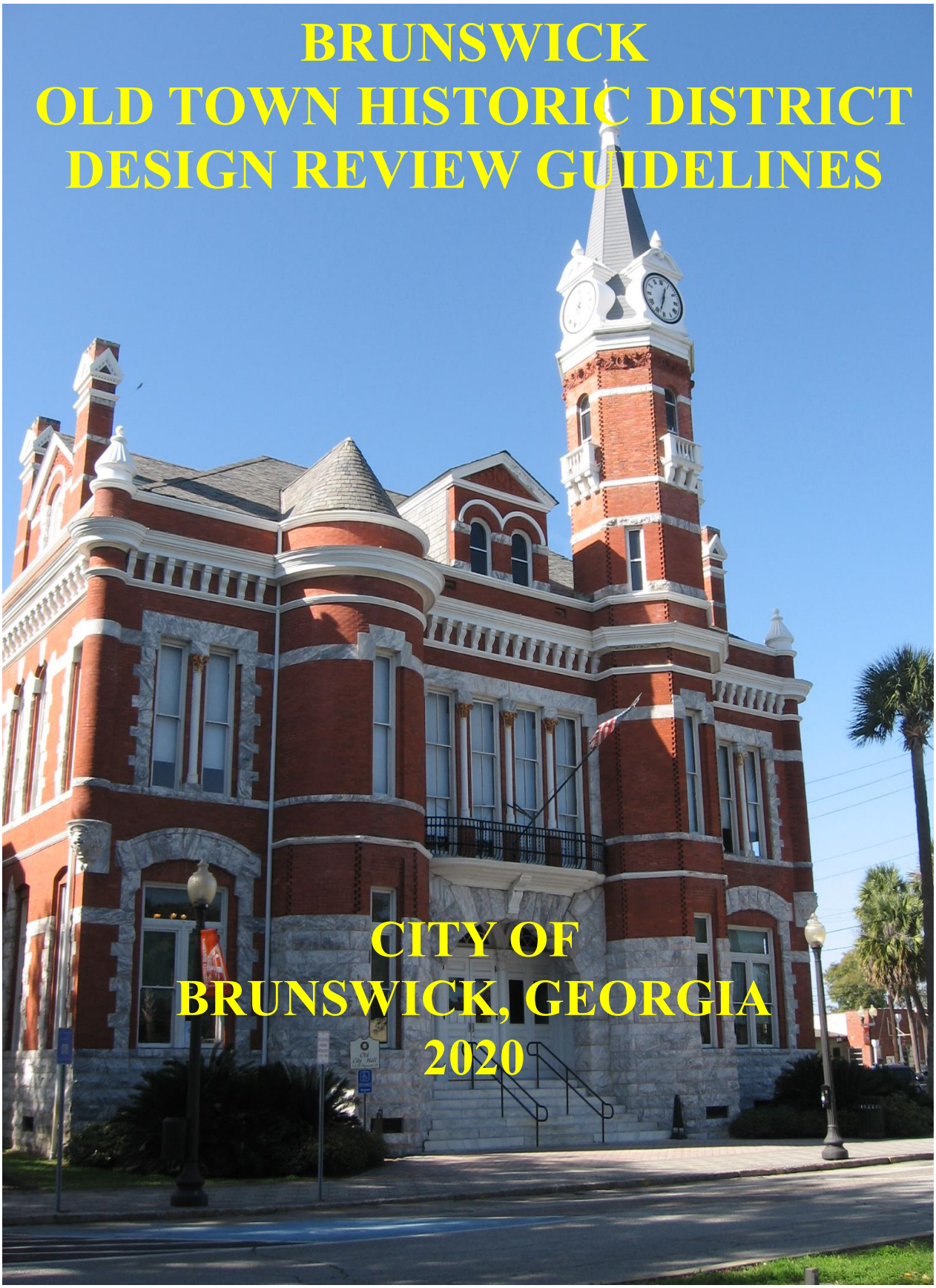
BRUNSWICK
OLD TOWN HISTORIC DISTRICT
DESIGN REVIEW GUIDELINES



CITY OF
BRUNSWICK, GEORGIA
2020

ACKNOWLEDGEMENTS

Thanks are due to the many Brunswick residents who provided their time in the planning process. In addition to the residents of Brunswick, assistance in the preparation of this manual was provided by the city's Planning and Zoning Department. Particular thanks are due to the Brunswick Historic Preservation Board members for their contributions to this manual.

Brunswick City Officials

Mayor
Cornell L. Harvey

City Manager
Regina McDuffie

City Commission
Vincent Williams
John A. Cason
Dr. Felicia Harris
Julie T. Martin

Planning and Zoning Department
John Hunter, Director

Historic Preservation Board
Heddy Bernstein
Bob Carpenter
Jennifer George
Sara Giannakakis
Delores Polite
Kate Sabbe
Will Worley

Consultant
Thomason and Associates
Nashville, Tennessee

This Design Guidelines Manual has been financed in part with Federal funds from the National Park Service, U.S. Department of Interior, through the Historic Preservation Division of the Georgia Department of Natural Resources. However, the contents, opinions, and recommendations expressed in this Design Guidelines Manual do not necessarily reflect the views or policies of the Department of the Interior or the Georgia Department of Natural Resources, nor does the mention of trade names, commercial products or consultants constitute endorsement or recommendation by these agencies. This program receives Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, age, gender or disability in its federally-assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to: Office for Equal Opportunity, National Park Service, 1849 C Street, N.W. Washington, D.C. 20240.

TABLE OF CONTENTS

Chapter 1 - Introduction and Purpose of This Manualé ..é é é é é 1

Chapter 2 - Brunswickôs Old Town Historic Districté é é é é é é é é é é 13

Chapter 3 - Residential Design Guidelines é é é é é é é é é é é é é é ...23
1.0 - Materials - Overviewé é é é é é é é é é é é é é é é é .é é ..23
2.0 - Materials - Brick & Masonryé é é ..é é é é é é é é é é é é é 24
3.0 - Materials - Concrete & Stuccoé ...é é é é é é é é é é é é é 26
4.0 - Materials - Wood Sidingé é é é é é é é é é é é é é é é é ..28
5.0 - Details - Architectural Featuresé é é é é é é é é é é é é ...31
6.0 - Details - Awningsé 33
7.0 - Details - Chimneysé é é é é é é é é é é é é é é é é é ..35
8.0 - Details - Door & Entrancesé ..é é é é é é é é é é é é é ...36
9.0 - Details - Foundationsé é é é é é é é é é é é é é é é é ...39
10.0 - Details - Gutters & Downspoutsé é é ..é é é é é é é é é .41
11.0 - Details - Lightingé é é é é é é é é é é é é é é é é ...43
12.0 - Details - Mechanical Systemsé é é é é é é é é é é é ...45
13.0 - Details - Paint and Colorsé é é é é é é é é é é é é ..46
14.0 - Details - Porchesé é é é é é é é é é é é é é é é 49
15.0 - Details - Roofsé é é é é é é é é é é é é é é é ...54
16.0 - Details - Windowsé é é é é é é é é é é é é é é .57

Chapter 4 - Residential Design Guidelines - Settingsé é é é é é é é 62
17.0 - Settings - Drivewaysé é é é é é é é é é é é é é .62
18.0 - Settings - Fences, Gates, & Wallsé ..é é é é é é é é é ...65
19.0 - Settings - Garages & Outbuildingsé é ..é é é é é é 68

Chapter 5 - New Residential Construction é é .é é é é é é é ..é é ...70
20.0 - New Construction - Additionsé é é é é é é é é é é ..70
21.0 - New Construction - Decksé é é é é é é é é é é é 74
22.0 - New Construction - Garages & Outbuildingsé ..é é é é .75
23.0 - New Construction - Primary Dwellingsé é é é é é é 78
24.0 - New Construction - Ramps, Lifts & Elevatorsé é ...é é é ..81
25.0 - New Construction - Energy Retrofitsé é é é é é é é 83
26.0 - New Construction - Signsé é é é é é é é é é é ..85

Chapter 6 - Relocation of Historic Propertiesé é é é é é é é é é 87
27.0 Overall Approaché é é é é é é ...é é é é é é é é é ..87

Chapter 7 - Demolition of Historic Propertiesé é é é é é é é ...é é 89
28. 0 - Overall Approaché é é é é é é é é é é é é é é .89

Chapter 8 - Commercial Propertiesé é .. é é é é é é é é é é é é é é é é .91
29.0 - Building Typesé é é é é é é é é é é é é é é é é é é .é é ..91
30.0 - Details - Architectural Featuresé é é é é é é é é é é é é é .93
31.0 - Details - Awnings & Canopiesé é ..é é é é é é é é é é é é é 95
32.0 - Details - Cast Iron & Metal Façades.é ..é é é é é é é é é é ..97
33.0 - Details - Door & Entrancesé ..é é é é é é é é é é é é é é .99
34.0 - Details - Lightingé é é é é é é é é é é é é é é é é é é .101
35.0 - Details - Mechanical Systemsé é é é é é é é é ..é é é ...102
36.0 - Details - Paint & Colors..é é é é é é é é é é é é é é é é 103
37.0 - Details - Roofsé é é é é é é é é é é é é é é é é é é .105
38.0 - Details - Signs & Muralsé é é é é é é é é é é é é é é é .107
39.0 - Details - Storefrontsé ...é é é é é é é é é é é é é é é ..111
40.0 - Details - Windows & Shutters...é é é é é é é é é é é é ..115

Chapter 9 - New Commercial Construction...é é é é é é é é é é é é ..119
41.0 - New Construction - Accessibilityé é é é é é é é é é é é 119
42.0 - New Construction - Additionsé é é é é é é é é é é é .121
43.0 - New Construction - Rear Elevationsé é é é é é é é é é ...123
44.0 - New Construction - Primary Buildingsé é é é é é é é é ...125

Chapter 10 - New Commercial Constructioné é é é é é é é é é é ...131
45.0 - Setting - Streetscape Designé é é é é é ..é é é é é é ..131

Chapter 11 - Commercial and Residential Buildingsé é é é é é é é é ...133
46.0 - Flood-Proofing and Elevatingé é ..é é é é é é é é é é ...133

Appendix A - National Park Service Preservation Briefsé é é é é é é é 145
Appendix B - Maintenance Recommendations é é é é é é é é é é ..147
Appendix C - Glossary of Termsé é é é é é é é é é é é é é é .149
Appendix D - Sources of Informationé é é é é é é é ..é é é é é ...161
Appendix E - Certificate of Appropriateness (COA) Application Formé é .163
Appendix F - Tax Credits for Rehabilitationé é é é é é é é é ..é é .164

CHAPTER 1: INTRODUCTION AND PURPOSE OF THIS MANUAL

Brunswick's Heritage - Our Future is Our Past

Brunswick has a unique sense of place and an architectural legacy that stretches across centuries. The city's Old Town Historic District links present and future residents with the city's past and provides a distinctive quality of life. Many of the city's buildings date to the 19th century and reflect the stewardship and care of generations. This heritage is one which Brunswick's citizens recognize as vital to protect, preserve, and enhance.

The protection and preservation of the city's heritage is a guiding principle for residents, businesses, and city leaders. After the Old Town Historic District was listed in the National Register of Historic Places in 1979, many residents asked the city for a historic preservation ordinance to protect the neighborhood's architectural resources. The ordinance was passed in 1999 creating the Brunswick Historic Preservation Board (HPB). The ordinance's preamble clearly expresses its purpose:

"The City of Brunswick, in support and furtherance of its findings and determination that historic, cultural and aesthetic resources of Brunswick are among its most valued and important assets and that preservation of this heritage is essential to the promotion of the health, prosperity and general welfare of the people; In order to provide a uniform process for providing guidance to owners of historic property in making material changes through the approval of Certificates of Appropriateness, In order to stimulate revitalization and reinvestment in the central business district and residential areas of the City of Brunswick and to protect and enhance local historical, cultural, and aesthetic attractions to tourists and thereby promote and stimulate business;"

The Brunswick Downtown Development Authority has been charged with staff duties for the Planning Department, and acts as it's secretary. The adoption of a zoning overlay historic district requires the review by the HPB of any proposed changes to the exterior of a building within the historic district. The property owner must submit a Certificate of Appropriateness outlining the proposed project. The design guidelines for the Old Town Historic District provides the HPB and property owners with best practices for rehabilitation of residential and commercial properties and new construction within the district. The guidelines are intended to preserve the essential architectural character of the historic district while allowing for additions and modifications needed for the present. Design guidelines aim to provide acceptable solutions to adapting historic buildings for modern lifestyles, striking a balance between function and preservation. The guidelines allow for change when it is accomplished in a sensitive manner that maintains the special character of the Historic District while meeting the practical needs of the residents and property owners. The guidelines direct the HPB, staff, and property owners in making appropriate decisions in the physical appearance of exterior elements of historic properties regarding primary residential buildings, as well as their associated outbuildings, site features, landscaping, driveways, walkways, and overall streetscapes.

Of particular importance to the HPB and Old Town property owners is preventing demolition of significant resources. Demolition of properties that contribute to the character of the district should only be a last resort, and the burden of proof to justify demolition will be the responsibility of the property owner. Properties must also not be allowed to deteriorate to the point where important architectural features are threatened due to owner neglect.

Benefits of Preserving Brunswick's Heritage

Historic preservation helps build and reinforce community character. Without a preservation ethic, Brunswick's unique character could be diminished. Design review standards provide a framework for protecting the city's heritage and overseeing future evolution of its historic resources. Design review gives assurance to property owners that their investments will be protected.

Historic Preservation Promotes Quality of Life
Historic architecture and landscape helps define a community. The buildings of the Old Town Historic District embody the history that sets Brunswick apart from other cities and towns. The buildings and sites within the historic district collectively express the founding and development of the city. The quality and condition of buildings and landscape reflects a community's self image; well-maintained and unique historic areas make a place more inviting to visitors and improves life for its residents.

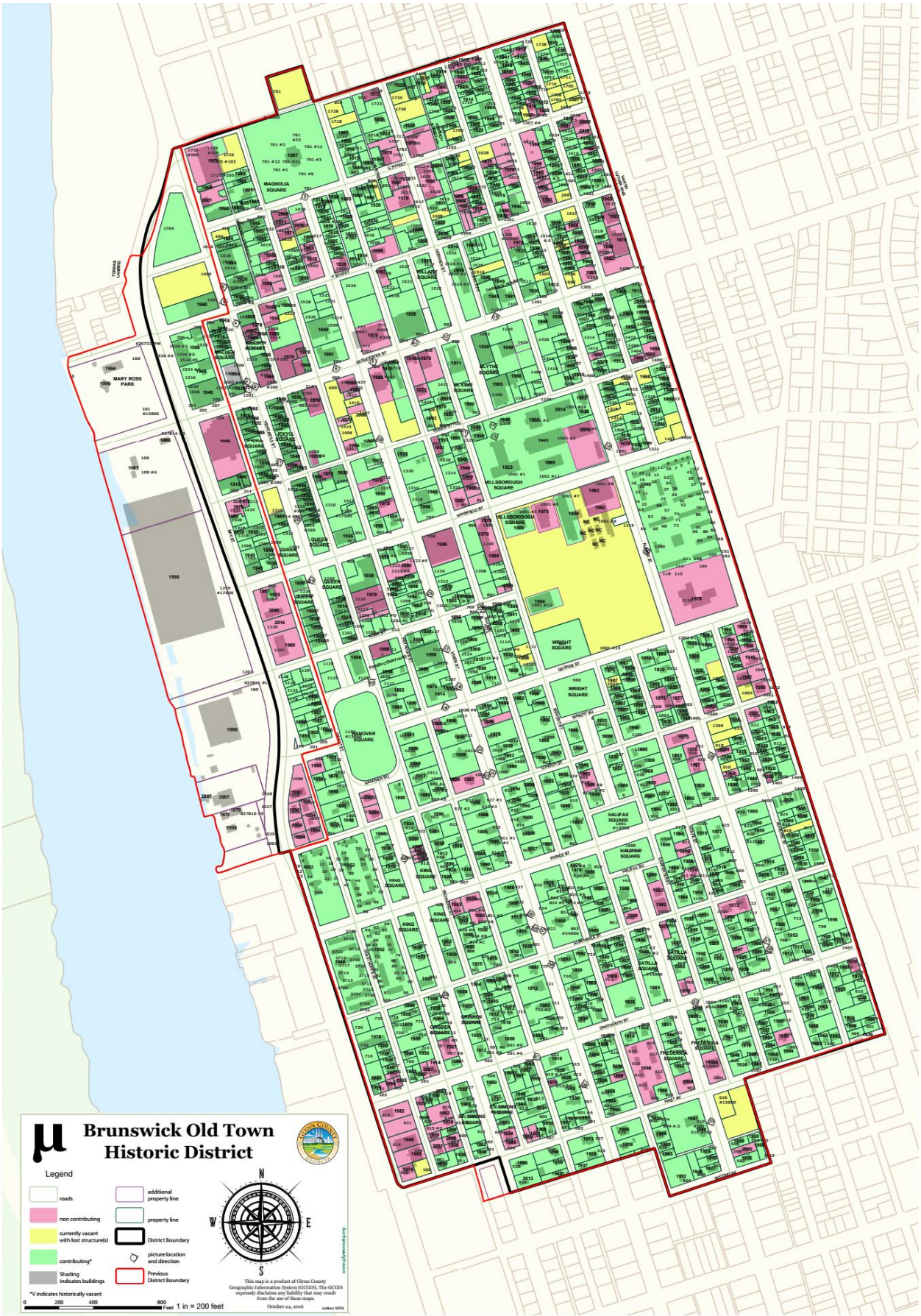
Historic Preservation Supports Taxpayers' Investments
Brunswick has invested in infrastructure like sidewalks, lights, water and sewer lines, telephone and electrical service, gutters and curbs, and roads and streets. Maintaining existing neighborhoods and infrastructure is fiscally responsible. Allowing historic areas to decline represents a waste of investment. Commitment to revitalize and reuse historic neighborhoods is among a local government's most effective acts of responsibility.

Historic Preservation Creates Jobs
Rehabilitation and revitalization projects create thousands of construction jobs annually, and historic rehabilitation projects are more labor intensive than new construction. In a typical new construction project, about half of the expenses are for labor and half for materials. In a rehabilitation initiative, between 60 and 70 percent of expenditures are usually for labor. Because labor is often local, the economic benefits of rehabilitation are more likely to stay within the community, benefitting workers and the local businesses where they spend their money.

Historic Preservation Increases Property Values
Studies from across the country consistently show that National Register listing increases property values. National Register historic districts tend to have higher property values than adjacent neighborhoods that lack historic designation, even with similar architecture and landscapes. This benefit is especially pronounced with an overlay of historic district zoning and design review. Design standards help to protect a historic area from inappropriate new construction or remodeling by providing consistent and proven guidance for treatment of properties.

Historic Preservation Attracts Visitors to Cities and Towns
Heritage tourism, which highlights a city's history, is a rapidly growing segment of the tourism industry. Heritage tourists tend to spend more time and money than other types of tourists, enhancing the economy of the communities they visit. Preserving Brunswick's historic architecture bolsters tourism, the city's single largest industry.

Historic Preservation Provides Financial Benefits
Property owners in the Brunswick Historic District may be eligible for federal and state tax credits for building rehabilitation projects as well as other financial incentives.



Boundary map of Brunswick's Old Town Historic District.

How Does the Design Review Process Work?

The design guidelines for Brunswick's Old Town Historic District provides property owners and the HPB a consistent, concise means for the review of rehabilitation projects within the district. When a property owner desires to make changes to the exterior of a historic building, a Certificate of Appropriateness (COA) application must be submitted to the HPB. The COA is an official document that must be obtained prior to receiving a building permit or performing any exterior rehabilitation, new construction, or demolition in the locally designated historic district. The HPB will review rehabilitation, new construction, and demolition on all properties within the Old Town Historic District or any other locally designated residential historic district in the city.

This Design Guidelines manual assists property owners and the HPB in determining the appropriate methods of treatment of historic properties. The manual also provides guidance to developers of new construction within the historic district. The guidelines outline the process that property owners are to follow when considering a project that affects the exterior appearance of the building.

Within a locally designated district all buildings and structures have been categorized into one of two classes: Contributing or Non-Contributing. Contributing resources are those identified as possessing historical or architectural merit, are fifty years old or older, and retain integrity from their period of significance. Non-Contributing properties are less than fifty years of age or have experienced alterations to such a degree their architectural character has been compromised. There may be some properties which are less than fifty years of age which are identified as having exceptional significance in history or architecture. The HPB may, at its discretion, classify such buildings as contributing to the character of the district.

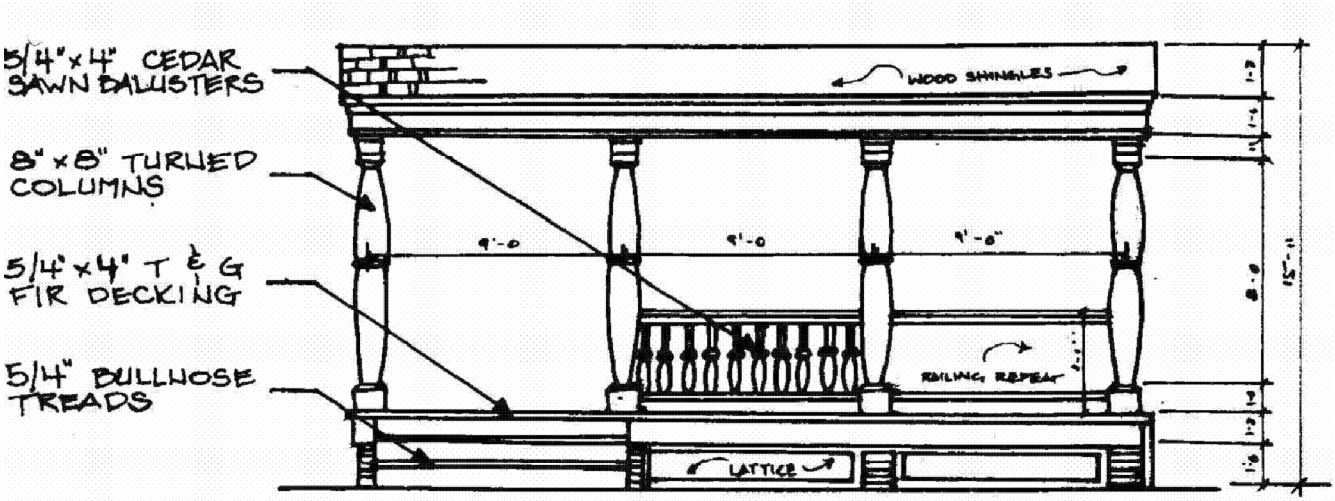
In any locally designated district, the owner of a property classified as Contributing or Non-Contributing must apply for a Certificate of Appropriateness (COA) prior to beginning any work affecting the exterior of the building or grounds of the historic property. The HPB will issue the COA for work it has reviewed and approved. A COA shall be required before a work permit is issued for the following:

(1) Material change in the exterior appearance of existing building classified as historic by additions, reconstruction, or alteration;
(2) Change in existing walls and fences, or construction of new walls and fences.
(3) Any new construction of a principal building or accessory building or structure subject to view from a public street, and;
(4) Moving a historic building
(5) Demolition of a historic building.

Non-contributing buildings may still possess characteristics that make them important to overall district character. They may possess design elements such as scale, massing, setback, lot placement, and materials that have the potential to positively effect neighboring historic structures. A building's designation as non-contributing does not exclude it from the application of design review and each case will be evaluated on an individual basis to determine how the proposed work will impact the property, adjacent properties, the blockscape, streetscape, and neighborhood as a whole, and the historic district.

Steps for obtaining a Certificate of Appropriateness

1. Applications may be obtained at the offices of the Building Permit Office, City Hall, 601 Gloucester Street.
2. Applications must include; Site plan, Plans for scope of work, before photographs, elevation drawings and material sample, if appropriate. A description of these items may be found on the Application.
3. The HPB meets the first Monday of each month. Applications must be received no later than 15 days prior to the meeting date. Complete applications may be turned in to the Building Permit Office.
4. The HPB will hold a workshop meeting two Mondays prior to the first Monday meeting. This workshop is held in the second floor conference room, at 6:00 PM Old City Hall. You are encouraged to attend the workshop in order to expedite your application.
5. Attendance at the regular HPB meeting is encouraged for all applicants. You will have the chance to speak and answer any questions they may have. The HPB meetings are held the first Monday of the month at 6:00 PM in the second floor courtroom, Old City Hall.
6. Once your Application is approved, you will be given a copy. Take this copy to the Building Inspector's office for issuance of a building permit, if required.
7. Project construction must begin within 6 months of the approval date. The Certificate of Appropriateness is valid for 18 months from the approval date.
8. Any questions may be directed to the Historic Preservation Board Secretary at the offices of Planning, Development & Codes. City Hall, 601 Gloucester Street. 912-267-5527.



Example of a drawing depicting the specifications of a proposed project to be submitted with a Certificate of Appropriateness application..

What Are the Design Guidelines Based On?

The Old Town Historic District Design Review Guidelines are based on the "*Secretary of the Interior's Standards for Rehabilitation"* set forth by the National Park Service (NPS). Most historic district Boards across the country use these guidelines as a basis for local design review and for projects utilizing federal funds or tax credits. The "GUIDELINES" were first published in 1977 and revised in 1990 and 2017. They are applicable to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior of historic buildings as well as related landscape features and the building's site and environment.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

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

2. The historic character of a property shall be retained and preserved. Avoid the removal of historic materials or alteration of features and spaces that characterize a property.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Terminology in the Guidelines

Common among design guidelines across the country is a set of terms used in this manual, as well. This terminology reflects the principles that the HPB will consider when making decisions. These terms and their interpretation are as follows:

Appropriate
The term "appropriate" applies to a component, method, or design choice that is sensitive to the historic quality of a building and overall district. When "appropriate," the project will be in compliance with the guidelines.

Beyond Repair and Beyond Reasonable Repair
The terms "beyond repair" and "beyond reasonable repair" describe the condition that cannot be reversed. The damage to the building or feature is so extreme that not enough physical material remains for its repair. The burden of proof to demonstrate "beyond repair" will be the responsibility of the applicant.

Character
The term "character" means the attributes, qualities, and features that collectively convey the particular essence of a setting, place, or building.

Compatible and Compatibility
The terms "compatible" and "compatibility" mean "appropriate." Compatibility also means the characteristics of different uses or activities that permit them to be located near each other in harmony and without conflict.

Inappropriate
An "inappropriate" feature, action, or design choice that compromises the historic character of a building or district. An inappropriate project would not be in compliance.

In-Kind and Like-Kind
When repair or replacement of specific elements of materials are needed, "in-kind" and "like-kind" substitutes match the existing, original, or historic in material, size, detail, profile, finish, texture, and appearance as closely as possible, and when installed will not be easily distinguishable from the original upon close inspection.

Recommended
The term "recommended" means suggested, but not mandatory actions outlined in the guidelines.

Shall or Should
Where the terms "shall" or "should" are used, compliance is specifically required.

Visible or Readily Visible
The terms "visible" or "readily visible" means easily visible from public streets and rights-of-way, including through parking lots and other open spaces.

Planning Your Project

Projects involving a historic structure or new construction within the Old Town Historic District and any locally designated district may include a variety of approaches, including maintenance, simple repairs, or adding additional living space. In understanding the history and architectural development of a structure and its use, its present condition and the actions necessary to complete your project, you can develop an overall approach. *The Secretary of the Interior's Standards* are based on the four types of projects:

Preservation: Keeping an existing structure in its current state by initiating a program of maintenance and repair.

Rehabilitation: Actions to return a structure to its original state by preserving features that contribute to its historic character. This can also include using appropriate in-kind or replacement materials, adaptive reuse and adding compatible additions. Most projects taken before the HPB would be considered rehabilitation.

