

**Action Requested/Required:**

- ☐ Vote/Action Requested
☐ Discussion or Presentation Only
☒ Public Hearing
Report Date: _____
Hearing Date: 10/3/24
Voting Date: _____

Department: Community Development

Presenter(s) & Title: Brittany Anderson

City Planner

Agenda Item Title:

Public Hearing for Historic District Expansion

Summary:

At the July 1, 2024 Historic Preservation Commission meeting, the Commission recommended approval of both the expansion of the Historic District and the Historic District Residential Design Guidelines with minor changes. The City will hold a public hearing to allow the public to provide comment on the proposed expansion of the existing Historic District Staff in accordance with Chapter 47, Article II., Section 47-24(d)(3) of the City's Code of Ordinances.

Budget Implications:

Budgeted? ☐ Yes ☐ No ☒ N/A

Total Cost of Project: Check if Estimated ☐

Fund Source: General Fund ☐ Water & Sewer ☐ Sales Tax ☐ Other:

Staff Recommendations:

N/A

Reviews:

Has this been reviewed by Management and Legal Counsel, if required? ☐ Yes ☐ No

Attachments:

Proposed Historic District Expansion Map
Draft Historic District Residential Design Guidelines

Canton Historic District Revised January 2024

Map Index

-  Historic District - Revision
-  Historic District
-  Parcels

0

0.25 Miles

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Supplement:

Canton Historic District

Residential Design Guidelines

In preparation of these guidelines, the City of Canton received permission from Paige Hatley, an author of local historic residential guidelines, to utilize residential guidelines from the cities of Calhoun and Columbus, GA. Other examples utilized within this document include the cities of Cartersville and Gainesville, GA.

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HOW TO MAKE AN EXTERIOR CHANGE

Any property owner or occupant wishing to make a material change to any property within the Historic District that is used as a single-family dwelling must submit an application to the Historic Preservation Commission (HPC) for a Certificate of Appropriateness (COA). The COA is the document signifying that the HPC has reviewed the application and granted approval of the proposed material alterations. A material change is one that will alter the exterior appearances of historic property (see Certificate of Appropriateness Approval Matrix on pg. 8 for more details on what types of changes require a COA).

It should be noted that routine maintenance activities do not require application for a COA. Routine maintenance is defined as ordinary maintenance or repair of any architectural or environmental feature in or on an historic property to correct deterioration, decay or damage, or to sustain the existing form, and that does not involve a change in design, material, or outer appearance (also see What Requires Design Review on pg. 6).

The design review process is outlined to the right and graphically depicted on the following page with a flow chart. The outline is general in nature and should be used as a summary guide for the design review process.

Design Review Process Summary

1. **Applicant** acquires a COA application from the Community Development Department and meets with the appropriate staff representatives to discuss proposed alterations, obtain information to aid in the review process and ensure compliance with the local codes and ordinances.
2. **Applicant** submits a complete COA application, including documentation, which may include site plans, exterior elevations, floor plans, detailed drawings, photos, and proposed alterations and materials, to the Community Development Department at least fifteen (15) days prior to a regularly scheduled HPC meeting in order to be placed on the agenda.
3. **Staff** prepares HPC meeting agenda, notifies HPC members of the meeting and provides HPC members with meeting agenda, application(s) and support documentation.
4. **Applicant** presents application at the HPC meeting which is open to the public. HPC discusses the proposal and may approve the application as submitted, approve the application with specified modifications, table the item to a subsequent meeting for additional study and/or revisions, or deny for specified reason(s).
5. **HPC** issues a COA if an application is approved. If the HPC rejects an application, it shall state its reason(s) and shall transmit in writing to the applicant such actions, reasons, and suggested modifications or alternative courses of action if applicable. A modified application may be resubmitted at any time. If an application is denied that also requires the issuance of a building permit or other permit required by local code, the permit(s) shall not be issued.

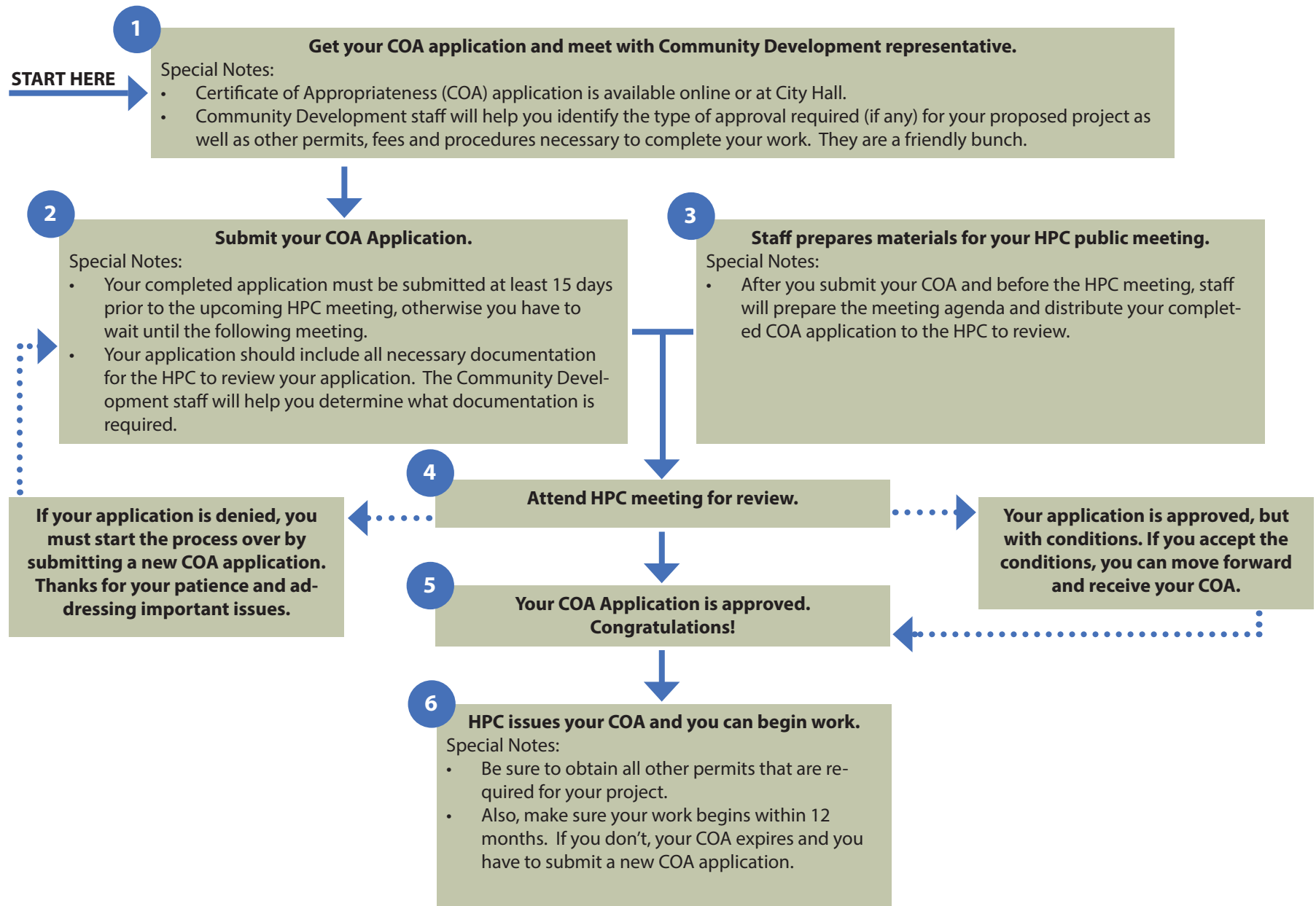
6. **Applicant** may begin work if a COA is granted and no other permits are required. The approved COA must be posted on the project site until all work has been completed.
7. **Building official and/or HPC representative** inspects project after completion.

