Utility meters and dumpsters should also be placed inconspicuously or screened from view.

Mechanical units such as air conditioners which fit into window spaces are discouraged on historic structures as they mar the character of the structure, often permanently.

### Maintenance and Repair

If replacement of a deteriorated element or detail of a historic garage or accessory building is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original element or detail in design, dimension, texture, color, and material. Consider compatible substitute materials.

These air conditioning units are visible from the street and detract from the character of this historic residence.

The harsh character of these mechanical units is lessened by the presence of this latticed cover. This is an excellent way to soften the harsh effect of mechanical units.

### See Also:

#### Preservation Briefs:

3: Conserving Energy in Historic Buildings

4: Roofing for Historic Buildings

9: The Repair of Historic Wooden Windows

10: Exterior Paint Problems on Historic Woodwork

24: Heating, Ventilating, and Cooling Historic Buildings

29: The Repair, Replacement, & Maintenance of Historic Slate Roofs

30: The Preservation and Repair of Historic Clay Tile Roofs

47: Maintaining the Exterior of Small and Medium Size Historic Buildings

## GUIDELINES

**9.G.1.** Retain existing outbuildings and accessory structures that contribute to the overall character of the historic district.

**9.G.2.** Retain and preserve the character-defining materials, features, and details of historic garages and accessory buildings, including foundations, roofs, siding, masonry, windows, doors, and architectural trim.

**9.G.3.** Design of new outbuildings and accessory structures should blend with the materials and style of the major buildings on the site. The design of the roof shape is of great importance in creating a compatible new structure.

**9.G.4.** Uses of outbuildings and accessory buildings that are not compatible with the historic nature of the property should be screened from view if possible.

**9.G.5.** It is not appropriate to introduce features or details to a garage or an accessory building in an attempt to create a false historical appearance.

**9.G.6.** Mechanical systems (including HVAC units), utility meters, dumpsters, satellite dishes, and other similar components should be screened from public view with vegetation or with a fence or freestanding wall and vegetation.

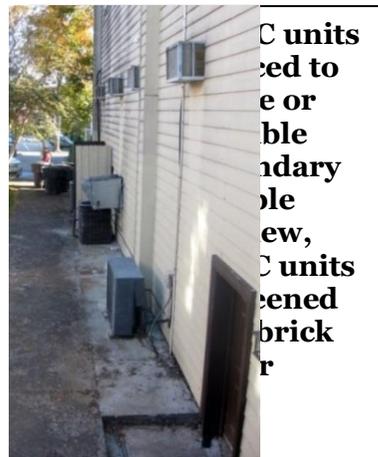
## Recommended

If replacement of a deteriorated element or detail of a historic garage or accessory building is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original element or detail in design, dimension, texture, color, and material. Consider compatible substitute materials only if using the original material is not technically feasible.

Locate and orient new garages and accessory buildings in locations compatible with the traditional relationship of garages and accessory buildings to the main structure and the site in the district.

The new outbuilding should not be placed forward of the façade or compete in size or scale with the main structure, nor should it be attached to the main building.

Outbuildings or accessory structures readily visible from the public right-of-way should be screened with a mixture of evergreen and deciduous landscaping.



## Not Recommended

**Installation of window air-conditioning units should be avoided. If unavoidable or required, window air-conditioning units should not be installed on a primary façade. Window units should not result in the removal or replacement of the original window sash or the alteration of the window framing or surrounds.**



It is not appropriate to introduce a prefabricated accessory building if it is not compatible in size, scale, form, height, proportion, materials, and details with historic accessory structures in the historic district.

It is not appropriate to introduce a new garage or accessory building if doing so will detract from the overall historic character of the principal building and the site or require removal of a significant building element or site feature, such as a mature tree.

It is not appropriate to introduce equipment that is inconsistent with the historic character of the districts, including large-scale antennas, satellite dishes, and solar panels in locations visible from the street.

#### **D. Signage**

Signs are an important part of any historic district because they draw attention to different businesses and stores. Signs also contribute to an overall image of the historic districts and must not be too flashy or overpowering and must not create a cluttered appearance. These guidelines should be used in conjunction with the adopted

#### **Maintenance and Repair**

Significant historic signs and landmark signs within the district should be preserved and maintained. Original signage incorporated into the architectural detail of commercial buildings should also be preserved.

*City of Hartwell Sign Ordinance: (Municode: Sec. 26-1; Ord. No. 2017-02, 8-7-2017)*

#### **See Also:**

**Preservation Brief 25:  
“The Preservation of  
Historic Signs”**

- 1.) The design and placement of signs should promote downtown businesses while also complimenting the character and scale of the downtown commercial district.
- 2.) Signs should respect the size, scale, and design of the building. They should not be mounted higher than eighteen feet.
- 3.) Signs should be attached at mortar joints when possible in order to avoid damaging historic masonry.
- 4.) The placement of signs should emphasize historic architectural elements. It should not obscure any historic architectural details or extend beyond the outer edges of the buildings.
- 5.) Signs should be characteristic of the style and period of the building and district without appearing to be the original signs associated with the building.
- 6.) When several businesses occupy a single building, the signage should be coordinated.

## GUIDELINES

**9.H.1.** Significant historic signs and landmark signs within the district should be preserved and maintained. Restoration of historic signage is encouraged.

**9.H.2.** Original signage incorporated into the architectural detail of commercial buildings should also be preserved.

**9.H.3.** Sign size, shape, font styles, and color should conform to those traditionally used in the historic area. Requests for restoration of historic signs should be supported by historic documentation, illustrations, or pictures of the original signage.

**9.H.4.** Materials for restored signs should be compatible with those of the building's front façade.

### **Recommended**

Introduce new signs, including graphics for windows or awnings, that are easily read and of simple design. Keep the size of graphics on windows or awnings in scale with the feature. It is not appropriate to obscure the view through a large portion of a window with graphics.

### **Not Recommended**

Signage that is out of character for the district and Hartwell's architectural heritage.



## 10.0 APPENDICES

### APPENDIX A: Legal References

The City's Historic Preservation Commission operates under a variety of legal and planning documents that are available online through Municode.

- **Zoning Ordinance and Map**
- **Tree Ordinance**
- **Sign Ordinance** (*Municode: Sec. 26-1; Ord. No. 2017-02, 8-7-2017*)
- **Setback Requirements**
- **Historic Preservation Ordinance, Historic District Map and COA Application** (*Municode: Sec. 20*)
  
- **Municode Historic Preservation:**  
*[https://library.municode.com/ga/hartwell/codes/code\\_of\\_ordinances?nodeId=PTIICOOR\\_CH20HIPR](https://library.municode.com/ga/hartwell/codes/code_of_ordinances?nodeId=PTIICOOR_CH20HIPR)*
  
- **Open Meetings / Open Records Laws**  
The best reference is the Handbook for Georgia Mayors and Council members on the Georgia Municipal Association website.  
  
*<http://www.gmanet.com/Assets/PDF/handbook/open.pdf>*
  
- **Americans with Disabilities Act**  
*<http://www.ada.gov/>*



## **APPENDIX B: Glossary of Terms**

**ALKYD RESIN PAINT** - A common modern paint using alkyd (one group of thermoplastic synthetic resins) as the vehicle for the pigment; often confused with oil paint.

**ALUMINUM SIDING** - Sheets of exterior architectural covering, usually with a colored finish, fabricated of aluminum to approximate the appearance of wooden siding. Aluminum siding was developed in the early 1940s and became increasingly common in the 1950s and the 1960s.

**ARCH** - A structure formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position. A rounded arch generally represents classical or Romanesque influence whereas a pointed arch denotes Gothic influence.

**ART DECO** - A style of decorative arts and architecture popular in the 1920s and 1930s characterized by its use of geometric, angular forms; also referred to as Modern or Art Modern.

**ASBESTOS SIDING** - Dense, rigid board containing a high proportion of asbestos fibers bonded with Portland cement; resistant to fire, flame, or weathering and having a low resistance to heat flow. It is usually applied as large overlapping shingles. Asbestos siding was applied to many buildings in the 1950s.

**ASHLAR** - A style of stonework consisting of individual stones that are shaped and tooled to have even faces and square edges.

**ASPHALT SHINGLE** - A shingle manufactured from saturated roofing felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to weather.

**ASPHALT SIDING** - Siding manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to weather. It sometimes displays designs seeking to imitate brick or stone. Asphalt siding was applied to many buildings in the 1950s.

**BALLOON FRAMING** - A style of wood-house building that uses long, vertical 2" x 4"s for the exterior walls. These long "studs" extend uninterrupted, from the sill on top of the foundation, all the way up to the roof.

**BALUSTRADE** - A low barrier formed of balusters, or uprights, supporting a railing.

**BAY** - An opening or division along a face of a structure. For example, a wall with a door and two windows is three bays wide. A bay can also be a projection of a room or facade having windows.

**BOARD AND BATTEN** - A method of covering exterior walls using vertical boards, with narrow strips of wood or battens used to cover the joints between the boards; usually found on Gothic Revival–style buildings.

**BOLLARD** - A thick element, such as a post or curb, used to prevent or direct automobile or pedestrian traffic in an area.

**BOND** - The pattern for laying bricks.

**BRACKET** - A divide, ornamental, structural, or both, set under a projecting element, such as the eaves of a house.

**BULKHEAD** - The area below the display windows on the front facade of a commercial storefront.

**CAPITAL** - The topmost member, usually decorated or molded, of a column or pilaster.

**CASEMENT WINDOW** - A window that swings open along its entire length, usually on hinges fixed to the sides of the opening into which it is fitted.

