

DESIGN GUIDELINES

HISTORIC
DISTRICTS
IN
ANDERSON,
SOUTH CAROLINA



D E S I G N G U I D E L I N E S

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IN
ANDERSON,
SOUTH CAROLINA

August, 2003

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INTRODUCTION

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

The guidelines are not a rigid set of rules, but they do serve as criteria for determining appropriateness of alterations. They also provide educational information to property owners and tenants about historic buildings, their distinctive characteristics and how to maintain them; they suggest various appropriate ways to address design, repair and rehabilitation issues; and, they suggest good maintenance practices.

How Will These Design Guidelines Be Used?

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

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

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



Guidelines provide a framework for residents to reference and follow when altering a property in the historic district.

be considered. Thus, the BAR can respond to the unique combination of design variables in each proposed project while also applying a consistent set of guidelines.

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 does not require a property owner to instigate improvements that are not contemplated. For example, if an owner plans to repair a deteriorated porch, the guidelines indicate appropriate methods for such work. If porch repair is the only work proposed by the property owner, the process does not require that other building features that may be deteriorated, such as a roof in poor condition, be repaired.



These guidelines reflect basic approaches to design that will help build strong neighborhoods.

Also, while ordinary repair and maintenance are encouraged, seemingly minor alterations to a historic resource, like enclosing a porch or changing windows, can have a dramatic effect on the visual character of a historic resource and therefore are of concern. The following is a list of common changes that can have a significant impact on a historic resource:

- The construction of a new structure
- The alteration or restoration of exterior features of a historic resource
- Addition to a structure
- Applying a new exterior siding material
- Adding a new window, door or dormer
- Creating a driveway or a parking area
- Building a deck, fence or garage
- Enclosing a porch
- The demolition of a historic resource

This list is not all inclusive but is indicative of the types of changes to which these design guidelines apply. For questions regarding permits and the applicability of these guidelines, please contact the Planning and Transportation Division of the City of Anderson.

Do the Design Guidelines Dictate Taste?

No. These guidelines reflect basic approaches to design that will help build strong neighborhoods. They do not dictate style either. However, they do reflect the policies of community representatives and the values of long-term residents, including their goals to invigorate historic neighborhoods while building on their early design traditions.

Will Following These Design Guidelines Be More Expensive?

In most cases, no; following the design guidelines will not cost more. They help direct *where* money is spent improving a property, not *how much* is invested. For example, the guidelines ask that a new building be placed in line with others on the block. This generally should not affect the cost of constructing the building.

In the case of new construction, greater flexibility in the use of materials is appropriate, given the neighborhood context. This means that alternative materials may be considered when the appearance is similar to that of traditional wood siding.

The Board of Architectural Review

The Board of Architectural Review (BAR) is a nine-member advisory body appointed by the City Council. Established by ordinance pursuant to the South Carolina Local Government Comprehensive Planning Enabling Act, the BAR is charged by the City of Anderson to maintain an inventory of local historic resources, make recommendations to the City Council on proposed historic districts, of individual historic landmarks and to issue a Certificate of Appropriateness for proposed work in a designated local historic district.

Design Review in Anderson

Follow these basic steps to understand the design review process in Anderson.

Step 1. Consider professional design assistance.

Property owners are encouraged to engage licensed architects, preservation consultants and other design and planning professionals to assist them in developing their concepts. Doing so may help facilitate the review process.

Step 2. Check other City regulations.

The guidelines are a supplement to other adopted City regulations. The Planning and Transportation Department can provide information about certain regulations, which also may affect the design character of a project. Examples include:

- The City of Anderson Official Zoning Ordinance
- The City of Anderson's Board of Architectural Review Ordinance
- International Building Code

Step 3. Become familiar with the design guidelines.

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

Step 4. Review the site context.

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

Step 5. Develop a design concept using the guidelines.

The guidelines form the basis for the design review process, and should be followed from the outset.

Step 6. Prepare and submit a complete application packet for formal review.

An application packet should be prepared and submitted to the City for projects subject to review. Adequate documentation is essential to provide a complete understanding of the work proposed. An official application form for a Certificate of Appropriateness and a submission materials checklist can be found in Appendix D.

Finally, as the sketches on this page illustrate, if a drawing is to be included in the submittal package, it should be drafted to scale and executed in a manner that clearly depicts the character of the proposed work.

Benefits of Preserving Historic Resources

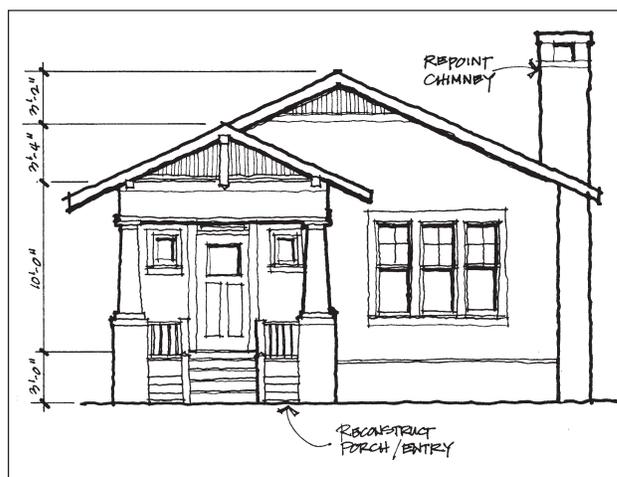
Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability and quality of life, minimizes negative impacts on the environment and yields economic rewards. Many property owners are also drawn to historic resources because the quality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

Construction Quality

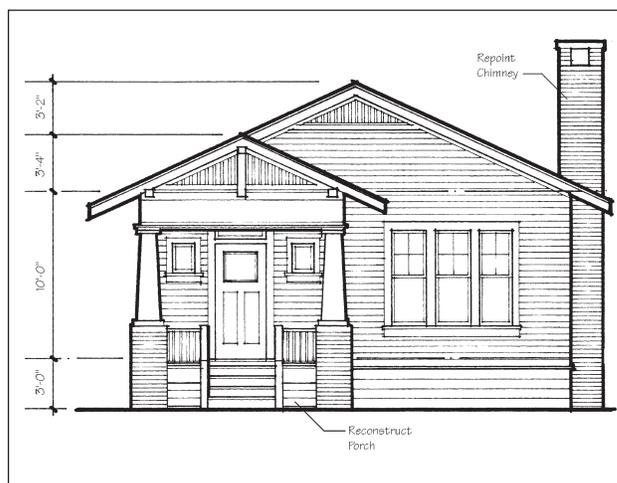
Most of the historic structures in the city are of high quality construction. Lumber used came from mature trees and was properly seasoned and it typically was milled to “full dimensions” as well, which often yielded stronger framing. Masonry walls were carefully laid, resulting in buildings with considerable stability. These structures also were thoughtfully detailed and the



Inappropriate drawing: the scale and character are not clearly conveyed, nor are there any dimensions.



Appropriate drawing: while in free-hand, this drawing does adequately convey the scale and character of the proposed work.



Appropriate drawing: mechanically drafted to scale, this drawing best conveys the character of the proposed work.

finishes of materials, including fixtures, wood floors and trim are generally of high quality and are features that owners today appreciate. By comparison, in today's new construction, materials of such quality are rarely available and comparable detailing is very expensive. The high quality of construction in historic buildings is therefore a "value" for many people.

Adaptability

Owners also recognize that the floor plans of historic resources easily accommodate changing needs. Rooms are frequently large, permitting a variety of uses while retaining the overall historic character of a structure's exterior. Open space often exists on a lot to accommodate an addition in the rear, if needed.

Livability and Quality of Life

When groups of houses occur together in their historic context, they create a street scene that is "pedestrian friendly," which encourages walking and neighborly interaction. Decorative architectural features also contribute to a sense of identity, an attribute that is rare and difficult to achieve in newer areas of the city. This physical sense of place can also reinforce desirable community social patterns and contribute to a sense of security.

Economic Benefits

Historic resources are finite and cannot be replaced, making them precious commodities that many people seek. Therefore, preservation adds value to property. Rehabilitation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to the purchase of materials available locally. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy and to special construction skills that may be imported as well. Therefore, when money is spent on rehabilitating a building, it has a higher "multiplier effect," keeping more money circulating in the local economy.

Rehabilitating a historic resource also can cost less than constructing a new one. In fact, the design guidelines presented in this document promote cost-saving measures, in that they encourage smaller and simpler solutions, which in themselves provide savings.

Responsibility of Ownership

Ownership of a historic property carries both the benefits described above and also a responsibility to respect the historic character of the property and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of the city at large.

Organization of the Document

The document is organized into the following chapters:

- **Chapter 1: Basic Design Principles.** This chapter presents general information about historic preservation and design guidelines.
- **Chapter 2: Architectural Resources.** This chapter summarizes the basic history of the area, lists the historic districts and describes different architectural styles.
- **Chapter 3: Rehabilitation of Historic Resources.** This chapter provides the design guidelines that apply to rehabilitation or alteration of historic resources in Anderson.
- **Chapter 4: Additions.** This chapter provides the design guidelines for additions to historic resources.
- **Chapter 5: Site Design.** This chapter provides the design guidelines that apply to any construction project, including rehabilitation, new construction and site work on historic resources, and should be read by all users.
- **Chapter 6: Infill and Alterations to Non-Historic Resources.** This chapter provides the design guidelines for the construction of a new building. These guidelines also apply to the alteration of non-historic structures.
- **Appendices.** This final section provides other supplementary information that may be helpful when using this document.

Structure of Design Guidelines

Each design guideline in this document includes several components that constitute the material upon which design review decisions will be made. All of these components may be used in determining the appropriateness of a proposed project.

Design Element

The guidelines are grouped into pertinent design element categories (e.g., site planning, building materials, secondary structures).

Policy Statement

Each design element category has a policy statement that explains the City's basic approach to the treatment of that topic. In cases where the detailed design guidelines do not appear to address a situation, this general policy statement shall serve as the basis for determining the appropriateness. *Each policy statement is presented in a dark box.*

Background Information

Following the policy statement is a brief discussion of the issues typically associated with the specific design

topic. This may include technical information as well as other relevant preservation theory.

Design Guidelines

Specific design guidelines are numbered in order to reference them during the design review process. The numbering system does not reflect a prioritization of the design guidelines.

Additional Information

The design guideline statement is followed by supplementary information that may include additional requirements, or may provide an expanded explanation. The supplementary information is listed as bulleted (•) statements.

Illustrations

Design guidelines are further explained with photographs and illustrations. The examples given should not be considered the only appropriate options, however.

Sample of the format used in this document for design guidelines.

Treatment of Character-Defining Features

Policy: *Preserve historic architectural features and details.*

Historic features, including original materials, architectural details and window and door openings contribute to the character of a structure and are referred to as character-defining features. They should be preserved when feasible. Continued maintenance is the best preservation method.

3.1 Preserve and maintain significant stylistic and architectural features.

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



Protect and maintain significant stylistic features.

✓'s and ✗'s

In order to help the reader determine design approaches that are appropriate, many of the illustrations are marked with either a ✓ or an ✗. Those illustrations marked with a ✓ are considered appropriate solutions to the design issue, whereas those illustrations marked with an ✗ are not appropriate.

Which Design Guidelines Apply to Your Project?

Use the chart below to identify the chapters that apply to the work being considered: the rehabilitation of a historic resource, an addition to a historic resource and/or the construction of a new structure on the site of a historic resource.

USE THESE CHAPTERS

PROPOSED WORK	Introduction	1. Basic Design Principles	2. Architectural Resources	3. Rehabilitation of Historic Resources	4. Additions	5. Site Design	6. Infill and Alterations to Non-Historic resources	Appendices
Preservation of a historic resource	✓	✓	✓	✓		✓		✓
Restoration of a historic resource	✓	✓	✓	✓		✓		✓
Adapt a residence to a commercial use	✓	✓	✓	✓		✓		✓
Add onto a historic resource	✓	✓	✓		✓	✓		✓
New construction	✓	✓	✓			✓	✓	✓
Site improvements	✓	✓	✓			✓		✓
Any work in a designated historic district	✓	✓	✓	✓	✓	✓	✓	✓

CHAPTER

1

BASIC DESIGN PRINCIPLES

Historic preservation is an established part of city planning in Anderson. Over the past decades, the community has initiated preservation initiatives to protect the many historic resources that remain as reminders of the past. While the City continues to be dynamic and change continues to occur in response to varying community goals and economic conditions, preserving Anderson's heritage is a primary goal of the community. These design guidelines are written for use by property owners, residents, the Board of Architectural Review, City staff and others to foster the preservation of historic resources. They also provide useful information that may be applied in other preservation projects.

Background of Design Guidelines

Why Have Design Guidelines?

The design guidelines help establish a common understanding of preservation design principles and standards. Maintaining a high quality of life and retaining the charm and character that exists are important goals identified by the City and its residents. Therefore, these guidelines and the design review process through which they are administered promote preservation of the historic, cultural and architectural resources that reflect the history of Anderson. These resources are fragile and finite, and are vulnerable to inappropriate alteration and demolition. Recognizing this, the City of Anderson has established these design guidelines.

Basic Principles for Historic Preservation

These design guidelines incorporate principles set forth in *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, which are established by the National Park Service. These standards are policies that normally serve as a basis for more detailed design guidelines. The City of Anderson uses *The Secretary of the Interior's Standards for Rehabilitation* as a basis for these guidelines. These appear in Appendix A and may be referenced by the BAR in making its decisions.



Design guidelines help a community set standards for character defining features, such as front yard setbacks, and provide a basis for review.

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, if more recent, have extraordinary importance before it may be considered for listing.

When considering whether a building, structure, site, object or district is considered historically significant the City of Anderson Board of Architectural Review considers the following criteria:

- Its role and contribution to the development, heritage or culture of the City of Anderson, State of South Carolina, or the United States.
- Its association with a significant event which has made a contribution to the broad patterns of history.



Every historic district has a period of significance—or the time span during which it gained architectural, historical or cultural importance.

- Its association with the lives of persons significant in local, state or national history.
- Its embodiment of distinguishing characteristics of an architectural style or period.
- Its identification with an architect or builder whose work has influenced the development of the city or state.
- Its embodiment of elements of design, detailing, materials or craftsmanship that render it significant.

Pursuant to the City’s Board of Architectural Review Ordinance, any building, structure, site, object or district that meets any one of the above criteria shall also have sufficient integrity of design, materials, workmanship, setting and location to make it worthy of recognition.

Period of Significance

Every historic district has a *period of significance*—or the time span during which it gained architectural, historical or cultural importance. A property is significant because it represents or is associated with a particular period or specific date in history. Frequently, this period of significance is its construction date and may also include the dates of subsequent additions or alterations. Portions of the building fabric 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 exhibit characteristics 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 dormers and porches, ornamental brackets and moldings, materials such as exterior siding, 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.

Alterations

Many historic resources have experienced alterations over time, as design tastes changed or need for additional space occurred. In some cases, an owner would add a wing for a new bedroom, or to expand the kitchen. These early alterations typically were subordinate in scale and character to the main building and alterations were often executed using materials that were similar to those in use historically.

Some early alterations may have taken on historic significance of their own. One constructed in a manner that was compatible with the original building and that is associated with the period of significance may merit preservation in its own right.

In contrast, more recent alterations usually have no historic significance. Some later additions detract from the character of the building and may obscure significant features, particularly enclosed porches. Removing such additions or alterations may be considered.

This tradition of alterations is anticipated to continue. It is important, however, that new alterations be designed in such a manner that they preserve the historic character of the primary structure.

In general, keep the following in mind:

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

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

- ☞ **More recent alterations, additions or new construction that are not historically significant may be removed.**

For example, metal siding may presently obscure original masonry. In this case, removal of this alteration, and restoration of the original material is strongly encouraged. Most alterations less than fifty years old lack historic significance.

Choosing an Approach

Preservation projects may include a range of activities, such as maintenance of existing historic elements, repairs of deteriorated materials, the replacement of missing features and construction of new additions. When planning a preservation approach, consider the definitions of the following terms:

1. **Preservation.** The act or process of applying measures to sustain the existing form, integrity and material of a building. Some work focuses on keeping a property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. Property owners are strongly encouraged to maintain properties in good condition.
2. **Rehabilitation.** “Rehabilitation” is the process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include a change in use of the building or additions.
3. **Renovation.** To “renovate” means to improve by repair, to revive. In renovation, the usefulness and appearance of the building is enhanced. The basic character and significant details of a building are respected and preserved, but some sympathetic alterations may also occur.
4. **Restoration.** To “restore,” one reproduces the appearance of a building exactly as it looked at a particular moment in time. This process may include the removal of later work or the replacement of missing historic features.
5. **Remodeling.** To change the historic design of a building is to “remodel” it. The appearance is altered by removing original details and by adding new features that are out of character with the original. Remodeling is inappropriate.
6. **Reconstruction.** To “reconstruct” a building means rebuilding a structure that no longer exists exactly as it appeared historically. For most instances in Anderson, the exact reconstruction of an extant historic resource is inappropriate.