Zoning vs. Design Guidelines

While zoning and design guidelines compliment each other, they serve different purposes in the development and construction process. Below is a description of each and how they are applied to projects.

- **Zoning** – The Canton Unified Development Code specifies permitted land uses, intensity of development, dimensional standards and other development requirements for each property in the city. A property's zoning classification and permissible uses do not change with the creation of a local historic district and the application of historic district design guidelines. In addition, all other applicable standards of the Canton Unified Development Code remain in effect.
- **Design Guidelines** – Guidelines are used by the Historic Preservation Commission (HPC) to judge the appropriateness of a material change in appearance to properties under the purview of the HPC. Guidelines do not grant legal rights to a property in the same way zoning does. Rather, they provide a description of the types of material changes in appearance that are appropriate in the Historic District.

DESIGN REVIEW PROCESS FLOW CHART



WHAT REQUIRES DESIGN REVIEW

All work involving a “material change in appearance” to a property in the historic district requires design review. The matrix on the following pages is offered to help property owners determine whether a Certificate of Appropriateness (COA) is required for a project in the Historic District.

The matrix clarifies the level and type of approval required for projects in the historic district. The matrix includes a list of typical projects and is to be used only as a guide. Final determination of the type of review and approval required is ultimately up to the HPC and the Community Development Department.

Approval Types

The matrix includes four types of approval as summarized below.

- **No Approval Required** - A project is routine maintenance, does not constitute a “material change in appearance”, does not require HPC review and/or does not require any permits to be completed.
- **Administrative Review** - A project does not need HPC review for a COA to be issued. Review and approval of the proposed project is handled by the Community Development Department.
- **HPC Review** - A project is considered a “material change in appearance” and requires HPC review. A COA application must be submitted and the applicant must go through the design review process.
- **Permit Required** - A project requires a permit from the city before work on the project can begin (e.g. building permit). Consult with the Community Development Department to determine the type(s) of permit(s) required and any other procedures that need to be followed.

Action Types

The matrix includes seven types of actions as summarized below.

- **Repair with same material(s)** - Existing feature is retained and similar type of material(s) is used to complete feature repair. Example is replacement of glass pane on a window or door.
- **Replace original with new material(s)** - Existing feature is replaced with new feature that matches original material(s) and/or architecture.
- **Removal** - Existing feature is removed from a site or exterior of a structure. Example is removal of a wall along the edge of a property.
- **Application/Treatment** - A material is applied to the exterior of a structure, such as paint, or exterior materials are treated by a physical process, such as pressure washing. Painting residential nonmasonry does not require review and approval.
- **Relocation** - A structure, structure feature or object is moved to a different part of the exterior facade, the site or to another property.
- **Design alteration** - An aesthetic or structural change to the exterior of a building. Example is redesign/renovation of a storefront.
- **New construction** - A new building, structure or feature is built on a site; a new feature is added to the exterior of a building, such as an awning; or an existing structure is expanded, such as an addition to a building.

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CERTIFICATE OF APPROPRIATENESS (COA) APPROVAL MATRIX

Work Item	No Approval Required	Administrative Review	HPC Review	Permit Required	Page #
Columns and Fenestration					
Repair with same material	X			X	II-4
Alter design or change materials			X	X	
Permanent installation or removal			X	X	
Coverings and Porch Roofs					
Repair with same material	X				II-4
Alter design or change materials			X	X	
Permanent installation or removal			X	X	
Demolition			X	X	*8-2
Doors (including garage doors)					
Repair with same material	X				II-1
Alter design or change materials			X	X	
Permanent installation or removal			X	X	
Installation of screen or storm doors			X	X	
Entrances					
Repair with same material	X				II-1
Alter design or change materials			X	X	
Permanent installation or removal			X	X	
Fences and Walls					
Repair with same material and size/shape	X				II-8
Alter design or change materials			X		
Permanent installation, removal, or relocation (visible from street)			X		

**For Action Types, see page 6.

CERTIFICATE OF APPROPRIATENESS (COA) APPROVAL MATRIX (continued from previous page)

Work Item	No Approval Required	Administrative Review	HPC Review	Permit Required	Page #
Foundations, Piers, and Crawlspace					
Repair with same material	X			X	II-3
Alter design or change materials		X		X	
Permanent installation or removal			X	X	
Landscaping					
Repair non-vegetative features with same material	X			X	
Installation or removal of non-vegetative features (includes ponds, pergolas, fountains, gazebos, etc.)		X		X	
Lighting					
Repair with same material and design	X				II-2
Replace original fixture		X			
Permanent installation or removal		X			
Masonry Walls					
Repair with same material	X				II-5
Alter design or change materials			X	X	
Permanent installation or removal			X	X	
New Residential Construction			X	X	II-9
Painting					
Residential Non-masonry	X				
Residential Masonry			X		

**For Action Types, see page 6.

CERTIFICATE OF APPROPRIATENESS (COA) APPROVAL MATRIX (continued from previous page)

Work Item	No Approval Required	Administrative Review	HPC Review	Permit Required	Page #
Porches, Patios, and Decks					
Repair with same material	X			X	II-4
Alter design or change materials			X	X	
Ramps					
Repair with same material	X			X	II-8
Alter design or change materials		X		X	
Permanent installation or removal			X	X	
Relocation (building or structure)			X	X	*8-1
Residential Accessory Dwellings (garage, carport, shed)					
Visible or not visible from the street			X	X	II-11
Removal of non-historic, detached structure		X		X	
Residential Additions			X	X	II-10
Roof					
Repair with same material(s)	X				II-7
Alter design or change materials			X	X	
Change roof shape or install/remove roof or sunlight			X	X	

**For Action Types, see page 6.

CERTIFICATE OF APPROPRIATENESS (COA) APPROVAL MATRIX (continued from previous page)

Work Item	No Approval Required	Administrative Review	HPC Review	Permit Required	Page #
Sidings and Gables (exterior walls)					
Repair with same material	X				II-5
Alter design or change materials			X	X	
Permanent installation or removal			X	X	
Steps					
Repair with same material	X				II-8
Alter design or change materials			X	X	
Permanent installation or removal			X	X	
Windows					
Repair with same material	X				II-2
Replace size, shape, configuration and/or material			X	X	
Installation or removal of window or window frame			X	X	
Infill of exterior window opening			X	X	
Installation of screen or storm windows		X			

*Pages 8-1 and 8-2 can be located in the original Canton Historic District Design Guidelines.