**CASING** - The exposed trim molding, framing, or lining around a door or a window; may be either flat or molded.

**CENTER - HALL PLAN** - A plan in which the hall or passage extends through the center of a house and is flanked by two or more rooms.

**CLAPBOARD** - A long, narrow board with one edge thicker than the other, overlapped to cover the outer walls of frame structures; also known as a weatherboard. The exposed face of clapboard is usually less than 6 inches wide. This was a common outer face of nineteenth and early twentieth century buildings.

**CLASSICAL** - Embodying or based on the principles and forms of Greek and Roman architecture.

**CLIPPED GABLE** - A gable the peak of which is truncated for decorative effect; often the roof overhangs the missing peak.

**COLONIAL REVIVAL STYLE** - Late nineteenth and early twentieth century style that combines features of Classical and Colonial architecture.

**COLUMN** - A vertical shaft or pillar that supports or appears to support a load.

**COMMON BOND** - A method of laying brick wherein one course of headers is laid for every three, five, or seven courses of stretchers. (See brick bond illustrations in section 4.7.)

**CORBEL** - A projection (or building out) from a masonry wall, sometimes to support a load and sometimes for decorative effect.

**CORNERBLOCK** - A square piece, either plain or decorated, that forms a corner of a window or door surround.

**CORNER BOARDS** - Vertical boards nailed on the external corners of frame buildings to provide a method of finishing and joining the ends of the weatherboards.

**CORNICE** - The uppermost part of an entablature usually used to crown the wall of a building, portico, or ornamental doorway. The term is loosely applied to almost any horizontal molding forming a main decorative feature, especially to a molding at the junction of walls and ceiling in a room.

**CUPOLA** - A small structure, usually polygonal, built on top of a roof or tower, mostly for ornament.

**DECK** - An uncovered porch, usually at the rear of a building; popular in modern residential design.

**DENTILS** - Small, closely spaced blocks, often tooth like, used as an ornamental element of a classical cornice.

**DORMER WINDOW** - An upright window, set in a sloping roof, with vertical sides and front, usually with a gable, shed, or hip roof.

**DOUBLE-HUNG WINDOW** - A window with two sashes that open and close by sliding up and down in a cased frame.

**DOWNSPOUT** - A vertical pipe, often of sheet metal, used to conduct water from a roof drain or gutter to the ground or a cistern.

**DRESSED** - Descriptive of stone, brick, or lumber that has been prepared, shaped, or finished by cutting, planing, rubbing, or sanding one or more of its faces.

**DRY-VIT** - An artificial building material that has the same finish and texture as stucco.

**EAVES** - The projecting edges of a roof, usually above a cornice, designed to shed water beyond the faces of the walls of a building.

**ELEVATION** - An exterior view of a building or structure as seen from a ground-level perspective.

**ELL** - A secondary wing or extension of a building, often a rear addition, positioned at right angles to the principal mass.

**ENGAGED PORCH** - A porch with a roof which is structurally continuous with the roof of the main section of the building.

**ENGLISH BOND** - A method of laying brick wherein one course is laid with stretchers and the next with headers, thus

bonding the double thickness of brick together and forming a high-strength bond or alternating courses of stretchers and headers.

**ENTABLATURE** - The horizontal part of a Classical order of architecture, usually positioned above columns or pilasters. It consists of three parts: the lowest molded portion is the architrave; the middle band is the frieze; the uppermost is the element is the cornice.

**FACADE** - The face of a building, especially the principal or front face showing its most prominent architectural features.

**FANLIGHT** - a semicircular window, usually above a door or window, with radiating muntins suggesting a fan.

**FASCIA** - A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal or eave side of a pitched roof. The rain gutter is often mounted on it.

**FENESTRATION** - The arrangement of windows and doors on a building.

**FINIAL** - A formal ornament at the top of a canopy, gable, pinnacle, streetlight, etc.

**FLASHING** - A thin impervious material placed in construction to prevent water penetration, to provide water drainage, or both, especially between a roof and a wall.

**FLEMISH BOND** - A method of laying brick wherein headers and stretchers are laid alternately in each course, then vertically, headers are placed over stretchers to form a bond and give a distinctive cross pattern.

**FLUSH SIDING** - An exterior wall treatment consisting of closely fitted horizontal boards with joints that are carefully formed to be hidden and flush, giving a very uniform, flat siding appearance.

**FOOTPRINT** - The outline of a building's shape on the ground as seen from above.

**FOUNDATION** - The supporting portion of a structure below the first-floor construction, or below grade, including footings.

**GABLE** - The triangular portion of a wall formed or defined by the two sides of a double-sloping roof; often referred to as an "A" roof.

**GAMBREL ROOF** - A gable roof more or less symmetrical, having four inclined surfaces, the pair meeting at the ridge having a shallower pitch.

**HEADER** - A brick laid across the thickness of a wall to bond together different wythes of a wall; the exposed end of a brick.

**HIP ROOF** - A roof that slopes back equally from each side a building. A hip roof can have a pyramidal form or have a slight ridge.

**IN-KIND** – When replacing a building element, the preferred practice is to replace the material using the same material type or species, dimension, texture, or detailing to retain the historic integrity of the building.

**JOIST** - One of a series of parallel timbers or beams, usually set on edge, that span a room from wall to wall to support a floor or ceiling; a beam to which floorboards, ceiling boards, or plaster laths are nailed.

**KEystone** - The central wedge-shaped stone at the crown of an arch or in the center of a lintel.

**LINTEL** - A beam of wood or stone that spans an opening; in masonry construction it frequently supports the masonry above the opening.

**MANSARD ROOF** - A modification of the hipped roof in which each side has two planes, the upper being shallower. This roof is characteristic of the Second Empire style.

**MULLION** - A vertical member dividing a window area and forming part of the window frame.

**MUNTIN** - The strip of wood separating the panes of a window sash.

**PANEL** - A portion of flat surface set off by molding or some other decorative device.

**PARAPET** - A low wall along a roof or terrace, used as decoration or protection.

**PATIO** - An open, outdoor living space adjacent to a building, usually surfaced with stone, tiles, or concrete and at ground level.

**PEDIMENT** - A crowning element of porticoes, pavilions, doorways, and other architectural features, usually of low triangular form, with a cornice extending across its base and carried up the raking sides; sometimes broken in the center as if to accommodate an ornament; sometimes of segmental, elliptical, or serpentine form.

**PILASTER** - A shallow pier or rectangular column projecting only slightly from or engaged to a wall. Pilasters are usually decorated like columns with a base, shaft, and capital. A pilaster is used to stabilize long and/or tall walls.

**PORTE COCHERE** - A roofed passageway large enough for wheeled vehicles to pass through.

**PRIMARY VIEW** - The view of an object considered the direct, most important angle of an object. It is followed by secondary and tertiary views.

**QUOINS** - Ornamental blocks of wood, stone, brick, or stucco placed at the corners of a building and projecting slightly from the front of the façade.

**RAFTERS** - Structural timbers rising from the plate at the top of a wall to the ridge of the roof and supporting the roof covering.

**REHABILITATION** - The act or the process of making possible a compatible use for a property through repair, alterations, and additions while preserving the portions or the features that convey the property's historical, cultural, or architectural values.

**REPOINTING** - A rehabilitation/maintenance process that involves replacing the mortar that forms the shallow grooves between layers of brick.

**RESTORATION** - The act or the process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and the reconstruction of missing features from the restoration period.

**SASH** - The frame, usually of wood, that holds the pane(s) of glass in a window; may be movable or fixed; may slide in a vertical plane or may be pivotal.

**SCALE** - Created by the size of units of construction and architectural detail, is the relationship between forms as well as the relationship of the human form to a building.

**SECONDARY VIEW** - The manner of viewing an object that involves a second angle, not the angle that is considered the direct, primary vista.

**SHINGLE** - A roofing unit of wood, asphalt, slate, tile, or other material cut to stock lengths, widths, and thicknesses; used as an exterior covering on roofs and applied in an overlapping fashion.

**SILL** - A heavy horizontal timber positioned at the bottom of the frame of a wood structure, which rests on top of the foundation; also, the horizontal bottom member of a door or window frame.

**STRETCHER** - The long face of a brick when laid horizontally.

**STUCCO** - An exterior finish, usually textured, composed of Portland cement, lime, and sand mixed with water. Older-type stucco may be mixed from softer masonry cement rather than Portland cement.

**SURROUND** - The border or casing of a window or door opening, sometimes molded.

**TERRA COTTA** - A ceramic material, molded decoratively and often glazed, used for facings for buildings or as inset ornament.

**TERTIARY VIEW** - The third most important angle or view of an object.

**TEXTURED SIDING** - Wood cut in various flat patterns, such as half-rounds or scallops, and applied to portions of façades to create a picturesque or romantic look. This treatment was generally used in Queen Anne–style buildings. Surface textures are often found in diamond, scallop, staggered butt, or composite patterns.

**TONGUE AND GROOVE** - A joinery system in which boards are milled with a tongue on one side and a groove on the other so that they can be tightly joined with a flush surface alignment.

**TOUTS-ENSEMBLE** - A French phrase meaning that the significance or quality of an entire district, area, or collection is greater than that of any of its individual parts.

**TRANSOM** - A light or window over a door of entrance way.

**VERNACULAR** - In architecture, as in language, the non-academic local expressions of a particular region. For example, a vernacular Greek Revival structure may exhibit forms and details that are derived from the principles of formal Classical architecture but are executed by local builders in an individual way that reflects local or regional material needs, tastes, climactic conditions, technology, and craftsmanship.

**VINYL SIDING** - Sheets of thermal plastic compound made from chloride or vinyl acetates, as well as some plastics made from styrene and other chemicals, usually fabricated to resemble clapboard.