The Basic Principles for Historic Preservation in 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 Anderson and may be used by the BAR in making its decisions:

- **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.

- **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.

- **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, porches 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.

- **Repair deteriorated historic features, and replace only those elements that cannot be repaired.**

Maintain the existing material, using recognized preservation methods whenever possible.

Planning a Preservation Project

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



The first step in planning a preservation project is to identify any significant features and materials of the structure.

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

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

Design of Alterations

Alterations may be considered for historic resources, however, these changes should occur in a manner that will not affect the integrity of the property. Because no two buildings will have the same design solution consider the following basic guidelines:

1. **Design any alterations to be compatible with the historic character of the property.**
 - Avoid alterations that would hinder the ability to interpret the original design character of the house.
 - Alterations that seek to imply an earlier historic period than that of the building are inappropriate.
2. **Avoid alterations that would damage historic features or materials.**

Basic Principles for Site Design and Infill

Designing a building to fit within a historic district requires careful thought. First, it is important to realize that, while a historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

Design guidelines help assure that, when new building occurs, it will be in a manner that reinforces the basic visual characteristics of the area. This does not mean, however, that new buildings must look old. In fact, imitating historic styles found in Anderson is generally discouraged. Historians prefer to be able to “read” the evolution of the street. They do so by interpreting the age of a building, placing its style in relative chronological order. When a new building is designed to imitate a historic style, this ability to interpret the history of the street is confused.

Rather than imitating older buildings, a new design should relate to the traditional design characteristics of a neighborhood while also conveying the stylistic trends of today. New construction may do so by drawing upon some basic building features—such as the way in which a building is located on its site, the manner in which it relates to the street and its basic mass, form and materials—rather than applying detailing which may or may not have been historically appropriate. When these design variables are arranged in a new building to be similar to those seen traditionally in the area, visual compatibility results. Therefore, it is possible to be compatible with the historic context while also producing a design that is distinguishable as being newer.

The Basic Principles for Site Design and Infill

While the design guidelines for new construction provide direction for specific design issues, some basic design principles form the foundation for them. The following principles apply in Anderson and may be referenced by the BAR in making its decisions:

- **Respect the design character of the nearby historic properties.**

Don't try to make a new building look older than it is. The copying or exact duplication of architectural styles or specific historic buildings is discouraged. Often, a contemporary interpretation of those architectural styles seen historically will work best.

- **Maintain the setbacks and alignments of buildings in the surrounding context.**

A new building should be set back a similar distance from the street as those nearby historic buildings and incorporate a landscaped area that is in keeping with the neighborhood. Other alignments, such as those seen from similar eave heights, porch heights and the relative alignment of window and door moldings, are also important.

- **Relate to the scale of nearby historic buildings.**

A new building should relate to the general size, shape and proportions of those buildings seen historically. It is equally important for a new building to use similar primary building materials, at least in appearance.

- **Relate to the size of the lot.**

A new building should be in proportion with the overall size of its lot. Generally, smaller homes are built on smaller lots, and larger homes are reserved for larger lots. Although many of the lots and the traditional scale of single-family houses in the historic districts are smaller than current tastes support, a new building should, to the greatest extent possible, maintain the established scale.

Some people may be confused about this concept; for many, the initial assumption is that any new building should appear to be old. On the contrary, the design guidelines for site design and infill presented later in this document encourage new buildings that can be distinguished as being of their own time. At the same time, they do promote new building designs that would relate to the more fundamental similarities of traditional buildings.

Design Principles for Religious, Institutional and Civic Buildings

The design guidelines presented in this document focus on principles for rehabilitation and infill of residential projects that reinforce the historic building fabric and enhance the pedestrian experience. To do so, they draw upon principles established in traditional residential buildings. While these represent the majority of property types that occur in the area, civic facilities also are a part of the mix.

Civic facilities include churches, schools and libraries. Traditionally, these buildings contrasted with the framework of houses. They stand apart from the rows of houses and are framed by a large, formal lawn as a foreground. Their entrances are more prominent, and often grand in scale. While they stand apart as individual structures, they are a part of the community. Religious, institutional and civic buildings often function as a gathering place, and can be designed to complement the surrounding neighborhood.

Consider these basic principles for the design of religious, institutional and civic buildings:

- **Locate civic institutions such that they encourage pedestrian traffic and convey a sense of human scale.**
- **Design civic institutions to reinforce the system of streets and sidewalks.**
- **Provide edges of a civic property that are inviting to pedestrians.**
- **Provide outdoor spaces designed for public use.**
- **Convenient pedestrian connections should link abutting civic institutions.**
- **Minimize the visual impacts of automobiles.**
- **Locate primary entrances to face the street, not a parking lot.**
- **Minimize impacts on adjacent historic resources.**

2

ARCHITECTURAL RESOURCES

Individual building features are important to the character of the historic districts in Anderson. The mass and scale, form, materials and architectural details of the buildings are the elements that distinguish one architectural style from another, or even older neighborhoods from newer developments. This chapter presents an overview of those important elements of the built environment which make up the historic districts in Anderson. This includes a brief history of development, as well as a summary of the different types and styles of architecture found in its neighborhoods.

Throughout the guidelines, owners are encouraged to “preserve key character-defining features.” In order to determine which features are likely to be important, the styles summaries in this chapter should be consulted.

*For more information regarding architectural styles that may be found in Anderson also consult **A Field Guide to American Houses** by Virginia and Lee McAlester.*

Using Architectural Style Descriptions

The following summaries of key design features of building types and styles are important pieces of information that should be used when considering how the design guidelines will apply to an individual project. Throughout the guidelines, owners are encouraged to “preserve key character-defining features.” In order to determine which characteristics are likely to be important, the styles summaries in this chapter should be consulted.

The predominant building type which defines many of the city’s historic districts is the single-family house. Single-family homes built prior to the Twentieth Century from the vernacular cottages to suburban homes of city businessmen, were derived from popular Victorian era styles. They were wood frame or brick structures, vertical in massing and typically had steep gable roofs, dormers and wide ornamented porches. Turrets, balconies and complex roof systems were present in the homes of the wealthy, while the decoration of one-story structures occupied by families of more modest means were less detailed.

The majority of the buildings after the turn-of-the-century represent the Arts and Crafts period or the many Period Revival styles. The third decade of the twentieth century saw the proliferation of single-family residential subdivisions designed in a variety of Period Revival styles. Most prominent were the Tudor Revival, Neoclassical and Colonial Revival styles.



While the historic districts include “folk houses” of several types, the most prevalent is the Gable Front. The Gable Front Vernacular, usually one-story with a front-facing gable roof.

Folk Houses circa 1860-1900

Vernacular *or* National

Sometimes referred to as “other,” “no style” or “folk houses,” the vernacular residential style focuses on being functional. The houses are constructed of simple designs, some of which remained common for decades. Many of these designs were indeed based on popular styles of the time, but the vernacular structures were much simpler in form, detail and function. Elements from other styles found in the districts will appear on the vernacular but in simple arrangements.

While the historic districts include “folk houses” of several types, the most prevalent is the Gable Front. The Gable Front Vernacular, usually one-story, has a front-facing gable roof with a full-width front porch.

Characteristics

- Gabled or hipped roof over the main block
- Porch, with steps
- Usually round columns
- Raised first floor
- Eaves encased and trimmed with moldings
- Small dormers

Greek Revival

circa 1825-1860

The end of the 18th century brought about great interest in classical building styles throughout the United States and Europe. The Greek Revival style became quite popular during the middle of the nineteenth century. Most domestic examples date from 1830 to 1860, and were spread through carpenter's guides and pattern books of the time.

Characteristics

- Gabled or hipped roof with a low pitch
- Cornice line of main roof and porch roofs emphasized with wide band of trim (representing the classical entablature)
- Entry porch or full-width porch supported by prominent square or rounded columns
- Examples without porches sometimes have pilasters at building corners and at an entry pediment
- Narrow line of transom and side lights around front door, usually incorporated into an elaborate door surround
- Windows typically six-over-six



An entry porch supported by prominent square or rounded columns is a common characteristic of the Greek Revival style.



The Grace Episcopal Church is example of the Gothic Revival style.

Romantic Era circa 1860-1880

Nationally, the picturesque styles from the Romantic era—especially the Gothic Revival and the Italianate—began in America during the 1830s and moved westward with expanding settlement.

Gothic Revival

The Gothic Revival style was part of the Romantic movement that valued emotion over rational thought. As a rejection of classicism the most vocal proponent of this style, Andrew Jackson Downing, emphasized vertical lines, deep colors and applied ornament.

Characteristics

- Often used “classic cottage” building form, with steeply pitched gables and dormers
- Cross gable roof plan or side gable roof plan with central cross gable over the door
- Clapboard or plaster siding
- Highly emphasized decorative ornament
- Dormers and eave lines ornamented with decorative wooden bargeboards
- Pediments over windows
- Full-length windows and bay windows
- Lancet windows
- Elaborate turned posts, cut-out boards

Victorian Era

circa 1860-1900

Technically the word “Victorian” refers to the long reign of Queen Victoria, which lasted from 1833 to 1901, and encompassed the rich variety of architectural styles that were popular during the nineteenth century. Architecturally the word “Victorian” evokes the complexity and irregularity seen in the massing and materials of modest homes to large mansions.

Queen Anne

Proponents of the Queen Anne style found their inspiration from the medieval art and architecture of its namesake’s reign (1702-1714), growing out of recognition of vernacular, modest, pre-industrial structures and a desire to bring about a close relationship of architecture to ornamentation. In the United States, it developed from a desire to identify a national style. Both the Centennial Exposition, held in Philadelphia in 1876, and the popularity of New England coastal towns exposed Americans to their colonial, vernacular architectural past. The style introduced a new kind of open planning and a new way of massing volumes of space; it was inherently eclectic and became available to homeowners of all income levels.

Characteristics

- Irregular, asymmetrical massing
- One to two stories
- Bay windows, towers, turrets, oriels, dormers, gables—anything that protrudes from the wall and the roof
- Windows with leaded or stained glass (usually at staircase)
- Tall brick chimneys (usually ornate)
- Multi-gable roof with predominate front gable
- Shingles used as embellishment, especially in gable ends and dormer walls.
- Ornamental woodwork, especially on gables and porches.
- Combinations of siding materials, e.g., horizontal siding on the first story and shingles on the second.
- Double-hung wood sash windows in tall narrow openings.



Both heavily ornate and more subtle ornamental woodwork can be seen in the Queen Anne houses of Anderson.



Folk Victorian

While most simple vernacular or folk house forms are relatively plain in ornamentation, some Folk Victorian examples exist which are defined by the presence of Victorian era detailing. These houses are, however, much less detailed than their elaborate counterparts, including the Queen Anne and Second Empire styles. The details that are seen are usually inspired by the Italianate, Queen Anne or Gothic Revival styles. Details are primarily applied to the porch and cornice of the building.

Characteristics

- Basic house form, usually front-gabled, side-gabled or cross-gabled
- Brackets under eaves
- Spindlework porch detailing
- Flat jigsaw cut trim



The Folk Victorian houses are much less detailed than their elaborate counterparts, such as the Queen Anne style. The details that are seen are primarily applied to the porch and cornice of the building.

Colonial Revival Period

circa 1890-1930

Two distinct phases are represented, however, in the forty-year time frame. Architecture from the earlier phase tended to use classical elements in a strict sense; whereas, the later phase interpreted them in a more modern, scaled-down vernacular form.

The Colonial Revival period tends to be a more symmetrical and formal style than others discussed in this chapter. It incorporates less applied decorative detailing than the Victorian era and displays traditional features that are restrained and classically inspired like fluted columns and pediments.

Classical Revival

Classical Revival was a popular house style throughout the country during the first half of the 20th century. The Classical Revival style tends to be a more symmetrical and formal style than others discussed in this chapter. It incorporates less applied decorative detailing than the Victorian styles and displays traditional features that are restrained and classically inspired like fluted columns and pediments. Early houses emphasized hipped roofs and colossal columns. Later examples emphasized side-gabled roofs and simple, slender columns.

Characteristics

- Full-height porch
- Hipped roofs
- Dentiled cornice, modillions and frieze
- Panelled doors surrounded by side lights, fan lights, pilasters and a pediment
- Double-hung, wood windows (often with multiple lights)
- Typically two stories



Many examples of the Neoclassical style are found on the Anderson College campus, in the Boulevard Historic District.

Neoclassical

Inspired by some of the smaller pavilions at the Columbian Exposition in 1893, the Neoclassical style was for those who did not appreciate the excessive monumentalism of the Beaux-Arts movement. Incorporating less decorative details, smooth, plain walls and simple moldings, this style was still grandly assertive.

Characteristics

- Classical columns and pediment over the entrance
- Low porch rails with turned balusters
- Hipped or gabled roofs
- Eaves with simple dentils, modillions, frieze
- Panelled doors surrounded by side lights, pilasters and a pediment
- Palladian window (usually on front elevation).
- Narrow, clapboard or stucco siding
- Double-hung windows, 1/1, multi-pane/1, multi-pane/multi-pane, leaded glass in upper sash or transom.



The Colonial Revival style encompasses many variants of residential architecture used from about the turn-of-the century through the 1930s, and was especially popular during the teens.

Colonial Revival

The Colonial Revival style encompasses many variants of residential architecture used from about the turn-of-the century through the 1930s, and was especially popular during the teens. It can apply to a bungalow or post-war cottage in which elements of several of these styles were used. Massing forms vary but they often have classical details, such as dentil moldings, pediments over the doorways, round columns and lunette windows.

Characteristics

- Rectangular plan, often with “L” wing
- One or two stories
- Symmetrical, three bay facades, usually with a central, front gabled, portico-like entry and tripartite window openings in the side bays
- Gable or cross-gable roof
- Front porch, sometimes wrapped around corner, with wood post supports and classical detailing
- Horizontal wood siding, often painted white
- Paneled door with decorative glass light and overhead transom and/or sidelights
- Windows are double-hung, (usually 1/1)

Dutch Colonial Revival

The Dutch Colonial Revival style is named so because of the use of a gambrel roof. This style is closely allied with the Shingle and the Queen Anne styles. The details, such as the window pattern, porches and materials are very similar.

Characteristics

- Gambrel roof, both side- and front-facing variations can be found
- Shingled gable end
- Two story, with the second floor in the roof form
- Prominent front porch, with classically-detailed porch supports and plain balustrades
- Double-hung sash windows, with either single panes or multiple panes in the upper light
- Lunette windows in the upper gable
- Large, single pane windows with a fixed transom on the first story



The Dutch Colonial revival style is seen here with a side-facing gambrel roof.



Although bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space.

Arts and Crafts Period circa 1900-1925

In contrast to the vertical orientation and outspoken decoration characteristic of Victorian era homes, the many configurations of houses during the Arts and Crafts period had in common a new horizontality emphasized by broad gables, overhanging eaves and an informal plan which spreads out to hug the landscape. The use of brick and stone for foundations, porch walls, chimneys, retaining walls and horizontal siding or shingles stained dark brown or green tended to make the homes merge with the landscape.

The Arts and Crafts period dwelling is represented in three distinct forms: the Bungalow, the Craftsman and the flat-roof Prairie house. During the Arts and Crafts period, other influences in residential designs were introduced in Anderson neighborhoods. Architects and designers created moderate and large size homes that were inspired by the English Arts and Crafts movement and philosophical idealism of American Colonial life.

Bungalow

The word “bungalow” denotes a type of building rather than a style of architecture. It is believed that the word comes from a type of East Indian dwelling with broad verandas. Its immense popularity in the United States springs from a rejection of the constraints of the Victorian era and from the fact that it lent itself well to both modest and impressive house designs.

Although bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space. Many bungalows fall readily into the Arts and Crafts categories, with exposed brackets and rafters, the use of “art” glass in windows and the combination of different textures, such as cobblestone and shingles. Others represent scaled-down Prairie style versions, with low-pitched roofs, broad eaves and simple geometric shapes that provide an overall horizontal appearance.

Characteristics

- Rectangular plan with one or two stories
- Different roof types: a steeply pitched roof with the ridge line parallel to the street that covers a porch extending the full width of the house and hip-roofs with a shallow pitch

- Exposed rafters, brackets—anything to evoke the structural composition of the building
- Brick, wood shingle or clapboard siding
- Broad eaves
- Thick, tapered porch posts
- Full-width front porch
- Tripartite (divided into thirds) windows
- Rectangular bay windows
- Casement windows
- Large, plate glass windows
- Doors are wooden with panels and windows in the upper third
- Wing walls from the porch
- Dormers that follow the line of the roof
- Use of cobblestone
- Concrete cap around porch wall
- Both sandstone and concrete foundations were historically used
- Concrete foundations generally extend one to two inches beyond the wall



The Tudor Revival does not adhere to the source of its inspiration—sixteenth-century English architecture—but instead is a mixture of elements from an American image of medieval forms that resulted in something "quaint."