**For Action Types, see page 6.



Section I: Basics of Historic Residential Buildings

CANTON'S TRADITIONAL RESIDENTIAL OVERVIEW



Gateway entry to the Historic Downtown, City of Canton.

Canton's in-town neighborhoods have a diverse stock of residential forms and significant architectural styles. This section is intended to set consistent design standards that maintain the traditional building forms within the historic residential district. These guidelines are not intended to limit the homeowner in design; rather, to help them better understand what makes their home a contributing asset to the district. These guidelines address how to treat or add unique building features, which largely define the architectural character of dwellings in Canton's traditional in-town neighborhoods. By following this set of guidelines, each home can work as an individual statement while contributing to the historic district as a whole and in coordination with neighboring houses.

In addition to being the traditional center of government and commerce, downtown Canton is also "home" to the City's historic residences. The oldest homes are found near Canton's Central Business District (CBD) located along East Marietta, East Main, Archer, and Jarvis Streets.

Canton's residential section lies east, west, south, and southwest of the commercial historic district. Residential development first occurred along the perimeters of the CBD. Most, if not all, of Canton's antebellum housing has long been demolished in the name of progress. Likewise, there are only a few extant homes from the second half of the nineteenth century. These exist along West Main, East Marietta, and East Main Streets.



The Cotton Mill Village in downtown Canton (middle and bottom). The Mill Village was built around 1900 and provided housing for the workers of Mill #1. The Mill Village homes are located along Riverdale Circle, Middle Street, Hill Street Circle, Hill Street, Academy Street, and Railroad Street.

RESIDENTIAL FORM

While these guidelines are intended to guide the physical elements of each residential structure, two major definitions of how to “read” a building and determine its original intent must be made. Building “form” and the “style” of its architectural details are two separate subjects, and each determines how buildings would be rehabilitated, restored, or reconstructed today.

Most of the Canton Historic District’s historic housing stock dates from 1900 to 1940, coinciding with Canton’s great period of growth. Since Canton’s main line of employment in the early 1900s consisted of factory work, it is of no surprise that many of Canton’s historic homes are of small to modest size and have no academic style.

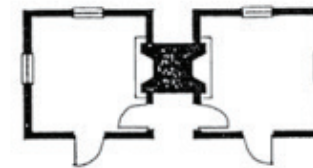
FORM

A residential house “form” is largely defined in plan, arrangement of its functional spaces, and sometimes its social connotation (i.e., mill village, custom built, or planned neighborhood). The form of a traditional residential single-family home varies from that of the form of a multifamily duplex, apartment, or townhome. When defining form, it may simply be the overall shape or could include the number and sizes of openings, if it is (or intended to be) single or multifamily, room layout (i.e., shotgun, central, or side hall plans, as opposed to an “open” floor plan). Residential forms, as opposed to commercial, could include roof forms, the yard, porches, and possibly even attached or out-buildings.

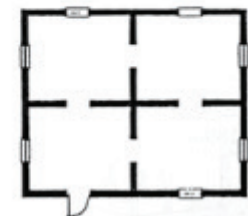
Predominant Residential Building Forms in Canton:

- Saddlebag (with the two door and central door subtype)
- Pyramid Cottage
- Central Hallway
- Gabled Wing Cottage
- Bungalow
- Side-Gabled Cottage
- English Cottage
- I-House
- Georgian House

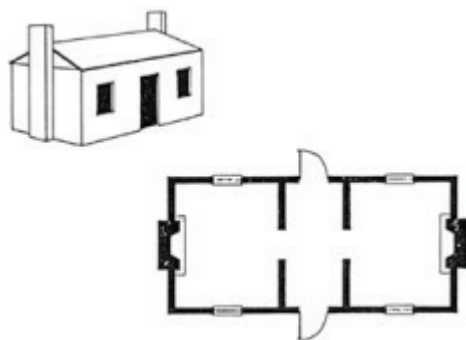
Saddlebag – Saddlebag houses are two-roomed, side gabled houses with a central fireplace and chimney. They typically have one entry door near the fireplace, or each room can have its own door. Built across Georgia, saddlebag houses were built during three distinct periods: 1830-1850, 1860-1900, and 1910-1930. Most of the remaining examples are the latest period.



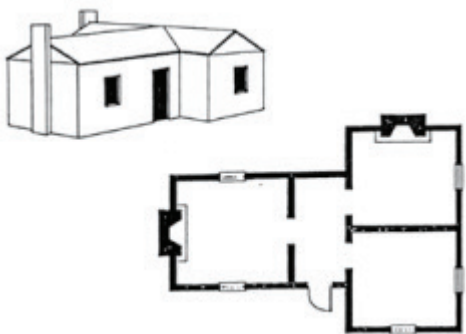
Pyramidal Cottage – This house type gets its name from the steeply pitched roof that forms a pyramid. The Pyramidal Cottage has a square main mass and consists of four main rooms with no hallways. Chimneys are generally found on the interior of the roof, sometimes at the apex. Most Pyramidal Cottages were constructed between 1910 and 1930.



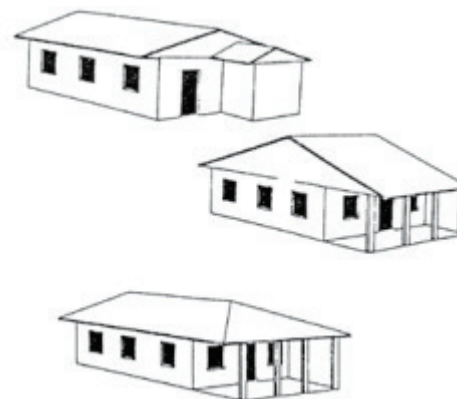
Central Hallway – This house type was constructed all over Georgia, in both towns and rural areas, throughout the nineteenth century and into the twentieth century. As the name suggests, this house type has a center hallway with a single room flanking on either side and is only one room deep. Most examples of the central hallway house type were constructed between 1820 and 1930.



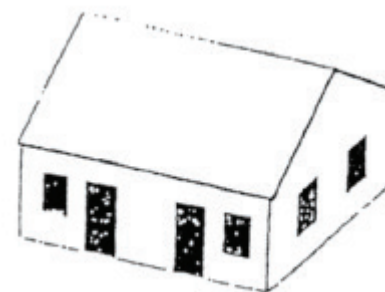
Gabled Wing Cottage – The Gabled Wing Cottage is one of the most popular house types from the late nineteenth and early twentieth centuries. This house type has a T- or L-shaped plan consisting of a gable-front projecting wing that is intersected by a perpendicular side gable wing. Most Gabled Wing Cottages were constructed between 1875 and 1915.