Restoration: This process involves reconstructing the appearance of the structure as it looked from a particular period of time.

Reconstruction: Reconstruction is defined as the act or process of depicting by means of new construction the form, features and architectural character of a structure that no longer exists. This type of project typically involves replicating a historic structure to a particular point in time—often for interpretive purposes.

After the project approach has been identified, the property owner should refer to this manual and apply the design guidelines in the initial stages of planning and design. The primary approach of the HPB and the design review guidelines emphasizes preservation instead of removal/ replacement and the use of sustainable practices and materials where possible. These principles are demonstrated in the use of words such as *repair, retain, maintain, compatible* and *replace in-kind*. When planning a rehabilitation or new construction project, the HPB encourages property owners to consider a series of steps in their planning.

One—What Is the Significance of the Property?

What is the age of the property and how has it changed over time? Does the building contribute to the character of the historic district through its architectural design? The HPB and Staff can assist in determining if a property is contributing or non-contributing.

Two—What Is the Building's Condition and Integrity?

A building with historic and architectural integrity will retain most of its character defining features on its primary and secondary elevations that are visible from the street. A property's degree of integrity will help determine the desired outcome of the project.

Three—What Is the Intent of the Project?
Some projects may only require upgrades to interiors which are not reviewed by the HPB. Exterior changes may be limited to in-kind repair and replacement or involve entire structure rehabilitation. Projects may also involve adding living space to a historic structure.

Four—What Is the Proposed Project Treatment Plan?
An appropriate project treatment plan will result once the historical significance, integrity and project intent has been determined. A project may include a variety of actions such as maintenance of some elements, repair of deteriorated materials, replacement of deteriorated materials in-kind or replacement of deteriorated materials with compatible new materials, and construction of an addition or ancillary building.

When reviewing a property owner's proposed project treatment plan the HPB will be guided by a series of principles as follows:

- Proposed projects should emphasize retaining, maintaining, preserving, and repairing original or historic features.

- If such features and elements cannot be retained, maintained, preserved, and repaired, then replacement in-kind is recommended. Replacement in-kind means that the new feature and element match the existing original, or historic in material, size, detail, profile, finish, and texture as closely as possible. Architectural details and materials can be documented through drawings, photographs, or physical evidence. Such documentation will aid in defining appropriate rehabilitation activities.

- If material replacement in-kind is not feasible or practical, the HPB may consider the use of appropriate alternative materials that match the original as closely as possible in texture, design, and overall appearance.

- Rehabilitation will be reviewed to determine the impact, compatibility, and appropriateness of the proposed work to the existing structures, site, streetscape, and district.

- Rehabilitation shall be compatible with the historic building or structure for which it is proposed. Compatible rehabilitation efforts are those that protect and retain significant architectural and features and elements of individual buildings and the district.

- New construction for primary buildings and outbuildings shall be compatible with adjacent buildings along the street and blockface in massing, scale, materials, and setback.

Five—What Must be Submitted to the HPB for Review?

In addition to a completed Certificate of Appropriateness, the HPB also requires the following for specific projects:

- New exterior materials: A sample of the proposed exterior material.

Alternative Materials for Rehabilitation and New Construction

An alternative material is a material which differs from that used to create the original. Terms used to describe alternative materials also include "non-original," "imitation," "synthetic," "substitute," and "replacement." Where a historic feature is entirely missing, or damaged beyond repair, a visually identical and physically compatible alternative material may be considered by the HPB for contributing structures, and will be considered for non-contributing structures. Alternative materials may also be appropriate in the construction of new primary or ancillary buildings or additions.

When reviewing the appropriateness of alternative materials the HPB will consider the following:

Potential Impact to Architectural Character and Historical Significance. Removing and replacing historic material will generally diminish a building's historic integrity and retaining original or historic materials is always preferred. If an applicant proposes to remove historic material and replace it with an alternative material, the HPB will need to be convinced that this is necessary. The extent to which the feature is an important character defining feature will be considered in determining whether an alternative material is an acceptable substitute in lieu of other criteria.

Durability. The alternative material must be demonstrated to the HPB to have proven durability, longevity, and repairability.

Appearance. An alternative material shall have a similar profile, texture, detail, and finish as the historic material, so that the only aspect of the alternative material that varies from the original being replaced is the material itself. Products which have simulated wood graining or a bright sheen are generally incompatible with historic materials. Visual appearance on close inspection is a good baseline standard.

If a feature being replaced was historically made of painted wood, the replacement alternative material must be paintable, painted upon installation, and maintained as a painted feature, so that it appears like other painted wooded features on the exterior of the property and those properties around it. In some instances, such as windows with baked enamel finishes, unpainted alternative materials may be considered.

Location. The location of alternative materials is an important factor in their approval. Alternative materials are more appropriate for rear or non-readily visible side elevations than for primary elevations. The distance of alternative materials from the casual observer on the street or sidewalk is also important. An alternative material may be appropriate for roof cornices or other parts of a building where the material cannot be observed up close.

Sustainability. The sustainability of alternative materials may also be considered including assessing the amount of recycled product content, and use of non-renewable resources. A materials manufacturing process, transport, and ability to be recycled may also be considered.

Cost. The cost of an alternative material versus an in-kind historic material will also be considered. When evaluating alternative materials, include cost factors such as life cycle cost and payback over time. Front-end cost savings sometimes can be misleading.

Interaction with Historic Building Materials.

Some alternative materials can interact negatively with historic materials. For example, some alternative siding or window materials may contract and expand differently than the historic material they replace and adversely affect weather-protection properties, and future appearance. Alternative materials age differently than original historic materials and the appearance of pre-finished and painted materials differ as they age, often substantially. Because of these realities, care must be taken and future differences in appearance taken into consideration when considering whether an alternative material can be used in close proximity to the original material it will be replacing. Some metals may corrode and stain adjacent materials.

In considering alternative materials, the HPB may review:

1. Samples of the material;
2. Product literature, including information on the expected lifespan, durability of the material, and long term life cycle costs;
3. Ability to accurately replicate the visual and aesthetic characteristics of the historic material in the specific application requested;
4. The level of detail, significance, and characteristics of the feature being replaced;
5. Ability to expand and contract with historic materials ; and,
6. Where economic hardship is a consideration, the cost of the alternative material relative to the original material.

The HPB may request a mock-up of the product installed in the requested location to determine how it will appear on site.

These guidelines leave room for the further development and acceptance of alternative materials that meet the visual guidelines that are ultimately the most important aspect of rehabilitation and the retention of historic character. However, while the National Park Service guidelines recommend the replacement of entire character-defining features under certain well defined circumstances, they never recommend removal and replacement with an alternative material of a feature which, although deteriorated or damaged, could reasonably be repaired and thus preserved. Repair of deteriorated historic features is always the most appropriate treatment, followed by in-kind replacement.

Tax Credits for Rehabilitation of Historic Properties

The National Park Service administers the Federal tax credit program for rehabilitation of certified historic buildings. There is also a Georgia State tax credit program, administered by the Georgia Department of Natural Resources' Historic Preservation Division (DNR-HPD) and the Georgia Department of Revenue. Properties listed in the National Register of Historic Places individually or as a Contributing resource of a listed district may be eligible for the rehabilitation tax credits. The owner of the eligible property may be an individual or corporation. Property owners and developers interested in pursuing the credit should consult an accountant, tax attorney, other professional tax advisor, legal counsel, or the Internal Revenue Service for help in determining the tax and other financial implications.

Federal Tax Incentives for Rehabilitation

A federal tax credit is available for properties for National Register-listed properties that are income-producing. In residential historic districts rental property will be eligible for this tax credit. This tax credit is 20% of the total amount of the qualified rehabilitation expenditures of a property. Property owners who wish to take the tax credit must follow established guidelines for rehabilitation. The *"Secretary of the Interior's Standards for Rehabilitation"* are designed to provide guidance in the renovation of historic buildings in order to preserve their historic architectural character.

State Tax Credit

In May 2002, the Georgia State Income Tax Credit for Rehabilitated Historic Property was signed into law. The credit is a dollar-for-dollar reduction of State of Georgia income taxes as an incentive to improve historic properties with a rehabilitation project. Owners of historic residential and commercial properties are eligible to apply for the credit. A DNR-approved rehabilitation allows a 25% reduction on qualified rehabilitation expenditures, capped at $100,000 (if the home is located in a target area, as defined in O.C.G.A Section 48-7-29.8, the credit may be equal to 30% of rehabilitation expenditures, also capped at $100,000). For income-producing, certified historic structures, the credit is 25% of rehabilitation expenditures, capped at $300,000. As further amended effective January 1, 2016, two additional program categories are available providing income tax credits capped at $5 million and $10 million per project and with a $25 million annual program cap (the $10 million cap category has annual employment and/or wage requirements).

- The cost of rehabilitation must meet the substantial rehabilitation test. The substantial rehabilitation test is met when the qualified rehabilitation expenses exceed the following amounts:
  - For a historic home used as a principal residence, the lesser of $25,000 or 50% of the adjusted basis of the building.
  - For a historic home used as a principal residence in a target area, $5,000.
  - For any other certified historic structure, the greater of $5,000 or the adjusted basis of the building.

At least 5% of the qualified rehabilitation expenditures must be allocated to work completed to the exterior of the structure. Acquisition costs and costs associated with new construction are not qualified rehabilitation expenses.

- The property owner must obtain preliminary and final certification of the project from HPD.
- Rehabilitation must be in accordance with the Department of Natural Resources' Standards for Rehabilitation and must be completed within two years.

CHAPTER 2: BRUNSWICK'S OLD TOWN HISTORIC DISTRICT

Brunswick - A Brief History

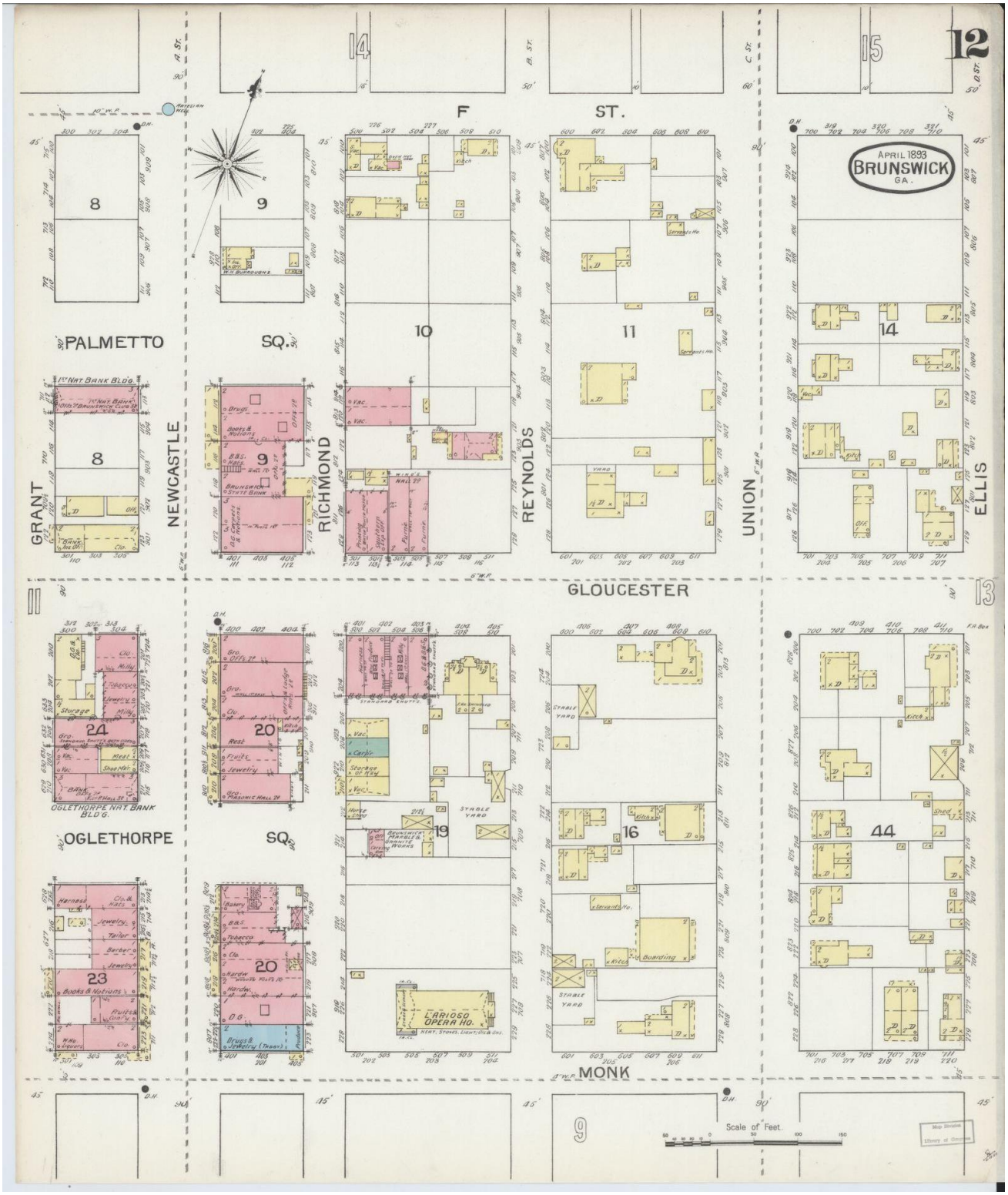
The Council of the Royal Colony of Georgia established the city of Brunswick in 1771, naming the new town after Braunchweig, Germany, ancestral birthplace of English King George III. Brunswick's layout followed that of Savannah, eighty miles north, with a grid street pattern interspersed with park squares. The original fourteen squares and streets of Brunswick were given names honoring notable British figures, such as the earl of Egmont, the duke of Gloucester, the duke of Newcastle, and Lord Mansfield.

Glynn County, named for Parliament member John Glynn, was founded in 1777. In 1797 Brunswick was made the county seat, replacing Frederica, the 1736 settlement on St. Simons Island. Planters on St. Simons Island, neighboring sea islands, and the Georgia mainland produced high quality cotton from the 1780s through 1830s. Brunswick became a major port city for the primary antebellum commodities of cotton, rice, and lumber.

During the Civil War, most Brunswick residents left the city, and the economy took years to recover. After the war, Brunswick began a period of steady growth with an increase in the production and shipping of naval stores and timber. In the 1870s, the Georgia Land and Lumber Company made St. Simons its operation center, contributing to Brunswick's port economy. Between 1884 and 1889, Brunswick shipped 70-85 million board feet annually. The region's lumber was shipped throughout America, and the barrels of turpentine and varnish often were sent to Europe. Brunswick's population rose from 2,891 to 8,459 residents between 1880 and 1890. During the same period, Brunswick and the sea islands became a popular resort area for wealthy industrialists and their families. The Oglethorpe Hotel was completed in Brunswick in 1888 and was one of the most significant hotels ever built on the Georgia coast. Another significant architectural resource of the period was the Brunswick City Hall. Designed by Albert S. Eichberg, the Richardson Romanesque building was completed in 1889. Its signature clock tower was installed in 1893.



Named for Georgia's founder, the Oglethorpe Hotel was a testament to Brunswick's status as a bustling port city. The three-story hotel was constructed in 1888 and stood until it was demolished in 1958 (Photo courtesy of thebrunswicknews.com).



The 1893 Sanborn Fire Insurance Map of Brunswick illustrates the rapid growth of the city with its brick commercial buildings along Newcastle and Gloucester Streets and residential areas to the east (Courtesy the Sanborn Fire Insurance Map Company).

In 1906 work began in Brunswick on a new Glynn County Courthouse within Magnolia Square, one of the city's original historic squares that had served as a community livestock pasture. The County paid the City $1.00 for the parcel. New York-based architect Charles Alling Gifford of the firm Gifford & Bates designed the Beaux Arts courthouse. Gifford's work is notable within the National Historic Landmark District on Jekyll Island, principally Sans Souci Apartments (1896), Mistletoe Cottage (1900), and Jekyll Island Clubhouse Annex (1901). Construction was completed on December 18, 1907 at a total cost of $97,613.

After World War I, Portuguese natives came to Brunswick and helped launch the area's shrimping industry. A newly invented trawl net design coupled with ice machines and air-conditioning helped grow the local business to a national level. Portuguese families settled into Brunswick's Old Town, with Hanover Square a favorite gathering spot.

Brunswick benefited from the designation of and improvements to U. S. Highway 17, which originally ran from Jacksonville, Florida, to Virginia. The highway was built just east of the downtown area and brought many new tourists and travelers to the city. During the 1930s, the local economy also diversified with on-site processing and manufacturing of local timber. The Scott Paper Company joined with the Mead Corporation to establish the Brunswick Pulp and Paper Company in 1938. The Mill was built on Turtle River, three miles northwest of downtown Brunswick. As a deep-water port city, Brunswick contributed directly to ship-building war efforts during both World Wars. During World War II, the U. S. Maritime Commission designated the city one of sixteen sites for building cargo ships. The J. A. Jones Construction Company built ninety-nine cargo ships, including eighty-five Liberty ships, in Brunswick between 1941 and 1945.

After the war, the Brunswick area became a popular vacation destination with the rise of middle-class prosperity and increased automobile traffic. The State of Georgia purchased Jekyll Island in 1950 to operate as a state park. In 1975, the U. S. Federal Law Enforcement Center relocated from Washington, D. C. to the Brunswick area. Georgia-Pacific acquired the fifty-year old Brunswick Pulp and Paper Mill, along with 500,000 timber acres, in 1988 and continued operations. Today, Brunswick's diversified economy provides a wide variety of employment for the city's residents. The Old Town Historic District continues to attract tourists and historic preservation is an important part of the city's economic development.



The Old Town Historic District is noted for the age and size of its oak trees. The Lover's Oak is one of the landmark trees in the historic district.

The Brunswick Old Town Historic District - Architectural Styles

Second Empire, 1865-1900

The Second Empire style was first introduced in France in the mid-19th century. The style takes its name from Napoleon III's Second Empire reign (1852-1871). The signature characteristic of the style is its roof shape, with a flat top and sloping sides, called a Mansard roof. Windows often extend from the Mansard roof of a Second Empire-style dwelling. The style is elaborate with heavy decorative features, including eave brackets, window surrounds or hoods, and detailed wood porch trim. The massing of a Second Empire dwelling is typically compact, and the dwelling maybe be one- or two-stories with the half-story Mansard roof-section above. High style examples may feature a corner or entrance tower.

Characteristics

- Mansard roof
- Has one or two full stories below the half-story Mansard section
- May have a tower feature
- May have some decorative woodwork features
- Windows typically have hoods or surrounds



The dwelling at 8 Hanover Square is a notable example of the Second Empire style with its corner tower and original porch.

Folk Victorian, 1870-1910

Folk Victorian is a term applied to localized types or simple interpretations of more elaborate late-19th-century styles. During this period of Victorian styles, house designs often included extensive wood ornamentation made available by mass production methods. Folk Victorian designs may include decorative details of wood trim such as milled wood posts, railings, and spindles. By the early 1900s classical columns became more common for porches. These frame dwellings are both one- to two-stories in height. Examples of Folk Victorian dwellings are often referred to by their plan or form. The forms include gabled ell, side gable, front gable, and pyramidal square.

Characteristics

- Frame construction
- Typically, one- or one-and-one-half stories in height
- The plan or form is self-defining (e.g., gabled ell, pyramid square, side gable)
- May have some decorative woodwork features
- Porches on the primary façade and often on side or rear elevations



The Folk Victorian dwelling at 8 Halifax Square retains much of its original design and detailing.

Queen Anne, 1880-1905

The Queen Anne style became very popular with the development of balloon framing and mass production of wood ornamental features. American tastes in architecture shifted from the orderly, symmetrical, Classically-derived designs of the antebellum period to asymmetrical plans with extensive woodwork, including corner towers and wrap-around porches with milled columns. Queen Anne style houses may have highly detailed spindling, bay or stained glass windows, roof cresting, wood shingle siding, corbelled brick chimneys with chimney pots, and irregular roof planes. Queen Anne style houses are often painted in rich, contrasting color schemes.

Characteristics

- Frame construction
- Asymmetrical floor plans
- Wrap-around porches
- Highly decorative wooden elements
- Hip, gable, or complex roof



The Queen Anne style dwelling at 721 Union Street features a wrap-around porch and corner tower.

Neo-Classical, ca. 1895-1955

At the end of the 19th century, Americans moved towards a preference for Classically derived architecture. A major influence in the shift away from Victorian aesthetics was the "White City" of 1893 World's Fair in Chicago. The Fair marked the 400th anniversary of Columbus' discovery of America, and its collection of Neo-Classical buildings signified an embrace of architecture as a symbol of democracy. Neo-Classical-style dwellings share common traits with the Greek Revival style, emphasizing order and balance through Classical designs such as Ionic or Corinthian columns and Palladian window groups. These dwellings are typically two-stories, allowing for full-height porticos on the main façade.

Characteristics

- Full-height façade portico with Classical columns
- Broken pediment over entry door
- Decorative door surrounds, columns, or sidelights
- Side or front portico or entry porch
- Dentilled cornice
- White, or other light hue, exterior



The dwelling at 1000 Union Street is an excellent example of the Neo-Classical style with its full-height Ionic porch columns.

Colonial Revival, 1900-1955

In addition to the Neo-Classical style, the Colonial Revival style also became preferred by many Americans in the early 20th century. These designs reflected restraint, simplicity, symmetry, and order. These traits defined the Progressive movement of the early 20th century, when efficiency was emphasized in work and home settings. Colonial Revival-style dwellings typically have rectangular plans and symmetrical facades. The roof may be gabled or hipped. Windows are often six-over-six double-hung sash. The decoration of the Colonial Revival style was expressed in sidelights, fanlights, pediments, and columns or pilasters at the façade entrance. The details are classically inspired, and entry porticos are common.

Characteristics

- Symmetry, balance, order
- Classically-derived architectural features
- Rectangular plan
- Dormers on a gable, or hip, roof
- Common exterior of brick with white, or other light hue, elements



The dwelling at 815 Union Street is an example of the Colonial Revival style with its symmetrical façade and gabled entry porch.

Craftsman, ca. 1905-1940

Craftsman dwellings originated on the West Coast, and the design became popular for small houses across the country. Typically, a Craftsman dwelling is one- or one-and-one-half-story in height. The façade features a full-width porch, often under the main roof of the dwelling. The interior is characterized by an open floor plan. Craftsman dwellings have low-pitched, gable roofs with wide eave overhangs, exposed rafters, decorative beams or braces, full- or partial-width porches, and tapered porch posts on brick piers.

Characteristics

- One- or one-and-one-half-story
- Low-pitched roof
- Exposed rafter tails
- Brackets under roof eaves
- Wide porch with columns on piers



This Craftsman dwelling at 801 Albany Street has a deep, full-width porch with tapered posts, and eave brackets, character-defining features of this style.

Ranch, ca. 1945-1960

The Ranch house type originated in California in the 1930s. This house type has general characteristics common to various interpretations of the form. In the post-World War II, context the Ranch house type became the predominant design for families migrating to America's suburbs. Lot sizes were larger than in urban settings, allowing for houses to be oriented parallel rather than perpendicular to the street. The basic plan of the ranch form is rectangular. The roofs may be hipped or gabled, with a low pitch. The Ranch house type often incorporates an attached garage or carport under the house roof. Back yards with patios or decks were preferred more than front porches as social space, and façade porches were minimized or eliminated. The Ranch façade typically retains a front entrance, but residents more often enter through a side entrance from the garage. Large picture windows and sliding glass doors provide views to the outdoors from within the open-plan Ranch-type house.

Characteristics

- One-story
- Low-pitched roof
- Horizontal emphasis
- Picture windows
- Large chimneys
- Minimal ornamentation



The Ranch plan dwelling at 1201 Union Street has a horizontal form, low-pitched hipped roof, and screened porch.

CHAPTER 3: RESIDENTIAL DESIGN GUIDELINES
1.0 MATERIALS - OVERVIEW

POLICY

Common primary building materials on historic buildings include wood siding, brick, stone, stucco, terra cotta, concrete, and metal. The key to preserving historic primary materials is proper maintenance. Do not use harsh or abrasive cleaning treatments. Do not cover or conceal historic primary materials. Limited replacement of damaged historic materials with matching materials may be considered.

GUIDELINES

1.1 Repair deteriorated architectural features with in-kind materials, form, scale, and design matching the original.

1.2 If architectural materials require replacement, match the original as closely as possible in form, scale, and design.

1.3 It is not appropriate to remove or alter original architectural materials.

1.4 It is not appropriate to install or apply non-historic materials to a building.
Added materials to a property must be accurately based on physical, pictorial, or historical evidence in scale, location, proportions, form, and detailing.

1.5 The use of epoxies for wood repair and special masonry repair components may be appropriate.

1.6 The use of alternative materials may be considered in some circumstances.



The design guidelines emphasize preserving rather than replacing original materials. An example of original materials include the detailed woodwork on this upper-floor balcony at 716 Union Street.

RESIDENTIAL DESIGN GUIDELINES
2.0 MATERIALS - BRICK & MASONRY

POLICY

When repair of masonry mortar is needed, use a soft mortar. Portland cement, a harder mortar, was not on general use before 1930. It does not allow moisture to pass through, causing brick to crack and break when it can't expand and contract with the temperature fluctuations. Sandblasting is extremely abrasive to masonry surfaces and is therefore an inappropriate cleaning treatment. Low pressure water cleaning and the use of soft mortar mixes are best for brick dwellings.

GUIDELINES

2.1 Abrasive cleaning of brick and masonry in the historic district is not allowed.
Sandblasting is highly abrasive and erodes historic brick surfaces. Such cleaning methods are not permitted in the historic district.

2.2 Preserve and maintain original masonry including brick, stone, stucco, terra cotta, cast concrete, and mortar.
A dwelling's historic appearance is in part derived from the texture, finishes, and patterns provided by its masonry surfaces. Proper maintenance of masonry preserves the historic character of a dwelling. Do not cover or conceal original masonry surfaces with non-historic materials such as stucco, metal, or vinyl.

2.3 Use the gentlest means possible when cleaning masonry.
Generally, masonry surface do not require cleaning, except perhaps to halt deterioration or to remove graffiti and stains. Dirt or grime can be removed from masonry surfaces using a mild detergent diluted with water. Use a natural bristle brush to scrub gently. Alternatively, a non-harmful chemical solution may be used. In either case, finish with a low-pressure water rinse. Before applying a cleaning agent to brick, test it in a small, inconspicuous area to ensure it will not damage or discolor the masonry. Never apply abrasive cleaning such as high-pressure water or sandblasting to masonry.

2.4 Leave unpainted historic masonry unpainted.
Masonry which has not been previously painted should be left unpainted. Only paint previously unpainted surfaces if the brick is mismatched or if paint is needed to prevent deterioration. There are also non-paint treatments available that are highly effective in strengthening damaged sandblasted masonry and provide a water repellant property.

2.5 Never use power tools on historic masonry.
When mortar is crumbling and needs to be removed and for re-pointing, the use hand tools is recommended. Hand tools allow for precision work, minimizing the chance for damage to adjacent brick and stone.

2.6 Preserve original mortar if possible, or repoint as necessary, using mortar mixes similar to the original.

Portland cement was not commonly used before the 1930s. Traditional mortar mixes had a higher ratio of lime resulting in a softer mortar set. Brick production has also evolved, in composition and firing method. Therefore, historic brick has a porous property that does not pair well with hard mortars, which force water through the softer masonry, causing damage. Temperature fluctuations can cause mechanical stresses through expansion, contraction, and settling if moisture is forced through the masonry due to a harder mortar. Modern mortars may also contain harmful soluble salts that further accelerate brick and stone deterioration. Match new mortar to the original mortar in width, depth, color, joint profile, and texture.