**WEATHERBOARDING** - Wood siding consisting of overlapping horizontal boards usually thicker at one edge than the other.

**WOOD GRAINING** - A decorative painted treatment on woodwork, usually used to simulate exotic or costly woods, sometimes to the point of abstraction.

**WROUGHT IRON** - Iron that is rolled or hammered into shape, never melted.

**WYTHER** is a continuous vertical section of masonry one unit in thickness. A wythe may be independent of, or interlocked with, the adjoining wythe(s). A single wythe of brick that is not structural in nature is referred to as a veneer.

## APPENDIX C: Tax Incentives for Historic Preservation

federal and state government tax incentives are available for owners of a historic property who carry out a substantial rehabilitation. All properties must be listed in, or eligible for, the National/Georgia Register of Historic Places, either individually or as part of a National /Georgia Register Historic District. Project work must meet the Secretary of the Interior's/Department of Natural Resources Standards for Rehabilitation.

### 1. FEDERAL TAX INCENTIVES

Federal tax incentives are available for owners of an income producing historic property who carry out a substantial rehabilitation.

<http://georgiashpo.org/tax-federalprograms>

- **Federal Rehabilitation Investment Tax Credit (RITC): 20 percent**

A federal income tax credit equal to 20 percent of the project's qualified rehabilitation expenses available ONLY for income-producing properties. All properties must be listed in, or eligible for, the National Register of Historic Places, either individually or as part of a National Register Historic District. Project work must meet the Secretary of the Interior's Standards for Rehabilitation. The application is first reviewed by the Historic Preservation Division (HPD), then forwarded to the National Park Service for review and approval. This program is available nationwide.

- **Federal Rehabilitation Tax Credit (RITC): 10 percent**

A federal income tax credit equal to 10 percent of the project's qualified rehabilitation expenses is available for non-historic buildings placed in service before 1936. The building must be rehabilitated for non-residential use and must meet three criteria: at least 50 percent of the existing external walls must remain in place as external walls, at least 75 percent of the existing external walls must remain in place as either external or internal walls, and at least 75 percent of the internal structural framework must remain in place. There is no formal review process for rehabilitations of non-historic buildings. National Park Service Fact Sheet

- **Charitable Contribution Deduction: Easements**

The charitable contribution deduction is taken in the form of a conservation easement and enables the owner of a "certified historic structure" to receive a one-time tax deduction. A conservation easement ensures the preservation of a building's facade by restricting the right to alter its appearance. Qualified professionals should be consulted on the matters of easement valuations and the tax consequences of their donation. To be eligible for the charitable contribution deduction, a property must be listed in the National Register of Historic Places, either individually or as a contributing building within a historic district. If located in a National Register Historic District, a Part 1 must be submitted to HPD for review and certification by NPS.

## 2. GEORGIA STATE TAX INCENTIVES

State tax incentives are available for owners of a historic property who carry out a substantial rehabilitation. All properties must be listed in, or eligible for, the National/Georgia Register of Historic Places, either individually or as part of a National/Georgia Register Historic District. Project work must meet the Secretary of the Interior's Standards for Rehabilitation and the Georgia Department of Natural Resources Standards for Rehabilitation.

<http://georgiashpo.org/tax-stateprograms>

- State Preferential Property Tax Assessment for Rehabilitated Historic Property – Freezes the county property tax assessment for more than 8 years. Available for personal residences as well as income-producing properties. Owner must increase the fair market value of the building by 50 – 100%, depending on its new use.
- State Income Tax Credit for Rehabilitated Historic Property – The Georgia State Income Tax Credit Program for Rehabilitated Historic Property allows eligible participants to apply for a state income tax credit equaling 25 percent of qualifying rehabilitation expenses capped at \$100,000 for a personal residence, and \$300,000, \$5 million or \$10 million for all other properties.

*Note: Historic residential and commercial properties are eligible to participate in both programs. A property must be a "certified structure," which means it must be listed in the National/Georgia Register(s) of Historic Places. The Historic Preservation Division must certify the rehabilitation.*



## APPENDIX D: Historic Preservation Resources

### 1. STATE ORGANIZATIONS

#### **Georgia Mountains Regional Commission (GMRC) Preservation Planner**

1310 West Ridge Road  
Gainesville, GA 30301  
Phone 770-538-2619  
<http://www.gmrc.ga.gov/>

#### **Historic Preservation Division (GA SHPO)**

Georgia Department of Natural Resources  
DNR Historic Preservation Division  
Jewett Center for Historic Preservation  
2610 GA Hwy 155, SW  
Stockbridge, GA 30281  
Telephone: 770-389-7844 // Fax: 770-389-7878  
<http://georgiashpo.org>

#### **The Georgia Trust for Historic Preservation**

1516 Peachtree Street, NW  
Atlanta, GA 30309  
Phone 404-881-9980  
<http://www.georgiatrust.org>

#### **Georgia Historical Society**

ATLANTA OFFICE  
260 14th Street, N.W., Suite A-148  
Atlanta, GA 30318  
Tel 404.382.5410  
Fax 404.671.8570

#### SAVANNAH HEADQUARTERS

501 Whitaker Street  
Savannah, GA 31401  
Tel 912.651.2125

Fax 912.651.2831  
Toll Free 877.424.4789  
<http://georgiahistory.com/>

### 2. NATIONAL ORGANIZATIONS

Among the federal resource that provide assistance in historic preservation, the National Park Service within the Department of the Interior and the National Trust for Historic Preservation, chartered by the federal government are primary resources. These two organizations offer a wealth of expertise and services, including grant and funding assistance, publications, training, and technical assistance. To learn more about any of their services or about other federal services, check with their offices, the state historic preservation offices, historic preservation associations, libraries, or local, state, or regional historic societies.

- **National Park Service**

For decades, the National Park Service (NPS) has led federal efforts to preserve this country's cultural heritage by providing a variety of historic preservation services through their various cultural resource programs. NPS's Heritage Preservation Services (HPS) focuses on preserving and protecting American battlefields, historic buildings, natural historic landmarks, and tribal culture heritage. NPS sets the standards for all aspects of preservation from research to documentation to repair work. Their other services include: developing technical preservation techniques, publishing and distributing technical information about historic preservation, providing training and workshops on all facets of historic preservation from planning to preservation methods, administering the Preservation Tax Incentives program, monitoring the status of the National Historic Landmarks, managing the Historic

Preservation Fund grants-in-aid program, and managing all aspects of the National Register of Historic Places. The NPS offers many publications including nationally recognized standards with helpful guidelines, popular "hands-on" bulletins dealing with repair and replacement issues, and documentary videotapes for workshops and classrooms. Many NPS publications are available online to help in planning activities and preservation projects:

<http://www.nps.gov/history/publications.htm>

***For more information:***

National Park Service Cultural Resources

<http://www.cr.nps.gov/>

- **National Trust for Historic Preservation**

The National Trust for Historic Preservation (NTHP) is a leading advocate and educator for historic preservation demonstrating that preserving our heritage improves the quality of life in American by saving diverse historic places and revitalizing our communities. The National Trust acts as an information clearinghouse on preservation practice, as curator of a collection of historic American homes, and as an advocate for federal, state, and local legislation protecting architectural, cultural, and maritime heritage. The National Trust offers grants, loans, consultation and technical services, and publication. The NTHP Library Collection, one of the most extensive collections of historic preservation resources available, is located at the University of Maryland Hornbake Library in College Park, MD.

<http://www.lib.umd.edu/NTL/>

***For more information:***

The National Trust for Historic Preservation  
1785 Massachusetts Ave., NW

Washington, DC 20036

(800) 944-6847

<http://www.nationaltrust.org>

- **Advisory Council on Historic Preservation**

The Advisory Council on Historic Preservation (ACHP), established in 1966, is an independent Federal agency that promotes the preservation, enhancement, and productive use of our Nation's historic resources, and advises the President and Congress on national historic preservation policy. <http://www.achp.gov/>

- **Federal and Tribal Historic Preservation Programs and Offices**

<http://www.achp.gov/programs.html>

- **Federal Agency Historic Preservation Programs and Officers.**

With passage of the National Historic Preservation Act in 1966, Congress made the Federal government a full partner and a leader in historic preservation.

- **Tribal Historic Preservation Office (THPO)**

The tribes on the National Park Service's list assumed the responsibilities of the SHPO for compliance on their tribal lands. They have designated Tribal Historic Preservation Officers (THPOs) whom Federal agencies consult in lieu of the SHPO for undertakings occurring on, or affecting historic properties on, tribal lands.

