Design Guidelines for Downtown Anderson, South Carolina

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Credits

City of Anderson

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INTRODUCTION

This book contains guidelines for Downtown Anderson. In recent years, downtown has seen significant investment in streetscape enhancements, off-street parking and public facilities. In addition, several private property owners have improved their buildings. All of this work has contributed to the revitalization of the city core.

In recognition of this significant investment, these design guidelines are provided to assure that future improvements complement the commitment demonstrated by the community in making downtown the vital core of the city and a dynamic force in the region.

At the center is the downtown commercial core, which contains a collection of traditional commercial buildings that align at the sidewalk edge and have storefronts at the ground level. This is defined as "Area 1" in these guidelines. It stretches roughly from Greenville to River Streets north and south and Murray to Fant Streets east and west (see map). Special guidelines for this area are in Chapter 11.

On the outer edges of downtown some buildings are set back from the street with places for automobiles in front . These appear in Area 2.

The northern end of Main is similar in character. This is defined as "Area 2." Chapter 12 applies.

Finally, a few blocks to the northeast of the traditional core were originally residential in use, but now are converted to commercial activities. This is defined as Area 3. Additional guidelines in Chapter 13 apply to this area.

The downtown commercial core contains a collection of traditional commercial buildings that align at the sidewalk edge and have storefronts at the ground level.

Immediately adjacent to Main Street, to the west lies Murray Street. This area also has many traditional commercial buildings, but also contains a variety of properties that are more auto-oriented.

Area 3 contains residential units that have been converted to commercial activities.

Throughout the downtown, many structures exist that have historic significance. Special guidelines for the treatment of historically significant properties which are found in section 2 apply to these.

Special guidelines apply to each of these areas, in addition to some general principles of design that focus on enhancing the setting for pedestrians.

Throughout the area, many structures exist that have historic significance. Special guidelines for the treatment of historically significant properties apply to these. They are found in section II.

Interpretation of Terms Used in this Document

These definitions apply to terms related to compliance in the chapters that follow.

Appropriate - In some cases, a stated action or design choice is defined as being "appropriate" in the text. In such cases, by choosing the design approach as referred, the reader will be in compliance with the guideline. In other cases, there may be a design that is not expressly mentioned in the text that also may be deemed "appropriate."

Consider - When the term "consider" is used, a design suggestion is offered to the reader as an example of one method of how the design guideline at hand could be met. Applicants may elect to follow the suggestion, but may also seek alternative means of meeting it. In other cases, the reader is instructed to evaluate the ability to take the course recommended in the context of the specific project.

Context - In many cases, the reader is instructed to relate to the context of the project area. The "context" relates to those properties and structures adjacent to, and within the same block as, the proposed project.

Guideline - In this document, a "guideline" is a requirement that must be met when it is relevant to the project under consideration, in order to be in compliance with the City of Anderson's design review process.
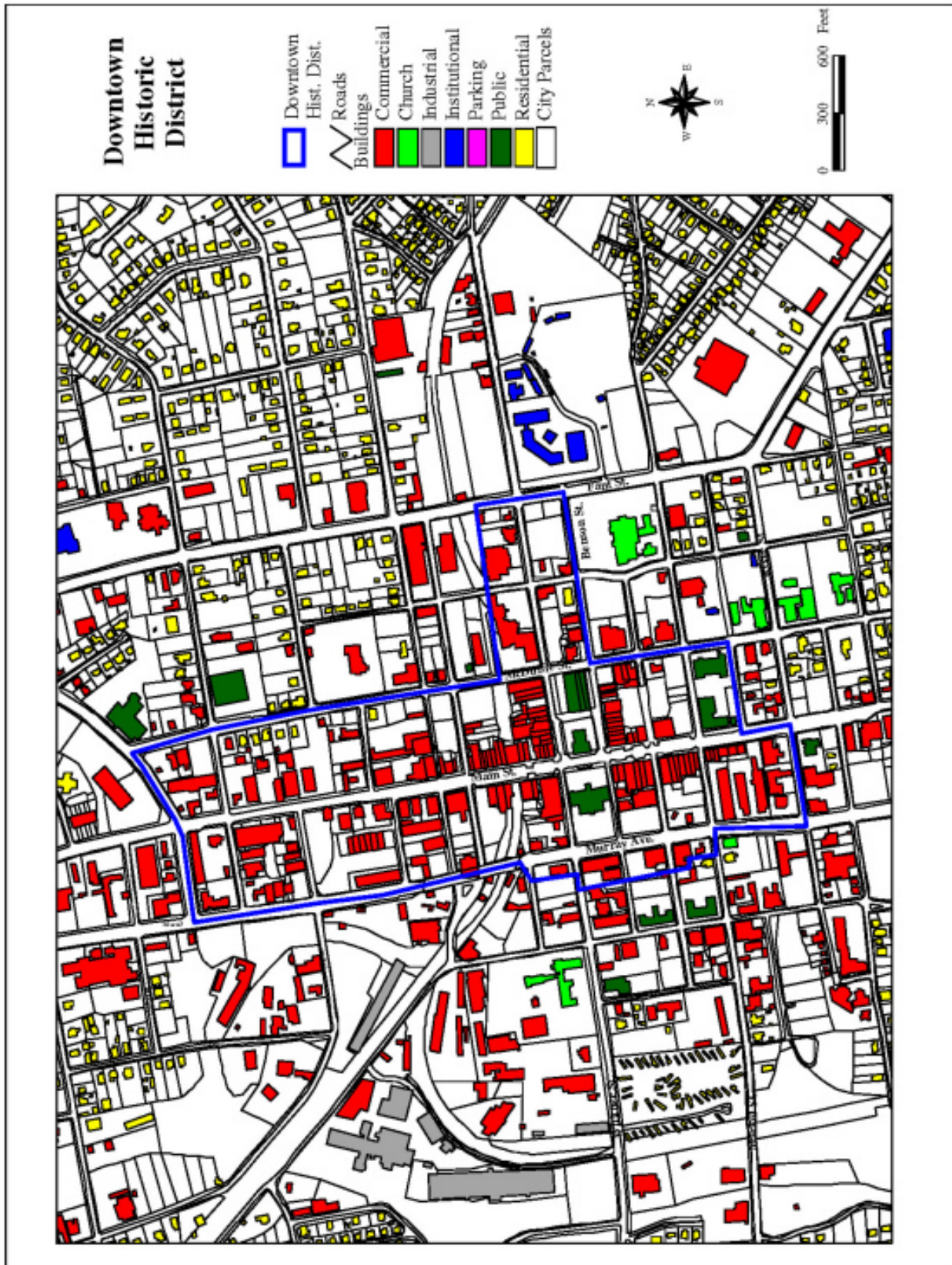
Historic - In general, an historic property is one that is at least 50 years old or older, associated with significant people or events or conveys a character of building and design found during the city's period of significance. In some cases, an official survey of historic properties may help to identify these resources.

Imperative mood - Throughout this document, many of the guidelines are written in the imperative mood. The reader is often instructed to "maintain" or "preserve" an established characteristic. For example, one guideline states: "Preserve significant storefront components." In such cases, the user **shall** comply. The imperative mood is used, in part, because this document is intended to serve an educational role as well as a regulatory one.

Inappropriate - Inappropriate means impermissible. When the term "inappropriate" is used, the relevant design approach shall not be allowed. For example, one guideline states: "Signs that are out of character with those seen historically and that would alter the historic character of the street are inappropriate." In this case, a design out of character with those seen historically would not be approved.

Preferred - In some cases, the reader is instructed that a certain design approach is "preferred." In such a case, the reader is encouraged to choose the design option at hand. However, other approaches may be considered.

Should - If the term "should" appears in a design guideline, then compliance is required, unless specific circumstances of a project make it impractical to do so. In such cases where compliance is not required, then the applicant must demonstrate how the related policy statement still will be met.

Downtown Historic District

Purpose of the Design Guidelines

This document provides guidance for improvements to properties and work within Downtown Anderson. The guidelines are for property owners planning exterior alterations, additions to or the rehabilitation of existing buildings. They also apply to the design of new buildings.

The guidelines are not a rigid set of rules. They do not require that buildings be restored to an historical period or style. Rather, their purpose is to provide:
• various appropriate ways to address design, repair and rehabilitation issues;
• good maintenance practices; and,
• appropriate ways to design new, compatible infill buildings.

How Are Guidelines Used?

Property owners, real estate agents, developers, tenants and architects should use the guidelines contained in this document when considering a project. This will help establish an appropriate direction for its design.

It is important to recognize that, in each case, a unique combination of design variables is at play and, as a result, the degree to which each relevant guideline must be met may vary. In making its determination of the appropriateness of a project, the City's overall concerns are that:
1. The proposed work complies with the criteria in its ordinance.
2. The integrity of an individual historic structure is preserved.
3. New buildings or additions are designed to be compatible with surrounding historic properties.
4. The overall character of the Downtown is protected.

The design review process is "reactive," in that it only applies to proposed actions initiated by a property owner. While it guides an approach to certain design problems by offering alternative solutions, it does not dictate a specific outcome and it does not require a property owner to instigate improvements that are not contemplated.

While ordinary repair and maintenance does not require approval, it is necessary for any changes to the exterior of a building. Seemingly unimportant changes, like adding a driveway or enclosing a porch, can have a dramatic effect on the visual character of an historic resource and therefore are of concern to the City. The following are examples of the types of exterior changes that would be reviewed:
• The construction of a new structure
• The alteration or restoration of any exterior features of an historic resource
• Addition to a structure
• The removal or demolition, in whole or in part, of an historic resource
• The construction of a new sign
• Applying a new exterior siding material
• Adding a new window, door or dormer
• Creating a driveway or a parking facility
• Adding a satellite dish (TV)
• Building a deck, fence or garage

Civic facilities add accent to the character of downtown. Special consideration should be given to their design.

What is the Format of a Guideline?

Each chapter containing design guidelines is organized in a way that provides background information as well as specific regulatory language. A guideline contains the following components:

Pertinent subtopics

The chapters are divided into subtopics. For example, in the chapter addressing "Site Design," the subtopics include: lighting, mechanical equipment, parking, and rear entrance. This organization allows the user to quickly select the relevant design topics within a chapter.

Policy statement

For each subtopic, broad policy statements are given, which explain the City's basic approach for the treatment of the design feature being discussed. This statement provides the basis for more detailed background information and the formal design guidelines that follow. In a case in which special conditions exist that do not appear to be anticipated in the guideline, then this broad policy statement serves as the basis for determining the appropriateness of the proposed work.

Background information

A discussion of the issues typically associated with the specific design topic is presented next. This may include technical information, such as factors associated with the preservation of an historic building material, as well as general preservation theory that is relevant to the topic at hand.

Design guidelines

Specific design guidelines are presented as **bold face** statements. These are also numbered to indicate their relative position within a chapter and to aid in specific reference in the design review process. Supplementary requirements also are included, which clarify the primary design guideline statement and may suggest specific methods for complying with it. These supplementary requirements are listed as bulleted (•) statements.

Policy Statement →

Policy: Minimize the visual impacts of mechanical equipment and service areas.

Background Information →

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

Design Guideline →

7.6   Minimize the visual impact of mechanical equipment as seen from the street.

Additional Information →
- Do not locate window air conditioning units on the building's primary facade.
- Use low-profile mechanical units on rooftops that are not visible from the public's view.

Illustration →

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

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

Illustrations

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

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

BUILDING TYPES IN DOWNTOWN ANDERSON

Introduction
This section describes the key features of typical building types found downtown.

Storefronts align at the sidewalk edge, providing interest to pedestrians and defining the "street wall."

Upper story windows create a pattern across several building fronts, which contributes to a sense of visual continuity.

Depot Type
- Extended roof with brackets
- Long ridge line
- Large bays

Garage Type
- Simple facade
- Large service doors
- Modest detail, if any
- Curb cut for auto access
- Built to the street edge typically

DOWNTOWN ANDERSON ARCHITECTURAL STYLES

These are some of the typical building types of downtown. Each of these has a set of features that are important to consider.

Civic and Institutional Buildings
- Sometimes set back from street edge with a lawn or plaza
- Monumental entry
- No storefront at street level
- Special features such as towers, cupolas, and clocks
- City Hall, the Courthouse, museums, libraries, and churches are examples.

Mission Revival Style

- Tile roof
- Curved, stepped parapet
- Some neo-classical details
- Extend roof with brackets
- Rounded arches

Neoclassical Cottage

- Classical columns
- Gable end treated as pediment
- Sometimes symmetrical form

Warehouse Type

- Industrial sash
- Large loading bays
- Modest scale to pedestrian entry
- Often some Italianate details
- Flat roof line
- Often built to sidewalk edge, but sometimes with loading bays

Italianate Style
• circa 1885-1900

Because of its ornate details, such as bracketed cornices, the Italianate style was easily adapted to simple buildings and storefronts.

Originally inspired by farmhouses found in Northern Italy, this blending of classical and romantic features became one of the most popular of the picturesque styles in the United States. Projecting ornamental moldings around windows and doors, as well as eaves and parapets are key features. These are elaborations on classical molding of Renaissance Architecture. Because of its ornate details, such as bracketed cornices, this style was easily adapted to simple buildings and storefronts. As the details and features of this style were capable of being interpreted in wood, masonry or iron, it was also very adaptable in the various regions of the country. With this adaptability and the sensibilities of the times, its popularity grew for commercial buildings.

Characteristics
- Tall, narrow, double-hung windows, often with arched or round arch heads
- One-over-one or two-over-two window panes
- Protruding sills
- Quoins at building corners
- Transom above the front door
- Brackets, modillions and dentil courses
- Flat roof with ornate cornice
- Decorative brackets

Vernacular Commercial Storefronts
• circa 1900-1920

Vernacular storefronts are more modest in detail than some other styles. Usually between one and three stories, the vernacular commercial building is divided horizontally into two distinct bands. The first floor is more commonly transparent, so goods can be displayed, while the second story is usually reserved for residential or storage space. The upper floor is typically supported by a steel beam that spans the glass opening. However, many one-story examples also exist. A kickplate is found below the display window while above the display window, a smaller band of glass, a transom, is seen. Also, the main door is frequently recessed.

These buildings have stone and brick facades. Ornamental detail exists, but is simple, limited to a shallow molding such as a cornice. Some cornices are made of masonry, while others are made of stamped metal. Many carry simplified Italianate detailing. In essence, these buildings lack distinctive detail, contrasting them with the revival styles that were also popular during this period.

Usually between one and three stories, the vernacular commercial building is divided horizontally into two distinct bands. Some modest detail may exist.

Characteristics
- Sometimes cast-iron supported storefronts
- Large display windows
- Transom lights
- Kickplate
- Recessed entry
- Tall second story windows
- Cornice

Many vernacular storefronts have simple display windows.

Greek Revival influences
• circa 1880-1890

The Greek Revival style became quite popular during the middle of the nineteenth century. Based on classical detailing that originated in ancient Greece, these buildings are known primarily for columns with Doric, Ionic or Corinthian capitals. Other Greek Revival detailing includes classical entablatures, simple window surrounds and door surrounds consisting of transom and sidelights. No "pure" Greek Revival style buildings exist in downtown Anderson, but some details may be found in more eclectic designs.

Characteristics
- Rounded columns with capitals
- Pediment roof
- Tall first floor windows
- Entablature
- Doors with transom, side and corner lights
- Gabled or hipped roof
- Frieze band windows

Beaux Arts Classicism
• circa 1885-1930

The term "Beaux Arts," or the French equivalent of "Fine Arts," has come to mean both the period of elaborate eclectic design from 1885 to 1920, as well as that style advocated by the era's premier architectural school in France: École des Beaux-Arts. This style is based on many classical building precedents that were then elaborated with lavish detailing.

Characteristics
- Wall surfaces with decorative garlands, floral patterns, shields or keystones
- Decorative brackets
- Pedimented windows
- Accentuated cornice
- Facade with quoins, columns or pilasters (usually paired with Ionic or Corinthian capitals)
- Rusticated first floor (stonework joints exaggerated)
- Roof-line balustrade
- Arched windows
- Symmetrical facade
- Masonry walls (usually light colored stone)

Chapter 2
PRINCIPLES FOR HISTORIC PRESERVATION

Policies Underlying the Guidelines

Many properties in the downtown area have historic significance. For those, special principles for preservation apply.

The concept of historic significance

What makes a property historically significant? It is generally recognized that a certain amount of time must pass before the historical significance of a property can be evaluated. The National Register, for example, suggests that a property be at least 50 years old or have extraordinary importance before it may be considered. Anderson also employs the "50-year" guideline; however, structures that are more recent may be considered significant if they are found to have special architectural or historical merit.

Period of significance

Every historic building has a *period of significance*—or the time span during which it gained architectural, historical or geographical importance. In most cases, a property is significant because it represents or is associated with a particular period in history. Frequently, this begins with the construction of the building and continues through the peak of early occupation. Portions of the building fabric and features that date from the period of significance typically contribute to the character of the structure.

Concept of "integrity"

In addition to being historically significant, a property also must have integrity—a sufficient percentage of the structure must date from the period of significance. The majority of the building's structural system and its materials should date from that time and its key character-defining features also should remain intact. These may include architectural details, such as storefronts, ornamental brackets and moldings and materials, as well as the overall mass and form of the building. It is these elements that allow a building to be recognized as a product of its time.

Many properties in the downtown area have historic significance. For those, special principles for preservation apply.

The Basic Preservation Principles for Downtown Anderson

While the guidelines provide direction for specific design issues, some basic principles of preservation form the foundation for them. The following preservation principles apply in Downtown Anderson:

1. Respect the historic design character of the building.
Don't try to change a building's style or make it look older than it really is. Confusing the character by mixing elements of different styles is not appropriate.