2.7 Do not cover masonry with silicone-based water sealants.

Water sealants can have the affect of trapping water on the interior of the building and not allow the brick to expand and contract properly.



Abrasive cleaning of brick removes the exterior "crust" and can lead to deterioration as shown at left and spalling as shown at right.

Technical Information
NPS Preservation Brief #1
Assessing Cleaning and Water Repellent Treatments for Historic Masonry Buildings
Www.nps.gov.history/hps/tps/briefs/brief1.htm

NPS Preservation Brief #2
Repointing Mortar Joints in Historic Masonry Buildings
Www.nps.gov.history/hps/tps/briefs/brief2.htm

NPS Preservation Brief #6
Dangers of Abrasive Cleaning to Historic Buildings
Www.nps.gov.history/hps/tps/briefs/brief6.htm

RESIDENTIAL DESIGN GUIDELINES
3.0 MATERIALS - CONCRETE & STUCCO

POLICY

Keep original stucco and concrete surfaces in good repair. When patching or replacing surfaces, match the original texture of the stucco and concrete. The replacement of stucco with an Exterior Insulation Finishing System (EIFS) is inappropriate for historic dwellings since the material does not resemble stucco and is prone to water damage.

GUIDELINES

3.1 Repair concrete walls and features using compatible materials and a stucco mix which is similar in strength, composition, texture, and color.

3.2 To clean stucco and concrete, use the most gentle means possible such as low-pressure water wash and a soft bristle brush.

3.3 Paint can be removed from stucco and concrete with appropriate chemical agents and professional contractors.
It is recommended to test the chemical product in a non-conspicuous spot to ensure that it will cause no etching or staining of the wall surface.

3.4 If a stucco or concrete surface has previously been painted, re-painting such surfaces may be appropriate.
This treatment may be used to enhance masonry stability.

3.5 Historic stucco surfaces should not be removed from masonry walls unless more than 50 percent of the stucco has lost its bond with the masonry behind it.

3.6 Original rock-faced or textured concrete block should be repaired with materials to match as closely as possible in dimensions, design, and texture.

3.7 The application of Exterior Insulation Finishing System (EIFS) is inappropriate in the historic district and will not be approved.

Technical Information
NPS Preservation Brief #15
Preservation of Historic Concrete
Www.nps.gov.history/hps/tps/briefs/brief15.htm

NPS Preservation Brief #22
Preservation and Repair of Historic Stucco
Www.nps.gov.history/hps/tps/briefs/brief22.htm



Stucco is a common material in the historic district, especially for Bungalow style houses (501 Union Street).

Rock-faced and textured concrete block was a popular material in the early 20th century and should be preserved and maintained (528 Union Street).





The exterior of this Ranch style dwelling at 601 F Street has an exterior of unfinished concrete that should be maintained and preserved in its original condition and not painted.

RESIDENTIAL DESIGN GUIDELINES
4.0 MATERIALS - WOOD SIDING

POLICY

The legacy of Brunswick's timber industry at the turn of the 20th century is visible throughout the historic district in the variety of wood siding materials on the historic dwellings. Preserve and maintain original wood siding materials. If these features require replacement, select materials to match the original as closely as possible. For contributing buildings, alternative materials may be considered for non-visible elevations. For non-contributing buildings, any or all elevations may have alternative materials installed. It is not appropriate to cover or conceal original wood siding materials with vinyl, aluminum, or other synthetic sidings. These materials do not successfully imitate the appearance of historic original wood siding. These synthetic materials are poor imitations of original wood siding and also may cause condensation and damage to the original siding beneath. Asbestos shingle siding is not hazardous as long as it is kept encapsulated with paint. If asbestos shingles are to be removed, a professional contractor should be hired. Select appropriate replacement materials that match the original shingles as closely as possible.

GUIDELINES

4.1 Preserve and maintain original wood siding
Original wood siding gives a historic building its organic appearance, whereas alternative materials result in an artificial finish. Wood siding's texture, scale, and shape of help define a dwelling's historic character and architectural style. Removal of original siding compromises a building's architectural integrity.

4.2 Repair original siding when necessary, and replace only if it is beyond repair.
Regular maintenance of siding will ensure its longevity. A finished surface can be achieved with the application of an opaque stain. If replacement of siding is necessary due to deterioration, match new siding to the original in size, placement, and design.

4.3 Synthetic or substitute materials such as vinyl and aluminum are discouraged.
Synthetic sidings do not adequately mimic the natural quality of traditional materials and detract from the building's historic character. Replacement or concealment of traditional wood materials with vinyl, aluminum or other synthetic materials is discouraged but may be allowed in the Historic District. The application of these materials must be reviewed by the HPB. Vinyl or aluminum siding must match the existing wood profile, be properly vented, not conceal window or door trim, or result in the removal or concealment of architectural details.

4.4 Clean siding with the gentlest means possible.
Do not attempt to clean original siding with potentially destructive, dangerous, and/or abrasive cleaning techniques, such as propane torching and sand- or water-blasting.

4.5 Removal of asbestos shingles is appropriate if added over original wood siding.
Restoration of original wood siding beneath added asbestos shingles is encouraged.





Preserve and maintain original weatherboard and wood shingle siding for textural contrast and historic character (Left, 705 Union Street, Right, 601 Prince Street).



Many dwellings have contrasting siding and decorative wood shingles as at 527 Union Street.



Several dwellings in the historic district have asbestos shingles added over the original wood siding. Removal of the shingles and restoration of the siding is encouraged (above 602 Dartmouth Street and below 1315 Union Street).



RESIDENTIAL DESIGN GUIDELINES
5.0 DETAILS - ARCHITECTURAL FEATURES

POLICY

The historic architectural details of a dwelling are important stylistic elements that contribute to its historic character. Whether constructed of wood, metal, glass, tile, or other materials, they should be preserved and should never be removed or concealed. If a feature is beyond repair, in-kind replacement elements should match the original as closely as possible in material, design, color, and texture.

GUIDELINES

5.1 Preserve and maintain historic architectural details and features; do not cover or conceal them.

The historic appearance of a dwelling is the sum of its parts, including decorative details that help convey the specific style of the building. To maintain that distinct quality, these details should be preserved. Removing or covering original architectural details will compromise the historic character of the building. In turn, the overall historic appearance of the district is then diminished. Follow guidelines for proper care and maintenance, preventing loss through deterioration of individual elements.

5.2 Cleaning architectural details may be appropriate.

Architectural details may need cleaning from time to time, depending on the material type. Generally, the use of water with mild detergent and soft brushes is an appropriate treatment. For more complicated situations, a historic architect or contractor with experience in historic buildings may provide consultation.

5.3 Deteriorated or damaged historic architectural features may require repair.

Deteriorated wooden features can be repaired with epoxy to fill in small openings. For larger decayed areas, cut out and re-fill with pieces of new wood. Historic metal features with light rust can be gently scrubbed with a wire brush. Heavier corrosion may require treatment of low pressure grit or sand blasting, flame cleaning, or chemical treatment, which are more hazardous. Consulting a professional is recommended. It is imperative that adjacent materials such as brick, glass, and wood are protected from possible damage with some form of temporary covering. Immediately following rust and paint removal, metal features should be painted.

5.4 Replace a missing or severely damaged historic architectural detail in-kind.

Replacement elements should match the original feature in design, proportion, and detail. Historic photographs or drawings are useful in matching original features. Or, select a simple design in keeping with the building's historic architectural style and period. The replacement feature should be made of the same material as the original, but substitute materials may be appropriate, especially for features are not readily visible from the street such as along upper facades and cornices.

5.5 Do not install non-original architectural features to historic buildings where none previously existed.

Incompatible architectural details are conspicuous and result in an inauthentic appearance that diminishes the original character of the building. Such additions compromise the building's historic integrity.



Detailed woodwork at 1001 Egmont Street (above) and 1709 Reynolds Street (below) are essential details which define the character of these dwellings.



RESIDENTIAL DESIGN GUIDELINES
6.0 DETAILS - AWNINGS

POLICY

Before the wide-spread availability of air-conditioning, awnings were commonly installed over windows, entrances, and porches of dwellings. Providing shade, awnings remain an appropriate addition to reduce heat inside a historic dwelling. Canvas was the most common material for awnings, and in the 1930s metal awnings were introduced. Preserve and maintain original metal awnings or canopies. Today, the addition of canvas awnings contributes to the historic appearance of a dwelling and to its energy efficiency. Consider the design, placement, and materials for appropriate awning installation.

GUIDELINES

6.1 Select awnings of traditional design.
Awnings of shed design are appropriate for most window or porch openings. An arched awning is appropriate only for an arched opening. Bubble, concave, or convex awnings are discouraged except where used originally. Retractable or fixed awnings may be installed. Awning colors that blend with the building will enhance the overall appearance.

6.2 An added awning should not cover or detract from architectural details or features.
On a porch or individual window, each opening should have its own awning. An awning should not extend over multiple openings, covering the wall space, pilaster, or column in between. A group of windows with no space in between may be covered under one awning.

6.3 Use awnings of traditional materials.
Canvas awnings are appropriate for late 19th- and earlier 20th-century dwellings. Metal awnings are appropriate on mid-century dwellings.

6.4 Use the least amount of hardware possible when installing an awning or canopy. Anchor hardware should be readily removable.



This window awning at 917 Newcastle Street is of appropriate, materials, size and placement.





These examples of appropriate porch awnings are of shed design and of canvas material. They fit the porch opening and do not conceal architectural details.





These examples of appropriate window awnings are of canvas material and of shed design. The awning pictured above left is designed to cover paired connecting windows while the other is correctly sized to the window opening.

Technical Information
NPS Preservation Brief #44
The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
www.nps.gov.history/hps/tps/briefs/brief44.htm

RESIDENTIAL DESIGN GUIDELINES
7.0 DETAILS - CHIMNEYS

POLICY

Original chimneys should be preserved and maintained. Even if fireplaces are no longer in use, chimneys are large, significant features on a dwelling's exterior. Historic chimneys often feature decorative corbelling that contributes to the overall historic appearance of the dwelling. Follow the guidelines for masonry to maintain and preserve chimneys properly.

GUIDELINES

7.1 Do not remove or alter original chimneys
Preserve and maintain even non-functioning chimneys. Do not cover chimneys with stucco or other veneers unless the brick surfaces are in poor condition. Concrete, slate, unglazed terra cotta and stone caps are appropriate.

7.2 Consult the guidelines for brick/masonry to maintain an original chimney.
Use gentle cleaning methods as needed. When repointing is necessary, apply soft, historic mortar compounds that match the original.

7.3 An unstable chimney can be rebuilt, matching the original as closely as possible.
If a historic chimney becomes unstable or hazardous, rebuild with matching materials or otherwise support the structure with metal straps or brackets anchored to the roof framing. Use brick or other materials that match historic materials in shape, dimensions, mortar, color, and brick patterns.



Corbelled brick chimneys can be important features which help define a dwelling's architectural style such as the chimneys at 811 Union Street (left) and 924 Union Street (right).

RESIDENTIAL DESIGN GUIDELINES
8.0 DETAILS - DOORS & ENTRANCES

POLICY

A dwelling's focal point is its entrance, which may be composed of several elements, including doors, transoms, sidelights, pediments, and surrounds. Together, these components illustrate the dwelling's architectural style and historic appearance. Preserve and maintain all original entrance elements. If a storm or screen door is installed, its design should allow full view of the main door. The framing of wood screen doors is should be minimal. Security doors on primary facades should also have minimal framework, rather than heavy grill work. This design type should only be added to entrances at rear or non-readily visible side elevations. Storm doors should be of baked-enamel aluminum or wood and in a color that blends with the door frame.

GUIDELINES

8.1 Preserve and maintain original doors and entrances.
Retain and keep in good repair all historic entrance components including jambs, sills, and headers of openings. Primary doors on the main façade should be preserved, as they are character-defining features. It is not appropriate to enclose or cover an original door opening.

8.2 Repairs to deteriorated or damaged historic doors should be consistent with the historic appearance.
The repair of historic doors should be with methods to retain their historic fabric and appearance as much as possible. Use epoxy to strengthen deteriorated wood.

8.3 If historic doors, including trim and surround, are missing or damaged beyond repair, select replacement doors that match the originals.
Match the historic door and its trim in materials and size. Consider the dwelling's style and date of construction for a proper match. Consult photographs from the building's historic period for choosing an appropriate styles when replacing doors and surrounds. Similar dwellings that retain original doors may also provide guidance for appropriate door design. Match the original door's materials, pane and panel configuration, and dimensions.

8.4 Do not create a new door opening where none existed on a readily visible facade.
Altering a dwelling's façade with the installation of a new door opening compromises its architectural integrity and is highly discouraged. A new opening may be permitted on an elevation out of public view. The new entrance should still be compatible in scale, size, proportion, placement, and style to historic openings. Side or rear elevations are appropriate locations for the installation of a new door opening.

8.5 Storm or screen doors may be installed.
Preserve historic screen doors, or select a screen or storm door design that allows full view of the original primary door.



This entrance retains its original door with multi-colored border glass (1012 Carpenter Street).



The entrance at 811 Union Street has an original two-arched-light door, transom, and surround.



Example of an original multi-light, Craftsman-style wood door at 1529 Reynolds Street.



Original six-panel wood door with a multi-light transom and sidelights (1102 Prince Street).



Preserve and maintain historic screen doors such as at 927 Union Street.



The entrance at 3 Halifax Square has original screen doors which reflect the historic door they cover.



Storm doors may be added to primary entrances if they are full-view design.



Storm doors should be painted to blend in with the house color and allow viewing of the historic door behind it.

RESIDENTIAL DESIGN GUIDELINES
9.0 DETAILS - FOUNDATIONS

POLICY

Foundations are functional but also help to define a dwelling's architectural style and date of construction. A foundation supports and elevates a building above ground level and out of standing water, and its texture and color contribute to the dwelling's design and style. Most foundations in the historic district are brick, stone, or rock-faced and poured concrete. Preserve and maintain these historic foundation materials. Keep historic foundations in good repair following the masonry guidelines.

GUIDELINES

9.1 Preserve and maintain original foundations.
Maintain original foundation materials, design, and detailing. Never cover or conceal original foundation materials with concrete block, plywood panels, corrugated metal, or other materials.

9.2 Follow masonry guidelines for cleaning, care, and repair of foundations.

9.3 If foundation materials are missing, use replacement materials that match the original as closely as possible.
Use in-kind materials for replacement of original foundations and install using similar construction techniques.

9.4 Avoid contact of water with foundations as possible.
Prevent deterioration of foundations from water exposure by directing downspouts and splash blocks away from the building. Also adjust irrigation systems as to keep water a minimum of three feet away from foundations, with spray directed away from the foundations. Even better, install drip irrigation lines in foundation plantings to eliminate spray and keep moisture at ground level. It is also recommended to plant woody shrubs and trees well off the dwelling's perimeter, as they can trap moisture at the foundation as they grow in size and fullness.

9.5 Do not conceal historic pier foundation.
For houses with pier foundations, the openings between the piers may be installed with lattice panels. Cut and fit lattice into the openings. Do not span across and cover piers. If brick infill has been previously added between piers, these should remain in place. Repair frame lattice panels as needed, and replacement of lattice panels in keeping with traditional designs. Frame lattice panels should be set back from the fronts of the piers by at least 2 inches. If brick lattice panels are used, the brick should be similar in color, texture and mortar joint profile as the original brick piers.

9.6 Do not add paint or stucco to foundations unless these treatment will correct the appearance of mismatched or inappropriately repaired brick and/or mortar.



Brick pier foundations should be repointed as needed and left exposed and not concealed (1028 Union Street).



The placement of lattice panels between brick piers is appropriate if they are traditional design and recessed from the face of the pier (928 Union Street).



Original pierced brick panels between piers should be preserved and maintained (721 Union Street).

RESIDENTIAL DESIGN GUIDELINES
10.0 DETAILS - GUTTERS & DOWNSPOUTS

POLICY

Gutters and downspouts provide essential protection to a dwelling from the effects of rain and water. These functional features can contribute to the character of the dwelling through material or color, such as copper fittings that acquire a green patina over time or examples intentionally matched to trim color of the dwelling. Preserve and maintain original boxed gutters through regular inspection and cleaning. If installing new gutters, half-round designs are the most historically accurate. If not readily available, "K" or ogee design gutters of aluminum are also appropriate.

GUIDELINES

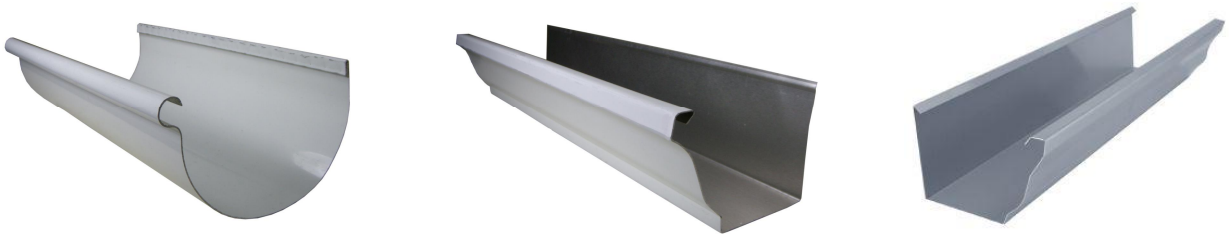
10.1 Maintain gutters, downspouts, and splash blocks.
Diverting water away from the roof and dwelling is essential to home maintenance. Retain existing boxed or built-in gutters. Keep gutters functioning properly by removing any debris that collects. Repair deteriorated or damaged gutters.

10.2 If original gutters are beyond repair, replace them with gutters of an appropriate type.
For historic houses, half-round gutters are the most appropriate design. Ogee gutters may be appropriate for buildings dating from or influenced by designs from the 1940s or later.

10.3 Downspouts should be unobtrusive and should direct away from architectural features.
Appropriately placed downspouts will protect the building and not detract from its historic character. Direct downspouts away from foundations, including those of neighboring dwellings.

10.4 Select gutters and downspouts in colors that match that of the dwelling's main body or trim.

10.5 The use of conductor heads, where appropriate, is encouraged.



Half round gutters (left) are preferred to "K" crimped gutters (middle) and ogee gutters (right.).





Examples of appropriate gutter and downspout design and locations include 900 Carpenter Street (above) and 927 Union Street (right).

RESIDENTIAL DESIGN GUIDELINES
11.0 DETAILS - LIGHTING

POLICY

Many of the dwellings in the district pre-date electricity and were later retro-fitted with light fixtures. With the passage of fifty years or more, these features have acquired historic status, just as original light fixtures of early 20th-century dwellings are historic and should be preserved and maintained. New light fixtures should be compatible with the architectural style of the dwelling and be of traditional materials and placement, such as at the main entrance and at porch ceilings. Lighting to accent sidewalks or front yards is appropriate.

GUIDELINES

11.1 Maintain historic light fixtures.
Historic light fixtures contribute to the overall historic character of a dwelling and should be preserved.

11.2 If historic light fixtures are missing or severely damaged, install replacements that match the originals.
Photographic or physical evidence of original light fixtures should guide the selection of replacement features. Otherwise, select a design that blends with the style of other historic features of the historic dwelling. The use of modern, low-wattage bulbs is recommended.

11.3 Select simple designs appropriate to the character of the building
If light fixtures of a modern design are desired, they should be unobtrusive and concealed with landscaping. Their light should be directed toward the building.

11.4 Do not allow light fixtures to damage or obscure architectural features or other building elements.
The installation of new light fixtures should not damage masonry, siding, or other historic materials. Illumination should aid visibility without detracting from the building's historic character.

11.5 Security lighting, such as flood lights, should be mounted on rear or side elevations of buildings rather than on the front façade.
Floodlights mounted in yards to illuminate the dwelling's facade are discouraged but acceptable. Ensure the light is directed on the property and does not intrude on neighboring properties. The down-lighting of trees on a property is more appropriate than up-lighting.

11.6 Install small footlights or post-mounted fixtures along sidewalks or in front yards that are compatible with the primary dwelling.





Preserve and maintain original light fixtures such as the Craftsman design fixture adjacent to the door (left) and porch ceiling (right) at 1700 Wolfe Street.



Solar foot-light fixtures as at 501 Union Street are unobtrusive and appropriate for the district.



This original light fixture at 908 Carpenter Street helps to define its style and date of construction.

RESIDENTIAL DESIGN GUIDELINES
12.0 DETAILS - MECHANICAL SYSTEMS

POLICY

Place mechanical systems such as window air conditioners and exterior HVAC system components at rear elevations or non-readily visible side elevations. Do not install mechanical systems on primary or readily visible side elevations unless they are effectively screened by landscaping or fencing.

GUIDELINES

12.1 Satellite dishes and HVAC units are modern installations that should not be visible from the public right-of-way

Locate modern utilities out of public view, especially roof-mounted equipment. Landscaping, lattice panels, or fencing should screen HVAC units, utility meters visible from the public right-of-way.

12.2 The installation of mechanical systems on primary facades or readily visible side elevations is not appropriate unless the systems are effectively screened through landscaping, fencing, or lattice panels.

12.3 Window air conditioning units should be installed only in window openings on rear or non-readily visible side elevations.

This installation should not result in the loss of the original window and be reversible if the unit is removed at a later date.

12.4 Roof-mounted equipment should not be placed on front- or corner side yard-facing roof planes and should be set back from the edges of roofs and screened, so that it is not visible to pedestrians and does not detract from the historic character of the dwelling.





Examples of appropriate screening of HVAC units include the landscaping at 918 London Street (left) and the lattice panels at 800 G Street (right).

RESIDENTIAL DESIGN GUIDELINES
13.0 DETAILS - PAINT & COLORS

POLICY

Paint colors are not reviewed by the HPB, but color palettes appropriate to the dwelling's period and style are recommended. Masonry surfaces which have not been previously painted should not be painted unless the brick and/or mortar is mismatched. Spray- on siding coatings should be avoided since the permeability of these products and their longevity has yet to be demonstrated. The use of lead-based paint was historically common throughout the country. Removal of paint with potential for lead must be assessed professionally both in terms of safety and relevant historical significance of the painted feature.

GUIDELINES

13.1 Keep historically painted surfaces and features painted. Do not paint historically unpainted surfaces or features.
If paint has been applied in the past to masonry buildings, maintenance of paint is appropriate. Windows should not be painted shut but left operable.

13.2 Use non-abrasive methods to remove paint, protecting historic materials during the process.
Hand-scraping, hand-sanding or chemical cleaning are non-abrasive methods for removing paint. The use of abrasive or high-pressure methods is not appropriate. Low-heat stripping with a heat gun or heat plate, with a temperature of less than 450 degrees, may be used for paint removal. The heat softens paint layers, allows their removal by hand-scraping.

13.3 Remove as little paint as possible.
Remove damaged or deteriorated paint only to the next sound layer. If paint is blistered to the bare surface level, remove all paint completely.

13.4 Selecting paint colors that are in keeping with the dwelling's style and period of construction is recommended.

13.5 Unpainted masonry surfaces should remain unpainted unless this treatment would the appearance of mismatched or inappropriately repaired masonry and/or mortar.

13.6 The use of spray-on siding coatings is discouraged in the historic district.
These products have not been demonstrated to have sufficient permeability to allow a building to "breathe," and their life expectancy is unknown.

13.7. Use appropriate paint.
Use oil-based or latex paint, which will adhere to a previously painted surface. Elastomeric paint should not be used because it lacks permeability and can trap moisture.

13.8 Consult professionals for risk assessment of lead-based paint.
Peeling or chipping paint may require professional removal. Lead-based paint that is thoroughly top-coated with lead-free finishes may pose no risk of exposure and should not be disturbed.

13.9 Following traditional color palettes limited to no more than four colors for wall, trim, and various accents if encouraged.
Traditionally, paint color schemes include no more than four hues. Typically the same color is used on all trim including horizontal and vertical trim boards, porch columns, and window framing; a contrasting color for walls; and a darker color for doors, shutters, and window sashes. The use of these traditional practices will connect a historic dwelling with its period of construction.

13.10 Following traditional paint color palettes helps connect a building to its style and period of construction.

These general color schemes are recommended:

Frame Vernacular of Folk Victorian: Contrasting wall and trim colors.
Queen Anne: Deep rich colors such as green, rust, red, or brown for walls and trim. Shingles may be differently colored than walls.
Colonial Revival: Softer colors for walls with white or ivory trim.
Craftsman: Earth tones, sometimes different colors for different floors, for walls and complementary trim.
Ranch: Varied colors but often differing shades for wood siding especially to contrast with brick or stone veneer materials.

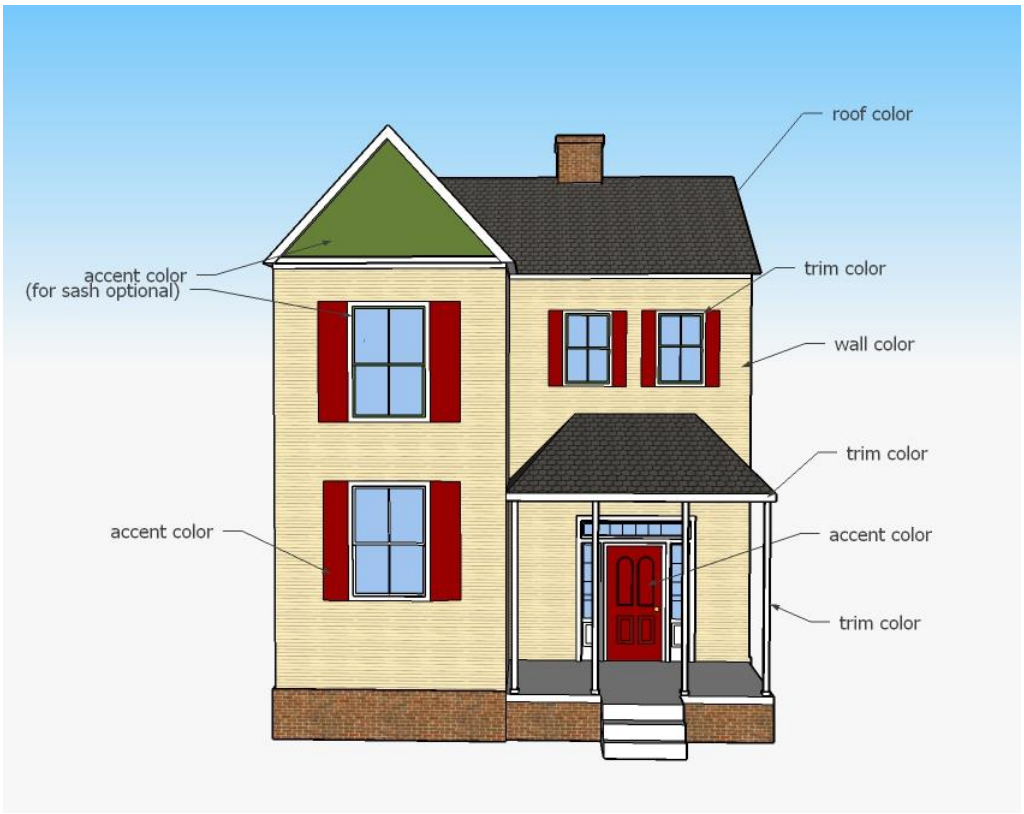


Illustration of appropriate locations and variations for paint colors on a two-story historic dwelling.



Paint colors assist in providing contrasts between wood siding and detailed trim, as on the dwellings at 601 Prince Street (above) and 905 Union Street (below).