***For more information:***

Advisory Council on Historic Preservation

1100 Pennsylvania Ave., NW, Suite 809

Washington, DC 20004

### 3. MISCELLANEOUS ORGANIZATIONS

#### **Alliance for Historic Landscape Preservation**

82 Wall Street, Suite 1105  
New York, NY 10005  
<http://www.ahlp.org/>

#### **American Association for State and Local History**

1717 Church St.  
Nashville, TN 37203-2991  
<http://www.aaslh.org/>

#### **American Institute for Conservation of Historic and Artistic Works**

1717 K St., Suite 200  
Washington, DC 20006  
<http://aic.stanford.edu>

#### **American Institute of Architects**

1735 New York Ave., NW  
Washington, DC 20006-5292  
<http://www.aia.org/>

#### **American Planning Association**

1776 Massachusetts Ave., NW  
Washington, DC 20036-1904  
<http://www.planning.org/>

#### **American Society of Landscape Architects**

636 Eye Street, NW  
Washington, DC 20001-3736  
<http://www.asla.org/>

#### **Association for Preservation Technology International**

3085 Stevenson Drive, Suite 200  
Springfield, IL 62703  
<http://www.apti.org/>

#### **The Association for Living Historical Farms and Agricultural Museums**

8774 Route 45 NW  
North Bloomfield, OH 44450  
<http://www.alhfam.org>

#### **The Civil War Preservation Trust**

1331 H Street, NW, Suite 1001  
Washington, DC 20005  
<http://www.civilwar.org/>

#### **League of Historic America Theatres**

616 Water Street, Suite 320  
Baltimore, MD 21202  
<http://www.lhat.org/>

#### **National Alliance of Preservation Commissions**

325 South Lumpkin Street  
Founders Garden House  
Athens, GA 30602  
<http://www.sed.uga.edu/psa/programs/napc/napc.htm>

#### **National Building Museum**

401 F St., NW  
Washington, DC 20001  
<http://www.nbm.org/>

#### **National Housing and Rehabilitation Association**

1625 Massachusetts Ave, NW, Suite 601  
Washington, DC 20036  
<http://www.housingonline.com/>

#### **National Railway Historical Society**

100 North 17th Street  
Philadelphia, PA 19103  
<http://www.nrhs.com/>

**Rails-to-Trails Conservancy**

1100 17th Street, 10th floor, NW  
Washington, DC 20036  
<http://www.railtrails.org>

**Saving Graves: Cemetery Preservation Alliance**

573 Harshberger Rd  
Johnstown, PA 15905  
<http://www.savinggraves.org/>

**Society of Architectural Historians**

1365 N. Astor Street  
Chicago, Illinois 60610  
<http://www.sah.org/>

#### 4. LEGISLATION

**National Historic Preservation Act of 1966** (as amended) (NHPA), Pub. L. No. 89-665; Pub. L. No. 96-515; 80 Stat. 915; 94 Stat. 2997; 16 U.S.C. § 470.

<http://www.achp.gov/nhpa.html>

The National Historic Preservation Act established a federal policy to protect historic sites and values in cooperation with other nations, states, and local governments. It establishes a program of grants-in-aid to states for historic preservation activities.

Subsequent amendments designated the State Historic Preservation Officer as the individual responsible for administering programs in the states. The Act also creates the President's Advisory Council on Historic Preservation.

**Georgia Historic Preservation Act** (1980, 1989) sections 44-10-20 through 44-10-31

[http://georgiashpo.org/sites/uploads/hpd/pdf/GA\\_Hist\\_Pres\\_Act.pdf](http://georgiashpo.org/sites/uploads/hpd/pdf/GA_Hist_Pres_Act.pdf)

The State of Georgia's Historic Preservation Act, based on the National Historic Preservation Act, is the basis for Hartwell's Historic Preservation Ordinance. The Act provides for the establishment of Historic Districts and the means to control development within the Districts including the Historic Preservation Commission and the Design Review process.

**Section 106**

Section 106 requires federal agencies to consider the effects on historic properties of projects they carry out, assist, permit, license, or approve (undertakings). Federal agencies must also provide the ACHP a reasonable opportunity to comment on such undertakings before the approval of the expenditure of any federal funds on the undertaking or before the issuance of any license. Agencies comply with Section 106 through the process in the implementing regulations, "Protection of Historic Properties" (36 CFR Part 800).

A fundamental goal of the Section 106 process is to ensure that federal agencies consult with interested parties to identify and evaluate historic properties, assess the effects of their undertakings on historic properties, and attempt to negotiate an outcome that will balance project needs and historic preservation values.

Section 106 review encourages, but does not mandate, a preservation outcome and recognizes that sometimes there is no way for a project to proceed without affecting historic properties. Based on the information gathered through the Section 106 process, a federal agency may make an informed decision to approve, change, or deny a project. Therefore, the outcome of Section 106 reviews can range from avoidance of historic properties to the acceptance of extensive adverse

effects to historic properties. The Section 106 process ensures that a federal agency assumes responsibility for the consequences of its undertakings on historic properties.

The regulations implementing Section 106 can be found on the ACHP's Web site at: <http://www.achp.gov/regs-rev04.pdf>.

### **National Environmental Policy Act (NEPA)**

The National Environmental Policy Act (NEPA) requires federal agencies to integrate environmental values into their decision-making processes by considering the environmental impacts of their proposed actions and reasonable alternatives to those actions.

To meet NEPA requirements federal agencies prepare a detailed statement known as an Environmental Impact Statement (EIS). EPA reviews and comments on EISs prepared by other federal agencies, maintains a national filing system for all EISs, and assures that its own actions comply with NEPA. <http://www.epa.gov/compliance/nepa/>

### **Section 4(f)**

Section 4(f) refers to the original section within the U.S. Department of Transportation Act of 1966 which provided for consideration of park and recreation lands, wildlife and waterfowl refuges, and historic sites during transportation project development. The law, now codified in 49 U.S.C. §303 and 23 U.S.C. §138, applies only to the U.S. Department of Transportation (U.S. DOT) and is implemented by the Federal Highway Administration (FHWA) and the Federal Transit Administration through the Code of Federal Regulations (CFR) 774.

<http://environment.fhwa.dot.gov/section4f/default.aspx>

## **5. TECHNICAL PUBLICATIONS**

### **1. *National Register Bulletins.***

Provides guidance to document, evaluate, and nominate historically significant sites to the National Register. Includes four sections on the Basics, Property Types, Technical Assistance, and General Guidance.

<http://www.cr.nps.gov/nr/publications/bulletins.htm>

### **2. *The Secretary of the Interior's Standards for the Treatment of Historic Properties: With Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings.***

Kay D. Weeks and Anne E. Grimmer. Washington, DC: U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Heritage Preservation Services, 1995, 188 p.

The Secretary of the Interior's Standards are the basis for evaluating proposed design changes proposed in Historic Districts. The Standards are elaborated in local communities Design Guidelines to establish an interpretation for an individual community.

<http://www.nps.gov/hps/tps/standguide/>

### **3. *Preservation Briefs:*** Technical Preservation Service (TPS), National Park Service.

TPS provides easy-to-read guidance for homeowners, preservation professionals, organizations, and government agencies on preserving, rehabilitating, and restoring historic buildings.

<https://www.nps.gov/tps/how-to-preserve/briefs.htm>

1. Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
2. Repointing Mortar Joints in Historic Masonry Buildings
3. Improving Energy Efficiency in Historic Buildings
4. Roofing for Historic Buildings
5. The Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra-Cotta
8. Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings: Preservation Concerns
15. Preservation of Historic Concrete
16. The Use of Substitute Materials on Historic Building Exteriors
17. Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character
18. Rehabilitating Interiors in Historic Buildings—Identifying Character-Defining Elements
19. The Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster—Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron
28. Painting Historic Interiors
29. The Repair, Replacement, and Maintenance of Historic Slate Roofs
30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass
34. Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37. Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40. Preserving Historic Ceramic Tile Floors
41. The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42. The Maintenance, Repair and Replacement of Historic Cast Stone
43. The Preparation and Use of Historic Structure Reports
44. The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
45. Preserving Historic Wooden Porches
46. The Preservation and Reuse of Historic Gas Stations
47. Maintaining the Exterior of Small and Medium Size Historic Buildings

- 48. Preserving Grave Markers in Historic Cemeteries
- 49. Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement
- 50. Lightning Protection for Historic Buildings

## 6. JOURNALS

Historic preservation associations often publish a journal, newsletter, or magazine about a geographic area (local, regional, or state) or about a specific architectural style or historic interest. A few specific journals are listed below to provide an indication of the variety available. To find out what other publications are available locally, check with a library or an organization in your area. Those journals listed with a web address are available free online.

**Association for Preservation Technology International**  
 3085 Stevenson Drive, Suite 200  
 Springfield, IL 62703  
<http://www.apti.org/>

**Common Ground: Preserving Our Nation's Heritage**  
 National Park Service  
 U.S. Department of the Interior  
<http://www.cr.nps.gov/CommonGround/>

**CRM: The Journal of Heritage Stewardship**  
 National Park Service  
 U.S. Department of the Interior  
<http://www.cr.nps.gov/CRMJournal/>  
 From 1978 through 2002, known as:  
**CRM Cultural Resource Management:** <http://crm.cr.nps.gov/>

**GCI Newsletters**  
 Getty Conservation Institute  
 1200 Getty Center Drive

Los Angeles, CA 90049-1679  
<http://www.getty.edu/conservation/publications/newsletters/>

**Heritage News**  
 National Park Service, U.S. Department of the Interior  
[http://heritagenews.cr.nps.gov/index/Index\\_Head.cfm](http://heritagenews.cr.nps.gov/index/Index_Head.cfm)

**History News**  
 American Association for State and Local History  
 1717 Church St.  
 Nashville, TN 37203-2991  
<http://www.aaslh.org/>

**National Trust for Historic Preservation  
 Preservation Magazine**  
 The Magazine of the National Trust for Historic Preservation  
 1785 Massachusetts Ave, NW  
 Washington, DC 20036-2117  
<http://www.nationaltrust.org/magazine/>

**Old House Journal**  
 P.O. Box 420235  
 Palm Coast, FL 32142-0235  
<http://www.oldhousejournal.com/>

## 7. BOOKS

The following is a list of useful documents relating to Architectural Styles, Architectural History and Planning, Architectural Conservation, Historic Preservation, Preservation Law.

Burden, Ernest. *The Illustrated Dictionary of Architecture*. New York: McGraw-Hill, 2002.

Burden, Ernest. *The Illustrated Dictionary of Architectural Preservation*. New York: McGraw-Hill, 2004.

Fram, Mark. *Well-Preserved: The Ontario Heritage Foundation's Manual of Principles and Practice for Architectural Conservation*. Ontario: Boston Mills Press, 2003.