2. Seek uses that are compatible with the historic character of the building.
Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to it or its site. An example of an appropriate adaptive use is converting a residence into a bed and breakfast establishment (when zoning regulations permit).

3. Protect and maintain significant features and stylistic elements.
Distinctive stylistic features or examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features through proper maintenance from the outset so that intervention is not required. This includes rust removal, caulking, limited paint removal and reapplication of paint.

4. Preserve key, character-defining features of the property.
Key features are those that help convey the character of the resource as it appeared during its period of historic significance. These may include the basic structural system and building materials, as well as windows, doors, and ornamentation. Typically, those features that are on the front of a building or that are highly visible from a public way will be most important.

5. Repair deteriorated historic features, and replace only those elements that cannot be repaired.
Maintain the existing material, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and replace the existing configuration.

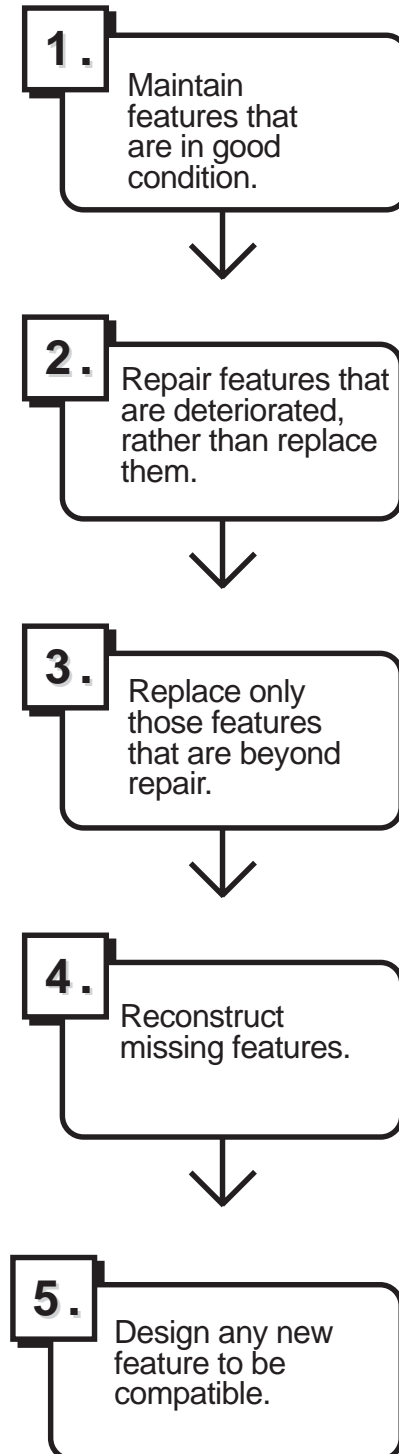*Some facades are covered, which obscures historic details.*

The rhythm of upper story windows adds to the visual continuity of downtown. When upper story windows are blocked, that rhythm is changed.

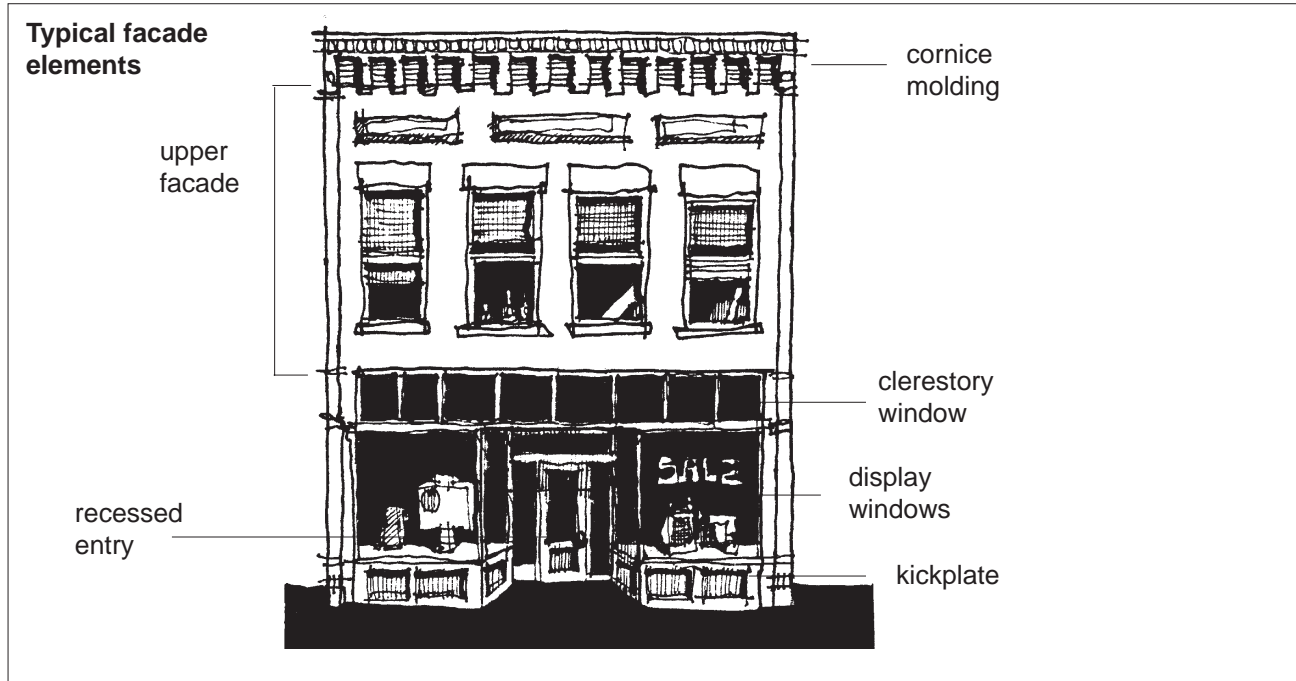# The Preferred Sequence of Preservation Actions

Once the basic approach to a project has been defined, it is important to assess the property and to identify any significant character-defining features and materials. Retaining these elements, and then using the guidelines to select an appropriate treatment mechanism will greatly enhance the overall quality of the preservation project. In making the selection follow this sequence:

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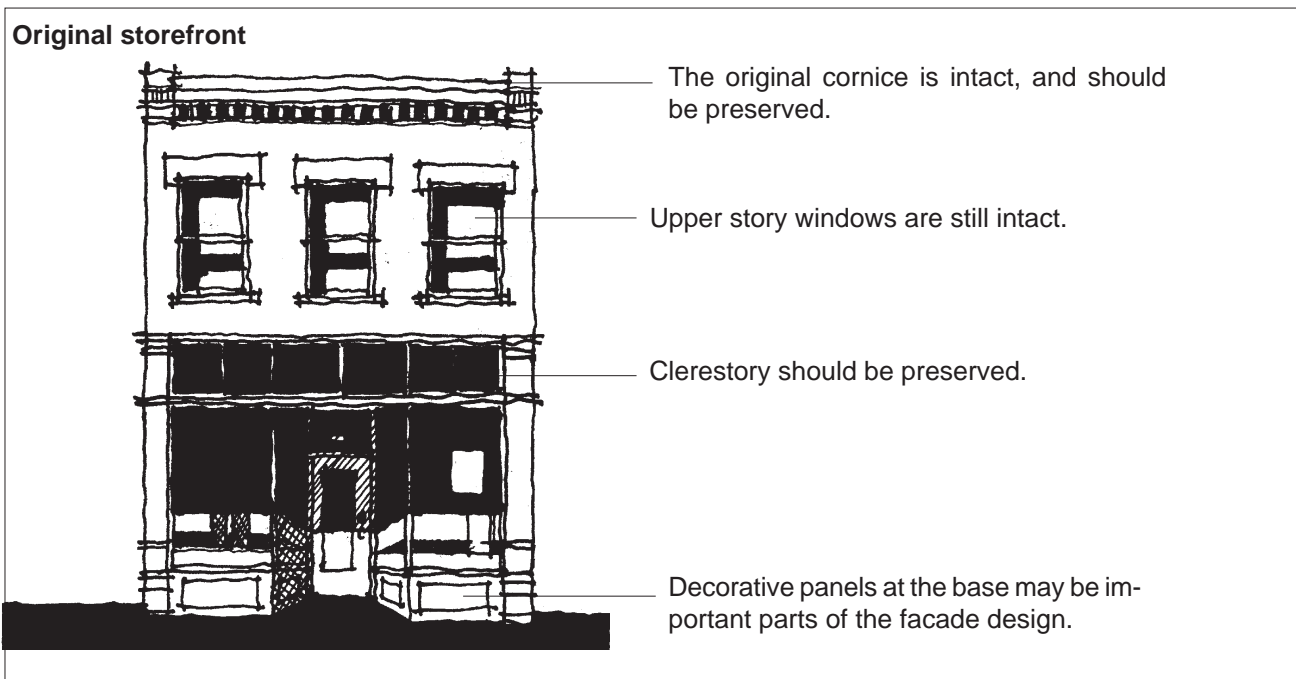
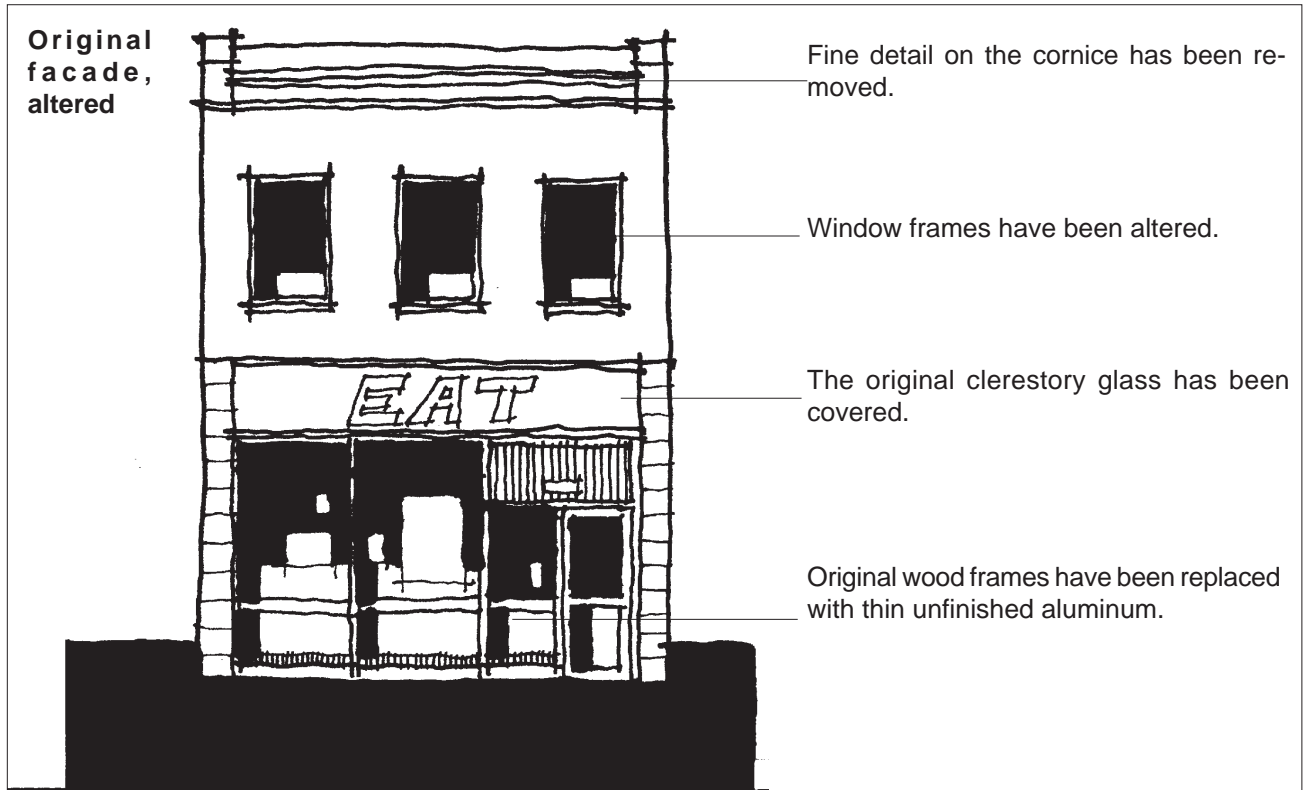## The Preferred Sequence of Preservation Actions

1. Maintain features that are in good condition.

↓

2. Repair features that are deteriorated, rather than replace them.

↓

3. Replace only those features that are beyond repair.

↓

4. Reconstruct missing features.

↓

5. Design any new feature to be compatible.

Developing a Strategy...

Typical facade elements

cornice molding

upper facade

clerestory window

display windows

recessed entry

kickplate

These components can be found on many buildings downtown.

Original storefront

The original cornice is intact, and should be preserved.

Upper story windows are still intact.

Clerestory should be preserved.

Decorative panels at the base may be important parts of the facade design.

If the building front is still in its original condition, it should be preserved. Restoration or replacement of some portions may be needed. The original features are usually an asset, because they add visual interest that can improve the marketing image of the next property.

Original facade, altered

Fine detail on the cornice has been removed.

Window frames have been altered.

The original clerestory glass has been covered.

Original wood frames have been replaced with thin unfinished aluminum.
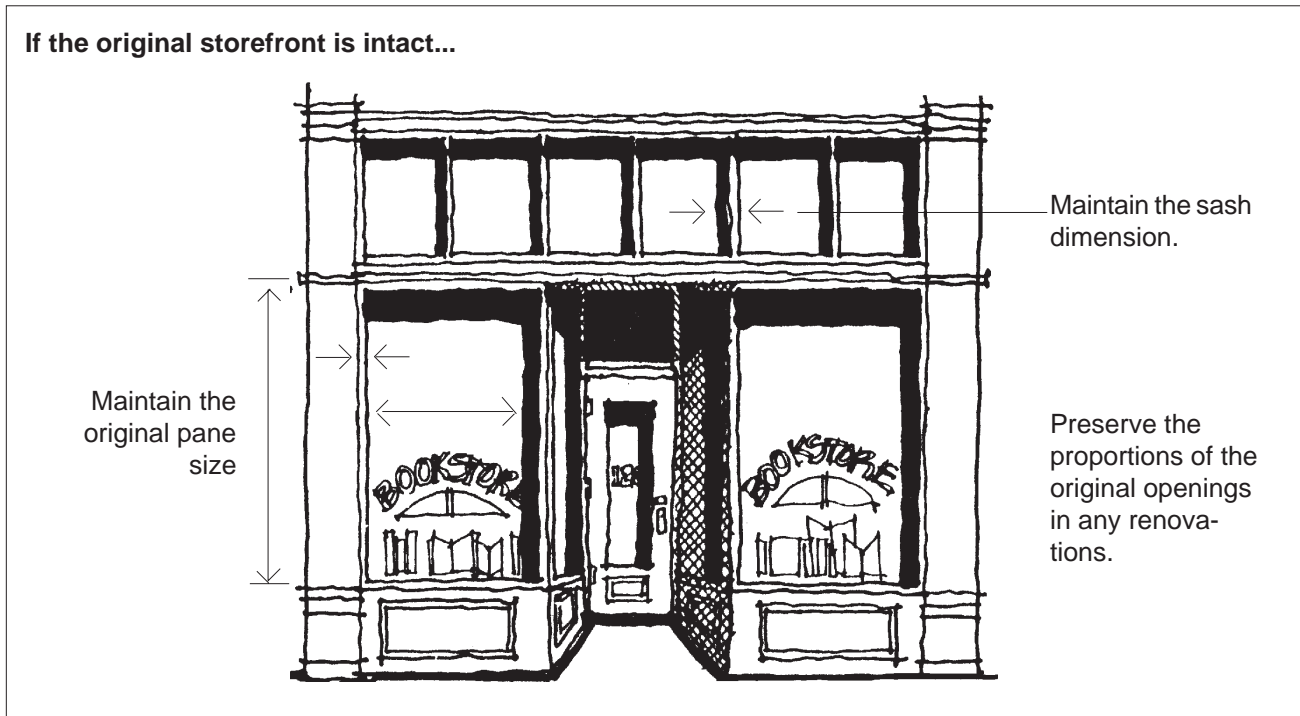
Don't remove original elements; avoid covering them. Doing so will weaken the historic integrity of the building. If the facade is presently in this condition, reconstructing the original is one option.
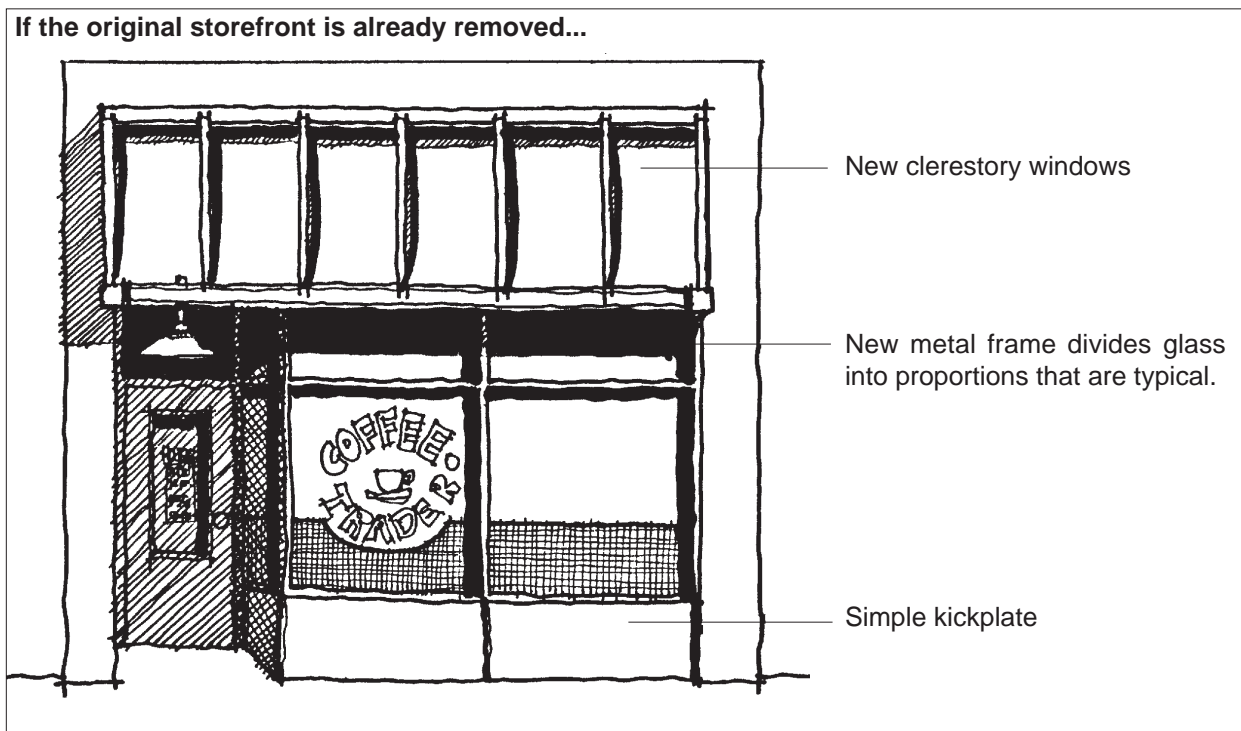
One option is reconstruction

A new storefront has been built to match the original.