<u>Technical Information</u>
NPS Preservation Brief #10
Exterior Paint Problems on Historic Woodwork
Www.nps.gov.history/hps/tps/briefs/brief10.htm

RESIDENTIAL DESIGN GUIDELINES
14.0 DETAILS - PORCHES

POLICY

Porches and their components (columns, valances, spindles, stairs, railings and other wood trim) contribute to a dwelling's historic appearance and convey its architectural style. Preserve and maintain original porch materials. Enclosing porches on the primary façades of dwellings for living space using glass or siding materials is strongly discouraged. The screening of porches on the fronts of dwellings is appropriate if the framing is kept to a minimum. Make repairs to damaged porch elements with materials closely matching the originals. If porch elements such as columns, balusters, or floor boards require replacement, the use of alternative materials may be considered.

If an original porch has been removed, use photographic or physical evidence to guide reconstruction of a new porch, or follow the design of a porch on a dwelling of similar style and age. It was not uncommon for original 19th-century porches to be replaced during the 1920s and 1930s with Craftsman style porches. These porches reflect the historical evolution of the property and may be significant in their own right.

GUIDELINES

14.1 Retain, maintain, and repair wood and masonry porches.
Follow the guidelines for wood and masonry to maintain and preserve porches and their elements.

14.2 Replace porch features as necessary.
Retain as much original fabric as possible, replacing only those portions beyond repair. For example, replace only the damaged spindles and retain the portion of a valance that can be repaired. If an entire porch element is beyond repair, it may be replaced completely with a design that matches the historic design.

14.3 Do not enclose a porch on a primary façade for living space.
Enclosing an open porch on the primary façade with glass, wood siding, brick or other solid materials severely compromises the architectural integrity of a dwelling and is strongly discouraged. Fitting screen panels with minimal structural elements into porch openings between columns, posts, or other original divisions may be considered. Porches on rear or non-readily visible side facades may be enclosed with glass or wood panels as long as there is no removal of extensive historic fabric and the enclosure is reversible.

14.4 Alternative materials may be appropriate.
Wood and plastic composite products may be appropriate substitutes for historic wood porch floors under some circumstances. Choose a product that resembles wood and matches typical dimensions of wood floor boards. The porch floor should be painted to blend with the house colors.

14.5 Porches with wood floors should have wood stairs repaired or replaced as needed.
On rear or non-readily visible side elevations wood stairs are also recommended but brick or cast concrete steps may be added at these locations.

14.6 Missing original porch columns and balusters should be rebuilt based upon photographic or physical evidence.
Otherwise, follow the porch design of a dwelling similar in architectural style and period of construction. Columns made of wood are recommended but alternative materials may be appropriate if they match historic designs in dimensions and overall appearance.

14.7 Balusters (also called spindles) should be carefully sized for any replacement porch.
Milled spindles measuring 3 feet high and 2 inches in diameter are appropriates for Greek Revival, Queen Anne, and Folk Victorian dwellings. Balusters or spindles which are smaller than 2 inches in diameter are not appropriate for exterior porches. Square balusters which are 3 feet high and 2 to 3 inches in width and depth are best for Craftsman/Bungalow dwellings.

14.8 Retain historic porch steps and railings
Retain historic porch steps and railings whenever possible. Replace individual sections of porch stairs and railings if possible, rather than a complete replacement. Use materials that match the porch's materials.

14.9 Do not install pre-cast concrete steps on front porches.
If replacement of original steps is necessary, do not replace them with pre-cast concrete steps on entrances that are readily visible from the street.

14.10 Keep replacement railings simple and in kind with original.
Match replacement railings in style and appearance to the original railing. Simple painted wood railings with balusters between the top and bottom rail are appropriate.

14.11 Ceiling fans are appropriate for porches.



Preserve and maintain detailed porch woodwork as at the dwelling at 928 Union Street.





Brunswick's prominence as a lumber town is expressed in the many fine porch designs in the historic district. At left are milled columns and a milled railing at 811 Union Street. The porch at 915 Egmont Street features unusual porch columns of stacked circles (right).





By the early 1900s many dwellings were built with classical columns such as the Tuscan porch columns at 1120 Union Street (left) and the Corinthian columns at 825 Egmont Street (right).





Examples of appropriately designed steps and hand rails \include the wooden steps and hand rail at 803 London Street (left) and the hand rail at 1108



The rebuilt porch at 802 Howe Street displays appropriate wooden steps, hand rails, and balusters.



This porch at 706 Union Street is appropriately screened with the panels set behind the porch railing and columns.



This porch at 805 Albany Street illustrates an appropriate amount of structural framework for screening in porches.

Technical Information
NPS Preservation Brief #45
Preserving Historic Wooden Porches
www.nps.gov.history/hps/tps/briefs/brief45.htm

RESIDENTIAL DESIGN GUIDELINES
15.0 DETAILS - ROOFS

POLICY

Preserve and maintain original roof forms such as gable or hipped. The addition of dormers or skylights is acceptable only on rear or side rooflines that are not readily visible from the street. Repair and preserve historic roof materials such as metal standing seam, slate, and clay tile. If repair is no longer practical, replacement with approved metal, asphalt, or fiberglass roof materials is appropriate. When replacing metal roofing the pattern should match that of the existing roof.

GUIDELINES

15.1 Retain historic roof shapes and features.
Preserve roofs in their original size, shape, and pitch. Retain original materials and decorative feature such as cresting and finials. Retain and preserve roof features such as parapets, cornices, and chimney flues.

15.2 Do not introduce non-historic, modern elements that compromise the building's historic character.
Skylights, solar panels, and satellite dishes are modern amenities that should be placed out of public view and should not obscure original features. Rear roof lines are typically the most appropriate location for installing these features.

15.3 Roof maintenance is key to a historic building's longevity.
Conduct regular inspection and make immediate repairs of leaking roofs, gutters, and downspouts. Proper ventilation prevents condensation, which promotes decay. Anchor roofing materials solidly to prevent wind and water damage.

15.4 If an entire roof is beyond repair, wholesale replacement may be necessary.
If the original roof is not salvageable, replacing the entire roof with new roofing materials may be appropriate. Select new materials compatible with the historic character of the dwelling and the district, matching original materials as closely as possible. New metal roofs should match the original in crimping design and seam spacing. Metal roofs are available in a wide spectrum of colors; choose a roof color that fits with the existing paint color palette of the dwelling.

15.5 Do not add dormers where they did not exist historically on front façades.
Adding dormers on rear or secondary elevations not readily visible may be appropriate if they are consistent with the character and scale of the structure.

15.6 The use of reflective roof shingles may be considered if the shingles are not shiny and are in shades of brown and other medium-dark colors.
Light gray and white roofs are not appropriate for the district.

15.7 The spacing and size of metal crimped and standing seam roofs should match historical patterns and designs as much as possible.

New metal roofs are typically available with 1" or 1 1/2" raised seams. These dimensions are higher than historic roof seams and new metal roofs should have seams that do not exceed I" in height. The spacing of seams should be consistent with historic roof patterns in the district.





Preserve and maintain original roof surfaces such as the pressed metal shingles at 923 Union Street (left) and the clay tile roof at 826 Union Street (right).



New crimped metal roofs should match the traditional profiles of crimping and spacing as at 1028 Richmond Street.



Original standing seam metal roofs are distinguished by their low profile seams.



New metal standing seam roofs should have seams that are no more than 1" in profile as in this roof.

<u>Technical Information</u>
NPS Preservation Brief #04
Roofing for Historic Buildings
Www.nps.gov.history/hps/tps/briefs/brief04.htm

RESIDENTIAL DESIGN GUIDELINES
16.0 DETAILS - WINDOWS

POLICY

Retain, maintain, or repair historic windows. Do not cover or enclose original windows. If original windows are beyond repair, select replacements that closely match the original. New windows of wood are preferred, but alternative materials such as aluminum-clad or composite may also be acceptable. Match the original windows in number and configuration of panes, or lights. Replacement windows should fit exactly in the original window openings. Do not install smaller windows and infill material in the original openings. Do not create new window openings a dwelling's façade. New window openings may be added at the rear or side elevations if not readily visible.

Window shutters were traditional features on houses built prior to 1945 in response to the elements and natural environment. Both louvered and paneled wood designs are historically appropriate. Preserve and maintain historic wood shutters. New shutters may be added if they are consistent with the age and style of the house, of wood, of traditional design and with dimensions which cover the window opening when closed. The addition of decorative and non-operable shutters is discouraged. The installation of storm windows can help in lowering energy costs and are appropriate if they are full-view design or match the window's meeting rail location.

GUIDELINES

16.1 Preserve and maintain original windows, particularly on primary elevations.
Window openings, windows, window details, and the size and shape of these elements help establish rhythm, scale, and proportion of buildings and reflect architectural style and character. These are important character-defining features of a dwelling, and windows on primary elevations should be preserved, repaired as needed and retained.

16.2 Keeping wood windows painted promotes longevity. As needed, replace missing panes or deteriorated sashes, rather than entire windows.
Use epoxy to strengthen wood where it has deteriorated. Replace as little of the original window materials as necessary. Retaining as much historic window elements as possible will help ensure the building's historic character and appearance.

16.3 Preserve, maintain, and repair original metal windows.
During the mid-20th century, metal windows such as steel, aluminum, and bronze were widely in use. Preserving these materials as well as their original designs and details helps convey a sense of time and architectural style. Make repairs with materials that match the original as closely as possible.

16.4 Replacement windows with snap-on, flush, or simulated divided muntins are not appropriate in the historic district.
Muntins sandwiched between layers of glass, snap-on muntins, and surface-applied muntins are not approvable.

16.5 If original windows are beyond repair, install replacements that match the size, materials, and number and arrangement of lights of the original windows.
Ideally, original wood windows would be replaced with wood windows. Fiberglass composite windows and aluminum-clad windows may also be appropriate alternatives. Vinyl and vinyl-clad windows do not accurately replicate historic windows and are discouraged but may be approvable under certain circumstances. Replace historic metal windows with like materials. Replacement windows should match the appearance of historic wood or metal window through appropriate dimensions, depth of frame, and the appearance of true divided lights. Simulated divided lights for windows are preferred or windows with lights that are bonded to the glass with spacers and appropriate grid profiles. If original hardware from the removed windows is sound and operational, it should be salvaged and re-used with the replacement windows.

16.6 New window openings should not be added to primary façades or to readily visible side elevations.

16.7 Only clear glass is appropriate in windows on the façade and readily visible side elevations.
Do not use reflective, tinted, patterned, or sandblasted glass in windows. The addition of these glass materials may be used on rear elevations or those not readily visible.

16.8 If an interior dropped ceiling is lower than the top of the window, the ceiling should be stepped back from the window to not obscure the top of the window from outside view.

16.9 Shutters that are original to the dwelling should be preserved and maintained.

16.10 Repair historic wood shutters with in-kind materials.

16.11 Replace historic wood shutters with in-kind materials or similar design.

16.12 New shutters should be of louvered or paneled wood construction.
All shutters shall be appropriately sized to fit the window opening so that if working and closed, they would cover the window opening.

16.13 Add screen panels with wood or metal frames that are full-view design and allow the visibility of the historic window behind it.

16.14 Add storm windows of wood or metal frames which are full-view design or match the meeting rail of the window behind it.
Storm windows should be of anodized or baked-enamel surfaces and not unfinished metal.

16.15 Add security bars on windows on rear or non-readily visible side elevations.





Preserve and maintain original window materials and designs. At left is an original two-over-two wood sash window at 927 927 Union Street. Dwellings may also display wood or metal casement windows as at 509 Union Street (right).



Windows may also be located in roof dormers and these are sometimes decorative in design. This dormer window is known as a Palladian design with its central arched sash and flanking rectangular casements.



Craftsman style dwellings often features vertical lights in the upper sash as at 607 Union Street.



This full-view storm window assists in energy efficiency but allows viewing of the original window behind it (600 Mansfield Street).





These original sash windows have appropriately designed and placed shutters which can be closed to protect the windows during storms (left, 903 Monck Street and right, 706 Union Street).

Why Preserve Original Windows—
The Economic, Historic, and Environmental Arguments

- Windows are a significant part of the original fabric of historic structures. They provide important architectural qualities that define and characterize an architectural style and time period, as well as the scale of a building and/or historic district. The loss of windows alters the defining qualities of the historic fabric, structure, and/or historic district.

- Rebuilding historic wood windows and adding storm windows makes them as efficient as new windows and more than offsets the cost of installation. Several comprehensive window studies have found that a wood window with weatherstripping and an added storm window is as energy efficient as most new thermo-pane windows and last longer.

- The old-growth lumber used in historic window frames can last if well maintained, unlike new-growth wood, vinyl, or aluminum.

- In most cases, windows account for less than one-fourth of a home's energy loss. Insulating the attic, walls and basement is a more economical approach to reducing energy costs than replacing historic windows.

- Any energy savings from replacing wood windows with aluminum or vinyl seldom justifies the costs of installation. For most buildings, it would take decades to recover the initial cost of installation, and with a life expectancy of 10 to 15 years or less, installing new vinyl or aluminum windows does not make good economic sense.

- According to a 2019 study by the National Association of Realtors installing new vinyl windows for the average home costs $22,000 but only increased the resale value by $16,500. Only 4% of realtors said the new windows helped to close the sale.

Technical Information
NPS Preservation Brief #09
The Repair of Historic Wooden Windows
Www.nps.gov.history/hps/tps/briefs/brief09.htm

Technical Information
NPS Preservation Brief #13
The Repair and Thermal Upgrading of
Historic Steel Windows
www.nps.gov.history/hps/tps/briefs/brief09.htm

CHAPTER 4: RESIDENTIAL DESIGN GUIDELINES
17.0 SETTING - DRIVEWAYS & WALKWAYS

POLICY

The historic district's streetscapes include driveways and walkways. Historic driveways and walkways leading from the street and public sidewalk to a dwelling were commonly built of brick, stone, or crushed oyster shells. Later properties may have original driveways or walkways of concrete. Property owners should repair and retain historic driveway and walkway materials as long as possible. If replacement is needed, traditional paving materials such as gravel, brick, oyster shell, and concrete are encouraged over black asphalt and similar modern materials. Side and rear elevations of a dwelling are appropriate locations for parking areas, not front yards. The use of permeable paving materials that allow water to pass through and mitigate flooding is encouraged for driveways and parking areas.

GUIDELINES

17.1 Preserve original driveways and walkways of crushed gravel, crushed oyster shells, brick or concrete. Repair existing driveways and walkways with in-kind materials.
Traditional materials are encouraged, though modern permeable paving materials may be appropriate. Designs such as concrete "ribbon" driveways contribute to the character of a property and should be preserved.

17.2 Driveway and curb cut widths should be limited to a width of one car.
Extra-wide driveways and curb cuts are not consistent with the setting of the district.

17.3 Driveways and parking areas in side and rear yards should be of gravel (white or pea gravel), brick, grass, concrete, textured concrete, or concrete ribbons (narrow strips).
Permeable paving surfaces for walkways may be appropriate if they have the appearance of traditional materials. Asphalt is discouraged but acceptable.

17.4 Install hedges, shrubs, or fences to minimize the visual impact of parking areas in rear or side yards.
Corner lots should have edge screening on both the primary and secondary street.

17.5 Sidewalks and driveways should be oriented at a right angle to the street.
If historical documentation provides evidence of curvilinear designs or other shapes and designs on that site or other similar house styles, such shapes may be appropriate.

17.6 New driveways and sidewalks should conform to the existing site topography and respect significant landscape features, such as mature trees.
Protect prominent landscape features from direct construction damage or from future loss due to injury of root area or soil compaction by construction equipment.





Walkway and sidewalk materials such as concrete at 900 Union Street (left) and brick pavers in the 700 block of George Street (right) should be preserved and maintained.





Original concrete "ribbon" driveways should be preserved and maintained (left, 821 Union Street and right, 922 Union Street).



Several dwellings display early 20th century concrete retaining walls (above, 1027 Union Street) and walkway curbing (below, 528 Union Street). These features should be retained and not altered or removed.



RESIDENTIAL DESIGN GUIDELINES
18.0 SETTING - FENCES, GATES, & WALLS

POLICY

Preserve historic fence materials including cast and wrought iron, brick, concrete, wood, and woven wire. New fences built in the historic district should be consistent in traditional locations, designs and materials. Vinyl and chain link fencing materials are inappropriate in front and readily visible side yards in the district.

GUIDELINES

18.1 Preserve historic fences.
Retain and maintain original cast and wrought iron fences and retaining walls. Do not cover, remove, or obscure them. Keep metal fences clean using the gentlest means possible to remove paint buildup and corrosion with hand-scraping and wire brushing. If these methods are ineffective, apply low-pressure, dry-grit blasting (less than 100 pounds per square inch) making sure not to damage the surface. Flat black alkyd paints are recommended.

18.2 Repair or replace fence or wall materials with in-kind materials.

18.3 New wood picket fences are appropriate in front yards. Privacy wood fences may be installed in side or rear yards. Follow traditional designs and permitted dimensions.
Fences should have pickets no wider than 4 inches and should be set apart a maximum of 3 inches. Picket fences should be no more than 40" (3.3') in height. Wire fences should not be more than 4 feet tall. Privacy fences constructed of wood board should be located in rear yards and generally be no taller than 6 feet. They should be set back from the façade of the house at least to two-thirds the depth of the side elevation.

18.4 Cast iron fences may be added to buildings constructed in the mid- to late-19th and early 20th centuries.
Cast iron fences are not appropriate for dwellings built after the mid-20th century.

18.5 Chain link, concrete block, or synthetic materials are not appropriate for the historic district in front yards or readily visible side yards. Split or horizontal rails, railroad ties, or timbers are also inappropriate for front yards or elsewhere if readily visible.

18.6 Fence posts, rails, and other framing members should be on the inside of the fence facing the dwelling or adjacent property rather than the street and sidewalk.

18.7 Fence gates should be designed to be compatible with the overall fence design and consistent with the age and style of the dwelling.

18.8 New retaining walls should be of traditional historic materials and be of similar heights to existing retaining walls along the street.





The historic district contains several notable examples of cast iron fences, including these examples at 1017 Egmont Street (left) and 903 Monck Street (right).





Preserve and maintain other historic metal, wire, stone, brick, and concrete fences, gates, and retaining walls as at 918 Union Street (left) and 804 Albany Street (right).





At left is an example of a traditional picket fence design. Traditional designs also include those with alternating waves of pickets as at 902 Wright Square (right).



The privacy fence at 1027 Union Street is appropriately recessed from the front of the house and has compatible height and materials.





Privacy fences should be set back from the street and be of appropriate height and materials (left, 1027 Egmont Street, right, 927 Union Street).

RESIDENTIAL DESIGN GUIDELINES
19.0 SETTING - GARAGES & OUTBUILDINGS

POLICY

Outbuildings such as garages, sheds, carriage houses and servant's quarters were often built at the rear or sides of dwellings. Historic examples should be preserved and maintained, as they reflect cultural changes over time. Historic outbuildings should be repaired with materials and details to match the original.

GUIDELINES

19.1 Preserve and maintain historic outbuildings.
Preserve and maintain original outbuildings such as garages, carriage houses, and sheds, as they contribute to the history of a property.

19.2 Original outbuildings should be repaired with materials to match the original.
If original garage doors on contributing buildings are missing or damaged, they may be replaced with sectional overhead roll-up doors or side-hinged doors of wood resembling historic designs. These designs are also appropriate for non-contributing outbuildings, though the doors may be constructed of metal, composite, and other alternative materials.

19.3 Replace damaged or deteriorated sections of historic garages and accessory structures, only if deteriorated beyond repair and with in-kind materials to match the original.
Where possible, replace only the damaged or deteriorated portions rather than the entire feature.

19.4 Outbuildings were often built without gutters and those of frame construction may have deterioration of the sills and lower siding materials. If this is the case consider only repairing these damaged areas rather than replacing the entire structure.



Preserve and maintain original garages as at 500 Dartmouth Street (left) and 611 Union Street (right).



Preserve and maintain original 19th century outbuildings such as this servant's quarters at 502 London Street.





If replacement garage doors are needed on garages, sectional roll-up doors in traditional designs are appropriate.

CHAPTER 5: NEW RESIDENTIAL CONSTRUCTION
20.0 ADDITIONS

POLICY

Additions are appropriate for historic dwellings at rear elevations or side elevations not readily visible from the street. Additions should be designed to have a minimal adverse affect to historic materials and not be conspicuous. They should be secondary in size and scale to the footprint of the original dwelling and reinforce the visual dominance of the original structure. The addition should be distinguishable from the original dwelling while blending with the overall design. An addition should be designed and constructed in a manner that would allow its potential removal in the future with minimal effect to the historic structure. For non-contributing buildings there may be additional flexibility in the design and size of rear additions.

GUIDELINES

20.1 Consider the location, size, and scale of the addition.
Rear and side elevations not readily visible from the street are appropriate locations for additions, which should not visually overwhelm the historic dwelling.

20.2 Ensure the addition helps to maintain the historic character of the dwelling.
The design of the addition should be consistent with the historic dwelling and still be clearly differentiated from it. Do not attempt to duplicate form, material, style, wall plane, or roofline, but fit the addition to appear as a discernible wing from the historic building.

20.3 Do not alter, conceal, or eliminate character-defining features of historic dwellings with the addition.
The historic fabric of the existing historic dwelling should remain uncompromised.

20.4 The connection between an addition and the historic dwelling should be visibly discernible.
A transition between the new addition and the historic structure should be identifiable.

20.5 Additions should respect the scale and massing of neighboring historic buildings.
Large additions may be required to be divided into smaller components similar in scale to the original building and neighboring historic buildings.

20.6 Additions should be designed to respect the established front and side yard setbacks present in the district.

20.7 Connections to additions should, as much as possible, use existing window and door openings rather than remove significant amounts of rear wall material.

20.8 Generally rear additions should be inset 1' for each story, from the side wall.

20.9 To assure than an addition has achieved proper scale, the rear addition should generally be shorter and narrower than the existing building.
Exceptions may be made when unusual constraints make these parameters unreasonable, such as an extreme grade change or an atypical lot parcel shape or size. In these cases, an addition may rise above or extend wider than the existing building; however, generally the addition should not be higher and extend wider.

20.10 Whenever possible, additions should not be taller than the historic building.
However, when a taller addition is the only option, additions to single story structures may rise as high as 2' above ridge of the existing building. In this instance, the side walls and roof of the addition must be set within at least 1' as is recommended for all additions. The portion of the roof that can be seen should have a hipped, side gable or clipped gable roof to help decrease the visual mass of the addition.

20.11 An addition should generally not be larger than the existing house, not including non-historic additions, in order to achieve compatibility in scale.

20.12 When an addition ties into the existing roof, it should be at least 6" below the existing ridge.

20.13 Ridge raises are most appropriate for one-story, side-gable buildings, (without clipped gables) and that require more finished height in the attic.
A ridge raise is generally not appropriate for low sloped roofs, such as those found on Ranch forms. The purpose of a ridge raise is to allow for livable space in former attics as a substitute for rear or side additions. The raised portion must sit in a minimum of 2' from each side wall and can be raised no more than 2' of total vertical height within the same plane as the front roof slope.

20.14 Dormer additions may be appropriate for rear and side elevations to add ventilation and light to upper stories.
The addition of a dormer that would require the removal of historic features such as an existing dormer, chimneys, cupolas or decorative feature is not appropriate. Rear dormers should be inset from the side walls of the building by a minimum of 2'. The top of a rear dormer may attach just below the ridge of the main roof or lower.

20.15 New dormers should be similar in design and scale to an existing dormer on the building.
If there are no existing dormers, new dormers should be similar in design and scale to a historic dormer on another historic building that is similar in style and massing. The number of dormers and their location and size should be appropriate to the style and design of the building. Eave depth on a dormer should not exceed the eave depth on the main roof. The roof form of the dormer should match the roof form of the building or be appropriate for the style.

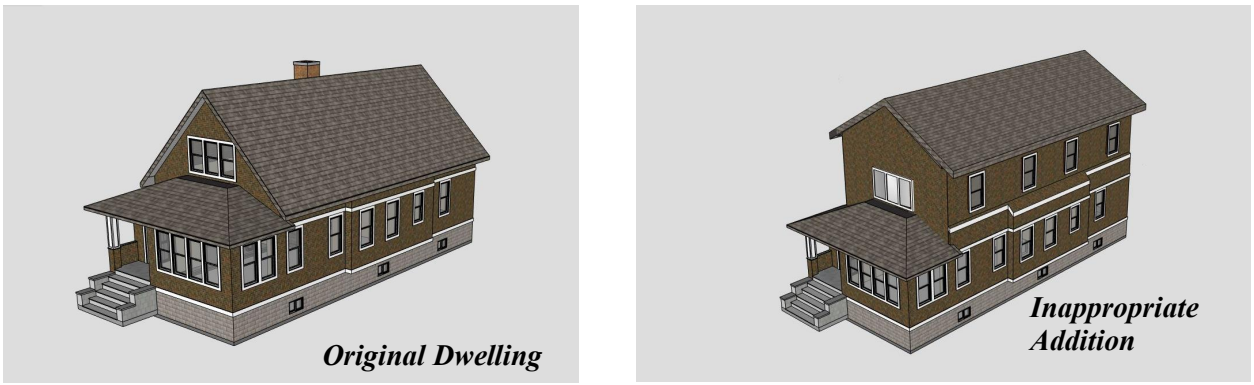
20.16 Additions added to buildings on corner lots should be screened through fencing or landscaping.
Additions are appropriate for buildings on corner lots but due to their visibility, the addition should be screened through landscaping or fencing.



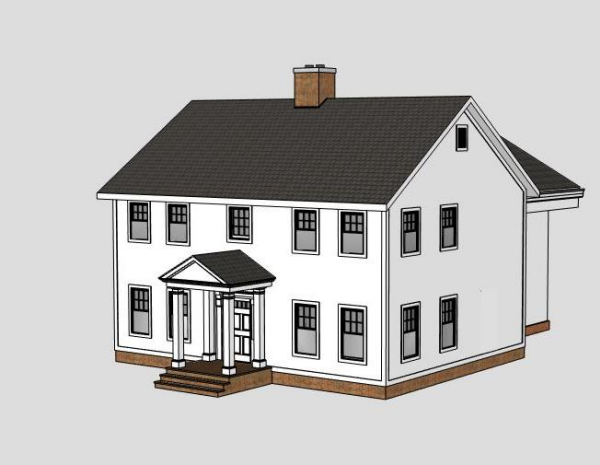
***YES**—This rear addition is appropriately scaled to the one-story dwelling and attached via a hyphen.*

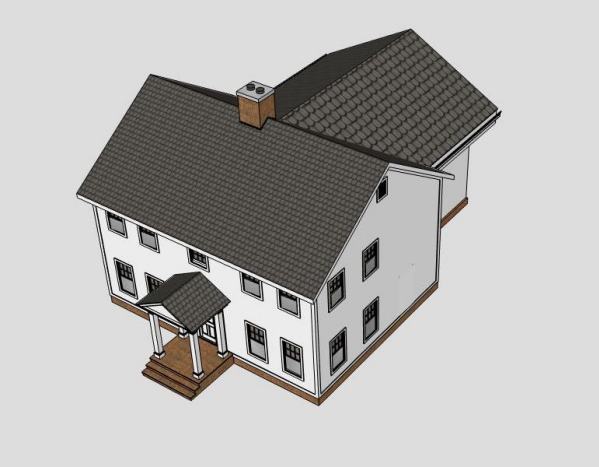


***NO**—This rear addition is oversized and out of scale with the original dwelling.*



***NO**—Do not add a second story to a one– or one-and –one-half story dwelling. Rear additions are more appropriate.*





YES—*These examples show appropriate rear additions for a two-story dwelling. Above is an addition which is sited and scaled to respect the character of the historic dwelling. Below is a larger addition which is connected through a one-story wing but maintains most of the footprint of the historic dwelling.*





<u>Technical Information</u>
NPS Preservation Brief #14
New Exterior Additions to Historic Buildings:
Preservation Concerns
Www.nps.gov.history/hps/tps/briefs/brief14.htm

NEW CONSTRUCTION
21.0 DECKS

POLICY

Traditionally, the front porch was the social space before the mid-20th century when rear decks became popular. As modern additions, decks should be designed and placed to have minimal impact on a dwelling's appearance. As with added living space, wood decks should only be built at the rear of dwellings or on non-readily visible side elevations for both contributing and non-contributing buildings. Screen decks from the street with privacy fencing or landscaping. Installation of decks should not result in the loss of historic fabric and should be reversible.

