



# Camden Design Guidelines



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# Introduction



## In this Chapter:

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## A Vision for Historic Preservation in Camden

Rich in its heritage, visually compelling, and noteworthy in its architectural resources, to say that Camden is a special place is an understatement. As the oldest inland city in South Carolina, and with many structures and landscapes from its early periods of development, Camden is unique. Many residential, commercial, industrial and institutional properties convey the City’s history, spanning more than two centuries.

In recognition of the significance of Camden to the state and the nation, citizens have worked for many years to preserve the record of the City’s history that exists in its built environment. To that end, the City has designated a series of “historic properties” to promote their preservation and continued use.

The City’s vision for preservation is that “historic properties” continue to retain their integrity, contribute to the livability of its vital neighborhoods and support economic development. This vision has these objectives as well:

1. Historic properties are integral to the City’s way of life.
2. Historic properties convey the cultural heritage of Camden.
3. Historic properties are key to the City’s sustainability initiatives.
4. A network of individuals and organizations supports historic preservation.
5. Historic preservation looks forward while valuing the past.
6. Historic preservation is solution oriented, helping property owners be good stewards.
7. The preservation program promotes best practices in the treatment of historic properties.



## Camden Historic Properties

The term “Camden Historic Properties” applies to all properties designated as Camden Historic Archeological Sites, Camden Historic District Properties, Camden Historic Sites and/or Camden Historic Landmarks, and any other properties under the jurisdiction of the Commission.(Hereinafter referred to as “Historic Properties.”) Chapter 158: Definitions (§ 158.001)

For more information, see [Chapter 158: Historic Landmarks](#) in the City of Camden, SC Code of Ordinances at <http://www.amlegal.com>

# About the Design Guidelines

## Using Qualified Design Professionals

While the design guidelines are written for use by the layperson to plan improvements on their own, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

Camden serves as the cultural center of the region and conveys a high quality of design and construction in its historic buildings. Many structures have historic significance and have been rehabilitated, ensuring the preservation of these resources for the community and the nation.

The community recognizes that the character of development in the historic districts is of public interest. Therefore, a goal is that Camden continues to develop in a contextual manner so the character of the traditional built environment is maintained.

This document provides guidance for improving properties within the local historic districts of Camden. The guidelines are for property owners planning exterior alterations and additions to, or the rehabilitation of existing buildings. They also apply to the design of new structures. They do not dictate solutions; instead, they define a range of appropriate responses to a variety of specific design issues.

Through these guidelines the City seeks to promote preservation of the historic, cultural and architectural heritage of Camden. An essential idea is to protect “historic properties” in the community from alteration or demolition that might damage their integrity. It also seeks to promote high quality construction, support economic development, and maintain an active pedestrian-oriented environment.

The guidelines will help residents and property owners in understanding the historic character of the community and assist owners when planning repair, maintenance, rehabilitation and new construction. In addition, they serve as educational and planning tools for property owners and their design professionals. The design guidelines also provide a basis for making consistent decisions about the treatment of historic resources.

## Which Chapters to Use

Use this chart to determine which chapters of the design guidelines apply to a proposed improvement project. Some projects will include work in more than one track; in this case, a combination of chapters will apply.

Type of Work		Introduction	CH 1 Preservation Principles	CH 2 Treatment of Historic Resources	CH 3 Guidelines for Non-Contributing Buildings	CH 4 Guidelines for New Construction	CH 5 Signs	Appendix
Preservation Track	Work on a historic property	✓	✓	✓	(1)	(2)	(1)	✓
	Restore a non-contributing property	✓	✓	✓	-	(2)	(1)	✓
	Site & Landscaping work on a historic property or within a Historic District	✓	✓	✓	-	-	-	✓
New Building Track	Improve a non-contributing property	✓	✓	-	✓	(2)	✓	✓
	Construct a new building	✓	✓	(1)	-	✓	(1)	✓
Other	Signs	✓	-	(1)	-	-	✓	✓

(1) Guidelines may apply to some projects in this category

(2) See this chapter when planning a new addition to a historic property or non-contributing building.

(-) A dash generally identifies those chapters that do not apply.

## Chapter Description

### CH 1

#### Preservation Principles

This chapter provides background information on historic preservation and outlines preservation principles.

### CH 2

#### Treatment of Historic Resources

This chapter provides design guidelines for improvements to historic properties, including additions. The design guidelines in this chapter do not apply to the construction of new buildings in a historic district.

### CH 3

#### Guidelines for Non-Contributing Buildings

This chapter provides design guidelines for improvements to non-contributing properties located on a historic site or near a historic district. For non-contributing buildings located near historic properties, these guidelines serve as an educational tool for building improvements.

### CH 4

#### Guidelines for New Construction

This chapter provides design guidelines for new construction within a historic district, this includes the construction of new secondary buildings on a historic property.

### CH 5

#### Signs

This chapter provides design guidelines for the installation of a sign on a historic property or within a historic district.

### Appendix

This section provides a variety of background information to assist in the preservation of a historic property and/or for building in a historic district. The Appendix includes the following sections:

- Architectural Styles
- Glossary
- National Standards & Technical Assistance
- Basic Principles for Sustainability for Historic Resources
- Demolition Review Standards and Criteria.

# Design Guidelines Format

The guidelines are presented in a standardized format as illustrated below. Each of the components is used by the City in determining appropriateness.

**Design Topic Heading**

**Introductory Statement:** This states the desired intent for the specific design element and provides a basis for the design guidelines that follow. If a guideline does not specifically address a particular design issue, then the City will use the intent statement to determine appropriateness. In some cases, it also provides some discussion about the element being addressed.

**Design Guideline:** This describes a desired outcome related to the policy statement. Guidelines are numbered sequentially within each chapter.

**Additional Information:** This provides a bullet list of examples of how, or how not to comply with the guideline.

**Illustration(s):** These provide photos and/or diagrams to illustrate related conditions or possible approaches. They may illustrate appropriate or inappropriate solutions as described below.

**Sidebars:** These provide additional information that will be helpful in understanding the guideline. In some cases a sidebar includes links that direct the user to additional material; this may be technical information about a rehabilitation procedure or other helpful information.

## Windows - General

A variety of window sizes, shapes and details exist among the historic resources of Camden. Historic windows are one of the many key character-defining features of a building style. Therefore, the historic window and its distinct decorative features, materials and placement shall be preserved. Features important to the character of a window include its frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, hoods, lights (panes), insect screens, storm windows, operation, hardware and groupings of windows, for example.

### 1.19 Preserve the functional and decorative features of a historic window.

- Preserve functional and decorative window features including the frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, hoods, lights (panes), insect screens, storm windows, and groupings of windows.
- Repair frames and sashes rather than replacing them, whenever conditions permit.



#### Appropriate and Inappropriate Solutions

In many cases, images and diagrams in the guidelines are marked to indicate whether they represent appropriate or inappropriate solutions



- A check mark in a green circle indicates appropriate solutions.
- A question mark in a yellow circle indicates an alternative solution may be appropriate.
- An X mark in a red circle indicates solutions that are not appropriate.

# Early Development in Camden

Camden has the distinction of being the oldest inland city in South Carolina. In 1730 King George II ordered eleven townships to be established across the state on major rivers. Camden (originally called Fredricksburg) was the first official settlement and was surveyed in 1733 on the Wateree River. The original township site was never settled.

When Quaker settlers began to come to the area in the 1750s, the land surveyed for them was north of the original town site. When Joseph Kershaw arrived in 1758 from Charleston, he established a store, saw and gristmills, indigo works, tobacco warehouse and a distillery on land around Big Pine Tree Creek and Little Pine Tree Creek. He laid out the original plan of what became Camden on his land around present-day historic Camden. The settlement became known as Pine Tree Hill. The earliest plat of the town dates to 1774. In 1768, the settlement's name was changed to Camden in tribute to Charles Platt, Lord Camden, an advocate of the colony in Parliament.

The colonial town of Camden reportedly consisted of about thirty families, had a Presbyterian church, a Quaker meeting house, a courthouse, gristmills and an assortment of stores and shops. At that time it was the economic and political center of the surrounding area.

The British captured Camden in 1780 and a number of Revolutionary War battles took place in the vicinity. Following the war, Camden became an important flour mill town and cotton center due to its location on a river linking it to Charleston. A railroad was introduced in Camden in 1848 and its location as a terminus resulted in the City serving as a storehouse for the Confederacy and as a treatment center for those wounded in the Civil War. The Reconstruction Period ended in 1877 and by the 1880s Camden was discovered by Northerners and Midwesterners who came here to spend the winter season. They were so numerous that they were dubbed "The Winter Colony." Since the beginning of the 20th century Camden has benefited from the influx of visitors, many of whom became permanent residents and moved businesses to the area.

The present-day boundaries of Camden incorporate three distinct early settlements. The earliest surviving plan of the town (dating from approximately 1774) illustrates a central square at the intersection of Broad and Bull Streets. This area is considerably south of the central business district of today and the central square is no longer distinguishable from the surrounding area. A major fire that destroyed the central square in 1813 and a malaria epidemic in 1816 drove

## Source for Historic Background

This section provides an overview of the development of some of Camden's neighborhoods and of the more notable building types and styles. The material is adapted from *Camden, South Carolina Commercial and Residential Districts Design Guidelines*, 1987 (See also the Appendix for a summary of key features of some of the architectural styles of Camden.)



*Kirkwood Hotel & Golf Course (date unknown)*



*Kirkwood Hotel (date unknown)*



settlement northward to the higher and drier land away from the lower ground near historic Camden. Joseph Kershaw's 1798 plan for the upper town lots became the most popular place for residential development in the 19th century. A central square - Monument Square - was located at the intersection of Broad and Laurens Streets, with smaller public squares located at the four corners. This plan incorporated area between DeKalb, Chesnut (Boundary), Fair and Gordon Streets.

The village of Kirkwood, even farther to the north, was established by John Kershaw in 1818. It was incorporated within the present-day boundaries of Chesnut Street, the railroad, Kendall Mill Pond and Lyttleton Street. Initially, summer cottages were built in Kirkwood, but by 1840 it was a year-round residential community with handsome mansions and elaborate gardens.



*Tanglewood. 612 Laurens Street, c. 1831.*

The plans for the area south of Chesnut Street were distinguished by a formal grid pattern of streets, regular lot sizes and fairly dense development, while the Kirkwood area had an informal street pattern, large lots and a more rural setting. According to a 1918 history, "Camden is fortunate in the manner in which its streets are laid out and in the abundance of squares or parks for the adornment of the City and the recreation of her people."



Today, Camden has 20 areas which are dedicated to parks and recreational areas. Among them are Boykin Park, named for the first ordained black minister in Camden and home to some of the largest pine trees within the City. Hampton Park, spread over five acres, is perhaps the City's most visible and most used of the City's parks. Rectory Square is in the heart of one of Camden's most historical residential areas and is unique in that it has two tennis courts and a fountain and memorial that was built to honor six of the City's natives who were Confederate generals. Kirkwood Common is maintained as a natural woodland park whose primary attraction is a pond. Just to the east of Kirkwood is Kendall Lake, a 64-acre lake which has been a part of the community's commercial and recreational life for over 200 years. To the south of the lake lies Kendall Park which is maintained as a woodland park with a walking track. Kirkwood Community Park is not part of the Camden Historic District but is worthy of note because of its location and significance. Kirkwood Community is an African-American neighborhood north of the other Kirkwood area of the City, believed to have been settled by people who worked for the surrounding estate and resort hotels. This seven-acre park is unique in that it is intended more for athletic activities than any of the other city parks.

Camden is also fortunate that so much of its historic architecture has been preserved. The City today reflects its long and rich history. Surviving examples of historic architecture cover a wide range of building forms and types, including simple frame cottages, plantation houses, Charleston-style houses, and two Robert Mills-designed buildings dating from the early 19th century; several Queen Anne style residences reflecting Victorian-era ornamentation; a late 19th/early 20th century central business district; bungalows, large homes built or remodeled by winter residents from the north; and public buildings from the early 20th century.

Little, if anything, remains from the earliest years of settlement. The Joseph Kershaw House (a reconstruction is located in Historic Camden) was built during the late 18th century and was the finest home in town at the time. Its formal symmetry, two story portico, window architraves and details were typical of Georgian houses of the period. It is said that the original building closely resembled the William Washington House in Charleston. Buckton Plantation, dating from c.1790, is smaller and simpler than the Kershaw House was. It is 1-1/2 stories, on a raised foundation and has the distinctive Camden feature of free standing columns with the porch recessed behind them.

There was constant and close communication with Charleston during the early years of growth and development. In addition to the river forming the major trade route with Charleston, many of the founding fathers had family, commercial and social ties with that city. It is therefore not surprising to find several fine examples of Charleston-style houses in Camden. The Bishop Davis House (1202 Broad Street) and Greenleaf Villa (1307 Broad Street) both exhibit the typical characteristics of the style: three story height, main axis running perpendicular to the street, and two story piazza along the side. Both date from the first two decades of the 19th century.

By the early 1800s there were 200 houses in Camden, with the majority being located south of King Street. As documented in *Camden Homes and Heritage*, some of the houses were described in 1804 as "...beautiful houses, nearly all constructed alike, stores below and family residences above ...". The Price House (722 Broad Street) is an excellent example of this arrangement and the only remaining example in the area. The storefront is clearly articulated on the elevation facing Broad Street, while a staircase leads to a raised portico and entrance to the second story living quarters from the south side.

Robert Mills, who served as Architect of South Carolina and Federal Architect and Engineer, was one of the first trained architects in the country. A South Carolina native, he left his mark on Camden. Mills



*The Douglas Reed House. 310 York Street, c.1812.*



*The Sycamores, 1818 Fair Street*

designed the former Kershaw County Courthouse (607 Broad Street) and the Bethesda Presbyterian Church (502 DeKalb). He is credited, along with William Jay (Savannah), of introducing the Greek Revival movement into the southeast. These buildings are excellent and very early (c.1820-1825) examples of the style. They are constructed in the temple-form (pedimented gable end facing the street, supported by columns) which is a hallmark of the Greek Revival style. An unusual feature is the location of the steeple at the rear, rather than the front, of the church. Mills also designed the DeKalb Monument, which is now located on the Presbyterian Church grounds.

A large number of antebellum homes survive in Camden. Some are “landmark” quality buildings which exhibit distinctive architectural design and fine quality craftsmanship. Additionally, they share a common form. Nearly all are wood frame, two stories in height, have raised foundations, symmetrical five-bay facades with central entrances and prominent porches (some with two story free-standing columns with recessed porch). Examples are located throughout Camden and include the Charles John Shannon House (1502 Broad Street), built c.1832 as one of Camden’s early “in-town” plantations; Brevard Springs (Brevard Place), dating from c.1827; The Sycamores (1818 Fair Street); Holly Hedge (302 Greene Street), built c.1842 where the elaborate gardens predate the house by 15 years; Horse Branch Hall (Kirkwood Lane), completed c.1840 with its distinctive double stairway; and Cool Springs Plantation, c.1832, an excellent example of Greek Revival architecture. Mulberry Plantation, c.1820, is unusual because it is constructed in brick. Kamschatka (Kirkwood Lane), built c.1854, is constructed in the same form as the buildings described above but has Gothic Revival detailing on the front porch (where a pointed arch design and turned rather than classical columns are employed). Small antebellum cottages are also extant. Typically 1 to 1-1/2 stories, they tend to have wide porches, handsome entrances and other details more common to large homes. Among the examples of this building type are the following: the Douglas Reed House (426 York), built c.1811 and unusual for the fine Palladian windows at either gable end; 1213 Lyttleton, with its simple symmetrical facade and gracious entrance; and 1415 Lyttleton Street, with its fine Greek Revival entrance and portico.

There were some residences that were either altered or built during the late 19th century, although they tend to be small in scale rather than large and elaborate mansions. The more flamboyant architectural detailing on these homes drew inspiration from the Gothic Revival, Eastlake and Queen Anne styles of the “Victorian” era rather than the classically-inspired motifs which were popular earlier in the century. Aberdeen (1409 Broad Street) is an example of an early 19th century house (c.1810) that was altered by the addition of pointed-arch

window architraves, decorative bargeboards on the gable ends and pointed arch porch decoration typical of the Gothic Revival style. The building at 1209 Lyttleton has a highly decorative front porch with turned balustrade and lacy two-dimensional trim, and a handsome late 19th century double-door entrance. The home located at 618 Laurens exhibits characteristics of the Queen Anne style - asymmetry, irregular roof line, variety of siding materials and window shapes and sizes, and an “eyebrow” window piercing the roof line.

Several examples of a 19th century vernacular house form are found in Camden. They are all 1-1/2 stories and have a central entrance, and a projecting gabled section on one side. They also tend to have decorative woodwork in the gable end. Examples are located at 1512 Fair Street and at 1111 and 1113 Lyttleton Street.

According to the Works Progress Administration (WPA - the largest government sponsored work program in the United States during the Great Depression) Guide to the Palmetto State, during the war between the states, building largely ceased, and when it began again, poverty made a flourishing architecture impossible. But with the turn-of-the-century, appreciation of good design was again aroused, and a few years later there was a revival of interest in Colonial and post- revolutionary work. From this came the present day adaptation and restoration of early masterpieces. This renewed national interest in the architecture of the past coincided with the discovery of Camden’s temperate climate by wealthy northerners wishing to escape winter weather. Large, rambling hotels were built to accommodate the influx of visitors (unfortunately the last one was demolished in the mid 1960s) and many of Camden’s fine historic homes were purchased and rehabilitated. The home located at 1822 Fair is an example of a building that was originally a simple cottage but was expanded and remodeled in 1925. Another example includes 406 Greene Street, once a log cottage and later enlarged into a two-story dwelling. Holly Hedge (302 Greene Street) was owned for many years by the late Marion Dupont Scott, and the Sycamores (1818 Fair Street) served as a winter home from 1924-1959.

The Bungalow and Colonial Revival styles were gaining acceptance nationally during the early 20th century and both fit in particularly well in Camden. The Bungalow was not dissimilar in form to the early 19th century cottages; 1 to 1-1/2 stories with broad front porches, multi-pane windows and dormers. The house located at 1617 Broad Street is a good example of this style. The Colonial Revival style drew inspiration from 18th and early 19th century architecture which was already so abundant in Camden. The symmetrical facades, central entrances with transom and sidelight, and porches of early 20th century examples like 1504 Broad Street look right at home next to the historic houses of Camden.



*Kirkwood Firehouse, Reel Number 2, 506 Chestnut Street, 1907.*



*Stephen Clyburn House. 1707 Broad Street, c.1860.*



*Price House. 724 Broad Street, c. 1830.*

The building types described above are among the most common examples found in Camden. It is important to note that even the smallest cottages echoed some of the architectural features that were found in their larger counterparts. Symmetrical facades, central entrances, and porches across the front were all common features throughout the 19th and early 20th centuries.

Major development during the 1880-1930 period was centered in the central business district (along Broad Street between York and DeKalb) when the vast majority of the commercial buildings were constructed. Among the most significant remaining examples are the two Neo-Classical Revival bank buildings. Other typical examples include single-story brick structures with simply decorated parapets and decorative brickwork. Several public buildings constructed during this period include the Camden Post Office (1914), Camden City Library, now the Camden Archives & Museum (1915), Camden Grammar School (built 1922, demolished) and Camden High School (built 1936, demolished). These buildings all reflect the Neo-Classical Revival movement popular during the early 20th century.

### **Distinctive Features of Residential Architecture**

Although Camden's residential architecture spans a period of nearly 200 years the streetscapes have a remarkably consistent quality. The scale of the houses may differ dramatically in a single block, where an antebellum plantation house can be located next to a 1-1/2 story cottage. However, the use of wood for construction materials, the broad front rain porches, multi-paned windows, gracious entrances (many with transoms and sidelights), and beautifully landscaped yards and public squares all work together to create visually cohesive, yet interesting residential areas.

Some of the most distinctive characteristics of Camden's residential architecture are a response to availability of materials and to the area's climatic conditions. Wood was plentiful and was used extensively for homes of all ages and sizes. The sandy soil, high water table and hot, moist summers led to the development of the raised basement and the construction of houses on brick piers. Both of these approaches raised the living area above ground for ventilation through the house. The open foundation allowed for air circulation beneath the house which also helped to keep it cool.

Rain porches, both front and rear, are another important element of Camden residential design. The variety of porches is extensive, but among the most distinctive is a form found on antebellum houses. The porch columns are free-standing and usually two stories in height with a porch recessed behind them. Rain porches were more than a design element as they also provided important living spaces for the long spring and summer months.



Since many of the porches are raised considerably above grade, the staircases leading to them become an integral part of the porch design. Wooden stairs, with the railing matching the balustrade on the porch, are quite common. These staircases also serve to draw the eye immediately to another prominent feature on the facade, the entrance.



Grand entrances are found on both large and small homes. One of the most common forms is the centrally located entrance with transom and sidelights. Some are highly decorative and feature Greek Revival pilasters or fanlight entrances, while others are simple and straightforward, yet they typically complement the porch design and provide a focus for the facade design.

Accessory buildings in the form of stables, barns and carriage houses were also a key part of early residential development patterns. During the mid 20th Century, many were converted to attractive and comfortable residential properties.

### **Distinctive Features of Commercial Architecture**

Unlike the residential areas of Camden, the central business district is characterized by brick buildings, ranging from one to three stories in height with flat rooflines. Since the majority of the buildings date from the late 19th and early 20th centuries (fires destroyed the early commercial buildings), the commercial district along Broad Street forms a fairly compact and cohesive streetscape.

Significant features include a number of the storefronts, which are constructed in cast iron, wood and brick with glass transoms. Although many have been filled in with brick, the upper story windows are important architectural features. Examples include double-hung with decorative hoodmolds, round and segmental-arched, and large rectangular windows from the early 20th century. Decorative brickwork is also employed extensively beneath cornices and on parapets, as quoins and window trim. Cornices are not used as extensively as the decorative brickwork but some good examples exist.



## Benefits of Historic Preservation

### **Livability and Quality of Life**

When historic buildings occur on a block, they create a street scene that is “pedestrian friendly,” encouraging walking and neighborly interaction. Decorative architectural features also contribute to a sense of identity that is difficult to achieve in newer areas of the City. This sense of place can also reinforce desirable community social patterns and contribute to a sense of security.

### **Economic Benefits**

Historic properties are finite and cannot be replaced, making them precious commodities. 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 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.

### **Environmental**

Sustainable development and the conservation of resources are inherent central principles of the preservation of our historic resources. Sensitive stewardship of the existing building stock rather than its replacement significantly reduces environmental impacts. For this reason, preserving and adapting a historic structure is sound environmental policy. In basic terms, reusing a building preserves the energy and resources invested in its construction, removes the need for producing new construction materials, and avoids contributing to landfill with demolition debris.

### **Construction Quality**

As a rule, the quality of early construction and materials was higher than today. Lumber used in early Camden came from mature trees, was properly seasoned and typically milled to “full dimensions,” providing stronger framing. Buildings also were thoughtfully detailed and the finishes were generally of high quality. The quality of construction in earlier buildings is therefore an asset which is impossible to replace.

### **Responsibility of Ownership**

Ownership of a historic property carries 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.





## Background of the Design Guidelines

### **THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES**

It is the intent of this document to be compatible with *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, while expanding on the basic rehabilitation principles as they apply in Camden. The South Carolina Department of Archives & History has endorsed these standards.

The Secretary's Standards for Rehabilitation state that:

- A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
- The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
- 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 elements from other historic properties, shall not be undertaken.
- Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
- Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
- 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, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
- Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
- Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
- New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated

from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

- 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.
- Design for alterations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design shall be compatible with the size, scale, color, material and character of the property, neighborhood and environment.



## CITY OF CAMDEN POLICY BASE

These are some of the City's policies that support historic preservation:

### City of Camden South Carolina Comprehensive Plan 2007-2017

***CR-1: Fully integrate the community's heritage into the overall economic development process.***

**Strategy:**

*- Promote the history of the state's oldest inland community and the attributes that contributed to this settlement. Make it part of the economic development process, especially as it relates to building a cultural tourism industry.*

***CR-2: Enhance and protect the community's historical and equine resources.***

*It is not enough to research, identify and restore historical artifacts, buildings, places and structures, or even protect them in place through acquisition, trust, ownership commitment or regulation (zoning) although these actions are recommended. Surrounding areas also should be enhanced and regulated to the extent necessary to ensure compatibility and a proper setting for such uses. Protection of equine resources from potentially incompatible development is also essential to their longevity and contribution to the community.*

**Strategy:**

*- Monitor rezoning and development proposals to ensure compatibility with existing historical and equine resources, utilizing plan review and public hearing process.*

***CR-3: Continue to survey, list and record the community's archaeological and historical assets.***

***CR-5: Maintain a user-friendly climate for the equine industry, protect the resources contributing to the viability of the industry, and integrate the equine resources and their historical prominence into an overall economic development strategy.***

***CR-6: Promote activities of the many cultural resources in the community, and expand such activities in keeping with the growth and development of the community.***

***CR-8: Support efforts to become a National Heritage Area.***

**City of Camden Code of Ordinances-Chapter 157: Zoning; this section establishes the Historic Overlay District.**

**City of Camden Code of Ordinances-Chapter 158: Historic Landmarks; this section establishes the Historic Preservation Ordinance**

Subsections address the following topics: Historic Landmarks Commission, Meetings; Rules and Records, Survey; Inventory, Jurisdiction of the Commission, Nominations of Historic Places, Permitted Uses; Maintenance, Certificate of Appropriateness, Review Criteria and Appeal Procedure.

# Using the Design Guidelines - Design Review

Any demolition, new construction, alteration, modification, or addition to a Historic Property requires a Certificate of Appropriateness from the Historic Landmarks Commission. The design guidelines presented in this document are used in that review process. More detail about review procedures and the requirements for documentation that must be submitted can be obtained from City staff, or on the City's web site.

## **TERMS RELATED TO COMPLIANCE**

When applying design guidelines, the City has the ability to balance a combination of objectives and intent statements that appear throughout the document, in the interest of helping to achieve the most appropriate design for each project. Because of this, and the fact that the design guidelines are also written to serve an educational role as well as a regulatory one, the language sometimes appears more conversational than that in the body of the Code of Ordinances. To clarify how some terms are used, these definitions shall apply:

### **Guideline**

In this document the term "guideline" is a criterion with which the City will require compliance when it is found applicable to the specific "action." In this sense it is a standard, albeit one that is subject to some interpretation when determining compliance.

### **Shall**

Where the term "shall" is used, compliance is specifically required, when the statement is applicable to the proposed "action."

### **May Be Considered**

The phrase "may be considered" appears in some guidelines text. This indicates that the City has the discretion to determine if the "action" being discussed is appropriate. This decision is made on a case-by-case basis, using the information specifically related to the project and its context.

**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 project will be in compliance with the guideline.

**Inappropriate**

In some cases, a stated action or design choice is defined as being “inappropriate” in the text. In such cases, by choosing the design approach referred to as “inappropriate,” the project would not be in compliance with the guideline.

# State and Federal Tax Credits

## FEDERAL HISTORIC PRESERVATION TAX INCENTIVES

The Federal Historic Preservation Tax Incentives program is one of the Federal Government's most successful and cost-effective community revitalization programs. The Preservation Tax Incentives reward private investment in rehabilitating historic properties such as offices, rental housing, and retail stores. A tax credit differs from an income tax deduction. An income tax deduction lowers the amount of income subject to taxation. A tax credit, however, lowers the amount of tax owed. Tax credits are awarded for the certified rehabilitation of historic structures.

To be eligible for a federal income tax credit (equal to 20% of the rehabilitation costs) the building must be listed in the National Register of Historic Places, or contribute to a National Register Historic District. It also must produce income.

For more information, see the [State Historic Preservation Office](http://shpo.sc.gov) at [shpo.sc.gov](http://shpo.sc.gov)

## SOUTH CAROLINA DEPARTMENT OF ARCHIVES AND HISTORY - STATE HISTORIC PRESERVATION OFFICE

### Tax Savings for Owners of Historic Homes

Taxpayers who rehabilitate their owner-occupied residence may be eligible to subtract 25% of the costs of many expensive repairs and renovations from their state income taxes. The South Carolina Historic Rehabilitation Incentives Act (Section 12-6-3535) benefits homeowners financially, preserves historic buildings, and enhances local communities and the quality of life in South Carolina.

### Tax Savings for Owners of Income-Producing Historic Buildings

In South Carolina, taxpayers who qualify for the 20% federal income tax credit may also qualify for a state income tax credit of 10% of their rehabilitation costs under the South Carolina Historic Rehabilitation Incentives Act (Section 12-6-3535).

The federal and state tax credits reduce the amount of income taxes owed. In general, a dollar of tax credit earned reduces the amount of income taxes owed by one dollar. Each tax situation is different, however, and we advise you to check with a tax specialist to determine how the credits would affect your tax liability.

### **Special Property Tax Assessments for Rehabilitated Historic Buildings**

State law (SC Code of Laws, as amended, Sections 4-9-195 and 5-21-140) allows county and municipal governments to offer special property tax assessments for rehabilitated historic property and low and moderate income rental property. State regulations for the program (12-120 thru 12-125) were amended in 2011.

### **Easement Program**

For historical properties, the Kershaw County Historical Society will accept donations of preservation easements on land of historical, architectural, or archaeological significance. While the donor continues to retain possession and use of the property, such easements permanently prevent the development of land which is a part of the history of our community and preserve that history for future generations.

As a qualified 501(c)(3) non profit organization, donations of such easements to the Kershaw County Historical Society may qualify for important tax benefits under local, state and federal law. Donors should seek professional advice to determine the tax and legal implications of a donation.

For further information contact the Kershaw County Historical Society at 803.425.1123 or through their website at [www.kershawcountyhistoricalsociety.wordpress.com](http://www.kershawcountyhistoricalsociety.wordpress.com)

# Chapter 1

## Preservation Principles



### In this Chapter:

<b>What Does Historic Preservation Mean?</b> .....	<b>21</b>
<b>Overarching Preservation Principles</b> .....	<b>23</b>
Accepted Treatments for Historic Resources .....	23
Inappropriate Treatments .....	24
Choosing a Treatment Strategy for a Residential Property .....	27
Choosing a Treatment Strategy for a Commercial Property .....	28
<b>Considering Context</b> .....	<b>31</b>

This chapter provides background information and defines key terminology related to the preservation of Camden’s historic resources. It also provides a foundation for the specific design guidelines in the chapters that follow. It is important to consult this chapter when considering work on a historic property.