If the original storefront has been destroyed, consider an accurate reconstruction.

Next, consider the details of the storefront itself...

If the original storefront is intact...

Maintain the sash dimension.

Maintain the original pane size

Preserve the proportions of the original openings in any renovations.

Preserve the original size and shape of the display windows. Where pieces are missing or deteriorated, use replacements that match the original.

However, sometimes the original storefront is not intact...

If the original storefront is already removed...

New clerestory windows

New metal frame divides glass into proportions that are typical.

Simple kickplate

A modern storefront may be used. The design should still incorporate the traditional elements—kickplate, display window, clerestory.

CHAPTER 3

DESIGN GUIDELINES FOR ARCHITECTURAL FEATURES

This chapter presents the design policies and guidelines for the rehabilitation of traditional commercial buildings located in the downtown.

Architectural details add visual interest, distinguish certain building styles and types and often showcase superior craftsmanship. Such features, including window hoods, brackets and cornices, exhibit materials and finishes often associated with particular styles, and therefore their preservation is important.

Treatment of Architectural Features

Preserving original architectural details is critical to the integrity of an historic building. Where replacement is required, one should remove only those portions that are deteriorated beyond repair. Even if an architectural detail is replaced with an exact copy of the original, the integrity of the building as an historic resource is diminished and therefore preservation of the original material is preferred.

Materials for Replacement Details

If a feature is missing or cannot be repaired, then it should be replaced. Using a material to match that employed historically is always the best approach. However, a substitute material may be considered for a detail when it appears similar in composition, design, color and texture to the original.

In the past, substitute materials were employed as methods of producing architectural features. Many of these historic "substitutes" are now referred to as traditional materials. For example, a stamped metal cornice on a commercial building

In This Chapter:
Preservation of architectural details
Repair of architectural details
Replacement of architectural details

was a substitute for stone. Just as these historic substitutes offered advantages over their predecessors, many new materials today hold promise. However, these substitute materials should not be used wholesale, but only when it is absolutely necessary to replace original materials with stronger, more durable ones.

Substitute materials may be considered when the original is not easily available, where the original is known to be susceptible to rapid decay, or where maintenance access may be difficult.

Another factor which may determine the appropriateness of using substitute materials for architectural details is their location and degree of exposure. For example, lighter weight materials may be inappropriate for an architectural detail that would be exposed to intense wear. Also, it may be wise to avoid using a fiberglass column on a front porch where it may be accidentally damaged; whereas, the use of fiberglass to reproduce a cornice on a commercial building may be successful.

Policy: **Original architectural details should be preserved in place whenever feasible.**

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

3.1 Avoid removing or altering any significant architectural detail.
- Do not remove or alter architectural details that are in good condition or that can be repaired in place.

3.2 Avoid adding elements or details that were not part of the original building.
- For example, details such as decorative millwork or cornices should not be added to a building if they were not an original feature of that structure.

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

Protect and maintain significant stylistic elements.

Policy: Deteriorated architectural details should be repaired rather than replaced, whenever possible.

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

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

3.5 When disassembly of an historic element is necessary for its restoration, use methods that minimize damage to the original materials.
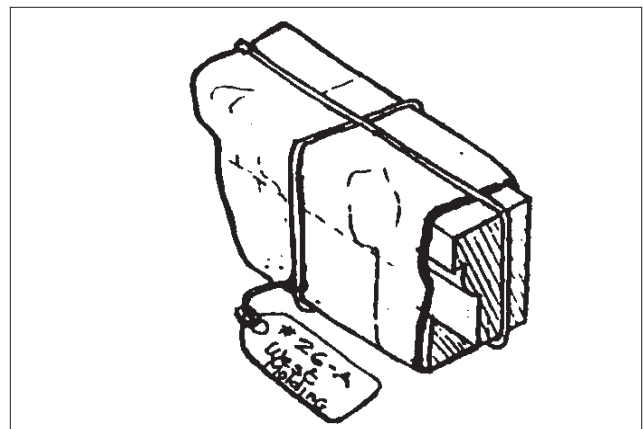- When disassembly of an historic feature is required in a restoration procedure, document its location so it may be repositioned accurately. Always devise methods of replacing the disassembled materials in their original configuration.

3.6 Use approved technical procedures for cleaning, refinishing and repairing architectural details.
- When choosing preservation treatments, use the gentlest means possible that will achieve the desired results.
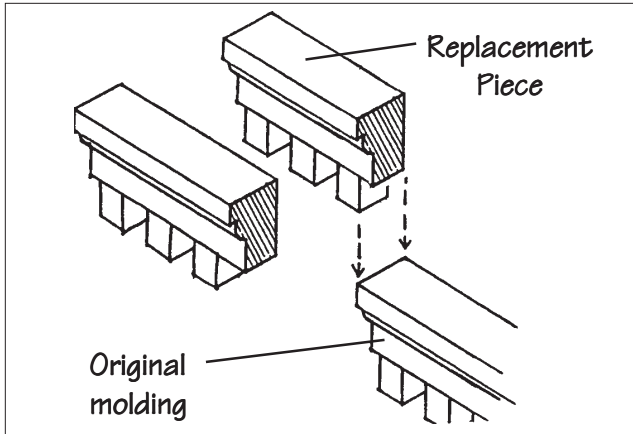- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

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

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

Policy: Original architectural details that have deteriorated beyond repair should be replaced in kind.

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

Replace missing original details in kind.

Dressing up a building with ornamentation out of character with the architectural style gives the building a false "history" it never had. This jigsaw ornamentation is out of character with the style and is inappropriate. (Memphis, TN)

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

3.7 Remove only that which is deteriorated and must be replaced.
• Match the original in composition, scale and finish when replacing materials or features.

3.8 Replace missing original details in kind.
• If parts are damaged or missing, replace them with the same material as the original.
• In some instances, substitute materials may be used. If substitute materials must be used, then they should convey the visual appearance of the original materials in design, scale, proportion, finish and appearance.

3.9 Replacement of missing or deteriorated details shall be based on original features.
• The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's heritage.

Replacement details should be accurate, based on good historical data.

3.10 When inadequate information exists to allow for accurate reconstruction, use a simplified interpretation of the original.

- The new element should still relate in general size, shape, scale and finish.

3.11 Avoid adding decorative elements, unless thorough research indicates that the building once had them.

- Conjectural "historic" designs for replacement parts that cannot be substantiated by documented evidence are inappropriate.
- Dressing up a building with pieces of ornamentation that are out of character with the architectural style gives the building a false "history" it never had, and is inappropriate.

3.12 If the original is intact, preserve original details.

If the original is missing, two options may be considered:

3.13 The original details may be reconstructed, if good evidence is available.

3.14 A simplified version of the original may be considered. Be sure to use the major lines of the original detail.

If the original is intact, preserve original details.

If original is missing, two options may be considered.

The original details may be reconstructed, if good evidence is available.

A simplified version of the original, using the major lines of the original, may be considered.

DESIGN GUIDELINES FOR HISTORIC BUILDING MATERIALS

This chapter presents the design policies and guidelines for the rehabilitation of historic building materials.

Brick and stone were the primary materials used in downtown. Wood siding also occurred on residential-type structures. Painted, horizontal clapboard was the most popular. In each case, the distinct characteristics of the building material, including the scale of the material unit, its texture and finish, contribute to the historic character of a building.

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

In other situations, however, some portion of the material may be beyond repair and may be replaced. The new material should match the original in appearance. It is important, however, that the extent of replacement materials be minimized, because the original materials contribute to the authenticity of the property as an historic resource. Even when the replacement material exactly matches the original, the integrity of an historic building is to some extent compromised when extensive amounts of original materials are removed.

Rather than replace original materials, some property owners sometimes consider covering them, which is inappropriate. Aluminum and vinyl siding are examples of materials that are often discussed. However, using any material, either synthetic or conventional, to cover historic materials is inappropriate. Doing so would obscure the original character and change the dimensions of walls,
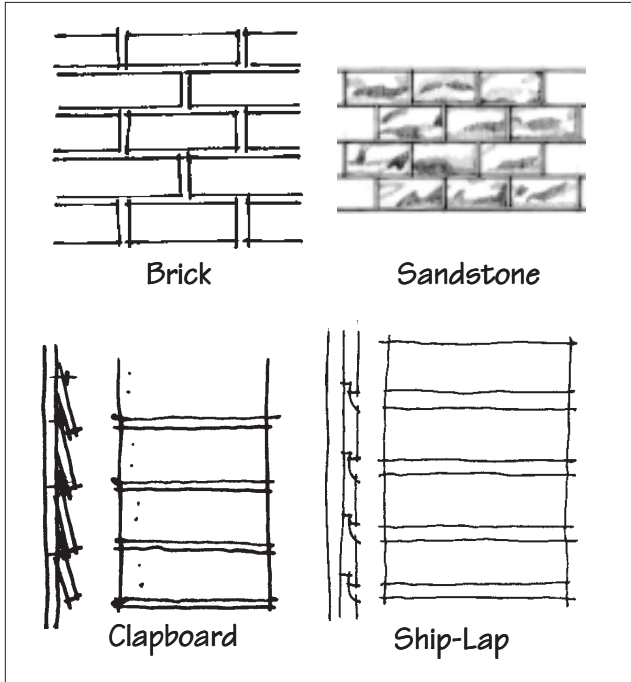
In This Chapter:
Preservation of original materials
Repair of original materials
Replacement of original materials
Covering original materials
Maintenance of original wood
Preservation of masonry
Preservation of metals

which are particularly noticeable around door and window openings. The extra layer may in fact

Historic building materials or features should not be covered.

Policy: Original building materials should be preserved in place, whenever feasible.

Brick Sandstone

Clapboard Ship-Lap

Examples of the variety of exterior wall materials found in Downtown Anderson.

cause additional decay, by its method of attachment, because it may trap moisture inside the wall and because it also creates cavities in which insects can live. For similar reasons, if original wall materials are presently covered with a more recent siding, consider removing the outer layer and restore the original. When damaged, these materials also can be more difficult to repaint, repair or replace.

Building materials—including such characteristics as their scale, texture and finish—contribute significantly to the character of a structure. The best way to preserve many of these features is through well-planned maintenance.

4.1 Maintain existing wall materials and textures.
- Avoid removing materials that are in good condition or that can be repaired in place.
- Remove only those materials that are deteriorated and must be replaced.
- Avoid rebuilding a major portion of an exterior wall that could be repaired. Reconstruction may result in a building that is no longer historic.
- In many cases, original building materials may not be damaged beyond repair and do not require replacement. Repainting wood, ensuring proper drainage and keeping the material clean may be all that is necessary.

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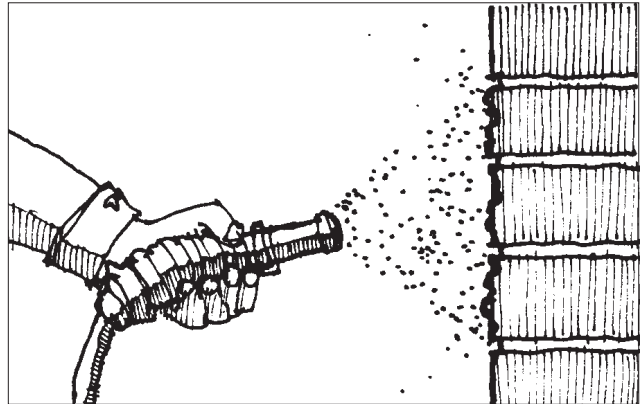
In some cases, original building materials may be deteriorated. When deterioration occurs, repair the material and any other related problems. It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material, but simply reflects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

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

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

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

- A professional experienced in the cleaning of historic buildings should be hired to advise on the best, lowest impact method of cleaning that is appropriate for a project.
- Perform a test patch to determine that the cleaning method will cause no damage to the material's surface or to surrounding materials. Many procedures, such as sandblasting, are not appropriate, as they permanently erode building materials and finishes and accelerate deterioration.
- If cleaning is appropriate, a low-pressure water and detergent wash, using plastic or fiber bristle brushes, is encouraged. A steam wash may also be considered.
- Clean masonry only when necessary to arrest deterioration (but not for cosmetic reasons).
- See also *Preservation Briefs #6: Dangers of Abrasive Cleaning to Historic Buildings*, published by the National Park Service.

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

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

Policy: **Original building materials that have deteriorated beyond repair should be replaced in kind.**

Replace missing original details in kind. (Greenville, SC)

Covering the original building materials is inappropriate.

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

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

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

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

- Primary building materials such as wood siding and brick may not be replaced with synthetic materials.
- See also *Preservation Briefs #16: The Use of Substitute Materials on Historic Building Exteriors*, published by the National Park Service.

Policy: **The covering of original building materials is not appropriate.**

Rather than repairing or replacing siding, some property owners may entertain the idea of covering the original building material. Aluminum and vinyl siding are examples of synthetic materials that are often considered. Using these products to cover historic materials is inappropriate. Doing so obscures the original character and changes the dimensions of walls, which is particularly noticeable around door and window openings.

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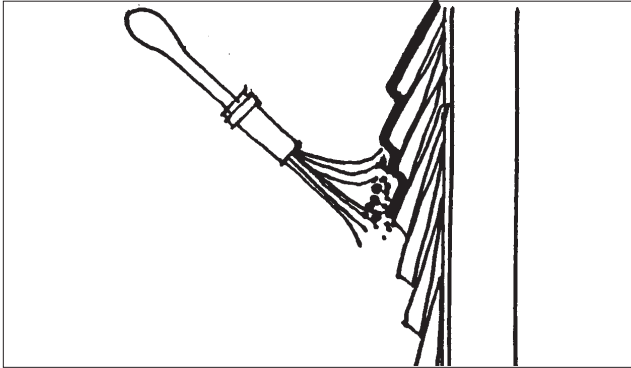

New panels cover original stone.

Covering original materials is inappropriate.

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

Policy: Original wood should be protected against moisture and deterioration.

All wood surfaces should be painted.

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

Protect wood features from deterioration.

4.7   Consider removing materials that cover original siding.
- Removing later covering materials that have not achieved historic significance is encouraged.
- In some instances a later covering may have achieved historic significance, especially if it was applied early in the building's history. When this is the case, the later covering may be maintained on the structure.
- An applicant may not re-side a building with another covering material if one already exists. Removing the covering to expose the original material is appropriate in such a case.
- Once the covering siding has been removed, repair the original underlying material.

Wood appears frequently in Anderson. It is used for siding, trim, windows, doors and sometimes cornices. To preserve the wood, it is important to maintain its painted finish.

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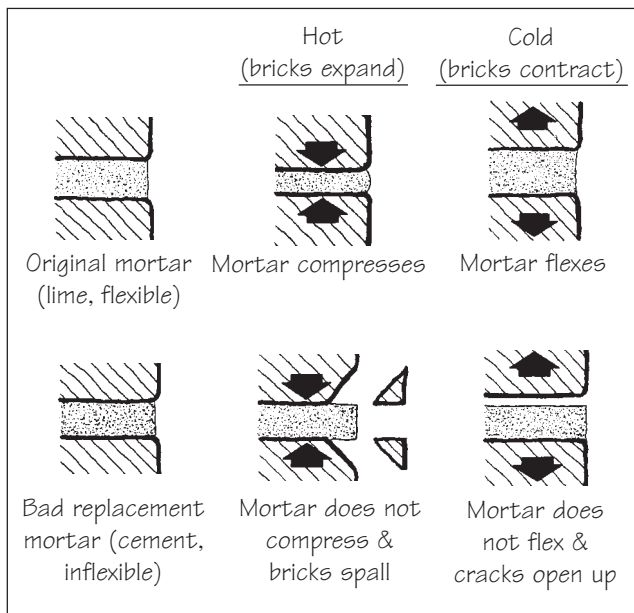
4.9 Plan repainting carefully.

- Note that frequent repainting of trim materials may cause a buildup of paint layers that obscures architectural details. When this occurs, consider stripping paint layers to retrieve details. However, if stripping is necessary, use the gentlest means possible, being careful not to damage architectural details and finishes.