Irwin, J. Kirk. *Historic Preservation Handbook*. New York: McGraw-Hill, 2003.

Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Random House, 1961.

King, Thomas F. *Cultural Resource Laws & Practice: An Introductory Guide*. Walnut Creek, CA: AltaMira Press, 2004.

Labine, Clem and Carolyn Flaherty. *The Original Old-House Journal Compendium*. Woodstock, NY: The Overlook Press, 1983.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1984.

Miller, Julia. *A Layperson's Guide to Historic Preservation Law: A Survey of Federal, State, and Local Laws Governing Historic Resource Protection*. Washington, D.C.: National Trust for Historic Preservation, 2000.

Rypkema, Donovan D. *The Economics of Historic Preservation: A Community Leader's Guide*. Washington, D.C.: National Trust for Historic Preservation, 1994.

Tyler, Norman. *Historic Preservation: An Introduction to its History, Principles, and Practice*. New York: W.W. Norton & Company, Inc., 1994.

Weaver, Martin E. *Conserving Buildings: A Manual of Techniques and Materials*. New York: John Wiley & Sons, Inc., 1997.

## APPENDIX E: Maintenance Guidance

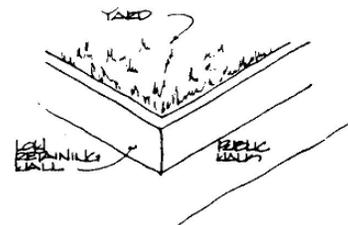
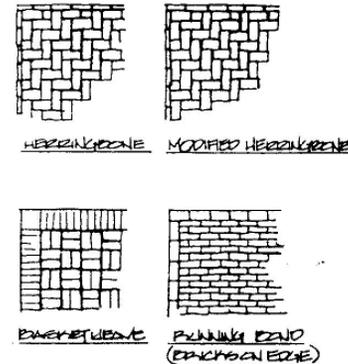
### 1. Site

Site features include driveways, walkways, lighting, fencing, benches, fountains, walls, terraces, plants & trees, outbuildings, signs, and drainage & irrigation ditches. If any of these need repair, it should be accomplished by utilizing the original material, where feasible. If substitute material is required the new material should match in color, texture, durability, and scale.

#### Walks and Drives

Walks and drives should be proportional in size to the structure. Residential scale walkways are typically four to five feet wide. Hartwell 's commercial-scale sidewalks are approximately eight to ten feet in width.

Paving materials include dry-laid, or mortar set brick in a variety of brick paving patterns, often edged with cedar, brick, dirt or gravel. Concrete paving, and concrete pavers, usually in square, rectangular, hexagonal, or octagonal shapes are also common pedestrian paving surfaces. Concrete pavers were a popular sidewalk material used in downtown areas in the late 19th and early 20th century. Commercial sidewalks were typically edged with granite. Low retaining walls are typical for the late 19th and early 20th centuries. Used extensively in residential zones, this treatment raises the front yard above public walkways.

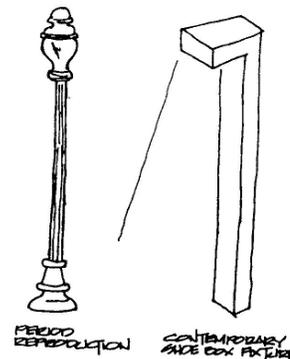
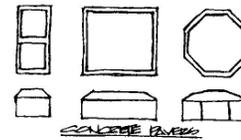
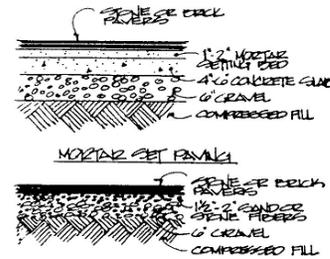


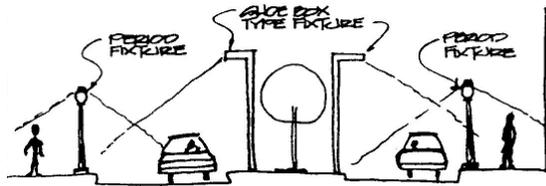
Repairs to walkway surfaces usually involve the replacement of deteriorated concrete or replacing or relaying pavers that have cracked or shifted. Pavers that have shifted create an uneven walking surface and thus deserve prompt attention. A properly prepared foundation bed will minimize the potential of settling. It is often difficult to match existing concrete paving with a new concrete surface. Painting or more preferably, staining the two concrete surfaces in a uniform color assist in blending the two areas. Concrete paving is typically four inches thick for walkways and six inches thick for drives with reinforcing screen placed approximately two inches from the bottom when considering a total replacement. Concrete pavers to match the historic hexagonal or octagons are still available. New interlocking concrete pavers can be a compatible substitute for traditional brick or pile cast concrete pavers.

## Exterior Lighting

The type of exterior lighting appropriate to a historic property depends on the type of preservation approach. A restoration project, for example, would require that lights which duplicate in style original historic fixtures be used. In contrast, contemporary fixtures compatible with the historic character of the structure would be more appropriate in a rehabilitation project. When using reproductive type fixtures, the style of the light should respect the architectural period of the structure. Many of the new reproduction type fixtures are not appropriate for private yard lights. Small unobtrusive footlights and concealed up lighting of trees and shrubs are adequate for lighting gardens and walkways.

In a commercial district, lighting is required for the vehicular lanes as well as the sidewalk. A sidewalk is most appropriately illuminated using pedestrian-scale lighting, usually in the 13 feet high range. Pedestrian lights are systematically spaced for even light distribution. Both contemporary fixtures that blend with the historic character of the downtown or reproductions of historic fixtures, called "period lights" can be suitable selections. Period lights typically feature metal shafts and stylized globes.





Vehicular lanes are typically illuminated by much taller and more powerful light standards, called "roadway luminaries," usually over 30 feet in height. Contemporary design is best suited for these large-scale lights. These lights should be placed in locations for maximum lighting output with a minimum visual impact on the historic district. In some historic commercial zones, existing roadway lights have been painted in an attempt to soften their presence.

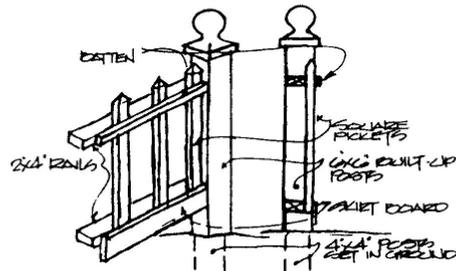
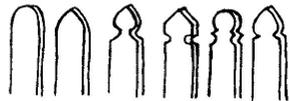
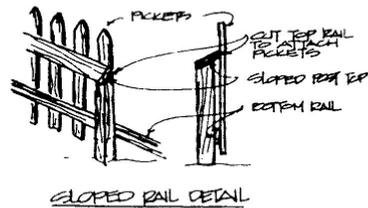
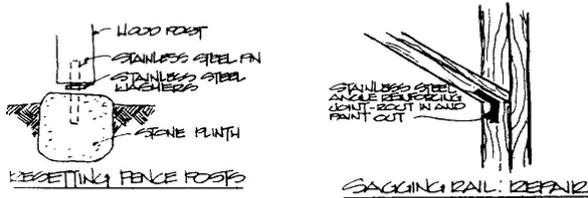
Both contemporary and period exterior lights can be obtained with current technology efficiency using high-pressure sodium, mercury vapor or metal halide.

## Fences

Fences found in historic districts are usually constructed of wood, brick, or iron. The wood picket fence is one of the most typical. The design of the picket should relate to the style of the structure. Pickets of the colonial era are simple, while pickets of the Victorian period are more fanciful and elaborate. Victorian pickets were shaped and fretted, sometimes resembling Gothic steeples or Italian bell towers. More rural examples often had posts with eaves to match the Gothic farmhouse they enclosed.

Because wood will rot, fences from time to time may need repair. Posts should be pressure treated and installed to minimize direct contact with the ground. Rails can be repaired by bracing with stainless steel angles. Contact a lumber yard with a mill workshop to match fence elements that are no longer available as stock items.

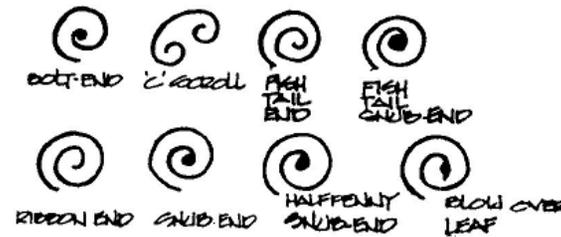
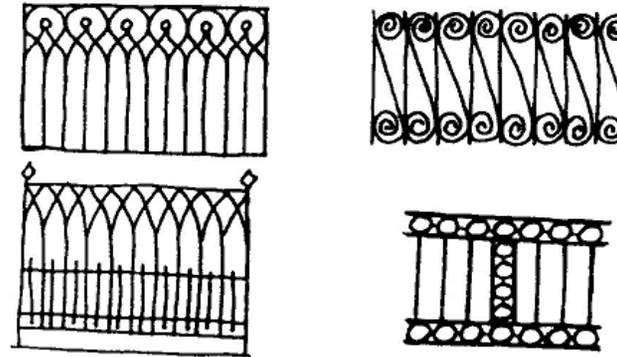
Rotted and deteriorated pickets should be replaced. New pickets should be fabricated to match existing pickets from pressure treated stock. Ideally, pickets should be a minimum of two inches from the ground.