20th Century Revival Period

Circa 1920-1940

After World War I, revival styles for houses grew in popularity. Changes in building technology, such as inexpensive methods to apply brick, stone veneer or stucco to the exterior of the traditional wood-framed house facilitated the popularity of Twentieth Century Revival styles. The period encompassed the reworked versions of the Spanish Colonial, Tudor, French Norman and classically-inspired architecture along with many other variants used throughout the country's colonial history. With the exception of the Neoclassical, which was generally reserved for mansions, period revival styles lent themselves well to designs for modest homes and offered an alternative to the bungalow.

Developers and builders found that evoking a cozy image of the past sold well, and that revival styles satisfied the need of home buyers to conform to tradition while making use of contemporary convenience and floor plans, such as the "L-shaped" living room.

Tudor Revival

As with many styles, the Tudor Revival does not adhere to the source of its inspiration—sixteenth-century English architecture—but instead is a mixture of elements from an American image of medieval forms



Some of the most character-defining features include the recessed entryways, full-length arched first floor windows and widely overhanging eaves supported by decorative brackets.

that resulted in something “quaint.” The development of the Tudor Revival style was associated with the Arts and Crafts movement, in which medieval architecture and crafts were valued as a rejection of the industrialized age. Ironically, the popularity of the style was in large part owing to its exposure through mail-order catalogues such as Sears Roebuck, in which all of the parts of the house were pre-assembled and shipped by rail anywhere in the United States.

Characteristics

- Asymmetrical with irregular plan and massing
- Steeply pitched roof
- Gable or Cross-gabled roof
- Decorative half-timbering
- Decorative masonry on exterior walls or gables
- Recessed entry, usually under a front-facing gable or small gable-roof portico
- Groupings of tall, narrow casement windows, often with leaded, diamond panes
- Rolled edges on roofing to imitate thatch
- Combined use of stucco and brick

Italian Renaissance

The Italian Renaissance style closely resembles classic Italian design than the earlier Italianate style because a great many of the practicing architects of the time had visited Italy and possessed a working knowledge of the architecture. Details on the Italian Renaissance were therefore borrowed directly from Italian originals. Some of the most character-defining features include the recessed entryways, full-length arched first floor windows and widely overhanging eaves supported by decorative brackets. These features are helpful in distinguishing this style from the Spanish Eclectic or Mediterranean Revival styles which are very similar otherwise.

Characteristics

- Low-pitched hipped roof
- Roof typically covered with ceramic tiles
- Full-length, arched first floor openings
- Upper-story windows are smaller and less elaborate than first floor counterparts
- Facade is mostly symmetrical
- Widely overhanging eaves supported by decorative brackets
- Recessed entryway usually accented by small classical columns or pilasters

- High-style examples are three to four stories in height and include a rusticated first floor, quoins, bracketed windows and different window treatments in each story

Historic Districts

This section presents a summary of three historic districts in Anderson, including the character-defining characteristics and design goals for infill construction within the districts. Designing a building to fit into the context of a neighborhood requires careful thought. First, it is important to realize that while the historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.



Anderson Historic District

Anderson Historic District

Historic District Background

The Anderson Historic District is roughly bounded by East Market Street, South Fant Street, East Hampton Street and South Main Street. The entire district is listed on the National Register as are two properties, the Caldwell-Johnson-Morris Cottage on Morris Street and the McFall House on River Street. Other prominent properties in the district include Christopher Orr's Tavern on South Manning Street, Grace Episcopal Church on South McDuffie Street, the Poppe House on South McDuffie Street and St. John's United Methodist Church on South McDuffie Street.

Architectural Styles

The following list represents the many different architectural styles, types and forms represented in the neighborhood. For more information regarding the development of or the character-defining features of these architectural styles, consult the detailed descriptions listed earlier in the chapter.

- Vernacular
- Neoclassical
- Colonial Revival
- Dutch Colonial Revival
- Queen Anne
- Tudor Revival
- Greek Revival
- Folk Victorian
- Gothic Revival
- Italian Renaissance



The Italian Renaissance style is one of the many architectural styles found in the Anderson Historic District



One of the design goals for the Anderson Historic District is to maintain and preserve the historic and architectural qualities of the district through review of rehabilitation, alteration and new construction.

Summary of Key Characteristics

Key design characteristics of this historic district include the following:

- Shallow building setbacks
- Narrow side yards
- Parking to the side of houses
- Large trees (oaks, dogwoods and magnolias)
- Old growth evergreens
- Some remaining historic wrought iron fences
- Variety of architectural styles
- Diversity of building scale
- Houses are longer than they are wide (due to narrow lots)
- Several community churches
- Variety of applied ornament and architectural detailing
- Wood details
- More Victorian era architecture

Design Goals

The Anderson Historic District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. Preservation of the integrity of this area is a primary goal of the City.

The design goals for the Anderson Historic District are:

- Maintain and preserve the historic and architectural qualities of the district through review of rehabilitation, alteration and new construction.
- Guide new construction so that it is compatible with the scale, style and character of the district.
- Preserve the environmental setting of the district by encouraging the retention of open front yards or designing fences that are in character with the historic buildings in the district.
- Recognize the importance of the diverse characteristics of each individual architectural design, especially on the front elevations, in the district.
- Encourage restoration and rehabilitation efforts to replace incompatible and inappropriate architectural elements that were added during times of uninformed building practices in a historic district.

Boulevard Historic District

Historic District Background

The Boulevard Historic District runs along Boulevard between Mauldin Street and Calhoun Street. The district includes the campus of Anderson College, which is listed on the National Register. Also included on the National Register is the Ralph John Ramer House on the Boulevard. Other notable properties in the district include the Brown House, Young Memorial Church, Boulevard Baptist Church and the Marchbanks House.

Architectural Styles

The following list represents the many different architectural styles, types and forms represented in the neighborhood. For more information regarding the development of or the character-defining features of these architectural styles, consult the detailed descriptions listed earlier in the chapter.

- Neoclassical
- Colonial Revival
- Italian Renaissance
- Queen Anne
- Tudor Revival
- Greek Revival
- Folk Victorian

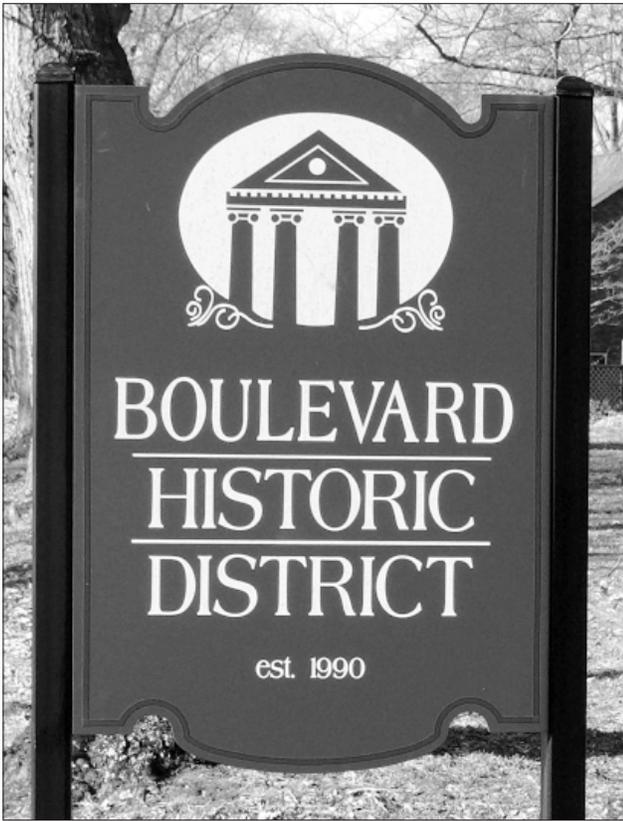
Summary of Key Characteristics

Key design characteristics of this historic district include the following:

- Building setbacks vary from block to block
- Significant setbacks on larger, grander homes
- Parking is located to the side or rear
- Mix of residential and institutional uses
- Wide streets
- Old growth trees
- Brick walkways
- Park-like setting
- Eclectic mix of architectural styles
- Generally very large houses
- Buildings are well-spaced along the street
- Mostly 20th century architecture
- Architectural details are less noticeable on many structures (partially due to the large building scale and use of later architectural styles)
- More revival styles of architecture



A variety of architectural styles can be found in the Boulevard Historic District.



District markers, as seen above, denote the historic districts in Anderson.

Design Goals

The Boulevard Historic District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. Preservation of the integrity of this area is a primary goal of the City.

The design goals for the Boulevard Historic District are:

- Maintain and preserve the historic and architectural qualities of the district through review of rehabilitation, alteration and new construction.
- Guide new construction so that it is compatible with the scale, style and character of the district.
- Preserve the environmental setting of the district by encouraging the retention of open front yards or designing fences that are in character with the historic buildings in the district.
- Recognize the importance of the diverse characteristics of each individual architectural design, especially on the front elevations, in the district.
- Encourage restoration and rehabilitation efforts to replace incompatible and inappropriate architectural elements that were added during times of uninformed building practices in a historic district.

Westside Historic District

Historic District Background

The Westside Historic District, established in 1990, is bounded by West Whitner Street, West Market Street, Monroe Street and Rose Hill. This district is home to the Orr House, which is listed on the National Register. Other prominent houses include Little Arlington, the Von Hasseln - Cathcart House and the Coffee House on Maxwell Avenue.

Architectural Styles

The following list represents the many different architectural styles, types and forms represented in the neighborhood. For more information regarding the development of or the character-defining features of these architectural styles, consult the detailed descriptions listed earlier in the chapter.

- Vernacular
- Neoclassical
- Colonial Revival
- Queen Anne
- Folk Victorian

Summary of Key Characteristics

Key design characteristics of this historic district include the following:

- Brick retaining walls
- Steps lead up to a house
- Setbacks are similar
- Long driveways to the side of a house
- Old growth hardwood trees
- Serves as one gateway into downtown Anderson
- Granite curbs
- Eclectic mix of architectural styles
- All houses have front porches
- Large homes located along the neighborhood's main streets
- Small homes located along the neighborhood's side streets
- Stone chimneys
- Top and side lights around many front doors
- Brackets decorate many porches
- Prevalent use of architectural columns



A variety of architectural styles are represented in the Westside Historic District.



One of the design goals for the Westside Historic District is to preserve the environmental setting of the district by encouraging the retention of open front yards.

Design Goals

The Westside Historic District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. Preservation of the integrity of this area is a primary goal of the City.

The design goals for the Westside Historic District are:

- Maintain and preserve the historic and architectural qualities of the district through review of rehabilitation, alteration and new construction.
- Guide new construction so that it is compatible with the scale, style and character of the district.
- Preserve the environmental setting of the district by encouraging the retention of open front yards or designing fences that are in character with the historic buildings in the district.
- Recognize the importance of the diverse characteristics of each individual architectural design, especially on the front elevations, in the district.
- Encourage restoration and rehabilitation efforts to replace incompatible and inappropriate architectural elements that were added during times of uninformed building practices in a historic district.

CHAPTER

3

REHABILITATION OF HISTORIC RESOURCES

The following design guidelines are for use by owners of older buildings when considering rehabilitation projects. They will be used in formal reviews of proposed changes to historic resources. They can also be used by property owners and their architects, when developing designs for alterations to and strategies for rehabilitation or repair of historic resources and/or their features.



Protect and maintain significant stylistic features. Porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments, if historic, are examples of architectural features that should not be removed or altered.

Treatment of Character-Defining Features

Policy: Preserve historic architectural features and details.

Historic features, including original materials, architectural details and window and door openings contribute to the character of a structure and are referred to as character-defining features. They should be preserved when feasible. Continued maintenance is the best preservation method.

3.1 Preserve and maintain significant stylistic and architectural features.

- Porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments, if historic, are examples of architectural features that should not be removed or altered.
- The best preservation procedure is to maintain historic features from the outset so that intervention is not required. Employ preventive measures such as rust removal, caulking, limited paint removal and reapplication of paint. These should not harm the historic materials.
- Do not remove or alter architectural details that are in good condition or that can be repaired.

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

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

3.3 Protect architectural details from moisture accumulation that may cause damage.

- Regularly check details that have surfaces which can hold moisture for long periods of time.

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

In some cases, original architectural details may be deteriorated. Horizontal surfaces such as chimney caps and window sills are likely to show the most deterioration because they are more exposed to weather. When deterioration occurs, repair the material and any other related problems. It is also important to recognize that all details weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Therefore, preserving original materials and features that show signs of wear is preferred to replacing them.

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.
- 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 a historic element is necessary for its restoration, use methods that minimize damage to the original materials.

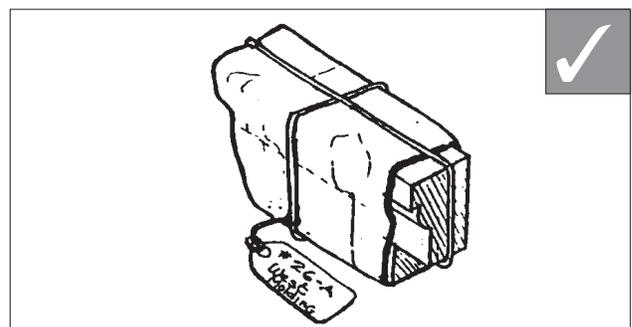
- When disassembly of a historic feature is required during restoration, document its location so it may be repositioned accurately and in its original configuration.

3.6 Use technical procedures for cleaning, refinishing and repairing architectural details that will maintain the original finish.

- Consult with the City of Anderson for help in identifying techniques that are generally considered appropriate.
- 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.



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



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



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



When reconstruction of an element is impossible, develop a new design that is a simplified interpretation of it.



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

Policy: *Replace historic features in-kind when restoration is not an option.*

While restoration of the original feature is the preferred alternative, in-kind replacement is also an option. In the event replacement is necessary, the new material should match that being replaced in design, color, texture and other visual qualities. Replacement should occur only if the existing historic material is beyond repair.

3.7 Replacement of missing or deteriorated architectural elements should be accurate.

- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building’s history.
- Use the same kind of material as the original when feasible. However, a substitute material may be acceptable if the size, shape, texture and finish conveys the visual appearance of the original.

3.8 When reconstruction of an element is impossible, develop a new design that is a simplified interpretation of it.

- This is appropriate when inadequate information exists to allow for an accurate reconstruction.
- The new element should be similar to comparable features in general size, shape, texture, material and finish.

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

- Conjectural “historic” designs for replacement parts that cannot be substantiated by written, physical or pictorial evidence are inappropriate.
- Dressing up a building with pieces of ornamentation that are out of character with the architectural style gives the building a false “history” it never had.
- For primary structures, details may be copied from historic houses that are clearly similar in character, when there is evidence that a similar element once existed. This is not to be interpreted to mean that adding exuberant amounts of highly decorative trim would be appropriate.

Original Materials

Policy: *Preserve primary historic building materials whenever feasible.*

In Anderson, wood lap siding was the predominant material seen on residential buildings. Brick and stone also were used. Historic building materials and craftsmanship add textural qualities as well as visual continuity and character to the streetscape and should be preserved.

3.10 Retain and preserve original wall and siding materials.

- Avoid removing materials that are in good condition or that can be repaired in place. Avoid replacing a major portion of an exterior wall that could be repaired. Reconstruction may result in a building that has lost its integrity.
- In many cases, original building materials may not be damaged beyond repair and do not require replacement. Cleaning, repainting ensuring proper drainage and keeping the material clean may be all that is necessary.
- All wood surfaces should be painted.

3.11 Do not cover or obscure original facade materials.

- If original materials are presently covered, consider exposing them once more.
- Covering original facades conceals interesting details and interrupts the visual continuity along the street.
- Any material—such as vinyl, aluminum, stucco, imitation brick and even wood—is inappropriate as a covering of historic materials.



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



When repointing, match the original mortar in mix, color and appearance.

3.12 Preserve masonry features that define the overall historic character of the building.

- Examples are walls, porch piers and foundations.
- Brick or stone which was not painted historically should not be painted.

3.13 Preserve the original mortar joint and masonry unit size, the tooling and bonding patterns, coatings and color, when feasible.

- Original mortar, in good condition, should be preserved in place.

3.14 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.

3.15 Maintain protective coatings to retard drying and ultraviolet damage.

- If the building was painted historically, it should remain painted, including all trim.