## What Does Historic Preservation Mean?

Preservation means keeping properties and places of historic and cultural value in active use and accommodating appropriate improvements to sustain their viability while maintaining the key, character-defining features which contribute to their significance as historic resources. It also means keeping historic resources for the benefit of future generations. That is, while maintaining properties in active use is the immediate objective, it is in part a means of assuring that these resources will be available for others to enjoy in the future.

### Integrity and Authenticity

In addition to being historically significant, a property also must have integrity in that a sufficient percentage of the structure must date from the period of significance. The majority of the building’s structural system and materials should date from the period of significance and its character-defining features also shall remain intact. These may include architectural details such as storefronts, cornices, moldings and upper-story windows on commercial buildings and dormers, porches, ornamental brackets, and moldings on residential buildings. The overall building form and materials shall also be intact. These elements allow a building to be recognized as a product of its own time.



### Historic Significance

If one of the following ratings have been applied to an existing historic resource in Camden, they have historic significance:

- Historic Landmark
- Historic Property
- Archaeological Site

## Research Resources:

- The City of Camden Archives & Museum. See: <http://cityofcamden.org/archivesmuseum.aspx>
- South Carolina Department of Archives & History. See: <http://archives.sc.gov/Pages/default.aspx>
- University of South Carolina University Libraries Digital Collections. See: <http://library.sc.edu/digital/index.php>

## Determining Historic Significance

What makes a property historically significant? A property is considered to have historic significance if it meets a defined age threshold and meets at least one of a list of criteria for determining significance. In so doing, it also must retain sufficient integrity to be able to convey that significance.

### Historic Significance Criteria

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association. A building is significant if it meets one of the following criteria:

- It is associated with events that have made a significant contribution to the broad patterns of our history; or
- it is associated with the lives of persons significant in our past; or
- it embodies the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- it has yielded or may be likely to yield, information important in prehistory or history.

### How to Conduct Historic Research

Understanding the history of a building is important to any preservation project. A review of historic documentation on the property and similar resources is an important part of this step. When reviewing historic documentation follow this sequence:

- First, try to find historic photographs before any work is undertaken.
- If no photographs are available, “read” the building for traces of past alterations. For example, look for signs of where a porch roof was located, a changed doorway, etc.
- Next look at similar resources in the community that maintain their historic integrity to determine what materials and/or features are appropriate for the resource.
- Last, look at available information on what is appropriate for a specific style or time period relevant to the resource.

# Overarching Preservation Principles

## ACCEPTED TREATMENTS FOR HISTORIC RESOURCES

The first step in planning a preservation project is to identify any character-defining 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 essence, the least level of intervention is preferred. By following this tenet, the highest degree of integrity will be maintained for the property.

The following list describes appropriate treatments for historic resources that may be considered when planning a preservation project. Much of the language addresses buildings; however, sites and structures are also relevant.

### **Preservation**

“Preservation” is the act of applying measures to sustain the existing form, integrity and material of a building. Work focuses on keeping a property in good working condition with proactive maintenance. While the term “preservation” is used broadly to mean keeping a historic property’s significant features, it is also used in this more specific, technical form in this document.

### **Restoration**

“Restoration” is the act or process of accurately depicting the form, features and character of a property as it appeared in a particular time period. It may require the removal of features from outside the restoration period. This may apply to an entire building front, or to restoring a particular missing feature.

### **Reconstruction**

“Reconstruction” is the act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific time and in its historic location. This has limited application, in terms of an entire building, but may apply to a missing feature on a building.

### **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. This term is the broadest of the appropriate treatments and applies to most work on historic properties.

### **Combining Treatments**

For many projects a “rehabilitation” approach will be the overall strategy, because this term reflects the broadest, most flexible of the approaches. Within that, however, there may be a combination of treatments used as they relate to specific building components. For example, a surviving cornice may be preserved, a storefront base that has been altered may be restored, and a missing kickplate may be “reconstructed.”

## **INAPPROPRIATE TREATMENTS**

The following approaches are not appropriate for historically significant properties.

### **Remodeling**

“Remodeling” is the process of changing the historic design of a building. The appearance is altered by removing original details and by adding new features that are out of character with the original. “Remodeling” of a historic structure is inappropriate.

### **Deconstruction**

“Deconstruction” is a process of dismantling a building such that the individual material components and architectural details remain intact. This may be proposed when a building is to be relocated or when the materials are to be reused in other building projects. “Deconstruction” may be a more environmentally responsible alternative to conventional demolition. However, it is still an inappropriate treatment for a building of historic significance.

### **Demolition**

Any act or process that destroys, in part or whole, a structure, building or site is considered “demolition.” This is inappropriate for any historic building.

## Steps to Consider for a Successful Preservation Project

A successful preservation project shall consider the significance of the historic resource, its key features, and the project's program requirements. When altering a historic building, it is also important to consider preservation and repair prior to contemplating any replacement. The tables and diagrams below and on the following pages provide overall guidance for planning a preservation project. Follow the steps below when planning a preservation project.

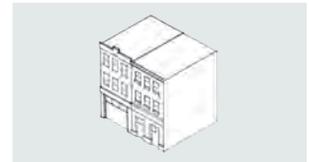
**Step 1. Review reasons for significance:** The reasons for significance will influence the degree of rigor with which the guidelines are applied, because it affects which features will be determined to be key to preserve. Identifying the building's period of significance is an important first step.



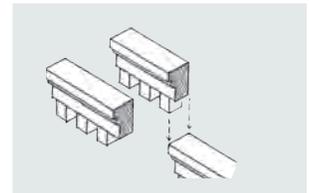
**Step 2. Identify key features:** A historic property has integrity. It has a sufficient percentage of key character-defining features and characteristics from its period of significance which remain intact.



**Step 3. Identify program requirements for the desired project:** The functional requirements for the property drive the work to be considered. If the existing use will be maintained, then preservation will be the focus. If changes in use are planned, then some degree of compatible alterations may be needed.



**Step 4. Implement a treatment strategy:** An appropriate treatment strategy will emerge once historic significance, integrity and program requirements have been determined. A preservation project may include a range of activities, such as maintenance of existing historic elements, repair of deteriorated materials, the replacement of missing features and construction of a new addition.



## Preferred Sequence of Actions

Selecting an appropriate treatment for a character-defining feature is important. The method that requires the least intervention is always preferred. By following this tenet, the highest degree of integrity will be maintained. The following treatment options appear in order of preference. When making a selection, follow this sequence:

**Step 1. Preserve:** If a feature is intact and in good condition, maintain it as such.



**Step 2. Repair:** If the feature is deteriorated or damaged, repair it to its original condition.



**Step 3. Replace:** If it is not feasible to repair the feature, then replace it in kind, (e.g., materials, detail, finish). Replace only that portion which is beyond repair.



**Step 4. Reconstruct:** If the feature is missing entirely, reconstruct it from appropriate evidence. If a portion of a feature is missing, it can also be reconstructed.



**Step 5. Compatible Alterations:** If a new feature (one that did not exist previously) or an addition is necessary, design it in such a way as to minimize the impact on original features. It is also important to distinguish a new feature on a historic building from original historic elements, even if in subtle ways.

# CHOOSING A TREATMENT STRATEGY FOR A RESIDENTIAL PROPERTY

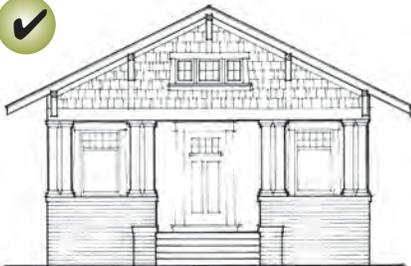
The guidelines discuss a range of improvement options, including reconstruction and replacement of features in various ways. When applied to a building that is already altered, which would be the best approach? The next two diagrams outline several approaches to consider in making that decision.

## Enclosed Bungalow Porch



Starting Condition

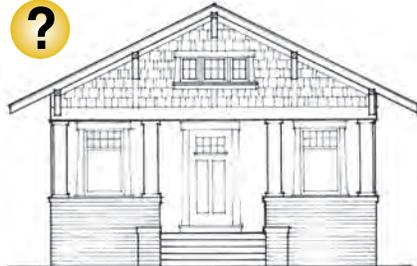
### Approach 1: Accurate Reconstruction



**When should I use this treatment?**

- The building is highly significant. For example, it is older than mid-20th century and retains integrity.
- There is good historical information about the design.
- The needed materials and craftsmen are available.
- The context has many intact historic buildings.

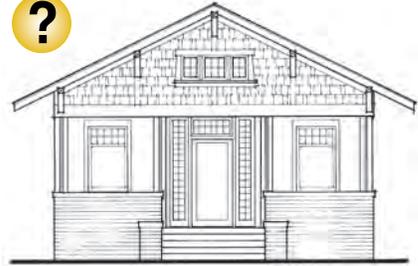
### Approach 2: Simplified Historic Interpretation



**When should I use this treatment?**

- The building is part of the fabric of the district.
- There is less historical information available about the original design.
- A phased project is planned.

### Approach 3: Contemporary Interpretation

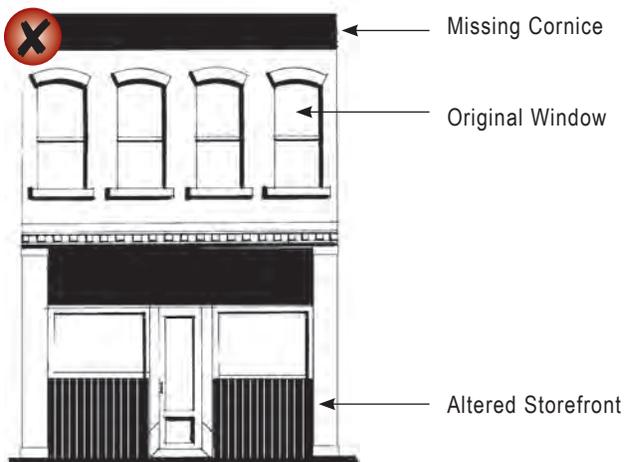


**When should I use this treatment?**

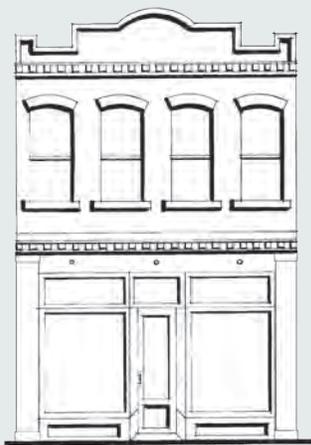
- There is substantial alteration, making other options difficult.
- There is less historic information about the original design.
- The context has more variety.

# CHOOSING A TREATMENT STRATEGY FOR A COMMERCIAL PROPERTY

## Altered Historic Commercial Facade



### Approach 1: Accurate Reconstruction



#### When should I use this treatment?

- The building is highly significant. For example, it is older than mid-20th century and retains integrity.
- There is good historical information about the design.
- The needed materials and craftsmen are available.
- The context has many intact historic buildings.

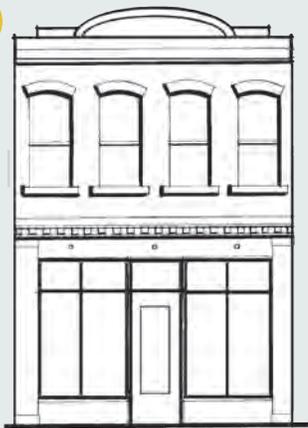
### Approach 2: Simplified Historic Interpretation



#### When should I use this treatment?

- The building is part of the fabric of the district.
- There is less historical information available about the original design.
- A phased project is planned.

### Approach 3: Contemporary Interpretation



#### When should I use this treatment?

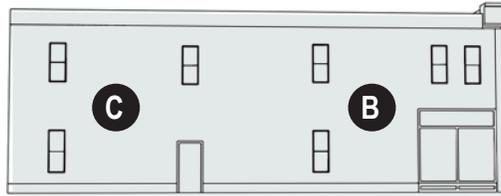
- There is substantial alteration, making other options difficult.
- There is less historic information about the original design.
- The context has more variety.

## Which Areas are the Most Sensitive to Preserve?

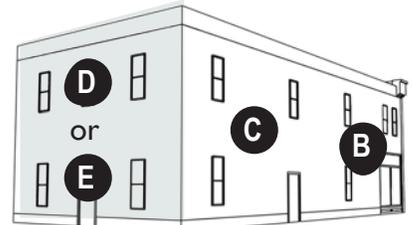
For most historic resources, the front wall is the most important to preserve intact. Alterations are rarely appropriate. Many side walls are also important to preserve where they are highly visible from the street. By contrast, portions of a side wall not as visible may be less sensitive to change. The rear wall is usually the least important (excepting free-standing, individual landmarks or certain civic and industrial buildings), and alterations can occur more easily without causing negative effects to the historic significance of the property.



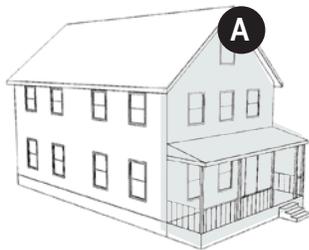
Primary Façade



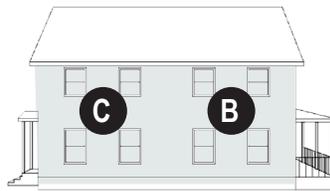
Secondary Wall



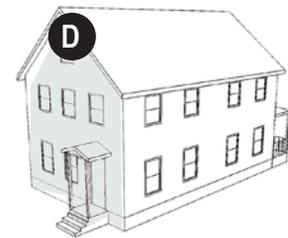
Rear Wall



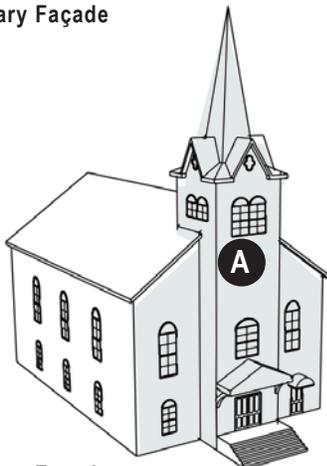
Primary Façade



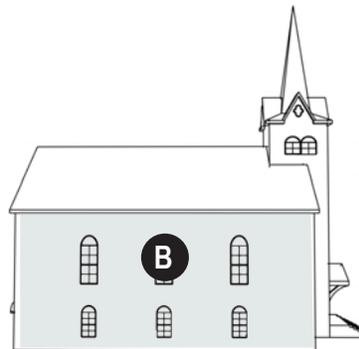
Secondary Wall



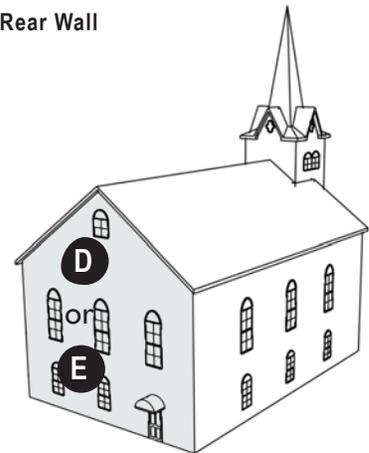
Rear Wall



Primary Façade



Secondary Wall



Rear Wall

**Location A. Primary Façade:** Preservation and repair of features in place is the priority. This is especially important at the street level and in locations where the feature is highly visible.

**Location B. A Secondary Wall, Which Is Highly Visible:** A compatible replacement or alteration is acceptable. Some flexibility in treatment may be considered.

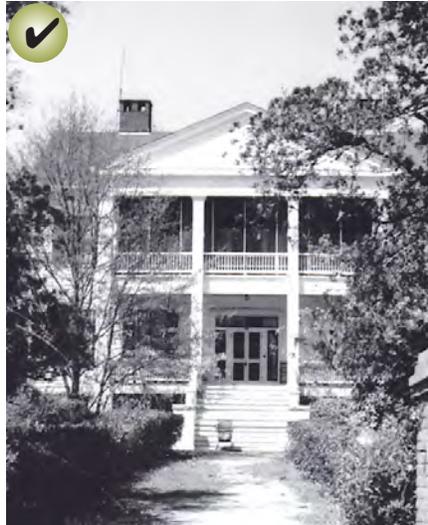
**Location C. A Secondary Wall, Which Is Not Highly Visible:** Preservation is still preferred; however, a compatible replacement or alteration may be acceptable when it is not visible to the public. More flexibility in treatment may be considered.

**Location D. A Rear Wall That Is Not Highly Visible:** A compatible replacement or alteration may be acceptable when it is not visible to the public. A higher level of flexibility in treatment may be considered.

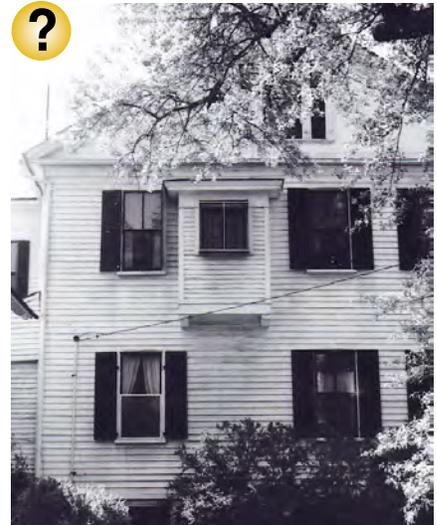
**Location E. A Highly Visible Rear Wall:** Preservation and repair of features in place is the priority. Some flexibility may be considered.

### Shannon House Case Study

This case study identifies which facades are most sensitive to preserve.



Location A, the primary facade.



Location B. The secondary wall is mostly preserved, however note the minor alteration that is located near the rear part of the wall. If this wall is not visible from the street it is appropriate. An interesting note is that the alteration was a bathroom addition, which was common to many house built prior to 1900.



Location A & B. The primary and secondary walls are preserved in this view.



Location D. The rear wall has had some minor alteration. If this wall is not visible from the street it is appropriate.

# Considering Context

A fundamental principle of the design guidelines is that improvement projects shall be planned to be compatible with their context. In a historic district, that context typically remains strongly anchored by traditional development patterns, historic buildings, landscapes and other early structures.

## Levels of Context Consideration

In the case of Camden, context shall be considered at the following levels:

### Neighborhood

Neighborhood framework features are high-level characteristics that are often shared across blocks. They include the size and arrangement of lots and the layout of streets and alleys. In many cases, these features were established when properties were originally subdivided, helping to bind individual parcels together into a cohesive image.

Specific features to consider include:

- Street layout (grid vs. curvilinear)
- Street width/section
- Sidewalk position (detached, attached)
- Sidewalk width
- Planting in public right-of-way
- Lot size
- Lot orientation
- Alleys
- General topography
- Views & vistas

Most neighborhood framework features are fixed and will not change as new development occurs. However, the framework features of a neighborhood often influence the visibility and perception of new construction. A solid understanding of the neighborhood and site context shall inform the design of new development so that new buildings and other significant improvements are responsible additions to the physical and social fabric of their neighborhoods. A few examples are provided here.

### Site Design

Site design elements relate to the arrangement of buildings and landscapes on individual properties. They include patterns of building setbacks, the percentage of landscape and open space, as well as the placement of uses on an individual parcel.

Specific features in this category that contribute to physical character include:

- Lot coverage and open space percentage
- Landscape percentage
- Building setbacks
- Fences and walls
- Building orientation
- Location of primary and accessory uses (such as garages)
- Parking location
- Drives and curb cuts
- Cut & fill (site-specific topography)

### **Building Mass and Scale**

The mass and scale characteristics of typical buildings contribute to the general feeling or perception of a context. When buildings tend to have similar mass and scale characteristics, a neighborhood context will often feel very consistent. Where mass and scale characteristics vary, a neighborhood may be defined by a feeling of design diversity.

Specific features in this category that may be used in defining physical character:

- Building height
- Building form
- Roof form
- Variations in wall planes
- Relationship of building floor area to lot size

### **Building Design**

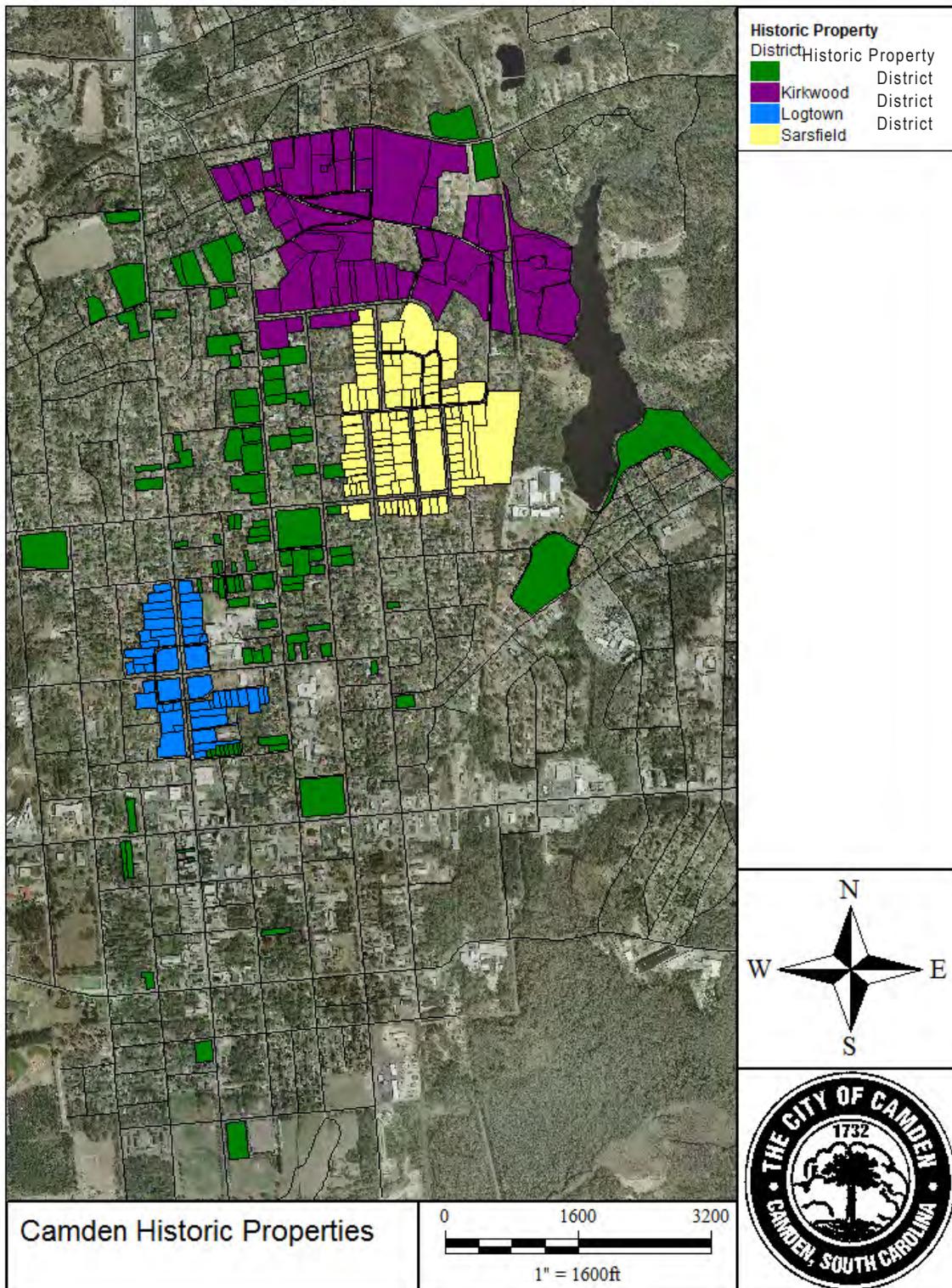
The design characteristics of typical existing buildings helps define rhythms that may contribute significantly to the character of a neighborhood.

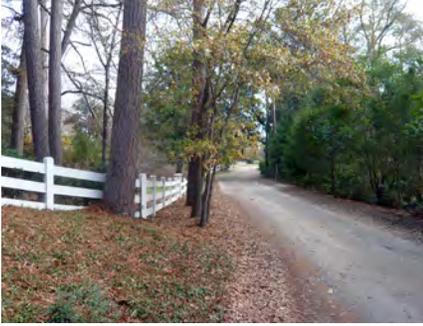
Specific features in this category that may be used in defining physical context:

- Building age
- Building style
- Design character
- Building materials
- The relationship of windows to solid wall areas
- Building use
- Roof lines
- Eaves
- Porches
- Location of entries
- Placement of accessory structures

## Camden Historic District Contexts

While many of the features that contribute to the design context of Camden are found throughout the community, there are also some districts that contain distinctive features that contribute to the distinct character of a district. Some of these features are noted on the following pages.

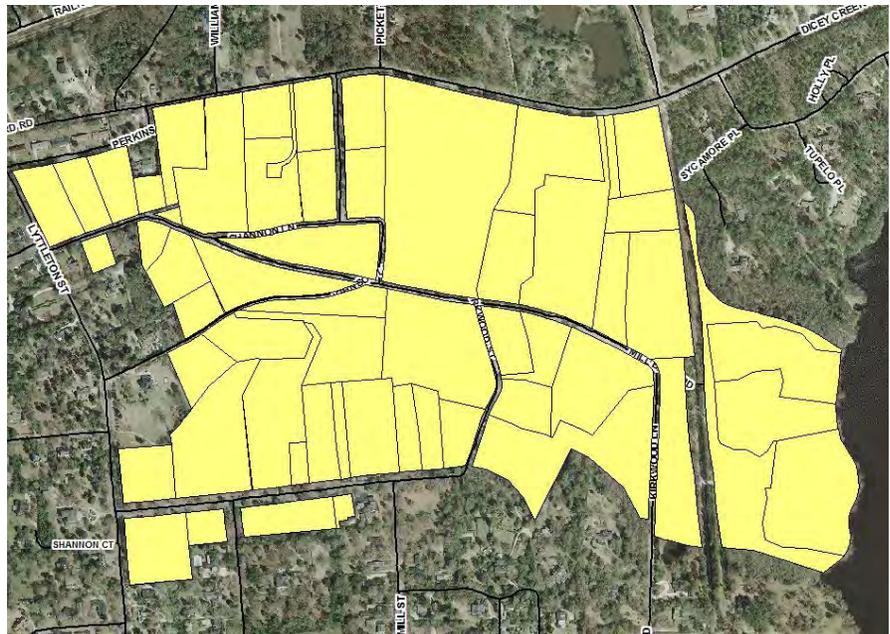




## The Kirkwood District

The character of Kirkwood area of the district:

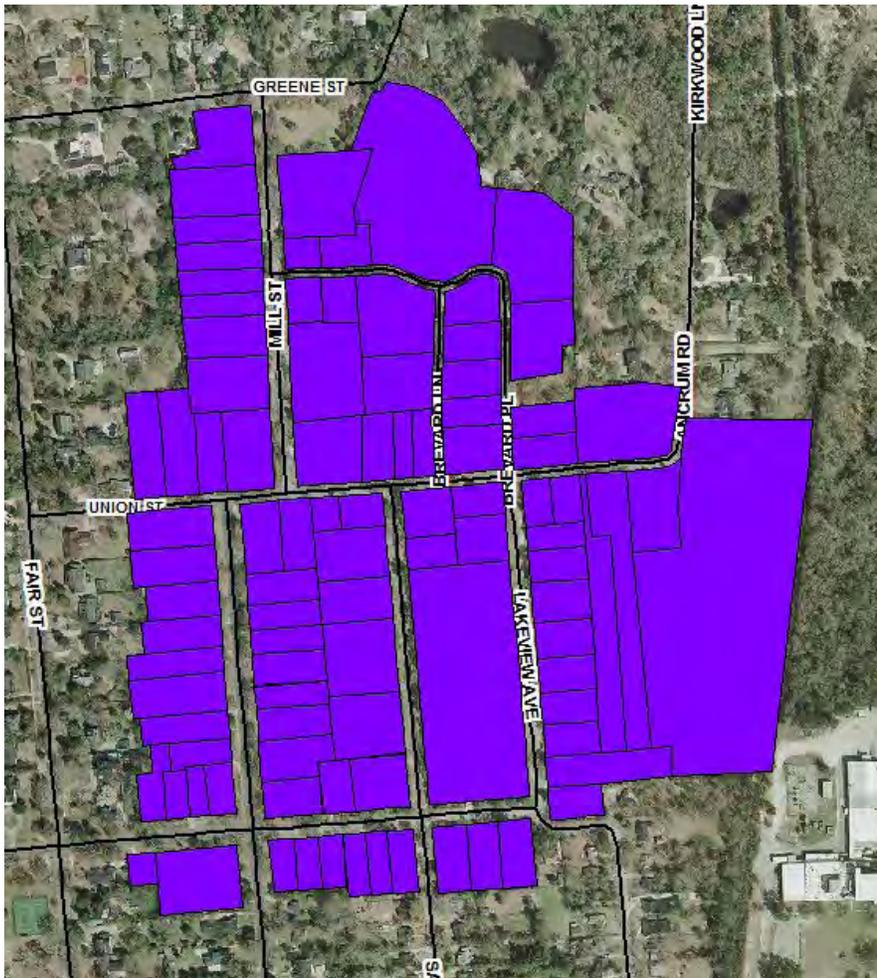
- Dirt road for horses
- Very large parcels (and houses)
- Diversity of periods and styles
- Many buildings set far back from the road, nearly invisible
- Other buildings set far back, but clearly visible along a driveway
- Others on smaller lots set close to the road
- Rail fences, sometimes with masonry posts at gates
- Gates distinctly designed
- No curb, gutter or sidewalks
- Many hedges, other vegetation along the road
- A “sense of discovery” when coming upon a house



## The Sarsfield District

The character of the Sarsfield Area of the district:

- Newer, in comparison with some of the other historic resources
- Smaller in scale
- Varied styles
- Experienced as a little community

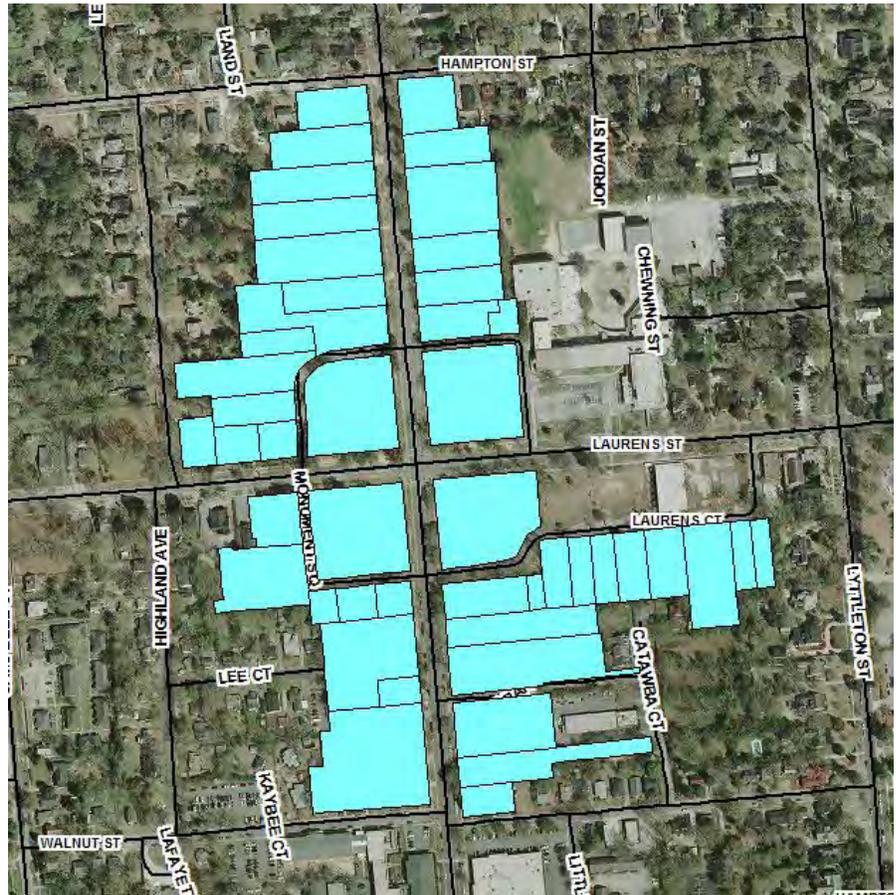




## The Logtown District

The character of the Logtown district:

- Adaptive reuse area
- Several houses converted to commercial
- Closer to the commercial center
- Many face the street directly
- Progression of spaces to the house entry is strong
- Others are the Charleston house prototype, with a piazza (porch) along the side
- Entrances for these are very different (a solid door in a free-standing wall).