- Good preparation is key to successful repainting, but the buildup of old paint layers is an important historic record of the building. The removal of old paint, by the gentlest means possible, should be undertaken only if necessary to the success of the repainting.

- Old paint may contain lead. Precautions should be taken when sanding or scraping is necessary.

- Prepare a good substrate and use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

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

Policy: **Masonry construction should be preserved in its original condition.**

Avoid using mortar with a high portland cement content, which will be substantially harder than the brick and does not allow for expanding and contracting. The result is deterioration of the brick itself.

	Hot (bricks expand)	Cold (bricks contract)
Original mortar (lime, flexible)	Mortar compresses	Mortar flexes
Bad replacement mortar (cement, inflexible)	Mortar does not compress & bricks spall	Mortar does not flex & cracks open up

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

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

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

4.11 Repoint only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing.

- Duplicate the old mortar in strength, composition, color, texture and joint width and profile.
- Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.
- Do not use mortar with a high percentage of portland cement or white masonry cement content. It will be harder than the masonry and will not allow for expansion and contraction. The result is deterioration of the material itself.
- A mortar formula containing lime should fill the joint but should not overfill it, and it should not be smeared on the faces of the masonry units.
- See also *Preservation Briefs #2: Repointing Mortar Joints in Historic Brick*, published by the National Park Service.

4.12 Masonry that was not painted historically shall not be painted.

- Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.

4.13 Protect masonry from water deterioration.

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

Protect masonry from water deterioration.

Policy: Architectural metals should be protected against corrosion.

Maintain protective coatings, such as paint, on exposed metals.

Metals were used for a variety of applications including columns, storefronts, siding, roofing, window hoods and decorative features. Metal applications should be maintained where they exist.

4.14 Preserve architectural metal features that contribute to the overall historic character of the building.
- Examples are columns, roofs, window hoods and storefronts.
- Provide proper drainage to minimize water retention.
- Maintain protective coatings, such as paint, on exposed metals.

4.15 Repair metal features by patching, splicing or otherwise reinforcing the original metal whenever possible.

4.16 Use the gentlest cleaning method possible when removing deteriorated paint or rust from metal surfaces.
- Harsh abrasive cleaning methods should be avoided.

CHAPTER 5
DESIGN GUIDELINES FOR INDIVIDUAL BUILDING ELEMENTS

This chapter presents design guidelines for the preservation of individual historic building elements in downtown.

Commercial Facades

Ornamental items include hood molds, trim at doors and windows; plaques and medallions; date or name stones; and simple geometric shapes in metal, stone, or concrete.
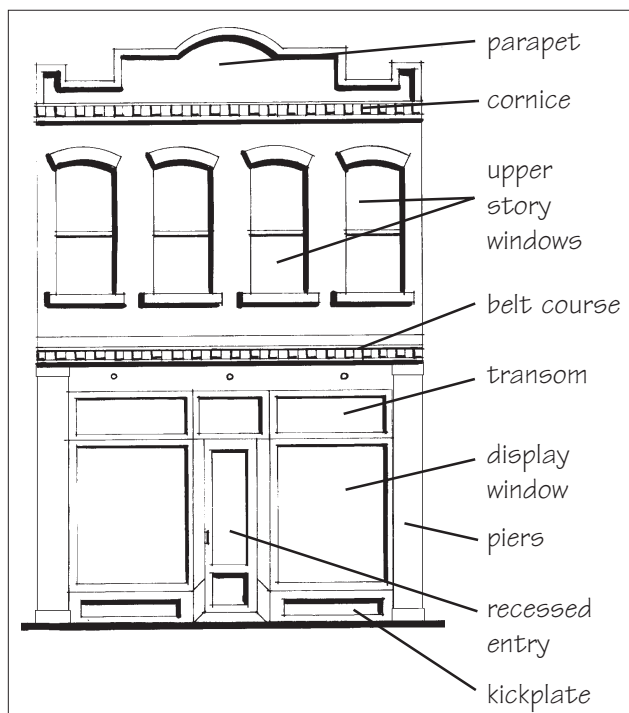
Cornices, which are usually found at the top of building walls, and ornamental moldings or belt courses, which are located just above storefronts, are horizontal projecting elements that provide a visual break in a wall. A parapet is an upward extension of a building wall above the roofline, sometimes ornamental and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion.

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

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

In This Chapter:
Commercial facades
Windows and doors

Typical commercial storefront components.

Windows & Doors

Windows and doors are some of the most impor-
tant character-defining features of historic struc-
tures. They give scale to buildings and provide
visual interest to the composition of individual fa-
cades. Distinct window and door designs in fact
help define many historic building styles. Windows
and doors often are inset into relatively deep open-
ings or they have surrounding casings and sash
components which have a substantial dimension
that cast shadows which also contributes to the
character of the historic style.

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

Roofs

The character of the roof is a major feature for
most historic structures. When repeated along the
street, the repetition of similar roof forms contrib-
utes to a sense of visual continuity for the down-
town area. In each case, the roof pitch, its materi-
als, size and orientation are all distinct features
that contribute to the character of a roof. Flat roofs
appear on most historic commercial buildings in
downtown Anderson.

Typical Downtown Roof Types

*False front
(with pediment)*

*Flat roof
with parapet*

Policy: **Maintain an historic storefront and all of its character-defining features.**

5.1 For a commercial storefront building, a rehabilitation project shall preserve these character-defining elements:

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

5.2 Maintenance of storefronts.

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

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

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

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

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

This rehabilitation preserves surviving details and reconstructs missing ones. (Ft. Collins, CO)

Retain the kickplate as a decorative panel.

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

Many cornices are made of sheet metal. Areas that have rusted through can be patched with pieces of new metal.

5.4 Alternative designs that are contemporary interpretations of traditional storefronts may be considered.
- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
- However, the new design should continue to convey the character of typical storefronts, including the transparent character of the display window.

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

5.6 If the original kickplate is missing, develop a sympathetic replacement design.
- Wood is an appropriate material for replacements on most styles. However, ceramic tile and masonry may also be considered when appropriately used with the building style.

5.7 Preserve the character of the cornice line.
- Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.
- Many cornices are made of sheet metal. Areas that have rusted through can be patched with pieces of new metal.

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

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

- Appropriate materials include stone, brick and stamped metal.

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

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

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

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

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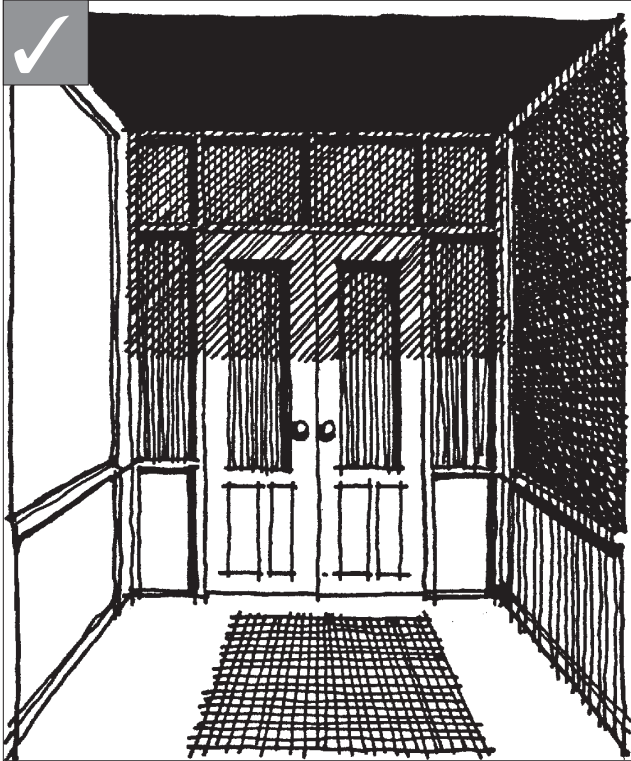

Reconstruct a missing cornice when historic evidence is available.

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

Policy: Historic windows and doors significantly affect the character of a structure and should be preserved.

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

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

- Enclosing an historic opening in a key character-defining facade is inappropriate, as is adding a new opening.
- Do not close down an original opening to accommodate a smaller window. Restoring original openings which have been altered over time is encouraged.
- Preserve the original size and shape of door openings on storefronts with historic value.
- Don't close down the opening to make a smaller door fit.
- For the downtown, entries that provide clear visibility into the building are encouraged.
- Historically, windows had a vertical emphasis. The proportions of these windows contribute to the character of each residence and commercial storefront.
- In renovation of older buildings, use doors with panels or windows that have vertical proportions.

Don't close down the opening to make a smaller door fit.

Enclosing an historic opening in a key character-defining facade is inappropriate, as is adding a new opening.

Restoring original openings which have been altered over time is encouraged.

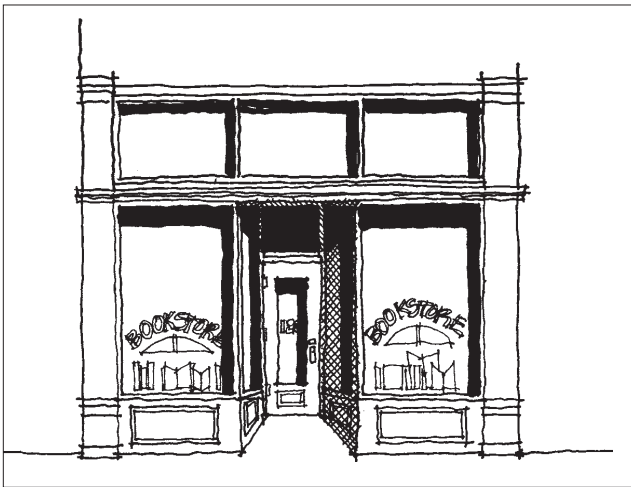Preserve the arrangement of windows and doors on key facades.

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

- Features important to the character of a window include its clear glass, frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation, location and relation to other windows.
- Features important to the character of a door include the door itself, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.

Preserve original transoms, such as these.

The transom above the primary display window is important because it adds to the lower level.
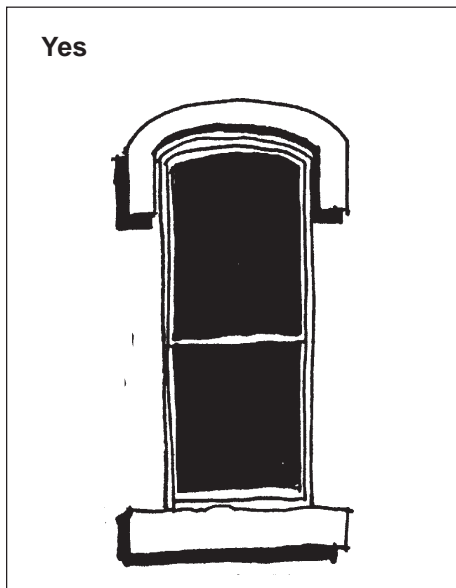

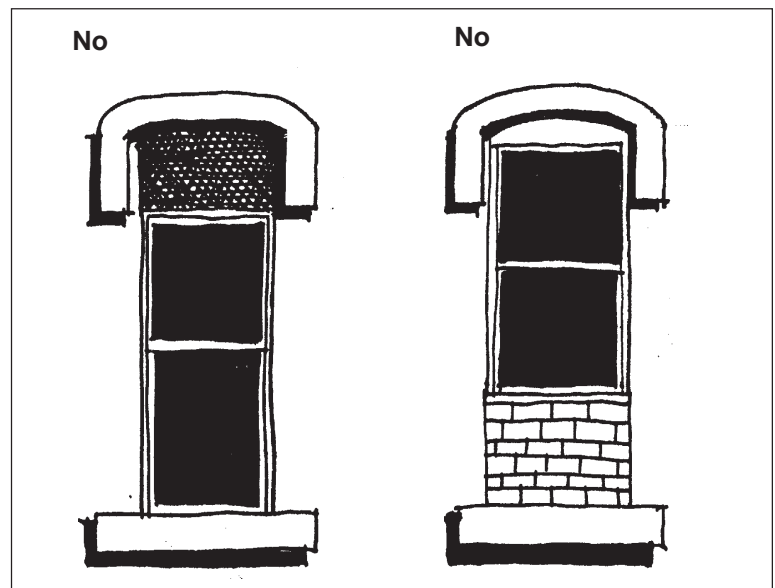*Preserve the transom as glass where ceiling heights permit.*

Where ceilings are now lowered, consider retaining the shape of the clerestory as a sign band.

Existing ceiling height

New lowered panel

New lowered ceiling

Even with a lowered ceiling in the store, the original glass can be preserved by a special soffit detail or sloping up the ceiling to the glass.

Yes

Preserve the shape of the original window opening.

No   **No**

Avoid closing down the original opening to fit new window sizes. If the original openings are presently blocked, consider restoring them.

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

- Avoid the removal of damaged wood that can be repaired.
- See also *Preservation Briefs #9: The Repair of Historic Wooden Windows*, published by the National Park Service.
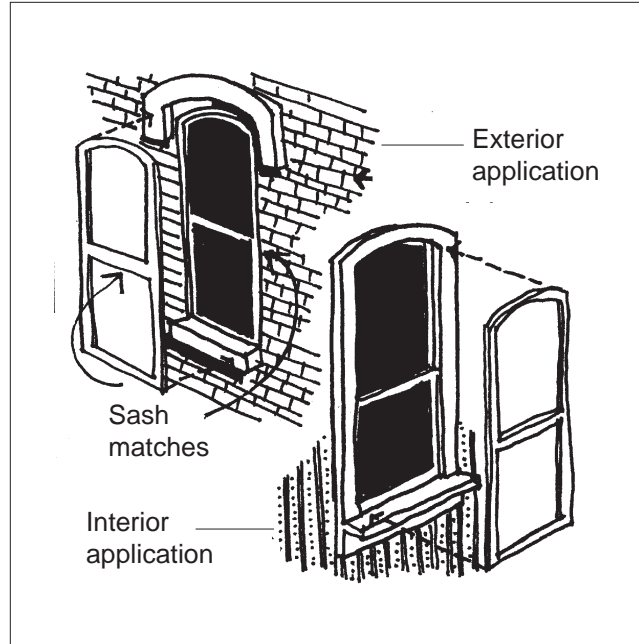
5.15 Glazing in doors should be retained.

- If it is broken or has been removed in the past, consider replacing it with new glass. If security is a concern, consider using wire glass, tempered glass, or light metal security bars (preferably on the interior).

5.16 Installing window air-conditioners in windows on building fronts is inappropriate.

5.17 Maintain recessed entries where they are found.

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

Exterior application

Sash matches

Interior application

Maintain recessed entries where they are found.

Preserve original sash when feasible.

Maintain recessed entries.

Inappropriate storefront replacement.

5.18 Where entries were not recessed historically, maintain them in their original position.
- However, one may also need to comply with other code requirements, including door width, direction of swing and construction.
- In some cases, entries must comply with accessibility requirements of the Americans with Disabilities Act. Note, however, that some flexibility in application of these other regulations is provided for historic properties.
- See also *Preservation Briefs #32: Making Historic Properties Accessible*, published by the National Park Service.

5.19 When window or door replacement is necessary, match the replacement to the original design as closely as possible.
- Preserve the original casing, when feasible.
- If the original is double-hung, then the replacement window should also be double-hung, or at a minimum, appear to be so. Match the replacement also in the number and position of glass panes.
- Very ornate windows or doors that are not appropriate to the building's architectural style are inappropriate.
- Using the same material (wood) as the original is preferred.

DESIGN GUIDELINES FOR ADDITIONS & ALTERATIONS

This chapter presents design guidelines for additions and alterations to historic buildings in downtown Anderson. The design guidelines are organized into a series of relevant design topics. Within each category, individual policies and design guidelines are presented, which the City will use in determining the appropriateness of the work proposed.

Design of Alterations

Alterations may be considered for historic buildings; however, these alterations should occur in a manner that will not diminish the historic integrity of the property and they should be reversible for future property owners. Alterations to structures that do not have historic significance are also anticipated.

It is important that new additions be designed in such a manner that they maintain the character of the primary structure. The addition (to the right), in Durango, CO, is appropriate.

Additions

Many buildings have experienced additions over time, as need for additional space occurred, particularly with a change in use. An historic addition typically was subordinate in scale and character to the main building. The height of the addition was usually positioned below that of the main structure and it was often located to the side or rear, such that the primary facade remained dominate. An addition was often constructed of materials that were similar to those in use historically. In some cases, owners simply added on to an existing roof, creating more usable space without increasing the footprint of the structure. This tradition of adding on to buildings is anticipated to continue. It is important, however, that new additions be designed in such a manner that they maintain the character of the primary structure.

Policy: Design an alteration to be compatible with the historic character of the property.

This row of buildings had lost some details over time and a monochromatic color scheme obscures the original design character. Overhead garage doors that had replaced original storefronts were later alterations without historic significance. (Compare with the "after" photograph below.)

After rehabilitation, the row of buildings shown in the photograph above conveys a stronger sense of its historic character. Note that some old uses were retained, while other new uses were also introduced. Some noncontributing alterations were removed and storefronts reconstructed. One was retained, but was painted to minimize impacts. (Ft. Collins, CO)

6.1 Avoid alterations that would damage historic features.

- Avoid alterations that would hinder the ability to interpret the design character of the original building.
- Alterations that seek to imply an earlier period than that of the building are inappropriate.
- For example, mounting a sign panel in a manner that causes decorative moldings to be chipped or removed would be inappropriate.

The windows in this structure were boarded and architectural details needed repair. (Compare with the photo below.)

Storefront windows were reopened and upper-story windows were repaired. (Ft. Collins, CO)

Design of Alterations, continued...