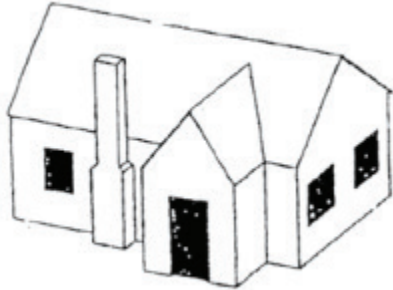
Bungalow – The Bungalow house type was one of the most popular house types constructed in Georgia in the twentieth century. Most were constructed between 1900 and 1930, but were also built into the 1940s and 1950s, especially in more rural areas. Known for their low-pitched roof and wide roof overhang, bungalows generally have an irregular floor plan and a rectangular shape. Bungalows are divided into four subtypes based on roof characteristics: front gable, side gable, cross gable, and hip.



Side-Gabled Cottage – The Side-Gabled Cottage is a small, one-story, side-gabled house widely constructed as economical workers' housing between 1895 and the 1930s. The house gained the most popularity in mill towns throughout the state. Typically, a Side-Gabled Cottage has a minimal stylistic detail, and follows a double-pile, hall parlor plan with a central door, or a foursquare plan with two entry doors.



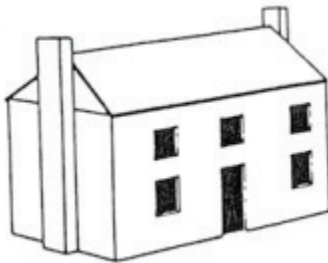
English Cottage – The English Cottage house type generally has a cross gable massing and a front facing chimney. A secondary projecting or recessed gable often defines the entrance. The English Cottage house type often has English Vernacular Revival stylistic details. The house type was constructed primarily in the 1930s and 1940s in towns and suburbs of larger cities.



Georgian House – The Georgia House type exhibits the same characteristics as the Georgian Cottage, except it is two stories in height. Georgia Houses were built throughout the nineteenth century and into the twentieth century.



I-House – The I-House is a two-story, side gabled house that is two rooms wide, and one room deep. I-Houses were built throughout the nineteenth century, though most examples in Georgia were constructed in the 1870s and 1880s. They were most popular in rural areas.



RESIDENTIAL STYLE

Style

Building or architectural “style” is a matter of the intended choice of decorative embellishments and adornments that were socially driven by the high styles, pattern books and physically properties of material and technologies of the period in which they were built. Different styles can overlap within the same time period and different styles may be applied to the same basic house forms listed to the left, below. Architects and homeowners selected the style that best defined their personality or the character of the neighborhood at that time.

Often, the original intended style is built into the fabric of the building with the choice of exterior cladding, the foundation material, proportions of the arrangement of the elements and the shape and arrangement of openings corresponding to interior living space. Style could be dictated by an overall, intrinsic neighborhood character especially seen in “early suburban” housing, generally post WWII. However, style is also portrayed in the choice or necessity of certain window sash and glass division, door styles, applied artistic details and original intended amenities such as awnings, railings, light fixtures, or hardware.

Significant Historic Building Styles in Canton:

- Italianate
- Folk Victorian
- Queen Anne
- Neoclassical Revival
- English Vernacular Revival
- Colonial Revival
- Craftsman
- Minimal Traditional
- Ranch
- No Academic Style

Italianate – Contrasting with the straight lines of the Greek Revival, the Italianate style drew upon the farmhouses and villas of the Italian countryside as well as the highly stylized and more formal townhouse of Italian cities. Popularized in the United States by Andrew Jackson Downing, the Italianate gained limited popularity in Georgia and was employed most heavily in Georgia cities in the 1850s and 1870s. Houses modeled after the less formal Italian villas are typical asymmetrical, with an L-shaped or irregular plan, and a gabled roof; while those based on the more formalized townhouses of Italian cities are symmetrical, with rectangular plans and hipped roofs with a low slope. Details common to both types of Italianate houses include overhanging eaves with decorative brackets, bay windows, and tall, slender windows that are often paired, arched, and topped with dramatic window hoods. Both types emphasize height and verticality, and therefore, may feature towers, cupolas, or porches with slender columns or posts with decorative brackets.



360 West Main Street is a local example with elements of the Italianate style.

Folk Victorian – McAlester defines this style as “the presence of Victorian decorative detailing on simple folk house forms” (2002: 309). Builders and homeowners who did not necessarily have the means to produce more elaborate ornamentation interpreted more elaborate high style designs such as Queen Anne, Gothic Revival, and Italianate to meet their needs and budgets. Such details were applied to simpler house types, such as gabled wing, center hall, and Georgian cottages and houses. New technology allowed mass production of stylistic elements that were distributed to markets throughout the United States. Often, those who had achieved a degree of wealth and status remodeled existing simpler homes in the more modern Victorian styles.



360 East Main Street is a local example with elements of the Folk Victorian style.

Queen Anne – The Queen Anne style is dominated by its asymmetrical form and irregular rooflines; to this irregular shape, several stylistic details were applied. The Queen Anne style often incorporated details from several different styles, including Classical, Gothic Revival, Exotic Revival, and Italianate. Some of the more typical applications include turned balusters and porch supports, decorative brackets, decorative half timbering, and decorative wood shingle detailing. Sometimes the decorative details are referred to as “gingerbread.” The houses most often had large porches that were often wrapped to one or more sides. Towers were also a popular feature of Queen Anne houses. The Queen Anne style enjoyed immense popularity throughout the United States from the 1880s until around the turn of the twentieth century.



501 East Main Street is a local example with elements of the Queen Anne style.

Neoclassical Revival – Near the turn of the twentieth century, several revival styles became popular in the United States. Among these is Neoclassical Revival. The Neoclassical Revival style incorporates features from several earlier Classical Revival styles including Greek Revival, Adam, and Georgian. Many high style examples have full height porches or porticos featuring columns with Doric, Ionic, and Corinthian capitals, decorative pilasters, elaborate pediments, complex door surrounds, boxed eaves, and detailed cornices. Popular decorative details include dentils, modillions, triglyphs, and carved friezes. Some high style examples feature a number of these decorative details, while other more vernacular interpretations may only have the simplest ornamentation. The Neoclassical Revival style enjoyed popularity starting around 1895 and lasting well into the twentieth century.



390 East Marietta Street is a local example with elements of the Neoclassical Revival style.

English Vernacular Revival – This style is characterized by steeply pitched cross-gabled roofs, and the entrance is often defined by a front facing gable. Stylistic details are based on several English designs, including Tudor, Elizabethan, and Jacobethan. Common details found with the English Vernacular Revival style include false half-timbering, large and often patterned masonry chimneys, and windows with a diamond pattern. Porches are often very small or non-existent on the front façade. The English Vernacular Revival style enjoyed popularity from around the turn of the twentieth century through the 1940s.