Cast iron fencing is typical of the late 19th century. It offered flexibility in design and affordability since it was poured into molds, allowing mass production of intricate designs, such as interlacing flowers and vines. Typical maintenance problems include rust removal, paint removal, and waxing for a rich finish. Typical repairs might include the replacement of sections damaged by rust or the straightening of bent sections. Paint is best removed with a chemical paint remover, wire brush, and rags. Incorrect repairs can ruin fine ironwork permanently. It is important to always attempt to use the technique and pattern of the original ironworker. Cast iron does not lend itself easily to repair since it is brittle and often difficult to weld. Repair of cast iron is best accomplished in a workshop rather than in the field.

The finish of ironwork can be left natural, which requires periodic waxing, or it can be painted. If ironwork is to be painted, it should first be covered with red oxide, red lead, or other rust-resisting paint. A finish coat should be applied of flat alkyd paint - not high gloss enamel or latex - of chemical composition compatible with the rust coat. Minimal paint should be applied so that detail is preserved. Flat black is most often an acceptable color. Ironwork should not be painted the same color as the architecture it relates to, since it blends into the building, thus lessening its ornamental value.

Other types of fencing such as chain link or wire are less desirable than the traditional alternatives but can be adapted to a historic property if placed in an inconspicuous location and painted or covered by plant material, such as ivy.



## Site Furniture

Antique or reproduction benches of wood (most often teak,) cast iron and cast stone can be incorporated in the landscape. Other wooden site fixtures, such as trash cans, and contemporary intrusions, such as satellite dishes and metal buildings should be carefully sited out of normal vision and with no visual link to the significant features of a historic property.



## Street Furniture

In a commercial district, street furniture usually includes benches, trash receptacles, bollards, signage, newspaper racks, and mail collection boxes. It is unusual to find a downtown area with historic street furniture since such elements undergo a lot of abuse and are replaced fairly often. Street furniture should be aesthetically pleasing and at the same time functional. Functional street furniture is comfortable to use, made of long-lasting materials, and designed to be as vandal-proof as possible. The style of new street furniture should be contemporary, but at the same time compatible with the character of the historic commercial district. It might also be appropriate to reconstruct former streetscape elements deemed significant in the history of the downtown.

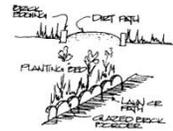
## Planting

Non-historic plant material may be selectively removed if it distracts from the architectural style of the house. Assistance should be obtained in advance to determine the significance of the existing plant materials to ensure that unique varieties are not destroyed.

Early gardens may be determined through a detailed site inspection. Variations in texture and color of similar plants may reveal what once was a path. The outline of former planting beds may still be visible through the remains of edging materials. Glazed brick borders of decorative shapes and set in patterns, such as saw tooth edging, were used as edging for Victorian gardens. Certain plants (flowers & vegetables) may continue to survive long after an original garden is abandoned.

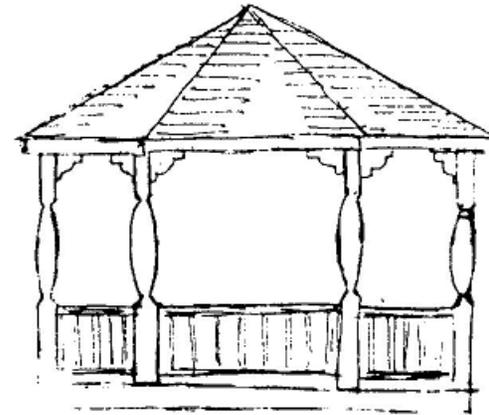
New planting should be located or arranged to be consistent with the period of architecture reflected in the structure and with landscape design trends of that period. It is also desirable to introduce only those plant materials that would have been available at the time the structure was built or at a later period deemed important in the historic development of the property.

Plant materials in a commercial district typically consist of street trees, shrubs contained in planting beds, and seasonal flowers. Street trees are usually placed on the sidewalk or medians. Tree grates, usually made of cast metal, protect the base of trees, allow rainwater to enter a roof drop under them and are set flush with the adjacent walk to avoid hazardous changes in elevation in and around public walk areas. Street trees are not necessarily historic. It is important in commercial zones to select a tree appropriate to the location. The mature height and width of the tree should be a major consideration. It is particularly desirable to select a tree that is appropriate to the historic character of the district and that will not obstruct the significant facades of the commercial buildings. Tree varieties have been classified as to their hardiness to withstand urban conditions with limited availability of water. This information should be reviewed when considering street tree selection. Other desirable characteristics to consider include fall color, leaf shape, tree form, flower, or fruit. It is important in an urban situation to select a non-fruiting variety in ornamental fruit trees. Ongoing maintenance of street trees should also be a consideration in selection. For example, Pin Oaks drop leaves almost year-round, and require constant clearing at storefronts and around walks. This type of condition can be a great aggravation to shop and property owners.



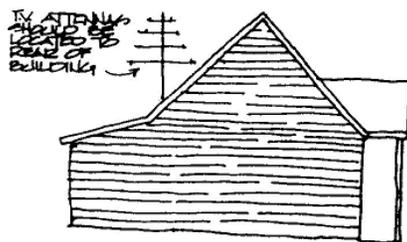
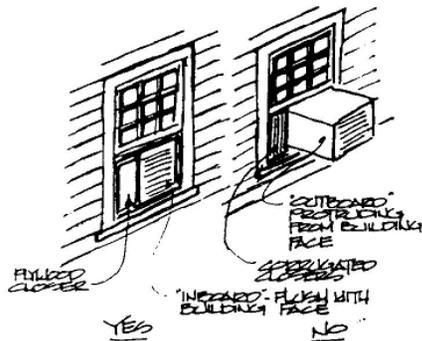
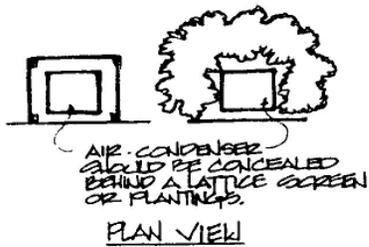
## Outbuildings

Outbuildings associated with a historic property might be utilitarian or merely fanciful additions to the landscape. Detached kitchens, smokehouses, barns, springhouses, greenhouses, servant quarters, and tool sheds are examples of functional outbuildings that assisted in getting daily chores accomplished. Gazebos and summer houses are outbuildings that add to the enjoyment of a property. The repair of existing outbuildings should utilize as much original material as possible. Replacement materials should duplicate the original in composition and design. In rebuilding a former outbuilding that had been lost, pictorial and physical evidence should be used to ensure the accuracy of the reconstruction. The design of a new or replacement of a former, outbuilding without the assistance of sound documentation should be contemporary and respect the surrounding historic character of the property. New outbuildings which should be incorporated into a historic site with care include gazebos, carports, tool shops, guest houses, etc.



## Mechanical and Electrical Equipment

Air conditioning equipment should be screened from the primary vision. Plant material, fencing or latticework are two methods of establishing a screen. The best solution should be one that is compatible with and draws from the details of the building or landscape. In some areas, such equipment may be best placed away from the house. Window air conditioners are discouraged but if provided should be placed inboard (flush with the building face) and the exposed side painted the color of the exterior to reduce the impact of its presence. These units should be placed on the side or rear of the building, not in the front elevation. Television antennas should be placed on the low, rear side of the roof so as not to be visible from the street. Gas, water, and electric meters should be located on the side or rear. If intrusive, the meter should be screened by planting and/or painted the color of the foundation or exterior walls as appropriate. Overhead wiring should be kept to a minimum and if possible placed underground.

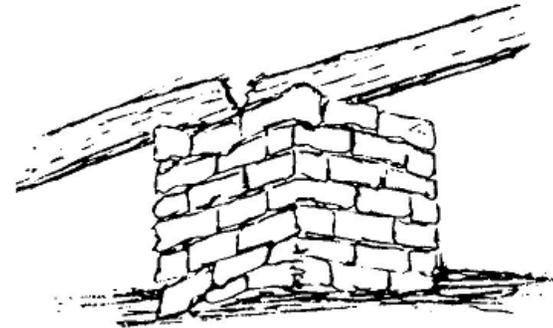


## 2: Structure

### Foundation

#### Setting of Footings

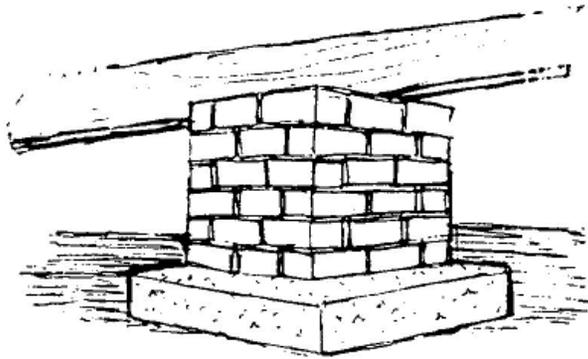
Uneven settling of a building's foundation is most commonly caused by poor footings or the absence of footings. Without footing support, a pier or wall may tend to bore into the ground or compact the area around it causing settling. Footings can be installed beneath existing unsupported piers. An experienced contractor should perform this work except for the most experienced layman/owner. Typically, the structure above the pier must be jacked up and supported while the pier is removed, a footing poured, and the pier rebuilt.



#### Masonry Deterioration & Replacement

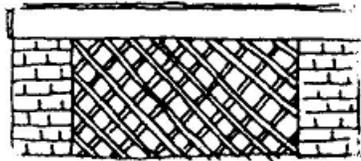
Pier deterioration can be caused by shifting loads; poor tuck pointing of the masonry or deteriorating brick. Masonry piers should be checked for cracks and crumbling mortar. Open cracks should be repaired with mortar. The content of the new mortar should be compatible with the physical characteristics of the existing mortar. Uneven foundations threaten the entire structural integrity of the building.