# Chapter 2

## Treatment of Historic Resources



### In this Chapter:

<b>General Design Guidelines for Preservation .....</b>	<b>38</b>
Character-defining Features and Architectural Details .....	38
Historic Building Materials.....	42
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This chapter provides guidelines for the treatment of historic structures. It begins with general guidelines that are applicable to a variety of building types. It then provides guidelines related to the connection between historic preservation and sustainability. The chapter concludes with a number of design guidelines that are specific to either residential or commercial properties.

Note that design guidelines for buildings that are in the historic district, but are considered to be “non-contributing” structures, are provided in Chapter 3.



# General Design Guidelines for Preservation

This section translates accepted principles for preservation, based on the Secretary's Standards, to describe how they apply to individual building components. References and links to National Park Service Preservation Briefs are also included in this section.

## CHARACTER-DEFINING FEATURES AND ARCHITECTURAL DETAILS

### Preserve

#### Introductory Statement:

Architectural details and features help establish the significance of historic structures and define the building style, and shall be preserved. See "Early Development in Camden" on page 5 for more information. The method of preservation that requires the least intervention is preferred.

#### Guidelines:



*Preserve significant architectural details and features.*

#### 2.1 Preserve significant architectural details and features.

- Retain and treat exterior architectural details and features, and other examples of skilled craftsmanship with sensitivity.
- Do not remove or alter architectural details that are in good condition or that can be repaired.

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

- For example, decorative millwork shall not be added to a building if it was not an original feature. Doing so would convey a false history.



*Do not remove or alter architectural details that are in good condition or that can be repaired.*

#### Architectural details and features to consider include:

- Verandas, porches and stoops
- Columns
- Balustrades
- Surface ornamentation
- Windows, doors and surrounds
- Shutters
- Slate roof materials
- Moldings and brackets
- Chimneys and other roof features
- Foundations
- Steps

#### Maintain Historic Architectural Details and Features

- Protect architectural details and features from moisture accumulation that may cause damage.
- Check features that can hold moisture for long periods of time to make sure they are draining appropriately.
- Employ preventive maintenance measures such as rust removal, caulking and repainting.

## Repair

### Introductory Statement:

In some cases, original architectural details may have deteriorated. Horizontal surfaces such as cornices, 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.

### Guidelines:

#### 2.3 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.



*Before: A deteriorated railing shall be repaired rather than replaced.*

#### 2.4 When disassembly of a historic element is necessary for its rehabilitation, use methods that minimize damage to the original materials.

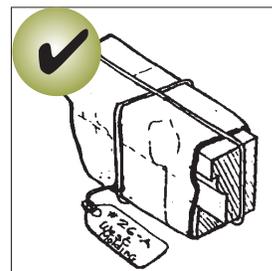
- When disassembly of a historic feature is required during rehabilitation, document its location so it may be repositioned accurately. Always devise methods of replacing disassembled details in their original configuration.



*After: A successful preservation effort will result in a product shown in the example above.*

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

- 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 or stain where appropriate.

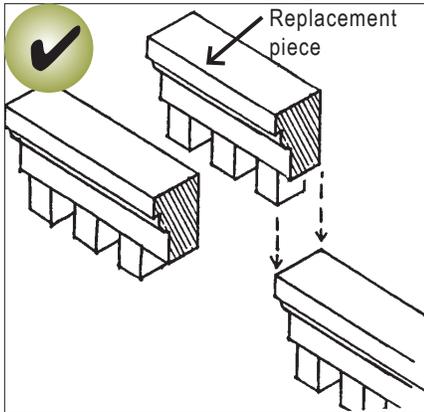


*When disassembly of a historic feature is required in a rehabilitation procedure, document its location so that it may be repositioned accurately.*

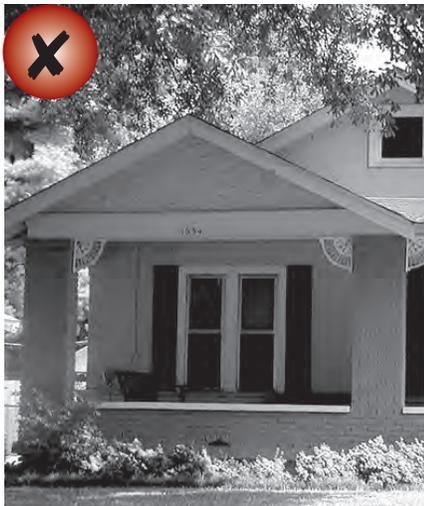
## Replace

### Introductory Statement:

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



*Where replacement of an element is required, remove only those portions that are deteriorated beyond repair.*



*Adding Victorian style trim to a Craftsman Bungalow is an example of adding a detail that is not a part of a building's history, and is inappropriate.*

### Guidelines:

#### 2.6 Replacement of missing or deteriorated architectural elements shall be accurate.

- The design shall 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.
- A non-original material may be acceptable if the size, shape, texture and finish conveys the visual appearance of the original. It must also have proven durability.

#### 2.7 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 shall be similar to comparable features in general size, shape, texture, material and finish.



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

## For More Information

The following National Park Service preservation briefs at [www.nps.gov](http://www.nps.gov) provide additional information:

*Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron*

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



*When replacing missing or damaged details, replace only the amount required. If a few boards are damaged beyond repair, then only they shall be replaced, not the entire wall.*

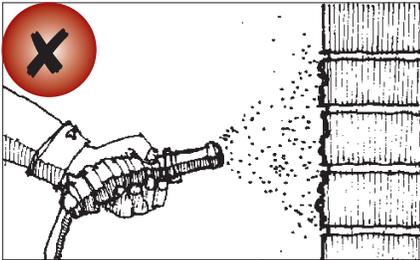


*Flat Rock House: A replacement design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.*

# HISTORIC BUILDING MATERIALS

## Introductory Statement:

Original building materials are key features of historic buildings and shall be preserved in place whenever feasible. If the material is damaged, limited replacement to match the original shall be considered. Preserving original building materials and limiting replacement to only pieces which are deteriorated beyond repair reduces the demand for, and environmental impacts for the production of new materials.



*Harsh cleaning methods such as sandblasting can damage the historic materials and change their appearance.*



*Perform a test patch to determine that the cleaning method will cause no damage to the material surface.*



*Preserve original building materials.*

## Guidelines:

### 2.8 Preserve original building materials.

- Do not remove original materials that are in good condition.
- Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the material.

### 2.9 Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings to retard drying and ultraviolet damage. If the building was painted originally, it shall remain painted.

### 2.10 Use the gentlest means possible to clean the surface of a structure before repairs or improvements are made.

- Perform a test patch to determine that the cleaning method will cause no damage to the material surface. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character.
- Harsh cleaning methods, such as sandblasting, can damage the historic materials, changing their appearance. Such procedures are inappropriate.
- 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.

### Maintaining Historic Materials

The primary historic building materials used in Camden include masonry (brick, mortar, stone, terra cotta, stucco, concrete), wood and metal. Such materials shall be preserved and rehabilitated whenever possible. Appropriate treatments to protect specific materials from deterioration include:

#### Masonry

Maintain the natural uncovered water-protective layer (patina).

Do not paint (this can seal in moisture, which may cause extensive damage over time).

Repoint deteriorated masonry mortar joints with mortar that matches the strength, composition, color and texture of the original. Note, some new mortars can damage original masonry. Also, duplicate the mortar joints in width and profile.

Maintain masonry caps to insure proper drainage.

#### Wood

Maintain paint and other protective coatings to retard deterioration and ultraviolet damage.

Provide proper drainage and ventilation.

Use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

#### Metal

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

Provide proper drainage.

#### All Materials

Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.

Use a low pressure water wash if cleaning is appropriate. Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.

Do not use harsh cleaning methods, such as sandblasting, which can damage historic materials, changing their appearance.

### For More Information

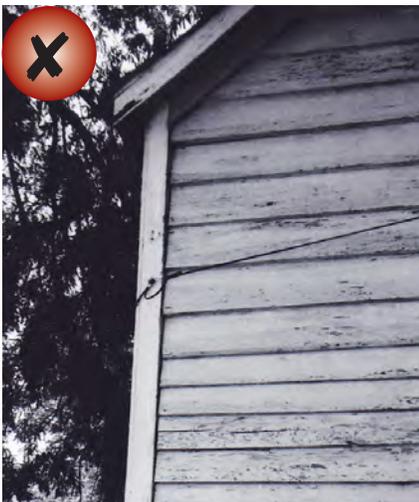
Some older siding materials may contain hazardous substances, such as asbestos or lead paint. Consult a professional or City of Camden Building Department staff before initiating work where such materials are thought to exist.

The following National Park Service preservation briefs at [www.nps.gov](http://www.nps.gov) provide additional information on the treatment of historic materials:

*[Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#)*

*[Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings](#)*

*[Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors](#)*



*Protect wood features from deterioration.*

## Using Non-Original Materials on a Historic Structure

The design guidelines sometimes refer to the use of non-original materials when describing the appropriate treatment of historic building features and components such as moldings, windows, siding and other architectural details.

A non-original material is one which is different from that used originally for a specific application. Such materials may also be called “substitute”, “replacement”, “synthetic” or “imitation” materials, and can include:

- Vinyl siding or fencing
- PVC decking or fencing
- Aluminum siding
- HardiePlank siding
- Cementitious fiber siding
- Spray-on coatings
- Synthetic stucco
- Panelized brick
- Other non-original materials



Non-original materials may also include those used to replace historic architectural features such as a resin-cast cornice used in place of a stamped metal cornice. In other cases, an original material may be traditional when used for other applications, but new for the particular detail being considered. Using wood to replace an original stamped-metal cornice is an example.

Non-original materials may be considered by the Historic Landmarks Commission on a case-by-case basis as replacement materials or for use on a new addition or new building in a historic district. The City will consider factors including:

**Potential Impact on Historic Significance.** Removing original material diminishes the integrity of a historic property by reducing the percentage of building fabric that remains from the period of historic significance. Retaining the original material is always preferred. If this is not feasible, non-original materials may be considered. When used, a non-original material shall convey the character, including durability, detail and finish, of the original to the greatest extent feasible.

**Appearance.** A non-original material shall have a similar profile, texture and finish as the original material. Some synthetic siding has an exaggerated, rusticated finish that is an inaccurate representation of the original clapboard, and many vinyl products have a sheen that is out of character with that of painted wood and metal. These are inappropriate.

**Durability.** A non-original material shall have proven durability in similar applications. While some new materials are very sturdy, others may degrade quickly and can be difficult to repair.

**Location.** Up close, it is easier to identify some non-original materials due to differences in texture, finish and feel. Tapping on a hollow plastic column or fence does not convey the same experience as the original. For this reason, locations that are more remote are better. Similarly, the use of non-original materials is more appropriate on non-primary façades. See “Which Areas are the Most Sensitive to Preserve?” on page 29 for more information.

**Cost.** Some non-original materials are promoted because their initial costs appear to be less than repairing or replacing the original. When the other qualities of appearance and durability are proven, then the less expensive option may be appropriate. However, long-term, “life cycle” costs shall also be weighed. Sometimes, the up-front savings is deceptive.

**Environmental Impacts.** The potential environmental impacts of non-original materials shall also be considered including impacts associated with manufacture, transport, installation and ability to recycle.

**Interaction with Historic Building Materials.** Some non-original materials may interact negatively with historic materials. For example, some metals may corrode and stain original materials and some window and siding materials may expand and contract with temperature changes in ways that degrade weather-protection properties.



### 2.11 Plan repainting carefully.

- Always prepare a good substrate. Remove damaged or deteriorated paint only to the next intact layer, using the gentlest means possible, prior to painting.
- Use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.



### 2.12 Brick or stone that was not painted historically shall not be painted.

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



*Repoint mortar joints where there is evidence of deterioration. Commence with building cleaning again after any repointing has completely cured.*

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

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



*Do not remove damaged materials that can be repaired. In this case, loose shingles may be re-secured while missing ones may be replaced.*

### 2.14 Repoint mortar joints where there is evidence of deterioration.

- Duplicate the old mortar in strength, composition, color and texture.
- Avoid using mortar with a high portland cement content, which will be substantially harder than the original.
- Duplicate the mortar joints in width and profile.



*Before tuckpoint*



*After tuckpoint*



*Brick or stone that was not painted historically should not be painted. (Sarsfield House)*



*Match the original material in composition, scale and finish when replacing materials on primary surfaces.*



*Replacement materials should match the original in size, the amount of exposed lap and in finish.*

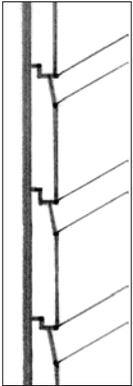
### **2.15 Match the original material in composition, scale and finish when replacing materials on primary surfaces.**

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

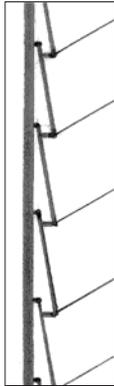
### **2.16 Do not use synthetic materials, such as aluminum or vinyl siding or panelized brick, as replacements for primary building materials.**

- Primary building materials, such as original wood siding and masonry, shall not be replaced with synthetic materials on key, character-defining walls.
- In some instances, non-original 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 molding, the style and detail shall match the historic model.
- The Commission may consider non-original materials located on a residential accessory building, or on an addition or rear wall of a primary structure.

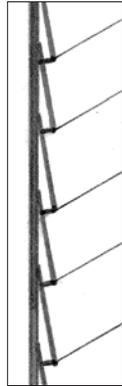
Wood Siding



*Shiplap*



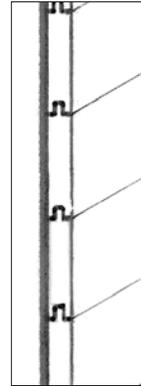
*Rabbeted*



*Beveled*

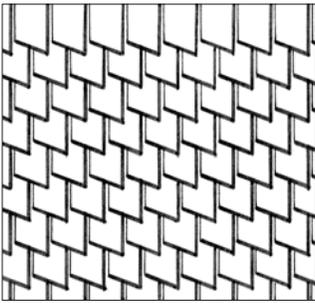


*Clapboard*

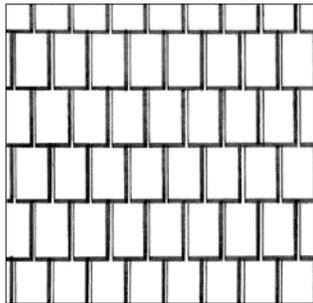


*Tongue and Groove*

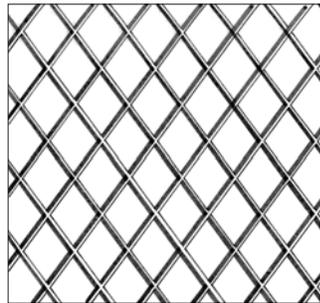
Shingles



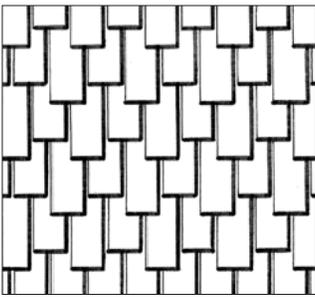
*Chisel*



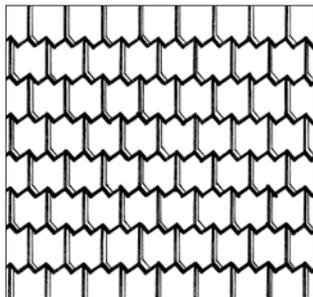
*Coursed*



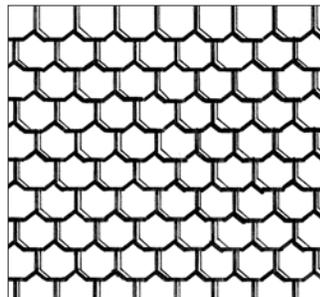
*Diamond*



*Staggered*

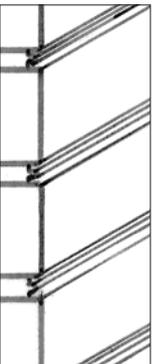


*Sawtooth*

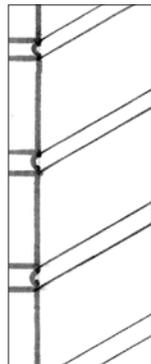


*Fishscale*

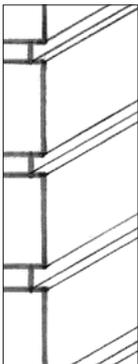
Masonry Joints



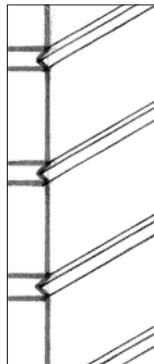
*Beaded*



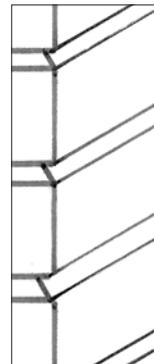
*Concave*



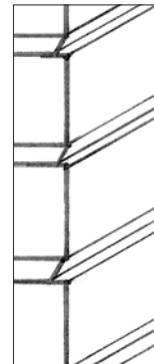
*Stripped*



*V-shaped*



*Weathered*



*Struck*



*Consider removing later covering materials that have not achieved historic significance.*

### **2.17 Covering original building materials with new materials is inappropriate.**

- Vinyl siding, aluminum siding and new stucco are inappropriate on historic buildings. Other imitation materials that are designed to look like wood or masonry siding, fabricated from other materials, are also inappropriate.
- If a property already has a non-contributing building material covering the original, it is not appropriate to add another layer of new material, which would further obscure the original.

### **2.18 Consider removing later covering materials that have not achieved historic significance.**

- Once the non-contributing siding is removed, repair the original, underlying material.
- If a building has a stucco finish, removing the covering may be difficult, and may not be desirable. Test it first to assure that the original material underneath will not be damaged.

## INDIVIDUAL BUILDING COMPONENTS

Proper treatment of individual historic building components supports goals for sustainability and preservation. Original components shall be retained whenever possible.

### Windows - General

#### Introductory Statement:

A variety of window sizes, shapes and details exist among the historic resources of Camden. Historic windows are one of the many key character-defining features of a building style. Therefore, the historic window and its distinct decorative features, materials and placement should be preserved. Features important to the character of a window include its frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, hoods, lights (panes), insect screens, storm windows, operation, hardware and groupings of windows, for example.

Replacing a window is a deliberative process. Replacement should occur only if the existing historic material is beyond repair. In addition, a new window should be in character with the historic building. The new material should match that being replaced in type, design, profile and other visual qualities. The use of vinyl windows is inappropriate.

Also, repairing, weather-stripping and/or insulating (perimeter window cavity) a window is more energy efficient, and less expensive than replacement, if sustainability is a goal.

#### Guidelines:

##### 2.19 Preserve the functional and decorative features of a historic window.

- Preserve functional and decorative window features including the frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, hoods, lights (panes), insect screens, shutters, storm windows, and groupings of windows.
- Repair frames and sashes rather than replacing them, whenever conditions permit.



*Preserve the functional and decorative features of a historic window.*

#### For More Information

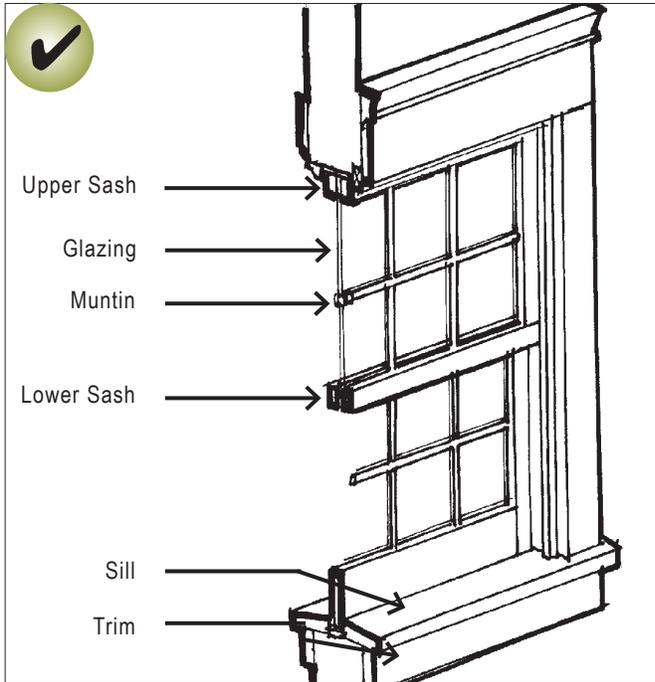
The following National Park Service preservation briefs at [www.nps.gov](http://www.nps.gov) and National Trust for Historic Preservation article at [www.preservationnation.org](http://www.preservationnation.org) provide additional information on the treatment of historic materials:

[Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#)

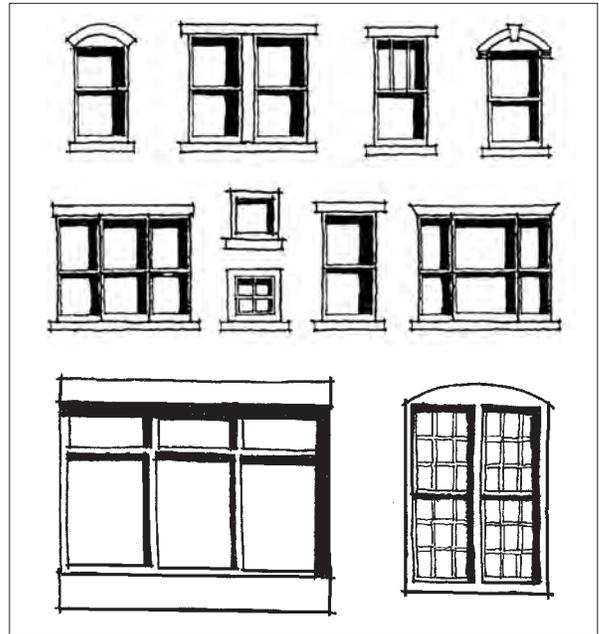
[Preservation Brief 9: The Repair of Historic Wooden Windows](#)

[National Park Service Preservation Tech Notes](#) (scroll down page for information on windows)

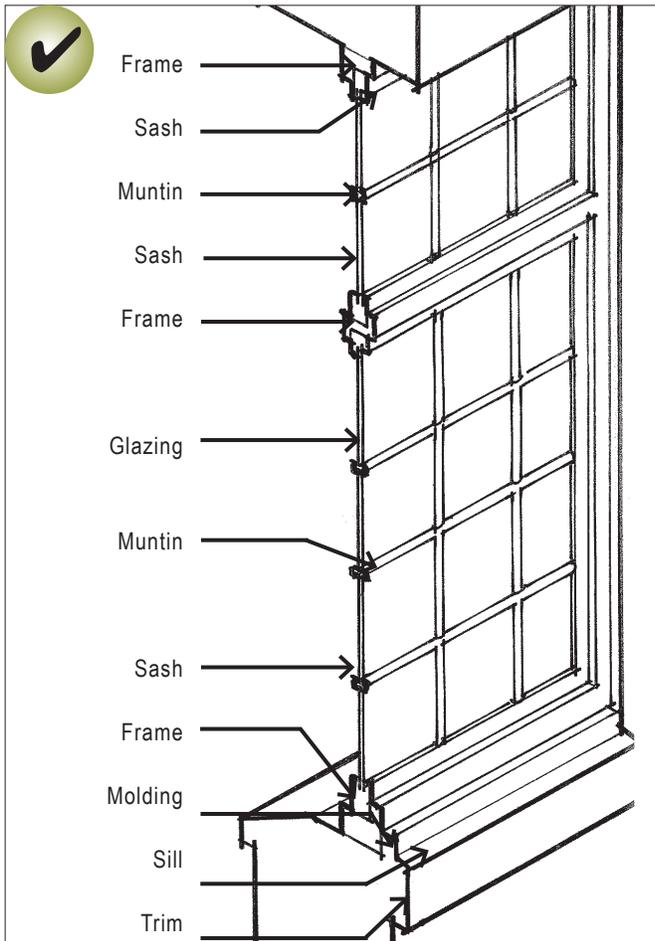
[National Trust for Historic Preservation Article on Window Retrofits](#)



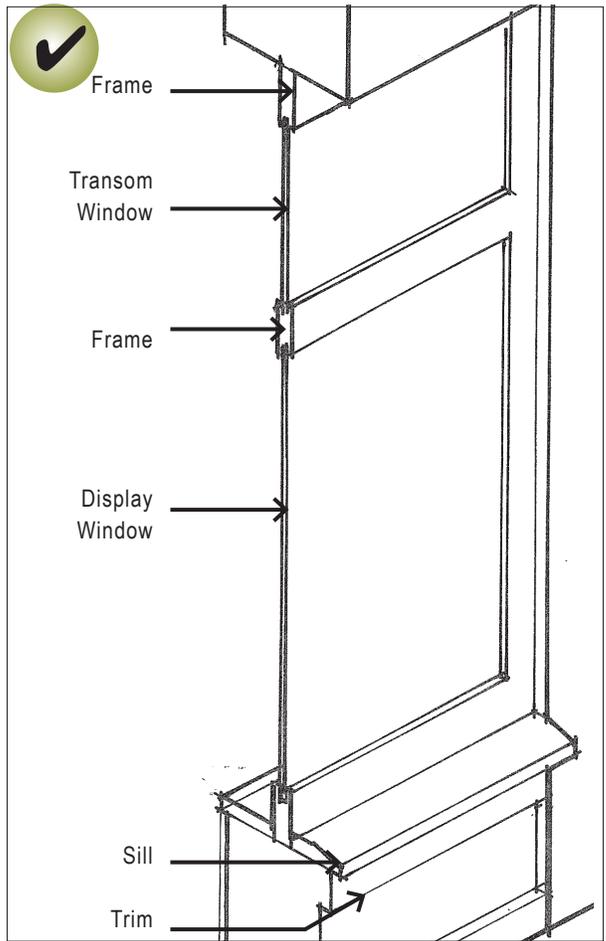
**Double Hung Window.**  
*(Residential, Commercial, Warehouses)*



*The character-defining features of a historic window and its distinct materials and placement shall be preserved. In addition, a new window shall be in character with the historic building.*



**Pivot Window** *(Warehouses)*



**Storefront Window** *(Commercial)*

## 2.20 Preserve the size and proportion of a historic window opening.

- Reducing an original opening to accommodate a smaller window or increasing it to receive a larger window is inappropriate.
- Preserve a distinctive window opening shape, such as an arched top.

## 2.21 Preserve the historic ratio of window openings to solid wall on a primary facade.

- Significantly increasing the amount of glass on a primary, character-defining wall will negatively affect the integrity of the structure; therefore, it is not an acceptable action.

## 2.22 Match a replacement window to the original in its design.

- If the original is double-hung, then the replacement window shall also be double-hung or appear to be so. Match the replacement also in the number and position of glass panes.
- Matching the original design is particularly important on key character-defining facades. This includes decorative glass, such as leaded or stained glass and moldings.



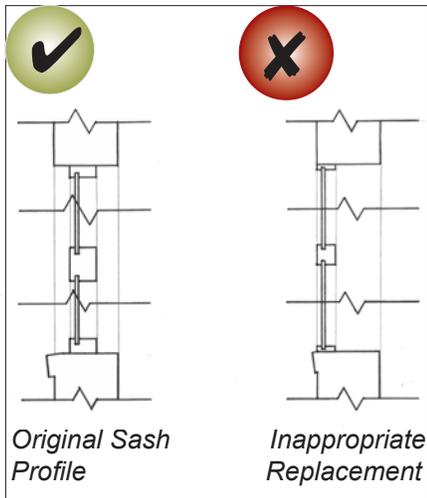
*Inappropriate: altering the shape of historic window openings.*



*Preserve the historic ratio of window openings to solid wall on a primary facade.*



*Preserve the size and proportion of a historic window opening.  
(Geisenheimer House)*



This sketch shows a section through two windows; the original and a proposed replacement. The proposed replacement window is inappropriate since it does not match the profile of the original window.