811 East Main Street is a local example with elements of the English Vernacular Revival style.

Colonial Revival – Another popular Revival style near the turn of the twentieth century was Colonial Revival. Colonial Revival styles are largely based on Georgian and Adam styles. Most Colonial Revival buildings have an emphasis on the entry and often incorporate the use of pediments, pilasters, sidelights, fanlights, and other decorative details. Multi-pane windows, often with six, eight, nine, or twelve panes in each sash are also a common feature.



790 East Main Street is a local example with elements of the Colonial Revival Style.

Craftsman – The Craftsman style is one of the most popular styles of the twentieth century. Houses incorporating Craftsman details were constructed throughout the United States in both large cities and rural areas. Defining characteristics of the Craftsman style included wide overhanging eaves, often with exposed rafter tails, and large front or side porches. Porch supports often consist of base piers, square or battered columns, and square railings, and are constructed of wood, bricks, stone, stucco, or a combination of these materials. Windows often have multiple panes in the top sash and one pane in the lower sash. Casement windows are also a common feature. The Craftsman style was popular in the United States from around 1905 through the 1940s.



231 Jarvis Street is a local example with elements of the Craftsman style.

Minimal Traditional - During the 1930s, home styles evolved to include what is now called the Minimal Traditional style. It remained a prevalent style until about 1950, when it was replaced by the popular Ranch. The Minimal Traditional incorporates Colonial and Tudor forms with the Modern and International preference for as little ornamentation as possible. Nevertheless, homes built during the Depression continued to have nice quality built-ins, cabinetry, and woodwork though somewhat simplified. This style may incorporate the basic form of a Cape Cod for example, but introduces a forward-facing gable, small, covered porch, and occasionally corner-wrapped windows. Hipped roofs are not uncommon. Minimal Traditional style homes were often small cottage-size single- to two story homes with practical floor plans. Typically, they have gabled roofs, no eaves, and lapped wood siding of wood as well as shake, brick, or stone facing. They are generally asymmetrical with the front entrance off center. As an eclectic style, elements of contemporaneous Tudor, Colonial Revival, or Spanish Revival are often found. Garages may be entirely detached or attached to the main house, but if attached the garage is usually a subordinate element unlike later homes where the garage became more prominent.



1260 East Main Street is a local example with elements of the Minimal Traditional style.

Ranch – Some ranchers echo the low profile of the earth-hugging Craftsman bungalows and wide overhanging eaves and hip roofs of the Prairie style. Others are an extension of the Minimal Traditional style with the wrapped corner window of the Modern style. As with all 20th century American Architecture, the Ranch style is eclectic and individual houses may incorporate elements of any of its antecedents. The typical ranch style home is a single, often rambling, story with either a hipped or gabled roof. At first glance, it may appear bereft of style, but that first impression can be deceptive. The shape ranged from an unadorned box to various L- or U-shaped configurations. Where preceding styles were more cubic, the ranch was long and horizontal with an asymmetrical façade. New distinctive features found in homes of the 1950s and 1960s included attached garages, sliding doors, and huge picture windows. The Ranch, with its horizontal orientation relative to the street, is typically two rooms deep and four rooms wide, unlike many earlier styles that were just two rooms wide and presented a much smaller façade.



141 Muriel Street is a local example with elements of the Ranch style.

No Academic Style – If a home does not display enough overt, identifiable characteristics of a recognized style to classify the structure as that style, then the style of the home is considered to have “no academic” style. Most of Georgia’s vernacular architecture – buildings influenced more by tradition than by stylistic trends – falls into this category. A resource could be a representative example of a style or could simply have “elements” of a style. If a resource only has elements of a defined style or has elements of multiple styles, then it is a home that has “no academic” style. Additionally, if a resource’s style is not clear, it has “no academic” style.



230 Archer Street is a local example with elements of no academic style.



Section II: Residential Architectural Guidelines

AMENITIES

Entrances:

1. Preserve (retain and restore rather than replace) any original entry, or replicate, if necessary, any residential entry (door configuration, depth, recessed, flush, or other).
2. Retain or replicate, if necessary, the original entry ceiling height, door transoms, materials, or placement of doors (right, left, or center facing, single, double, etc.) original to the dwelling, and/or those changes to entrances that have gained historic significance over time.
3. Retain or replicate, if necessary, the original entry exterior floor (original hex tile, wood, cast iron sill plate, etc.) original to the home, and/or those changes to the entry floors (terrazzo, artistic tile, mosaic, etc.) that have gained historic significance over time.

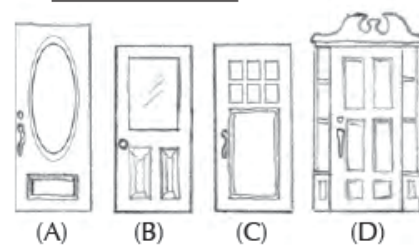
Doors:

1. Retain, restore, and maintain any original entry doors.
2. Retain and repair rather than replace deteriorated door parts.
3. If replacement of parts is necessary, replace with parts that match original materials and architectural style of the home.
4. Door hardware, if missing on originals or on replacement doors, should be of the same architectural form and style of the home.



Entry configurations have as much to do with how they fit the exterior architectural style and with the original intended form as with the interior layout.

APPROPRIATE:



INAPPROPRIATE:



Typical, yet not limited to, residential door examples for: (A) high-style Victorian, (B) folk Victorian, cottage, mill house, or late-19th century vernacular, (C) Craftsman-style, (D) Neo-classical or classical revival with side lights and trim, and (E) potentially and only appropriate on mid-20th century homes if evidence of similar door styles are in neighborhood.

Windows:

1. Retain, restore, and maintain original windows.
2. Retain and repair rather than replace deteriorated window parts.
3. If complete replacement of original windows is necessary, replace with similar replacement windows. Do not replace windows with stock replacement windows, as they often do not fit original openings or require infill casing to make the replacement window fit.
4. If sash weights and weight pockets still exist, these historic features should be retained, rebalanced, or repaired. If these pockets are no longer used, insulate with fiberglass batting, which is reversible. Do not fill with expanding-foam. Some historic windows have been retrofitted with aluminum compression channels rather than sash weights or have had these installed over the years; assess their integrity to potentially restore the weights. Use chain, wire or natural rope that will not degrade in UV light to replace cords.
5. If original window parts cannot be determined using photographs or historic resources, order replacement windows similar to those being replaced.
6. Assess the mechanics of each window and repair as needed. Window hardware, if missing on original windows, should be of the same architectural form and style of the window units.



Windows in groupings or having a rhythm of repetition are significant character defining features to the form and style of a home.