A modest building can also be renovated to be compatible with the context. In this photograph the original millinery shop front had simple moldings at the top. (Compare with the photos below.)
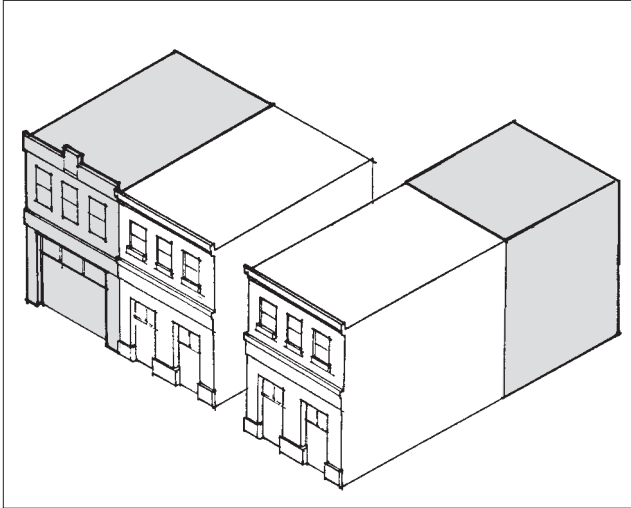

Years later, all original detail had been stripped from the building. (Compare with the photos above and below.)
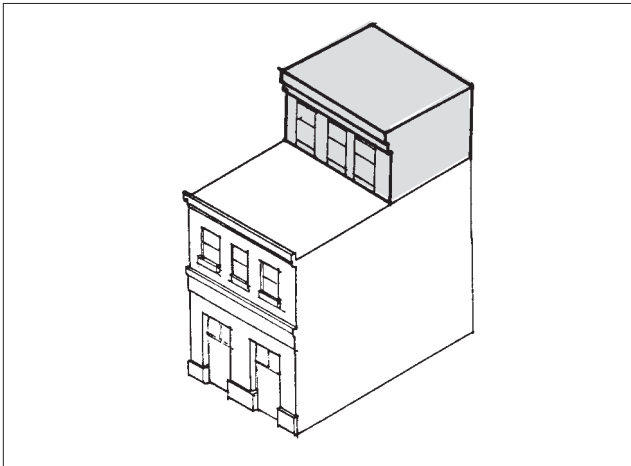

The same building (top) during renovation (left) and after renovation (above) exhibits the more classical features of commercial storefronts, including a painted cornice, kickplate and recessed entry. (Ft. Collins, CO)

Policy: Minimize the visual impacts of an addition to a commercial building.

A new ground-level addition to the side and rear may be considered.

A new roof-top addition set back from the front facade may be considered.

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

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

Another option, which will only be considered on a case-by-case basis, is to design an addition to the front wall plane of the existing building. This option may only be considered on a "newer" or more contemporary building that was originally constructed set back from the front property line or sidewalk edge.

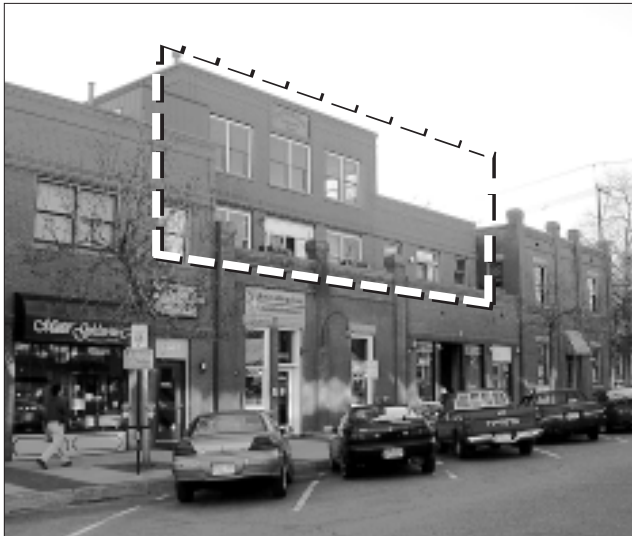**6.2   An addition shall be compatible in scale, materials and character with the main building.**
•   An addition shall relate to the building in mass, scale and form. It should be designed to remain subordinate to the main structure.
•   An addition to the front of a building is inappropriate. However, where a building is set back from the front property line, the first consideration for the placement of an addition should be to fill the gap between the existing building and sidewalk. This will maintain the consistent "street wall" desired in the downtown.

6.3   An addition shall not damage or obscure architecturally important features.
- For example, loss or alteration of a cornice line should be avoided.

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

An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building. (Boulder, CO)

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

CHAPTER 7
DESIGN GUIDELINES FOR SITE DESIGN

This chapter presents design guidelines for site design in the Downtown. The design guidelines are organized into a series of relevant design topics. Within each category, individual policies and design guidelines are presented, which the City will use in determining the appropriateness of the work proposed.

In This Chapter:
Lighting
Mechanical equipment
Parking
Rear entrances

Policy: **Site lighting should be used to enhance the pedestrian experience at night by providing a well-lit environment.**

Use lighting to illuminate sidewalks and pedestrian routes.

Lighting on a site is important for aesthetics and safety, and, on commercial properties for customer awareness. Traditionally, lights were simple in character and were used to highlight buildings, signs, entrances, first floor details, walkways and buildings. Today they are also used to light parking lots. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity and were shielded with simple shade devices. Site lighting should reinforce the visual continuity of downtown. The light fixtures (luminaires) and poles (standards) should be unifying design elements that promote visual interest and variety.

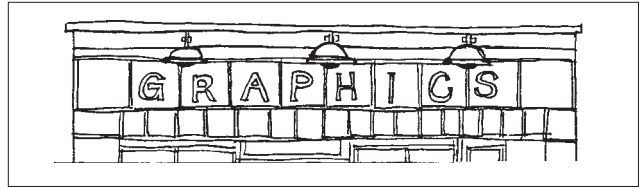**7.1 Use lighting for the following:**
*   To accent architectural details
*   To accent building entrances
*   To accent signs
*   To illuminate sidewalks and pedestrian routes
*   To illuminate parking and service areas, for safety concerns

7.2 Provide low-scale lighting for pedestrian routes.
*   Lighting along the right-of-way should be a combination of pedestrian-scaled street lights and spillover from lights on adjacent buildings. Lighting in this location should be designed to be comfortable to pedestrians.
*   The position of a lamp in a light on a pedestrian way should not exceed fifteen feet in height.

7.3 Lighting for parking areas, service areas buildings, pedestrian routes and public ways shall be shielded to prevent any off-site glare.

- *Note that this also applies to parking and service areas.*
- The light source shall not emit a significant amount of the fixture's total output above a vertical cutoff angle of 90 degrees directly visible from neighboring properties. Any structural part of the fixture providing this cutoff angle shall be permanently attached.
- Keep parking area lighting at a human scale. The maximum height of parking lot luminaires shall be fifteen feet. This height restriction may be exceeded to twenty-four feet if it is demonstrated that the overall visual impact of lighting is less.

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

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

7.5 Minimize the visual impacts of architectural lighting.

- All exterior light sources should have a low level of luminescence.
- Wall-mounted floodlamps shall be shielded so that the light source is not visible off site. Spotlights without shielding devices are not allowed.
- A lamp that conveys the color spectrum similar to daylight is preferred. For example, metal halide and color-corrected sodium are appropriate.
- Lighting fixtures should be appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.
- Wall-mounted light fixtures should not extend above the height of the wall to which they are mounted.

Indirect lighting may be used for signs.

Policy: Minimize the visual impacts of mechanical equipment and service areas.

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

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

7.7 Minimize the visual impacts of utility connections and service boxes.
- Locate them on secondary walls, when feasible.
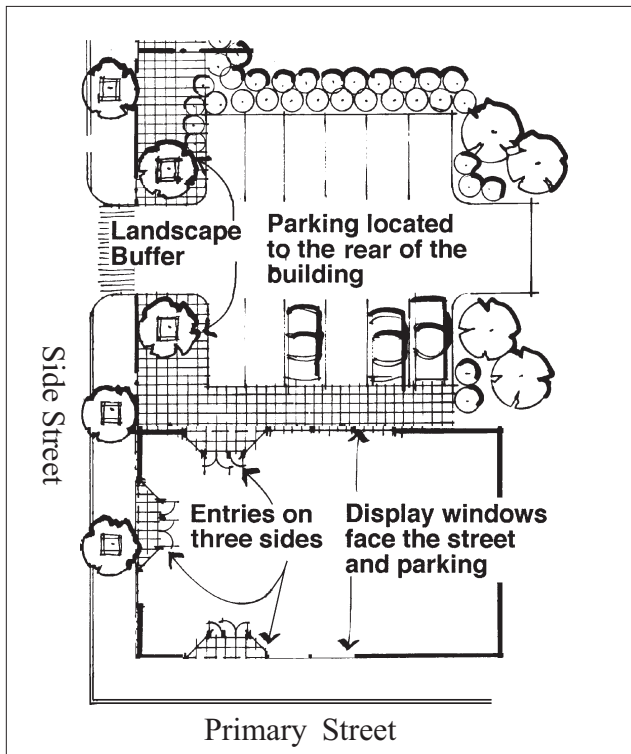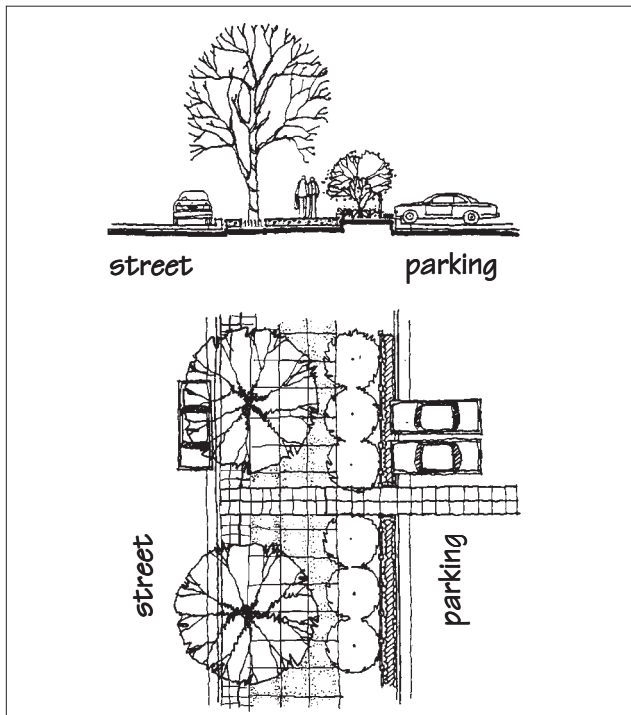- Do not locate gas or electric meters on the roof.

7.8 Minimize the visual impacts of trash storage and service areas.
- Locate service areas away from major pedestrian routes; typically place them at the rear of a building when feasible.
- Dumpsters should be screened from view.

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

Minimize the visual impacts of trash storage and service areas.

Policy: **Minimize the visual impacts of a parking lot.**

An on-site parking area should be located behind a building, where its visual impacts will be minimized.

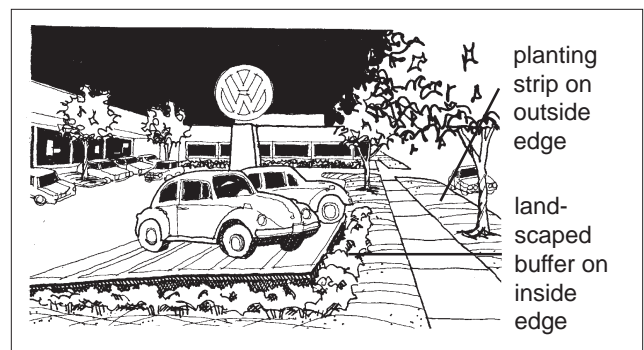*Where a parking lot abuts a public sidewalk, provide a buffer.*

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

7.9 Locate a surface lot such that it will be subordinate to other site features.
- An on-site parking area should be located behind a building, where its visual impacts will be minimized.
- Minimize the surface area of paving materials. Consider using a less impervious material such as "grasscrete."
- It is not appropriate to demolish a structure on a building's lot or surrounding lots in order to create additional parking.

7.10 Site a parking lot so it will minimize gaps in the continuous building wall of a block.
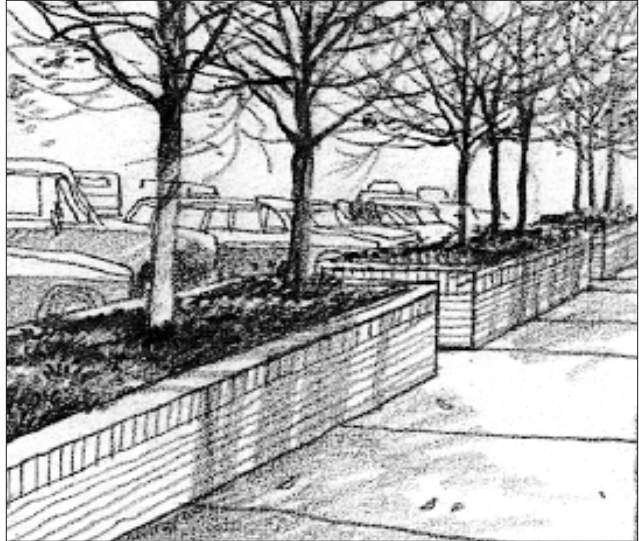- Where a parking lot shares a site with a building, place the parking at the rear of the site (preferred) or beside the building (if there are no other options).

Provide landscaped buffers at the sidewalk edge where open lots occur.

7.11 Where a parking lot abuts a public sidewalk, provide a visual buffer.
- This may be a landscaped strip or planter.
- Consider the use of a wall as screen for the edge of the lot.
- Use a combination of trees and shrubs to create a landscape buffer.
- Where a parking lot exists that is presently not screened or landscaped, consider a landscaping program or an infill building that relates to the surrounding historic context.

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

Use a combination of trees and shrubs to create a landscape buffer.

Where a parking lot abuts a public sidewalk, provide a visual buffer. (Bellingham, WA)
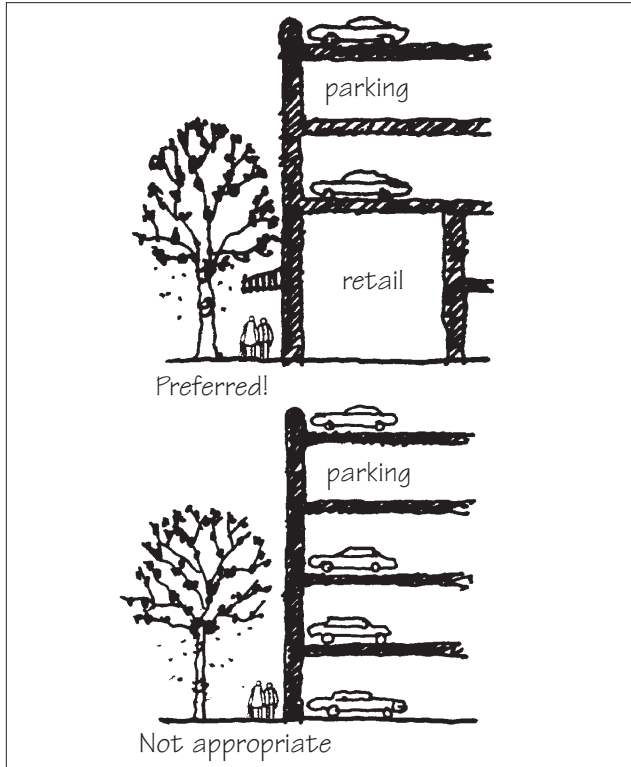

Avoid leaving an edge of exposed cars along a street edge.

Dividing a parking lot into smaller areas that are screened with landscaping is encouraged.

Policy: Minimize the visual impacts of a parking structure by designing it to enhance the activity of the streetscape.