Match, as closely as possible, the profile of the sash and its components to that of the original window.



### 2.23 In a replacement window, use materials that appear similar to the original.

- Using the same material as the original is preferred, especially on character-defining facades. However, a non-original material may be considered if the appearance of the window components will match those of the original in dimension, profile and finish.
- New glazing shall convey the visual appearance of historic glazing. It shall be clear. Metallic and reflective finishes are inappropriate. In some instances colored or tinted glass may be appropriate in commercial storefront transoms or residential windows.
- Vinyl and unfinished metals are inappropriate window materials.

### 2.24 Match, as closely as possible, the profile of the sash and its components to that of the original window.

- A historic wood window has a complex profile. Within the window's casing, the sash steps back to the plane of the glazing (glass) in several increments. These increments, which individually only measure in eighths or quarters of inches, are important details. They distinguish the actual window from the surrounding plane of the wall.
- Where true divided lights were used historically, using them in a replacement window is preferred; alternatives, such as snap-on muntins applied to the exterior may be considered on secondary elevations. Using strips of material inserted between double-glazing panes is discouraged.

### 2.25 Preserve the position, number and arrangement of historic windows in a building wall.

- Enclosing a historic window opening is inappropriate, as is adding a new window opening. This is especially important because the historic ratio of solid-to-void is a character-defining feature.
- Greater flexibility in installing new windows may be considered on rear walls.

Match the appearance of the original window design (i.e., if the original is double-hung, use a double-hung replacement window, or a window that appears to be double-hung).

## Windows - Accessories

### Guidelines:

#### 2.26 Preserve historic shutters.

- Historic shutters contribute to the character of a property and also offer opportunities for energy conservation. They provide shading and cooling during summer months. They also provide protection to windows during storms, enhance privacy and security.
- Window awnings and shutters are appropriate in limited circumstances. They are only appropriate on specific architectural styles. For example, they are popular on colonial revival, vernacular, classical revival residential buildings in Camden.
- Original wood shutters can provide cost saving due to their energy savings.

#### 2.27 Install new shutters to be in character with those used historically.

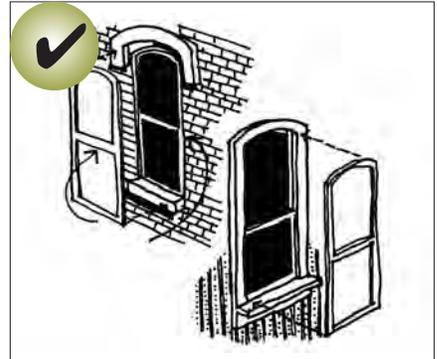
- Do not add new shutters if they were not a character-defining feature of the building style and were not there originally.
- If shutters are missing, use historical documentation, or examples from properties of similar period and style for their design to assure an authentic reconstruction.
- If a new shutter is appropriate; operable shutters and louvers are preferred.
- New shutters shall match the opening that they frame in size and shape.

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

- Install a storm window on the interior, when feasible. This will allow the character of the original window to be seen from the public way.
- If a storm window is to be installed on the exterior, match the sash design of the original windows. It shall fit tightly within the window opening without the need for sub-frames or panning around the perimeter.
- Match the color of the storm window sash with the color of the window frame; do not use an anodized or a milled (a silvery metallic) finish.
- Finally, set the sash of the storm window back from the plane of the wall surface as far as possible.



*New shutters shall match the opening that they frame in size and shape.*



*Appropriate: Install a storm window on the interior, when feasible. This will allow the character of the original window to be seen from the public way. If a storm window is to be installed on the exterior, match the sash design of the original windows.*



*Appropriate: Match the color of the storm window sash with the color of the window frame.*



*Unfinished metal storm windows such as these alter the character of window openings, and shall not be used on primary elevations. A metal storm window may be appropriate if the frame matches the proportions and profiles of the original window and has a painted finish.*

## 2.29 Use an insect screen to enhance energy conservation and ventilation.

- Fit the screen to match the historic window shape and character.
- Half screen units that cover only the lower sash opening are acceptable.

## 2.30 Enhance the energy efficiency of an existing historic window, rather than replace it.

Use these measures:

- Add weather stripping and caulking around the window and frame.
- Install a storm window.
- Install an insulated window shade.

## Benefits of Wood Window Retrofits

Sensitive stewardship of the existing building stock significantly reduces environmental impacts. Re-using a building and its original wood windows preserves the energy and resources invested in its construction, reduces demand on landfill space and eliminates the need for producing new construction materials. Manufacturing of many new building materials uses substantial levels of energy. This can be reduced significantly if historic structures and its wood windows are retained rather than demolished.

Many historic building materials, such as a buildings wood windows have long life cycles, which contribute to their sustainability. They were built for longevity in a manner that also allows for repairs. Some replacement features for historic building such as synthetic window materials advertise they are: low in maintenance, inexpensive and durable etc. When in fact they have a significantly shorter life span than historic wood windows, difficult to repair and are incompatible with historic building materials.

An older window is often falsely accused of being a major source of heat loss, when other parts of a building are typically the major sources. For example, as much as 50% of the energy lost from a house is from air infiltration through the attic, uninsulated walls, and around the windows and door cavities, not through the glass in a window itself. Repairing, weather-stripping and insulating an original window is typically more efficient and much less expensive than new windows, as well as sound preservation practice. Retrofits also extend the life of existing windows, avoid production of new materials, reduce waste and preserve a home's character. Retrofits have proven to be cost effective over the long-term in national studies.

Substantial amounts of information are available that document the energy saving benefits of retaining and repairing a historic window, rather than replacing it.

The following National Trust for Historic Preservation article at [www.preservationnation.org](http://www.preservationnation.org) provides additional information on the treatment of historic materials: *Saving Windows, Saving Money*

## Doors - General

### Introductory Statement:

The character-defining features of a historic door and its distinct materials and placement shall be preserved. Distinct features important to the character of a door include its door, frame, surround, transom, lights (panes), threshold, landing, storm/screen doors, hardware and decorative moldings, for example.

In addition, a new door shall be in character with the historic building. This is especially important on primary facades. Also, repairing, weather-stripping and/or insulating (perimeter wall cavity) a door is more energy efficient, and less expensive than replacement.

### Guidelines:

#### 2.31 Preserve the decorative and functional features of a primary entrance.

- Maintain features important to the character of a historic doorway.
- Avoid changing the position and function of original front doors and primary entrances.

#### 2.32 Maintain the original proportions of a significant door.

- Altering the original size and shape of a significant door is inappropriate.

#### 2.33 When a historic door is damaged, repair it and maintain its general historic appearance.

- If original features are missing or beyond repair, splice and patch in those components to replicate the original in size, shape, profile and finish.

#### 2.34 Preserve original thresholds and tiled entries.

- Maintain entryway features, regrout tile as necessary.



*Maintain features important to the character of a historic doorway. (Mulberry)*



*Preserve the decorative and functional features of a primary door.*



*Holly Hedge*



*When replacing a door, use materials that appear similar to that of the original.*



*A new door such as this, that differs from the original or that is inconsistent with the historic style, is inappropriate on a primary wall.*

**2.35 When replacing a door, use materials that appear similar to that of the original.**

- A metal door, if seen from the street, is inappropriate where the original was wood.
- Non-original materials for a door may be considered on secondary walls.

**2.36 When replacing a door, use a design that has an appearance similar to the original door, or a door associated with the building style or type.**

- Very ornate doors are discouraged, unless photographic evidence can support their use.

**2.37 Avoid installing a new door opening on a key, character-defining wall.**

- A new opening may be considered on a secondary wall.

**2.38 If energy conservation and heat loss are a concern, consider using a storm door instead of replacing a historic entry door on a residential building.**

- Generally, wood storm doors are most appropriate.

**2.39 Enhance the energy efficiency of an existing historic door, rather than replace it.**

Use these measures:

- Add weather stripping and caulking around the window and frame.
- Install a storm door.
- Install an insulated window shade over glazed portions of the door on the interior.

## Doors - Accessories

### Guidelines:

#### 2.40 Preserve a historic screen door or storm door.

- Historic screen doors and storm doors contribute to the character of a property and also offer opportunities for energy conservation.

#### 2.41 Use a new storm door to enhance energy conservation rather than replace a historic door.

- Match the design to the original if feasible.
- Use a finish (painted or natural wood) that is similar to those seen historically; do not use an anodized or a milled (a silvery metallic) finish.

#### 2.42 Use a screen door to enhance energy conservation and ventilation.

- Fit the screen door to match the historic opening in shape and character.
- Use a glass design that permits visibility to the historic door beyond.



*This wood screen door has a painted finish that is similar to the primary door, which is appropriate. A frame that more closely matches the proportion of wood to window on the historic door would be preferred.*



*This new metal storm door has a painted finish and the glass permits the historic door behind to be visible which is appropriate. A color that more closely matches the surrounding trim would be preferred.*

# Roofs

## Introductory Statement:

Roof form, material and detail are important features that contribute to the significance of a historic structure. The character of a historic roof shall be preserved, including its form and materials, whenever feasible. Non-original roofing materials that are similar in character to historic materials may be considered as replacement materials.

### Roof Maintenance Tips

- 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.
- Patch and replace areas with damaged roof material (often, repairing a roof can be much less expensive than complete replacement).



*Preserve the original roof form of a historic structure. (Washington House)*



*New or replacement roof materials shall convey a scale and texture similar to those used traditionally. (Bonds Conway House)*

## Guidelines:

### 2.43 Preserve the original roof form of a historic structure.

- 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.

### 2.44 Preserve the original eave depth on sloped roofs of a historic structure.

- The shadows created by traditional overhangs contribute to one's perception of the building's historic scale and therefore, these overhangs shall be preserved.
- Cutting back roof rafters and soffits or in other ways altering the traditional roof overhang is inappropriate.
- Avoid damaging eaves and soffits when installing a new downspout.

### 2.45 Preserve original roof materials.

- Avoid removing historic roofing material that is in good condition. When replacement is necessary, use materials similar to the original in both style as well as physical qualities.
- Specialty materials such as tile and/or slate shall be replaced with a matching material.

### 2.46 New or replacement roof materials shall convey a scale and texture similar to those used traditionally.

- Low-profile composition shingles work best for many types of buildings that have sloped roofs. Fiberglass may also be considered.
- Roof materials shall generally have a matte, non-reflective finish.
- The new material shall be consistent with the historic style of the property.
- When using a new asphalt, fiberglass or similar composition roof material, match the original in color and finish to the extent feasible.
- Historically, wood shakes were sometimes found on secondary structures. They may be used on secondary structures if their use can be substantiated with historic pictorial evidence.

**2.47 If they are to be used, metal roofs shall be applied and detailed in a manner that is compatible with the historic character and does not distract from the historic appearance of the building.**

- Metal roof materials shall be earth tones and have a matte, non-reflective finish.
- Seams shall be low profile; for example, an approximately 1" high rolled narrow seam would be appropriate.
- The edges of the roofing material shall be finished similar to those seen historically.
- Note that a metal roofs work best on small, simple single-family residences, with simple roof forms, such as front-facing gables.
- Metal roofs are also appropriate on secondary structures.
- Many contemporary metal roofing materials do not have proportions that are appropriate to the historic character of the neighborhood.

**2.48 Avoid using conjectural materials or features on a roof.**

- Adding a widow's walk (an ornate railing around the roof ridge) on a historic house where there is no evidence one existed creates a false impression of the home's original appearance, and is inappropriate.

**2.49 Minimize the visual impacts of skylights and other rooftop devices.**

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



*Metal roof materials shall be earth tones and have a matte, non-reflective finish.*



*Minimize the visual impacts of skylights and other rooftop devices. It is better to locate the panels to the rear, when feasible. In this case, the back of the roof did not receive the same solar exposure as the forward portion.*

# Dormers

## Introductory Statement:

Dormers are key features of historic buildings and shall be preserved. They were traditionally added to a structure to increase the amount of headroom, and to allow natural light and ventilation in attic areas. This provided a more livable space. If a dormer is desired to increase livable area in attic spaces use a dormer type similar to that used historically. Dormer types include eyebrow, shed, hip and gable roof forms.



*A new dormer should be subordinate to the overall roof mass and should be in scale with those on similar historic structures. (Upchurch House)*

## Guidelines:

### 2.50 Preserve a historic dormer.

- Also preserve distinctive decorative features of a dormer.

### 2.51 A new rooftop dormer may be appropriate.

- Locate a new dormer on a secondary roof when feasible. Do not add dormers to the front of a building roof.
- A new dormer shall be subordinate to the overall roof mass and shall be in scale with those on similar historic structures.
- The dormer shall be located below the ridge line of the primary structure and to the rear of the roof.
- A dormer shall be similar in character to the primary roof form.
- The number of dormers shall not visually overwhelm the scale of the primary structure.
- The dormer type shall be appropriate to the building style.

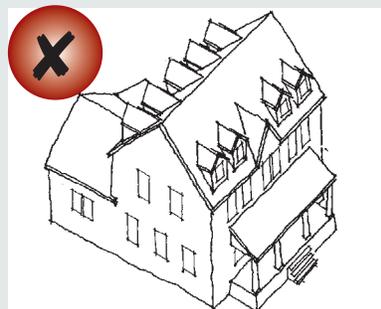
## Dormer Location

Do not visually overwhelm the original roof with dormers (middle). Locate new dormers on side or rear-facing roof slopes, if possible (right).

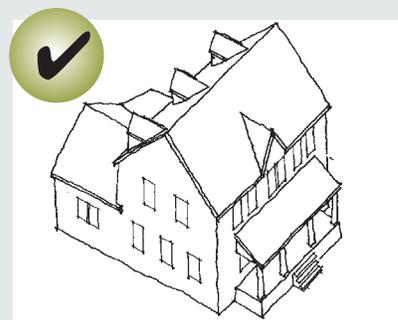
Original



New Dormers



New Dormers



## Historic Roof Features

### Introductory Statement:

Historic roof features shall be preserved. These features include chimneys, finials, crests, gutters and downspouts. They enhance the function of the building and/or provide identity to the building style type. In some cases historic roof features may no longer be functional, but preserving them is still preferred.

### Guidelines:

#### 2.52 Preserve historic roof features.

- These features include chimneys, finials, crests, gutters and downspouts.

#### 2.53 Repair a historic roof feature when it is deteriorated.

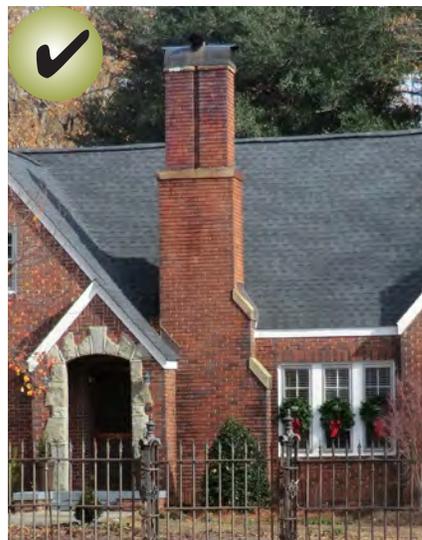
- Avoid replacing historic roof features when repair is feasible.

#### 2.54 If a historic roof feature is beyond repair, reconstruct it to match the original.

- If a reconstruction is not feasible, use a simplified interpretation that is compatible with the character of the roof and the building style.

#### 2.55 Maintain a historic chimney.

- These surfaces are more exposed than others and may require more frequent maintenance (See “Historic Building Materials” on page 42 for more information on the treatment of masonry).
- Also preserve distinctive flue caps and other decorative features of a chimney.



*Preserve historic roof features.*

# Foundations

## Introductory Statement:

Building foundations contribute to the character, structure and ventilation of historic buildings in Camden and shall be preserved. They may consist of rusticated stone walls, brick walls and brick piers, for example.

Many of the foundations were raised because of the high water table. The foundations were also ventilated to keep them dry and free from moisture-related issues. The ventilation also provides a cooling effect in the living spaces above during the summer. These features shall be maintained.

In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement will serve as the basis for determining the appropriateness of the proposed work.

## Guidelines:

**Foundation Maintenance Tips**

Plants tend to retain moisture and keep damp walls from drying. Therefore, the following precautions shall be taken:

Vines and other plants should not be allowed to grow on foundation walls. Weeds and shrubs should not be allowed to come in contact with foundation walls. Avoid piling items such as firewood, trash, or mulch against a foundation wall.

### 2.56 Maintain foundation vents in operating order.

- Maintain ventilation openings.
- Allow adequate space between planting and the foundation wall to maintain the ventilation of a foundation and to alleviate watering issues.

### 2.57 Provide positive drainage away from foundations.

- The soil or pavement next to the foundation wall shall slope away from the wall. This will keep water from soaking down into the wall and surrounding soil. Wet soil can lose its weight-supporting capacity and result in foundation and wall cracks.

### 2.58 Maintain gutters and downspouts in working order to carry water away from the foundation wall.

- Connect a downspout to an underground drain, or onto splash blocks which carry the water away from the foundation wall.



*Maintain foundation vents in operating order.*



*Avoid enclosing the space between historic piers since this can impact the ability of air to circulate.*

### **2.59 Avoid covering or enclosing historic foundations.**

- Materials such as composite “brick” veneer or cementitious coverings diminish the character of the structure. These also may hold moisture in the foundation wall and cause damage to the structure.
- Avoid enclosing the space between historic piers since this can impact the ability of air to circulate.
- If it is necessary to enclose the space, consider the use of wood lattice or similar material that allows air to circulate. This material shall be dark in color so the piers remain the character-defining feature.

# Porches

## Introductory Statement:

Preserve a porch in its original condition and form. A porch is one of the most important character-defining elements of a facade. A porch provides visual interest to a building and shelter from the elements. It also defines building scale and establishes social hierarchy of space from the street to the house interior. In general, two types of porches are found in Camden—a traditional “porch” and a “rain porch.” Rain porches are unique to southeastern states. They are configured differently from a traditional porch; the columns are located in front of the porch deck and railings, therefore protecting these features from the elements.

Repair a deteriorated porch instead of removing or replacing it. The preferred treatment for a deteriorated 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 shall be avoided when feasible.

Replace a missing porch with one that appears similar to that seen historically. 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 of a replacement design are its location, scale and materials. Unless reconstructing a porch from historic documentation, it is not necessary to replicate the details of the original porch or a porch design copied from a similar style house. However, it is important that new details be compatible (similar form, scale and materials) for the design of the porch and the style of the house.

## Porch Maintenance Tips

Practicing good maintenance techniques on the porch results in its long term preservation:

A porch, including columns should be well ventilated to reduce condensation and moisture build-up in the wood structure and prevent dry rot.

Weeds and shrubs should not be allowed to come in contact with porch skirting or piers.

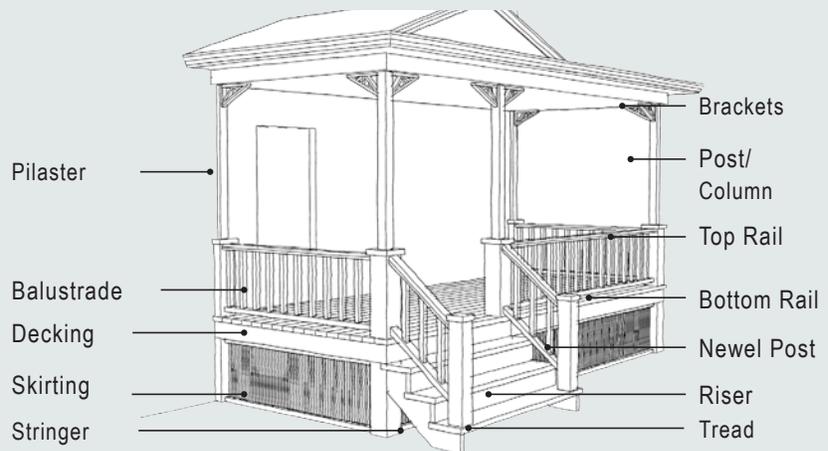
Avoid piling items such as firewood, trash or mulch against a porch wall.

Do not use carpets on outside porch decks.

Where deterioration is evident repair as soon as problems appear. Delay could cause more extensive and expensive repairs later.

## Historic Porch Components

The typical components of a historic residential porch are illustrated below.



**Guidelines:**

**2.60 Maintain a historic porch when feasible.**

- Preserve the existing height, location, shape, details and posts of the porch.
- Do not remove an original porch from a building.

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

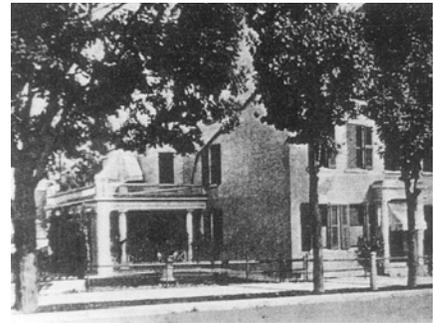
- Broad, sweeping, open porches and verandas are a distinctive characteristic of Camden’s residential architecture and shall be preserved.

**2.62 Repair those elements of a porch that are deteriorated.**

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

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

- If the historic design of a porch is unknown, then base the design of the restoration on other traditional ones on buildings of a similar architectural style.
- If the original porch steps have been replaced with concrete, consider restoring them to their original wood condition.



*Before: Historic image*



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



**Existing Condition:** A vernacular style house with the original porch removed.



**Preferred Approach, when historic documentation is available:** A vernacular style house with a replacement porch designed similar to that seen historically.



**Acceptable Approach, when historic documentation is not available:** A vernacular style house with a simplified interpretation of a traditional porch design.



*Buckton Plantation: Porches in Camden are often raised and supported on piers similar to the foundations behind them. This is a key character-defining feature. Also, note the “rain porch” configuration in this image.*



*Maintain an original porch.*



*Porch supports should be of an appropriate size to complement the entry and existing structure. Note the “rain porch” configuration shown in this image. (Cunningham House)*

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

- Base the design of a replacement porch on historic 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.
- The size of a porch shall relate to the overall scale of the primary structure to which it is attached.
- Missing or deteriorated decorative elements shall be replaced to match existing elements; e.g., match the original proportions and spacing of balusters when replacing missing ones.

**2.65 Porch supports shall be of an appropriate size to complement the entry and existing structure.**

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

**2.66 A porch shall use materials similar to those seen historically.**

- Use materials similar to those seen historically. Wood decking, steps, balustrades and porch supports were most common.
- Do not replace a wood porch decking and steps with concrete.



*Historic precedent exists for screening a porch while retaining a sense of openness. (Gamewell-Leitner House)*

# Additions and Secondary Structures

## Introductory Statement:

Some early additions and historic secondary structures may have taken on historic significance of their own right and merit preservation. In contrast, more recent structures that detract from the character of the building shall be considered for removal.

Secondary structures include sheds, garages, agricultural buildings, outbuildings, living units and carriage houses. They are traditionally subordinate in scale and character to the primary structure and are typically located to the rear of the lot. These structures and their features shall be retained when feasible. If alterations to these structures need to be addressed, refer to other rehabilitation guidelines in this chapter.

Providing a new secondary structure on a site is appropriate. They can house additional functions and can offset the impacts a new addition may have on a primary building. A new secondary structure shall be in character with the neighborhood, site and buildings. Traditionally these buildings were located to the rear of the lot and were subordinate to the primary structure on the site.

When planning a new addition to an existing building, consider the effect it will have on the structure. The following guidelines avoid any negative impacts of an addition. While the choice of a style is not a concern of these principles, there is an awareness that each property has some style that helps define its character. Additions that reflect elements of the existing predominant style reinforce the positive character. Those elements that seem unintentionally foreign to the individual property and detract from the overall design shall be minimized and not considered positive elements upon which to base the design of an addition. Also, consider maximizing the potential for environmental benefits. The design shall take advantage of existing site features, the orientation of the property and its prevailing wind and solar patterns.

## Guideline:

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

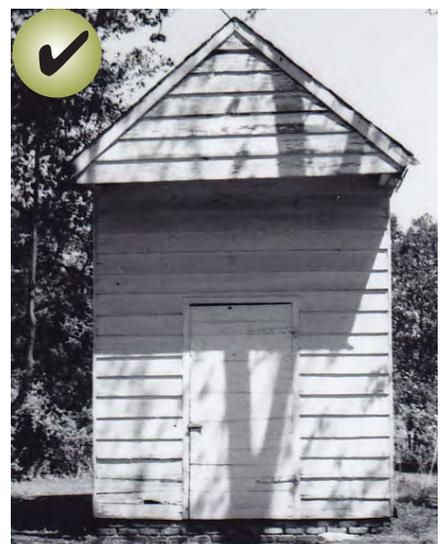
- For example, a porch or a kitchen wing may have been added to the original building early in its history. Such an addition is usually similar in character to the original building in terms of materials, finishes and design.

### 2.68 Preserve an existing secondary structure when feasible.

- Retain original materials and features when feasible.

### 2.69 Non-contributing additions and secondary structures may be removed.

- Do not damage existing historic fabric if the removal of non-contributing materials is undertaken.



*Preserve an existing secondary structure when feasible. (Waite House)*



*An addition should be simple in design to prevent it from competing with the primary facade.*



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



*This rear addition is an historic example of being subordinate to the primary structure.*

## **2.70 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.

## **2.71 An addition shall be compatible in scale, materials and character with the main building.**

- While a smaller addition is visually preferable, if the addition is to 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 connector.
- In some cases, adding vertically, through construction of dormers, will help to minimize the impacts of additions and preserve rear yards. However, dormers should not be added to the front roof of a building (See “Dormer Location” on page 60 for more information).
- A new addition shall fit within the range of building heights that help define the character of the neighborhood.
- An addition shall be simple in design to prevent it from competing with the primary facade.
- Use materials that are in character with the primary structure; however, non-original materials may be considered to the rear of the structure, if they are compatible.
- A new structure or addition may express its own time; for example, a contemporary interpretation of the historic style is appropriate.
- The reconstruction of a historic style that matches the existing building is also acceptable.

## **2.72 The roof form of a new addition shall be in character with and subordinate to that of the primary building.**

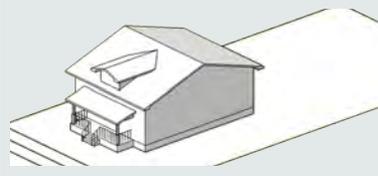
- It is important to repeat the roof lines and slopes found on the primary structure. Typically, gable, hip and shed roofs are appropriate for residential-type building additions. Flat roofs may be appropriate for commercial buildings or International style structures.

## Locating and Designing an Addition to a One-Story Historic Residential Structure

An addition to a historic residential structure shall be subordinate to, and clearly differentiated from, the original historic structure as illustrated below.

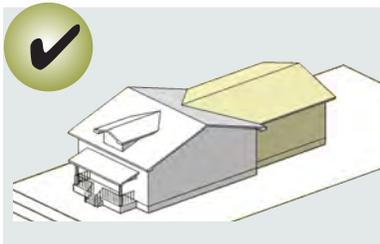
### Original Structure

The one-and-a-half story bungalow illustrated at right is historic.



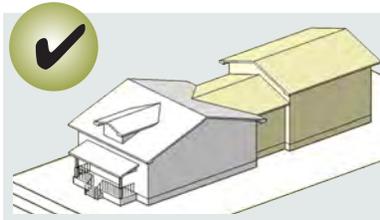
### One-Story Addition

The addition illustrated at right is appropriate because it is clearly differentiated from the original structure with a change in roof plane and is nearly invisible from the street.



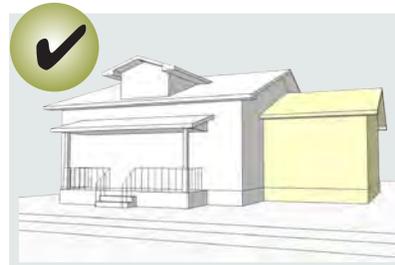
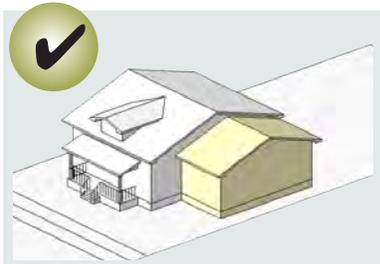
### One-and-a-Half Story Addition

The addition illustrated at right is appropriate because it is set back and clearly differentiated from the original structure with a connector.



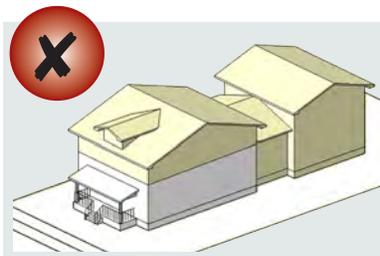
### One-Story Addition to the Side

The addition illustrated at right is appropriate because it is set back and is clearly subordinate to the original structure.



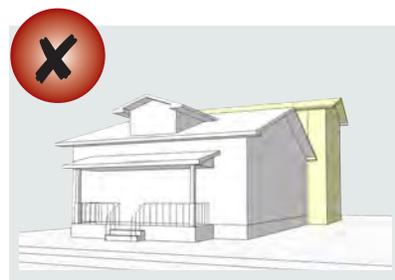
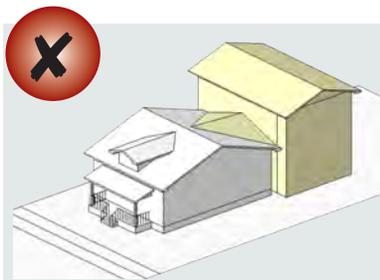
### Inappropriate Two-Story Addition

The addition illustrated at right is inappropriate because it substantially alters the primary facade of the historic structure.



### Inappropriate Two-Story Addition

The addition illustrated at right is inappropriate because it is not subordinate to the primary structure.

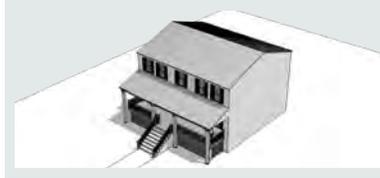


## Locating and Designing an Addition to a Two-Story Historic Residential Structure

An addition to a historic residential structure should be subordinate to, and clearly differentiated from, the original historic structure as illustrated below.

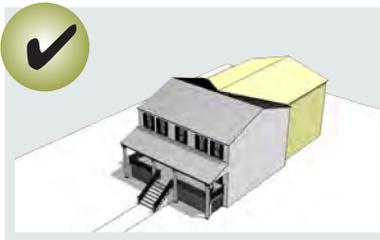
### Original Structure

The two story house illustrated at right is historic.