Rule: Always explore and identify the likely cause of the problem before deciding how to solve it. Foundation problems can be caused by soil conditions, water problems or the load the foundation must carry. Each cause requires a different type of solution.

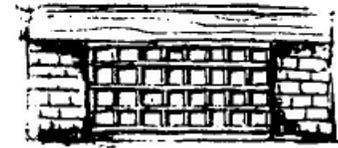


### Infill Material

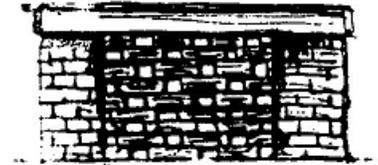
Originally, the underside of houses was open. As styles change, wood lattice was one method used as infill between piers to screen the crawl space. It provides continuous ventilation to the sub-floor structure and ease of access to the crawl space. Wood lattice should be pressure treated and installed a minimum of two inches above the ground. Consideration should be given to the more authentic appearance PVC Lattice which is rot resistant.



Concrete masonry in its natural finish is not particularly compatible with brick which was most often used for pier construction. A brick wall is a better alternative. If concrete brick is used, recess the infill area an inch or more behind the outside plane or the piers, paint the block a dark complementary color and cover with Lattice. If the infill is flush with brick piers finish with thin stucco finish and paint. Lattice on top or planting at foundation may be appropriate if the style and date accept foundation planting. If concrete masonry is used as infill, sub-floor ventilation must be maintained as well as access to crawl space for periodic inspection.



Pierced brick as infill should be avoided except in uniquely appropriate construction. Color, size and pointing of the brick should be matched to piers. Brickwork of infill should not be tied to piers.

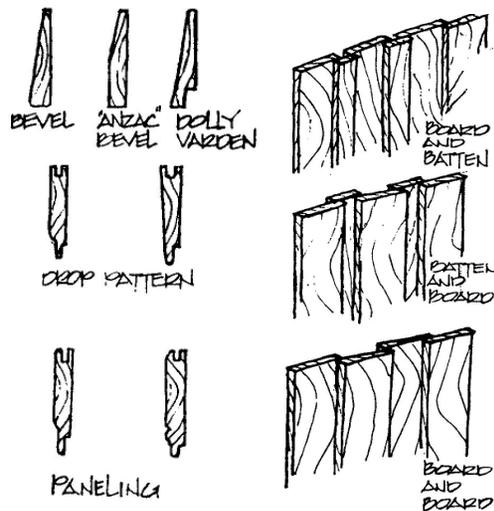


### Ventilation

Vents in the foundation walls should be located near building corners for optimum cross-ventilation.

### Exterior Walls

Existing sound original or authentic wood siding should be retained if at all possible. New wood should be prepared by scraping and sanding for painting. If necessary, dust and clean surfaces with a combination of cleaners and degreasers.



Wood should be primed. Do not leave the wood exposed to weather unprotected. Existing wood siding should be wiped clean with a liquid sanding agent or household cleaner, thoroughly rinsed with water, and allowed to dry before priming and painting.

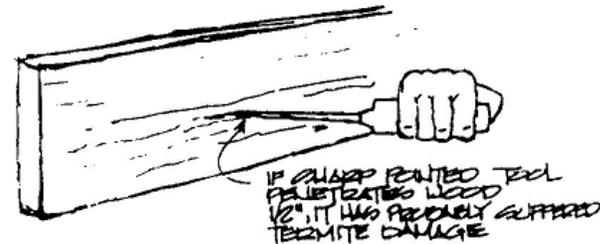
Loose, blistered or peeling paint surfaces are an indication of moisture problems. This could also be caused by excessive heat or dryness. Corrective steps should be taken; otherwise, the paint will merely mask a condition that will reoccur. Mildew can be removed with a mixture of bleach, detergent, and water. The surface should be feathered by sanding so the paint will be smooth. All wood must be thoroughly dry before priming.

Paint removal can be done manually with a paint scraper, wire brush, putty knife, or sandpaper or with chemical removals. Water-based solutions have the least harmful effect. Thick, paste-type removals can be used for vertical surfaces. The use of power tools can harm the surface if not controlled well. Sandblasting should never be considered.

## Paint Types

Do not paint with oil-based paint over latex paint without priming. The opposite holds as well. These two types of paint have different expansion properties and they can cause premature maintenance requirements. Latex is a more flexible material while oil is more rigid. Each has its pros & cons and must be evaluated for specific circumstances.

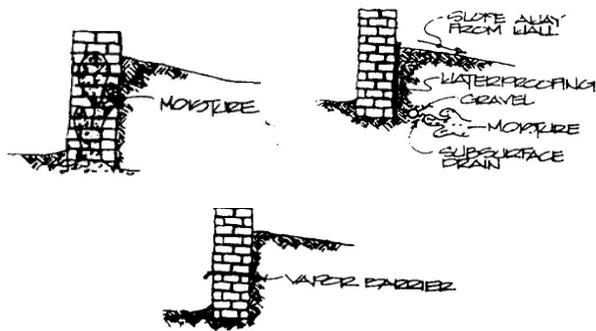
During storage, wood becomes prone to beetle attack. Holes with piles of fresh bore dust are a sign of beetle attack. Preventive precautions include treating uninfected wood with a film-forming finish that prevents the insect from laying its eggs on the wood; treating wood with wood preservatives; taking steps to prevent moisture penetration; and removing any rotted or decayed wood. Infested wood should be burned, and any exposed wood should be treated with an insecticide. Because beetles have a long life, wood should be treated every three to four years.



Carpenter ants are another pest to wood. These insects attack from under the crawl space. Pests can be controlled by the use of pesticides and fumigants on the ground around the building foundation.

## Masonry

Moisture penetration causes deterioration in masonry. A brick wall with high moisture content will deteriorate over time. Moisture penetration occurs in cracked joints or at points where different materials and planes meet, at the sills of windows, at faulty gutters and downspouts, and on eroded brick surfaces. "Rising damp" is another indication of water penetration in masonry. This condition is caused by moisture in the ground traveling from the ground up into the wall itself and being visible on the wall surface. Excessive moisture in masonry facilitates deterioration as a result of the "freeze/thaw" cycle.



An important purpose of tuck pointing of mortar joints between masonry units is to protect the brick against moisture penetration. If the existing mortar is cracked or can easily be pulled away with the fingers, it should be repointed. It is of critical importance that joint style is matched to maintain the original character of a historic property. The alteration of the joint profile on a building can result in a different appearance to the structure.

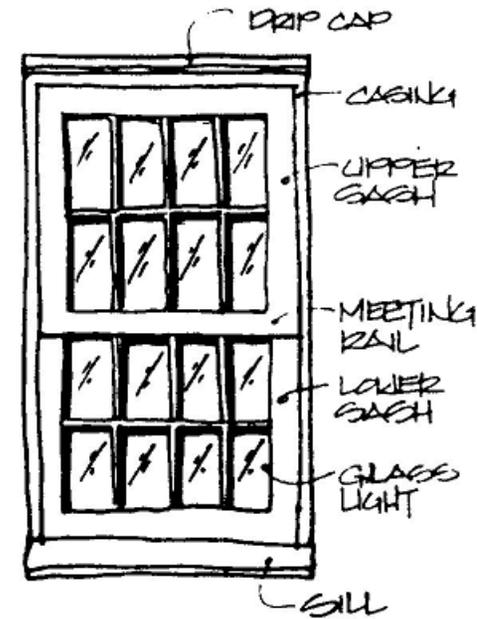
### Stucco

Continual weathering action results in deterioration of stucco. Age and lack of maintenance also create problems. Many times the cracking of a stucco exterior breaks the bond between the stucco coating and the brick backing. Modern stucco construction is not recommended in repairing damaged surfaces since it differs in consistency and color. Portland cement stucco can cause damage to the brick and the lime mortar due to its rigidity and hardness. The expansion coefficient of modern stucco is different from the comparable older material thus potentially creating separation, oftentimes with the brick itself. Also, Portland cement stucco does not allow water to escape but rather forces it up the wall. This can cause deterioration of the brick and mortar.

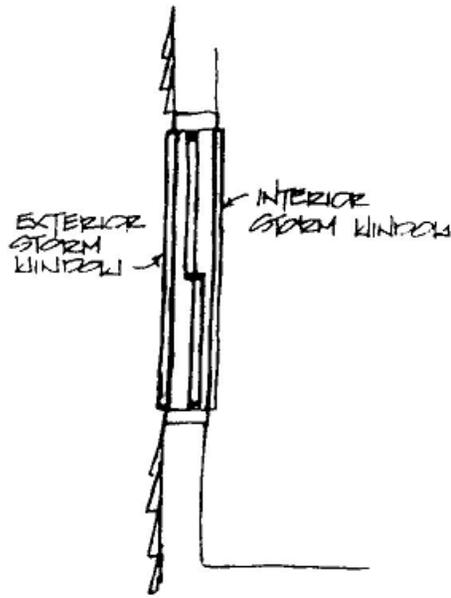
### Exterior Windows and Window Treatments

Because windows are exposed to the elements, they require regular maintenance and paint. Windowsills generally receive the most punishment of exterior features and may need replacing if they are allowed to rot. Sills should be made with pressure-treated hardwood. Broken panes and cracked and missing putty can cause moisture penetration and rapid deterioration of wooden sashes. Steps for re-glazing are as

follows: (1) cracks in the window frame should be filled with putty, (2) loose paint should be scraped and repainted, (3) loose and cracked glazing putty should be removed and re-applied, and (4) finally, the light (glass pane) should be replaced.



Storm windows can be installed to have a minimal visual distraction to the appearance of a building. Aluminum frames should be painted to match window trim. The installation of storm windows on the interior is preferred over exterior storm windows.