7. Do not install smoked, mirrored, or tinted window glass as this is highly out of character for a traditional residential environment.
8. Avoid vinyl, plastic, or fiberglass parts as these are not of a historic nature and can degrade quickly in UV light. Do not use new glass if it requires new frames that cannot match the old in placement, width, or profile (thickness for shadow lines).
9. Do not use new glass if it requires new frames that cannot match the old in placement, width, or profile (thickness for shadow lines).

Lighting:

1. Preserve original light fixtures where they exist.
2. If replacement is necessary, use fixtures appropriate to the period of the residence.
3. Conceal or recess contemporary wall or ceiling-mounted fixtures such as ceiling fans, yard lights, or motion sensors, or color coordinate these fixtures to blend into the home.
4. Choose fixtures in the context of the period and intended styling of the home.
5. If desired, use security lights or architectural lighting washes where desired, however aim toward the structure or at the rear of the house and keep these lights on dimmers or timers.



Research original lighting or choose reproduction lighting to complement the architectural style of the home. (Shown here is a Craftsman-style wall light (left) and reproduction Colonial-revival gas lamp (right)).

FOUNDATIONS, PIERS, AND CRAWLSPACES

Architectural Materials:

1. Preserve, maintain, or restore original porch and house foundation materials and designs, whether they are solid or pier, brick, or stone, etc.
2. Use lattice panel, preferably of 45- or 90-degree angles with minimum ½-inch-thick wood strips and square openings no more than two inches, or vertical wood slats where needed between foundation piers.
3. Ensure grading and landscaping shed water away from the foundation. If water infiltration is an issue from gutters or run-off toward the home install a French drain system along the foundation and carry water away from home and out into the property or to a curb.

*See Section II-5 on Masonry Walls for more details on material treatment and maintenance. Also, see Section II-3 on Porches for additional details.



Foundations of exposed material visually “raise” the home. Generally, they are masonry material unless the home is of timber frame.

PORCHES, PATIOS, AND DECKS

1. Preserve, maintain, or restore original porches and features, including location, outline, height, roof pitch, and detailing.
2. Do not enclose front porches with permanent walls.
3. Enclose rear or side porches only when necessary and when the visual openness and character of the original porch is maintained.
4. Add balustrades where none existed originally only when necessary for safety and use appropriate material in a design compatible with the house style.
5. Do not replace porch steps with materials other than the original.

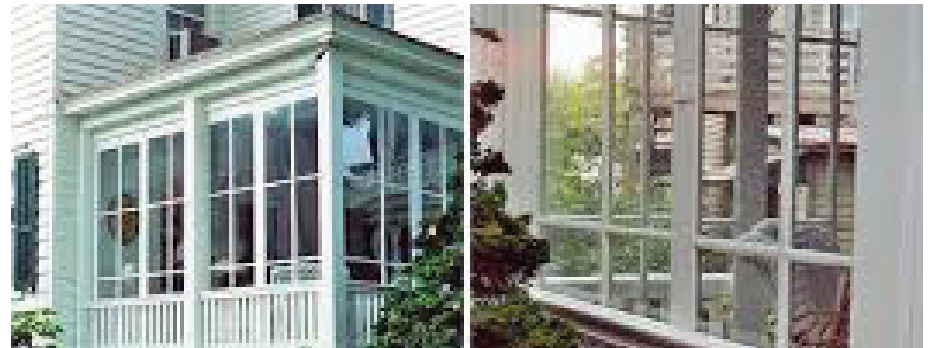
Construction and Connection:

1. Preserve, retain, and restore any original railing or enclosed window material.
2. Retain and/or repair rather than replace deteriorated porch parts.
3. If replacement of parts is necessary due to severe deterioration, replace with features to match in design and materials.
4. If original elements cannot be determined using photographs or historical resources, order similar replacements. Generally, replacement trims, decking, and railings should be proportionate to the original and the home. Wood framing is preferred for most residential homes unless the original porch was brick or stone.
5. Retain later-period porches that match modern changes, additions or upgrades with significant architectural history.
6. Screening is permitted if it is on the inner plane of the architectural columns and inner side of balustrades to retain visible elements.

Columns and Fenestration:

1. Preserve architectural decoration such as brackets, dentils, gingerbread, "fish-scale" shingles, window hoods and lintels and trim work or molding.
2. If original columns do not exist, replacements can be ordered in contemporary materials such as fiberglass-reinforced-plastic (FRP), however ensure that the finish is capable of applying paint, manufactured seams are not dominant, and the scale in diameter or width is adequate for the porch and the scale of the home.

3. Replace missing columns or millwork based on accurate duplication or close visual approximation of the original.
4. Generally, do not introduce or substitute any columns of any style not original to the building.



Porches are the most forward element and quite often the largest defining amenity to the façade or side of a home. The enclosure is set behind the columns; the balustrade has been retained; and the light divisions and the size of the glass panes echo that of the windows above. Within each bay there are two well-crafted, inward swinging doors, providing for greater seasonal use of the porch.



This enclosed porch is either original to the design of this house or has been added in sensitive scale and materials later.



In a historic neighborhood the porch is one of the most dominant features of homes, comprising 40% to 90% of the facade. The simplicity or ornate style of the home is often reflected in the columns and the porch details.

EXTERIOR WALLS

Siding and Gables:

1. Do not remove, replace, reduce, cover, or alter original siding material.
2. If replacing is necessary due to severe deterioration, replace only where siding is deteriorating by removing as little of the surrounding material as possible. Replace only what is damaged with the same wood type, wood grain direction, mortar composition and profiles of material in design. Use fastening equipment such as nails or screws that will not rust.
3. With paint, a traditional color scheme is generally no more than three colors. Neutral or earth tone hues are recommended for the “field” of siding, with the trim, eaves, and framing incorporating colors that complement and contrast.
4. If original elements cannot be determined using photographs or historical resources, order similar replacements. Generally, replacement trims, clapboards, shakes, stucco patterns, or bricks should be proportionate to the original and to the surroundings homes. Wood framing is preferred for the walls in most residential homes.
5. If material is damaged and requires sealant, only use those recommended for the treating older materials and that come from a qualified restoration chemical source.
6. Do not paint unpainted natural historic brick or stone. Do not treat historic wall material until it is found that moisture is not coming from “rising damp” in the foundation or roof leaks.



High-style Queen Anne Victorian, vernacular Victoria era farmhouses, and Folk Victorian gabled “L” cottages have a change of pattern and/or material with each level. One-story houses will have this treatment in the gable.

Siding materials generally continue from the bottom sill (at the top of the foundation) up into the gable end.