GUIDELINES

21.1 Decks, patios, and other outdoor spaces should be located at the rear of dwellings.
If built on the side of a dwelling the deck should be screened from street view with fencing and/or landscaping.

21.2 Wood decks should be stained or painted to match or blend with the colors of the dwelling if visible.

21.3 Decks should be simple rather than ornate and of a design that does not detract from the house, adjacent properties, or the historic district.
If visible, wood decks are recommended to have wood balusters set no more than 3 inches apart. Balusters should be no more than 2 inches in width and depth.

21.4 Decks of wood construction are recommended.
Alternative materials may also be considered if the deck is not readily visible and if compatible with traditional materials in texture, design, and overall appearance.



Example of an appropriately located and sized rear deck with square wood balusters at 602 Dartmouth Street.

NEW CONSTRUCTION
22.0 GARAGES & OUTBUILDINGS

POLICY

New garages and outbuildings should be secondary in scale and blend with the primary dwelling as well as other dwellings and outbuildings along the block. Garages or buildings should not visually dominate the site or streetscape. Imitating a historic design is appropriate. Ancillary outdoor features may be appropriate if they are sited in rear or side yards not readily visible from the street and adequately screened.

GUIDELINES

22.1 The design of new garages and other accessory buildings should be compatible with the historic district.
New outbuildings should respect and blend with the architectural style and scale of the associated dwelling.

22.2 Site new garages and accessory buildings appropriately on the lot.
Locate detached new garages and outbuildings to the rear of a dwelling or set back from the side elevations. Attached garages and accessory buildings should be set back from the front façade of the primary dwelling at least one-third of the total depth of the dwelling.

22.3 If reconstruction of a missing garage or outbuilding is desired, it should be based on accurate evidence of the original configuration, form, massing, style, placement, and detail from photographic evidence or other documentation of the original building.

22.4 The outbuilding shall maintain a proportional mass, size, and height to ensure it is not taller or wider than the principal building on the lot.

22.5 Materials used for new garages and outbuildings should reflect historical development of the property.
Materials used at exterior façades of garages and outbuildings were often different (and less costly) than that of the main dwelling. Materials that are appropriate for new secondary buildings include wood or brick. If frame buildings are constructed, alternative materials may be considered if they resemble traditional wood siding in texture, dimension, and overall appearance. Materials such as T1-11 siding are not sufficiently durable for exterior use and are not appropriate.

22.6 Generally, the eaves and roof ridge of any new outbuilding should not be higher than those of the existing primary building.

22.7 Windows which are readily visible from the public right-of-way should be appropriate to the style of the house. Visible pedestrian doors must either be appropriate for the style of house to which the outbuilding relates or be flat with no panels.

22.8 Metal garage doors with a paneled design may be appropriate.
These doors can be used on garages that are located at the back of the lot and are minimally visible from the street or public right-of-way. If the garage and garage doors are highly visible from a public street or located on a corner lot, solid wood or wood garage doors with a paneled design are more appropriate.

23.9 At double garages, two single garage doors rather than one larger, double door should be installed.
This will maintain the scale and rhythm of older structures, making a two-car garage seem smaller and more compatible with the primary dwelling.

22.10 The appearance and location of a new outbuilding should be based on the appearance of the historic outbuilding if such existed.
Use historic photographs and other documentation such as Sanborn Fire Insurance maps for guidance as to size and location of a previous outbuilding on the property.

22.11 The installation or erection of ancillary outdoor features such as gazebos, pool houses etc. may be appropriate if they are located at rear or side elevations and not readily visible from the public right-of-way.
Such structures should be adequately screened and built with materials traditionally found in the historic district such as wood or brick. These features should compliment the architectural design of the dwelling or main building and be compatible with other improvements to the property and those of adjacent properties.

22.12 New carports should be located at the rear of dwellings and not visible.
Most carport designs have flat roofs and metal support columns and are not compatible with historic dwelling designs. Carports imitative of porte-cocheres (drive-thru wings on historic dwellings) with wood or brick columns, flat roofs, and wood construction may be added to sides of dwellings visible from the street. Carports should be reflective of the architecture of the house and not detract from the dwelling's original design.



Garage doors should be in traditional designs such as paneled wood, glass and wood, and diagonal board such as on this new garage.



These two contemporary designs are appropriate examples for new garages and are of wood shingles and siding with compatible garage doors.



NEW CONSTRUCTION
23.0 PRIMARY DWELLINGS

POLICY

Construction of new dwellings on vacant lots in the historic district may be appropriate. New primary dwellings should maintain the existing historic pattern in setback, distance between homes, scale, materials, window size and placement, and site features. The design of new dwellings should blend with the neighborhood but not attempt to replicate historic designs, reinforcing typical features that dwellings display along the block.

The majority of the Old Town Historic District is zoned R-6 (One-Family Residential District) or GR (General Residential). The maximum height allowed in both districts for new construction of single-family dwellings is thirty-five feet (35'). In the GR district multi-family dwellings may be as tall as sixty feet (60'), however this height would be out of scale for most blocks in the historic district. New construction must have a front yard depth of at least fifteen feet (15') and there are also side yard and rear yard setback requirements in both zoning districts. The primary consideration for any new construction is to be compatible in height, setback, size and scale of historic dwellings on the street and block.

GUIDELINES

23.1 Maintain existing historic patterns.
New primary dwellings should reinforce the historic patterns along the block. Follow typical setbacks, materials, height, width, roof shapes, scale, and proportions.

23.2 Orientation towards the street.
New dwellings should have the primary entrance on the front façade and be oriented towards the major street.

23.3 Maintain existing patterns of building height
New dwellings should be compatible with adjacent dwellings in terms of height. New dwellings should not exceed the height of other buildings within the adjacent streetscape.

23.4 Maintain existing scale along the street.
New dwellings should be compatible with adjacent dwellings in terms of scale and proportions.

23.5 Maintain existing patterns of roof form.
Roof form of new dwellings should be compatible with those of adjacent dwellings.

23.6 Maintain historic setting designs.
New construction should follow the traditional designs of setting such as location of retaining walls, driveway placement and outbuilding placement. Parking spaces should be located at the side or rear of the dwelling and not in front of the house or in front yards.

23.7 Match materials of surrounding dwellings.

New dwellings should use traditional primary materials on their exteriors:

Foundations: Within the historic district brick, stone, stucco, or concrete are appropriate for foundations, piers, chimneys, and lower column piers on Craftsman design dwellings.

Siding: Siding materials shall be of wood or simulate the appearance of wood. Vinyl siding is allowed with appropriate trim and fascia details (to simulate wood) in the historic district. Siding shall not protrude beyond the face of door and window frames and frieze boards. Appropriate siding includes beveled or lap siding, board and batten, and reverse board and batten or board and board with 1" by 12" boards. Materials such as faux-stone and Exterior Insulation Finishing Systems (EIFS) are not appropriate materials for new construction and are discouraged.

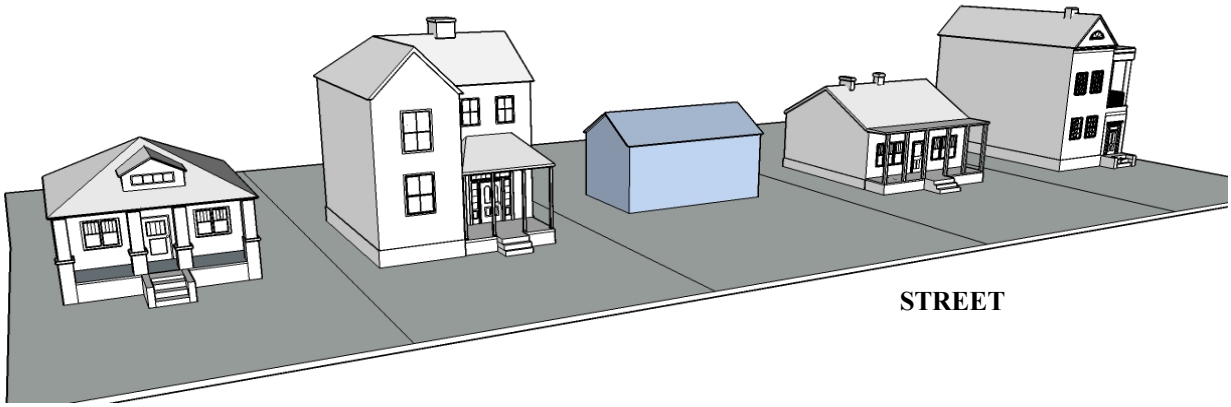
Windows and Doors: For windows and doors, use wood materials or materials that simulate the appearance of wood. Hung windows (double, single, etc.) with a 2:1 height to width ratio minimum are appropriate designs. Sash windows should be in traditional light patterns such as 1/1, 2/2, 4/4 and 6/6. Casement windows may also be acceptable.

Porches: Since porches are traditional focal points of historic facades, new primary dwellings (except garages and accessory buildings) should have front porches. Porches should be two-thirds minimum of total width of the front façade. Minimum depth of the front porch should be 7'0." Any side/back porches may have a minimum depth of 4'0."

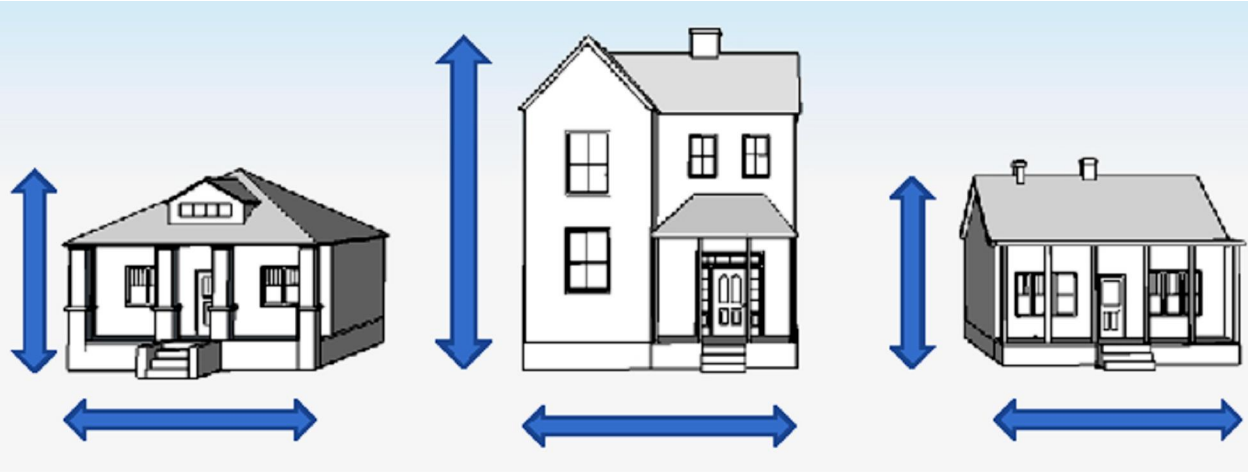
Porch Columns: Porch columns shall be wood or materials that simulate the appearance of wood. Column types may include turned or rounded, rectangular, or square and may have chamfered (beveled) corners and be fluted.

Chimneys: Use traditional masonry (brick, stucco, etc.) for chimneys or the same material as the dwelling exterior. Chimneys that are not masonry should be finished with the same material as the house exterior, up to, but not beyond the point of roof penetration. Above that point, a properly installed galvanized stove pipe type chimney shall be required.

Roofs: Appropriate materials for roofs of new dwelling include metal (low-profile strong back, corrugated, V-crimp), slate, or asphalt composition shingles. Roof pitch shall be 8:12 minimum. Appropriate roof types include gable or hip with a dormer at the front façade if desired.



New construction should be compatible with adjacent dwellings along the block in street orientation.



New construction should be compatible with dwellings along the block in height and width.

23.8 Maintain existing patterns of building setback.
New dwellings should align with the setback of adjacent buildings. New dwellings must conform to setback and lot size requirements as required in the Zoning Code.

23.9 New dwellings should maintain foundation heights.
New dwellings excepting garages and accessory buildings should be raised as follows:

New dwellings on concrete slab should be raised 3'- 0" minimum above finished grade at edge of slab.

Porch foundations should have 2'- 0" minimum piers (porch shall have a 2'- 0" minimum crawl space from finished grade to bottom of floor joists).

New dwellings on piers should have 2'- 0" minimum piers. Crawl space shall be 2'- 0" minimum (from finished grade to bottom of floor joists).

Lattice may be placed between or behind piers, but shall not cover the face of the piers.



This infill dwelling constructed in 1993 at 1020 Union Street is an appropriate imitation of a historic house type with its gable-front form, façade arrangement, porch dimensions, and window configuration.

NEW CONSTRUCTION
24.0 RAMPS , LIFTS & ELEVATORS

POLICY

When new ramps, wheelchair lifts, and elevators are needed at historic dwellings to provide access of residents and visitors, the Americans With Disabilities Act (ADA) provides flexibility in compliance for historic dwellings. Property owners should contact the City staff early in the planning stages for professional assistance on such projects and to work with building code officials in exploring alternative methods of meeting requirements for historic dwellings. Add ramps, lifts, and elevators to rear elevations and side elevations not readily visible from the public right-of-way. Adding ramps and lifts on primary façades is not appropriate unless this is the only feasible alternative for access. If the need for access is only occasional, consider temporary ramps rather than permanent ones.

GUIDELINES

24.1 Install ADA features with minimal effect to dwelling.
To provide access for residences there may be requirements to meet Americans with Disabilities Act (ADA) compliance. Follow all health and safety codes in such a manner that a historic property's character-defining features are affected as minimally as possible. To diminish the impact of ADA features, design these elements to be compatible with the architectural character, proportion, scale, materials, and finish of the historic dwelling. Elevators can sometimes be sensitively installed inside a house without affecting rooms, features, or details.

24.2 Install ADA ramps on side or rear elevations to minimize their visual impact.

24.3 Chair lifts and elevators may be appropriate.
Chair lifts and elevators may also be appropriate if they are sited at side or rear elevations not readily visible. Install chair lifts and elevators in a manner that is reversible and with the least impact to the historic building as possible.

24.4 Use temporary ramps where possible.
If the need for ADA compliance is intermittent, consider the use of temporary ramps which can be stored and not visible when not in use.





The dwelling at 1715 Reynolds Street has been converted into offices and has an appropriately designed and sited ADA ramp on the rear elevation (left). An ADA parking space is provided along with access to the rear entrance (right).





The dwelling at 1529 Reynolds Street also has an appropriately screened and designed ADA ramp on the side elevation (left). Chair lifts may also be used on side or rear elevations (right).

Technical Information
NPS Preservation Brief #32
Making Historic Properties Accessible
Www.nps.gov.history/hps/tps/briefs/brief32.htm

NEW CONSTRUCTION
25.0 ENERGY RETROFITS

POLICY

Overall energy efficiency improvement of historic houses can be achieved without compromise to the architectural integrity of the dwelling or the district. Historic dwellings have some built-in design features conducive to energy efficiency, such as wide eaves, large floor-to-ceiling heights, and transoms for natural heating and cooling. Taking advantage of energy-efficient historic assets and responsibly retrofitting historic buildings can maximize their potential for energy conservation.

GUIDELINES

25.1 Retain and preserve the historic energy-conserving features and materials that contribute to the overall character of a building or site, including projecting front canopies, shutters, operable windows and transoms, and mature shade trees.

25.2 The thermal efficiency of historic buildings may be enhanced through appropriate, traditional practices, including the installation of weatherstripping and caulking, storm windows and doors, insulation in attics, floors, and walls, and, if appropriate, awnings and operable shutters.

25.3 Install new energy upgrades in areas and spaces that will require the least amount of alteration to the building exterior, historic building fabric and site features.

25.4 Minimize the visual impact of solar panels.
Solar panels should not be seen from the public street. Locate them on rear rooftops, back yards, or rear accessory buildings that are out of public view. Rear elevations or rear roof slopes are the best location for solar panels.

25.5 Ensure that solar panels that are attached to a dwelling are not readily visible from the street.
Mount solar panels on rooftops flush with the roofline. If not attached to the building, locate solar panels in side or rear yards. Do not use hardware, frames, and piping with a non-reflective finish.

25.6 Property owners may consider the use of reflective roofing surfaces to increase energy efficiency in warmer months.

25.7 The installation of geothermal heating and cooling systems, involving drilling of holes in the ground, does not affect the exterior of a building and offers significant energy savings.





At left is an example of inappropriate mounting of solar panels on the front roofline of a dwelling due to its visibility from the street. At right are solar panels appropriately mounted on a rear roof line.





If solar panels are desired, they should be installed at rear roof lines (above) or free-standing in rear yards (below).

NEW CONSTRUCTION
26.0 SIGNS

POLICY

The Old Town Historic District includes areas which are zoned for offices and other commercial uses. Some of these businesses are located in what were originally dwellings. Signs for former residences may be wall design, hanging from porch eaves and freestanding in front yards. Signs in these blocks must follow the regulations outlined in the city's Sign Ordinance (Article XXIV in the Zoning Code).

GUIDELINES

26.1 Placement of Primary Signs
For former residences in the historic district signs may be placed on the front wall of the house or hanging from the porch eave. The sign should not exceed six (6) square feet in size and be of compatible materials such as wood or simulated wood.

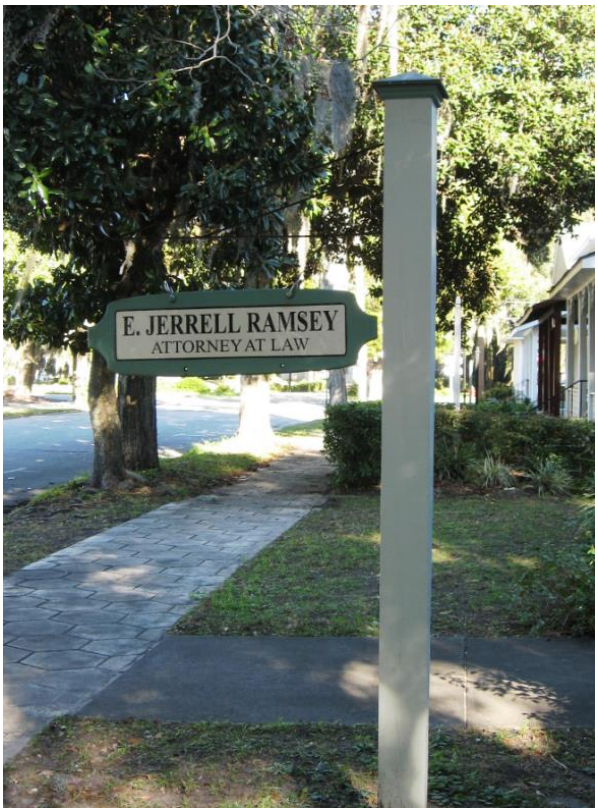
26.2 Freestanding signs are permitted in front yards.
A freestanding sign may consist of a single post with hanging sign or a two-legged board sign. Materials may be wood or metal. Houses with multiple offices may hang multiple business signs from a single post. Freestanding signs should be no more than six feet (6') square and five feet (5') in height.

26.3 Internally illuminated plastic faced signs are not appropriate for the historic district.
External lighting directed towards signage that is not internally lit is permitted. The energy efficiency of lighting should be considered.

26.4 Letters shall not exceed 18 inches in height or width and 6 inches in relief. Signs shall not come closer than two feet to an adjacent common lot line.

26.5 Street addresses may be placed at street entry doors using 6 inch tall, non-cursive type lettering. Such numeral characters should be between 6 feet and 10 feet above the grade.

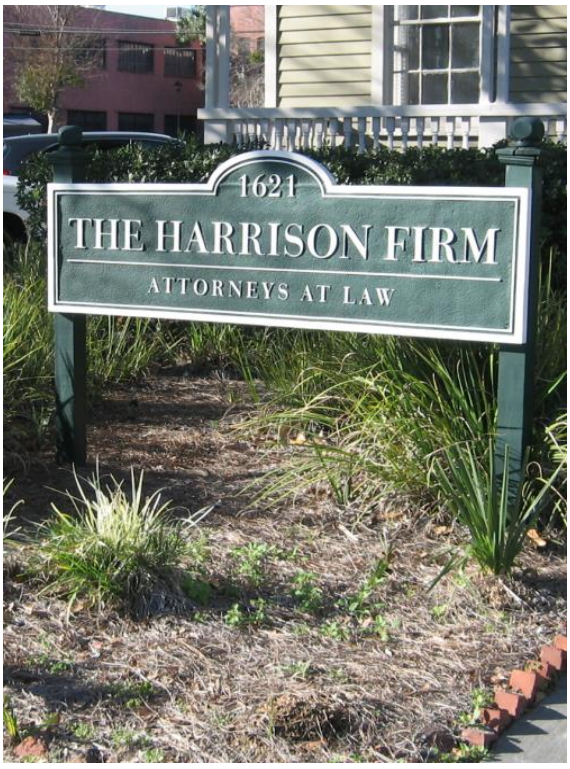
26.6 Prohibited Signs: Billboards, canopy signs, marquees, any kind of animation, no flashing, traveling, intermittent lighting is allowed.





Appropriate signs for former residences include single-post freestanding signs at 1614 Union Street (above, left) and 706 G Street (above, right). Two-post examples include 1529 Reynolds Street (below, left) and 1621 Reynolds Street (below, right).





CHAPTER 6: RELOCATION
27.0 OVERALL APPROACH

POLICY

Moving a contributing building from its original site and setting is strongly discouraged. Relocation is a last resort only after all other options to protect a historic dwelling on its site have been explored, and relocation to a compatible vacant lot for rehabilitation is the only means for historic preservation. Before the HPB approves relocation of a historic building, it will carefully evaluate the conditions that give rise to both the threat of demolition and subsequent proposal of relocation.

GUIDELINES

27.1 Relocating buildings and outbuildings that contribute to the historic and architectural character of the district should be avoided unless demolition is the only alternative. This option does not refer to demolition by neglect.

27.2 If relocating buildings and outbuildings becomes necessary, follow the design guidelines for new construction and the Secretary of the Interior's Standards.

27.3 Relocating a building into the historic district may be appropriate if it is compatible with the district's architectural character through style, period, height, scale, materials, setting, and placement on the lot AND its location on the new site will consistent with its original location and will respect the front and side yard setbacks, orientation, and foundation heights of the neighboring properties.

27.4 All features should be adequately protected and windows and doors boarded or braced in the least damaging manner.

27.5 Relocated buildings should be carefully rebuilt and placed on a foundation matching the original using masonry material compatible with traditional foundations. Salvaging and reuse of original foundation materials is strongly encouraged.

27.6 Porches and chimneys or any other projections that cannot be raised with the building, should be carefully dismantled.
Each member should be numbered and recorded to reconstruct the building at the new site in its original state. A dismantled chimney should be reconstructed using the original brick or stone with new mortar that matches the original in color, content, and consistency. Any repair materials should match in kind to the original.



Relocation of historic buildings should only be undertaken as an alternative to demolition or if moving the building is part of a broader revitalization plan. This dwelling was moved to make way for new development (above) and relocated to an appropriate historic district (below).



CHAPTER 7 DEMOLITION
28.0 OVERALL APPROACH

POLICY

Demolition of buildings that contribute to the historic or architectural significance of the historic district should occur only after all other options have been explored. Approval of the HPB is required for demolition of existing structures within the historic district. Demolition through neglect is not permitted, and owners who do not conform to maintenance codes may be subject to legal action.

The HPB requires formal evidence in consultation with professional builders that a dwelling cannot be rehabilitated. A decision can only be reached after thorough analysis of the historic and architectural documentation that must accompany an application for demolition. If the building is planned for demolition to accommodate new construction, expansion of another building or new development, the HPB may not receive the future replacement designs for review until a later meeting after the demolition decision is reached.

GUIDELINES

28.1 Demolition of a building that contributes to the historic or architectural significance of the historic district should not occur, unless:

- public safety and welfare requires the removal of the building or structure;
- the building has lost its architectural and historical value;
- the building does not contribute to the historical or architectural character of the historic district, its removal will improve the appearance of the district, and will not adversely impact the integrity of the historic streetscape and the historic district.

28.2 In order for the HPB to reach the important decision of demolishing a contributing building, the owner must submit with the application [i] historic background and archival research, [ii] thorough documentation of the building and property, [iii] professional statement ruling out the feasibility of rehabilitation, and (iv) a plan for dismantling of historic materials for salvation. Such materials to be salvaged include historic timber framing, windows, doors, mantels, newel posts, balusters, moldings, flooring, hardware, metalwork, brackets, weatherboard, brick, stone, other masonry components, and any other interior or exterior decorative elements.

28.3 If demolition appears inevitable, the owner is encouraged to consider moving or relocating the building to another location within or near the historic district, and the HPB may pursue measures with the owner and other parties to preserve the contributing resource.

28.4 An experienced, licensed, and qualified structural or architectural engineer and builder with experience on historic buildings should evaluate the condition of the subject building and whether it might be able to withstand relocation as an alternative to demolition.

This assessment should consider how much damage can be caused by removal and be compiled into a historic conditions report for the HPB evaluation.

28.5 When approved, the demolition should be accomplished in a manner that will preserve existing trees and major vegetation.

28.6 When approved, the demolition should be accomplished in a manner which recycles as many materials as possible and has minimal environmental impacts to adjacent properties.

The HPB may request a plan from the applicant prior to demolition which outlines materials to be salvaged such as architectural details, wood flooring bathroom and kitchen fixtures and other recyclable items. Demolition should be conducted by qualified professionals to minimize exposing neighbors and pets to hazardous air quality.

28.7 Pest control abatement should occur prior to demolition.

Properties which have been vacant for lengthy periods of time may have infestations of rodents or insects and should be abated prior to demolition.



Demolition shall always be the last option considered for historic buildings.

CHAPTER 8: COMMERCIAL PROPERTIES - 29.0 BUILDING TYPES

COMMERCIAL BUILDING TYPES

While commercial buildings may reference specific architectural styles, their basic form can be categorized as either One-part or Two-part Commercial Block types. Nationwide, these forms typify commercial architecture of the 19th and early 20th centuries especially in smaller towns and mid-size cities such as Brunswick. Richard Longstreth's publication, The Buildings of Main Street, provides descriptions of how these commercial building types differ and compare. On top of the base form, any commercial building may display further embellishment and detailing such as cast iron columns and pilasters, sheet metal and concrete cornices, and brick corbelling.

Commercial Architectural Forms

Whether One-part or Two-part in form, all commercial block buildings have a street-level storefront. The primary feature of the commercial storefront is the large transparent display windows through which pedestrians can view merchandise. The display windows rest on lower panels called bulkheads, which can themselves be areas for architectural details. With the availability of load-bearing cast iron columns and pilasters, display windows could be made larger, increasing the storefront visibility. Display windows also allowed an abundance of natural light into the store's interior. Other standard components of the storefront likewise enhanced illumination and ventilation - transoms above the display windows and entrances. Entrances typically had single or double wooden doors with large glass panes, as well.

One-part commercial block buildings have one story only, often with an upper façade displaying decorative brickwork such as rectangular insets. This upper façade area was also a traditional location for a business sign. The One-part block building usually did not have fenestration above the transom lights or display windows except for attic vents.