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

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

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

7.12 Design a parking structure so that it creates a visually attractive and active street edge.
- When feasible, a parking structure in the area should be wrapped with retail, commercial or another active use along the street edge to shield the cars from the street and to add activity to the street.
- Other methods of accomplishing this include, but are not limited to:
  - Retail/commercial wrap
  - Murals or public art
  - Landscaping
  - Product display cases/show windows

New parking facilities should be designed to be attractive, compatible additions to a commercial area. Using high quality materials, providing a sense of scale in architectural details and providing active uses at the sidewalk edge are methods that can mitigate the potentially negative impacts of new parking facilities. (Louisville, KY)
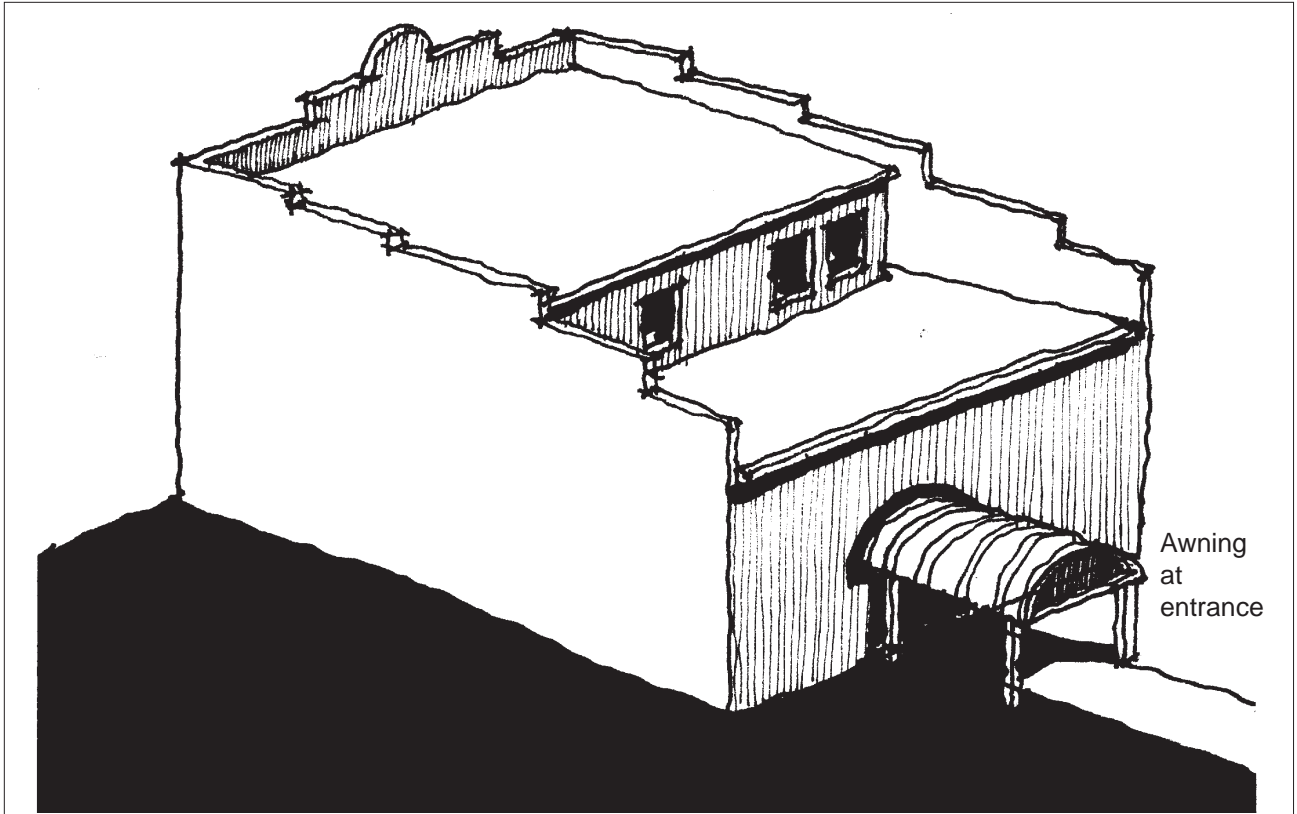
7.13 In the Downtown, a parking structure shall be compatible with traditional buildings in the surrounding area.

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

This parking structure incorporates a wrap of retail stores along the street edge. The storefronts are contemporary interpretations of the historic downtown context. (Boulder, CO)

Improvement of rear entrances is encouraged, to accommodate use of parking areas behind buildings.
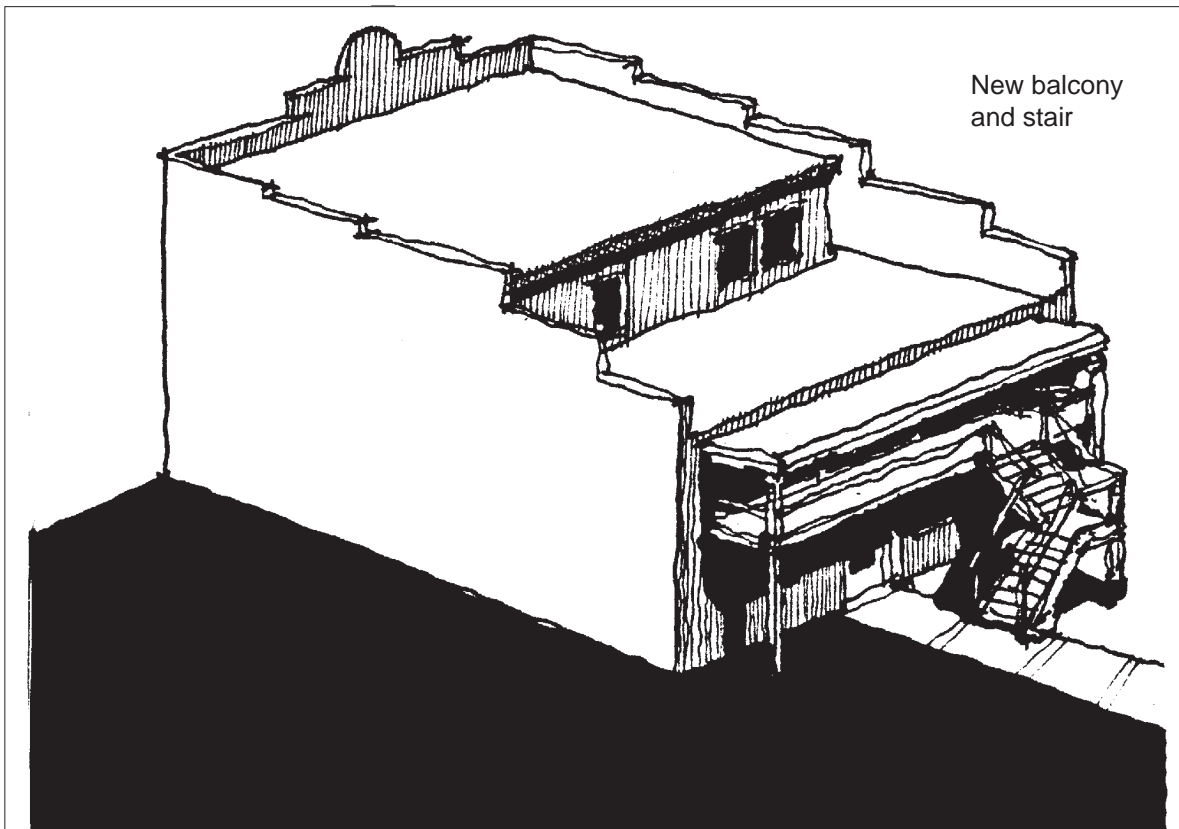

Awning at entrance

Improvement of rear entrances is encouraged, to accommodate use of parking areas behind buildings.

entrance

Canopies are encouraged to identify rear entrances.

Improving access to second floors can improve
leasing ability while also creating shelter for first
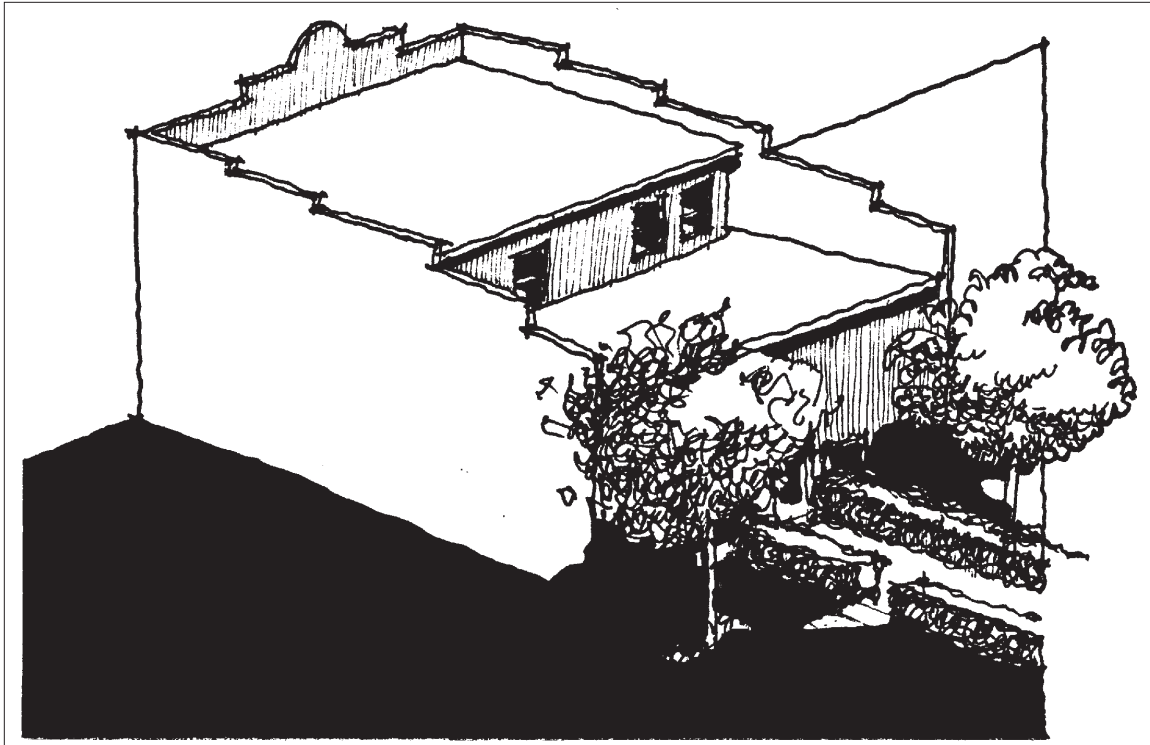floor entrances.
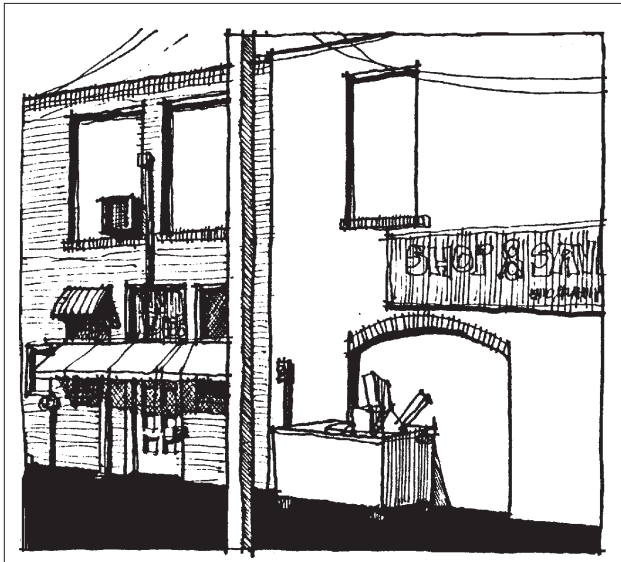

New balcony
and stair

This new stair provides access to upper floors.

Using plant materials to enhance rear entrances
is another technique to consider.

Landscaping is encouraged to identify rear entrances.

Planters are recommended to separate service areas from customer entrances.

DESIGN GUIDELINES FOR SIGNS

This chapter presents design guidelines for the design of new signs in the Downtown.

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

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

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

> **In This Chapter:**
> Sign context
> Appropriate signs
> Sign content

Each business in the Downtown is permitted to have up to four types of signs in use at any given time: primary, secondary, portable and temporary.
- A primary sign represents the owner's largest sign expense and is likely the most important of the four sign types. Only one primary sign will be allowed per business per building.
- Secondary signs are utilized in addition to the primary building sign. Typically, a secondary sign is an awning, hanging or window sign. The secondary sign is generally intended to capture the attention of the pedestrian walking on the sidewalk, while the primary sign's audience is specifically the viewer driving past in a vehicle.
- Portable signs are intended for the pedestrian walking on the sidewalk. Portable signs include sandwich boards, signs mounted on easels or freestanding frames with sign inserts.
- Temporary signs are used for a special purpose, such as limited-time offer or a sale.

> *These guidelines supplement the City's sign ordinance.*

Policy: Design a sign to be in balance with the overall character of the property.

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

A flush-mounted wall sign is appropriate.

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

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

- Coordinate a sign within the overall facade composition.
- A sign should be in proportion to the building, such that it does not dominate the appearance.
- Develop a master sign plan for the entire building; this should be used to guide individual sign design decisions.
- This is especially important where the use of contemporary building forms and styles and several colorful, attention-getting signs are the norm. Such a typical "strip-commercial" development pattern is inappropriate in the Downtown.

8.2 A sign shall be subordinate to the overall building composition.

- A sign should appear to be in scale with the facade.
- Locate a sign on a building such that it will emphasize design elements of the facade itself.
- Mount a sign to fit within existing architectural features. Use the shape of the sign to help reinforce the horizontal lines of moldings and transoms seen along the street.

Policy: **Appropriate signs include freestanding, flush-mounted, window, projecting, hanging, awning and directory signs.**
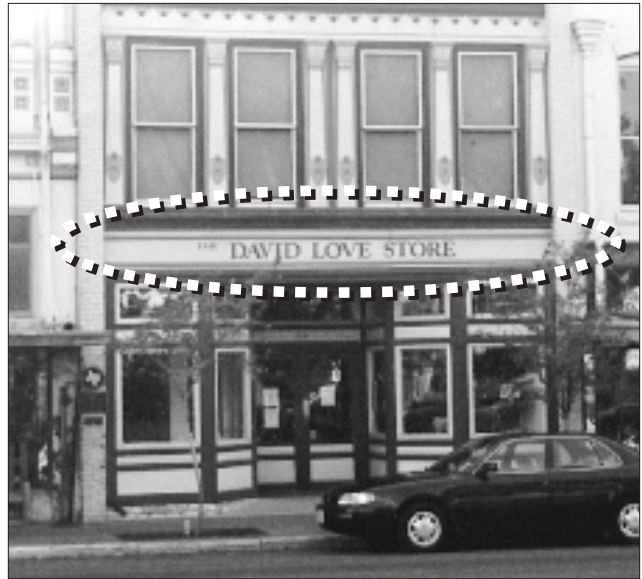
The placement or location of a sign is perhaps the most critical factor in maintaining the order and integrity of the Downtown.

8.3   Freestanding or pole mounted signs may be considered.
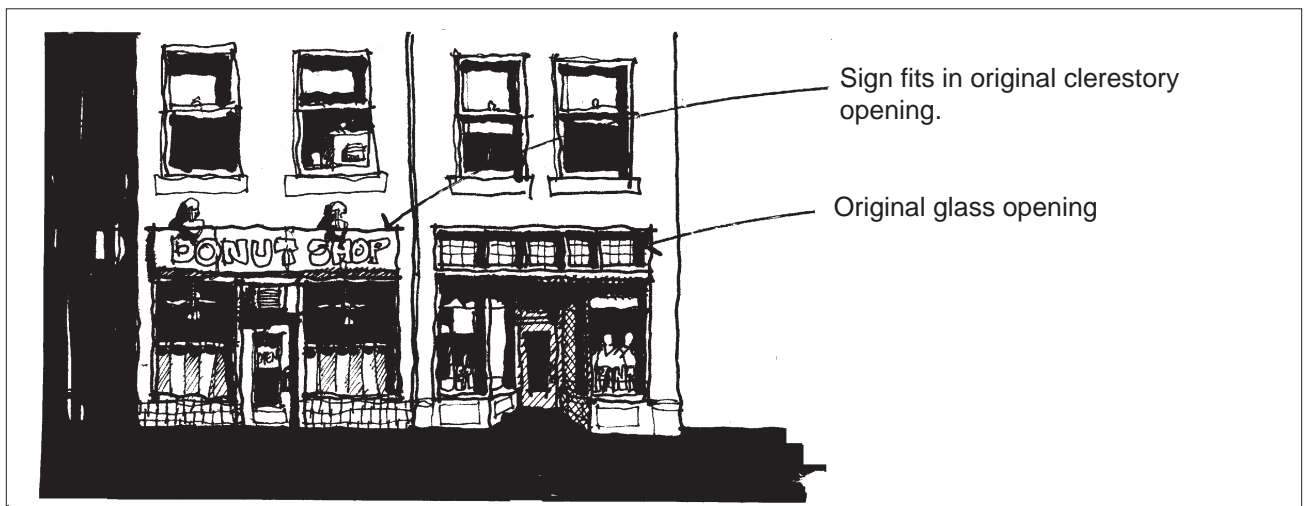- A freestanding sign may be used in the front yard of a residence with a commercial use.
- A freestanding sign may also be used in areas where the primary use is set back from the street edge.

8.4   A flush-mounted wall sign may be considered.
- In many cases, turn-of-the century building types common in Anderson have a sign frieze. This is the ideal location for the *primary* building sign. The sign frieze is typically located above the transom and below the second-floor windows.
- When utilizing the sign frieze as the sign placement location, it is important to respect the frieze borders. In other words, the sign should not overlap or crowd the top, bottom or ends of the frieze.
- When feasible, place a wall sign such that it aligns with others on the block.

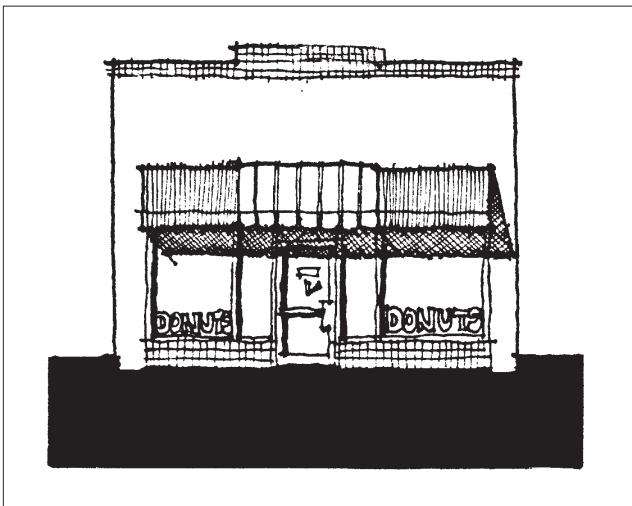*When utilizing the sign frieze as the sign placement location, it is important to respect the frieze borders.*

Sign fits in original clerestory opening.

Original glass opening

When feasible, place a wall sign such that it aligns with others on the block.