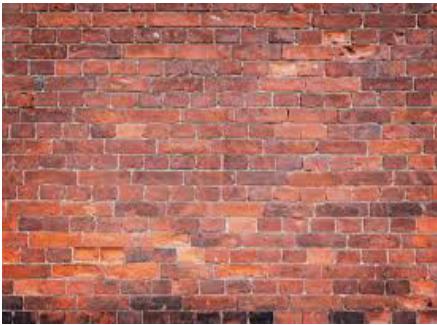
Masonry Walls

Building walls are the greatest mechanical system of a historic building. Built before air conditioning and to react to moisture or heat, air space within historic walls serves as insulation as well as “breathing” space for the building. Soft, historic materials are intentional and necessary for expansion and contraction and will be damaged quickly by moisture wicking upwards in the wall system. Known as “rising damp,” this phenomenon is worsened by later application of stucco, multiple coats of latex paint on exterior walls, and modern brick sealers on interior walls that have had their plaster inappropriately removed.

NOTE: If the interior plaster walls are showing weakening and paint damage, look for exterior causes first. Water infiltration in the form of “rising damp” from high water tables or dampness in foundation may require exterior foundation French drains to divert water. Leaks in the roof or structural stresses due to wall removal, remodeling or doors covered over time are often easily remedied with basic carpentry. Problems in loadbearing masonry walls should be addressed first.

1. Ensure no water infiltrates the walls and that ground water is diverted away (above and below ground) from masonry foundation and piers.
2. If the exterior masonry is painted, and the paint layer on the substrate is stable, repainting the exterior is appropriate. Chemically removing paint rather than adding new paint is preferred, as it benefits the health and original appearance of the brick.

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3. If replacing or repairing brick, make sure that the characteristics of any new brick match that of the old (size, shape, porosity, surface finish), not only for the building style but also to relate with the shrinking and swelling of the entire historic masonry system.
 4. Respect certain styles of homes in the area such as Craftsman, Italianate, or Folk Victorian periods that use smooth stucco, engineered brick, and cast-in-place concrete.



Historic brick (left) is softer in nature due to the materials and firing technology of brick. Older brick expand and contract greatly, therefore mortar must be soft. Portland cement mixes may dry fast, but they are much too rigid for the expansion. Portland cement-based stuccos (right) are an historic material applied to many wall surfaces in the early 20th century in both original design and as a coverup for failing masonry. Before removing, assess the nature of substrate or if the stucco was original to the building style.

5. Do not paint, add water sealers, or apply clear coating of any kind to the unpainted masonry surfaces. These will change the breathability of the wall system, perhaps permanently.
6. Do not sandblast or use any form of abrasive, highly detrimental cleaning method (including high-pressure water) on walls. Use chemical strippers and cleaners formulated for the soft historic material that will not break the outer “crust” of old brick or patina on stone.
7. Do not uncover a past problem. Some exterior surfaces may have had covering or application of veneers or stucco for maintenance reasons long ago such as poor masonry, a fire which compromised the brick, or natural disaster. Research the history if covering or veneer exists.

ROOFING

1. Preserve the original main roof shape and pitch, eaves, rafters, overhang, and connection onto the home.
2. Maintain original size and shape of dormers if present.

Shingles and Coverings:

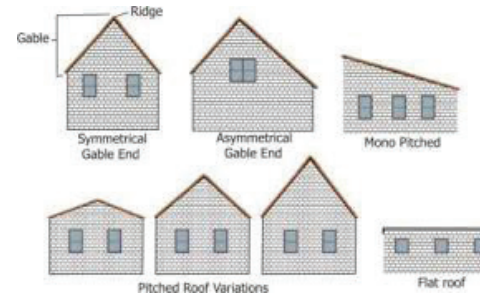
1. Preserve the original porch roof shape and pitch, eaves, rafters, overhang, and connection onto the home.
2. If replacement of original materials is necessary, new roof materials should match as closely as possible the texture, color, design, and composition of the original materials.
3. Do not add dormers where none existed originally or to portions of the roof that visible from the public right-of-way.
4. Porch roofing materials should match that of the main roof system. Retain matching roof materials where possible.
5. Preserve the underside materials and character of the style of porch
6. Maintain the longevity of the original material if it is of a quality such as slate or metal where individual sections can be repaired.
7. When replacement is necessary and roof covering is proven to not be made any longer, substitute an approved “architectural” compatible roofing material. Composite shingle, with built-up material to maintain the look and dimension of slate or shake, can be found in dark color (gray or black) or earth tones. Recycled rubber products formed into slate shapes are installed in the same manner and fiberglass replacement terra-cotta are options.
8. Generally, do not use roofing materials of different color or composition than what has a visual appearance of what would have been originally used.



Stamped metal shingles are an appropriate, long-lasting, and quality material for late 19th and early 20th century houses.

Roof Pitch:

1. Retain intended roof pitch. This is an important feature that great identifies the intended style of the historic home. Older homes often depend on the high attic space for proper ventilation.



There are various styles of roof pitches that are seen on homes. Most historic homes have gabled pitch roofs.

Chimneys, Eaves, and Parapets:

1. Preserve original chimneys following masonry repointing and cleaning guidelines for repairs.
2. Preserve the eaves and architectural decoration such as brackets, dentils, gingerbread, caps, flashing, and trim work found along the roof edge.
3. Replace missing eave trim and millwork based on accurate duplication or close visual approximations of the original.
4. Specific gutters are an identifying architectural feature. Repair or replace in kind.

Brackets, eave overhang, and verge board (shown on the front gable end of a Craftsman-style bungalow) all help define the style and denote construction technology of the time a home was built.

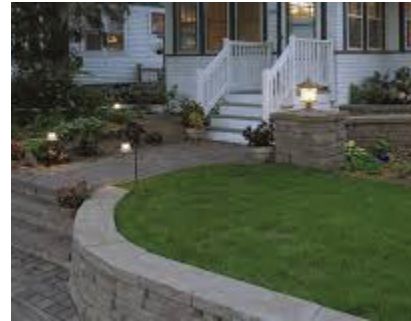


YARDS

The site which a house is located is a character defining element for a district. Single family homes will typically have yards to the front, back, and sides of the home to the property line, while duplexes or multifamily properties may have joined yards or segmented areas of the general property. Yards accommodate and are often defined by fences, walls, hedges, driveways, and walkways. The design of an individual residential landscape should be considered an extension of the home since landscaping reflects the period of construction as does the house. The physical treatment of the yard is an intended product often contributing to the character of the neighborhood and should be considered an extension of the style of the home.

Landscape Features and Surfaces:

1. Make landscape features (personal amenities, lighting sidewalks, planting, etc.) visually compatible with the buildings and neighborhood.
2. Construct free-standing gazebos, pergolas, fountains, or decks only in rear yards, when possible.
3. If a ramp must be constructed to access a home, do not remove, or alter any historic built-in features of the home or anchor the ramp into the home unless the connection is completely reversible to the original architecture of the home. Construct the ramp using materials that are in keeping with common materials of the home.
4. Avoid the use of ponds or water features in front yards unless there is historical evidence of one previously existing. If water features are used in rear yards, ensure that they have a system of movement, so water does not become stagnant.
5. Use permeable surfaces such as grass and gravel to assist drainage and avoid lot coverage with concrete.
6. Do not park vehicles or construct parking pads in front yards.