3.16 Plan repainting carefully.

- Good surface preparation is key.
- The complete removal of old paint, by the gentlest means possible, should be undertaken only if necessary to the success of the repainting.
- Prepare a good substrate (primer) and use compatible paints or stains. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

3.17 Using the historic color scheme is encouraged.

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

3.18 Base or background colors should be muted.

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

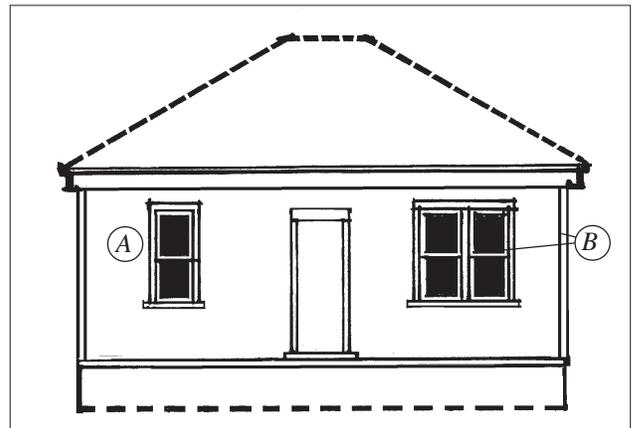
3.19 Reserve the use of bright colors to accent building features only.

- Contrasting accent colors may be used to highlight entries.
- Muted earthtone colors are preferred.

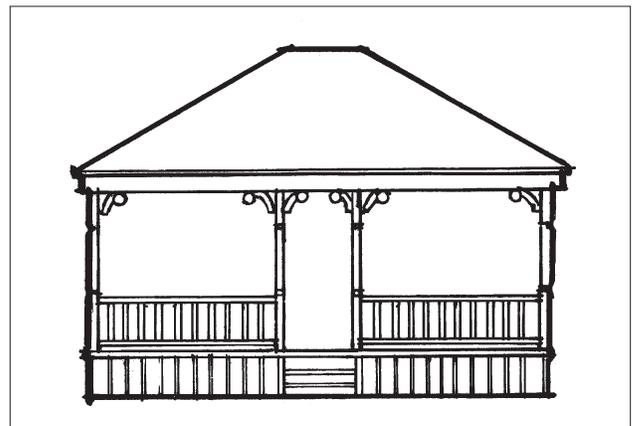


When designing your own color scheme, consider the entire composition:

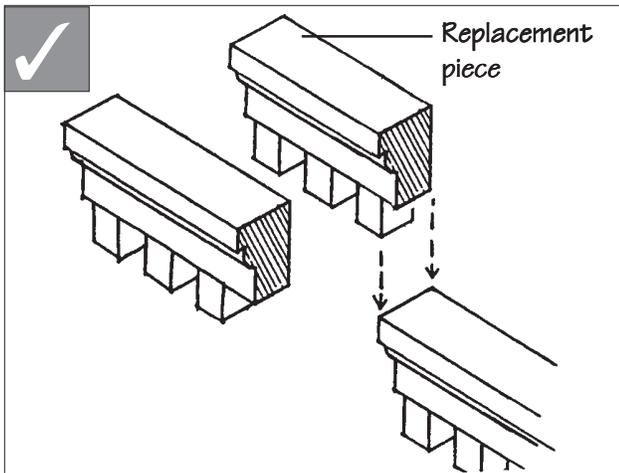
- The back plane of the main facade is a major surface for which a scheme should be devised, and*
- A color scheme for the front plane, composed of a porch in this case, also should be designed.*



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



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



Where replacement is required, remove only those portions that are deteriorated beyond repair.

Policy: *Original materials that have deteriorated over time should be repaired rather than replaced, whenever possible.*

In some cases, original building materials may be deteriorated. When this occurs, repair the material and 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.

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

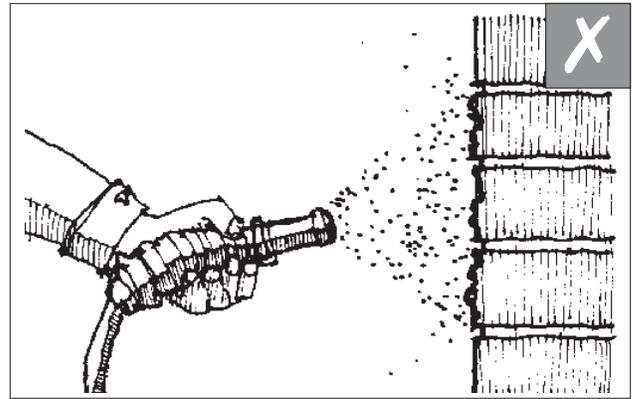
- Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair.

3.21 Use the gentlest means possible to clean a structure.

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

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

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



Use technical procedures that clean, refinish or repair historic materials and finishes. Abrasive cleaning methods, such as sandblasting, are not appropriate, as they permanently erode building materials and finishes and accelerate deterioration.



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

Policy: Replace original building materials in-kind when repair is not an option.

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

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

3.23 When replacement of facade material is needed, use materials similar to those employed historically.

- Match the original in composition, scale and finish when replacing exterior siding material.
- 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 surface finish.
- Replace only the amount required. If a few boards are damaged beyond repair, then only replace them and not the entire wall.

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

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

Porches

Policy: *Preserve a porch in its original condition and form.*

A porch is one of the most important character-defining elements of a facade. Porches help to provide visual interest to a building, and can influence its perceived scale, protect entrances and pedestrians from rain and provide shade in summer.

3.25 Maintain an original porch, when feasible.

- Do not remove an original porch from a building.
- Maintain the existing location, shape, details and posts of the porch.
- Missing or deteriorated decorative elements should be replaced to match existing elements; e.g., match the original proportions and spacing of balusters when replacing missing ones.
- Avoid using a porch support that would be substantially smaller than other supports on the porch or than that seen historically.

3.26 Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate.

- Where a porch must be enclosed, use transparent materials (such as glass) and place them behind the balusters and balustrade to preserve the visual character of the porch.



Preserve an original porch. Avoid using a porch support that would be substantially smaller than other supports on the porch or than seen historically. (Memphis, TN)



Where a porch must be enclosed, use transparent materials and place them behind the balusters and balustrade to preserve the visual character of the porch. (San Jose, CA)



A porch is one of the most important character-defining elements of a facade.



Repair those elements of a porch that are deteriorated.



Repairing rather than replacing porch elements always is the preferred approach.

Policy: Repair a deteriorated porch instead of removing or replacing it.

The preferred treatment for an altered porch is to repair it, rather than replace it altogether. This approach is preferred because the original materials contribute to its historic character. Even when replaced with an exact duplicate, a portion of the historic building fabric is lost; therefore, such treatment should be avoided when feasible.

3.27 Repair those elements of a porch that are deteriorated.

- Removing damaged materials that can be repaired is not appropriate.

3.28 Consider restoring an altered porch to its original design and configuration.

- If the historic design of the porch is unknown, then base the design of the restoration on traditional porches of buildings similar in architectural style.
- If the original porch steps have been replaced with concrete, consider restoring them to their original, wood condition. If termite control is of concern, then consider only making the bottom step concrete and not the entire stair assembly.



The use of metal pipes as replacement porch rails is inappropriate.

Policy: *Replace a missing porch with one that appears similar to that seen historically.*

While replacing an entire porch is discouraged, it may be necessary in some cases. When a porch is to be replaced, the first step is to research the history of the house to determine the appearance and materials of the original porch. The most important aspects are location, scale and materials.

3.29 When porch replacement is necessary, it should be similar in character, design, scale and materials to those seen traditionally.

- The size of a porch should relate to the overall scale of the primary structure to which it is attached.
- Base the design of a replacement porch on historical documentation if available.
- Where no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings.

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

- Wood columns are best for most structures in Anderson.
- Brick or stone may be appropriate for some architectural styles.

3.31 A porch should use similar materials to that seen historically.

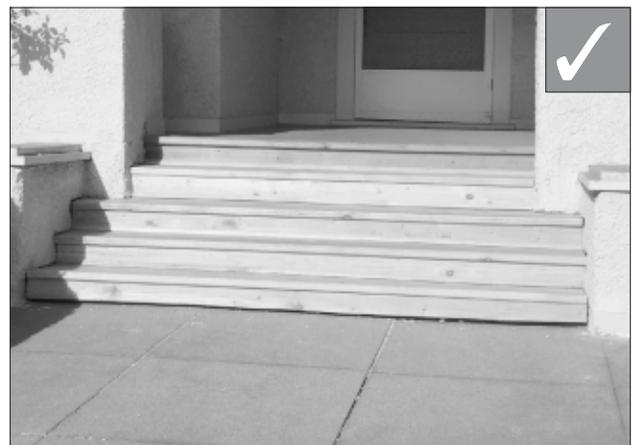
- Use materials similar to those seen historically. Wood decking, steps, balustrades and porch supports (sometimes with brick piers) were most common.
- While matching original materials is preferred, when detailed correctly and painted appropriately, fiberglass columns may be considered.
- Do not replace wood porch decking and steps with concrete.



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)



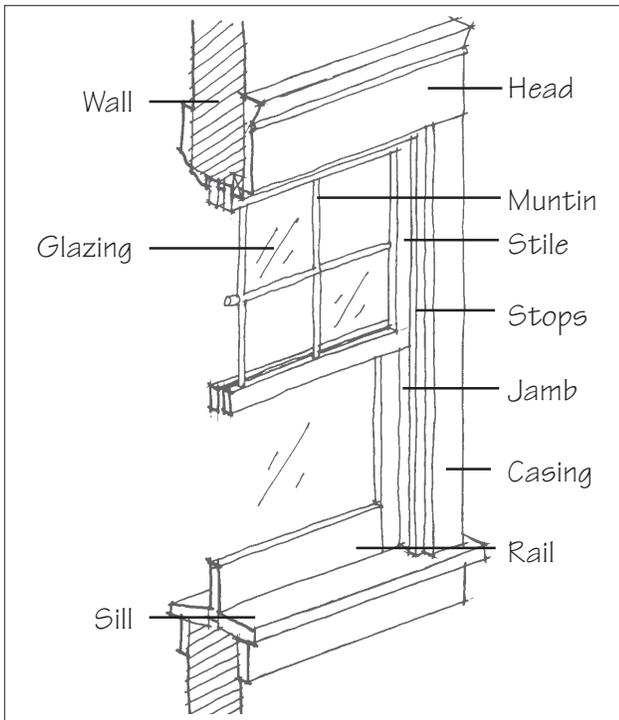
When reconstructing a porch, use supports that are of adequate size. The design of this porch was based on neighboring buildings of similar character and age. (Spartanburg, SC)



Use materials similar to those seen historically. Wood decking was most common.

Windows and Doors

Policy: *Preserve the size and shape of historically significant windows and doors.*



Typical double-hung window components.



Do not add new window or door openings on character-defining facades. (San Jose, CA)

Windows and doors are some of the most important character-defining features of a structure. They give scale to buildings and provide visual interest to the composition of individual facades. In many structures, 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 also cast shadows that contribute to the character of the building.

3.32 Preserve the functional and decorative features of original windows and doors.

- Repair frames and sashes by patching, splicing or reinforcing.
- Use original windows, doors and their hardware when they can be repaired and reused in place.

3.33 Maintain original window and door proportions.

- Altering the original size and shape is inappropriate.
- Do not close down an original opening to accommodate a smaller window.
- Restoring original openings which have been altered over time is encouraged.

3.34 Maintain the historic window and door arrangement on a primary facade.

- Do not add new window or door openings on character-defining facades.
- Greater flexibility in installing new windows or doors may be considered on side and rear elevations.

Policy: *Repair a deteriorated window or door instead of replacing it or enclosing the opening altogether.*

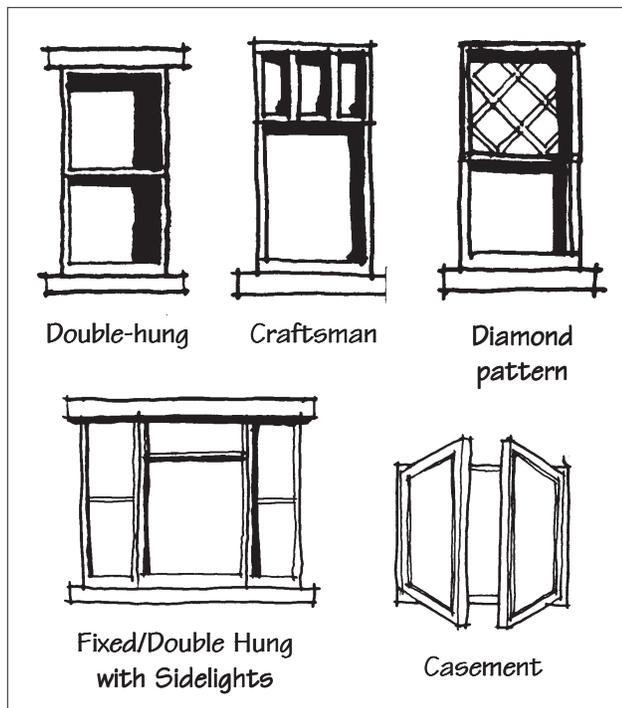
The replacement of historic windows or doors represents the loss of character-defining historic features, and as such should not be undertaken. First, consider the repair of deteriorated windows or doors instead of their wholesale replacement.

3.35 Repair wooden window and door components by patching, piecing-in, consolidating or otherwise reinforcing the wood.

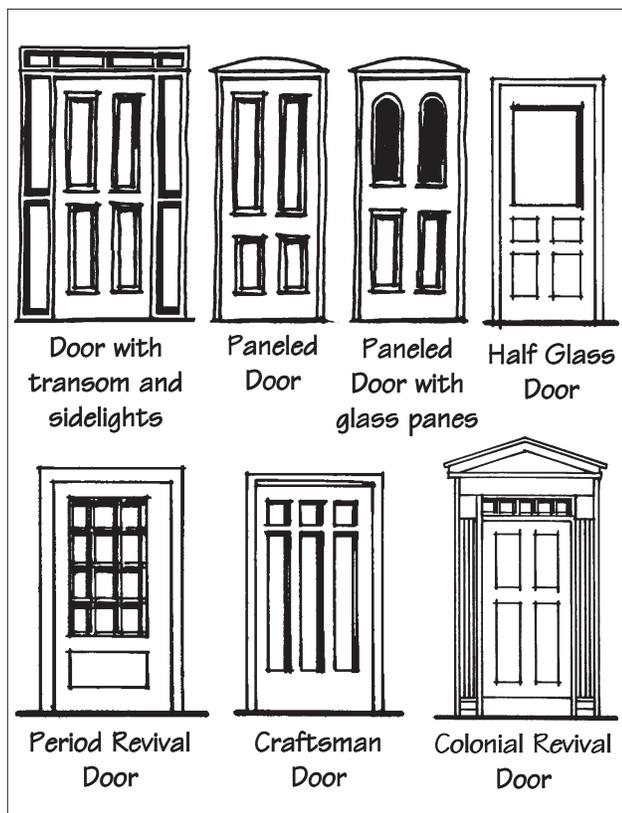
- Remove built-up paint on both the interior and exterior surfaces.
- Disassemble sash components and repair or stabilize the wood.
- Re-glazing, or replacement of the putty that holds in glass lights, may also be necessary.
- Repair and refinish the frame as needed.
- Replace broken sash cords with new cords or chains.
- Install new weather-stripping.
- Repaint the wooden members of the repaired and reassembled window or door.
- Avoid the removal of damaged wood that can be repaired.

3.36 If security is a concern, consider using wire glass, tempered glass or light metal security bars.

- These should be installed on the interior of the window or door whenever feasible.
- The use of metal bars on the exterior is discouraged.



Typical window types on historic buildings in Anderson.



Typical primary door types seen on historic structures.

Policy: *Replace a window or door that is damaged beyond repair with one similar to that seen historically.*

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

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

- If the original window is double-hung, then the replacement should also be double-hung. Match the replacement also in the number, dimension and position of glass panes.
- Windows and doors that do not reflect the character of the building are inappropriate.
- While raw, unpainted metal or plastic windows are inappropriate, a substitute material may be considered if it will match those of the original in dimension, profile and finish.
- Preserve the original casing, when feasible.

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

- Windows should be simple in shape, arrangement and detail. Adding unusually shaped windows, such as triangles and trapezoids is generally inappropriate.

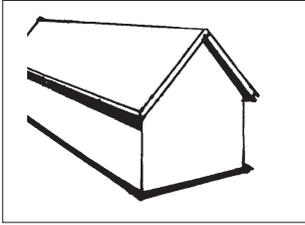
3.39 New windows and doors should be finished with trim elements similar to those used traditionally.

- This trim should have a dimension similar to that used historically.

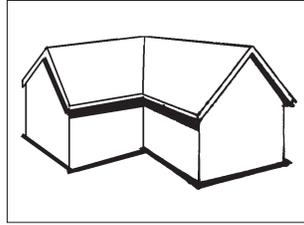
3.40 On a new or replacement window, fake wooden muntins may be considered if they create the same affect as true divided lights.