A window sign may be considered. A window sign may be painted on or hung just inside a window. (Wichita, KS)

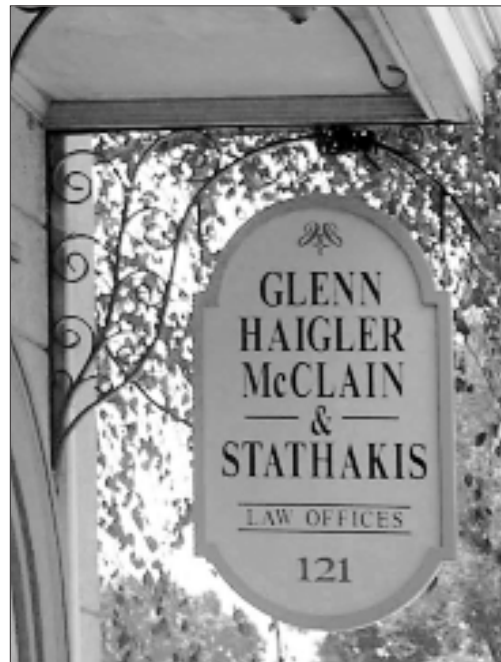*Signs on glass are effective for pedestrians and for drawing attention to merchandise.*

A small hanging sign should be located near the business entrance.

8.5   A window sign may be considered.

- A window sign may be considered in addition to the primary building sign.
- A window sign should cover no more than approximately fifteen percent (15%) of the total window area.
- It may be painted on the glass or hung just inside a window.
- Interior hanging window signs shall be constructed of appropriate, durable materials.

8.6   A hanging sign may be considered.

- A small hanging sign is easier for a pedestrian to read than other sign types and is encouraged.
- A small hanging sign should be located near the business entrance, just above the door or to the side of it.
- A hanging sign installed under a canopy should be a maximum of 50% of the canopy's width.
- A hanging sign should be mounted perpendicular with the building facade.
- A hanging sign should provide a minimum of eight feet clearance between the sidewalk surface and the bottom of the sign. However, a hanging sign mounted under a canopy may provide a minimum clearance of seven feet.
- A hanging sign shall be no more than eight square feet in size.

A hanging sign may be considered.

8.7 A projecting sign may be considered.

- A larger projecting sign should be mounted higher, and centered on the facade or positioned at the corner of a building.

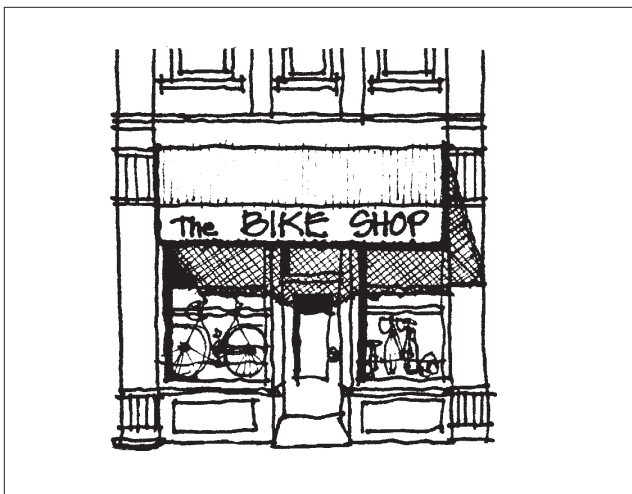**8.8 Awning and canopy signs may be considered.**

- Consider mounting a sign centered on top of a building canopy where a flush-mounted sign would obscure architectural details.

A larger projecting sign should be positioned at the corner of a building.

Signs may be located on awnings.

Signs on awnings can be colorful and easily seen from across the street.

Where several businesses share a building, coordinate the signs.

Avoid signs that cover architectural features. In this example, the sign is too big and obscures the storefront windows.

8.9 A directory sign may be considered.
- Where several businesses share a building, coordinate the signs. Align several smaller signs, or group them into a single panel as a directory.
- Use similar forms or backgrounds for the signs to tie them together visually and make them easier to read.
- The manner in which a directory sign is mounted to a building, either flush to or projecting from a wall, will determine the maximum allowable sign area.

8.10 A portable sign may be considered.
- Portable signs include A-frame, sandwich boards, signs mounted on easels or free-standing frames with sign inserts.

8.11 A sign should not obscure or compete with architectural details of an historic building facade.
- This is especially important for a building with historic significance.
- A sign should be designed to integrate with the architectural features of a building not distract attention from them.

Policy: A sign should be in character with the material, color and detail of a building.

8.12 Signs that are out of character with those seen historically and that would alter the historic character of the street are inappropriate.
- Animated signs are inappropriate.
- Any sign that visually overpowers the building or obscures significant architectural features is inappropriate.

8.13 Sign materials should be compatible with that of the building facade.
- Painted wood and metal are appropriate materials for signs. Their use is encouraged. Unfinished materials, including unpainted wood, are discouraged because they are out of character with the context.
- Plastic is not permitted, except for flush, adhesive lettering.
- Highly reflective materials that will be difficult to read are inappropriate.
- Painted signs on blank walls were common historically and may be considered.

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

8.15 Use colors for the sign that are compatible with those of the building front.
- Also limit the number of colors used on a sign. In general, no more than three colors should be used.
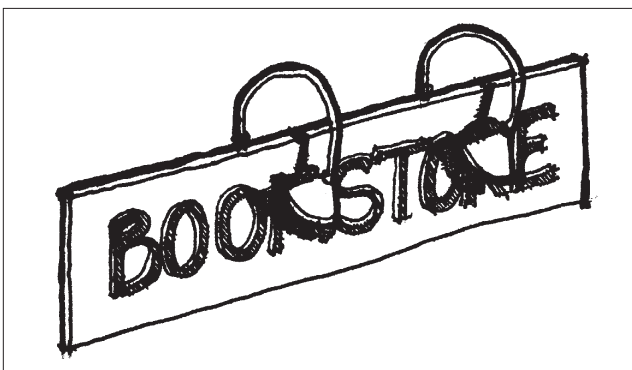

Symbol signs add interest to the street, are quickly read and are remembered better than written words. (Durango, CO)

A simple sign design is preferred. (Spartanburg, SC)

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

Indirect light sources that are shielded and shine on the sign are preferred.

8.16 A simple sign design is preferred.
- Typefaces that are in keeping with those seen in the area traditionally are encouraged. Select letter styles and sizes that will be compatible with the building front.
- Generally, these are typefaces with serifs.
- Avoid hard-to-read or overly intricate typeface styles.

8.17 The light for a sign should be an indirect source.
- Light should be directed at the sign from an external, shielded lamp.
- A warm light, similar to daylight, is appropriate.
- Light should not shine directly in the eyes of pedestrians.

8.18 If internal illumination is used, it should be designed to be subordinate to the overall building composition.
- Internal illumination of an entire sign panel is discouraged. If internal illumination is used, a system that backlights sign text only is preferred.
- Neon and other tubular illumination may be considered. However, use neon in limited amounts so it does not become visually obtrusive.
- Internal illumination of an awning is inappropriate.

8.19 Sign brackets and hardware should be compatible with the building and installed in a workman-like manner.

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

Chapter 9

Design Guidelines for Awnings & Canopies

This chapter presents design guidelines for the use of awnings and canopies in the Downtown.

Historically, awnings and canopies were noteworthy features of buildings in downtown and their continued use is encouraged.

A sign band, awning and display window are traditional elements combined with a contemporary flavor.

This awning fits within the width of the existing opening.

This awning is too wide—it covers some of the ornamental column.

Policy: An awning or canopy should be similar to those seen historically.

An awning compatible in material and construction to the style of the building is encouraged.

Odd shaped awnings are inappropriate on most historic structures.

9.1   An awning compatible in material and construction to the style of the building is encouraged.

- Operable awnings are encouraged on historic buildings.
- Use colors that are compatible with the overall color scheme of the facade. Solid colors or simple, muted-stripe patterns are appropriate.
- The awning should fit the opening of the building.
- Simple shed shapes are appropriate for rectangular openings.
- Odd shapes, bullnose awnings and bubble awnings are inappropriate on most historic structures.
- Internal illumination of an awning is inappropriate.

9.2   A fixed metal canopy may be considered.

- Appropriate supporting mechanisms are wall-mounted brackets, chains and posts.
- Consider using a contemporary interpretation of those canopies seen historically.

A fixed metal canopy may be considered.

9.3 Internal illumination in an awning is inappropriate.
- Lights may be concealed in the underside of a canopy, however.

9.4 Mount an awning or canopy to accentuate character-defining features.
- It should be mounted to highlight moldings that may be found above the storefront and should not hide character-defining features.
- Its mounting should not damage significant features and historic details.

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

Mount an awning or canopy to accentuate character-defining features.

CHAPTER 10
DESIGN GUIDELINES FOR COLORS

These guidelines do not specify which colors should be selected, but rather how they should be used.

In black and white, it is easier to see the principles for using color. Contrasting colors are used to emphasize detail. Bright colors are used for accent only.

10.1 Use colors to tie together the entire storefront.
- Consider the building as a whole, and then decide which details to emphasize.
- Avoid colors that visually split the upper floors from the lower floor.
- Using the same color on the same architectural elements (i.e., window frames) can reinforce the patterns which tie together the storefront.

10.2 When choosing a color, consider the context or major colors on the surrounding buildings.
- Brick and masonry colors are common in the Downtown.
- Muted and compatible tones should characterize a building.
- Avoid bright high-intensity colors.

Use colors to tie together the entire storefront.

DESIGN GUIDELINES FOR
AREA 1 - THE COMMERCIAL CORE AREA

This chapter presents design guidelines for Area 1, the Commercial Core of Downtown Anderson.

Summary of Key Characteristics

Key design characteristics of this area include the following:
- Buildings aligned with adjacent historic buildings at the sidewalk edge
- One- to three-story, traditional commercial buildings
- Masonry construction dominates
- Transparent ground floor with smaller windows "punched" into predominantly solid upper floors
- Flat-roof buildings
- Sidewalk uses and activities

Design Goals

The Downtown Commercial Core should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. The dominant character of this area should be that of a retail-oriented, commercial environment, with an active street edge that is pedestrian friendly.

The design goals for Area 1 are:
- To rehabilitate existing historic commercial buildings
- To continue the use of traditional building materials found in the area
- To maintain the traditional mass, size and form of buildings seen along the street (i.e., a building should be a rectangular mass that is one- to three-stories in height)
- To design commercial buildings with storefront elements similar to those seen traditionally (i.e., a commercial building should include: recessed entries, display windows, kickplates, transom windows, midbelt cor-

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In This Chapter:
Building setbacks
Mass and scale
Building form
Building materials
Architectural character

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nices, cornices or pediments and vertically-oriented upper-story windows)
- To design a project that reinforces the retail-oriented function of the street and enhances its pedestrian character
- To promote friendly, walkable streets (i.e., projects that support pedestrian activity and contribute to the quality of life are encouraged)
- To provide site amenities—such as benches, lights, waste receptacles, landscaping, etc.—to enhance the pedestrian experience.

Building Setbacks

A typical building in the Downtown Commercial Core has its primary entrance oriented to the street. This helps establish a "pedestrian-friendly" quality. In most cases, similar entryways are evenly spaced along a block, creating a rhythm that also contributes to the sense of visual continuity. These entrances are also typically recessed from the sidewalk edge.

Mass and Scale

Patterns are created along the street by the repetition of similarly-sized building elements. For example, uniform facade widths evenly spaced in downtown create a rhythm that contributes to the visual continuity of the area.

Building Form

One of the most prominent unifying elements of the Downtown Commercial Core is the similarity in building form. Commercial buildings are simple rectangular solids, deeper than they are wide. This characteristic is important and should be continued. Also, commercial roof forms appear flat, although there is typically a slight pitch to it for water to drain. This characteristic is important and should be preserved.

Materials

Building materials of new structures should contribute to the visual continuity of the area. They should appear similar to those seen traditionally to establish a sense of visual continuity. Brick and stone are the dominant materials and their use in new construction is preferred.

The dominant character of the Commercial Core Area should be that of a retail-oriented, commercial environment, with an active street edge that is pedestrian friendly.

Architectural Character

The street level floors of traditional commercial buildings are clearly distinguishable from the upper floors. First floors are predominantly fixed plate glass with a small percentage of opaque materials. Upper floors are the reverse: opaque materials dominate, and windows appear as smaller openings puncturing the solid walls. The floor-to-floor height on the street level is also generally taller than the upper floors. This feature should also be expressed in new construction.

Building heights vary in the Downtown Commercial Core and yet there is a strong sense of similarity in scale. This is in part because most buildings are one to two stories in height.

While it is important that buildings be compatible with the surrounding traditional commercial context, it is not necessary that they imitate older building styles.

Policy: **Maintain the line of building fronts in the block.**

Structures in the Downtown Commercial Core should contribute to a strong "building wall" along the street. A new building should align at the front lot line and be built out to the full width of the parcel (i.e., to the side lot lines). Although small gaps can occur between some structures, these are exceptions.

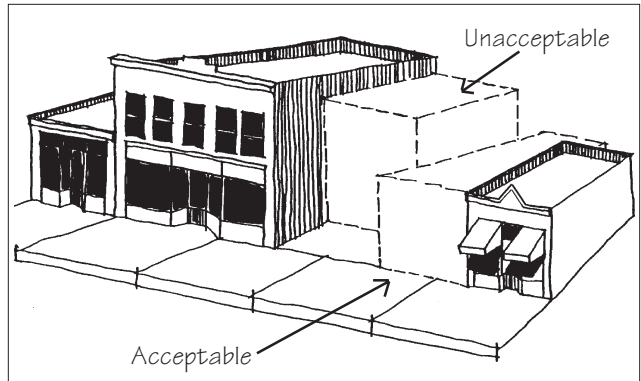**11.1 Maintain or enhance the alignment of buildings at the sidewalk edge.**
• Locate the front building wall at the sidewalk line when feasible.
• Where a building must be set back from the sidewalk, use landscape elements to define the sidewalk edge.

11.2 Orient the primary entrance of a building toward the street.
• A building shall have a clearly-defined primary entrance. For most commercial buildings, this should be a recessed entry-way.
• Secondary public entrances to commercial spaces are also encouraged on a larger building.

Align the building front at the sidewalk edge.

Before: New buildings should be compatible with the commercial buildings seen traditionally. Creative new design is especially encouraged that is compatible with the design goals of the district. Here, a parking lot awaits compatible infill. (See below.)

After: Simplified interpretations of traditional building elements, including a transparent first floor with display windows and an ornamental cornice, help this new building fit into its context.

Maintain the alignment of buildings at the sidewalk edge. Small plazas, however, are appropriate.

Policy: A building should appear similar in scale to traditional commercial buildings.

This single infill building is divided into smaller building modules that reflect traditional building widths. Upper floors step back from the front, thus maintaining the traditional two-story scale of the street.

A building shall maintain the alignment of horizontal elements along the block.

11.3 Maintain the traditional range of building heights seen in the historic core.
- Traditional floor heights should be expressed with horizontal moldings, alignment of windows and other architectural details.

11.4 Buildings should appear similar in width to those seen historically in the block.
- Traditionally, buildings were built in 20- to 30-foot increments. New structures should reflect this pattern.

11.5 Consider dividing a larger building into "modules" that are similar in scale to buildings seen traditionally.
- If a larger building is divided into "modules," they should be expressed three-dimensionally throughout the entire building facade.

11.6 Floor-to-floor heights should appear to be similar to those seen traditionally.
- In particular, the windows in a building should appear similar in height to those seen traditionally.

Policy: **The form of a building should be similar to those seen traditionally.**

One of the most prominent unifying elements of downtown is the similarity in building form. Commercial buildings were simple rectangular solids, deeper than they were wide. This characteristic is important and should be continued.

11.7 Rectangular forms shall be dominant on commercial facades.
*   Rectangular forms should be vertically oriented.

Rectangular forms shall be dominant on commercial facades.

Policy: **Building materials should be similar to those used traditionally.**

Traditionally, a limited palette of building materials was used in the area—primarily brick and stone. This same selection of materials should continue to be predominant. New materials also may be appropriate when they relate to the scale, durability, color and texture of the predominant materials of this area.

11.8 Materials shall appear to be similar to those used traditionally.
*   Brick and stone were the traditional materials and are preferred.
*   A matte, or non-reflective, finish is preferred.

Materials shall appear to be similar to those used traditionally.

Policy: A new building should be visually compatible with traditional commercial buildings.

Highly reflective or darkly tinted glass is inappropriate.

Contemporary interpretations of traditional building elements are encouraged. In this case, shed form awnings are stretched across rigid frames. Transom windows are expressed with a metal grill design.

11.9 Maintain the distinction between the street level and the upper floor.
- The first floor of the primary facade should be predominantly transparent glass.
- Upper floors should be perceived as being more opaque than the lower floor.
- Highly reflective or darkly tinted glass is inappropriate.