By contrast, Two-part commercial block buildings may have any number of stories above the storefront, often with rhythmically placed windows of a uniform design. Exterior masonry walls often included decorative brickwork known as corbelling, with a pattern of bricks set at angles to provide small areas of additional texture and embellishment. Such architectural detailing was often located along the cornice at the roofline and perhaps in upper pilasters. Cornices might instead be adorned with wood or sheet metal.

This pattern of commercial building design spans from the 1870s into the mid-20th century. Those built in the late 19th century often reflect the Italianate style characterized by arched windows, window hold molding and elaborate cornices at the roofline. By 1910, more simple commercial building forms emerged which had more limited masonry decoration. These buildings are often called "Tapestry Brick" or "Brick Front". During the 1930s and 1940s, some storefronts and upper facades were remodeled or built with Art Deco or Art Moderne detailing such as streamlined and angular designs. Storefronts of glass panels known as Carrara glass were often added in these decades. More restrained and simpler designs followed in the 1950s.



This One-part commercial block building at 1527 Newcastle Street is part of a long row of similar buildings in this block. It retains much of its original storefront and a simple upper façade of corbelled brick.



The building at 1314 Newcastle Street illustrates the basic Two-part commercial block form with the storefront separated from the upper façade by a sheet metal cornice. The upper façade reflects the Italianate style in its arched windows and roofline cornice.

COMMERCIAL PROPERTIES -
30.0 DETAILS - ARCHITECTURAL FEATURES

POLICY

Brunswick's commercial buildings display a wide variety of architectural details from the late 19th and 20th centuries. Architectural details convey historic character, define building styles, and express design and craftsmanship. Architectural details include features such as columns, pilasters, window hoods and surrounds, brackets, cornices, and decorative panels, windows, and ornamentation. A variety of finishes and materials, including brick, stone, concrete, metal, terra cotta, and tile, are used to provide unique features of individual buildings. Preserve and maintain historic architectural details and features, as they are important stylistic elements that help to define a building's character. Do not remove or conceal historic architectural details. If repair or replacement is necessary, match replacements to the original as closely as possible in material, design, color, and texture.

GUIDELINES

30.1 Make repairs to architectural features with in-kind materials, form, scale, and design to match the original.

30.2 If replacement of architectural features is required, match the original as closely as possible in materials, form, scale, and design.

30.3 It is not appropriate to remove or alter original architectural details from the building.

30.4 Adding non-historic architectural details to the building creates an inauthentic appearance.
If there is physical, pictorial, or historical evidence of architectural details that are missing, they may be replaced with examples matching the original in materials, scale, location, proportions, form, and detailing.

30.5 Never cover or conceal architectural details with synthetic materials such as vinyl, aluminum, exterior insulation finishing systems (EIFS), or similar materials.

30.6 The replication of details with alternative materials may be considered if the material matches closely in texture, design, and overall appearance.



Many of the downtown commercial buildings feature decorative brick corbelling and cornices above the windows and at the rooflines (1612 Newcastle Street).



Architectural details are features which help identify the architectural style or period of a building. This upper façade design with its floral patterns and chevron zig-zag design reflects the Art Deco style of the 1930s.

31.0 DETAILS - AWNINGS & CANOPIES

POLICY

Awnings were once common features added to building facades, providing shade and cover from rain over window and entrance openings. Canvas and fabric were standard materials for awnings, providing a contrasting texture to the masonry walls of the commercial building. Along a commercial block, a continuous row of awnings both creates a visual rhythm and differentiates individual storefronts. With the increasing availability of air conditioning equipment after the mid-20th century, the use of awnings declined. In recent years awnings have once again become popular to assist with energy conservation and reinforce the historic character of an area. Awnings also offer the business owners additional surface area for signage.

The installation of awnings is appropriate when they are correctly sized to the opening, their material is of traditional fabric, and their colors blend with the building trim. Sloped or shed awnings are the traditional awning type and are appropriate for most historic commercial buildings. A curved awning is appropriate only for an arched window or door opening. Metal canopies came into use in the early 20th century and are appropriate for storefronts of that period. The installation of awnings should utilize the least amount of anchor hardware possible to minimize damage to historic materials and be as reversible as possible.

GUIDELINES

31.1 Repair existing awnings with in-kind materials.

31.2 Replace awnings with appropriate materials, design, and dimensions.

31.3 Install new awnings on buildings at traditional locations such as over storefronts and upper façade windows.

31.4 Awnings should be of canvas, vinyl-coated, or acrylic material.
Metal and frame awnings should only be added on non-contributing buildings or where there is physical or photographic evidence that such an awning was original to the building.

31.5 Do not install an awning that would cover or conceal significant architectural details.

31.6 Select awnings of colors to blend with the building.

31.7 Awnings may be fixed in place and retractable in design.

31.8 A storefronts awning should be continuous across the entire span either above or below a transom (if present) and not divided into individual sections.

31.9 Each single window on an upper story should have an individual awning.
Windows grouped in tandem should share a single awning. It is inappropriate to install a single awning over windows separated by wall surface.

31.10 Awnings should be sized precisely to fit the opening.
A rectangular window or door opening should have a shed type awning, not a bubble or curved form. Arched windows should have curved awnings to fit the window opening.

31.11 Original metal awnings of the early– to mid-20th century should be preserved and maintained.

31.12 Metal awnings or canopies may be added on rear or non-readily visible side elevations.

31.13 Use the least amount of hardware possible when installing an awning or canopy. Anchor hardware should be readily removable.

31.14 Awnings should be appropriately sized and extend out no more than four feet (4') feet from the façade surface.





The commercial buildings at 1314 Newcastle Street (left) and 601 Gloucester Street (right) display appropriate storefront awnings.



Original metal canopies should be preserved and maintained (1608 Newcastle Street).

32.0 DETAILS - CAST IRON & METAL FAÇADES

POLICY

Newcastle Street displays several examples of 19th and early 20th century façades of cast iron storefronts and metal cornices. During the mid– to late 19th century, several companies specialized in cast iron manufacturing of architectural features such as columns and fencing. The cast iron columns and pilasters on Newcastle Street remain in good condition and should be preserved and maintained. Sheet metal cornices at rooflines should also be maintained and painted on a regular schedule. Damaged areas should be repaired with materials to match or appropriate epoxies. In-kind materials should be used when replacement is necessary. The replacement of deteriorated or missing metal features with alternative materials may be considered if the material matches closely in texture, design, and overall appearance.

GUIDELINES

32.1 Repair cast iron and sheet metal with in-kind materials or appropriate metal epoxies.

32.2 Replace missing features to match the original as closely as possible in materials, form, scale, and design.

32.3 Clean cast iron and sheet metal using the gentlest cleaning methods possible.
For removal of paint buildup or corrosions on cast iron, wrought iron, and other metals, hand-scraping and wire brushing may be appropriate. If necessary, low pressure dry grit blasting (less than 100 pounds per square inch) may be appropriate as long as it does not damage the surface. Metal panels similar to the original material should be tested first to ensure damage to the historic feature does not occur.

32.4 Repair metal features by patching, splicing, or otherwise reinforcing the metal using recommended preservation methods.
For extensively deteriorated or missing parts, repair may also include limited alternative materials. Replicate missing elements with new metal to match the original as closely as possible in texture, profile, and appearance.

32.5 Do not cover or conceal historic cast iron or metal façades.





Several commercial buildings in Brunswick's business district display sheet metal cornices at the roofline such as at 1330 Newcastle Street (left) and 1314 Newcastle Street (right).





The storefront at 1318 Newcastle Street (left) displays its original cast iron pilasters. The cast iron pilasters were repaired and preserved in the rehabilitation of 1315-1317 Newcastle Street (right).

<u>Technical Information</u>
NPS Preservation Brief #27
The Maintenance and Repair of
Architectural Cast Iron
Www.nps.gov.history/hps/tps/briefs/brief27.htm

33.0 DETAILS - DOORS & ENTRANCES

POLICY

Many of the commercial buildings along Newcastle Street retain original doors and entrances. Single-light glass and wood doors historically allowed the viewing of merchandise inside. Original doors were often decorated with raised panels. Many doors also have details such as transoms, sidelights, and/or decorative surrounds. Preserve historic façade entrance elements including original doors, surrounds, sidelights, and transoms whenever possible. If historic doors or entrance components are damaged, replacement should be as limited as possible. Use in-kind materials when replacement is necessary. Retaining original entrances and their decorative elements is an important part of preserving a building's character.

GUIDELINES

33.1 Repair original doors and entrance elements with in-kind materials that match the original in materials, profile, and dimensions.

33.2 Where repair is not possible, replace with a new door or entrance elements with similar materials, profile, and dimensions consistent with the building's architectural style.

33.3 Do not remove, alter or enclose historic entrances, their doors, surrounds, sidelights, transoms, or detailing. Repair and reuse original hardware which remain operable.

33.4 Where original doors have been removed, replace them with an appropriately styled door for the building.

The new door should be based on doors of similar age and architectural style of adjacent buildings. If the original design is unknown, a secondary entrance may contain an original door that can be moved to the main entrance. Salvage companies may also have historic doors available.

33.5 The addition of a new entrance to meet life and safety codes should be sited at rear or side elevations that are not readily visible.





Original entrances and their details such as doors and transoms should be preserved and maintained. Some buildings retain original double doors as at 1318 Newcastle Street (left) and single-light doors and sidelight as at 1328 Newcastle Street (right).



When the original door is missing, replacement with a single-light glass and wood design door such as at 1208 Newcastle Street is recommended.

34.0 DETAILS - LIGHTING

POLICY

With the introduction of electricity, exterior wall light fixtures were added to Brunswick's historic commercial buildings to illuminate entrances and signage. The earliest types of light fixtures included curved or "gooseneck" designs as well as simple circular designs. A variety of light fixtures were available to commercial property owners by the mid-20th century. Preserve any historic light fixtures. Keep them in good repair using in-kind materials. If repair is no longer possible, replacement with a new fixture in keeping with the building's style is appropriate. Light fixtures should be appropriately placed to provide a diffusion of light. New light fixtures should be of traditional early 20th century designs.

GUIDELINES

34.1 Light fixtures original to a building should be preserved and maintained or repaired with materials to match as closely as possible.

34.2 Replace original light fixtures with designs matching the original fixture as closely as possible.

34.3 Light fixtures should be correctly scaled to the building and not oversized.

34.4 Light fixtures are encouraged to be of traditional designs such as gooseneck or metal pan.





Examples of appropriate light fixtures for commercial buildings include gooseneck designs (left, 1209 Newcastle Street), and circular metal can designs (right, 1423 Newcastle Street).

35.0 DETAILS - MECHANICAL SYSTEMS

POLICY

When electrical systems were installed in Brunswick in the late 19th century, commercial buildings were retrofitted with electric wires and meter boxes. Later, other types of mechanical systems such as exterior condensers became common. In recent decades, cellular equipment, satellite dishes, and other features have been added. Mechanical systems such as heating and cooling condensers, satellite dishes, and similar equipment should be placed at rear elevations or on rooftops, where they are not readily visible to the public.

GUIDELINES

35.1 Mechanical systems should be located on rear elevations or roofs which are not readily visible from the public right-of-way.

35.2 The addition of air conditioning units in window openings should only be in windows on rear or non-readily visible side elevations.
This installation should not result in the loss of the original window and be reversible if the unit is removed at a later date.

35.3 Mechanical units such as electrical and gas meters should be as unobtrusive as possible and mounted on rear elevations.

35.4 Roof-mounted equipment should be placed with a deep setback from the edges of roofs or behind a façade parapet so that it is not visible to pedestrians and does not detract from the historic character of the building.





These examples show appropriate placement of condensers at the rear roof line of 1414 Newcastle Street (left)

COMMERCIAL PROPERTIES
36.0 DETAILS - PAINT & PAINT COLORS

POLICY

The streetscape along Newcastle Street includes both unpainted and painted primary façades. Many of the buildings from the 19th century were never intended to be painted and have contrasts in their brick designs and colors. However, some buildings from this period and the early 20th century were painted upon their completion and have had numerous paint coatings and colors over time. Most of the painted commercial buildings have one color for both the body of the building as well as trim such as window surrounds and cornices. Italianate buildings of the late 19th century were typically painted with tones such as dark greens and reds and with even darker trim colors. By the early 20th century, lighter tones were often used with one or two darker trim colors.

Paint colors do not require review or approval by the HPB. Owners are encouraged to conduct paint color research on their buildings and match those colors or follow color palettes appropriate to the building's period and style. Photographic or physical evidence may be able to show whether the building was originally painted or not. If the building was originally unpainted following its completion then it may be appropriate for property owners to remove the paint through chemical strippers or other approvable methods and restore the original brick color beneath. Masonry surfaces which have not been previously painted should not be painted unless the brick and/or mortar is mismatched. Spray-on paint coatings should be avoided since the permeability of these products and their longevity has yet to be demonstrated.

GUIDELINES

36.1 Paint color on commercial buildings in the historic district do not require review by the HPB but owners are encouraged to use paint colors in keeping with their building's style and age.

36.2 Painting of previously unpainted masonry surfaces is not appropriate but may be considered if the masonry and/or mortar has become mismatched or discolored.

36.3 The use of spray-on siding coatings is discouraged in the historic district. These products have not been demonstrated to have sufficient permeability to allow a building to "breathe" and their life expectancy is unknown.

36.4 Traditionally, most historic commercial buildings had no more than three colors - wall, trim, and storefront - and this approach to exterior paint colors is encouraged.



Illustration of appropriate locations and variations for paint colors on a three-story historic commercial building.



The 1300 block of Newcastle Street includes façades of both painted and unpainted masonry.

37.0 DETAILS - ROOFS

POLICY

Roof shape and design are often major features for historic buildings. Repetitions of similar roof forms along a street or block add to the sense of rhythm, scale, and cohesiveness. Roof pitch, materials, size, and orientation are all contributing factors to roof character and appearance. Commercial buildings typically have flat or shed roofs, with gable and hipped forms being less common. Common commercial roof features include parapets and cornices. Skylights were sometimes added at roofs to provide interior light.

Traditional roof shapes should not be altered through the addition of a gable or hipped roof addition at the roofline. Roofs are appropriate locations for mechanical units which are recessed from public view. If enclosed, historic skylights may be reopened and new skylights may be added which are not visible from the public right-of-way. Gutters and downspouts should be added at rooflines on rear elevations and be designed to blend with the exterior masonry color.

GUIDELINES

37.1 Repair a non-historic roof material with an in-kind material.

37.2 Replace a non-historic roof material with an in-kind or appropriate replacement material.

37.3 Skylights may be added at roof locations not readily visible from the public right-of-way.

37.4 Install roof ventilators or other vents behind parapet walls so they are not readily visible from the street.

37.5 The installation of round gutters and downspouts are preferable to "K" or ogee design but these gutter profiles are also acceptable.

37.6 Roofs should be preserved in their original size, shape, and pitch, with original features.

37.7 Do not introduce new roof elements that detract from the building's historic appearance and character.
Ensure new roof elements such as skylights, solar panels, and satellite dishes are not visible from the street or obscure original features.

37.8 In the event there are persistent drainage issues, roof slopes may be altered provided the change is not visible from the street.



Most buildings on Newcastle Street, both historic and contemporary, display flat or sloping roofs. Most have parapets at the roofline which help conceal HVAC units, skylights, etc.





Preserve and maintain original conductor heads and downspouts such as at 1423 Newcastle Street (left) and 1608 Newcastle Street (right).

38.0 DETAILS - SIGNS & MURALS

POLICY

Traditionally, there were several places on the façade of a commercial building for business signs. Wall signs were placed in the upper façade above the storefront, window signs were painted directly on glass display windows, and hanging or projecting signs were hung with metal hardware from the façade. All of these options are appropriate for modern business signs. Where historic signs exist, they should be retained and maintained. New signs should be installed as to result in no damage to historic materials. Individual signs should be of traditional design, materials, and locations. Creative expression is encouraged, and signs within the historic district should complement their associated building. Within historic districts no sign shall be erected, altered, restored, or moved within the district until a certificate of appropriateness as to the exterior architectural features has been approved by the HPB. Signs must also be in compliance with sign regulations outlined in Article XXIV of the city's Zoning Ordinance.

The HPB supports the use of mural art in the Historic District. Mural art is widely considered one of the oldest methods of artistic expression. Murals bring art from the private to the public sphere, add visual and aesthetic value to neighborhoods, and provide a medium to display the history, beliefs and culture of a community. When appropriately executed, murals can enhance the character of a historic district.

GUIDELINES

38.1 Size of Primary Signs

Business signs in the historic district should be pedestrian-oriented but still be visible to street traffic.

38.2 Wall Signs

Signs flush with the façade are preferred. Wall signs in the Commercial Core area may not exceed ten feet (10') in height and twenty feet (20') in width in accordance with the city's sign regulations. Wall signs are recommended to be within the area between the second story floor line and the first floor ceiling. Letters should not exceed 18 inches in height or width and 6 inches in relief. Company logos or names may be placed within this horizontal band or placed or painted within the ground floor display windows or second story office windows.

38.3 Projecting or Blade Signs

Blade type signs (not more than 12 inches vertical by 3 feet horizontal and minimum 7 feet clear height above the sidewalk) are appropriate and may be hung from an overhang or awning. Blade signs should not be internally illuminated. Creative art, graphics or materials is encouraged in the area of the blade sign.

38.4 Window Signs

Signs placed in windows or glass walls should not cover more than 25 percent of the glass area.

38.5 Sign Materials

Wood is the preferred material for primary signs, painted appropriate colors. Graphics or logos for the business are encouraged. Metal may also be used for signs, but internally illuminated plastic-faced fluorescent signs are not appropriate for the historic district.

38.6 A masonry or bronze plaque bearing an owner's or building's name may be placed in the building's cornice/parapet wall or under the eaves, and above the upper story windows. Any such plaque should be no larger than a rectangle of 8 square feet.

38.7 Street addresses may be placed at street entry doors using 6 inch tall, non-cursive type lettering. Such letter should be between 6 feet and 10 feet above the grade.

38.8 Prohibited Signs

No flashing, traveling, animated or intermittent lighting shall be on the exterior of any building whether such lighting is of temporary or long-term duration. Also prohibited are billboards. Marquees, and roof signs are prohibited unless they are based on documented historic signs on the building.

38.9 Historic or "ghost signs" on masonry walls should be preserved and maintained. Restoration of faded historic signs is also appropriate.



Ghost signs are the faded remnants of historic signs painted directly onto the building's masonry wall. They are typically on the side elevation of a corner-lot building, though could also be applied to the upper-story wall of a mid-block building taller than the adjacent structure. Preserve ghost signs like this one at 1330 Newcastle Street.

38.10 Internally illuminated plastic faced signs are not appropriate for the historic district.
External lighting directed towards signage that is not internally lit is recommended. The energy efficiency of lighting should be considered.

38.11 Murals are not permitted on unpainted masonry contributing or landmark structures.
Murals on unpainted masonry non-contributing buildings will be considered on a case by-case basis.

38.12 Murals may not be located on the primary façade of a building.

38.13 The number of murals per block face should be limited to discourage visual clutter.

38.14 The installation of a mural should complement and enhance the building and be incorporated architecturally into the façade.
The location of a mural on the building should not cover or detract from significant or character-defining architectural features.

38.15 Murals should not be painted on facades that are directly adjacent to Squares or Parks.
The landscapes of these areas within the Historic District take precedent as important green-space and view sheds.

38.16 The scale of the mural should be appropriate to the building and the site.

38.17 The theme of the mural should be appropriate within the context of the surrounding neighborhood and complement the existing character.

38.18 The content of a mural is protected under the laws of free speech.
The mural must comply with Georgia obscenity laws, as defined by O.C.G.A. § 16-12-80, and cannot depict sexual conduct or sexual explicit nudity, as defined on O.C.G.A. § 36-60-3,nor advertise any activity illegal under the laws of Georgia or the United States.

38.19 The mural should be an original design.

38.20 Sponsor and artist names may be incorporated but should be discreet and not exceed 5% of the design or 2 square feet in area, whichever is less.

38.21 The treatment and application of murals on historic material should follow all relevant Preservation Briefs as published by the National Park Services Technical Preservation Services.

38.22 Paint utilized should be intended for exterior use and of superior quality which will not corrode or compromise the integrity of the material to which it is applied.
Reflective, neon and fluorescent paints should not be used. The property owner is responsible for proper maintenance of the mural, including the repair of material failure (peeling paint) and promptly removing vandalism in accordance with the Property Maintenance Code.













Examples of appropriate signs in materials, size, color, location, and design are:
Top left, hanging sign suspended from awning hardware at 400 Gloucester Street;
Middle left, wall sign colors matching the building's color palette at 1402 Newcastle Street;
Bottom left, window sign at 1430 Newcastle Street;
Top right, wall sign incorporating a logo and matching building colors at 1527 Newcastle Street;
Middle right, projecting sign made of wood at 1403 Newcastle Street; and

39.0 DETAILS - STOREFRONTS

POLICY

Storefronts compose the first story of a commercial building's primary façade and are visually distinct from the upper floors of the building through design and architectural details. Standard elements of commercial storefronts include display windows which rest on lower panels called bulkheads, entrances, transoms, awnings, beltcourses, and cornices. Large display windows allowed proprietors to showcase their merchandise and attract shoppers into stores. Many storefronts of the 19th and early 20th centuries featured recessed entrances, which extended the display area and drew customers into the business.

Most buildings in the downtown area have storefronts that were remodeled at a later time period. Materials such as marble, tile, and tinted glass, commonly known as "Carrara" glass or vitriolite, were all used to modernize storefronts from the 1920s to the 1940s. Commercial buildings remodeled in the 1950s and 1960s used materials such as wood shingles, plywood, brick, tile, marble, and stone.

Storefronts are important elements that define the historic character and appearance of the building. Retain, maintain, and repair historic storefronts and their components. Do not cover or conceal historic storefronts. Remove added materials from a covered storefront when possible. Storefronts on older buildings that were remodeled within the past 50 years are often not compatible with overall building character. Removal of these additions or alterations may be appropriate when rehabilitation is undertaken. Replace such storefronts with designs based on the original appearance of the storefront if photographic or physical evidence exists. The removal of contemporary storefronts and their replacement with storefronts based on traditional designs is encouraged.

GUIDELINES

39.1 Repair non-historic storefronts and elements with in-kind or closely matching materials.

39.2 Repair historic storefronts and their components in-kind or with materials matching as closely as possible.
Alternative materials may be considered if they closely match in texture, design, and overall appearance.

39.3 Do not cover or conceal historic storefront components with modern materials.

39.4 Replace missing historic storefront components to the original in size, material, texture, and detail.
Use historic photographic or physical evidence to help determine the design and style of missing components.

39.5 If replacement of an entire storefront feature is necessary, replace it in-kind, matching the original feature in design, dimension, detail, texture, color, and material.

39.6 If original display windows or bulkheads are missing or deteriorated beyond repair, replace them with new ones to match the original.
If the original design is unknown, select replacement display windows that are traditionally scaled with large glass lights and with as few structural divisions as possible.

39.7 Replacement bulkheads should be designed in rectangular forms with smooth or raised panels.
If the original bulkhead material is unknown, replacement may be of wood, brick, metal, or other material that is appropriate for the design and period of the building.

39.8 If replacement of a non-historic storefront is desired, it should be in a traditional storefront design with bulkheads, display windows, and transoms.

39.9 Transoms should be preserved and remain visible. Air conditioners and signs are not appropriate for this space.

39.10 Tinted glass is not appropriate on a display window. If privacy is needed utilize drapes or blinds behind the display window.

39.11 Do not introduce storefront features or details to a historic building in an attempt to create a false historical appearance.

39.12 Historic changes to storefronts that have become significant over time should be preserved.
Several storefronts downtown were remodeled in the 1930s and 1940s with Art Deco or Art Moderne features such as tinted glass panels. These are significant in their own right and should be preserved and maintained.



The storefront at 1314 Newcastle Street retains original cast iron pilasters and has appropriately rebuilt display windows and transoms.



The original storefront at 1501 Newcastle Street illustrates standard features of historic commercial design - recessed entrances, display windows, bulkheads and transoms. When remodeling non-historic storefronts, property owners are encouraged to restore traditional storefront designs.



The rebuilt storefront at 1616 Newcastle Street follows traditional designs with its display windows, frame bulkheads, transoms and single-light glass and wood door.



The storefront at 1418 Newcastle Street was remodeled in the 1930s in the Art Moderne style with sleek, curved surfaces of tinted glass.



Storefronts of the 1950s often were designed with large glass display windows and brick bulkheads (1527 Newcastle Street).

Technical Information
NPS Preservation Brief #11
Rehabilitating Historic Storefronts
Www.nps.gov.history/hps/tps/briefs/brief11.htm

40.0 DETAILS - WINDOWS AND SHUTTERS

POLICY

The upper floors of Brunswick's historic commercial buildings typically have three or more window openings. These windows are generally one-over-one or two-over-two, wood-sash and have decorative features such as hood molding or cornices or stone sills and lintels. Window shape, dimensions, placement, and arrangement collectively help to define the historic character of a building. Windows provide scale and visual interest, and they often have unique ornamental trim, hoods, or surrounds that help to define a building's style.

Preserve, maintain or repair original windows. Do not conceal, enclose, or cover historic windows. If replacement is necessary due to deterioration, match the historic window in size, and number and arrangement of panes, or lights. Replacement windows should be in-kind of wood to match the original. Alternative materials may be considered if they match the original in texture, design, and overall appearance. Do not introduce new window openings on primary façades. Window openings may be added at rear elevations if consistent in size, placement, and design as the original windows.

GUIDELINES

40.1 Repair historic or non-historic windows with in-kind materials.

40.2 Replace a non-historic window with in-kind materials or similar design.

40.3 Original windows should be preserved in their original location, size, and design and with their original materials and numbers of panes.

40.4 Windows should be repaired rather than replaced.
Window replacement will only be approved if it can be demonstrated that the historic windows are beyond reasonable repair.

40.5 If replacement of original or historic windows is demonstrated to be necessary, the replacement windows should be in-kind to match the originals in material and design.

40.6 Windows of alternative materials may be considered if they match the existing in profile, design, panes, dimensions, and texture.

40.7 Original window openings should not be filled-in.

40.8 Adding new windows on a primary façade is not approvable unless physical or photographic evidence shows that such a window was original to the building.

40.9 Historic windows of steel or other metal designs should be preserved and maintained, or replaced with new metal windows which are similar in appearance and materials.

40.10 Replacement windows on contributing buildings should not have snap-on or flush muntins.
Muntins sandwiched between layers of glass, snap-on muntins, and surface-applied muntins are not appropriate.

40.11 Clear glass shall be used in windows on the primary and readily visible side elevations.
Do not use reflective, tinted, patterned, or sandblasted glass in windows. The addition of these glass materials may be used on rear elevations or those not readily visible from the street.

40.12 If an interior dropped ceiling is lower than the top of the window, the ceiling must be stepped back from the window to not obscure the top of the window from outside view.

40.13 Shutters should not be added to a commercial building window unless physical or photographic evidence shows that they were original to the building.
If shutters are added they should be appropriately sized to fit the window opening and either work or appear to work.

40.14 Hurricane shutters shall be permitted on all windows provided that their design, installation, method, and compatibility are in keeping with the window opening, are reversible and do not result in loss of historic window details.

40.15 Awnings may be added to upper floor windows if they are of canvas or similar materials and are appropriately sized to fit the opening.



Original one-over-one sash windows at 1612 Newcastle Street.





Examples of original windows include the two-over-two wood-sash examples at 1330 (left) and 1401 Newcastle Street (right).



Original multi-light steel casement windows at 1608 Newcastle Street.





Canvas awnings are appropriate for upper floor windows as long as they are correctly sized and fit the window opening (left, 1312 Newcastle Street, right, 1209 Newcastle Street).



At left are examples of appropriate replacement windows of alternative materials which match the original windows in profile, sash arrangement and dimensions.