- Often, this means that muntins will need to be used on both the inside and outside of the window to provide a sufficient sense of depth.

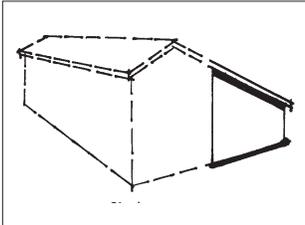
Typical Roof Types Found in Anderson



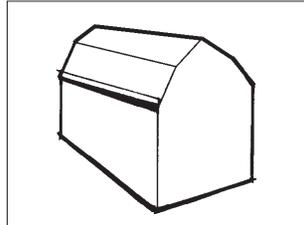
Gabled roof



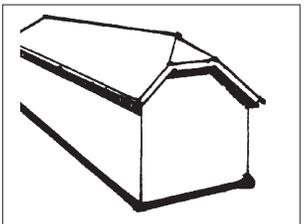
Cross-Gabled roof



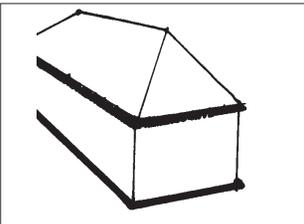
Shed roof



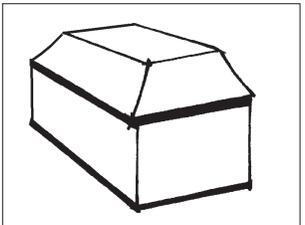
Gambrel roof



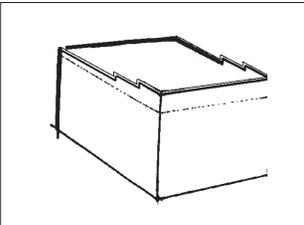
Clipped Gable roof



Hipped roof



Mansard roof



Flat roof

Roofs

Policy: Preserve the original form and scale of a roof.

Although the function of a roof is to protect a building from the elements, it also contributes to the overall character of the building. The character of the roof is a major feature for most historic resources. When repeated along the street, the repetition of similar roof forms contributes to a sense of visual continuity for the neighborhood. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of a roof. Gabled and hip forms occur most frequently.

3.41 Preserve the original roof form.

- Most residential roof forms are pitched, such as gable, hipped, mansard and gambrel roofs.
- Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.
- Retain and repair roof detailing.
- Repairing a basically sound roof can be much less expensive than a complete replacement. If a new roof is necessary, match the color, material and pattern of the old as closely as possible.

3.42 Regular maintenance and cleaning is the best way to keep a roof in good shape.

- Look for breaks, or holes in the roof surface, and check the flashing for open seams.
- Watch for vegetation, such as moss and grass, which indicates accumulated dirt and retained moisture and can lead to damage.

3.43 Preserve the original eave depth.

- Shadows created by traditional overhangs contribute to one's perception of the building's historic scale.
- Cutting back roof rafters and soffits or in other ways altering the traditional roof overhang is inappropriate.
- Boxing in exposed roof rafters is inappropriate.

3.44 Minimize the visual impacts of skylights and other rooftop devices as seen from the street.

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



Look for breaks, or holes in the roof surface, and check the flashing for open seams.



Flat skylights that are flush with the roof plane may be considered on the rear and sides of the roof. Locating a skylight on a front roof plane should be avoided.



Preserve the original eave depth.



*Composition shingles are acceptable roofing materials.
(Napa, CA)*

Policy: Use roof materials in a manner similar to that seen historically.

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

3.45 Preserve original roof materials.

- Avoid removing roof material that is in good condition. Replace it with similar material only when necessary.

3.46 Replacement roof materials for a historic resource should convey a scale and texture similar to those used traditionally.

- A roof replacement material should be in keeping with the original architectural style of the structure.
- New roof materials should match the original in scale, color and texture as closely as possible. Keep in mind that the materials used historically may not be available or may not be allowed under local building code.

Building Relocation

Policy: Moving a historic resource is discouraged; however, in some instances this may be the only viable option for a building's preservation, and may be considered in limited instances.

A part of a historic resource's integrity is derived from its placement on its site and therefore its original position is important. Generally, moving a structure from where it has historically been located will compromise its integrity. However, there may be cases when relocation will not substantially affect the integrity of a property and its rehabilitation can be assured. Such relocation must be considered very carefully and on a case-by-case basis.

3.47 A proposal to relocate a historic resource will be considered on a case-by-case basis.

- It must be demonstrated that relocation is the best preservation alternative.
- Before a building is moved, a plan must be in place to secure the structure, to provide a new foundation and to restore the house.
- A building that is to be relocated must be carefully rehabilitated to retain original architectural details and materials. This must occur as the first phase of any relocation project.

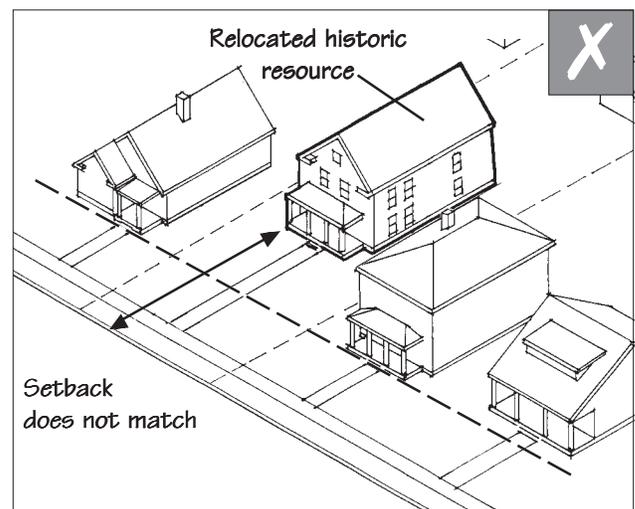
3.48 The design of a new structure on the site should be in accordance with the guidelines for new construction contained in *Chapter 6: Infill and Alterations to Non-Historic Resources*.

3.49 When moving a building into a historic district, site the structure in a position similar to its historic orientation.

- It should face the same direction and have a relatively similar setback.
- It may not, for example, be moved to the rear of the parcel to accommodate a new building in front of it.



Before a building is moved, a plan must be in place to secure the structure, provide a new foundation and to restore it. (Danville, CA)



In areas where building setbacks are uniform, a relocated historic resource should be placed in general alignment with its neighbors.

3.50 A new foundation should appear similar in design and materials to the historic foundation.

- A simple, concrete foundation is appropriate in most situations.
- Consider screening a new, exposed concrete foundation. Extending the siding down over it or painting it to match the color of the siding would be appropriate.
- Locate the structure at its approximate historic elevation above grade.
- Raising the building slightly above its original elevation is acceptable. However, lifting it substantially above the ground level is inappropriate.
- Changing the height of the floor level is discouraged.

Demolition

Policy: An historic resource should not be demolished.

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

The demolition of a historic resource is inappropriate and should be avoided. Relocation should be considered before demolition. Demolition should only be considered after all other possibilities have been exhausted. The integrity of a district is maintained when buildings are original in character, design and location.

3.51 The following criteria will be used in evaluating the appropriateness of demolition:

- Whether or not the building contributes to the historical or architectural character and importance of the neighborhood and whether its removal will result in a more positive, appropriate visual effect on the neighborhood.
- Whether or not the building or structure is of such old or uncommon design, texture or scarce material that it could not be reproduced or could be reproduced only with great difficulty and expense.
- Whether or not historic events occurred in the building or structure.
- Whether or not relocation of the building would be a preferable alternative to demolition.
- Whether or not the historic context of the structure is intact.
- Whether or not the proposed demolition could adversely affect the character of the neighborhood.
- The public purpose or interest in land or buildings to be protected.
- Whether or not there have been professional economic and structural feasibility studies for rehabilitating or reusing the structure and whether or not those findings support the proposed demolition.

3.52 A building may be considered for demolition only after all preferable alternatives have been exhausted.

- Conservation of a building in its historical setting is preferred.
- If a building cannot be conserved in place, then relocating the structure to a similar setting within the neighborhood may be considered.
- If a building cannot be relocated within the neighborhood, the relocating the structure to different neighborhood may be considered.
- If the relocation of a building is not practical, then demolition may be considered.

3.53 The demolition of a structure in order to provide parking is not appropriate.

Adaptive Use

Policy: Respect the historic character of a residential building when adapting it to a commercial use.

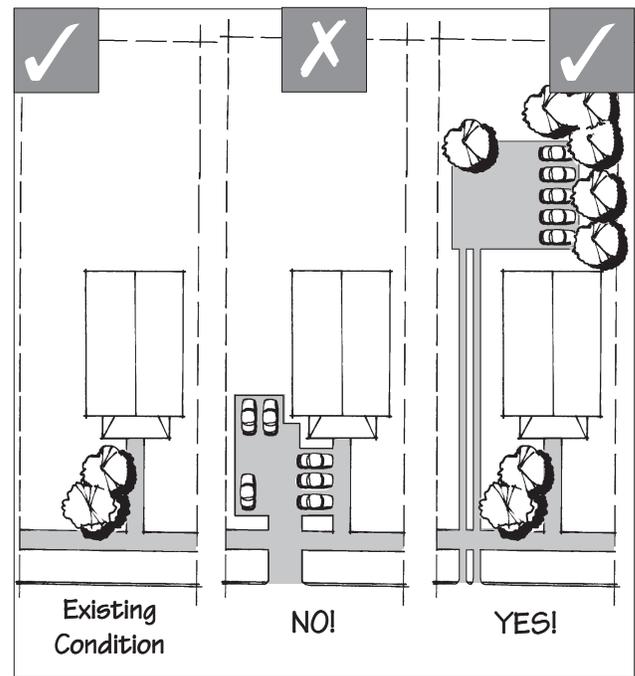
Converting a building to a new use that is different from that which its design reflects is considered to be “adaptive use.” For example, converting a residential building to a restaurant is adaptive use. A good adaptive use project retains the historic character of the building while accommodating its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

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

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

3.55 Minimize the visual impact of parking areas.

- A parking area should be located to the rear of a site.
- Do not use a front yard for parking.
- Consider using ribbon paving to minimize the amount of hard surface paving.



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

CHAPTER

4

ADDITIONS

Many buildings have experienced additions over time. In some cases, an owner would add a wing for a new bedroom, or to expand the kitchen. In other cases, owners simply added dormers to an existing roof, creating more usable space without increasing the footprint of the structure.

The tradition of adding on to buildings is anticipated to continue in Anderson. It is important, however, that a new addition be designed in a manner that respects the character of the original structure. It is also recommended that designers, architects and contractors become well-versed on the intent and purpose of these design guidelines. *Also note that for many of the design topics presented in this chapter, other City regulations may apply. Please consult the City of Anderson before planning a project to determine which requirements are applicable.*

Basic Principles for an Addition

When planning an addition to a building, one should not alter the perceived character of the building. In most cases, loss of character can be avoided by locating the addition to the rear. The overall design of the addition also must be in keeping with the design of the primary structure as well. At the same time, it should be distinguishable from the original portion, such that the evolution of the building can be understood.

Keeping the size of the addition small, in relation to the main structure, also will help minimize its visual impact. If an addition must be larger, it should be set apart from the main building, and connected with a smaller linking element. This will help maintain the perceived scale and proportion of the original part.

It is also important that the addition not obscure any significant features of the building, especially if it is historic. If the addition is set to the rear, it is less likely to affect such features.

One also should consider the effect the addition may have on the character of the neighborhood as a whole, 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.



When planning an addition to a building, one should not alter the perceived character of the building. The overall design of the addition also must be in keeping with the design of the primary structure as the side addition seen above.

Two distinct types of additions should be considered: First, ground level additions, which involve expanding the footprint of the structure, are often used as a means of adding more living space. These are typically located to the rear.

Secondly, rooftop additions may be designed by installing new dormers to provide more headroom in an attic space. In either case, an addition should be sited such that it minimizes negative effects on the building and its setting. In addition, the roof pitch, materials, window design and general form should be compatible with its context.



Preserve an older addition that has achieved historic significance in its own right as this one has. (Sainte Genevieve, MO)

Preservation of Additions

Policy: Preserve additions that may have developed significance in their own right.

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

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

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

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

- In the example pictured at left, removal of this addition and restoration of the original facade would be encouraged.

Design of New Additions

Policy: *Design a new addition to be compatible with the primary structure.*

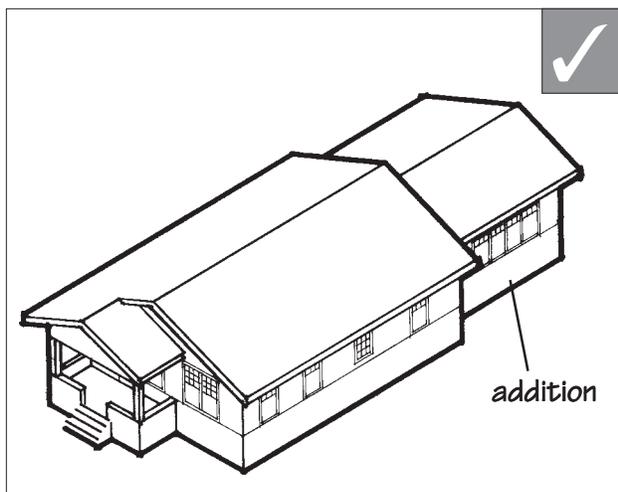
When planning an addition, consider the effect the addition will have on the building itself. When creating an addition to a historic resource, the new work should be recognized as a product of its own time and yet the loss of the building's historic fabric should be minimized. A design for a new addition that would create an appearance inconsistent with the historic character of the building is discouraged.

4.3 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.

4.4 When constructing an addition, do not obscure, damage, destroy or remove significant architectural details and materials of the primary structure.

- When preserving original details and materials, follow the guidelines presented in *Chapter 3: Rehabilitation of Historic Resources*.



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



Design a new addition such that the original character can be clearly seen. This addition to the front of a historic resource is inappropriate. (Salt Lake City, UT)



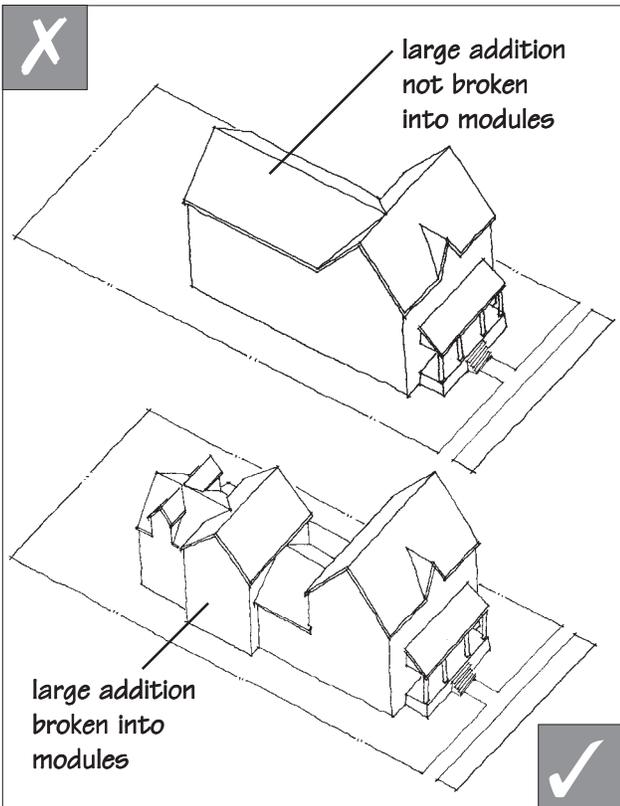
As seen from the street (top photo) the addition to the rear of this structure is not visible. This is encouraged. (Georgetown, CO)



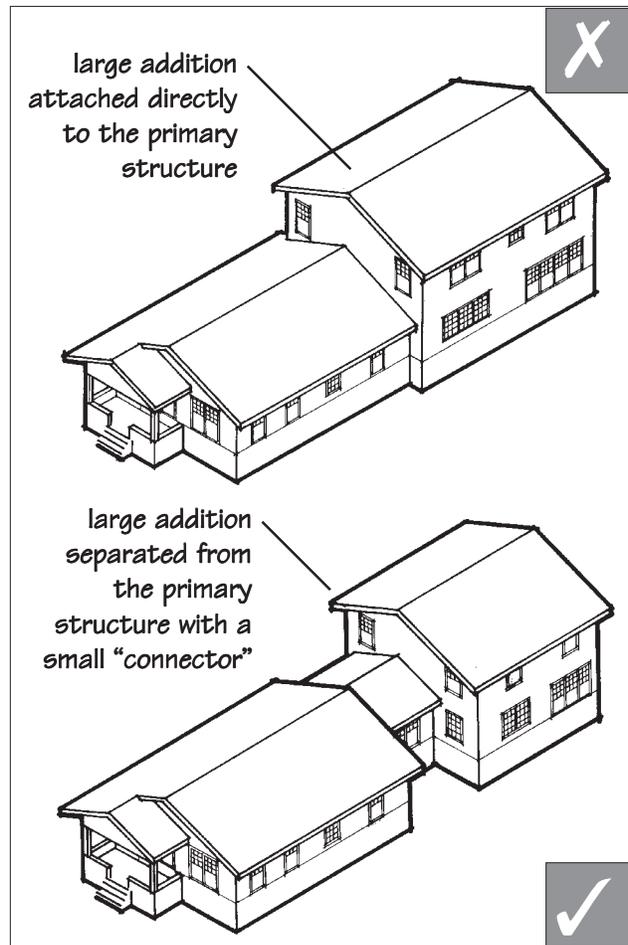
Design an addition to be compatible in size and scale to the main building. This addition appears to be in scale with the original building because it is separated with a smaller connecting structure. (Napa, CA)

4.5 An addition should be compatible in scale with the primary structure.

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



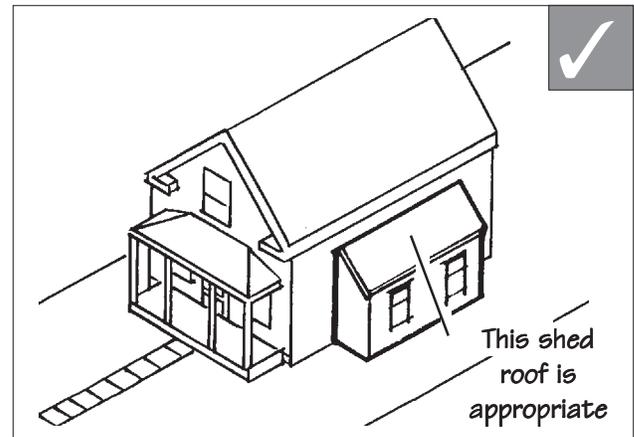
For a larger addition, break up the mass of the addition into smaller modules that relate to the historic resource.