Highly controlled and engineered materials and manicured landscaping may be found in the front or side yards of mid-to-late-20th century homes (top). Natural yards are intentionally rustic, fitting into the topography of the property rather than trying to control it (bottom).

Fences, Steps, and Walls:

1. Preserve the original retaining walls and fences where they exist.
2. Wood picket fences may be added in front or side yard facing a public street. The fences must be stained or painted, and are subject to City code.
3. If a chain link fence is found to be appropriate and is necessary, it should be used only in the rear yard, painted dark color, and not allowed to past the rear façade of the home.
4. Assess whether exterior steps or walks outside the home should be designed with engineered (concrete), traditional (brick, slate, hex, timber, or pavers), or rustic/natural (gravel, clay, or chip) as it would fit with the style of the home and within the surrounding neighborhood.

NEW RESIDENTIAL CONSTRUCTION

New infill development or new construction to replace a structure that has been lost should continue the established pattern of the neighborhood environment, typically taking into consideration the remainder of the block to each side and what is directly across the street as the area which will be visually influenced by the new construction. Neighboring buildings should be examined to identify consistent patterns of design and architectural elements.

Placement and Construction

1. Align new construction with the front and side yard setback with the existing structure in the adjacent neighborhood by either:
 - a. Setback even with all other homes if there is a developed pattern to the neighborhood or complex of dwellings, or
 - b. If the established pattern is a random setback, take the average setback of all original home, excluding new additions, in that block face using a common line (street or walk).
2. Avoid the exact reconstruction of a previous house unless it will be exactly reconstructed on its original footprint and accurately produced with materials, detailing, proportions, etc. – all based on documentation and plans of the original, otherwise this would be “creating false history.”
3. Materials should be used on new construction consistent with existing structures in the adjacent neighborhood – brick, wood, stone, etc.



This home, built in 2005, possesses the bungalow form that is found within the historic district and used craftsman-era styling.

Scale and Form

1. Design the new construction in the same residential form consistent with the established patterns of the neighborhood.
2. Design the roof form to be consistent with adjacent structures.
3. Limit the number of stories of new construction to be equal to or compatible with adjacent homes on either side. The HPC may reserve the right to deny additional stories if the home appears that it will be out of scale with the building forms in the surrounding residential area.
4. Design the new construction to be of similar height, width, and proportions of existing structures in the adjacent neighborhood, taking in consideration: foundation height, floor to ceiling height, and use of porches (in depth, height, massing, columns)
5. Design composition and arrangement of parts – shapes, sizes, placement of windows, and doors – to be consistent with existing homes.

Style

1. Design the characteristics and placement of exterior decoration on new construction to continue that of existing structures in the adjacent neighborhood if there is an established style to the neighborhood.
2. Avoid reproduction of styling which is too faux, such as using all old materials to build a new home, creating a “false sense of history.”

RESIDENTIAL ADDITIONS

When constructing an addition to a historic home, it is important to realize that many historic buildings cannot support additions. Often, to get the desired addition, major reconstruction of very significant features is required. Adding these major building features, such as removal of small features, has the potential to degrade the historic residential environment. A building's structural integrity and the height, scale and massing of surrounding building are paramount when determining whether a dwelling can support an addition.

Views from the Public Right-of-Way:

1. If small roof rooms, decks, cupolas, skylights, mechanical screening, or egress structures are added, ensure they are not readily visible from the public streets, prominent pedestrian viewpoints, or scenic vistas. The HPC may require illustrations showing the additions as they would be seen from other vantage points and will suggest the appropriate scale of additions to roofs.

Home Additions in Context:

1. If additional square footage is necessary, designing the new addition to the rear of the structure is preferred to adding another story if space is available to the rear of the building. This will not interfere with the original form of the home as seen from the public right-of-way.
2. Inset new walls from the corner and lower roofs when framing additions from the side of the home, allowing the original form of the historic structure to be "read."
3. Use of new construction material is permitted and welcome. Offset board or brick pattern slightly. Being able to differentiate the new from the old is important.
4. Ensure that the characteristics of additions continue those of the original architecture (massing, height, rhythm of openings, and general type of materials), with the goal of complimenting the existing homes in the adjacent neighborhood area.



The addition to the home on the left is a basic ell off the back of the house, which imitates the home's original form through roof pitch and window sizes. The home on the right depicts the exterior of a gable room addition, which matches the siding, trim, and shingles of the home's original materials.

Rooftop Additions:

Adding to, or preferably into, roof areas can be a functional way to increase space or add living space to residential rehabilitation in established neighborhoods.

1. Ensure roof additions or connections into existing roofs do not adversely alter water runoff.
2. Use a like form of roofing material.
3. Ensure loads are positioned over load-bearing interior support.
4. Do not add full floors as rooftops additions. This permanently alters the original building form.
5. Do not add through roofs just for the interior aesthetics of expanding interior ceiling height.
6. Do not remove important structural members of the building to build in new roof access – choose an interior room to construct stairs.
7. Do not add dormers to the front or sides of a roof, visible from street where none originally existed.

RESIDENTIAL ACCESSORY DWELLINGS

Before the development of modern conveniences, many functions of daily life were housed in smaller outbuildings or accessory buildings. Accessory buildings were generally modest in size and typically located at the rear of a lot. Examples of common historic accessory buildings include a kitchen, bathrooms, carriage houses, and garages. Many of these accessory buildings became unnecessary with the introduction of technologies such as indoor plumbing, and they were frequently demolished. Extant historic accessory buildings are rare and should therefore be preserved whenever possible.

Guidelines for Accessory Buildings:

1. Retention, preservation, and maintenance of the location, form, and materials of historic accessory buildings.
2. Repair, rather than replacement, of damaged or deteriorated portions of historic accessory buildings.
3. Repair and replacement of original elements and details of historic and character-contributing, non-historic accessory buildings should follow relevant guidelines listed above for similar aspects or elements of principal structures.
4. Replacement of original historic materials should be limited to those too deteriorated for preservation. Materials should be replaced in-kind, meaning replacement with similar historic material.
 - a. If the same kind of material is not technically or economically feasible, a compatible substitute material may be considered.
 - b. Although use of a material that replicates the historic fabric is encouraged, replacement with a more contemporary material may be acceptable, provided it is compatible with the original, historic material in size, shape, color, and texture.
 - c. Applications for the use of a substitute material will be reviewed on a case-by-case basis to determine the new material's ability to convey the same character and visual details as well as to evaluate its long-term performance.
5. Wholesale removal of historic accessory buildings is not recommended.



Above are two examples of residential accessory dwelling units. The top photo is an accessory dwelling considered as an apartment above a garage and the bottom photo is a small cottage.

**Accessory buildings frequently employ many of the same features and materials as the primary building on a property.*

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