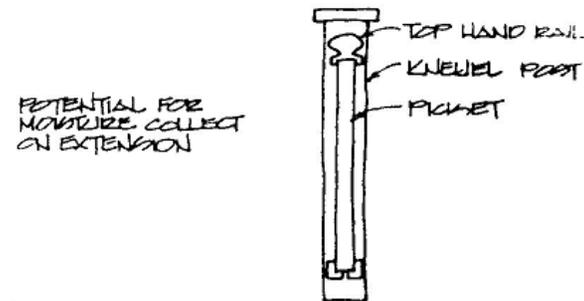
Awnings are not only aesthetically pleasing, but they also provide a means of cooling and weather protection. Three types of available fabric awnings are acrylic (longest-lasting), vinyl-coated canvas, and canvas. Metal awnings were introduced after World War II and are inappropriate for anything other than post-war bungalow-style homes.

### Porches and Stoops

Porches often have to be repaired due to their constant exposure to the elements. If repairing or reconstructing the porch is necessary, pressure-treated wood should be used when framing the support members. Wood preservatives or waterproofing chemicals should be used on the floorboards. Wood steps or stringers should not make direct contact with the ground. A concrete footing can be placed to support the stair stringers.

Rails and spindles should be kept painted and sealed to prevent rot. Deteriorated railings and spindles should be replaced. Porch floorboards often warp or buckle. To assist in preventing buckling, preservatives, and primer for floor paint should be used. If the flooring is carrying too much weight it can cause the porch to deteriorate around columns. Porch rafters and beams can deteriorate from moisture penetration caused

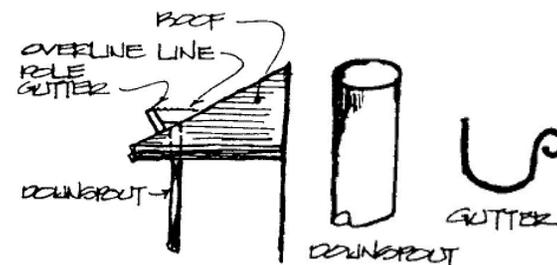
by leaking gutters or poor flashing. Porch column repair is necessary when the base of posts and columns deteriorate. Columns should be removed and repaired by removing decayed sections and new components fabricated. To keep out of contact with moisture, columns should be reset on a metal base.



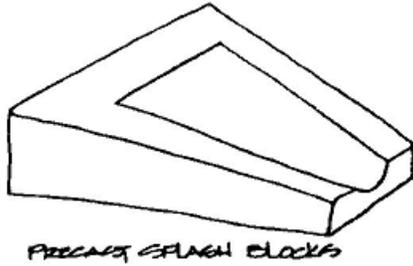
Porches should be enclosed with transparent materials such as glass or screen. New materials should be compatible with the original structure.

### Gutters and Downspouts

Modern gutters are seldom appropriate for historic properties. Pole gutters, a historic technique to direct rainwater from the roof, are recommended as an alternative to modern gutters. These gutters consist of a board placed a foot back from the eave and covered with metal flashing. The collected water is directed to the ground through a downspout that extends through the roof. If modern gutters are used the half round is the most desirable type. Round downspouts are also preferred to the rectangular corrugated types.



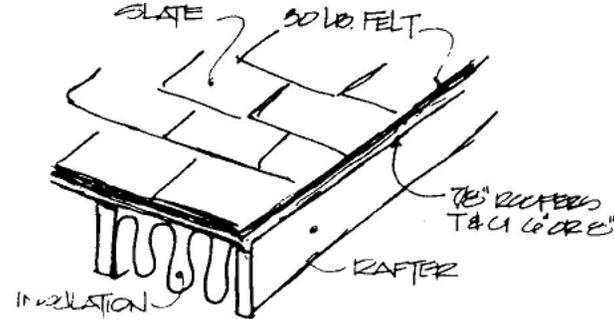
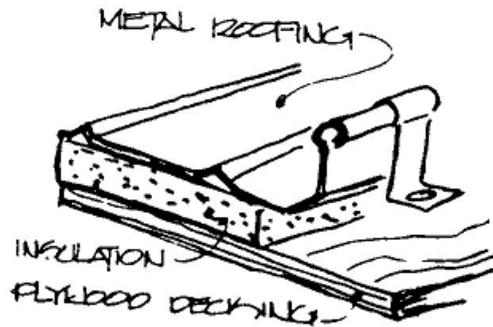
Typical problems with gutters and downspouts are clogging, leaking, and rotting. They must be regularly maintained and cleaned. Splash blocks made of stone should be used to direct water from the downspout and away from the foundation.



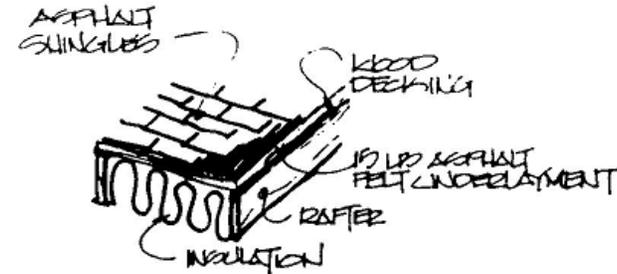
## Roof

Different roofing materials may be found in historic homes. These are slate, clay, cedar shakes, asphalt, composition, and metal.

Metal roofs should be repaired with new replacement pieces. New materials should be chemically compatible with existing materials to avoid erosion. Slate is a long-lasting roofing material. The most significant problem with a slate roof can be broken and/or missing slates. Replacement with new slates is a practical and economical solution. Replacement slates should be matched to the existing slates. For total replacement but to retain the slate look, new synthetic material is now available that visually duplicates the appearance of slate.



Historic designs in pressed metal shingles are now readily available for roof repair and replacement. To match an existing roof and replace damaged shingles, appropriate companies should be contacted to determine the availability of certain shingle designs. Existing metal roofs can be preserved through frequent inspections and keeping the surface painted. Roofing cement can be used to patch asphalt roofing. Black tar should never be used for the repair of metal or slate roofs. Replacement asphalt shingles can be added to an existing asphalt roof with roofing nails or roof cement.



## New Roofing

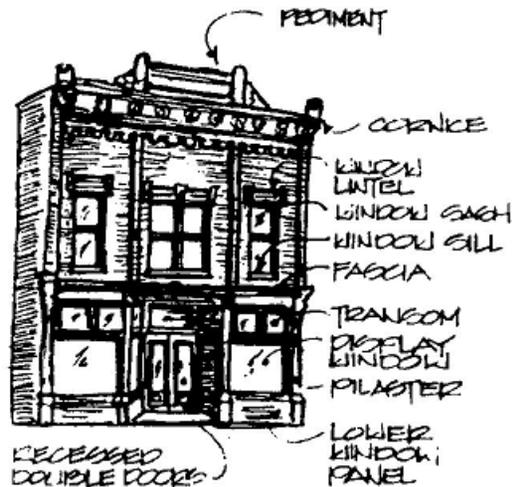
To replace roofing material in total, it is important to remove all former roof material - many times found in layers on the roof structure. Composition shingles should never be placed over slate or metal roofing materials. All flashing and gutters should be checked and, where necessary, replaced. Adequate roof ventilation should also be an important consideration. Add attic vents, where necessary.

Asphalt shingles are considered a contemporary but acceptable roofing material for historic structures. It is important to consider the color and texture of the new roof in relation to the historic character of the structure.

## Storefronts

The first step in storefront rehabilitation is to evaluate the existing storefront. Is it original? Is it a replacement? If it is a replacement, is it important and should it be preserved? The condition of the storefront is another important consideration. Do surfaces need only repair or replacement or is a new storefront necessary? Following this evaluation, a plan of action should be developed. If minor repair is all that is required, this should be carried out following preservation standards, such as the appropriate methods of cleaning masonry or metal surfaces.

A replacement storefront should be designed to be compatible in size, scale, color, material, and character with the building. In some cases, a replacement storefront is a reconstruction of the original storefront when photographic documentation is available. Without proper documentation, a new design can be contemporary but should duplicate the feeling of an open storefront. This is best achieved through the use of glass doors, windows, and transoms. A new storefront should be constructed of materials typically associated with a storefront, such as brick, wood, cast iron, and/or glass and contain elements typically associated with a storefront, such as a lintel, transoms, piers, display windows, paneled doors, and kick plates. There should be a distinction between the primary retail entrance and secondary entrances to the upper floors. New entrances usually need to be recessed, since health and safety code requirements generally restrict out-swinging doors.



## Awnings

Awnings were common on storefronts in the late 1800s and early 1900s. Awnings are functional elements since they provide shelter and control the amount of sunlight that can penetrate the building. Contemporary canvas awnings have a life expectancy of approximately-five years, which can be extended with an occasional cleaning with detergent and water. Canvas awnings with a vinyl coating are more durable and last longer. Awnings should be installed without damaging the storefront. Aluminum awnings are inappropriate since they create a harsh, non-historic character to a building.



## Color Selection

To carry out a period paint color scheme, the property owner should first attempt to identify the original paint colors associated with the structure. This can be determined by collecting several paint chips at various locations on the structure and observing the layers of paint color. A professional trained in paint color analysis should be consulted to correctly identify the original paint scheme. The State Historic Preservation Office or the Georgia Trust for Historic Preservation might be consulted for sources of paint color analysts.

If this approach is not feasible, observation of the paint color chips by the property owner and general knowledge of historic paint colors can be utilized. There are a number of reference books available to assist in determining colors appropriate to the period of the structure. Not only are colors in themselves historic, but the combination of colors was also used historically.