While a smaller addition is visually preferable, if an addition would be significantly larger than the original building, one option is to separate it from the primary building, when feasible, and then link it with a smaller connecting structure.

4.6 An addition should be compatible in character with the primary structure.

- For example, an addition that is more ornate than the original building would be out of character.
- An addition that seeks to imply an earlier period than that of the primary building also is inappropriate because it would confuse the history of the building.
- An addition should be made distinguishable from the historic building, even in subtle ways, such that the character of the original can be interpreted. A change in setbacks of the addition from the historic building, or applying a new trim board at the connection point can help define the addition.



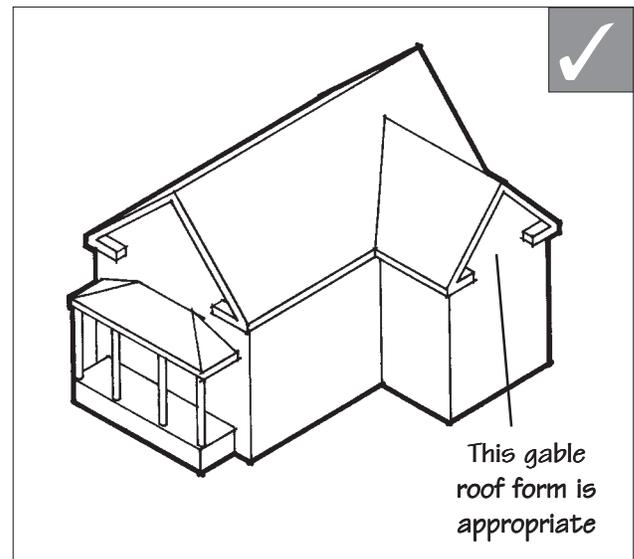
4.7 Use building materials that are compatible with those of the primary structure.

4.8 Use windows that are similar in character to those of the main structure.

- If the original windows were a wood, double-hung style, for example, then new windows that appear similar to them would be preferred.

4.9 The roof form of a new addition should be in character with and subordinate to that of the primary building.

- A basic rectangular building form is preferred.
- It is important to repeat the roof lines and slopes found on the primary structure. Typically, gable, hip and shed roofs are appropriate for residential-type building additions.



Use roof forms and roof pitches on additions that are compatible with the primary structure.



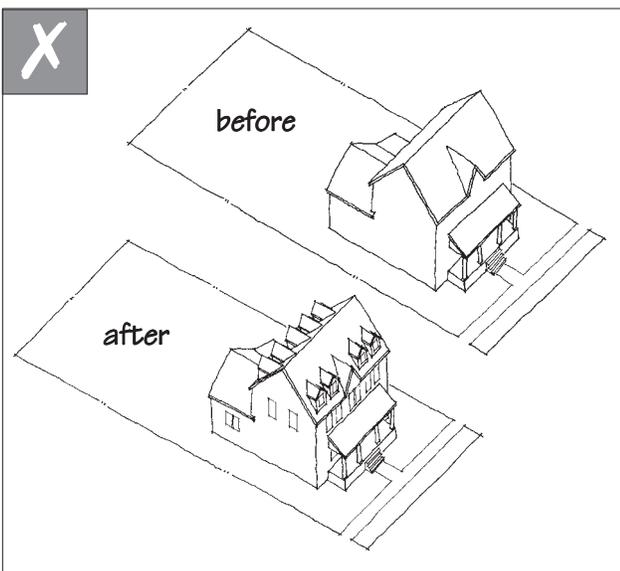
The roof form of a new addition should be in character with and subordinate to that of the primary building.



In some cases, a combination of space vertically and horizontally will minimize the visual impact and preserve the rear yard. (Boulder, CO)



A new dormer should remain subordinate to the historic roof in size and character. The dormers on the front and rear of this structure are too large and are inappropriate. (Memphis, TN)



The number and size of dormers should not visually overwhelm the scale of the primary structure.

Roof-top Additions

Policy: Design a roof-top addition that does not visually overpower the primary structure.

Additional space can be created in a number of ways. It can be as simple as adding dormers to an attic; or, it can be as complex as adding a “pop-top,” or new floor. If these alterations are designed to be in proportion with the main structure, they may have a smaller design impact on the structure as compared to other approaches. In some cases, an additional level may be considered, usually to a one-story building. When this occurs, it should be designed such that the historic proportions of the main structure are retained.

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

- The addition should not overhang the lower floors of the primary building.

4.11 Set a rooftop addition back from the front of the building.

- This will maintain the building’s original profile.
- A rooftop addition should be setback at least ten feet from the primary facade plane.

4.12 When adding a dormer, it should be in character with the primary structure’s design.

- A dormer should be subordinate to the overall roof mass and should be in scale with ones on similar historic structures.
- The dormer should be located below the ridge line of the primary structure.
- The number and size of dormers should not visually overwhelm the scale of the primary structure.
- Dormers are typically added to a structure to increase the amount of headroom in upper floors. Their design is traditionally as smaller elements. If significant increases in space are desired, do not consider oversized dormers. Rather, develop an addition to the rear of a structure.

CHAPTER

5

SITE DESIGN

This chapter presents the design guidelines for a variety of categories that may apply to many projects, including historic properties and new construction. *Also note that for many of the design topics presented in this chapter other City regulations may apply. Please consult the City of Anderson before planning a project to determine which requirements are applicable.*

Historically, a variety of site features appeared in the historic districts. The occasional wood fence or stone retaining walls defined property boundaries. Concrete sidewalks were popular and lined many streets. A variety of plantings, including trees, lawns and shrubbery also occurred. Each of these elements contributes to the character of the neighborhood. They also added variety in scale, texture and materials to the street scene, providing interest to pedestrians.

The distinguishing original qualities or character of a street, site, and its environment should be preserved. The removal or alteration of historic or distinctive environmental features should be avoided. Development proposals should identify and retain plants, well established trees, fencing, walkways, street lights, archaeological features, signs, benches, outbuildings and other items that reflect the property's history and development. New site work should be based on actual knowledge of the past appearance of the property as found in photographs, drawings, newspapers, and tax records. If changes are made, they should be carefully evaluated in light of the past appearance of the site.

Sidewalks and Walkways

Policy: Sidewalks and walkways should be compatible with the surrounding area.



Streets throughout the historic district exhibit sidewalks that include detached sidewalks, those separated from the street by a space or planting bed and those attached directly to the street. There are also a number of areas where sidewalks do not exist.

Some sidewalks are also historically significant elements that contribute to a neighborhood's inviting atmosphere and provide spaces for walking and personal interaction. Streets throughout the historic district exhibit sidewalks that include detached sidewalks, those separated from the street by a space or planting bed and those attached directly to the street. There are also a number of areas where sidewalks do not exist.

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

5.1 Preserve original sidewalks.

- Replace only those portions that are deteriorated beyond repair. Any replacement materials should match as closely as possible to the original in color, scoring lines and brush finishes.

5.2 New construction should include street-side sidewalks placed parallel to the street as well as from the front door to the street.

- Where an attached sidewalk must be replaced, do so with a detached sidewalk.
- Where no sidewalk exists, that condition should be continued, unless it conflicts with public safety needs.
- A new sidewalk should align with those that already exist along a block.
- Scoring lines or "brushing" patterns should be consistent with those in the existing sidewalk.
- Using paving materials that are similar to those employed historically is preferred.

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

- The typical neighborhood tradition of walkways from the sidewalk to the house should be maintained.
- This includes a sequence of experiences, beginning with the “public” sidewalk, proceeding along a “semi-public” walkway, to a “semi-private” porch or entry feature and ending in the “private” spaces beyond.

5.4 Maintain the tradition of trees planted in the planting strip.

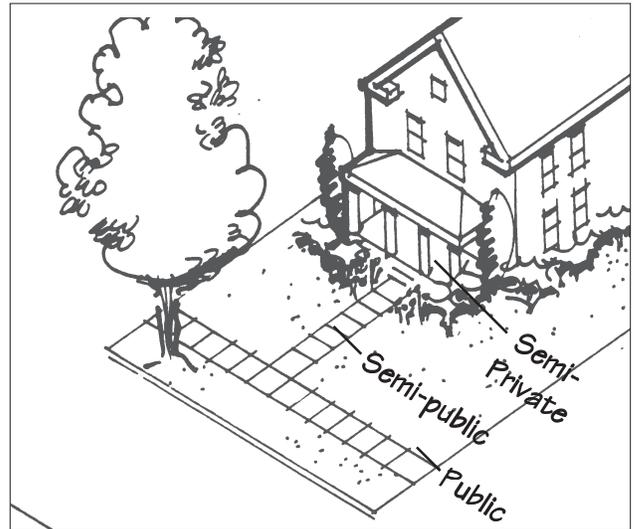
- A planting strip, located between the street and a detached sidewalk should be planted with grass, flowering plants and trees.
- If a tree is cut down, replace it in-kind.



Maintain the tradition of trees planted in the planting strip.



When new sidewalks are to be installed, they should be compatible with the original.



Historic residential properties have an established progression of public-to-private spaces.



Preserve original fences and site walls.



In many areas of the Westside Historic District, low site walls were used instead of fences.



In some instances, where yards sloped down towards the street, a low brick or stone retaining wall was used at the sidewalk edge.

Fences and Site Walls

Policy: A fence or site wall should be in character with those used traditionally and relate to the principal structure on a lot.

In some instances, fences were a part of traditional construction in Anderson. When used historically, fences were typically wood picket or wrought iron. Most were relatively low in height and had a “transparent” character, allowing views into yards and providing interest to pedestrians. Site walls were also used in some cases where yards slope down to the street. Common materials were brick and stone.

5.5 Preserve original fences and site walls.

- Replace only those portions that are deteriorated. Any replacement materials should match the original in color, texture, size and finish.
- A historic wood fence should be protected against the weather with a painted or stained surface.
- If repointing a wall is necessary, use a mortar mix that is similar to that used historically and match the original joint design.
- Painting a historic masonry wall, or covering it with stucco or other cementitious coatings, is not appropriate.

5.6 Where no fence exists keeping the yard open may be the best approach for a front yard.

5.7 Where a new fence is needed, it should be similar in character with those seen historically.

- A fence that defines a front yard or a side yard on a corner lot is usually low to the ground and “transparent” in nature.
- New fence design and materials that are similar to those used historically are appropriate.
- Solid walls or walls with decorative metal panels are not appropriate.

5.8 Appropriate materials for fences that can be seen from the public right-of-way are wrought iron or wood picket.

- Chain link, concrete block, un-faced concrete, plastic, fiberglass, rebar, iron, plywood and mesh “construction” fences are inappropriate.
- A wood fence should be painted.

5.9 A side yard fence should be set back from the primary facade of a house.

- Two types of side yard fences were seen traditionally: a fence that extends between two houses and a fence that runs between two houses.
- A side yard fence should be set back enough to provide the historic sense of open space between homes.
- A side yard fence may be taller than their front yard counterparts, but the taller portion should be located behind the front plane of the house.
- Consider staggering the fence boards on either side of the fence rail, or using lattice on the upper portions of the fence, to give a semi-transparent quality to the fence.



A fence that defines a front yard or a side yard on a corner lot is usually low to the ground and “transparent” in nature.



Chain link, concrete block, un-faced concrete, plastic, fiberglass, rebar, iron, plywood and mesh “construction” fences are inappropriate.



Existing historic landscape and streetscape features, such as parks, fences, sidewalks, trees and lights, should be preserved.



Maintain mature and historic trees.

Landscaping

Policy: Plant materials should be used to create continuity among properties.

Anderson has a rich array of landscape materials, most are indigenous to the area, that grow readily in the Upcountry climate. Trees and flowering plants help provide interest to pedestrians, as well as shaded protection from the sun, as they walk along the street.

5.10 Preserve historic landscape and streetscape features.

- Existing historic landscape and streetscape features, such as parks, fences, sidewalks, trees and lights, should be preserved.
- Existing native plantings should be preserved in place. This particularly applies to historically significant trees, shrubs and garden designs.

5.11 In new landscape designs, use materials that are compatible with the historic property and neighborhood.

- Minimize the amount of hard surface paving for patios, terraces or drives in front yards.
- The tradition of landscaping located along foundations, walkways and fences should be continued.
- Avoid planting too close to a structure that will damage architectural features or building foundations. This also can cause moisture retention against the structure.
- Garden ornaments and sculpture which are incompatible with the style, scale and materials of the building are not recommended.

5.12 Maintain mature and historic trees.

- Mature trees should not be removed unless the tree is dying, dead, diseased or poses a safety hazard to the residents or the public.
- If a tree is cut down, at least one replacement tree of a similar kind should be replanted in its place, unless it would damage the house.
- Replacement plant materials should be similar in kind, size or equivalent massing to the plants removed (e.g., a cluster of smaller new trees may be used to establish a massing similar to one large tree).

Lighting

Policy: *Exterior lighting should be a subordinate element on a site.*

Traditionally, lighting within a site was minimal. An occasional garden light was seen, but porch lights were usually the only exterior illumination. Most used incandescent lamps. These were relatively low in intensity and were shielded with simple shade devices.

5.13 Original lighting fixtures should be preserved, when feasible.

- Light fixtures that are original to a house or integral to an architectural style are examples of fixtures that should be preserved.
- Replace broken glass.
- Re-secure loose fixtures.
- Check electrical connections for exposed or damaged wiring. Replace as necessary.
- If a historic light fixture is damaged beyond repair, then replacing it with a replica fixture is preferred.

5.14 New exterior lights should be simple in character and low in intensity.

- Lighting fixtures should be appropriate to the building in terms of style and size.
- Lights that cast a color similar to that of daylight and that have a low level of luminescence are preferred.

5.15 Minimize the visual impacts of site and architectural lighting.

- Unshielded, high intensity light sources and those that direct light upward are inappropriate.
- Where safety or security are a concern, the use of motion sensors that automatically turn lights on and off are appropriate.
- Do not wash an entire building facade in light.
- Avoid using more than one fixture to light the same area.

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



Avoid paved parking in the front yard.



Consider providing two paved driving strips with turf between the strips instead of large driveways.



Parking should be located behind the primary structure.

Driveways and Parking

Policy: Parking areas should have a positive visual impact.

When parking was originally introduced it was an ancillary use and was located to the rear of a site. This tradition should be continued, and in all cases, the visual impacts of parking—which includes driveways, garages and garage doors—should be minimized.

5.17 Avoid paved parking in the front yard.

- Paving for parking in the front yard is inappropriate.