CHAPTER 9: COMMERCIAL PROPERTIES
41.0 NEW CONSTRUCTION - ACCESSIBILITY

POLICY

All commercial buildings in the historic district must be compliant with safety, emergency, and accessibility codes and regulations. The Americans with Disabilities Act (ADA) requires that all public buildings, including those designated as historic, be accessible to everyone. Property owners should consult the Americans with Disability Act Accessibility Guidelines (ADAAG) to comply with ADA requirements.

If a property's rehabilitation requires access for upper floors, locate fire exits and stairs on rear elevations or side elevations not readily visible from the public right-of-way. Compliance with ADA can usually be accomplished without compromising the historic integrity of a building. Most existing storefronts have entrances which can accommodate wheelchairs. If access is an issue, solutions include incorporating ramps, installing wheelchair lifts, creating new entrances, and modifying doors, hardware, and thresholds. If the primary entrance cannot be utilized, then make a secondary public entrance accessible. In these instances, provide directional signs to the accessible entrance.

GUIDELINES

41.1 Install new fire exits and stairs on rear or non-readily visible side elevations.

41.2 New fire doors should be as similar as possible to existing doors in proportion, location, size, and detail.

41.3 If a new fire door can only be placed on the primary elevation, it should be designed to be as compatible as possible with similar storefront doors of the building's period.

41.4 Keep existing access ramps in good repair using in-kind or appropriate materials.

41.5 Replace existing ramps with new ramps in-kind or appropriate replacement materials.

41.6 Accessibility solutions must meet all state and local accessibility requirements as well as ADA mandates.

41.7 Accessibility installations should provide the highest level of access with the least impact to the historic character of the building'. Avoid damage to significant features and materials.

41.8 When retrofitting doors to allow accessibility, maintain historic doors; do not widen door frames on façades.

If historic doors are missing, widening the entrance is a possibility. Typical guidelines require a minimum of a 32-inch clear opening with manageable door opening pressures. Ideally, retain and upgrade historic doors with a device to reduce door pressure.

41.9 If an access ramp is needed, it should be simple in design, constructed of wood or metal, and painted in colors that are compatible with those of the building.

41.10 If historic doors do not allow for universal access, retrofit replacement doors to meet ADA Guidelines.

The use of automatic door openers with push plates is also an alternative to meet ADA door requirements on commercial buildings.





If needed, doors on commercial buildings can generally be retrofitted with push plates (left) which activate door openers (right) to allow wheelchair access.





If a grade change is needed for access, construction of a concrete and metal ramp screened by landscaping may be an acceptable alternative (left). When non-historic storefronts are remodeled, new traditional storefronts should be designed with lever door handles and appropriate widths (right).

COMMERCIAL PROPERTIES
42.0 NEW CONSTRUCTION - ADDITIONS

POLICY

When adding to historic commercial buildings, the most important consideration is to maintain the building's historic character and appearance. Rear elevations are the most favorable locations for additions on historic commercial properties. Rear additions are less visually obtrusive and allow the historic primary façade to remain intact. The size and scale of the addition should be subordinate to the main building. The construction of an addition should not damage historic architectural features. Another option is to add additional space on the roof. A rooftop addition should be recessed sufficiently from the façade so that the addition is not readily visible from the street.

GUIDELINES

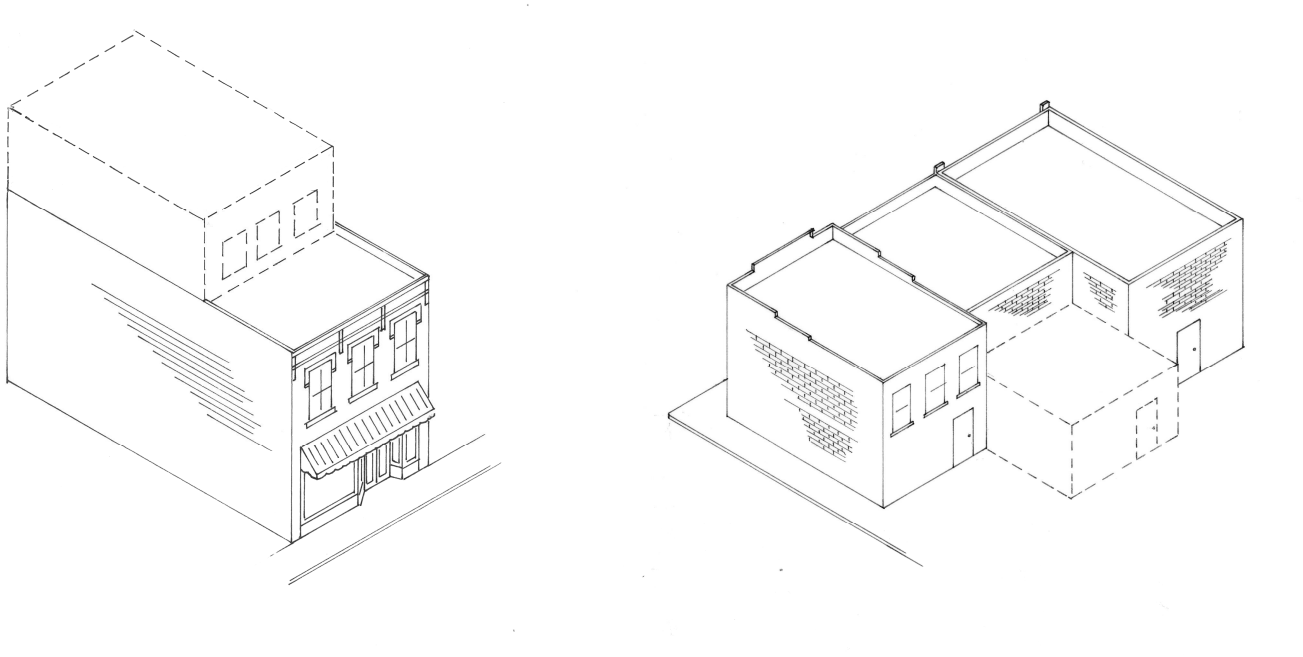
42.1 Additions should be consistent with the original building in scale, proportion, design, and materials.
The overall design of the addition should complement the character of the historic building in roof pitch, materials, window design, window placement and rhythm, ratio of solids to voids, and general form.

42.2 Rear additions should be smaller and simpler in design than the historic building.
Construct the addition to be subordinate in size to the overall building. The addition needs to be visually compatible but also distinguishable from the historic building.

42.3 The construction of an addition should not obscure or damage significant architectural features.
Additions should result in minimal damage to the historic building and do not cause extensive removal of original walls. Use existing openings to connect the building and the addition.

42.4 A rooftop addition should be recessed from the façade roofline and not readily visible from the street. Follow the general mass and scale of the original façade.

42.5 Rear decks may be added to the rear elevations of historic commercial buildings.
They should be constructed of wood in a simple design. They should be readily removable, not damaging, covering, or removing any original feature or material of the historic building.



Roofline additions should be recessed from the primary façade of the building (left). Rear additions are appropriate as long as they are not readily visible from the street and are secondary to the original building in size and scale (right).



This rooftop addition is appropriate since it is recessed from the main façade, of limited height and not readily visible from the primary street elevation.

COMMERCIAL PROPERTIES
43.0 NEW CONSTRUCTION - REAR ELEVATIONS

POLICY

Rear elevations are generally not visible by everyday shoppers and tourists. However, these elevations are readily visible by those attending downtown festivals or parking behind them. Most rear elevations do not have public access into the building but property owners are encouraged to make them more attractive through paint, awnings and other improvements. Rear elevations also offer opportunities for ADA access if needed. Decks, fire stairs and enclosed porches are also appropriate for rear elevations.

GUIDELINES

43.1. Maintain and preserve historic doors at rear entrances.

43.2. If new doors are required, use single-light glass-and-wood or other historically appropriate doors.

43.3. Screen HVAC units and service equipment through landscaping or wood and/or brick enclosures, or place units and equipment on roofs out of view from the street.

43.4. Consider making rear entrances ADA compliant if necessary for building access.

43.5. If replacement of a deteriorated façade feature is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture and detail.

43.6. Wood decks may be added to rear elevations if they have simple traditional square or round balusters, and blend with the adjacent buildings.
Wood decks are most appropriate. Alternative materials may also be considered if they match the wood appearance in texture, design, and overall appearance.

43.7. Decks and porches should be of open design and not enclosed except with screen panels.
For privacy, decks should have louvers or privacy fences to separate and screen the deck from adjacent buildings.

44.8 Decks and staircases shall be attached to buildings in a manner so that they do not damage historic materials.

44.9 Rear fire stairs for upper floor access should be of wood but metal staircases are also acceptable.



The building at 1602 Newcastle Street has an appropriately designed fire stair of wood construction with square balusters.



This rear deck is of appropriate design of wood construction and with simple balusters and railing (1604 Newcastle Street).

COMMERCIAL PROPERTIES
44.0 NEW CONSTRUCTION - PRIMARY BUILDINGS

POLICY

Brunswick's commercial district along Newcastle Street and adjacent streets has few vacant lots not intentionally left open for green space. Brunswick's Renaissance Strategic Planning and Visioning (RSVP) plan addresses proactive redevelopment in the city, including the commercial historic district. Where opportunity for infill exists, new commercial buildings are encouraged to increase economic vitality and provide additional housing and commerce for the city. New construction should be compatible with the historic character of the district in general and with historic buildings primarily in scale, mass, and height, and secondarily in materials, orientation, shape, placement, and rhythm and proportion of openings. New construction which references historical styles but is clearly identifiable as contemporary may be appropriate.

The commercial buildings in the Old Town Historic District are zoned GC (General Commercial), GC Core (General Commercial Core) and OC (Office Core). The maximum height allowed in these zoning districts is sixty feet (60') which would allow for four– to five-story buildings. Most historic buildings are no taller than three-stories and this maximum height is recommended for most blocks. Taller buildings may be appropriate on the edges of the historic district or blocks which lack a majority of older structures.

GUIDELINES

Building Orientation

44.1 Orient new construction toward the major street.
Traditionally primary entrances are oriented to the street, which encourages pedestrian traffic.

44.2 Create a continuous façade wall through setback of new buildings in line with existing buildings.
Maintain the traditional lines that have been established along the street to create an even flow of buildings.

44.3 New construction should respect uniform setbacks along a block.

Mass and Scale

44.4 Construct new buildings to be compatible with adjacent buildings in terms of scale and proportion.
Replicating the existing pattern established along the block will provide visual continuity and uniform scale.

44.5 Construct new buildings so they are compatible in scale with historic buildings, as to not overwhelm the streetscape.
While new buildings may be larger than historic ones, ensure they do not compromise the visual continuity of the street. New buildings of a larger mass may be subdivided into smaller visual sections that are similar in size to historic structures in the area.

44.6 Large new buildings should be constructed to appear similar in width to surrounding historic buildings—visually separate sections that give the appearance of traditional building widths through vertical divisions.

Height

44.7 Construct new buildings so their height is compatible with that of adjacent historic buildings.
Ensure new construction is compatible in height with the block and general surroundings on which it is sited. The maximum height allowed in the historic commercial district area is 60 feet.

Solid to Void Ratio

44.8 Ensure that window size and proportion of openings are consistent with adjacent historic buildings.
Design new buildings to have similar amounts of wall space and openings for windows and doors as adjacent historic buildings. Create patterns in rhythm, size, and spacing of window and door openings similar to adjacent historic buildings.

Building Form

44.9 Construct new buildings of forms that are similar to those of existing historic buildings along the blocks on which they are sited.
Typically, commercial buildings have simple rectangular forms of varying heights.

44.10 Ensure the roof form of new commercial buildings match those of adjacent historic buildings.
Flat or slightly sloped roofs are most common for commercial buildings.

44.11 Maintain the traditional separation between storefronts and upper façades. Typically, ground floor storefronts are visually separated from upper floors through design patterns and window placement. Replicate this separation in new construction, and maintain the alignment with adjacent buildings.

Rhythm and Spacing

44.12 Ensure proportions of window and door openings are similar to those of surrounding historic buildings.
Similarity in rhythm and spacing of window and door openings strongly contributes to the visual appearance and character of the district. This includes the pattern of display windows along storefronts as well as upper level windows. It is important that new construction maintain a pattern similar to that already established in the district.



Large buildings constructed across several parcels should have vertical divisions consistent with traditional historic commercial building widths. The illustration above shows a new building divided into three separate sections. An example of this type of vertical divisions is illustrated in the new commercial building below.



Materials

44.13 Use of traditional building materials that are compatible with adjacent buildings is preferred.
Common building materials such as wood, brick, and metal help to provide a sense of visual continuity and flow to the street.

44.14 New materials that are similar in character to traditional materials may be acceptable with appropriate detailing.
Alternative materials may be approved if they appear similar in scale, proportion, texture, and finish to materials used historically. Alternative materials must have a proven durability for Brunswick's climate.

Architectural Character

44.15 Building components of new construction that are similar in size and shape to those found historically along the street are preferred.
Components which replicate or imitate doors, bulkheads, and display windows and are comparable in size and shape to adjacent historic buildings, help to maintain visual continuity in the district.

44.16 The scale of decorative elements similar to that of surrounding historic examples is preferred.
These include ornamental elements such as cornices, moldings, or other decorative elements.

44.17 Contemporary designs for infill may be appropriate provided that the building has compatibility with adjacent historic buildings in scale, materials, proportion, fenestration, storefront arrangement, and vertical divisions.

44.18 If new construction is in a flood prone area the ground floor may not be able to be occupied by retail or office use. If a ground floor is used for parking the exterior must maintain the resemblance and character of traditional storefronts similar to adjacent historic buildings

44.19 If parking is utilized on the ground floor or any floor of a new commercial building the vehicles shall be appropriately screened by a wall or other visual barriers compatible with the architectural styles of adjacent buildings.
Open ground level parking in buildings is not appropriate.

Awnings and Canopies

43.20 Use traditional materials in awnings and canopies.
Cloth, canvas, or metal awnings or canopies are best for the downtown area.

43.21 Install awnings that fit the opening(s) to which they are attached.
Use rectangular awnings for rectangular openings, and curved awnings for arched openings.

Lighting

44.22 Install light fixtures that are unobtrusive in design, materials, and placement.

44.23 Ensure the lighting design complements the new building's style and does not detract from the surrounding historic setting.
Install lighting as a subtle addition to the property that does not dominate the overall site or intrude on adjacent properties.

44.24 Do not install light fixtures that suggest a false sense of history.
Contemporary interpretations of historic light fixture designs are appropriate – do not attempt to replicate fixtures of earlier architectural periods.

44.25 Lighting should be compatible and appropriate for the surrounding area.
Install light designs that complements the building while not detracting from the historic setting.

Datestones/ Cornerstones

44.26 In order to help distinguish new construction from historic buildings, the addition of datestones or cornerstones with the building's date of construction is encouraged.



The new infill buildings shown above have appropriate storefronts and window and door designs. They are of brick construction and have modern cornices at the rooflines.



New infill buildings in the historic district may also be one-story in height. This new building has appropriately designed storefronts and upper façade features.



Any proposed parking garages should also be designed to be compatible with the historic character of the commercial district. This example has traditional window and door openings, awnings and cornices at the roofline.

CHAPTER 10: COMMERCIAL PROPERTIES
45.0 SETTING - STREETSCAPE DESIGN

POLICY

The historic character of downtown Brunswick is defined not only by the historic buildings and their sites, but also by the network of streets, sidewalks, planting strips, parking, and alleys that support those buildings and sites. In recent years, the Brunswick Downtown Development Authority has overseen many improvements to enhance the visual appeal, safety, and walk-ability of the historic commercial business district, including new sidewalks, ADA curb cuts, streetlights, benches, boulevard plantings, and other amenities and traffic safety features. These improvements should be maintained in concert with principles of preservation of the historic character, setting, and lay-out of the district.

GUIDELINES

45.1 Brunswick was planned with a network of squares and it is important to preserve this spatial arrangement and its historic dimensions. Historic street patterns, and materials contribute to the overall character of the historic district.

45.2 Place street furniture, trash receptacles, mailboxes, newspaper racks, and other similar elements in locations that do not impede the flow of pedestrian traffic. Select simple designs for benches, planters, and garbage receptacles that do not detract from the historic character of the district.

45.3 Continue to use pedestrian-scaled, decorative streetlights that match the existing streetlights on Newcastle Street.

45.4 Maintain the existing infrastructure for public safety and protection of tax-dollar investments in sidewalks, pavement markings, street furniture, streetlights, and surface pavement.

45.5 The screening of parking lots with landscaping or fencing is highly encouraged. Parking lots should be delineated through striping and directional arrows.





Brunswick has invested in many streetscape improvements on Newcastle Street and adjacent streets including trees and landscaping (left) and traditional design street lamps (right) which reinforce the appearance and historic character of the district.





Additional streetscape elements in the downtown area include benches (lefT0 and wayside markers which provide information on the historic district (right).

CHAPTER 11: BUILDING ADAPTATION
46.0 FLOOD-PROOFING & ELEVATION

BACKGROUND

Brunswick is located between 10 and 14 feet above sea level which is the lowest of any city of coastal Georgia. Located between the saltwater marshes of the Intracoastal waterway and the Brunswick River, the city lies within an ecosystem of natural tide cycles. Additionally, the Brunswick area can be vulnerable to seasonal storm surges and hurricanes. In response to these threats many dwellings in the historic district were originally built on raised pier or brick foundations. However, the intensity of recent storms and potential for rising sea levels makes resiliency a significant factor for homeowners faced with repeated flooding and rising insurance rates. By applying standardized guidelines, the HPB encourages a consistent approach to elevating historic dwellings and hardening and flood-proofing commercial and institutional buildings. These guidelines are intended to assist property owners with appropriate designs and not as a list of steps for codes compliance. Property owners and other stakeholders should consult Brunswick's National Flood Insurance Program (NFIP) rating to determine the best approach for protecting each historic property.

GUIDELINES

46.1. Property owners are encouraged to construct or retrofit flood-proofing measures which have the least visual and physical impact to a historic building.
The following measures are appropriate to preserve historically significant features and overall architectural character.

- Elevating electrical and mechanical systems and utilities—these can be placed in an upper floor or non-readily visible rooftop location.
- Relocating building contents to upper floors.
- Creating positive drainage, where the grade allows water to drain away from the building.
- Using flood damage-resistant materials.
- Filling in basements or wet flood-proofing basements.
- Installing small floodwalls to protect openings such as window wells or other low earth berms at rear elevations.

46.2 The utilization of temporary and reversible flood panel walls is encouraged to limit water infiltration during high water events.
These should be installed in a manner which will not require the removal or alteration of historic features.



The rehabilitation of 1315-1317 Newcastle Street included the hardening of the bulkheads (the panels beneath the display windows) through the installation of brick and a concrete surface to withstand flooding.



46.3 New commercial buildings in flood zones should be designed with resiliency features such as elevated entrances and water-resistant materials.

New construction in the historic commercial district should be designed to reflect traditional storefronts but allow for elevated entrances and hardened materials for bulkheads such as concrete. Interior resiliency features may include concrete floors, recycled plastic wood or laminates.



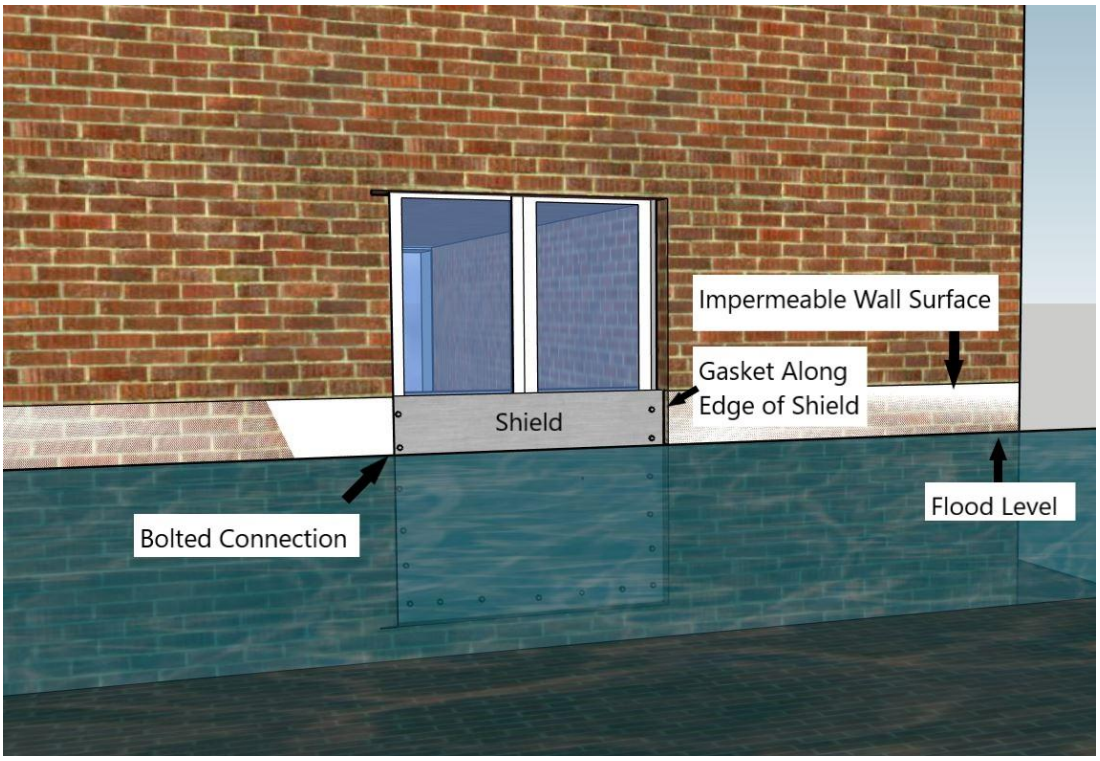


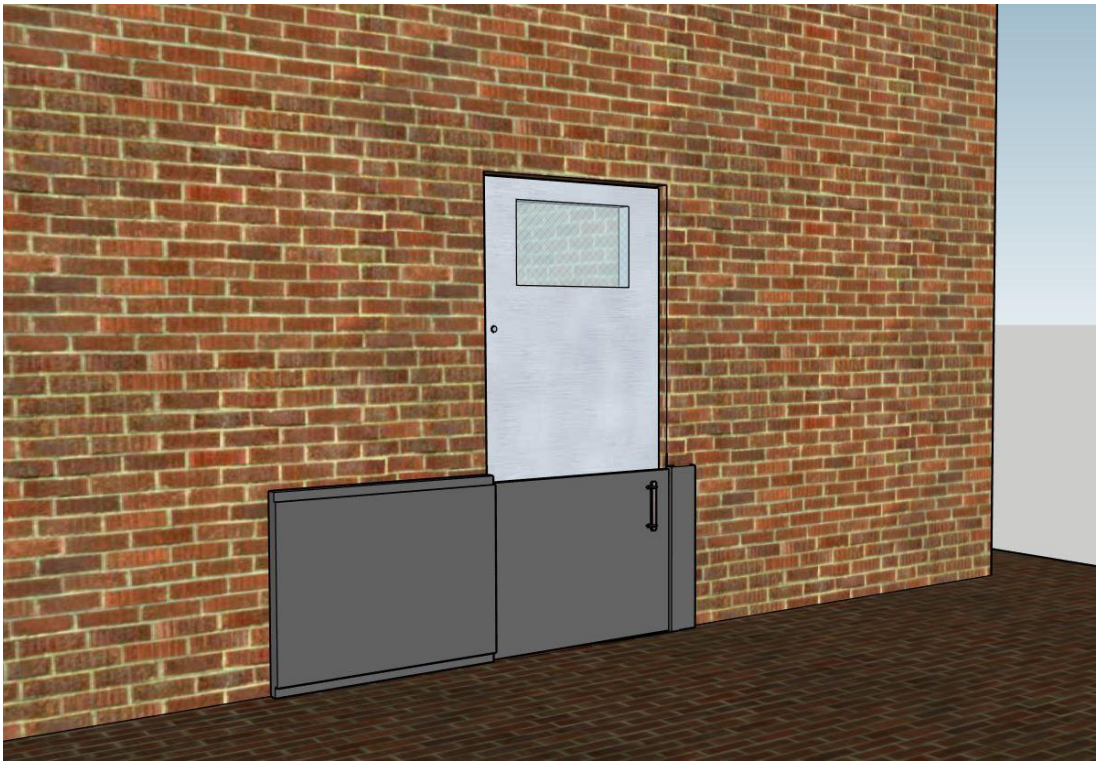
The new building at 1325 Newcastle Street was designed with elevated concrete bulkheads and a raised stair entrance to withstand flooding.



One approach to flood-proofing is the addition of pumps into the basement as well as adding water-resistant flooring on the ground floor.

46.4 The utilization of temporary and reversible flood panel walls for commercial buildings is encouraged to limit water infiltration during high water events.
These should be installed in a manner which will not require the removal or alteration of historic features.



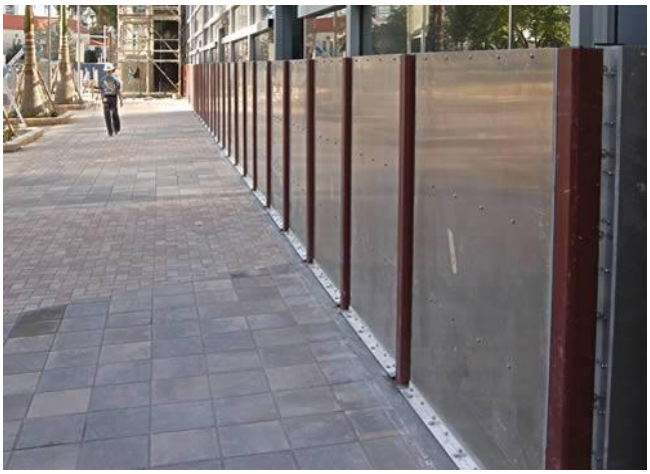


Flood proofing for commercial buildings can include the temporary addition of large shields on primary entrances (above) or more permanent shields on rear doors not readily visible from the street (below).



Temporary flood panels are now widely available for historic commercial buildings. When high water events are anticipated these can be erected to minimize flood damage.





<u>Technical Information</u>
Floodproofing Non-Residential Buildings
Www.fema.gov/media-library/assets/documents/34270

GUIDELINES FOR ELEVATING DWELLINGS

46.5. Dwellings in the Old Town Historic District may be elevated through the addition of pier foundations.

Raised brick foundations may be solid, pierced, or piers, and screening with landscaping is encouraged. The addition of stucco may be an appropriate surface treatment for brick foundations. Lattice panels may be placed between brick piers. The top of foundation piers and columns should not extend beyond the walls of the dwelling. Foundation piers should be consistent in size and scale with the porch columns above and in colors which coordinate both columns and piers.

46.6 New stairs and landings to accommodate elevation changes should complement the design of the existing façade, which may already include porch structures and related details.

New stair landings should be at the original porch location height. New stairs should be at least five feet in width and be in traditional historic designs. Porch columns should align with foundation piers below and not be offset. If necessary, a dwelling may be moved further back on the lot to accommodate the construction of stairs. It is preferred to maintain a direct stair connection perpendicular to the sidewalk or street.

46.7. Lattice and other wood screening panels should be permeable to allow water to flow through them. For properties elevated above three feet panels should be hinged in order to retract or "breakaway" during high water.

Wood lattice panels should be used on the primary and readily visible side elevations but vinyl lattice may be installed on rear elevations and side elevations not readily visible from the street. Dark colors for screen panels are preferred to light colors.

46.8. Elevate HVAC units or any other exterior equipment as inconspicuously as possible.

Consider relocating HVAC equipment to rear roof lines not readily visible from the street.