11.10   Upper-story windows with vertical emphasis are encouraged.
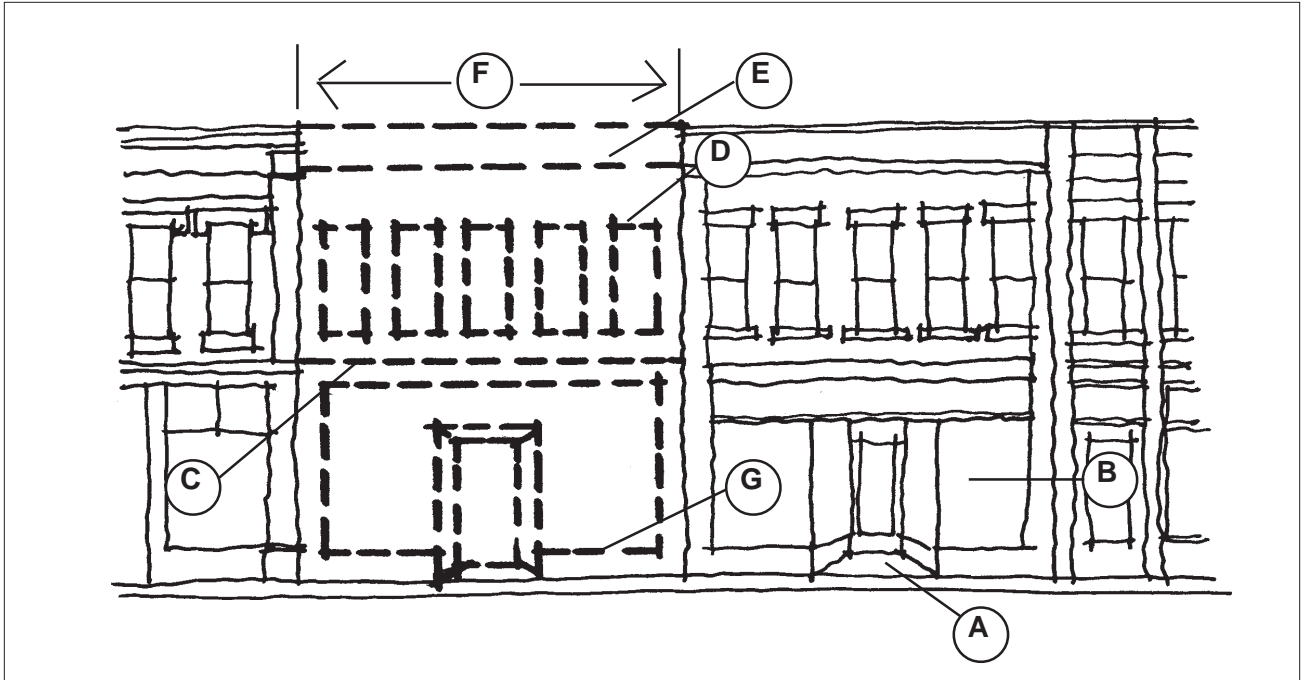- A typical, upper-story window is twice as tall as it is wide. These proportions are within a limited range; therefore, upper-story windows in new construction should relate to the window proportions seen historically.
- Windows should align with others in a block.

11.11   Window dimensions that are similar to those used traditionally are encouraged.
- Many windows are "one-over-one," in that a single pane of glass is in both the upper and lower sashes. Others are "two-over-one," with two panes (or lights) in the upper sash and one is in the lower sash. These arrangements are preferred.

11.12   The ratio of solid-to-void shall be similar to that seen traditionally on commercial storefront buildings in the district.
- First floors should be more transparent than upper floors.
- Upper floors should appear more solid than first floors.

Typical facade components that should be interpreted in new designs:
A.   Provide a recessed entry.
B.   Use large surfaces of glass on the first floor.
C.   Match height of adjacent display windows.
D.   Use smaller, vertical windows on upper floors.
E.   Cap the building with a cornice.
F.   Express the typical building width found on the block.
G.   Match the height of kickplates.

A new commercial storefront building should incorporate display windows, a transom window, a kickplate and recessed entry.

DESIGN GUIDELINES FOR AREA 2

This chapter presents design guidelines that apply to Area 2, which is a series of commercial blocks that frame the traditional commercial core.

This area has emerged from a heritage of buildings that were commercial in nature, but developed at a relatively low density, with substantial portions of land given over to automobiles. While many of the buildings are relatively new, some older structures survive, which contribute to a pedestrian-orientation and may in some cases have historic significance. Preserving these resources should be encouraged and, when feasible, they should be incorporated in new developments.

Development in Area 2 has been largely commercial in nature, with substantial portions of land given over to automobiles.

The area should continue to develop with a mix of uses, and improvements should occur in a manner that enhances the experience for pedestrians. It should also build a sense of visual relatedness among properties. Even though automobile circulation routes significantly affect the character, it is still possible to strengthen pedestrian links and to improve the edges of properties such that a sense of human scale is conveyed.

Design Goals

Area 2 should develop in a manner that is inviting to pedestrians while also accommodating automo-

biles. Development should have a mix of building types, including older structures and more contemporary ones. Each should reflect the design trends of its own time, while also contributing to a sense of visual continuity and strengthening the pedestrian experience. In addition, a combination of uses is encouraged, including residential, office and retail.

The design goals for Area 2 are:
* To define the sidewalk edge with elements that are amenities for pedestrians
* To establish a sense of scale in buildings and streetscape design that can be understood by pedestrians
* To minimize the visual impacts of automobiles
* To strengthen the pedestrian network of sidewalks, plazas and paths

Building Setbacks

A wide variety of building setbacks can be seen throughout Area 2. Much of this variety is due to the influence of the automobile and need to provide on-site parking. This parking typically has been provided in front of the building for consumer convenience. However, this trend causes an erosion of the edge of buildings located along a sidewalk like that seen historically. Therefore, it is strongly encouraged that new developments in Area 2 should build on this tradition and locate buildings at the front lot line.

Area 2 Context photo

Mass and Scale

A variety of building sizes exist in this area. While contemporary design approaches are encouraged, developments should continue to exhibit a variety in sizes, similar to the buildings seen traditionally.

Building Materials

Building materials of structures should contribute to the visual continuity of the area. They should appear similar to those seen traditionally to establish a sense of visual continuity.

Architectural Character

Commercial buildings throughout the Downtown should relate to one another through the consistent use of similar building materials, storefronts, recessed entries and the alignment of these different elements along a block. This tradition is strongly encouraged for new developments in Area 2.

Policy: A new building in Area 2 should be aligned at the sidewalk edge.

12.1 Locate a new building at the front property line when feasible.
- Align the building front at the sidewalk edge.
- A minimum of 50% of the street frontage of a property should have a building wall at the sidewalk edge.

12.2 Where a portion of a building must be set back, define the edge of the property with landscape elements.
- For example, define the edges of a lot with landscaping, such as low-scale urban street trees or shrubs.

A minimum of 50% of the street frontage of a property shall have a building wall at the sidewalk edge.

Some buildings in Area 2 align at the sidewalk edge. This tradition is encouraged.

Define the edges of a lot with landscaping, such as low-scale urban street trees or shrubs. (Georgetown, Washington, DC)

Policy: The overall mass of a new building should convey a sense of human scale.

Consider dividing a larger building into "modules" that are similar in scale to buildings seen traditionally. (Bellingham, WA)

Buildings in the downtown should appear similar in height and width to commercial structures seen traditionally in the core.

12.3 Consider dividing a larger building into "modules" that are similar in scale to buildings seen traditionally.
- If a larger building is divided into "modules," they should be expressed three-dimensionally throughout the entire building.

Policy: Building materials should be visually compatible with the predominant materials of this area.

A simple material finish is encouraged for a large expanse of wall plane. (Lexington, KY)

12.4 Masonry materials that convey a sense of scale are preferred.
- Brick and stone are preferred for new construction.
- New materials should appear similar in character to those used traditionally. For example, stucco, cast stone and concrete should be detailed to provide a human scale.
- New materials should have a demonstrated durability. For example, some facade materials used in new construction are more susceptible to weather and simply do not last as long as stone or brick.

12.5 A simple material finish is encouraged for a large expanse of wall plane.
- A matte, or non-reflective, finish is preferred.
- Polished stone and mirrored glass, for example, should be avoided as primary materials.

Policy: **A new building should contribute to a pedestrian-friendly environment by providing an active street edge.**

12.6 Develop the ground floor level of a project to encourage pedestrian activity.
- Provide at least one of the following along primary pedestrian ways:
  - A storefront
  - Display cases
  - Landscaping
  - A courtyard or plaza
- Include traditional elements such as display windows, kickplates and transoms on commercial storefronts.
- Avoid a blank wall or vacant lot appearance.

12.7 Orient the primary entrance of a building toward the street.
- A building should have a clearly-defined primary entrance.
- The building entrance should be recessed.
- A primary building entrance also should be at or near street level.

Consider using display cases on the ground floor where an active storefront is not a possibility. (Boulder, CO)

A new building—such as this gas station in downtown Boulder, CO—that draws upon the fundamental characteristics of building in Anderson is encouraged.

DESIGN GUIDELINES FOR AREA 3

Area 3 contains blocks that originally developed as residential neighborhoods, with houses set back from the street. Front yards provided a green edge, and only a limited amount of on-site parking existed. Porches were key features of houses, which provided a visual connection to the street. Today, this area is converted to commercial uses. Many houses are now adapted for offices, personal services and specialty retail uses.

While new uses are anticipated, the area should maintain a visual connection to its residential past. Therefore, compatible adaptive reuse of houses is preferred to their demolition and replacement. And, where new construction does occur, designs that draw upon the residential design traditions, while accommodating new uses, are preferred.

Roofs

The character of the roof is a major feature for most existing structures in Area 3. When repeated along the street, the repetition of similar roof forms contributes to a sense of visual continuity for the neighborhood. This tradition should be continued.

Porches

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

In This Chapter:
Roofs
Porches
Adaptive use
Additions
Parking
Landscape character

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

Many houses in Area 3 have been converted to commercial uses.

Policy: **When adapting a residence to a commercial use, respect the residential character of the building.**

When adapting a residence to a commercial use, respect the residential character of the building by preserving the overall form of the building, the front porch and front yard character. (Boulder, CO)

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

When use changes demand that structures be altered such that little or no use can be made of the original structure, consider moving the structure to a compatible location.

Converting a building to a new use that is different from that which its design reflects is considered to be "adaptive use." When residential use ceases to be viable, the first preference is to choose new uses that minimize the negative changes in building features. Often there are new uses that are inherently less disruptive to residential structures such as a bed and breakfast, professional offices, small specialty restaurants and personal service businesses.

13.1 Seek uses that are compatible with the historic character of the building.
- The primary goal should be preserving the original residential character, appearance and scale of the structure.
- Building uses that are closely related to the original use are preferred. Avoid radical alterations to either the interior or exterior of the structure.
- Avoid altering porches and original windows and doors.

13.2 When use changes demand that structures be altered such that little or no use can be made of the original structure, consider moving the structure to a compatible location.
- This move can be made to another location on the same site or to a vacant site in another neighborhood.

13.3 Only as a last resort should an historic structure be considered for demolition.
- This applies only to structures of little or no historic significance.
- Where a structure must be razed, then a record shall be made of it prior to demolition. This shall include photographs and architectural drawings.
- A structure should never be demolished as a matter of convenience.

Policy: **Maintain a porch and its character-defining features.**

13.4 Maintain porch and its detailing.

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

13.5 Avoid enclosing an historic front porch with opaque materials.

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

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

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

Nice porch example

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

Policy: Design an addition to a residential structure to be compatible with the primary building.

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

If an addition in front is necessary, use roof forms that are similar to those of the original.

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

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

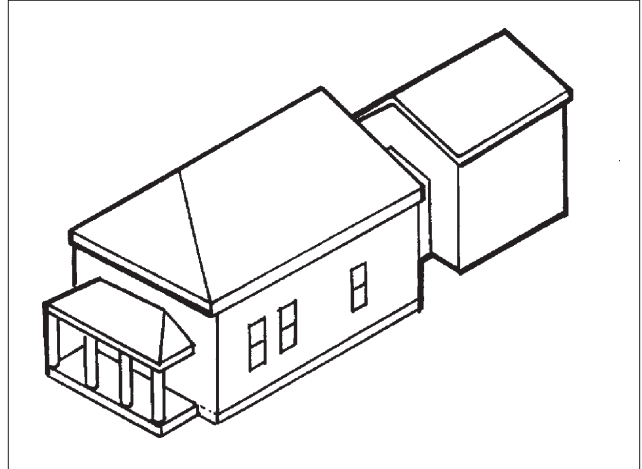**13.6 Design a new addition such that the original character can be clearly seen.**
- In this way, a viewer can understand the history of changes that have occurred to the building.
- An addition should be made distinguishable from the original building, even in subtle ways, such that the character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

13.7 Place an addition at the rear of a building or set it back from the front to minimize the visual impacts.
- This will allow the original proportions and character to remain prominent.
- Locating an addition at the front of a structure is inappropriate.

13.8 Do not obscure, damage, destroy or remove original architectural details and materials of the primary structure.
- When preserving original details and materials, follow the guidelines presented earlier in this chapter.

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

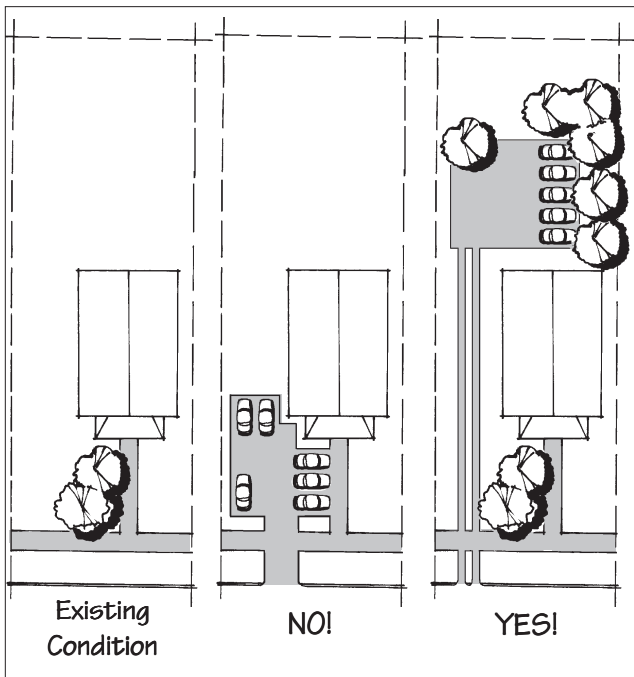## Policy: **The visual impacts of parking should also be minimized.**

A parking area should be located to the rear of a site.

Existing Condition   NO!   YES!

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

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

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

A driveway should lead straight from the street to the parking area.

Policy: **Where historic landscape features exist in residential areas, they should be preserved when feasible.**

In areas of the Downtown with traditional residential characteristics, site features that may have been seen historically include fences, sidewalks, walkways and areas of private landscaping.

13.11   Preserve historic landscape features.
- Existing historic landscape features, such as fences, sidewalks and trees, should be preserved and protected during construction. Replace only those portions that are deteriorated beyond repair.
- Minimize the amount of hard surface paving for patios, terraces or drives in front yards.

13.12   In new landscape designs, use materials that are compatible with the historic context.
- Landscaping schemes that are simple and subdued in character are encouraged.
- Using native trees, shrubs and wildflowers is encouraged.

GLOSSARY OF TERMS

Alignment. The arrangement of objects along a straight line.

Appurtenances. An additional object added to a building; typically includes vents, exhausts hoods, air conditioning units, etc.

Awning Sign. Any sign painted or applied to the face, valance, side or top panel of an awning, or any sign made by removing material from an awning.

Bracket. A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

Building. A resource created principally to shelter any form of human activity, such as a house.

Column. A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building.

Cornice. The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

Doorframe. The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called *jambs* and a horizontal top member called a *lintel*.

Double-Hung Window. A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.

Elevation. A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

Facade. Front or principal face of a building, any side of a building that faces a street or other open space.

Fascia. A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves," sides of a pitched roof. The rain gutter is often mounted on it.

Fenestration. The arrangement of windows and other exterior openings on a building.

Flush-mounted Sign. Any flat sign mounted or applied to a building facade.

Form. The overall shape of a structure (i.e., most structures are rectangular in form).

Frame. A window component. See window parts.

Glazing. Fitting glass into windows and doors.

Hanging Sign. Any sign suspended from an awning, canopy, bracket or brace.

Head. The top horizontal member over a door or window opening.

Interior Illuminated Sign. Any sign designed to be lit from the inside (including awning, canopy, hanging or flush-mounted signs).

Mass. The physical size and bulk of a structure.

Masonry. Construction materials such as stone, brick, concrete block or tile.

Material. As related to the determination of "integrity" of a property, *material* refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

Module. The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

Molding. A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

Muntin. A bar member supporting and separating panes of glass in a window or door.

Orientation. Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.

Panel. A sunken or raised portion of a door with a frame-like border.

Pedestrian Sign. Any sign oriented to pedestrians at street level visibility (including window, awning or hanging signs, as well as nameplates, plaques or sandwich boards).

Pediment. A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.

Post. A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

Projecting Sign. Any sign attached to and placed perpendicular to or at an angle to a building facade.

Property. Area of land containing a single historic resource or a group of resources.

Quoin. (pronounced *koin)* Dressed stones or bricks at the corners of buildings, laid so that their faces are alternately large and small. Originally used to add strength to a masonry wall, later used decoratively.

Sandwich Board. Any sign designed for placement on the sidewalk, of A-frame construction, generally two-sided.

Sash. See window parts.

Seasonal Banner. Any sign generally designed for temporary, long-term or seasonal use mounted to a light standard.

Scale. The size of structure as it appears to the pedestrian.

Shape. The general outline of a building or its facade.

Side Light. A usually long fixed sash located beside a door or window; often found in pairs.

Sidewalk Furniture. Any item used to embellish the facade of a building or the streetscape (including statues, planter boxes, pots or vases, benches, trash receptacles, art or signs).

Siding. The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term "siding" is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

Sign. Any structure or display used as announcement or business identification.

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Size. The dimensions in height and width of a building's face.

Special Event Banner. Same as *Seasonal Banner.*

Stile. A vertical piece in a panel or frame, as of a door or window.

Streetscape. Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

Thematic Banner. Same as *Seasonal Banner.*

Traditional. Based on or established by the history of the area.

Transom Window. A small window or series of panes above a door, or above a casement or double hung window.

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Window Parts. The moving units of a window are known as *sashes* and move within the fixed frame. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntins* or *glazing bars*. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called *mullions*.

Window Sign. Any sign painted, applied to, hung inside or intended to be viewed through window glass.