5.18 Use paving materials that will minimize the impact a driveway will have on a streetscape.

- Decomposed granite, pea gravel, exposed aggregate concrete, gravel or chip and seal are appropriate paving materials.
- Large areas of paving are not appropriate. Consider providing two paved driving strips with turf between the strips instead of large driveways.
- Plain asphalt or black top is discouraged.
- Using materials that are not impervious to water and will not create runoff into the street or onto adjacent properties is recommended.

5.19 Preserve a historic garage where it exists.

- Respect the character-defining features of a historic garage such as primary materials, its roof materials, roof form, location, window and door openings and any architectural details.
- Avoid moving a historic garage from its original location.



Preserve a historic garage where it exists.

5.20 A garage should not appear to dominate from the street.

- A garage should be subordinate to the primary structure on the site.
- A garage should be compatible in design with the primary structure.

5.21 A detached garage located to the rear of the property, and that is set back substantially from the house, is recommended.

- The material and detailing of a garage should be utilitarian.

5.22 When parking is not located in a garage, screen it from view from the public right-of-way.

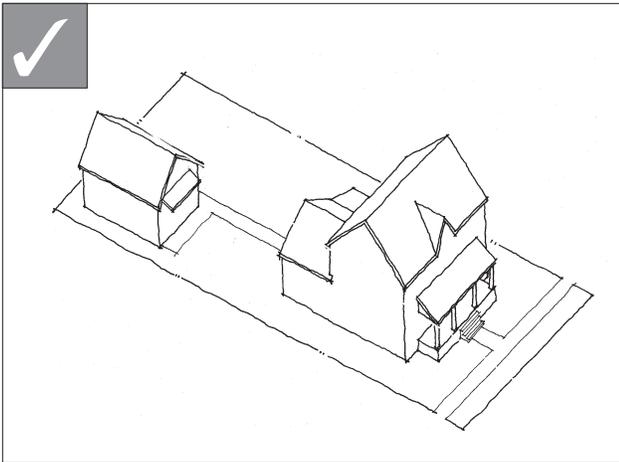
- Consider using a fence, hedge or other landscape device.
- Also consider visual impacts on adjoining properties.



A garage should be subordinate to the primary structure on the site. This garage visually competes with the primary structure because it is similar in scale. (San Jose, CA)



A detached garage located to the rear of the property, and that is set back substantially from the house, is recommended.



Locate an accessory structure to the rear of a lot.



An accessory structure should remain subordinate, in terms of mass, size and height to the primary structure.



In general, accessory structures should be unobtrusive and not compete visually with the house.

Accessory Structures

Policy: An accessory structure should be similar to those seen historically.

5.23 Locate an accessory structure to the rear of a lot.

- Locating an accessory structure to the side of a primary structure, but set back substantially may also be considered.

5.24 Construct an accessory structure that is subordinate to the primary structure.

- In general, an accessory structure should be unobtrusive and not compete visually with the house.
- An accessory structure should remain subordinate, in terms of mass, size and height to the primary structure.

5.25 An accessory structure should be similar in character to those seen traditionally.

- Basic rectangular forms, with hip, gable or shed roofs, are appropriate.
- Maintain the simple detailing found on accessory structures.

5.26 Maintain the traditional range of building materials on accessory structures.

Mechanical Equipment and Service Areas

Policy: Utilities should be placed such that their visual impacts are minimized.

Utilities and mechanical equipment that serve properties may include telephone and electrical lines, gas meters, air conditioners, telecommunication systems and security systems. For new construction, adequate space should be planned in a project from the outset and should be designed such that visual impacts are minimized.

5.27 Minimize the visual impacts of utilities and mechanical equipment.

- Provide adequate space for utilities. They should not simply be put into “left over” space that abuts the public right-of-way.
- Locate mechanical equipment at the rear or sides of a property and screen them with landscaping if visible from the public right-of-way.
- Vents for direct-vent fireplaces should not be installed on the building front.
- Window air conditioning units or condenser elements should be located where they are not visible on a front facade.
- Any utility device or mechanical equipment should have a matte or non-reflective finish.
- Horns for security alarms should be hidden from view. Consider placing them under an eave or at ground level screened by landscaping.



Window air conditioning units or condenser elements should be located where they are not visible on a front facade.



Screen a satellite dish from view. Use landscaping to screen a satellite dish that is mounted on the ground.

5.28 Screen a satellite dish from view.

- Use landscaping to screen a satellite dish that is mounted on the ground.
- A satellite dish should be located away from the front of a structure.

5.29 Service areas should not be visible from major pedestrian ways.

- Trash areas should be screened from view, using a fence, hedge or enclosure. For a larger storage area, consider using a shed to enclose it.



A satellite dish should be located away from the front of a structure.

6

INFILL AND ALTERATIONS TO
NON-HISTORIC RESOURCES

This chapter presents design guidelines for the construction of a new building. These guidelines also apply when alterations are being considered for non-historic resources. These “infill” principles relate to the fundamental relationships of a building to its context—such as mass, scale and form. These same principles are the most important for other, non-historic resources. *Also note that for many of the design topics presented in this chapter other City regulations may apply. Please consult the City of Anderson before planning a project to determine which requirements are applicable.*

Preservation does not mean that a neighborhood or historic district must be “frozen” in time, but it does mean that, when new building occurs, it should be in a manner that reinforces the basic visual characteristics of a block. This does not imply, however, that a new building must look old. In fact, imitating historic styles is generally discouraged.

Rather than imitating older buildings, a new design should relate to the fundamental characteristics of the historic resources on a block while also conveying the stylistic trends of today. It may do so by drawing upon basic ways of building that make up a part of the character of the property. Such features upon which to draw include the way in which a building is located on its site, the manner in which it relates to the street and its basic mass, form and materials. When these design variables are arranged in a new building to be similar to those seen traditionally, visual compatibility results.

These basic design relationships are more fundamental than the details of individual architectural styles and, therefore, it is possible to be compatible with the historic context while also producing a design that is contemporary.

It is also important that a new building not impede one’s ability to interpret the character of a historic resource; therefore, a new structure should be compatible in scale, site relationship and style. Simplicity and modesty in design are encouraged. *(See also the Basic Principle for Site Design and Infill on page 11.)*



Design the porch of a new residence to be similar to those seen historically. This new bungalow has a porch that is a contemporary interpretation of traditional ones. (Pasadena, CA)

Site Design

Policy: Maintain the pattern in which buildings relate to the street.

All historic resources significantly contribute to the design character of Anderson and should be preserved. Where new construction will occur it should **not** be constructed to block views to a historic resource or visually distract from them.

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

- The front yard setback should match the established range of adjacent buildings.
- Where the setbacks are uniform, a building should be placed in general alignment with its neighbors.
- In some areas, setbacks vary, but generally fall within an established range.
- A greater variety in setbacks is appropriate in this case, but a building should be located within the average setback.

6.2 Maintain the spacing of side yards.

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

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

- A prominent entry will contribute to the “pedestrian-friendly” character of the street.
- Use a porch element to define the entry.

6.4 Design a porch to be similar to those seen historically.

- A new porch should not visually overwhelm the primary facade.
- Use materials similar to those seen historically. Wood balustrades and porch posts (sometimes with brick piers) were most common.
- Porch posts or columns should be of a substantial enough size that the porch does not appear to float above the entry.

Policy: *Maintain the traditional character of a building's site.*

The progression of frontyard space on a property is an important characteristic in Anderson's historic districts. Especially since most of the historic resources have residential characteristics, such as grassy front, side and rear yards. These site characteristics are important and should be respected when new construction occurs.

6.5 Maintain an attractively landscaped yard where residential characteristics existed historically.

- Do not pave this area with concrete so it effectively serves a parking lot.
- The use of rock and gravel is discouraged and, if used, should only occur as an accent element.
- Consider using decorative modular pavers, grass and cellular paving systems in order to minimize the impact of hard surface paving for patios or terraces where grass or other landscaping cannot be provided.

6.6 Maintain the visual connection of the building to the street.

- A walkway should lead straight from the sidewalk to the main entry.



Subdivide larger masses into smaller “modules.” This structure is broken into modules so it will not dominate the scale of the neighborhood. (Lafayette, CO)

Building Mass, Scale and Form

Policy: Design a new building to reinforce a sense of human scale in Anderson.

The mass and scale of residential buildings are important design issues in Anderson. The traditional scale of buildings—originally designed as single-family houses—still dominates and enhances the pedestrian-friendly character of the streets. To the greatest extent possible, new construction should maintain this human scale. While new buildings are typically larger than many older houses, new construction should not be dramatically larger and cause the visual continuity to be compromised.

Also, while some larger institutional structures were constructed historically, the tradition of single-family residences dominates the character of most neighborhoods. This tradition should be continued.

6.7 A new building should convey a sense of human scale. Consider the following techniques:

- Use building materials that are of traditional dimensions.
- Provide a porch that is similar in size to that seen traditionally.
- Use a building mass that is similar in size to that seen traditionally.
- Use window openings that are similar in size and location to those seen traditionally.

6.8 A new building should not be significantly larger than those single-family structures seen traditionally.

- A new building should not be greater than three stories in height.
- Subdividing the mass of a larger building into smaller “modules” that are similar in size to buildings seen traditionally is encouraged.
- Other, subordinate modules may be attached to the primary building form.

Policy: Use building forms that are similar to those of residential buildings seen traditionally.

A similarity of building forms also contributes to a sense of visual continuity in the historic district. In order to maintain this feature, a new building should have a basic form that is similar to that seen traditionally.

6.9 Simple rectangular building forms with sloping roofs are preferred.

- “Exotic” building forms that would detract from the visual continuity of the streetscape are discouraged.
- Building forms should be similar to those seen traditionally.

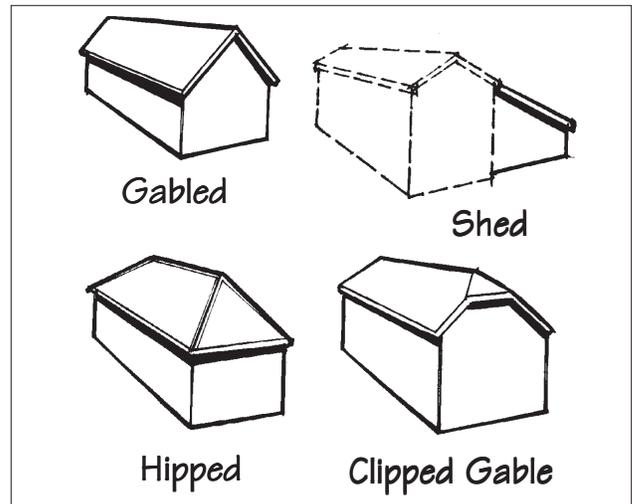
6.10 Pitched gable and hip roofs should be used where they exist on surrounding historic resources.

- Shed roofs are appropriate for porches or on small additive forms attached to a building.

6.11 Dormers are a frequent neighborhood architectural roof feature and should be of design compatible with the main structure.

- Placement and scale should be compatible with those of other historic houses of the historic district.

6.12 Eave depths, fascia, soffits, and cornice trims as well as porch columns and supports and other decorative details should be compatible with those of historic houses.



Pitched gable and hip roofs are encouraged where they exist on surrounding historic resources.



Pitched gable and hip roofs are encouraged where they exist on surrounding historic resources. (The flat roof on the left is inappropriate.) (San Jose, CA)



Use building forms that are similar to those of residential buildings seen traditionally, such as was done in this infill development in Memphis, Tennessee.

Building Materials

Policy: Use building materials that appear similar to those used traditionally in Anderson.

Building materials of a new structure should be compatible with adjacent historic resources. They should appear similar to those seen traditionally to establish a sense of visual continuity.

6.13 Traditional materials such as stone, stucco, brick and painted wood shingles are appropriate for new construction.

6.14 Horizontal lap siding should be applied in a manner similar to that seen historically.

- New materials should relate to the lap exposure, texture and finish of traditional wood siding.
- The use of trim boards, that show depth and typify high-quality construction, is encouraged.
- All wood siding should have a weather-protective, painted finish.
- Use of highly reflective materials, such as glass or polished metal, is inappropriate as a primary building material.

6.15 The use of masonry that appears similar in character to that seen traditionally is also appropriate.

- The bond pattern, mortar color and width and shape of joints should be compatible with historic houses in the neighborhood.
- Brick should be similar in characteristics including color, texture and size to that found in historic houses of similar style in the neighborhood.
- Jumbo brick is discouraged.
- Stone, similar to that used traditionally, is also appropriate.
- Tile and stucco are appropriate as secondary materials and on building styles which incorporate these materials.

6.16 New materials that are similar to traditional materials may be considered.

- Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally.
- They also should have a proven durability in locations that have a similar climate.

6.17 Roof materials should convey a scale and texture similar to those used traditionally.

- Materials selected for use should convey a scale and texture similar to those traditionally used.
- Roof materials should be earth tones and have a matte, non-reflective finish.
- Composite shingles may be appropriate if they convey a scale and texture similar to those seen.



Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally. The synthetic wood siding in these two photos conveys a lap dimension similar to that used historically and is appropriate on these new buildings. (top photo: Port Royal, SC; bottom photo: Steamboat Springs, CO)



Using contemporary interpretations of historic styles is encouraged for new buildings. Although these infill bungalows do not have raised foundations, they do relate to many of the design traditions seen historically in Anderson. (Little Rock, AR)



Using contemporary interpretations of historic styles is encouraged for new buildings. (Memphis, TN)

Architectural Character

Policy: Design a new building to be visually compatible with nearby historic resources.

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

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

6.18 A building facade should incorporate some degree of ornamentation when feasible.

- New architectural details should relate to comparable historic elements in general size, shape, scale, finish and shadow depth.
- It is part of the character of the neighborhood to have stylistic elements (i.e. brackets, porches, jigsaw ornamentation, dormers, chimneys, etc.) as seen on the historic structures.
- Thin, fake brackets and strap work applied to the surface of a building are inappropriate uses of these traditional features.
- New buildings that are devoid of architectural details are discouraged.

6.19 Architectural details should appear similar to those seen traditionally.

- Use materials similar to those seen historically. Wood was the most common material used for exterior details.
- While matching original materials is preferred, when detailed correctly and painted appropriately, fiberglass may be considered.

6.20 The imitation of older historic styles is discouraged.

- One should not replicate historic styles, because this blurs the distinction between old and new buildings.

6.21 The use of contemporary interpretations of historic styles in new houses is encouraged.

- New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that the building is new. Contemporary details for porch railings and columns are other examples.

6.22 Maintain the alignment of horizontal elements along the block.

- This alignment occurs because many of the buildings are similar in height.
- Window sills, moldings and eave lines are among those elements that may be seen to align.
- These elements should align, whenever possible, to similar elements on adjacent historic properties.



New residences in Memphis, Tennessee draw upon traditional materials. Porches define entries.

Porches

Policy: The incorporation of a porch in the design of new house is strongly encouraged. Porch elements should be similar to those traditionally seen.

Perhaps no other architectural feature is more characteristic of the houses in Anderson than is the front porch. The most important aspects of porch design are its location, scale and materials. While it is not necessary to duplicate the details of porches seen historically in the neighborhood, it is important that details be compatible with the design of the porch and the style of the house.

6.23 The use of a front or side porch is strongly encouraged in a new house design.

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

6.24 The design of a porch should relate to the overall architectural style of the main structure.

- Many historic porch designs are integral to the architectural style of the house.
- Porch balustrades, while offering opportunities for creativity, should be appropriate in size and to the style of the house.

6.25 Porch supports of wood, brick should be of an appropriate scale for the house.

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

6.26 A porch should use similar materials to that seen traditionally.

- Use materials similar to those seen historically. Wood decking, steps, balustrades and porch supports (sometimes with brick piers) were most common.
- While matching original materials is preferred, when detailed correctly and painted appropriately, fiberglass columns may be considered.

Windows and Doors

Policy: Window and door designs for new houses should be appropriate to the style of the building.

Windows and doors are some of the most important character-defining features of houses. They give scale to buildings and provide visual interest to the composition of individual facades. Distinct window design often defines a historic building style. Usually they are inset into openings or they have surrounding casings and sash components which have substantial dimensions. Because windows and doors so significantly affect the character of a house, their design is a very important consideration.

6.27 Windows and doors should be of a traditional size and should be placed in a similar solid-to-void relationship as historic buildings.

- Large expanses of glass are discouraged.
- Divide large glass surfaces into smaller windows to reduce their perceived scale.
- Unusually shaped windows may be considered as accents only.

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

- This trim should have a dimension similar to that used historically.

6.29 The use of windows on all elevations is typical and should be incorporated in the design of new houses.

- Double hung windows with multi-pane glazing in one or both sashes are preferred.
- Snap-in mullions, solid aluminum window and solid vinyl windows are inappropriate.