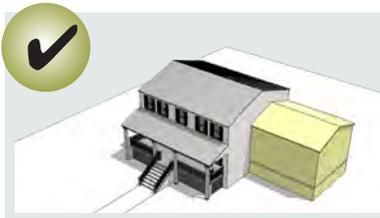
### One-Story Rear Addition

This addition is appropriate because it is clearly differentiated from the original structure with a change in roof plane and it is nearly invisible from the street.



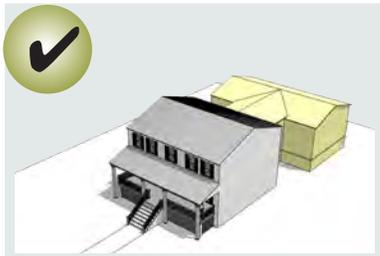
### One Story Side Addition

This is appropriate because it is set back and clearly differentiated from the original structure.



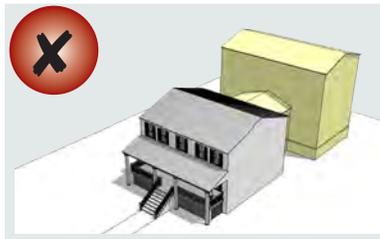
### One-Story Rear Addition with Connector

This addition is appropriate because it is set back and is clearly subordinate to the original structure.



### Inappropriate Two-Story Addition

This addition is inappropriate because it substantially alters perception of the historic home.



# Historic Landscapes & Site Design

This section provides guidelines for the treatment of landscapes and other site improvements. The guidelines focus on the retaining features and objects that are unique to the area for the purpose of protecting and maintaining the historic character of each property.

## TREATMENT OF HISTORIC LANDSCAPES & SITE DESIGN

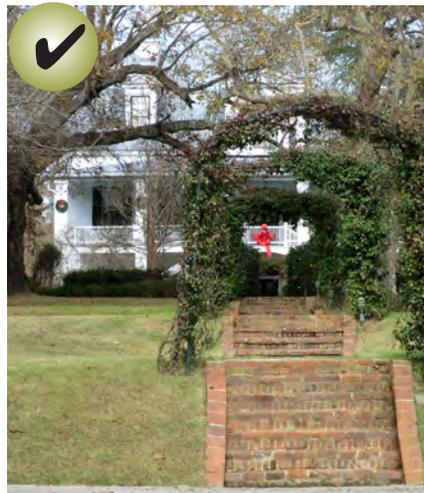
### Introductory Statement:

A building “setting” is the area or environment in which a historic structure is found. The traditional elements of setting, such as the relationship of buildings to one another, property setbacks, fence patterns, views, driveways and walkways, together with street trees and other landscape features create the character of a neighborhood and shall be maintained.

### Guidelines:

#### 2.73 Preserve key features that are important in defining a traditional neighborhood setting.

- These include roads and streets, furnishings and fixtures, natural or topographic features, key views, landscape features, lot size and traditional setbacks.
- Retain the historic relationship between buildings, streets and landscape features.
- Preserve significant view corridors.



*Retain the historic relationship between buildings, streets and landscape features.*



*Preserve key features that are important in defining a historic landscape.*

## FENCES, WALLS AND GATES

### Introductory Statement:

Fences, retaining walls, and site walls are found throughout the historic areas of Camden. They are typically associated with residential contexts; however, these features are also used to screen parking and service areas in commercial settings.

Front yard fences are typical in many contexts. Traditionally, fences were relatively low in height and had a “transparent” character that allowed views into yards, providing interest to pedestrians. Traditional fences shall be maintained on a site. A new or replacement fence shall be similar in character with those used traditionally in the neighborhood. In addition, fences shall relate in character to the principal structures on the lot and to the context.

Site walls are also located in some neighborhoods where the primary structures are elevated from the street, due to a change in topography. These walls are character-defining features and help to establish a sense of visual continuity, and shall be preserved. Where new site walls are installed they shall complement the traditional ones in the neighborhood.

### Building Permit for Fences

All new fences and retaining walls require a building permit.

The repair and maintenance of non-conforming structures may be repaired or restored in accordance with the criteria for rehabilitation as set forth in the City of Camden Code of Ordinances. Chapter 158: Historic Landmarks (§ 158.085)

### Guidelines:

#### 2.74 Preserve historic fences, gates and retaining walls.

- Avoid damaging or removing historic materials.
- Replace only those portions that are deteriorated beyond repair.
- Match replacement material to the original color, texture, size and finish.
- Maintain any distinctive details and protective finishes.
- Repoint site walls, if necessary, using a mortar mix similar to that used historically and apply it in a joint design to match the original.
- Painting a historic site wall, or covering it with stucco or other cementitious coating is inappropriate.
- Increasing the wall height to create a privacy screen is inappropriate.



*Greenleaf Villa Broad Street: Precedent for metal fence.*



*Shannon House: Masonry piers may be key features to preserve.*



*Tweed House. An early example of the “Camden Hedge.”*

**2.75 Design a new fence to be compatible with the historic character of the property and its context.**

- A fence that defines the front yard is usually low to the ground and “transparent” in nature.
- Contemporary interpretations of a traditional fence shall be compatible with the historic context. It shall be based upon historic prototypes whenever possible.
- The following fence materials, types and enclosures are appropriate in Camden; however, consider the context first before choosing a fence type:
  - Wrought iron
  - Cast iron
  - Wood picket fences
  - Diagonal bracing
  - Brick and stone piers bridged with the materials noted above
  - Low brick and stone walls with wrought or cast iron fence above
  - The “Camden Hedge” (may include light wire fence for support of hedge plantings)
  - Rail (Kirkwood District only)
- The following fence types, enclosures and materials are inappropriate:
  - Chain link
  - Stockade fence (under special conditions this fence type may be appropriate if is located in the rear and it is not visible from the street)
  - Horizontal board
  - Plastic, vinyl and other synthetics
  - Solid masonry walls (concrete block, brick and other solid masonry) Note: This does not apply to low retaining walls or if you are replacing or repairing an existing wall.
  - Contemporary materials
- Install decorative features to face the public way.
- Note: Using no fencing or enclosures in the front yard in a residential setting is often the most appropriate approach.



*An example of the “Camden Hedge.”*



*A fence that defines the front yard is usually low to the ground and “transparent” in nature. (Court Inn)*

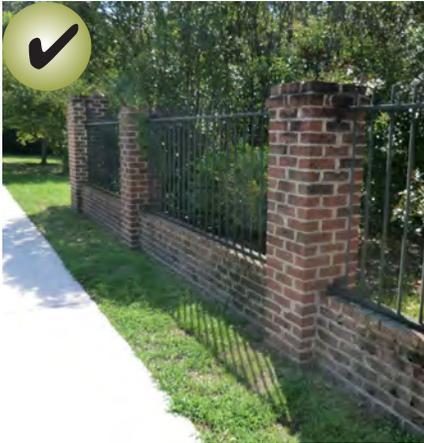


*Lafayette Hall: Historic precedent of a picket fence.*



### 2.76 Design a new site wall to be compatible with the historic character of the property.

- A new site wall shall be similar in scale and materials to those seen historically. It shall be based upon historic prototypes whenever possible and be complementary to the building style.
- Using railroad ties, rough-cut concrete block or standard concrete block, is inappropriate.
- A site wall that defines the sidewalk edge or is used in the front yard, generally shall not exceed 36 inches.



### 2.77 Minimize the visual impacts of a privacy fence.

- Locate a privacy fence at the rear of a property only.
- Consider removing inappropriate chain link or privacy fences when they are visible from the street.



*Design a new fence to be compatible with the historic character of the property and its context.*

## WALKWAYS, DRIVEWAYS, PARKING, PAVING - RESIDENTIAL

### Introductory Statement:

Walkways and driveways define the traditional access to residential properties in a variety of configurations. In some contexts the traditional walkway connects to the street or a public sidewalk. In other contexts the walkway will connect the front entrance to an on-site driveway, for example. They occur in formal and a few informal arrangements. The walkways and driveways are often natural compacted sand and gravel, but are also paved with brick, concrete or flagstone. The preservation of these features is important in that they give Camden a very special character.

Driveways are traditionally located to the side of the property and provide access to the side or rear where parking shall occur. In a few cases a broad circular driveway may be present that leads to the front entrance. Paving materials vary, but are often porous in nature. These features shall be maintained.

### Guidelines:

#### 2.78 Preserve historic walkways and driveways.

- Preserve the original design and location.
- Maintain historic paving materials.

#### 2.79 Design a new walkway or driveway to be similar in appearance to the original.

- Porous paving materials that are compatible with the context are encouraged. For example, old recycled brick is appropriate.
- Large expanses of large standardized modular paving is inappropriate.

#### 2.80 Minimize the visual impacts of a new parking area.

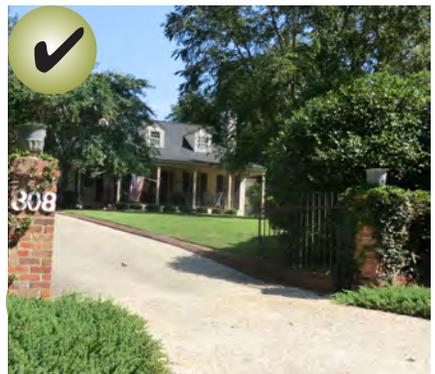
- Residential
  - Locate a new parking area to the side or the rear of the property. However, if it is located to the side it shall be located behind the front facade and not in the front yard.
  - A porte cochere may be appropriate for some building styles.
- Residential building with commercial use
  - Locate a new parking area to the rear of the property.
  - Screen it with landscaping such as the “Camden Hedge.”

#### 2.81 Avoid introducing paving features that are out of character with the site and the district.

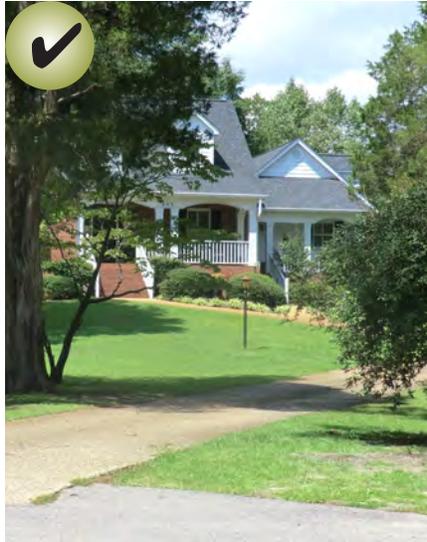
- Inserting a new semi-circular or drive-thru lane in a front yard is inappropriate if it was not a part of the history of the property.



*Preserve the original design and location of walkways.*



*Design a new walkway or driveway to be similar in appearance to the original.*



*Design a new walkway or driveway to be similar in appearance to the original. Porous paving materials that are compatible with the context are encouraged.*

# Other Guidelines for Historic Buildings

## ACCESSIBILITY

### Introductory Statement:

Owners of historic properties shall comply to the fullest extent possible with the Americans with Disabilities Act and other accessibility laws, while also preserving the integrity of the character-defining features of their buildings and sites. Special provisions for historic buildings exist in the law that allow some alternatives in meeting the ADA standards.

### Guideline:

**2.92 Generally, creating an accessibility solution that is independent from the historic building and does not alter its historic characteristics is encouraged.**

- Identify the historic building's character-defining spaces, features and finishes so that accessibility code-required work will not result in their damage or loss.
- Alterations to historic properties that are designed to improve access for persons with disabilities should create minimal negative effect on the historic character or materials.
- Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.
- Minimize impacts to a historic building; a design that is reversible is preferred.



*Generally, creating an accessibility solution that is independent from the historic building and does not alter its historic characteristics is encouraged.*

## ADAPTIVE RE-USE

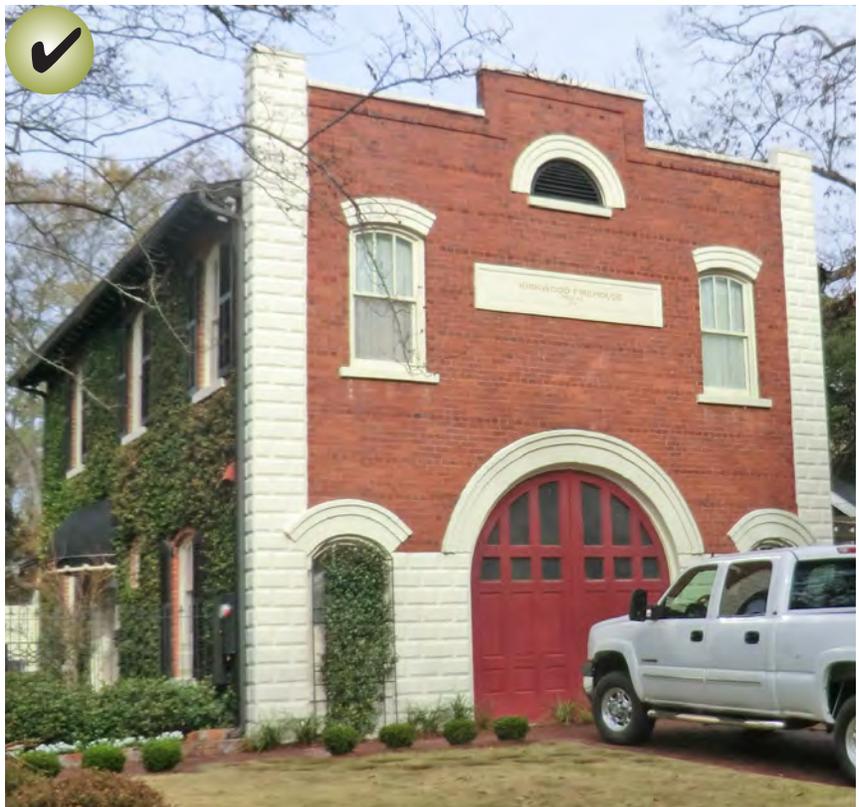
### Introductory Statement:

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

### Guideline:

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

- Building uses that are closely related to the original use are preferred. Barns, stables and carriage house conversions to residences are examples of adaptive re-use. This can be accomplished without radical alterations to either the interior or exterior of the structure.
- Avoid altering porches and original windows and doors.



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

# BUILDING LIGHTING

## Introductory Statement:

The character and level of lighting that is used on a building is of special concern. Traditionally, exterior lights were simple in character and were used to highlight signs and building entrances on commercial buildings. For residential buildings, lighting highlighted the entrance with a fixture located on the porch ceiling or near the front door. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of modest, focused, building light shall be continued.

When installing lighting on a historic building, use existing documentation as a basis for the new design. If no documentation exists, use a contemporary light fixture that is simple in design. Building lighting shall be installed in a manner so as not to damage the historic fabric of the building and shall be reversible.

## Guidelines:

### 2.94 Use lighting to accent:

- Building entrances
- Architectural features on civic buildings of community interest

### 2.95 Minimize the visual impacts of building lighting.

- Use exterior light sources with a low level of luminescence.
- Use lights that cast a similar color to daylight.
- Do not wash an entire building facade in light.
- Use lighting fixtures that are appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.
- New lighting fixtures shall have simple designs that do not draw attention away from the facade.
- Mount exterior fixtures in an inconspicuous manner.
- Do not damage or obscure historic building components and fabric when mounting exterior fixtures.
- Do not use high intensity light sources or cast light directly upward.



*Use lighting to accent building entrances.*



*Minimize the visual impacts of building lighting.*

# UTILITIES

## Introductory Statement:

Utility connection boxes, external fire connections, telecommunication devices, cables, conduits, satellite dishes, HVAC equipment and fans can have a negative visual affect on the character of an area and the building. These devices shall be screened from public view to avoid negative effects on historic resources.

## Guidelines:

### 2.96 Minimize the visual impacts of utility equipment on the public way and surrounding neighborhood.

- Locate new utilities where they will not be prominently visible from the street.
- Screen equipment from view. Consider the use of plantings or architectural screens for ground equipment.
- Do not locate window equipment on a primary facade.
- Use low-profile or recessed mechanical units on rooftops.
- Locate satellite dishes out of public view.

### 2.97 Minimize the visual impacts of utility connections.

- Locate utility connections on secondary walls when feasible.
- Use new utility boxes that are less obtrusive in their appearance and their location.



*Minimize the visual impacts of utility equipment on the public way and surrounding neighborhood.*

## BUILDING MAINTENANCE

### Introductory Statement:

Regular building maintenance is essential to realizing the advantages of traditional construction and materials. It costs little and should ensure that the durable qualities of the structure are sustained. Maintenance is essentially preventative, avoiding the need for the consideration of repair or replacement. Intervention as soon as any deterioration becomes apparent shall be the objective. A periodic maintenance regimen will usually preempt the need for any repair. The condition and appearance of the building will contribute to the attraction and character of the context and neighborhood. This is accordingly more likely to attract further investment in the area. Maintenance therefore underlies a sound policy of building conservation and rehabilitation.

### Guidelines:

#### **2.98 Program a regular and thorough maintenance schedule to ensure that the need for repair or replacement of original or early features or materials does not arise.**

- Plan maintenance to identify the effects of seasonal weather conditions.
- Pay particular attention to areas that are exposed or where water may gather.
- Review the building interior for any signs of distress or failure.
- Act on the first signs of any deterioration to prevent more costly intervention later.



*Program a regular and thorough maintenance schedule to ensure that the need for repair or replacement of original or early features or materials does not arise.*

# TRADITIONAL COLORS

## Introductory Statement:

Building materials, finish and color are important within the historic districts because they help to integrate a structure into the neighborhood. Traditional building materials in the form of masonry, roof materials and painted wood surfaces provide the basis of the districts' color palette. The traditional palette of colors found within the districts shall be maintained. Select the places to highlight architectural details based on historic tradition for the building's type and style. Color determination shall be based on historic schemes appropriate for the style of the building.

### Color

The use of the "Charleston Color Palette" is encouraged. The palette is a blend of pastels that is derived from the regions early Caribbean influence. Please contact the Historic Landmarks Commission for more information.

### Unpainted Surfaces

Surfaces that have never been painted should remain unpainted. For example, brick and stone surfaces were almost never painted, and painting them can affect the texture, surface appearance, as well as lead to possible problems by trapping moisture.

## Guidelines:

### 2.99 The facade shall "read" as a single composition.

- Employ color schemes that are simple in character.
- The use of one color for the building base is preferred.
- Consider using only one or two additional accent colors.

### 2.100 Use a historic color scheme.

- If the historic color scheme is not known, then an interpretation of those on similar historic buildings is appropriate.
- Employ a color scheme that is simple in character. Using one base color for the building is preferred.
- Using one or two other accent colors to highlight details and trim is appropriate. There is precedence for using more than two color accents for an elaborate Queen Anne building.

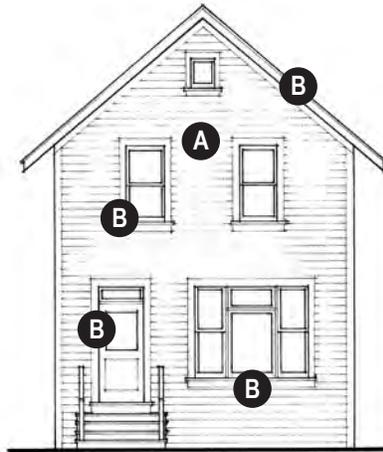
### 2.101 The use of a traditional color palette is preferred.

- The use of neon colors is inappropriate.
- Use matte rather than high gloss paint finishes.

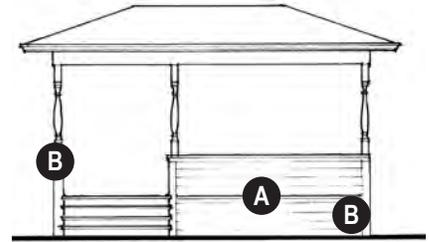
## Two color paint scheme:



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



*Apply a base color to the main plane of the facade (A). Apply a primary trim color to window and door frames, and edge boards (B).*



*Apply a color to the front porch plane of the facade; this includes the trim, columns, and edge boards (B). Typically this trim is the same color as the trim on the main building plane.*

## Residential Paint Background (Partial excerpt from Camden, South Carolina Commercial and Residential District Design Guidelines. 1987.)

Exterior paint color in Camden's residential buildings are predominantly painted white, often with black-green shutters as accents. This painting scheme was common in the Colonial, Federal and Greek Revival periods of Camden's architectural history during the late 18th and first half of the 19th century, the white paint was also used to reflect the sunlight to help cool the houses in the summer. Later in the 19th century, when Camden again saw new residential construction, the houses were often painted with a more varied palette of colors. Generally color tones should be more subdued and light colors are desirable because of the City's tradition and because light colors reflect sunlight. These colors may include earth tones such as gray, browns, beiges, brown-reds, yellows, golds, or cool tones such as blues or greens. Houses of the Victorian era with their variety of trim and details, were given a more decorative paint color treatment than the City's earlier buildings.

After the turn of the century, buildings which were built in the Colonial Revival styles were frequently again painted white to mimic the appearance of the City's earliest architecture. Bungalow buildings, which resulted from the Craftsman movement of the early 20th century, were generally painted in earth tones.

Commercial Paint Background (Partial excerpt from Camden, South Carolina Commercial and Residential District Design Guidelines. 1987.)

Commercial Buildings: Exterior Color

Current Conditions in Camden. As in most communities, Camden's commercial structures employ a variety of colors, most of which were not selected with historic color use in mind. While there are some unpainted masonry buildings, most downtown buildings have been painted. Colors vary widely, but solid colors with little variation in trim color are the rule. Various shades of blue are very common, as are white, off-white, pale yellow, and tan. Natural brick and stone provide some contrast to these painted colors, especially where contrasting brick colors are used as decoration. These natural colors should be considered part of the City's original color scheme.

Buildings from before about 1870, which often were executed in styles such as the Italianate and the Gothic Revival, typically were painted with light earth tones (greys, yellows, tans), and sometime reds and pinks were used.

After 1870, when Italianate Commercial architecture came into full bloom, colors became noticeably darker as greens, dark reds, oranges and olives began to creep into the palette. Trim was almost always in a darker color that complemented the lighter main body color. Brackets, the most common decorative feature in this period, were usually painted the same color as the cornice.

As the end of the century approached (about 1880 to 1900), greater complexity of highly-ornamented building surfaces presented the opportunity for more lively use of color. Examples might be dark green or maroon trim with lighter body colors such as pale yellow or light green. Earth colors such as brown and brown reds would also be appropriate for trim colors, with beige body colors. Often two or three colors were combined on a single building.

After 1900, architecture generally began moving away from the complexity and heavy ornateness of the late 19th century, and color use followed suit. Architects and designers sought relief from overbearing architecture in the plainer, simpler, classical forms of the past, and there was a shift to lighter or color colors such as pale yellow and white.

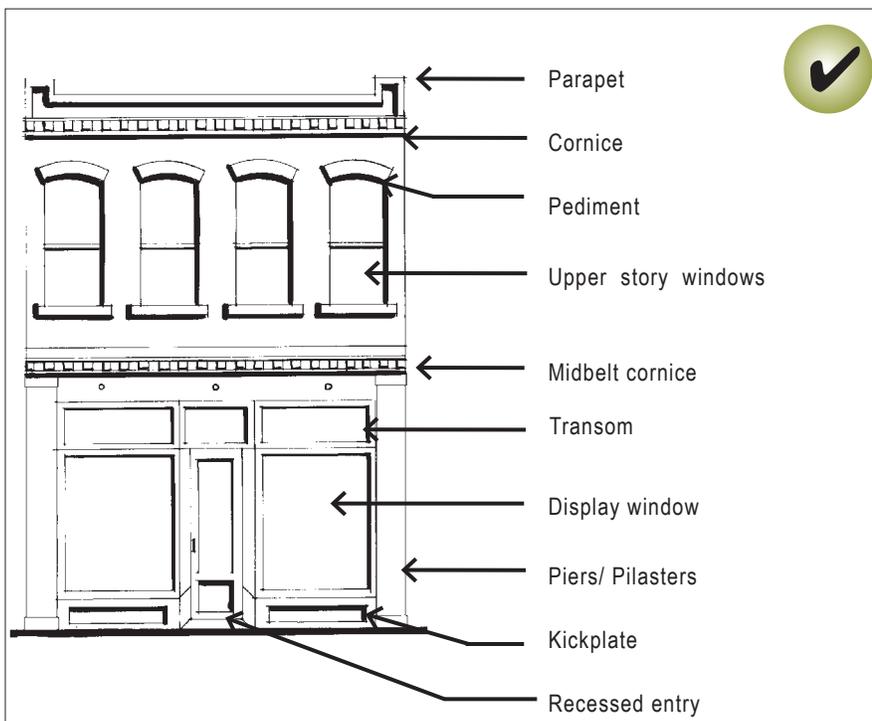
# Rehabilitation of Historic Commercial Properties

These design guidelines for rehabilitation of commercial properties supplement the general guidelines for historic buildings. Both sections apply.

## PRESERVATION OF COMMERCIAL STOREFRONTS

### Introductory Statement:

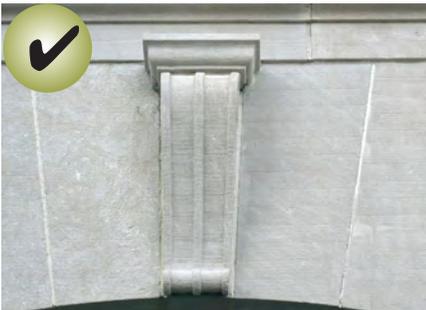
Many storefronts in Camden have components seen traditionally. The repetition of these standard elements creates a visual unity along the street that shall be preserved. These features shall not be altered, obscured or removed. The preservation of a historic storefront will help maintain the interest of the street to pedestrians by providing views to goods and activities inside first floor windows.



*Typical commercial facade components*



*Preserve upper-story windows.*



*Preserve character-defining features of a commercial storefront building type.*

## Guidelines:

### 2.102 Preserve these character-defining features of a commercial storefront building type:

- **Cornice molding:** A decorative band at the top of the building.
- **Display windows:** The main portion of glass on the storefront, where goods and services are displayed.
- **Transom:** The upper portion of the display window, separated by a frame.
- **Kickplate:** Found beneath the display window. Sometimes called a bulk-head panel.
- **Entry:** Usually set back from the sidewalk in a protected recess.
- **Upper-story windows:** Windows located above the street level often have a vertical orientation.
- Note that a corner building may have storefront elements on two walls, all of which shall be preserved.

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

- Remove more recent coverings that obscure original features.
- If evidence of the original design is missing, use a simplified interpretation of similar storefronts.
- Historic photographs of commercial buildings in Camden are widely available and shall be used when determining the original character of a storefront design.
- An alternative design that is a contemporary interpretation of a traditional storefront may be considered where the original is missing and no evidence of its character exists.
- The new design shall convey the character of a typical storefront, including the transparency of display windows.
- Greater flexibility in treatment of rear walls is available.
- While using materials that match the original is preferred, non-original materials may also be considered.

### 2.104 Retain an original kickplate.

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

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

- Wood is an appropriate material for replacements on most styles. However, non-original materials may also be considered when appropriately used with the building style.

### 2.106 Retain the original shape of the transom glass in a historic storefront.

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



*Retain an original kickplate.*



*Retain the original shape of the transom glass in a historic storefront.*

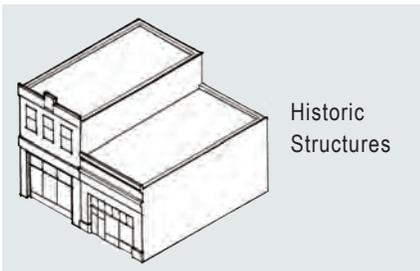
# ADDITIONS TO COMMERCIAL PROPERTIES

## Introductory Statement:

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

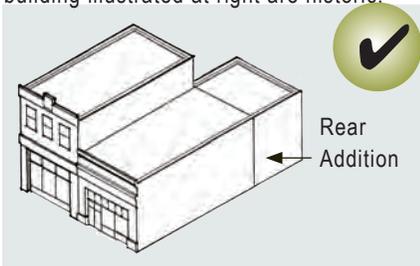
Second, an addition to the roof may be designed that is simple in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition shall be compatible to those of the existing structure.

### Locating an Addition to a Historic Commercial Structure



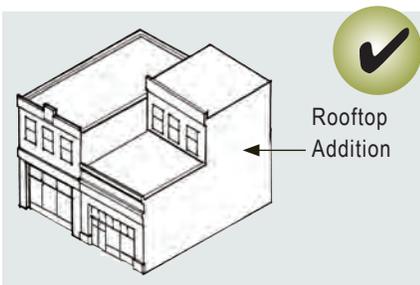
### Historic Structure

The one and two-story commercial building illustrated at right are historic.



### Rear Addition

The rear addition illustrated at right is appropriate.



### Rooftop Addition

The rooftop addition illustrated at right is appropriate because it is set back from the front façade.

## Guidelines:

### 2.107 An addition shall be compatible in scale, materials and character with the main building.

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

### 2.108 An addition shall not damage or obscure architecturally important features.

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

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

- An addition shall be set back from the primary, character-defining facade, to maintain one's perception of the historic scale and character of the building.
- Its design shall be modest in character, so it will not detract attention from the historic facade.
- The addition shall be distinguishable as new, albeit in a subtle way.

## AWNINGS AND CANOPIES

### Introductory Statement:

In this context, a canopy is a fixed structure attached to a building with a rigid roof material, usually metal. It may be flat (horizontal), or sloped. Awnings are typically fabric attached to light, sloped metal frames. They may be operable or fixed. When installing these features, do not damage historic materials.

Traditionally, awnings and canopies were noteworthy features on commercial buildings; they were also installed on some residential buildings. Their continued use is encouraged. These elements are simple in detail, and they reflect the character of the buildings to which they are attached.

### Guidelines:

#### 2.110 Minimize damage to historic materials when mounting canopies and awnings.

- Avoid anchoring directly into architectural features, when feasible.

#### 2.111 A fabric awning is encouraged.

- Historically, fabric awnings are what were most commonly found in Camden.
- Operable awnings are appropriate.

#### 2.112 A fixed metal canopy may be considered.

- Appropriate supporting mechanisms are wall mounted brackets and chains.

#### 2.113 The awning and canopy shall be in character with the building and streetscape.

- Mount an awning or canopy to accentuate character-defining features. The awning or canopy shall fit in the opening of the building.
- Use colors that are compatible with the overall color scheme of the facade. Solid colors are encouraged.
- Simple shed shapes are appropriate for rectangular openings. Odd shapes, bullnose awnings and bubble awnings are inappropriate.
- Internal illumination of an awning is inappropriate.



*Mount an awning or canopy to accentuate character-defining features. The awning or canopy should fit in the opening of the building.*

# SERVICE AREAS

## Introductory Statement:

Service areas shall be visually unobtrusive and shall be integrated with the design of the site and the building.



*Orient service entrances, waste disposal areas and other similar uses toward service lanes and away from major streets.*

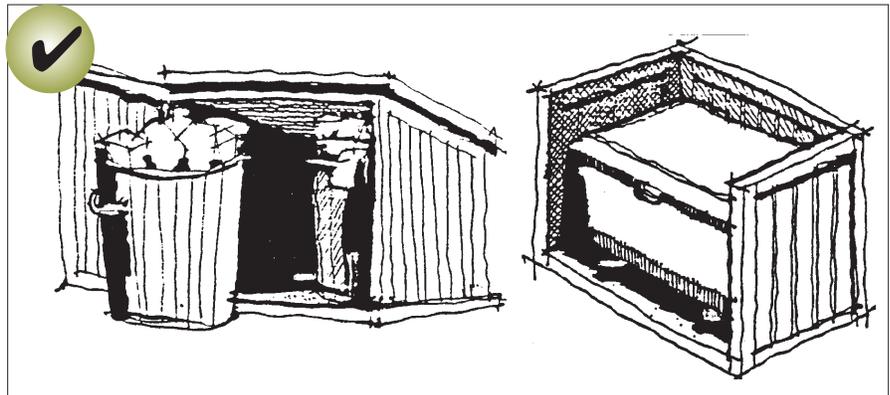
## Guidelines:

### 2.114 Orient service entrances, waste disposal areas and other similar uses toward service lanes and away from major streets.

- Screen service entrances with walls, fences or planting.
- When it will be visible from a public way, a service area screen shall be in character with the building and site it serves.
- Locate areas for outdoor storage, truck parking, trash collection or compaction loading, or other such uses so as not to be visible from abutting streets.

### 2.115 Position service areas to minimize conflicts with other abutting uses.

- Minimize noise impacts by locating sources of offensive sounds away from other uses.
- Use an alley system to locate service areas, when feasible.



*Screen service entrances with walls, fences or planting.*

# Historic Preservation and Sustainability

The guidelines in this section demonstrate how historic resources can meet sustainability objectives while also adhering to the City’s policies for historic preservation. They address many design features and building components that are also discussed in other sections of the preservation guidelines, so it is important to use them in conjunction with others found throughout this document.

Preserving and enhancing historic places promotes the three basic components of sustainability. These are: (1) Cultural/Social Sustainability, (2) Environmental Sustainability and (3) Economic Sustainability. Each of the components is described in greater detail in the following pages.



*Preserving historic places promotes the three basic categories of sustainability.*

## Social/Cultural Component of Sustainability

This component relates to the maintenance of Camden’s cultural traditions and social fabric. Preserving historic places and patterns promotes cultural and social sustainability by supporting everyday connections between residents and the cultural heritage of the community. These connections are reinforced by the physical characteristics of historic places, which often directly support environmental sustainability.

Historic properties in the historic districts and downtown provide direct links to the past. They convey information about earlier ways of life that help build an ongoing sense of identity within the community.

## Historic Preservation and Sustainability

By preserving existing buildings and guiding compatible redevelopment, the *Design Guidelines* promote the three key elements of community sustainability:

**Economic Prosperity.** The economic benefits of protecting historic resources include higher property values, job creation in rehabilitation industries and increased heritage tourism.

**Environmental Sustainability.** Rehabilitation of historic resources conserves energy that is embodied in the construction of existing structures. It also reduces impacts on land fill from demolition and reduces the need to fabricate new materials.

**Social/Cultural Sustainability.** Preserving historic places and patterns promotes social and cultural sustainability by supporting everyday connections between residents and the cultural heritage of the community. It also enhances livability in the community.

Residents anchored in this sense of identity may be more involved in civic activities and overall community sustainability efforts. The development patterns of Camden's historic districts promote social interaction that supports a high quality of life and helps build a sense of community which, itself, is a part of sustaining cultural traditions. These neighborhoods are walkable, providing for impromptu mixing of different cultural and economic groups. Direct connections to the public realm, such as porches, also provide opportunities for community interaction. These physical development patterns, combined with their inherent cultural connections, provide significant support for the community's overall sustainability efforts.

## Environmental Component of Sustainability

This is the most often cited component of sustainability. It relates to maintaining the natural environment and the systems that support human development. Rehabilitation of historic resources is an important part of environmental sustainability and green building initiatives. It directly supports environmental sustainability through conservation of embodied energy, adaptability, and other factors that keep historic buildings in use over long periods of time.

There are also these more specific environmental sustainability features of preserving historic buildings:

### Embodied Energy in Building

Embodied energy is defined as the amount of energy used to create and maintain the original building and its components. Preserving a historic structure retains this energy. Re-using a building also preserves the energy and resources invested in its construction, and reduces the need for producing new construction materials, which require more energy to produce. Studies confirm that the loss of embodied energy by demolition takes three decades or more to recoup, even with the reduced operating energy costs that may occur in a replacement building. Also, restoring an original building is sustainable, since it will extend the lifetime of the structure.

## Building Materials

Many of the building materials used in Camden's historic districts contribute to environmental sustainability through local sourcing and long life cycles. Buildings constructed with wood and masonry were locally sourced and were built for longevity and ongoing repair. Today, new structures utilize a significant percentage of manufactured materials. These are often less sustainable and require extraction of raw, non-renewable materials. High levels of energy are involved in production, and the new materials may also have inherently short life spans. They also typically require shipping, increasing financial cost and greenhouse gas emissions.

The sustainable nature of historic building materials is best illustrated by a window: older windows were built with well seasoned wood from durable, weather resistant old growth forests. A historic window can be repaired by re-glazing as well as patching and splicing the wood elements thereby conserving the original materials. Many contemporary windows cannot be repaired and must be replaced entirely. Repairing, weather-stripping and insulating an original window is generally as energy efficient and much less expensive than replacement.

## Landfill Impacts

According to the Environmental Protection Agency, building debris constitutes around a third of all waste generated in the country. The amount of waste is reduced significantly when historic structures are retained rather than demolished and sent to a landfill.

## Economic Component of Sustainability

This component of sustainability relates to the economic balance and health of the community. The economic benefits of protecting historic resources are well documented across the nation. These include higher property values, job creation in rehabilitation industries, and increased heritage tourism. Camden's historic districts also enhance that quality of life for the community at large, which can help in attracting new businesses to the City and thereby strengthen the local employment base.

### For More Information

The following National Park Service preservation brief at [www.nps.gov](http://www.nps.gov) provides additional information:  
*[Preservation Brief 3: Improving Energy Efficiency in Historic Buildings](#)*

## Historic Rehabilitation Projects

Historic rehabilitation projects also generate economic benefits. Direct benefits result from the actual purchases of labor and materials, while material manufacture and transport results in indirect benefits. Preservation projects are generally more labor intensive, with up to 70% of the total project budget being spent on labor, as opposed to 50% when compared to new construction which means that more of a rehabilitation project cost stays in the community. In this way, expenditure on local labor and materials benefits the community's economy.



*Historic rehabilitation projects generate economic benefits.*

# ENERGY EFFICIENCY IN HISTORIC BUILDINGS

## Introductory Statement:

Original building features and systems that contribute to sustainability shall be maintained in good operating condition.

## Guidelines:

### 2.82 Preserve the inherent energy efficiency of a historic building.

- Identify inherent sustainable features and operating systems and maintain them in good condition.
- Repair or restore covered, damaged or missing features where appropriate.

### 2.83 Maintain a building's sustainability features in operable condition.

- Retain original operable shutters, awnings and transoms to increase the range of conditions in which a building is comfortable without mechanical climate controls.
- Repair or restore covered, damaged or missing features where necessary.

## Green Features of Historic Residences

These buildings exhibit many features that are inherently “green.”



- 1 Double-hung windows simultaneously allow cool air in and warm air out.
- 2 Window arrangements such as these may allow for passive heating in the winter, where proper orientation occurs.
- 3 A steep roof pitch and large roof area facilitate the collection of rain water, which can be used for irrigation.
- 4 The porch helps moderate temperature swings.

5 Double-hung windows allow air exchange.

6 Symmetrical window arrangements allow balanced cross-ventilation through the home.

7 Sidelights introduce daylighting into the interior.

8 Operable shutters can be closed to block solar heat gain in the summer while allowing cooling breezes to pass through.



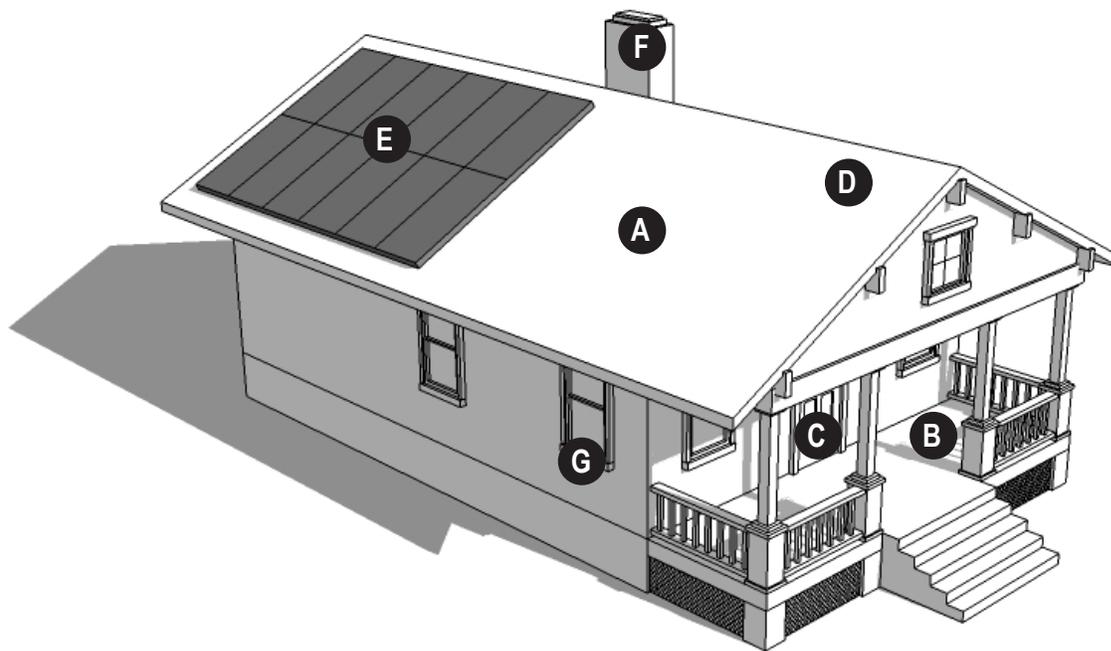
9 Substantial roof overhangs provide for seasonal shading.

10 A porch helps moderate temperature swings.

11 Double-hung windows allow cool air in and warm air out.



*The large area of windows on this facade may also provide for passive heating in the winter where proper orientation occurs.*



- A Attic & Walls**   
• Insulate internally
- B Awnings & Porches**  
• Restore porches and awnings
- C Doors**   
• Maintain original doors  
• Weatherstrip  
• Install a storm door
- D Roof Material**  
• Retain & repair
- E Solar Panels**  
• Set back from primary facade to minimize visibility from street
- F Chimney**   
• Install draft stopper
- G Windows**   
• Repair & retain original or early windows  
• Retain original glass  
• Enhance thermal & acoustic efficiency with storm windows (preferably interior)  
• Weatherstrip

: Quick simple fixes that will increase the energy efficiency of a historic building.

*This diagram summarizes a general strategy for energy conservation on a traditional residential building. These measures can enhance energy efficiency while retaining the integrity of the historic structure.*

## ENERGY PERFORMANCE IN HISTORIC BUILDINGS

### **Introductory Statement:**

Improvements to enhance energy efficiency shall be planned to complement the original building. The structure, form and materials shall be sensitively treated to preserve the building's character.

### **Guidelines:**

#### **2.84 Use noninvasive strategies when applying weatherization and energy-saving improvements.**

- Weather-stripping, insulation and wood storm windows are energy efficient, cost effective, and historically sensitive approaches.
- Weather-strip the original framework on windows and doors.
- Install additional insulation in an attic, basement or crawl space as a simple method to make a significant difference in a building's energy efficiency. Provide sufficient ventilation to avoid moisture build-up in the wall cavity.
- Where applicable, install draft stoppers in a chimney. Open chimney dampeners can increase energy costs by up to 30 percent.
- Install weatherization in a way that avoids altering or damaging significant materials and their finishes.
- Use materials which are environmentally friendly and that will not interact negatively with historic building materials.
- Consider the use of geo-thermal systems.

#### **2.85 Enhance the energy efficiency of original windows and doors.**

- Make best use of original windows; keep them in good repair and seal all leaks.
- Safeguard, retain and reuse early glass, taking special care in putty replacement. Maintain the glazing compound regularly. Remove old putty with care.
- Use operable systems to enhance performance of original windows. This includes wood storm windows, insulated coverings, curtains, and awnings.
- Place wood storm windows internally when feasible to avoid the impact upon external appearance.
- Use wood storm window inserts designed to match the original frame if placed externally.
- Double pane glazing may be acceptable where original glazing has been lost and the frame can support the weight and profile.

## ENERGY GENERATING TECHNOLOGIES

### **Introductory Statement:**

When integrating modern energy technology such as solar collectors or wind turbines into a historic structure, maintain the resource's historic integrity and the ability to interpret its historic significance. Use of energy-generating technologies should be the final option considered in an efficiency rehabilitation project. One should first utilize strategies to reduce energy consumption (as illustrated in the preceding diagrams) prior to undertaking an energy generation project. Consider the overall project goals and energy strategies when determining if a specific technology is appropriate for a project.

As new technologies are tried and tested, it is important that they leave no permanent negative impacts to historic structures. The reversibility of their application will be a key consideration when determining appropriateness.

### **Guidelines:**

#### **2.86 Locate an energy generating device to minimize impacts to the historic character of the resource.**

- Locate energy generating equipment where it will not damage, obscure or cause removal of significant features or materials.

#### **2.87 Install any new technology in a reversible manner.**

- Install energy generating devices in such a way that they can be readily removed and the original character easily restored.
- Use materials which are environmentally friendly and that will not interact negatively with historic building materials.

#### **2.88 Minimize potential adverse effects from solar collectors on the character of a historic building.**

- Place collectors to avoid obscuring significant features or adversely affecting the perception of the overall character of the property.
- Size collector arrays to remain subordinate to the historic structure.
- Minimize visual impacts by locating collectors back from the front facade when feasible.
- Mount collectors flush below the ridge line on a sloping roof so the basic roof form is apparent.
- Consider installing collectors on a subordinate addition or a secondary structure where applicable.
- Exposed hardware, frames and piping shall have a matte finish, and be consistent with the color scheme of the primary structure.

**2.89 Use the least invasive method feasible to attach solar collectors to a historic roof.**

- Avoid damage to significant features.
- Install a collector in such a way that it can be removed and the original character easily restored.
- Collector arrays shall not threaten the structural integrity of the building.

**2.90 Consider using building-integrated photo voltaic technology where the use of new building material is appropriate.**

- Installing integrated photo voltaic systems shall be planned where they will not hinder the ability to interpret the historic significance of the structure. For example, installing solar shingles on a rear or secondary roof facade where the original roof material is missing or significantly damaged would be appropriate.

**2.91 Minimize the visual impacts of small scale wind generators from primary public view locations.**

- The wind turbine design and placement shall not impair the ability to perceive the district's historic character and shall not be highly visible from the street.
- Wind turbines shall not obscure significant features or impair the ability to interpret the building's historic significance.
- Wind turbines shall be low scaled and placed to the rear of the property when feasible. Consider freestanding structures in unobtrusive locations.
- Design the scale and location of the turbine to remain subordinate to the historic structure and property.

# Chapter 3

## Guidelines for Non-Contributing Buildings



### In this Chapter:

The Role of Non-Contributing Buildings .....	101
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This chapter provides design guidelines for the treatment of buildings within the historic district that are considered to be “non-contributing.” Such buildings are not historically significant as individual structures and have not been formally listed as such. Some of these may be structures that date from an early time, but have been so substantially altered that they no longer retain historic significance. Most are newer buildings that have not reached an age where they might have taken on historic significance.



### The Role of Non-Contributing Buildings

What is the appropriate approach for considering improvements to a non-contributing property within the historic district? For this type, the concept of preserving key features does not apply. For that reason, alterations could be made that may change its character. What remains important, however, is that such changes remain compatible with the character of the historic district as a whole and respect nearby properties. In this respect, the concepts that apply to the design of a new building in a historic district also apply to the treatment of a non-contributing building. For example, windows and doors may be altered, and materials may be changed, as long as the overall result remains compatible with the historic context.

Some of these non-contributing buildings are designed with their own distinct architectural character, and may have consistency of materials, details and massing in themselves, which many people may appreciate. When alterations are planned, designing in a way that is consistent with this existing character may be encouraged, but it should not be a requirement because “preserving” this character is not expected for a non-contributing property.

This section provides design guidelines for this type of situation. Note that some of these buildings may be approaching an age at which they may be considered for evaluation as having historic significance. Some homes, considered “Mid-century Modern” are examples. Nonetheless, if they have not been officially listed as historic, then they should be evaluated using this section.

**3.1 Design any alteration to the façade of a non-contributing building to be compatible in scale with historic buildings in the district.**

- For example, design a new porch to be in scale with others in the context.

**3.2 Design an addition to a non-contributing building to be compatible in mass and scale with historic buildings in the district.**

- Step down the height of an addition when it abuts a smaller historic structure.

**3.3 Locate an addition to a non-contributing building to maintain established setback patterns found in the district.**

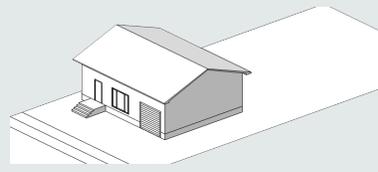
- See “Designing an Addition to a Non-Contributing Residential Building” on page 103 for more information.

## Designing an Addition to a Non-Contributing Residential Building

On a non-contributing house, the primary concern is that the addition be compatible in scale and character with historic buildings in the block. Lacking historic significance it is not necessary to maintain the perception of the building's form, scale, or character. This also applies to other alterations such as changing a porch.

### Original Structure

The one story ranch style building illustrated at right is non-contributing.



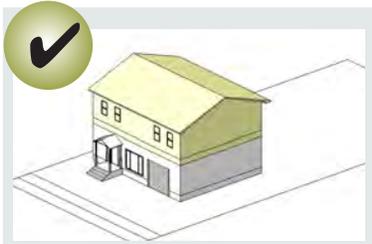
### Partial Second-Story Addition

The addition is appropriate because it is a compatible mass and scale within the context.



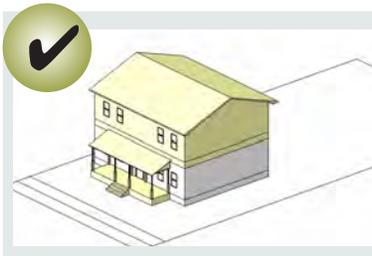
### Full Second-Story Addition

The addition is appropriate because it is in scale with other buildings in the area and has a stoop feature.



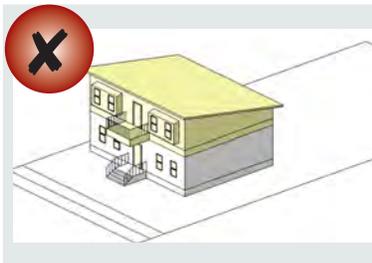
### Second-Story Addition with Porch

The addition is appropriate because it is in scale with other buildings in the area and has a full one-story porch feature.



### Inappropriate Addition

The addition is inappropriate because the roof form is incompatible and out of character with other buildings in the area.





# Chapter 4

## Guidelines for New Buildings



### In this Chapter:

<b>Designing in Context</b> .....	<b>106</b>
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This chapter provides guidelines for new construction in Camden's historic district. It begins with general guidelines for designing new construction to be compatible with the surrounding historic district. It then provides overall guidelines for site design and guidelines that are specific to either residential or commercial properties.



# Designing in Context

## Introductory Statement:

New infill projects in Camden's historic districts shall be compatible with the surrounding historic context. They shall reflect design features found in the traditional setting.

## Guidelines:

### 4.1 Maintain the design context of the neighborhood.

- Each new structure shall be designed to be compatible with its specific context.
- Note that a design may be appropriate in one district and may not be appropriate in another.



*Each new structure shall be designed to be compatible with its specific context. In the image above there is a more generous siting of the building on the lot; the context below reflects a more constrained area. These design characteristics shall be maintained.*

# Site Design

## Introductory Statement:

New infill projects in Camden's historic districts shall reflect traditional site design features including building setbacks, building orientation and site features.

## Guidelines:

### 4.2 Maintain the alignment of building fronts along the street.

- Locate a new building to reflect established setback patterns along the block.

### 4.3 Maintain the established sequence of public-to-private spaces in residential neighborhoods.

- Provide a front yard similar in depth to its neighbors.
- Provide a walkway that leads from the sidewalk to a porch or portico and then to the residential entry where they are present.

### 4.4 Maintain the traditional orientation pattern of buildings facing the street.

- Locate the primary entrance to face the street and design it to be clearly identifiable.
- Orient a porch or stoop to the street.

### 4.5 Design a new driveway in a manner that minimizes its visual impact on the site and neighborhood context.

- Locate it to the side of a building or to the rear when possible.
- Use paving similar to traditional drives on the block.
- Porous paving materials are encouraged that are compatible with the context.
- Large expanses of paving are inappropriate.



*Maintain the traditional orientation pattern of buildings facing the street.*

# Guidelines for New Residential Buildings

## ARCHITECTURAL CHARACTER

### Introductory Statement:

Opportunities exist for new infill projects in Camden. Design principles that draw upon the traditions of Camden at large as an inspiration for new, creative designs are appropriate. However, in order to assure that the history of a historic district can be understood, it is important that any new building be distinguishable from the historic structures. That is, a new building shall appear as a product of its own time in terms of its style, while also being compatible with the context of the area.



*Contemporary interpretations of traditional designs and details are encouraged.*



*Opportunities exist for new infill projects in Camden. Employing design principles that draw upon the traditions of Camden at large as an inspiration for new, creative designs is appropriate.*

### Guidelines:

#### 4.6 Design a new building to reflect its time period, while respecting key features of traditional buildings.

- Use contemporary interpretations of historic architectural building types when designing a new building.
- A new building shall reflect the scale and overall height, the number of stories, massing, foundation height, roof form, window and door size and placement, and porches of traditional buildings.

#### 4.7 Contemporary interpretations of traditional designs and details are encouraged.

- Contemporary interpretations of building forms, details, massing, materials and details are encouraged. For example, providing a new sweeping porch on the front of a building is appropriate; however, the detailing such as the porch rails may have a more contemporary look.

## MASS & SCALE

### Introductory Statement:

The massing of a new building shall fit within existing patterns, but need not directly copy them. Variables in building massing include varied heights, articulated masses and pedestrian-scaled entryways. Buildings shall not be monolithic in scale or greatly contrast with the existing scale of the area.

A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one's experience. Using a building material of a familiar dimension such as traditional brick is an example, as is using windows of similar dimensions.

To ensure that human scale is achieved in new development, it is important to focus design attention on aspects most directly experienced by pedestrians, such as the scale of buildings and architectural details at the street level. For example, providing a front porch creates a human scale, especially in a residential setting. These features shall be respected in all new construction.

### Guidelines:

#### 4.8 Construct a new building to be similar in mass and scale to traditional buildings in the neighborhood.

- Use traditional features that convey a human scale, such as windows and doors of similar sizes.
- Include traditional horizontal elements, such as porches, balconies and eaves, in the design of a new residential building.
- Use architectural details to create visual interest and convey a three dimensional quality. For single-family buildings this can include a one-story porch.



*Construct a new building to be similar in mass and scale to traditional buildings in the neighborhood (2105 Lyttleton St.)*

#### 4.9 The front wall of a new structure shall appear similar in width to traditional buildings in the neighborhood.

- The primary plane of the front shall not appear wider than those in the neighborhood.



*Include traditional horizontal elements, such as porches, balconies and eaves, in the design of a new residential building (308 Kirkwood Ln.)*

#### 4.10 A facade shall appear similar in dimension to traditional buildings in the neighborhood.

- Facade heights of new buildings shall fall within the established range of the block, and respect the traditional proportions of height to width.
- Floor-to-floor heights shall appear similar to those of traditional buildings in the area.

# BUILDING & ROOF FORM

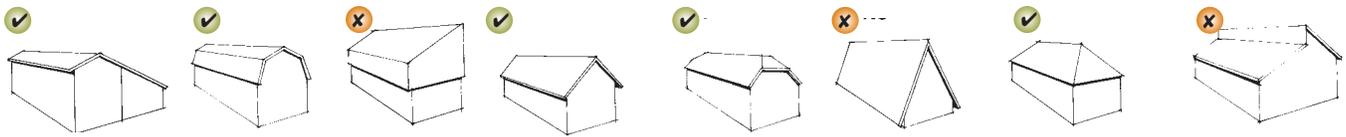
## Introductory Statement:

In most neighborhoods, a similarity of building and roof form also contributes to a sense of visual continuity. In order to maintain this characteristic, a new building shall have basic building and roof forms similar to those seen traditionally.

## Guideline:

### 4.11 Use building and roof forms similar to those seen traditionally on the block.

- Exotic and shed roof forms are inappropriate on primary structures.
- Sloped roofs are appropriate in residential contexts.



*A new building shall have basic building and roof forms similar to those seen traditionally.*

# SOLID-TO-VOID

## Introductory Statement:

A typical building appeared to be a rectangular solid, with holes “punched” in the walls for windows and doors. Most residential buildings have similar amounts of glass, resulting in a relatively uniform solid-to-void ratio. This ratio on a new building, the amount of facade devoted to wall surface as compared to that developed as openings, shall be similar to that of traditional buildings within the neighborhood.

## Guideline:

### 4.12 Use a ratio of solid-to-void (wall-to-window) similar to that found on traditional residential structures.

- Large surfaces of glass are inappropriate.



*The facade shall reflect traditional solid-to-void ratios.*



*Large openings are inappropriate.*

# MATERIALS

## Introductory Statement:

Building materials of new structures and additions to existing structures shall contribute to the visual continuity of the neighborhood. To do so, they shall appear similar to those seen traditionally. Select materials which are high quality, convey a sense of human scale and provide visual interest. Use green materials and those which improve environmental performance that have been proven effective in the local climate. Materials shall also minimize negative environmental impacts.

## Guidelines:

### 4.13 Use building materials that appear similar to those used traditionally in the area.

- This will reinforce the sense of visual continuity in the area.
- Use building materials of traditional dimensions, profile and finish.
- Brick is found in all the districts and, therefore, is an appropriate material to use.
- Horizontal lap siding is appropriate for residential style buildings.
- All wood siding shall have a weather-protective finish.
- The use of highly reflective materials is discouraged.

### 4.14 Use masonry that appears similar in character to that seen historically.

- Brick shall have a modular dimension similar to that used traditionally. Brick larger than the nominal 2-3/8" x 8" is discouraged. Brick shall also appear structural in its application; it is load-bearing and shall be detailed accordingly.
- Stone, similar to that used traditionally, is also appropriate.

### 4.15 New materials that are similar in character to traditional materials may be acceptable with appropriate detailing.

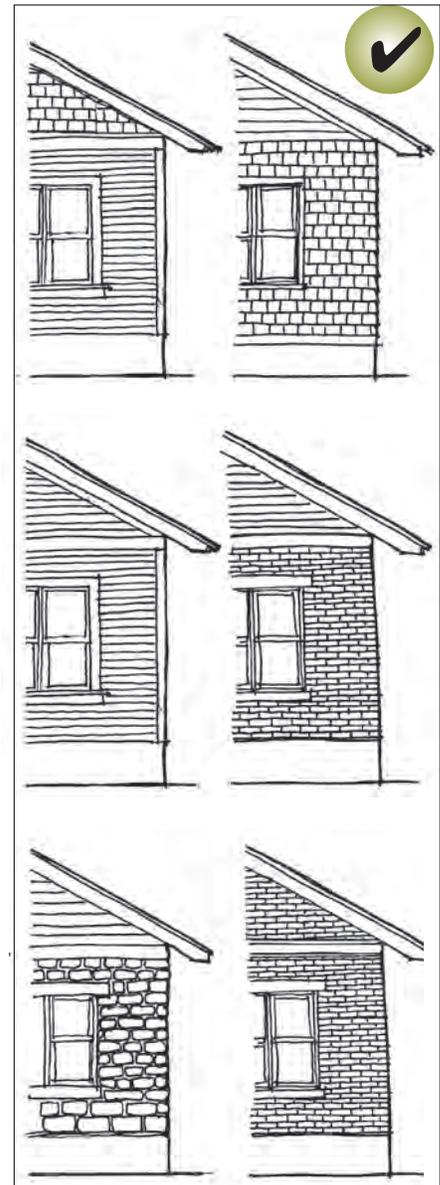
- Non-original materials shall appear similar in scale, proportion, texture and finish to those used traditionally for that particular building type.

### 4.16 Use high quality, durable materials.

- Materials shall be proven to be durable in the local climate.
- Attach materials in a manner that will remain secure.

### 4.17 Use green building materials that are compatible with the historic context.

- They shall employ the guidelines noted above.