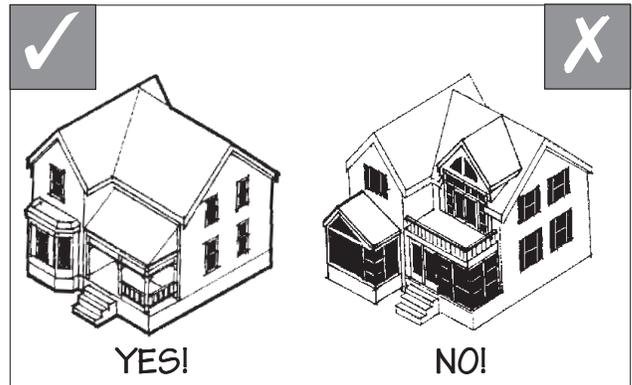
6.30 Shutters if used should appear to be workable and of a size to completely shutter the window as traditionally intended.

6.31 If security is a concern, use wire glass, tempered glass or light metal security bars.

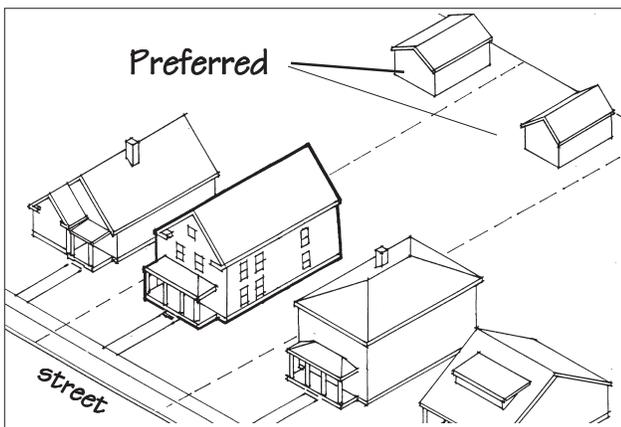
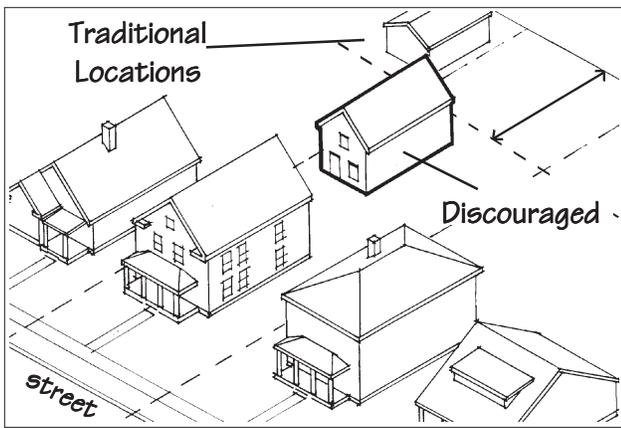
- Bars should be installed on the interior of the window or door whenever feasible.



Windows and doors should be of a traditional size and should be placed in a similar solid-to-void relationship as historic buildings. The building on the left is out of character.



Windows and doors should be placed in a similar solid-to-void relationship as historic buildings.



Locating an accessory structure in the center of the rear yard will reduce the amount of outdoor livable space and is therefore discouraged

Accessory Structures

Policy: An accessory structure should not overwhelm or visually compete with the primary structure.

Traditionally, accessory structures such as sheds, garages and carriage houses, were subordinate in scale and character to the primary structure and were located to the rear of the lot, where physical conditions allow. The tradition of detached accessory structures is encouraged because this reduces the overall perceived mass of building on the site.

While structures in the rear generally have little impact on the character of the street, owners may wish to consider guidelines for accessory structures that will enhance the use of their properties.

6.32 An accessory structure should be located in the rear yard of the primary residence.

6.33 Locating an accessory structure to the side of the primary structure, but set back substantially is also appropriate.

6.34 An accessory structure should be simple in form and character.

- An accessory structure should reflect the architectural character and style of the main structure. Similarity of materials and details is preferred.
- Basic rectangular forms, with hip or gable roofs, are appropriate.

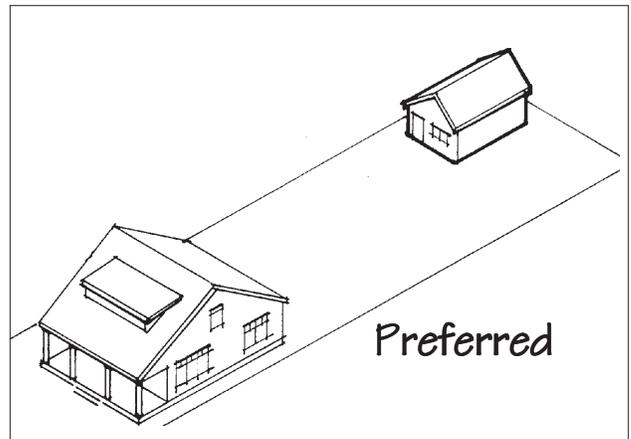
Policy: An accessory structure should remain subordinate, in terms of mass, scale and height to the primary structure.

6.35 A new accessory structure should appear subordinate in height to those buildings seen traditionally along the street front.

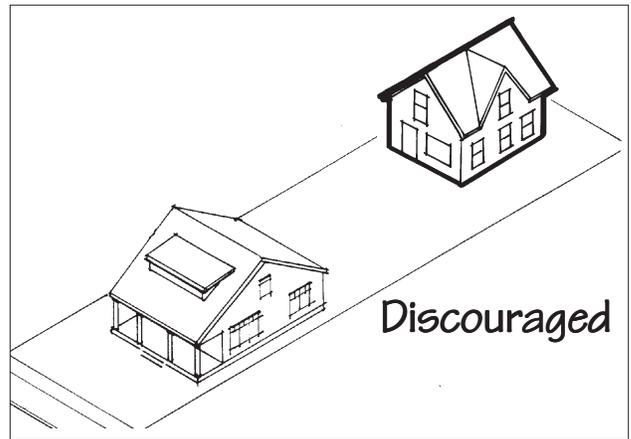
- Accessory structures that are no more than one and one-half stories in height are preferred.
- Avoid accessory buildings that are oversized in comparison to the primary structure.
- Consider limiting the width of each wall plane to a dimension that is similar in scale to that seen traditionally on comparable structures.



A new accessory structure should appear subordinate in height to those buildings seen traditionally along the street front. (Memphis, TN)



Locating an accessory structure near the rear of the lot is encouraged because it will maintain more outdoor living space.



A new accessory structure should be subordinate in scale to the primary structure.

A P P E N D I X

A

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

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

A P P E N D I X

B

INTERPRETATION OF TERMS

These definitions apply to terms related to compliance in the preceding text.

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

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.

Historic Resource. In general, a “historic resource” building is one that is 50 years old or older, associated with significant people or events or conveys a character of building and design found during the period of significance.

Inappropriate. Inappropriate means impermissible. When the term “inappropriate” is used, the relevant design approach will not be allowed. For example, one guideline states: “Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate.”

Non-historic. Recent buildings and those 50 years old or older which have lost their integrity are considered “non-historic.” These buildings do retain property value, but do not possess the significance and/or physical integrity necessary to be considered a historic resource.

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.

Primary facade. The primary facade is the principal elevation of a building, usually facing the street or other public way.

Should. If the term “should” appears in a design guideline, compliance is required. In cases where specific circumstances of a project make it impractical to do so, the City may determine that compliance is not required if the applicant demonstrates how the related policy statement still will be met.

C

GLOSSARY OF TERMS

Alignment. The arrangement of objects along a straight line.

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

Asphalt Shingles. A type of roofing material composed of layers of saturated felt, cloth or paper, and coated with a tar, or asphalt substance, and granules.

Baluster. A short, upright column or urn-shaped support of a railing. (figure 1)

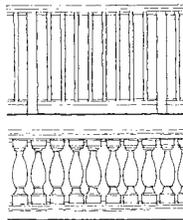


fig. 1

Balustrade. A row of balusters and the railing connecting them. Used as a stair rail and also above the cornice on the outside of a building. (figure 1)

Bargeboard. A projecting board, often decorated, that acts as trim to cover the ends of the structure where a pitched roof overhangs a gable. (figure 2)

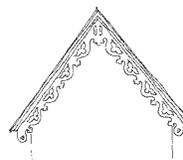


fig. 2

Board and Batten. Vertical plank siding with joints covered by narrow wood strips.

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. (figure 3)

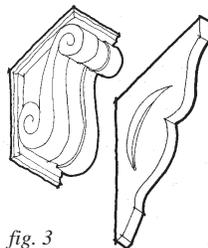


fig. 3

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

Clapboards. Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame houses. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

Column. A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building. (figure 4)

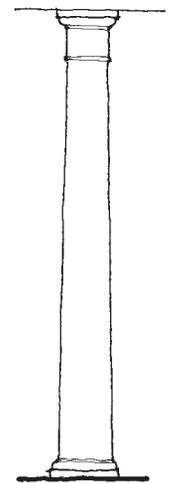


fig. 4

Composition Shingles. See asphalt shingles.

Conservation Area. Conservation areas are typically used in newer areas or older areas with less integrity where historic district designation is not feasible. Maintaining overall character is the focus.

Coping. The protective uppermost course of a wall or parapet. (figure 5)

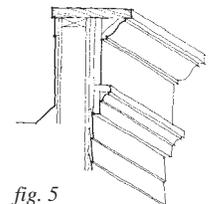


fig. 5

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. (figure 6)

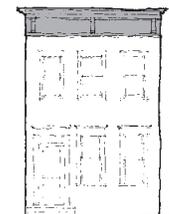


fig. 6

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

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. (figure 7)

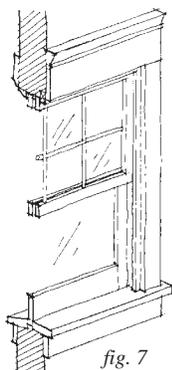


fig. 7

Dormer. A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

Eave. The underside of a sloping roof projecting beyond the wall of a building. (figure 8)

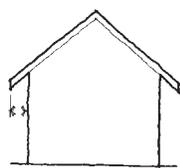


fig. 8

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. (figure 9)

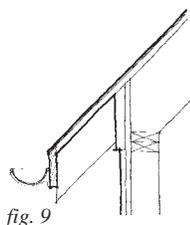


fig. 9

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

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

Frame. A window component. See window parts.

Gable. The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

Glazing. Fitting glass into windows and doors.

Head. The top horizontal member over a door or window opening. (figure 10)

Historic District. A geographically definable area of urban or rural character, possessing a significant concentration or continuity of site, building, structures or objects unified by past events or aesthetically by plan or physical development.

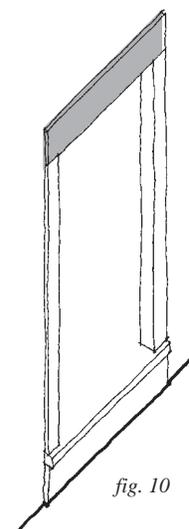


fig. 10

Historic House or Resource. A structure or streetscape that is unique to its period of significance and as such is to be wisely managed for the benefit of present and future generations.

In-Kind Replacement. To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

Integrity. A property retains its integrity, if a sufficient percentage of the structure dates from the period of significance. The majority of a building’s structural system and materials should date from the period of significance and its character defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building.

Landmark. Any of the following which have a special historical, architectural, cultural, aesthetic or engineering interest or value of a historical nature:

1. An individual structure or portion thereof;
2. An integrated group of structures on a single lot;
3. A site, or portion thereof; or
4. Any combination thereof.

Lap Siding. See clapboards.

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 resource.

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. (figure 11)

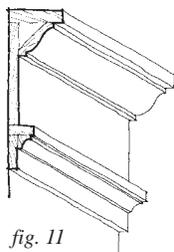


fig. 11

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

Opaque Fence. A fence that one *cannot* see through.

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.

Parapet. An upward extension of a building wall above the roofline, sometimes ornamented and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion. (figure 12)

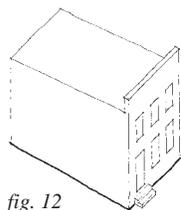


fig. 12

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. (figure 13)

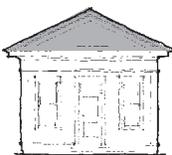


fig. 13

Period of Significance. Span of time in which a property attained the significance.

Porch Piers. Upright structures of masonry which serve as principal supports for porch columns. (figure 14)

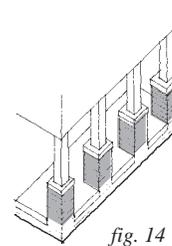


fig. 14

Post. A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole. (figure 15)

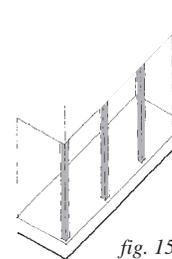


fig. 15

Preservation. The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

Protection. The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

Reconstruction. The act or process of reproducing by new construction the exact form and detail of a vanished building, structure or object, or part thereof, as it appeared at a specific period of time.

Rehabilitation. The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural value.

Renovation. The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

Restoration. The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Sash. See window parts.

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

Semi-Transparent Fence. A fence that one *can* see partly through.

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. (figure 16)



fig. 16

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

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

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

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

Stabilization. The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

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

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

Transom Window. A small window or series of panes above a door, or above a casement or double hung window. (figure 17)

Transparent Fence. A fence that one *can* see through.

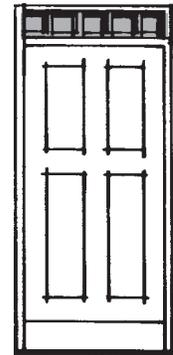


fig. 17

Vernacular. This means that a building does not have details associated with a specific architectural style, but is a simple building with modest detailing and form. Historically, factors often influencing vernacular building were things such as local building materials, local climate and building forms used by successive generations.

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

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

A P P E N D I X

D

CITY OF ANDERSON
BOARD OF ARCHITECTURAL REVIEW

APPLICATION
FOR CERTIFICATE OF APPROPRIATENESS

PLEASE SEE SUBMISSION MATERIALS CHECKLIST FOR MATERIALS NECESSARY FOR APPLICATION. SUBMISSION MATERIALS MUST ACCOMPANY APPLICATIONS!!

Location: _____

Is the project: New Construction Square Footage _____
 Renovation Square Footage _____
 Addition Square Footage _____
 Other Sign/Site Improvement (wall, fence, etc.)

What is the estimated total project cost? \$ _____

Description of proposal:

List of Submission Materials (See Submission Materials Checklist)

Applicant Signature* _____

Mailing Address

Print Name _____

Phone Number _____

Date _____

*If applicant is not property owner, please submit written authorization of owner.

Application Fee - \$25.00

CITY OF ANDERSON
BOARD OF ARCHITECTURAL REVIEW

SUBMISSION MATERIALS CHECKLIST

- ❖ For all requests, provide an 8 1/2" X 11" copy of any drawings submitted.
 - ❖ When information provided to the Board regards an engineering or construction matter, the applicant must submit a statement from a qualified professional supporting the claim.
 - ❖ Information **MUST** be provided to Planning Department staff at time of application.
-
-

Remodeling & Additions:

- _____ Elevation drawings indicating proposed alterations. Architectural rendering may be required for major alterations. Include window and door design if altered.
- _____ Exterior material description for existing and proposed structures.
- _____ Site plan showing dimensions of lot and location of existing building(s) or structure(s) on lot, location of additions, dimensions of existing structure and additions.
- _____ Historic photographs or other documentation should accompany any request to return a structure to an earlier historic appearance.

New Construction:

- _____ Elevation drawings, minimum 1/8" = 1', showing ALL sides and dimensions.
- _____ Photograph(s) of proposed site and adjoining properties.
- _____ Site plan including building footprint and setbacks, location and number of off-street parking spaces, lot dimensions, scale and North arrow.
- _____ Material list including door and window styles, texture samples, and colors.
- _____ Landscaping plan.

*Also see signage requirements.

Material Changes:

- _____ Written description of work and area involved.
- _____ Photographs of area involved.
- _____ Sample or photo of materials involved.

**CITY OF ANDERSON
BOARD OF ARCHITECTURAL REVIEW**

SUBMISSION MATERIALS CHECKLIST

- ❖ For all requests, provide an 8 1/2" X 11" copy of any drawings submitted.
 - ❖ When information provided to the Board regards an engineering or construction matter, the applicant must submit a statement from a qualified professional supporting the claim.
 - ❖ Information MUST be provided to Planning Department staff at time of application.
-
-

Fences, Walls, Accessory Buildings:

_____ Site plan showing location of fence, wall or accessory building and lot and setback lines.

_____ Description of materials and design. Elevation drawings are strongly encouraged.

Signage:

_____ Site plan illustrating location of proposed signs.

_____ Illustration of design showing dimensions and materials.

Demolition:

* Contact Building Department for a Demolition Permit application.

Tree Removal:

* Contact Planning Department for a Tree Removal Application

Any questions concerning application procedures should be directed to the Planning Department staff at (864) 231-2222.