*Incorporate materials similarly to the way they were used traditionally on single-family homes. The foundations were typically stone and upper floors were wood or brick. In some cases, a simple combination of materials were used.*

# WINDOWS & DOORS

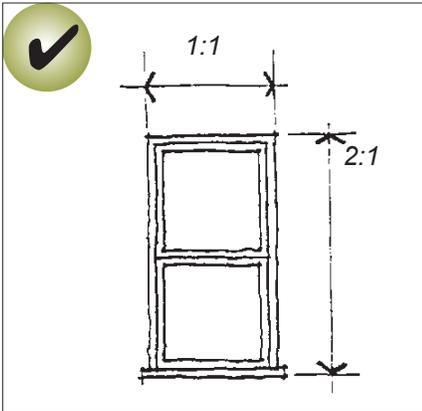
## Introductory Statement:

The manner in which windows and doors are used to articulate a new building wall is an important consideration in maintaining a sense of scale and visual continuity within the neighborhood. Select new window and doors which are high quality, convey a sense of human scale and maintain traditional neighborhood characteristics.

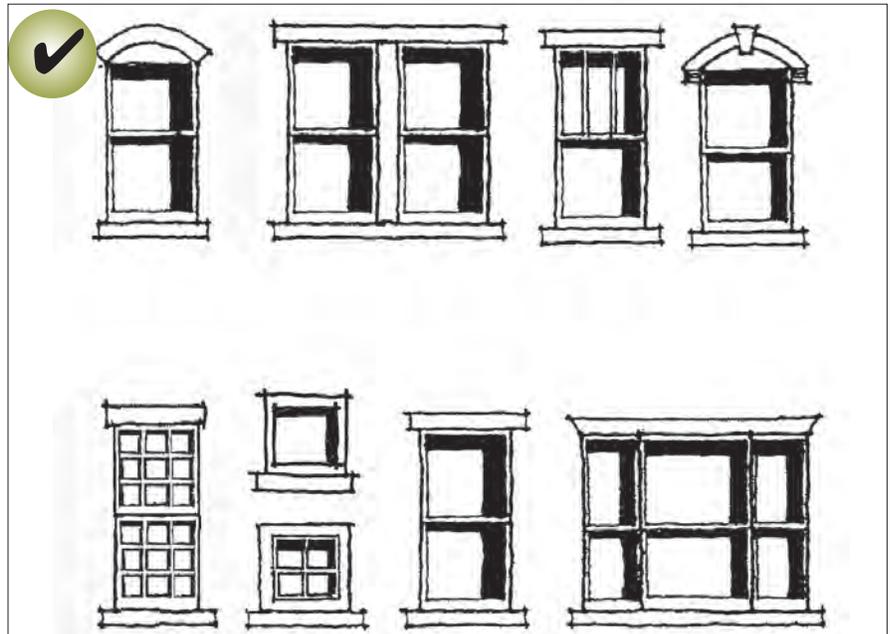
## Guidelines:

### 4.18 Use similar window and door proportions and materials to those used traditionally in the area.

- This will reinforce the sense of visual continuity in the area.
- Use building materials of traditional dimensions, profile and finish.
- The use of highly reflective materials is discouraged.
- New glazing shall convey the visual appearance of historic glazing. It shall be clear. Metallic and reflective finishes are inappropriate. In some instances colored or tinted glass may be appropriate in commercial storefront transoms or residential windows.
- Windows with a vertical emphasis are encouraged. A general rule is that the height of the window shall be twice the dimension of the width in most districts.
- If a larger window is needed, combine sets of vertically proportioned windows.
- Odd window shapes such as octagons, triangles and diamonds are generally inappropriate in the historic districts.



Use similar window proportions and materials to those used traditionally in the area.



Use similar window proportions and materials to those used traditionally in the area.

## SECONDARY STRUCTURES

### Introductory Statement:

Secondary structures are traditionally subordinate in scale and character to a primary structure and are typically located to the rear of the lot. They are primarily used for parking garages and storage. While structures in the rear generally have little impact on the character of the street, they do have an impact on the character of the alley and the neighbors to the rear. This subordinate character shall be maintained.

### Guidelines:

#### 4.19 A new secondary structure shall be subordinate in height to primary structures seen along the street front.

- A secondary structure of no more than one-and-one-half stories in height is preferred.

#### 4.20 Locate a secondary building to the rear of the lot.

- Locating a secondary structure to the side of the primary structure, but set back significantly from the front wall plane, is also appropriate.
- A secondary structure shall be oriented similar to those seen traditionally along the alley, where they are available.



#### 4.21 Locate a garage such that its visual impacts will be minimized.

- A garage shall be located off an alley where possible.
- On a lot where a garage must be accessed from the street, set it back from the front wall plane of the primary structure.



*A secondary structure shall be compatible with the primary building. This building has a similar paint color and siding as the primary building on the site.*

#### 4.22 A secondary structure shall be compatible with the primary building.

- It shall be made of similar materials.
- It shall be compatible with the primary building.

#### 4.23 Minimize the visual impact of secondary structures.

- Secondary structures include outbuildings and garages.
- These buildings shall not dominate the street.
- In order to minimize the impact of a secondary structure on the street, locate it to the rear of the building or set it back substantially from the primary building front.



*Locate a secondary building to the rear of the lot.*

# General Guidelines for New Commercial Building Types

This section provides design guidelines for new commercial building types. These new infill buildings would reflect many of the design features found within traditional commercial buildings. The guidelines also apply to new additions to non-contributing commercial buildings.

## BUILDING SETBACKS

### Introductory Statement:

Buildings create a strong edge to the street because they are traditionally aligned on the front lot line and usually built out the full width of the parcel to the side lot lines. Although small gaps do occur between some structures, they are the exception. These characteristics are vitally important to the commercial district.



*Reflect the traditional setbacks seen within the block.*

### Guidelines:

#### 4.24 Reflect the traditional setbacks seen within the block.

- Place the facade of the building at the property line. This shall only vary in very special circumstances.
- Locating entire building fronts behind the established storefront line is inappropriate.

## BUILDING MASSING

### Introductory Statement:

Building massing shall fit with existing patterns, but need not directly copy them. Existing patterns and traditions in building massing include varied heights, articulated masses, visually interesting skylines and pedestrian-scaled street fronts. Building massing shall continue to provide a variety of pedestrian-friendly scales and visually appealing masses. Buildings shall not be monolithic in scale or greatly contrast with the existing scale in the area.

A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one's experience. Using building material of a familiar dimension such as traditional brick is an example, as is using windows of similar dimensions.

To ensure human scale is achieved in new development, it is important to focus design attention on aspects most directly experienced by pedestrians, such as the scale of buildings and architectural details at the street level. For example, providing a storefront and a band of smaller upper story windows creates a human scale.

These features are some of the important characteristics of commercial building types and shall be respected in all new construction.

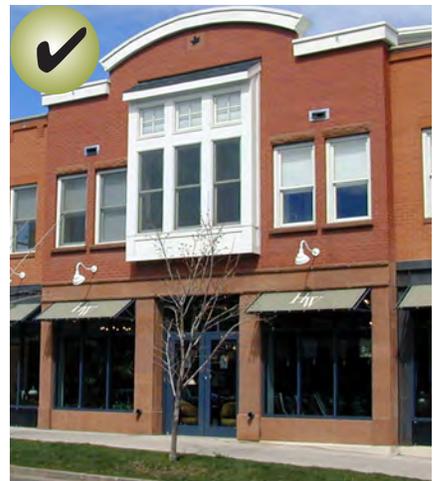
### Guidelines:

#### 4.25 Maintain the average perceived size of buildings at the sidewalk.

- Facade heights of new buildings shall fall within the established range of the block, and respect the traditional proportions of height to width.
- Floor-to-floor heights shall appear similar to those of traditional buildings in the area.

#### 4.26 Traditional spacing patterns created by the repetition of uniform building widths along streets shall be maintained.

- New facade widths shall reflect the established range of the building widths seen on the block.
- Where a building must exceed this width, use a change in design features to suggest the traditional building widths. Changes in facade material, window design, facade height or decorative details are examples of techniques that may be considered. These variations shall be expressed through the structure such that the composition appears to be a collection of smaller building modules.



*Use building materials that appear similar in scale, color, texture and finish to those seen historically in the district.*



*Use materials which help to convey scale through their proportions, detailing and form.*

**4.27 A new building shall incorporate a base, middle and a cap.**

- Traditionally, buildings were composed of these three basic elements. Interpreting this tradition in new buildings will help reinforce the visual continuity of the area.

**4.28 Position taller portions of a structure away from neighboring buildings of lower-scale.**

- Where permitted by the base zoning, towers and other taller structures shall be located to minimize looming effects and shading of lower-scaled neighbors.
- Buildings should step down towards lower-scaled neighbors, including adjacent historic properties and districts.

**4.29 Establish a sense of human scale in building designs.**

- Use vertical and horizontal articulation to break up large facades.
- Incorporate changes in color, texture and materials in building designs to help define human scale.
- Use architectural details that create visual interest and convey a three-dimensional facade.
- Use materials which help to convey scale through their proportions, detailing and form.
- Size and locate signs to engage pedestrians and help define building entries.



*Use architectural details that create visual interest and convey a three-dimensional facade.*

## BUILDING & ROOF FORM

### Introductory Statement:

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

### Guidelines:

#### 4.30 Rectangular forms shall be dominant on commercial facades.

- Rectangular forms shall be vertically oriented.
- The facade shall appear as predominantly flat, with any decorative elements, and projecting or setback “articulations”, appearing to be subordinate to the dominant form.

#### 4.31 Roof forms shall be similar to those used traditionally.

- Flat roofs are appropriate.
- “Exotic” roof forms, such as A-frames and steep shed roofs, are inappropriate.



*Rectangular forms shall be dominant on commercial facades.*

## HORIZONTAL ALIGNMENT

### Introductory Statement:

A strong alignment of horizontal elements exists along the street. Alignment is seen at the first floor level with moldings found at the top of display windows; at upper floor levels, alignment is found among cornices, window sills and headers. This alignment of horizontal features on building facades is one of the strongest characteristics of the street and shall be preserved. It is important to note, however, that slight variations do occur, which add visual interest. Major deviations from these relationships, however, disrupt the visual continuity of the street and are to be avoided.

### Guidelines:

#### 4.32 Maintain the general alignment of horizontal features on a building front.

- Typical elements that align include: window moldings, tops of display windows, cornices, copings and parapets at the tops of buildings.
- When large buildings are designed to appear as several buildings, there shall be some slight variation in alignments between the horizontal facade elements.

#### 4.33 Define the first and second floors of commercial type buildings with clearly distinguishable details.

- Changes in horizontal details and architectural panels may be used to help define the first and second floors.
- Changes in material, color, texture, pattern or wall plane may be used to help define the first and second floors.



*Maintain the general alignment of horizontal features on a building front.*

## SOLID-TO-VOID

### Introductory Statement:

A typical building appeared to be a rectangular solid, with holes “punched” in the walls for windows and doors. Most commercial buildings have similar amounts of glass, resulting in a relatively uniform solid-to-void ratio. This ratio on a new building, the amount of facade devoted to wall surface as compared to that developed as openings, shall be similar to that of traditional commercial buildings along the block.

### Guideline:

#### 4.34 Use a ratio of solid-to-void (wall-to-window) that is similar to that found on traditional commercial structures.

- Large surfaces of glass may be inappropriate. Divide large glass surfaces into smaller panes similar to those seen traditionally.



*Use a ratio of solid-to-void (wall-to-window) that is similar to that found on traditional commercial structures.*

## NEW STOREFRONT CHARACTER

### Introductory Statement:

The street level floors of historic commercial buildings are clearly distinguishable from the upper floors. First floors are predominantly fixed plate glass with a small percentage of opaque materials with recessed entries. Upper floors are the reverse—opaque materials dominate, and windows appear as smaller openings puncturing the solid walls. These windows are usually double-hung. The street level is generally taller than the upper floors. Storefronts of 12 to 14 feet high are typical, whereas second floors of 10 to 12 feet are typical. This typical storefront character shall be maintained.



*Incorporate the basic design features found in traditional storefronts, such as a kickplate, display window, transom and a primary entrance.*

### Guidelines:

#### 4.35 Maintain the distinction between the street level and the upper floor.

- The first floor of the primary facade shall be predominantly transparent glass.
- Upper floors shall be perceived as being more opaque than the lower floor.
- Highly reflective or darkly tinted glass is inappropriate.
- Express the distinction in floor heights between street levels and upper levels through detailing, materials and fenestration. The presence of a belt course is an important feature in this relationship.

#### 4.36 Maintain the traditional spacing pattern created by upper story windows.

- Maintain the historic proportions of windows.
- Headers and sills of windows on new buildings shall maintain the traditional placement relative to cornices and belt courses.

#### 4.37 Maintain the pattern created by recessed entryways.

- Set the door back an adequate amount from the front facade to establish a distinct threshold for pedestrians. A recessed dimension of four feet is typical.
- Where entries are recessed, the building line at the sidewalk edge shall be maintained by the upper floor(s).
- Use transoms over doorways to maintain the full vertical height of the storefront.
- Oversized and undersized interpretations are inappropriate.

# Chapter 5

## Guidelines for Signs



### In this Chapter:

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This chapter covers design guidelines for signs in the City’s historic districts. A sign typically serves two functions: to attract attention and to convey information. All new signs shall be developed with the overall context of the building and of the area in mind.

It is desirable that a new sign attempt to reference the historic signs of the early twentieth century in its size, scale, style and coloration, but substitute materials are acceptable for the purposes of increased durability.

Given its age and cultural significance, neon signs from the mid-century are now considered to be historic in their own right. The retention and/or replication of these materials for contemporary use shall be evaluated by the commission on a case-by-case basis.

### Zoning Regulations for Signs

The base regulations for signs are provided in Camden’s zoning code.

For more information, see [Chapter 157: Zoning](#) in the [City of Camden, SC Code of Ordinances](#) at <http://www.amlegal.com>

# Historic Signs

## Introductory Statement:

Historically, signs mounted and/or painted on the exterior of a building advertised the primary business conducted there. Many of these signs still stand today and shall be preserved when feasible.



*Preserve a historic sign, when feasible.*

## Guideline:

### 5.1 Preserve a historic sign, when feasible.

- A historic sign shall be retained whenever possible. It is especially important when it is a significant part of a building's history or design.
- Historic painted wall signs, or "ghost signs" shall be left exposed whenever possible, and shall not be restored to the point that all evidence of their age is lost.



# New Signs

## SIGN CHARACTER

### Introductory Statement:

A new sign shall be in character with the materials, colors and details of the building. The integration of the sign with the building or building facade is important and shall be a key factor in its design and installation.

### Guideline:

#### 5.2 A sign shall be subordinate to the overall building composition.

- Design a sign to be simple in character.
- Scale a sign to fit with the facade of the building.
- Locate a sign to emphasize design elements of the facade itself.
- Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building.
- Rooftop, animated and message board signs are inappropriate.



*Scale signs to fit with the facade of the building.*

## SIGN MATERIALS

### Introductory Statement:

A sign shall exhibit qualities of style, permanence and compatibility with the natural and built environment.



*Use sign materials that are compatible with the building facade.*

### Guideline:

#### 5.3 Use sign materials that are compatible with the building facade.

- Use colors, materials and details that are compatible with the overall character of the facade.
- Permanent, durable materials that reflect the Camden context are encouraged.
- Avoid highly reflective materials.

## SIGN COLOR

### Introductory Statement:

Color shall be used both to accentuate the sign design and message and also to integrate the sign or lettering with the building and its context.



*Use sign colors, materials and details that are compatible with the overall character of the building's facade.*

### Guideline:

#### 5.4 Use colors for the sign that are generally compatible with those of the building front.

- Limit the number of colors used on a sign. In general, no more than three colors should be used, although accent colors may also be appropriate.



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

## SIGN INSTALLATION

### Introductory Statement:

The installation of a sign is an integral aspect in the retention of key architectural features and in minimizing damage to the building.

### Guideline:

#### 5.5 Avoid damaging or obscuring architectural details or features when installing signs.

- Minimize the number of anchor points on the wall when feasible.



*Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building.*

## SIGN LIGHTING

### Introductory Statement:

The sign illumination source shall be shielded to minimize glare. Light intensity shall not overpower the building or street edge. Small and discreet modern light fittings may provide an unobtrusive alternative to traditionally styled lamp units.

### Guidelines:

#### 5.6 Use shielded lighting source on a sign.

- Directing lighting at signage from an external, shielded lamp is appropriate.
- A warm light, similar to daylight, is appropriate.
- Strobe lighting is not appropriate.
- Internal illumination is not appropriate.

#### 5.7 Silhouette lighting may provide an effective and subtle form of lighting which can be used to accentuate both sign and building.

- This form of lighting can be used with either wall or sign panels or individual letters.
- The light source shall not be visible.



*Directing lighting at signage from an external, shielded lamp.*

## SIGN CONTENT

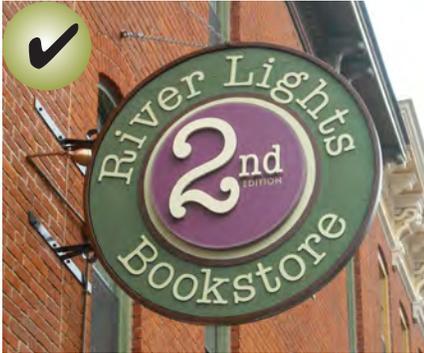
### Introductory Statement:

Sign content shall be designed to be visually interesting and clearly legible.

### Guideline:

#### 5.8 A simple sign design is preferred.

- Typefaces that are in keeping with those seen in the area traditionally are encouraged.
- Avoid hard-to-read or overly intricate typeface styles.



*Sign content shall be designed to be visually interesting and clearly legible.*



*A simple sign design is preferred.*



# Appropriate Sign Types

## Introductory Statement:

Sign types that are considered generally to be appropriate are defined here. While selecting a sign, an important design principle to consider is that signs shall not overwhelm the architecture of the building. Consistent placement of signs according to building style, type, size, location and materials creates a sense of visual continuity.

## CANOPY OR AWNINGS SIGN

This is a sign located on the face of a canopy or awning.

### Guideline:

**5.9** A sign located on or under a canopy or awning may be considered.

- These are most appropriate in areas with high pedestrian use.
- Consider sign lettering centered on a building canopy where a flush-mounted sign would obscure architectural details.



*Canopy and awning signs are most appropriate in areas with high pedestrian use.*



*Consider sign lettering centered on a building canopy where a flush-mounted sign would obscure architectural details.*

## PROJECTING OR HANGING SIGN

This is an attached sign which projects and has one end attached to a building, and which does not employ ground support.

### Guidelines:

#### 5.10 Design a projecting sign to be similar in character to those seen traditionally.

- Design the sign bracket as a decorative or complementary element of the sign. The bracket shall appear as part of the sign composition and design.

#### 5.11 Projecting or blade signs may be considered.

- Locate small projecting signs near the business entrance, just above the door or to the side of it.
- Mount large projecting signs higher on the building, centered on the facade or positioned at the corner.
- Small hanging signs are appropriate under a canopy on commercial building types or from the inside of a porch on residential building types.



*Sign content shall be designed to be visually interesting and clearly legible.*



*Small hanging signs are appropriate on the inside of a porch on residential building types.*

### Appropriate sign placement on building types



*Appropriate hanging sign placement on a commercial building type.*



*Appropriate hanging sign placement on a residential building type.*

## SYMBOL SIGNS

This refers to a symbol displayed on a sign that portrays a certain word, name, product or idea. This may be located on the interior of a display window and may also be installed on an exterior facade.

### Guideline:

#### 5.12 Using a symbol for a sign is encouraged.

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



*This symbol sign refers to the product that is available.*

## WALL SIGN

This is an attached sign painted on or attached to the wall or surface of a building or display surface which is parallel to the supporting surface

### Guidelines:

#### 5.13 Flush mounted wall signs may be considered.

- Place wall signs to align with nearby buildings.
- Determine if decorative moldings exist that could define a sign panel. If so, locate a flush-mounted wall sign to fit within a panel formed by moldings or transom panels.
- Do not obstruct character-defining features of a building with signage.



*Locate a flush-mounted wall sign to fit within a panel formed by moldings or transom panels.*

#### 5.14 Design a wall sign to minimize the depth of a sign panel or letters.

- A wall sign shall be relatively flush with the building facade.
- Design a wall sign to sit within, rather than forward of, the fascia or other architectural details of the building.

## WINDOW SIGN

This is a sign painted on the surface of, or located on the interior of, a display window.

### Guideline:

#### 5.15 Design a window sign to:

- Minimize the amount of window covered.
- Be painted on the glass or hung inside a window.



*Design a window sign to be painted on the glass or hung inside the window.*



*Design a window sign to minimize the amount of window covered.*



# Appendix A

## Architectural Styles

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The following styles descriptions are adapted from the *Historic Resource Survey of Camden, South Carolina*, prepared for the City of Camden Landmarks Commission and South Carolina Department of Archives and History by Historic Property Associates, Inc. (September 1995 through September 1996).

Each of the styles/descriptions includes a sketch, and often a photograph, illustrating Camden's most common historic styles and their basic features. This can serve as a guide for homeowners in identifying key character-defining features of their home. However, styles are rarely "pure" in form, and there are a wide range of variants that may exist within individual styles. It may also be the case that alterations or additions have been made to these structures, resulting in features which are not characteristic of the style of the building.

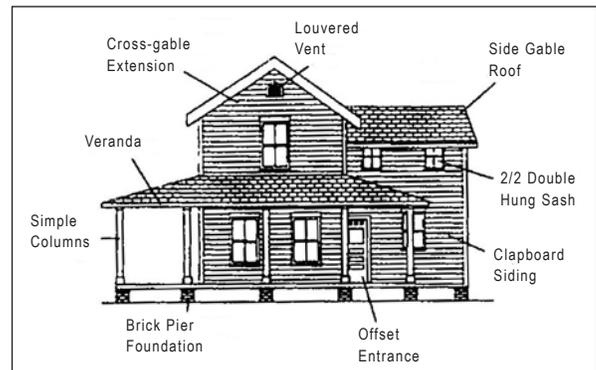
## VERNACULAR

In a citywide survey, a majority of historic buildings in Camden, approximately sixty-five percent, were recorded as being either frame or masonry vernacular. The term “vernacular” refers to the common wood frame or masonry construction techniques employed by lay or self-taught builders. In Camden vernacular houses and cottages are typically one or two stories in height, with balloon frame structural systems built of pine or cypress, supported by brick piers. Plans are usually irregular, though rectangular, L-shaped, and T-shaped massed plans were often used to maximize cross-ventilation. Vernacular house forms include the I-house, hall-and-parlor, gable-front double pile, upright-and-wing, square, and cross plan.

Early versions of vernacular designs typically display gable roofs, which are steeply-pitched to accommodate an attic or additional living space. Horizontal wood weatherboard, drop siding, and wood shingles are common exterior wall fabrics. The facade is often placed on the gable end, making the height of the facade greater than its width. Porches are also a common feature and include one- and two-story end porches or wrap-around verandas. Windows are generally double-hung sash with multi-pane glazing. Decoration, generally limited to ornamental woodwork, includes a variety of patterned shingles, turned porch columns and balustrades, and triangular brackets and exposed rafter in open eaves. Often employed as original roof surfacing materials, wood or pressed metal shingles have nearly always been replaced by composition shingles in a variety of shapes and colors.

During the 1920s and 1930s Frame Vernacular construction had an important influence on the architecture of Camden. Most houses had side gable roofs and were one-story in height. Dwellings became smaller and the pitch of the roof was lowered to mimic the popular architectural trend toward horizontality. The decrease in size is largely a reflection of the diminishing size of the American family. Another influence on residential design was the proliferation of the automobile, which resulted in the addition of attached porte cocheres and, later, incorporated garages.

An interesting feature prevalent on a number of Camden's historic vernacular buildings is a rain porch. The identifying feature of a rain porch is an extended porch roof supported by free standing columns that reach to the ground. Rain porches are uncommon outside the inland regions of North Carolina and South Carolina. In Camden, rain porches are present on residential buildings, ranging from small bungalows to large antebellum mansions.

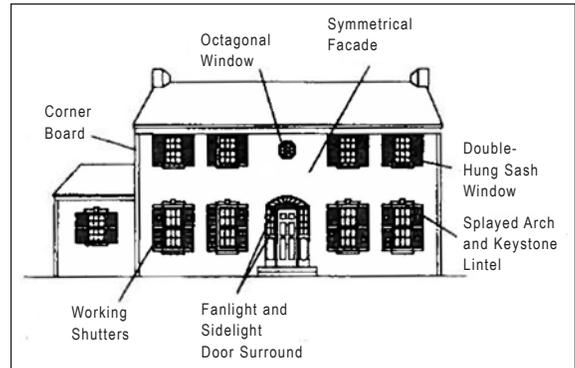


## COLONIAL REVIVAL

Colonial Revival was among the dominant styles for American residential architecture during the first half of the twentieth century. The style was the result of a rebirth of interest in the early English and Dutch houses of the Atlantic Seaboard. The Georgian and Adams styles were the backbone of the revival, which also drew upon Post-medieval English and Dutch Colonial architecture for references. The typical Colonial Revival house is an eclectic mixture of several colonial designs rather than a direct copy of a single style.

The Colonial Revival style was introduced at the Philadelphia Exposition of 1876, which marked the centennial of the Declaration of Independence. Many of the buildings designed for the Exposition were based on historically significant colonial designs. The Exposition occurred at a time when several highly publicized efforts were being made by national organizations to preserve Old South Church in Boston and Mount Vernon. Later, a series of articles focusing on eighteenth-century American architecture appeared in the *American Architect* and *Harpers*, helping to make the style popular across the country.

The style emerged in South Carolina in the late 1880s and continues to be built in modified forms today. Identifying characteristics of Colonial Revival architecture include a symmetrical facade with gable, hip, or gambrel roofs; an accentuated door, normally with a fanlight pediment, or crown and pilaster surrounds; simple entry porches supported by columns; and double-hung sash windows set in pairs, usually with multi-pane glazing in each sash.

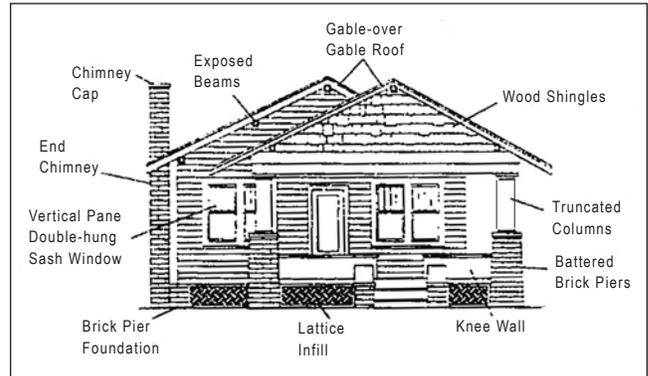


## CRAFTSMAN/BUNGALOW

The Craftsman, or Bungalow house was a popular residential building design throughout the Southeast during the first three decades of the twentieth century. Its name was derived from the “bangla” or “banggolo,” an Indian peasant hut that was later developed for use by the British in India during the eighteenth and nineteenth centuries. The general characteristics of the style are based on Far Eastern architectural precedents. Japanese construction techniques exhibited at the California Mid-Winter Exposition of 1894 emphasized the interplay of angles and planes and extensive display of structural members that became integral components of the style.

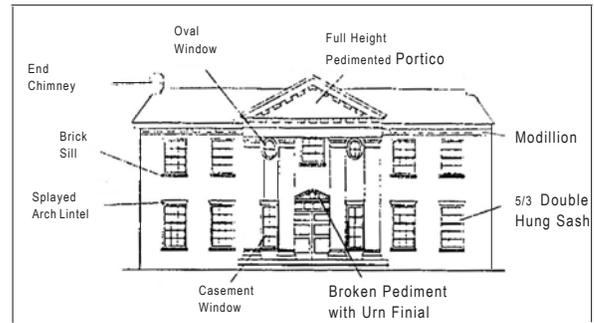
The earliest American dwellings consciously labeled as “Craftsman” appeared in California and New England in the 1890s. They generally were large residences designed by architects. By 1910 publications like *Bungalow Magazine* and *The Craftsman* flooded the building market with plans for inexpensive models. Featured in those magazines were articles about the economical use of space, interior decoration, and landscaping, as well as advertisements for house plans and even entire pre-fabricated house kits that could be delivered on railroad cars for assemblage by the purchaser.

The Craftsman Bungalow is typically a one or one and one-half-story building with a low-pitched gable roof and wide, open eave overhangs. The roof rafters are exposed and triangular brackets and roof beams are often present. The porch, a dominant architectural feature of the style, typically extends across the facade and often wraps along one side elevation. The porch roof is usually supported by tapered square columns that either extend to ground level or rest on brick or stone piers. Common exterior wall fabrics are horizontal wood siding of all varieties, wood shingles, and brick. Fenestration is asymmetrical and often includes double-hung sash windows with vertical lights in the upper sash.



## CLASSICAL REVIVAL

A renewed interest in the United States in the classical architecture of ancient Rome and Greece developed after the World's Columbian Exposition held in Chicago in 1893. Under the direction of noted Chicago architect Daniel H. Burnham, a consortium of the most prominent architects, landscape architects, and sculptors of the day assembled to design a model city based on classical precedents. Among those who participated in the design of the exposition were Richard Morris Hunt, Louis Sullivan, Frederick Law Olmstead, and the firm of McKim, Mead, and White. The centerpiece of the exposition was the "White City," a group of monumental colonnaded buildings situated around a central court. Buildings exhibiting similar themes, but constructed on a more domestic scale, were located in areas reserved for each state in the Union. Designs in those areas were varied and drew heavily from designs of Adam, Georgian, and early Classical Revival residences built in the United States in the eighteenth and early nineteenth centuries. Ultimately, the designs of the exposition were translated to residences and commercial buildings found in many of the nation's small towns and cities.



In South Carolina, the Classical Revival style became a favored design for early twentieth century commercial and government buildings, such as banks and courthouses. During the 1910s and 1920s, the style also was frequently chosen for large scale residences.

Some of the characteristics of the style include a symmetrical facade dominated by a full-height classical portico or porch supported by Ionic, Tuscan, or Corinthian colonnades. In two-story examples, balconies are sometimes located over the center entrance or run the full length of the facade. The gable or hip roofs are finished with boxed eaves frequently accented with dentils or modillions and a wide frieze. Facade doorways usually feature decorative pediments, sidelights or transoms. Fenestration consists of double-hung sash windows, usually with six or nine panes per window frame. One-story examples conventionally have hip roofs with prominent central dormers and an end porch with classical columns, either integrated under the main roof or with a separate flat or shed roof.

## GREEK REVIVAL

The Greek Revival style was the dominant architectural design applied to buildings of all types in the United States during the period between 1830 and 1850. Its popularity was based on America's fascination with the democratic ideals of ancient Greece. The earliest proponent of the style was Benjamin Henry Latrobe, an English-born architect who emigrated to the United States in 1796. The Bank of Philadelphia, which he designed in 1798, was the first building in the nation designed in the style. He later went on to become the first federal architect and designed many of Washington, D.C.'s early buildings, including the White House. One of his students and a successor to the office of federal architect was Robert Mills, the first professionally trained American-born architect. Among Mills' most notable Greek Revival designs was the Treasury Building in Washington D.C. Mills also design buildings in Camden, as well as throughout South Carolina.

The most common identifying features of the style include a symmetrical facade dominated by a full-height, gable or flat roof porch supported by columns of one of the classical orders, side or front-facing gable roofs with returns, a central entrance with fanlight and sidelight surrounds, and single double-hung sash windows with multiple light glazing.

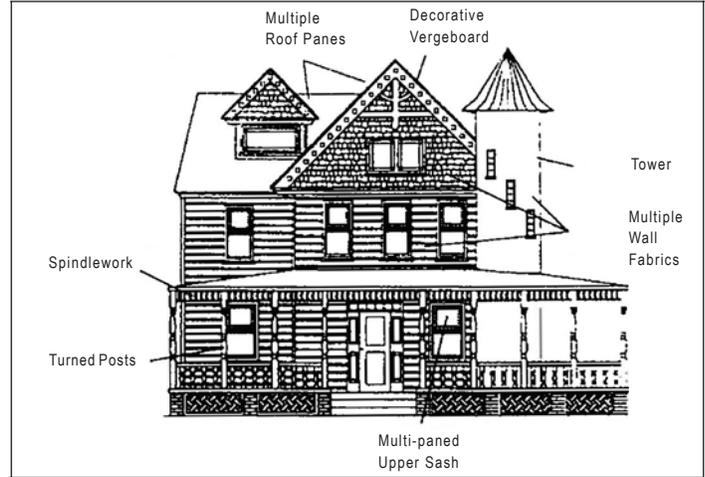


*Former Kershaw County Courthouse, designed by Robert Mills. 613 S. Broad Street, c.1826.*

## QUEEN ANNE

Queen Anne was a popular residential building style in the United States between 1880 and 1910. The name of the style is misleading. It actually draws most heavily upon earlier Jacobean and Elizabethan precedents rather than the more restrained Renaissance architecture of the reign of Queen Anne (1702-1714). English architect Richard Norman Shaw is most often credited for developing the style in his designs for grand manor houses during the mid-nineteenth century. The first American example is generally considered to be the Watts-Sherman House in Newport.

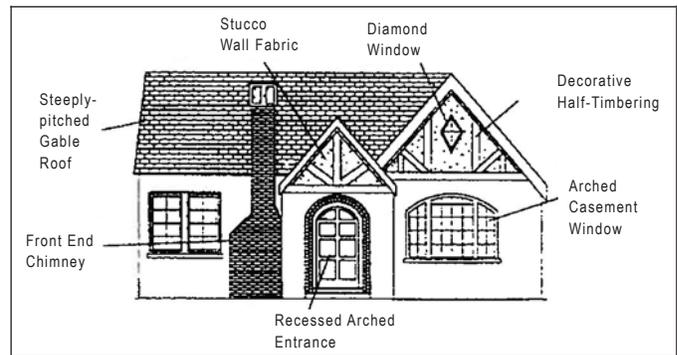
Identifying features of the Queen Anne style include steeply pitched roof lines with intersecting extensions; irregularly shaped floor plan; decorative truss work and patterned shingles in the roof gables; veranda porches with spindle work or decorative brackets between turned porch roof supports; canted bay extensions; polygonal or conical towers; various exterior fabrics, often different from one story to the next; multi-paned double-hung sash windows with decorative glazing patterns; and massive corbelled chimneys with decorative brick work.



## TUDOR REVIVAL

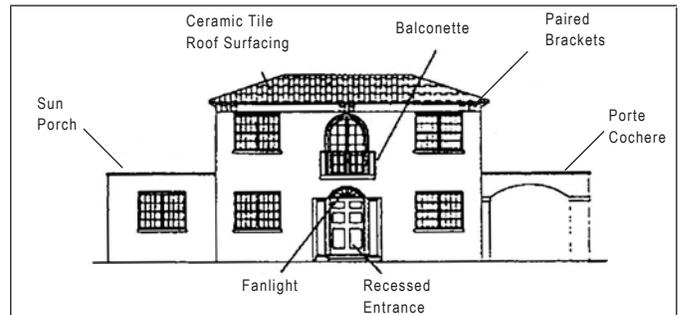
The Tudor style first was popular in America during the first three decades of the twentieth century. It was loosely based on a combination of references to the architecture of early sixteenth century Tudor England and a variety of Medieval English prototypes ranging from thatched roof folk cottages to grand manor houses. The first American examples of the style were built in the late nineteenth century and tended to be large landmark buildings that were copies of their English antecedents. When the style was adapted to smaller residential designs, however, it lost much of its resemblance to those early manor houses.

Most Tudor residences in South Carolina date from the 1920s when the style reached its peak in popularity throughout the country. Some of the typical features of the style include steeply pitched roofs (usually side-gabled) often with intersecting extensions; decorative half-timbering and stucco siding; tall, narrow casement windows with multi-paned glazing; and massive end, exterior chimneys, which were commonly located on the facade.



## ITALIAN RENAISSANCE

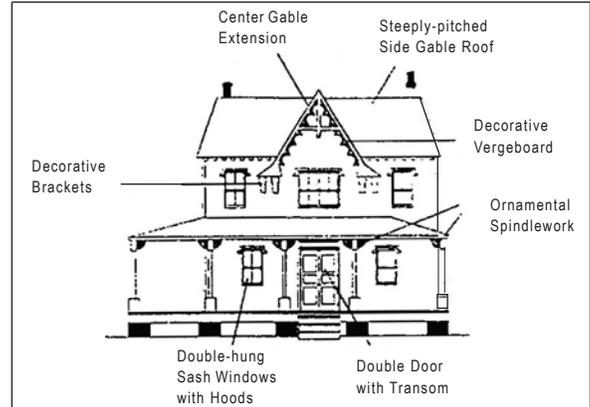
Italian Renaissance buildings are based on earlier Italian architectural revivals, most recently the Italianate, which was popular in the U.S. before the Civil War. The Italian Renaissance style got its start in the Villard Houses designed by McKim, Mead, and White in New York in 1883. With the improvement of simulated masonry exterior fabrics after the turn of the century, Renaissance motifs were adapted to simpler domestic designs. The style remained popular until the Great Depression.



Identifying features of the style include low-pitched hip or flat roofs; wide overhanging, boxed eaves commonly containing decorative brackets underneath; symmetrical facade; second story windows that are generally smaller and less elaborate than the ones in the first story; and a recessed central entrance, usually with an arched opening sometimes accentuated by small classical columns or pilasters.

## GOTHIC REVIVAL

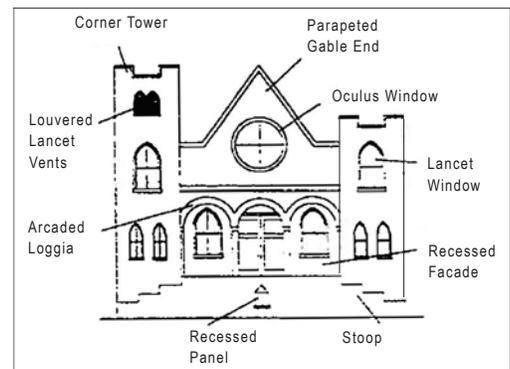
The Gothic Revival style was popular in the U.S. between 1840 and 1870. It began in England as part of the Picturesque movement, a reaction to the formal classical ideals in art and architecture that had been fashionable for about two hundred years. Andrew Jackson Downing is said to have built the first example in America in 1832. In subsequent years Jackson produced several pattern books in which he showed the suitability of adapting the style to modest domestic designs. His ardent treatises on adapting building plans to take advantage of attractive features of the site and his ability to produce romantic architectural renderings of the design, touched a nerve among the Civil War generation and made the style one of the most popular of the day.



Identifying features of this style include steeply pitched gable roofs, often with one or more intersecting cross-gables; decorative vergeboard work in the gables; open eaves; wood siding, often board and batten; one story entrance or end porch; and varied window treatments including lancet, cantilevered oriels, and double-hung sash windows, often with diamond pane glazing.

## Late Gothic Revival

The Late Gothic Revival style was an extension of the Gothic Revival. While the Gothic Revival style lost favor among architects in the post Civil War period, it remained a popular choice for religious buildings and was often applied in vernacular forms to residences during the Victorian Era. Late Gothic Revival is the term used to classify those buildings that incorporate elements most often associated with the original incarnation of the Gothic style. The verticality of the style, with its steeply-pitched roofs, narrow lancet arch windows, and soaring towers, presents a profile that seems to point to the heavens and is, therefore, well-suited to religious architecture. The vernacular residential adaptations of the style are often referred to as Carpenter Gothic due to the high degree of applied wood ornamentation. They have steeply-pitched side-gable roofs with one or more front-facing gable projections. The eaves are usually adorned with carved brackets and/or elaborate jigsaw-cut vergeboard. Board and batten siding was often used to enhance the vertical appearance of the style.

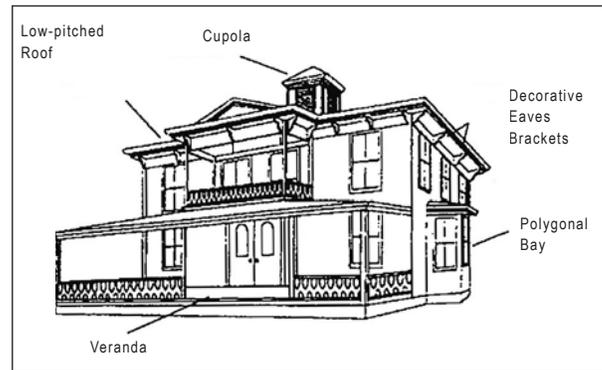


## ITALIANATE

The Italianate style, along with the Gothic Revival, began in England as part of the Picturesque movement, a reaction to the formal classical ideals in art and architecture that had been fashionable for about two hundred years. The movement emphasized rambling, informal Italian farmhouses, with their characteristic square towers, as models for Italian-style villa architecture. Italianate houses built in the United States generally followed the informal rural models of the Picturesque movement. In America these Old World prototypes were variously modified, adapted, and embellished into an indigenous style with only hints of its Latin origin.

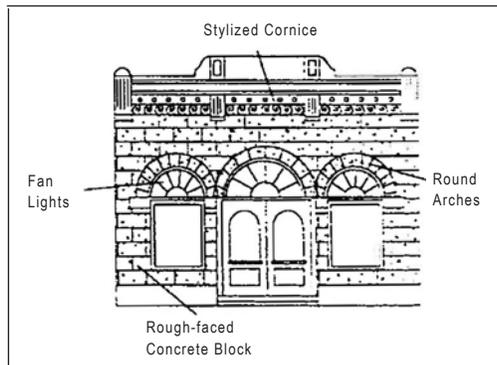
The first Italianate houses in the United States were built in the late 1830s. By the 1860s the style had completely overshadowed its earlier companion, the Gothic Revival. Most surviving examples date from the period 1855-80. Earlier examples are rare. The decline of the Italianate style, along with that of the closely related Second Empire style, began with the financial panic of 1873 and the subsequent depression.

Identifying features of the style include two or three stories (rarely one story); low-pitched roof with widely overhanging eaves having decorative brackets beneath tall narrow windows, commonly arched or curved above; and windows frequently with elaborated crowns, usually of inverted U shape. Many examples featured a square cupola or tower.



## ROMANESQUE

Romanesque designs were first imported to the United States from Europe during the mid-nineteenth century. The style was predominantly applied to public and commercial buildings until the 1870s, when architect H.H. Richardson adapted it for residential purposes. The hallmarks of the style are its rough faced concrete or stone exteriors and large round arch window and door openings. Because the use of masonry products made the design more expensive to construct than frame buildings, it was never constructed in large numbers. A sympathetic monograph about Richardson was written shortly after his premature death in 1886 and caused a revival of interest in what became known as the Romanesque style.



*The residence is an example of adaptive reuse since this was the City's fire station in the early 20th century.*

# Appendix B

## Glossary

**Baluster:** Vertical member, usually of wood, which supports the railing of a porch or the handrail of a stairway.

**Balustrade:** A railing or parapet consisting of a handrail on balusters, sometimes also includes a bottom rail.

**Bargeboard:** A board, often decoratively carved, which hangs from the projecting edge of a roof gable.

**Bulkhead:** In commercial buildings, the area below the display windows at the sidewalk level.

**Camden Porch:** A “Camden Porch” is different than a “Porch” in that its supporting columns are located in front of the porch floor. This allows for a larger roof overhang.

**Clapboard:** Large wood boards which taper slightly so they overlap; applied horizontally on buildings of frame construction.

**Column:** A supporting post found on storefronts, porches and balconies; may be fluted or smooth.

**Corbel:** A bracket form produced by courses of wood or masonry which extend in successive stages from the wall surface.

**Cornerboard:** A board used to cover the exposed ends of wood siding to give a finished appearance and make the building watertight.

**Cornice:** The projecting uppermost portion of a wall, often treated in a decorative manner with brackets.

**Dentil:** One of a row of small blocks used as part of the decoration in a frieze or cornice.

**Dormer:** A structural extension of a building’s roof, intended to provide light and headroom in an attic space; usually contains window(s) on its vertical face.

**Double-hung window:** A window with two balanced sashes, with one sliding over the other vertically to open.

**Eaves:** The lower portion of the sloping surface of a roof, especially the part that overhangs the building's wall.

**Facade:** The "face" of the building; usually refers to the main side of the building, though it can be applied to all sides.

**Fanlight:** A semi-elliptical design used both over doors and in gables either as a window or as a board.

**Fascia:** A flat horizontal wooden member used as a facing at the ends of roof rafters and in the cornice area.

**Frieze:** Long narrow panel on a wall, used chiefly for decoration; becomes part of the cornice on commercial buildings, found just below the point where the wall surface meets the building's roof.

**Historic Property:** A "historic property" is one determined to be historically significant. It is so because it was present during the period of significance and possesses sufficient integrity to convey its history, or is capable of yielding important information about that period.

Note that some of may have experienced some degree of alteration from their original design. These alterations may include window replacement, cornice removal, a porch enclosure or covering a building's original material. Nonetheless, these altered properties retain sufficient building fabric to still be considered contributors.

**Hood mold:** Decorative, projecting element placed over a window; may extend down the sides of a window as well as surround the top.

**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.

**Lattice:** Criss-cross pattern of thin wooden slats most often found covering the open space beneath a porch.

**Lintel:** Horizontal structural element at the top of a window or door; in masonry walls, may be of wood, stone or metal.

**Modillion:** A horizontal bracket or scroll which appears at the building or porch cornice. Known as a block modillion if a flat block.

**Mullion:** A wooden vertical piece that divides window sash, doors or panels set close together in a series.

**Muntin:** The wooden pieces that make up the small subdivisions in a multiple-pane glass window.

**Noncontributing Property:** The classification of “noncontributing” applies to those buildings that lack historic significance. This includes a range of properties. Some are of more recent construction (those less than 50 years old). Others are older more than 50 years old) but have been so substantially altered they no longer retain their integrity.

**Original material:** It is the building material that is original to a structure’s period of significance.

**Ornamentation:** Decoration, usually non-structural and not essential from a practical standpoint, which is applied to a building to increase its distinctiveness and visual interest.

**Palladian Window:** A three-part window, with a round-arched central window flanked by two rectangular windows whose height reaches the point where the arch begins on the central window.

**Parapet:** The portion of an exterior wall which rises entirely above the roof, usually in the form of a low retaining wall; the parapet may be shaped or stepped.

**Pediment:** The triangular face of a roof gable; or a gable which is used in porches, or as decoration over windows, doors and dormers.

**Period of Significance.** Span of time in which a property attained historic significance, i.e., landmark status, district nomination, etc.

**Piazza:** Early Americans described a piazza as the open space alongside a house sheltered by a roof and supported by pillars. The term is used interchangeably with veranda and can be directly applied to Charleston architecture.

**Pilaster:** A flat pier which is attached to the surface of the wall and has little projection; the pier may be given a base and cap, may be smooth or fluted.

**Porch:** A porch protects an entrance from rain and provides shade in the summer. It also provides a sense of scale to the facade and catches breezes in the warmer months, while providing space for residents to sit and congregate. It also connects a house to its context, orienting the entrance the street. It is typically a raised structure, the roof is supported by posts or columns and has a railing.

**Portico:** An entrance porch, usually supported by columns and sheltering only the entry.

**Prism Glass:** Small panes of glass, usually set in a wooden or metal framework in the transom over a storefront or entrance; the glass is molded in a special pattern such that small prisms project daylight into the interior of the building.

**Roof Rafter:** Long wooden structural members which run from ridge to eaves and which provide structural support for the roof sheathing and roofing materials.

**Segmental Arch:** A type of circular arch which does not extend on the sides to a full half circle; often found at the tops of windows.

**Sheathing:** A sub-surface material, usually wood, which covers exterior walls or roofs before application of siding or roofing materials.

**Sidelight:** A glass panel, usually of multiple panes, to either side of a door; often used in conjunction with a transom.

**Soffit:** A flat wooden member used as a finished undersurface for any overhead exposed part of a building, such as a cornice.

**Transom:** A glass panel, sometimes fixed and sometimes movable, which is placed over a door or window to provide additional natural light to the interior of the building. Used on both residential and commercial buildings.

**Turret:** Projecting corner bay or tower, usually round, often with a conical roof.

**Vapor Barrier:** A waterproof material which is used to prevent moisture from migrating from damp to dry areas where it may condense and cause problems.

**Veranda:** A broad sweeping porch, typically running the length of the facade.

**Vernacular:** Architecture which draws more on folk traditions and plain straightforward building techniques rather than on the rules, principles and ornamentation of architectural styles.



# Appendix C

## National Standards & Technical Assistance

### The Secretary of the Interior's Standards for the Treatment of Historic Buildings

It is the intent of this document to be compatible with *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, while expanding on the basic rehabilitation principles as they apply in Camden.

The Secretary's Standards for Rehabilitation state that:

- 1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
- 2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships 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 elements from other historic properties, shall not be undertaken.
- 4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
- 5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
- 6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
- 7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
- 8. Archeological resources shall be protected and preserved in place. 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, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the 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.

Design for alterations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design shall be compatible with the size, scale, color, material and character of the property, neighborhood and environment.

The *Secretary of the Interior's Standards for the Treatment of Historic Buildings* can be found on the *National Park Service* website at [www.nps.gov/tps/standards.htm](http://www.nps.gov/tps/standards.htm)

# Preservation Briefs & Tech Notes

The Cultural Resources Department of the National Park Service, in the U.S. Department of the Interior has published a series of technical reports regarding proper preservation techniques. This series, *Preservation Briefs and Preservation Tech Notes*, is a mainstay for many preservationists in the field. When considering a preservation project on any historic property these resources should be sought out.

[www.nps.gov/tps/how-to-preserve/briefs.htm](http://www.nps.gov/tps/how-to-preserve/briefs.htm)

## PRESERVATION BRIEFS

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- Preservation Briefs 15: Preservation of Historic Concrete.* Gaudette, Paul., and Slatone, Deborah.
- Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors.* Jandl, H. Ward. 1988.
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- Preservation Briefs 19: The Repair and Replacement of Historic Wooden Shingle Roofs.* Park, Sharon C. 1989.
- Preservation Briefs 20: The Preservation of Historic Barns.* Auer, Michael J. 1989.
- Preservation Briefs 21: Repairing Historic Flat Plaster Walls and Ceilings.* MacDonald, Mary Lee. 1989.
- Preservation Briefs 22: The Preservation and Repair of Historic Stucco.* Grimmer, Anne. Washington, D.C.: U.S. Government Printing Office, 1990.
- Preservation Briefs 23: Preserving Historic Ornamental Plaster.* Flaharty, David. 1990.
- Preservation Briefs 24: Heating, Ventilating, and Cooling Historic Buildings-Problems and Recommended Approaches.* Park, Sharon C. 1991.
- Preservation Briefs 25: The Preservation of Historic Signs.* Auer, Michael J. 1991.
- Preservation Briefs 26: The Preservation and Repair of Historic Log Buildings.* Bomberger, Bruce D. 1991.
- Preservation Briefs 27: The Maintenance and Repair of Architectural Cast Iron.* Waite, John G. and Historical Overview by Gayle, Margot. 1991.
- Preservation Briefs 28: Painting Historic Interiors.* Chase, Sara B. 1992.
- Preservation Briefs 29: The Repair, Replacement, and Maintenance of Historic Slate Roofs.* Levine, Jeffrey S. 1992.
- Preservation Briefs 30: The Preservation and Repair of Historic Clay Tile Roofs.* Grimmer, Anne E. and Williams, Paul K. 1992.
- Preservation Briefs 31: Mothballing Historic Buildings.* Park, Sharon C. 1993.
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*Preservation Briefs 33: The Preservation and Repair of Historic Stained and Leaded Glass.* Vogel, Neal A. and Achilles, Rolf. Revised 2007.

*Preservation Briefs 34: Applied Decoration for Historic Interiors Preserving Composition Ornament.* Thornton, Jonathan and Adair, William. 1994.

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*Preservation Brief 43: The Preparation and Use of Historic Structure Reports.* Slaton, Deborah. 2005.

*Preservation Brief 44: The Use of Awnings on Historic Buildings, Repair, Replacement and New Design.* Randl, Chad. 2005.

*Preservation Briefs 45: Preserving Historic Wood Porches.* Sullivan, Aleca and Leeke, John. 2006.

*Preservation Briefs 46: The Preservation and Reuse of Historic Gas Stations.* Randl, Chad. 2008.

*Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings.* Park, Sharon C. 2007.

## PRESERVATION TECH NOTES

<http://www.nps.gov/tps/how-to-preserve/tech-notes.htm>

### Doors

No. 1: *Historic Garage and Carriage Doors: Rehabilitation Solutions*. Halda, Bonnie. 1989.

### Exterior Woodwork

No. 1: *Proper Painting and Surface Preparation*. Park, Sharon. 1986.

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No. 3: *Log Crown Repair and Selective Replacement Using Epoxy and Fiberglass Reinforcing Bars*. Goodall, Harrison. 1989.

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### Finishes

No. 1: *Process-Painting Decals as a Substitute for Hand-Stencilled Ceiling Medallions*. Park, Sharon. 1990.

### Historic Glass

No. 1: *Repair and Reproduction of Prismatic Glass Transoms*. Randl, Chad. 2002.

No. 2: *Repair and Rehabilitation of Historic Sidewalk Vault Lights*. Stachelberg, Cas and Randl, Chad. 2003.

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### Masonry

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### Mechanical Systems

No. 1: *Replicating Historic Elevator Enclosures*. Kaplan, Marilyn. 1989.

## **Metals**

- No. 1: *Conserving Outdoor Bronze Sculpture*. Montagna, Dennis. 1989.
- No. 2: *Restoring Metal Roof Cornices*. Pieper, Richard. 1990.
- No. 3: *In-kind Replacement of Historic Stamped-Metal Exterior Siding*. Shiffer, Rebecca A. 1991.
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- No. 2: *Reducing Visible and Ultraviolet Light Damage to Interior Wood Finishes*. Sheetz, Ron and Fisher, Charles. 1990.

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- No. 1: *Restoring Vine Coverage to Historic Buildings*. Day, Karen. 1991.

## **Temporary Protection**

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- No. 2: *Specifying Temporary Protection of Historic Interiors During Construction and Repair*. Frens, Dale H. 1993.
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- No. 10: *Temporary Window Vents in Unoccupied Historic Buildings*. Charles Fisher and Thomas Vitanza. (1985)
- No. 11: *Installing Insulating Glass in Existing Wooden Sash Incorporating the Historic Glass*. Charles Fisher. (1985)
- No. 13: *Aluminum Replacement Windows with Sealed Insulating Glass and Trapezoidal Muntin Grids*. Charles Parrott. (1985)
- No. 17: *Repair and Retrofitting Industrial Steel Windows*. Robert M. Powers. (1989)
- No. 19: *Repairing Steel Casement Windows*. Chad Randl. (2002)
- No. 20: *Aluminum Replacement Windows for Steel Projecting Units with True Divided Lights and Matching Profiles*. Chad Randl. (2003)
- No. 21: *Replacement Wood Sash Utilizing True Divided Lights and an Interior Piggyback Energy Panel*. Charles E. Fisher. (2008)
- No. 22: *Maintenance and Repair of Historic Aluminum Windows*. Kaaren R. Staveteig. (2008)



# Appendix D

## Basic Principles for Sustainability for Historic Resources

These principles for sustainability also apply:

### **Think big, act small.**

To achieve a historically and environmental sensitive project it is important to understand the over arching goals of that improvement project. When planning any project, first determine what its overall goal is, then consider which method of achieving that goal will use the least resources and have the least impact to the historic structure.

### **Make the best use of inherent sustainability features.**

Make best use of a buildings inherent sustainability features as a first step in any energy conservation project. Managing effectively the existing energy saving features of a historic structure both conserves resources and is sound preservation practice.

### **Minimize negative impacts on the historic resource when installing a new component.**

When installing new components on a historic structure, such as those for energy collection, it is important that they leave no permanent negative impacts to the structure. Locate a new component where it will not damage, obscure or cause removal of significant features or materials. Maintain the ability to interpret the historic character of the building when retrofitting for energy conservation or generation.

### **Use materials that minimize environmental impacts in their manufacture and maintenance.**

When new materials are needed, use those which avoid negative environmental impacts. Such materials include those which are produced locally, are manufactured without use of harsh chemicals, have long lifecycles, are durable in the local climate and which are designed to be repairable and recyclable.

**Use construction methods that minimize impacts on landfill and reduces waste.**

Preserving the maximum amount of existing building features feasible reduces demolition waste, as well as reduces construction waste generated by replacement building materials. When planning a project, remove only what is necessary and reuse as much material as feasible on-site. Repurpose as much of the remaining building materials and components as possible to minimize waste and demand for landfill space.

# Appendix E

## Demolition Review Standards & Criteria

It is vital that all of the historic structures in the historic district be preserved, wherever feasible, such that the integrity of Camden will be sustained. Demolition of historic buildings requires a Certificate of Appropriateness. Demolition is strongly discouraged. However, where applicants do request demolition of a historic structure, the City may delay a demolition request for 90 days and for another 30 days if the building is of extreme historical importance and apply the following criteria and standards. This criteria shall be used by the review authority in its deliberations.

See also:

[Camden, SC Code of Ordinances](#)

TITLE XV: LAND USAGE

Chapter 158: Historic Landmarks,  
158.111 Demolition

### Criteria for Total Demolition of a Structure

The review authority shall consider the following criteria.

#### Overarching criteria:

- All plans, drawings and photographs as may be submitted by the applicant
  - Does the documentation adequately convey the existing condition, and the proposal for new work?
- Relevant information presented at a public hearing held concerning the proposed work
- The purpose of the City's preservation ordinance
- Compliance with the ordinances of the City and the payment of all fees required by the ordinances of the City
  - Does the project comply with all other regulations?
- The Design Guidelines for the City of Camden
  - These guidelines include the "*Secretary of the Interior's Standards for the Treatment of Historic Properties.*"
- The historical and architectural style, the general design, arrangement, texture, materials and color of the building or structure in question or its appurtenant fixtures; the relationship of such features to similar features of the other buildings within the City and the position of the building, structures, park or open space in relation to public rights-of-way and to other buildings and structures in the City

- Would removal of this historic structure affect the relationship of similar buildings in the area? Is the new design proposed in its place compatible?
- The effects of the proposed work upon the protection, enhancement, perpetuation and use of the historic fabric of the City which cause it to possess a special character or special historical or aesthetic interest or value
  - Would demolition of the historic building weaken the overall integrity of the district and thereby negatively affect the City's special historical value?

**Specific project criteria:**

- What is the assurance that the new project will be completed if demolition occurs?
- Whether alterations to demolition are feasible.
  - Consider the adaptive use potential of the structure.
  - Is it suitable for viable uses?
  - Are viable uses allowed by zoning?
  - Are there precedents for other uses?
  - Will the building be adequately documented if demolition is approved?
- Whether the improvement has been maintained as provided in this ordinance
  - Is the building presently occupied?
  - Has the structure been maintained?
  - Is the structure deteriorated but repairable?
  - Has the structure deteriorated due to neglect and is it beyond repair? (Is there effectively demolition by neglect?)
- Whether the preservation of the improvement is technologically and economically feasible
  - Is it technically feasible to rehabilitate the property?
  - Can structural systems be improved to enhance stability?
  - Is weatherproofing feasible to establish a more weather-resistant enclosure?
  - Can code compliance be enhanced in the process of rehabilitation?
  - Is it economically feasible to rehabilitate the property?
  - Can reasonable return/value be achieved with the rehabilitated property?
  - Is there a reasonable market for the property?

## **Criteria for partial demolition of a structure**

In some cases, removal of a portion of the historic structure may be considered, where it is necessary in order to enhance the function of the remainder of the historic structure. This more often occurs to the rear, to accommodate a new addition. Consider the following criteria:

### **Partial Demolition criteria:**

- At least 75% of the building's exterior walls will remain intact. (A portion of these may become interior walls in the process.)
- At least 75% of the building's structural system will remain intact.
- The alteration will not significantly alter the primary character-defining features of the building or its primary facades.
- The proposed actions would meet all other criteria in the design standards.

### **Partial Demolition documentation:**

Proposals for partial demolition must contain sufficient information to describe the action in order to be considered. The documentation must include the following:

- Building plans showing existing conditions and indicating the portions proposed for removal.
- Building elevations describing the demolition work, showing existing conditions and indicating the portion proposed for removal. Photographs marked to indicate the portions to be removed may be used.
- Designs for the proposed new construction and rehabilitation that would occur after the demolition.
- A written description of the process that is to be used to remove the portions proposed for demolition, including a plan for protecting those portions of the building that are to be preserved.
- Assurance that the rehabilitation of the remaining historic building will be completed.