46.9 Interior brick chimneys should be retained, elevated along with the house and be at the original height above the roofline.

Exterior wall brick chimneys should be retained in place but extended above the roofline to the original height. Match any new brick as closely as possible. If matching brick is not possible, the application of a consistent stucco surface is appropriate.

46.10 Add smooth concrete or appropriate siding materials to elevated at-grade foundations.

Ranch style and other dwellings built at-grade may require the slab foundation to be elevated along with the rest of the house. These foundations were not meant to be visible and are often rough and unfinished in appearance. When at-grade houses are elevated, the foundations should be finished with smooth concrete or appropriate siding materials.





When elevating dwellings the porch columns may be extended on brick piers with lattice panels between the piers.



Elevated HVAC units should be placed on platforms or at rear elevations.

Resiliency Standards—Overall Approach Low Elevation

Example of a Bungalow Dwelling Before and After a Low Elevation





YES: *Porch columns and foundation piers align.*

YES: *Wide fascia board divides porch and piers.*

YES: *Stair landing is at the level of the original porch.*

Resiliency Standards—Overall Approach Low Elevation



YES: *Porch columns and brick foundation piers align.*

YES: *Wide fascia board divides porch and piers.*

YES: *Stair railing ends at level of original porch.*

YES: *Brick stairs match brick piers.*

Example of a low-elevation project for a Gable Front Folk Vernacular dwelling.

Resiliency Standards—Overall Approach High Elevation



Bungalow, Before and After High Elevation



YES*: Craftsman style - porch columns extend as unified element to piers.*

YES: *Open risers on stairs with a Craftsman porch railing.*

YES: *Lattice panels are appropriately placed behind and between the brick piers and painted a dark color.*

YES: *Appropriately sized fascia board between the porch piers.*

Resiliency Standards—Overall Approach High Elevation



YES: *Porch columns and foundation piers are in alignment.*

YES: *Well proportioned wide stair leads to front entrance.*

YES: *Lattice panels are a dark color and appropriately placed behind fascia board and foundation piers.*

YES: *Driveway leads to side loaded parking under the house.*

Example of a high-elevation project for a Central-Hall plan vernacular dwelling.



This at-grade dwelling was elevated by over three feet and has a smooth concrete surface on the foundation.

The concrete block piers were also finished with a smooth surface.

A simple porch and staircase were added on the primary elevation.

Example of a low-elevation project for an at-grade Ranch style dwelling.

<u>Technical Information</u>
Elevating Historic Dwellings
Www.msdisaterrecovery.com/documents /historic_prop_grant_app.pdf
Www.fema.gov/pdf/rebuild/mat/sec5.pdf

Elevation Design Guidelines for Historic Homes in the Mississippi Gulf Region
Www.n.j.gov/dep/npo/hrrcn_sandy_pdf%20files/ mississippi.pdf

Elevation Design Guidelines for Historic Buildings in the Louisiana GO Zone
Www.crt.state.la.us/Assets/OCD/hp/Uniquely-Louisiana

APPENDIX A - NATIONAL PARK SERVICE PRESERVATION BRIEFS

The National Park Service's **Preservation Tech Notes** provide practical information on traditional practices and innovative techniques for successfully maintaining and preserving cultural resources. The Tech notes are available at the National Park Service's page https://www.nps.gov//tps/how-to-preserve/tech-notes.htm.

The following Preservation Briefs are made available by the National Park Service. The links will take you to the National Park Service's website (http://www.nps.gov/hps/tps/briefs/presbhom.htm).

1. Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
2. Repointing Mortar Joints in Historic Masonry Buildings
3. Improving Energy Efficiency in Historic Buildings
4. Roofing for Historic Buildings
5. Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra-Cotta
8. Aluminum and Vinyl Sidings on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings: Preservation Concerns
15. Preservation of Historic Concrete
16. The Use of Substitute Materials on Historic Buildings Exteriors
17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
18. Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements
19. The Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron

28. Painting Historic Interiors
29. The Repair, Replacement & Maintenance of Historic Slate Roofs
30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass
34. Applied Decoration for Historic Interiors: Preserving Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40. Preserving Historic Ceramic Tile Floors
41. The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42. The Maintenance, Repair and Replacement of Historic Cast Stone
43. The Preparation and Use of Historic Structure Reports
44. The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
45. Preserving Historic Wood Porches
46. The Preservation and Reuse of Historic Gas Stations
47. Maintaining the Exterior of Small and Medium Size Historic Buildings

APPENDIX B -
Maintenance Recommendations

MATERIALS

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.
2. All exposed wood should be kept painted, stained or treated with preservatives.
3. Repairs for wood siding such as cracks can be made through the use of waterproof glue. Large cracks may be filled with caulk followed by putty. The surface should then be sanded, allowed to dry, and painted.
4. Where exterior siding has to be replaced the use of siding to match in dimension, size and profile is recommended.
5. Use paints consistent (oil or latex) with the existing paint surface for exterior siding.
6. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.
7. Re-pointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is not appropriate due to the hardness of the mortar versus the softness of the brick.
8. Most silicone based or waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is not appropriate.

ROOFS, CORNICES, CHIMNEYS

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.
2. Know what metals are used in the cornice or roof flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.
3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.
4. Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture. Refer to the chimney section – only certain types of caps and colors are acceptable.

PORCHES AND EXTERIOR ORNAMENTATION

1. Keep all porch and trim elements painted.

GUTTERS AND DOWNSPOUTS

1. Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.
2. Deteriorated gutters and downspouts should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

FOUNDATIONS

1. All water should drain away from a building and should not enter the foundation.
2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement. Typically a minimum distance of 2' between the plantings and the foundation wall is recommended.
3. The use of splash blocks (slanted trays placed at the bottom of a downspouts to drain water away from the foundation) is recommended.

ENTRANCES

1. Doors, transoms, and sidelights should be kept clean.
2. Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.
3. Doors with a stained wood finish should be kept varnished; painting over the wood finish is not recommended.

WINDOWS

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.
2. Windows should be kept caulked and sealed to aid in energy conservation.
3. Shutters should be kept painted and in good repair.

AWNINGS

1. Fabric awnings should be washed periodically and kept in good repair.
2. Awning hardware should be regularly checked for rust or loose mechanisms.
3. Awnings which become torn or otherwise deteriorated should be replaced.

SIGNS

1. Abandoned signs and sign hardware should be removed from buildings, unless historic.
2. Signs should be kept painted, and mounting bolts should be checked periodically to make sure they are secure.
3. Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary.

APPENDIX C - Glossary of Terms

Adaptive Re-Use Recycling an old building for a use other than that for which it was originally intended when constructed. Adaptive re-use may involve a sympathetic rehabilitation that retains much of the building's original fabric or character, or it can involve a more extensive remodeling.

Addition New construction added to an existing building or structure.

Alignment The linear relationship of structure creating a visual line and a sense of continuity along a streetscape.

Alteration Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

Aluminum siding Sheet of exterior wall covering fabricated from aluminum to resemble wood siding.

American bond A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" end exposes, to structurally tie the wall together.

Appropriate Suitable to or compatible with what exists. Proposed work on historic properties is evaluated for "appropriateness" during the design review process.

Apron A decorative, horizontal trim piece on the lower portion of an architectural element.

Arch A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semicircular arch)

Architectural Conservation The method of maintaining and/or repairing the materials of a building or structure to lessen or reverse the physical deterioration such as cleaning, repointing masonry joints and reattaching any loose elements.

Architectural Style Showing the influence of shapes, materials, detailing or other features associated with a particular architectural style.

Architrave The lowest of three main sections of a classical entablature resting directly on the capital of a column.

Asbestos Shingle Shingles composed of cement reinforced with asbestos fibers, manufactured in various sizes and shapes.

Asbestos Slate An artificial roofing slate manufactured with asbestos-reinforced cement.

Ashlar Finished stonework or quarried block often used in the foundation. Ashlar has a smooth or tooled finish.

Asphalt Shingles Shingles manufactured from saturated roofing felt that is coated with asphalt, with mineral granules on the side that is exposed to the weather.

Asymmetrical Not symmetrical, with the parts not arranged correspondingly identical on both sides of a central axis.

Attic The upper level of a building, not of full ceiling height, directly beneath the roof.

Awning A roof-like cover of canvas or other lightweight material that extends over a doorway or windows to provide protection from the sun and rain.

Baluster One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

Balustrade An entire rail system with top rail and balusters.

Bargeboard A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

Bay The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

Bay window A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

Belt course A horizontal band usually marking the floor levels on the exterior facade of a building.

Board and batten Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

Bond A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond' or "Flemish bond."

Bracket A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

Building Type A definition based on floor plan, height, and sometimes roof shape of a house, having nothing to do with architectural style. Most houses that can be identified as a particular house type are of vernacular design meaning that their designs are based on regional tradition and utilize regional materials.

Bungalow Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

Capital The head of a column or pilaster.

Casement window A window with one or two sashes which are hinged at the sides and usually open outward.

Casing The finished visible framework around a door or window.

Caulking A soft material compound used to seal joints and cracks, prevent leakage, provide water-proofing, or provide a seal at expansion joints.

Certificate of Appropriateness A document giving approval to work proposed by the owner of a property located within a locally-designated historic district or designated as a local landmark. Specific conditions, set forth by the Historic Preservation Board and to be followed during the project, may be specified in the document. Possession of a Certificate of Appropriateness does not remove any responsibility on the part of the property owner to acquire a building permit prior to beginning the project.

Certified Local Government Any city, county, parish, township, municipality, or borough or any other general purpose subdivision enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilities and funding to the local level.

Chamfer The grooved surface made when an edge or corner is beveled or cut away, usually at a 45-degree angle.

Character Those individual qualities of buildings, sites and districts that differentiate and distinguish them from other buildings, sites and districts.

Cladding Any exterior wall covering, including masonry.

Clapboards Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

Classical order Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

Clipped gable A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

Colonial Revival House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.

Column A circular or square vertical structural member.

Compatible Not detracting from surrounding elements, buildings, sites or structures; appropriate given what already exists.

Complex Roof A roof that is a combination of gable and hip forms and may include turrets and towers. Most commonly found on Queen Anne-style houses.

Component An individual part of a building, site or district.

Contemporary Of the current period; modern.

Contributing Contributes to the architectural or historic significance of a historic district. (A "contributing building" in a historic district is one that may be of limited individual significance but nevertheless functions as an important component of the district.)

Context The setting in which a historic element or building exists.

Coping The capping member of a wall or parapet.

Corbel In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

Corinthian order Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

Corner Board A narrow vertical board placed n corners of buildings to terminate the wooden clapboards.

Cornice The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.

Course A horizontal row of bricks, stones, or other masonry units.

Cresting A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

Cross-gable A secondary gable roof which meets the primary roof at right angles.

Demolition Any act or process that destroys a structure in part or in whole.

Deck A roof-less porch, usually located at the rear of a building.

Demolition by Neglect The result of a prolonged lack of significant maintenance; the preventable demise of a historic building due to deliberate lack of maintenance.

Dentils A row of small tooth-like blocks in a classical cornice.

Doric order A classical order with simple, unadorned capitals, and with no base.

Dormer A structure projecting from a sloping roof, most commonly housing a vertical window with its own roof; may also contain a ventilating louver.

Dormer window A window that projects from a roof.

Double-hung window A window with two sashes, one sliding vertically over the other.

Eave The edge of a roof that projects beyond the face of a wall.

Easement An amendment to the deed of a piece of property granting rights to others to use the property in a specified manner; might include restrictions for use or development on the property.

Element An individual defining feature of a building, structure, site or district.

Elevation Any of the external faces of a building.

Ell The rear wing of a house, generally one room wide and running perpendicular to the principal building.

Engaged column A round column attached to a wall.

Entablature A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

Façade The primary or street face of a building.

Fanlight A semi-circular window usually over a door with radiating muntins suggesting a fan.

Fascia A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

Fence A structural barrier consisting of wood, iron, or other materials used to define, separate, or enclose areas such as yards, gardens, fields, and cemeteries.

Fenestration The arrangement of windows on a building.

Finial A projecting decorative element, usually of metal, at the top of a roof turret or gable.

Fishscale shingles A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

Flashing Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Flat arch An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

Flemish bond A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

Fluting Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

Footprint The outline of a building's ground plan from an overhead view; a projected area of a building on a horizontal surface.

Foundation The lowest exposed portion of the building wall, which supports the structure above.

Frame Construction A building constructed with wood frame rather than masonry.

Frieze The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

Front-gabled Describes a building with a gable end on its façade.

Gable The triangular section of a wall to carry a pitched roof.

Gable roof A pitched roof with one downward slope on either side of a central, horizontal ridge.

Gambrel roof A ridged roof with two slopes on either side.

Garage A building attached or detached where the motor vehicle is kept.

Gazebo A small structure that is usually octagonal in plan with a steeply pitched roof that is topped by a finial. The sides of the structure are usually left open. It is usually found in a garden or yard.

Gingerbread The highly decorative woodwork applied to Victorian-style houses such as a Queen Anne.

Green Space Space that is planted with grass, plants, shrubs, or trees. Sometimes, this land is set aside and cannot be built on.

Half-timbering A framework of heavy timbers in which the interstices are filled with plaster or brick.

Header A brick laid with the short side exposed, as opposed to a "stretcher."

High Style A completely authentic or academically correct interpretation of an architectural style; a "textbook" example of one particular style and not a composition of several different styles.

Historic District A geographically definable area designated as possessing a concentration, linkage, or continuity of sites, buildings, structures, or objects of historic, archaeological, architectural or aesthetic value.

Historic Site A site worthy of protection or preservation, designated as historic for its historic, archaeological or aesthetic value.

Historic Structure A structure worthy of preservation, designated as historic for its historic, archaeological, architectural or aesthetic value.

Hipped roof A roof with uniform slopes on all sides.

Hood molding A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.

Infill New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

In-kind Denotes a replacement element that replicates a deteriorated or missing element.

Integrity Authenticity of a property's historic identity, evidence by the survival of physical characteristics that existed during a property's historic period.

Ionic order One of the five classical orders used to describe decorative scroll capitals

Jack arch (see Flat arch)

Keystone The wedge-shaped top or center member of an arch.

Knee brace An oversize bracket supporting a cantilevered or projecting element.

Landmark A building, structure, object or site worthy of preservation, designated as historic for its historic, archaeological, architectural or aesthetic value.

Lattice An openwork grill of interlacing wood strips used as screening.

Light A section of window; a single pane of glass.

Lintel The horizontal top member of a window, door, or other opening.

Louver A small opening, usually with wood slats, used for ventilating attics or other spaces.

Maintenance Routine care for a building, structure or site that does not involve design alterations.

Mansard roof A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

Masonry Exterior wall construction of brick, stone or adobe laid up in small units.

Massing The three-dimensional form of a building.

Materials The quality of integrity applying to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

Metal standing seam roof A roof composes of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.

Modillion A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

Mortar A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

Mothballing When all means of finding a productive use for a historic building have been exhausted or when funds are not currently available to put a deteriorating structure into a useable condition, it may be necessary to close up the building temporarily to protect it from the weather as well as to secure it from vandalism.

Mullion A heavy vertical divider between windows or doors.

Multi-light window A window sash composed of more than one pane of glass.

Muntin A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

National Park Service A bureau of the U.S. Department of the Interior whose purview includes the historic and cultural resource in the National Park system and the National Historic Preservation Programs.

National Register of Historic Places The official federal list of districts, sites, buildings, structures, and objects significant to American history, architecture, archaeology, engineering, and culture.

Neglect The failure to care for a property in such a manner as to prevent its deterioration. Neglect is often not intentional, but may lead to very serious deterioration of materials and even structural systems.

Neo-classical style Early twentieth-century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

New Construction The construction of a new element, building, structure or landscape component; new construction involves the introduction of designs not original to the building, structure or site.

Noncontributing Does not contribute to the architectural or historic significance of a historic district. (Some noncontributing resources are not yet fifty years of age, and therefore do not meet the age requirement for contributing resources. Other noncontributing resources may be historic but have lost their architectural integrity due to extensive changes or alterations.)

Oriel window A bay window which emerges above the ground floor level.

Ornamentation Any accessory or detail used to adorn, decorate, or embellish the appearance of an object.

Overhang The horizontal distance that the upper level/story or roof projects beyond the level immediately below.

Paired brackets Two brackets spaced close together to form a pair.

Paired columns Two columns supported by one pier, as on a porch.

Palladian window A window with three openings, the central one arched and wider than the flanking ones.

Panelled door A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

Parapet A low horizontal wall at the edge of a roof.

Patio An outdoor area, usually paved and shaded, adjoining or enclosed by walls of a house.

Pattern The rhythm of architectural elements in a space.

Pediment A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

Pergola An outdoor structure with an open wooden-framed roof, often latticed, supported by regularly spaced supports or columns.

Pier A vertical structural element, square or rectangular in cross-section.

Pilaster A square pillar attached, but projecting from a wall, resembling a classical column.

Pitch The degree of the slope of a roof.

Pointing or "Tuck pointing" The process of scraping out failing mortar between bricks back to the stable point and re-troweling new mortar that matches the makeup, color, and mixture of the original mortar.

Porch A roofed entrance.

Porte-Cochere A large covered entrance porch through which a vehicle can drive or park. An exterior structure usually used to shelter a driveway area in front or on the side of a building.

Portico A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

Portland cement A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)

Preservation The act of maintaining the form, details, character, and integrity of a building as it presently exists. Preservation stops deterioration and stabilizes the structure, but does not involve reconstruction to any significant degree.

Pressed tin Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

Proportion The relationship between buildings or elements of a building. For example, the combination of elements in one building is said to be proportionate if they are of like size or dimension to those of an adjacent or neighboring building.

Pyramidal roof A roof with four identical sides rising to a central peak.

Queen Anne style Popular late nineteenth century revival style of early eighteenth century English architecture, characterized by irregularity of plan and massing and a variety of texture.

Quoins A series of stone, bricks, or wood panels ornamenting the outside of a wall.

Recess Receding parts or space, such as a cavity in a wall for a door, an alcove, or niche.

Reconstruction The accurate recreation of a vanished or irreplaceably damaged structure, or part thereof; the new construction recreates the building's exact form and detail as they appeared at some point in history.

Rehabilitation The act of returning a building to usable condition through repair, alteration, and/ or preservation of its features.

Relocation The process of moving a building or structure to a new location.

Remodel To alter a building in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

Renovation The process of repairing and changing an existing building for modern use to make it functionally equivalent to a new building.

Repair Any minor change to a property that is not construction, removal, demolition or alteration and that does not change exterior architectural appearance.

Restoration The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

Retaining Wall A brace of free-standing wall that bears against an earthen backing.

Retro-fit The process of installing new mechanical, fire protection, and electrical systems or equipment in an existing building.

Return The continuation of a molding from one surface onto an adjacent surface.

Ridge The top horizontal member of a roof where the sloping surfaces meet.

Risk Assessment An environmental survey of an existing building to determine the extent of hazardous materials that may be present, such as lead paint or asbestos.

Rusticated Roughening of stonework of concrete blocks to give greater articulation to each block.

Sand-blasting An abrasive method of cleaning brick, masonry, or wood by directing high-powered jets of sand against the surface.

Sash The moveable framework containing the glass in a window.

Scale The proportions of a building in relation to its surroundings.

Segmental arch An arch whose profile or radius is less than a semicircle.

Semi-circular arch An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

Sense of Place The general feelings of locality.

Setback The distance a building is located from the street or sidewalk; the distance between a building and the property line.

Setting The immediate physical environment of a building, structure, site or district.

Sheathing An exterior covering of boards of other surface applied to the frame of the structure. (see Siding)

Shed roof A gently-pitched, almost flat roof with only one slope.

Shutter One of a pair of movable panels used at window openings to provide privacy and protection when closed over the window; also used as a decorative element.

Sidelight A vertical area of fixed glass on either side of a door or window.

Siding The exterior wall covering or sheathing of a structure.

Significant Possessing importance to a particular building, structure, site or district; essential to maintaining the full integrity of a particular building, structure, site or district.

Sill The bottom crosspiece of a window frame.

Site A place or plot of land where an event occurred or where some object was or is located.

Soffit The exposed underside surface of entablature, archways, balconies, beams, lintels, or columns.

Spall In stone, to flake or split away though frost action or pressure.

Spindles Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

Stabilization The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

Streetscape The general appearance and configuration of the many buildings which define the street.

Stretcher bond A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.

String Course A projecting band of masonry running horizontally around the exterior of a building; also known as a “belt course.”

Structure Anything constructed or erected which has, or the use of which requires, permanent or temporary location on or in the ground, or which is attached to something having a permanent location on the ground, including, but not limited to, the following: buildings, gazebos, signs, billboards, tennis courts, radio and television antennae and satellite dishes (including supporting towers), swimming pools, light fixtures, walls, fences and steps.

Stucco An exterior fine plaster finish consisting of a mixture of Portland cement, sand, lime, and water; usually textured.

Style A given type of architecture made of specific character-defining elements.

Surround An encircling border or decorative frame, usually at windows or doors.

Swag Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

Symmetry The exact correspondence of forms of similar size and arrangement of parts, intermediate or opposite sides of a dividing line or plane.

Transom A horizontal opening (or bar) over a door or window. (see Overlight)

Trim The decorative framing of openings and other features on a facade.

Turret A small slender tower.

Veranda A covered porch or balcony on a building's exterior.

Vergeboard The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

Vernacular A regional form or adaptation of an architectural style and utilizing regional materials.

Wall dormer Dormer created by the upward extension of a wall and a breaking of the roofline.

Water table A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

Weatherboard Wood siding consisting of overlapping boards usually thicker at one edge than the other.

Weatherstrip A piece of wood, metal, or other material installed around a door or window opening to prevent air infiltration and moisture penetration.

Wrought Iron Decorated iron that is hammered or forged into shape by hand, as opposed to cast iron, which is formed by a mold.

Zoning Areas divided into geographic zones with different mixtures of allowable use, size, siting and form of real estate property. Zoning is typically applied in conjunction with a zoning code or review of permit application for development and variance.

For additional terms, see https://en.wikipedia.org/wiki/Glossary of architecture.

APPENDIX D
Sources of Information

Bullock, Orin M. *The Restoration Manual: An Illustrated Guide to the Preservation and Restoration of Old Buildings*. New York, Van Nostrand Reinhold, 1983.

Carley, Rachel. *The Visual Dictionary of American Domestic Architecture.* New York: Henry Holt and Company, LLC, 1994.

Chambers, J. Hendry. *Cyclical Maintenance for Historic Buildings*. Washington, D.C: Technical preservation Services, U.S. Department of the Interior, Government Printing Office, 1976.

Evers, Christopher. *The Old-House Doctor*. Woodstock, New York: The Overlook Press, 1986.

Harris, Cyril M., ed. *Dictionary of Architecture and Construction.* District of Columbia: McGraw Hill, 2000.

Kangas, Robert. *The Old-House Rescue Book*. Reston, Virginia: Reston Publishing Company, 1982.

Labine, Clem, ed. *Clem Labine's Traditional Building*. Brooklyn, New York: Historical Trends Corporation.

Litchfield, Michael W. *Renovation: A Complete Guide*. New York: Wiley, 1982.

McAlester, Virginia and Lee. *A Field Guide to American Houses.* New York: Alfred A. Knopf, 1984.

Morgan, William. *Abrams Guide to American House Styles*. New York: Harry N. Abrams Inc., 2004.

Morton, W. Brown, III, Gary L. Hume, and Kay D. Weeks. *The Secretary of the Interior's GUIDELINES for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*. 1979. Rev. ed. Washington, D.C.: Technical Preservation Services. U.S. Department of the Interior, 1990.

Moss, Roger. *Century of Color*. Watkins Glen, N.Y.: The American Life Foundation, 1981.

Nash, George. *Old-houses, A Rebuilder's Manual*. Englewood Cliffs, N.J.: Prentiss-Hall, 1980.

ñOld-House Journalò. Monthly. Old-House Journal Corporation, 435 Ninth Street, Brooklyn, New York, 11215.

Phillips, Steven J. *Old-House Dictionary*. Lakewood, Colorado: American Source Books, 1989.

Rifkind, Carole. *A Field Guide to American Architecture*. New York: New American Library, 1980.

Rypkema, Donovan D. *The Economics of Historic Preservation*. Washington: The National Trust for Historic Preservation, 1994.

Stephen, George, *New Life for Old Houses.* Washington D.C. : The National Trust for Historic Preservation, 1989.

Technical Preservation Services, National Park Service, U.S. Department of the Interior. *Respectful Rehabilitation*. Washington, D.C.: The Preservation Press, 1982.

Winter, Nore' ñDeveloping Sustainability Guidelines for Historic Districts.ò Washington, D.C.: National Trust for Historic Preservation, 2011.

Yapp, Bob. *About Your House.* San Francisco: Bay Books, 1997.

Young, Robert A. *Historic Preservation Technology*. Hoboken, New Jersey: John Wiley & Sons, 2008.

Brunswick Historic Preservation Board
Application for Certificate of Appropriateness

NOTE: Incomplete applications may incur approval delays. Applications involving demolition or relocation plans shall be accompanied by post-demolition or relocation plans for the site.

***Applicant Information*:**

Name:_____ Daytime Phone:_____

Address:_____ Evening Phone:_____

City:_____ Zip:_____ Cell Phone:_____

***Project Information**:*

Property Address:_____

Proposed Start Date:_____ Proposed Completion Date:_____

Applications for Certificate of Appropriateness, along with **all required support materials**, must be submitted to the City Building Inspector's office, 4th floor, 777 Gloucester Street, or the HP Board Secretary, 1229 Newcastle Street fifteen (15) calendar days prior to the first Monday of each month. The Brunswick Historic Preservation Board meets to consider all applications submitted by the deadline on the first Monday of each month, 6:00 PM, 2nd floor, Old City Hall, 1229 Newcastle Street. A sub-committee of the BHPB meets on the Monday two weeks prior to the scheduled first Monday meeting to evaluate all applications. This meeting is held at Old City Hall, 1229 Newcastle Street at 6:00 PM. **All applicants are encouraged to attend both of these regularly scheduled meetings to respond to questions by the BHPB regarding the application. Not attending could result in a delay of certificate approval.**

Please check the following: New Build: □ Yes □ No Applied for Building Permit: □ Yes □ No

Repair Only: □ Yes □ No Changes to exterior: □ Yes □ No Restoration: □ Yes □ No

Brief Description of Work:_____

_____

_____

_____

Name of Contractor:_____ Phone:_____

_____ _____

Signature of Property Owner Date Signature of Contractor/Representative Date

Support Material: **Received by/ date:**_____ **Workshop date:**_____

_____ Site plan showing lot lines, street names, setbacks, building location, etc. Show all trees and state types of trees over 10" in diameter that are proposed for removal.

_____ Prepared plans showing the scope of work and specifications of design and improvements. The information that is most crucial is anything that affects the exterior appearance.

_____ Before photographs of the building or site and include photos of adjacent and /or nearby property to establish context.

_____ Elevation drawings of the proposed work, including notes and details pertaining to specific materials.

_____ Material samples if appropriate.

Conditions of Approval:_____

_____

_____

_____

_____

_____ Initials_____

Approval is valid for a period of 18 months from authorization date, project construction must begin within 6 months of that date.

Approved:____ Denied: _____ Authorization By:_____ Date:_____

The signature below indicates the undersigned will comply with the conditions and/or changes to the application as noted and will abide by all City codes and ordinances. The Brunswick Historic Preservation Board and the City Building Official must be notified of any alterations or modifications after initial approval.

_____ _____

Property owner(s) or representative's signature Date

APPENDIX F
Tax Credits for Rehabilitation

Federal Rehabilitation Tax Credit

Since 1976, more than 42,000 buildings have been rehabilitated across the country, generating over $84 billion in private investment in historic buildings nation-wide. The Federal Tax Credit for Rehabilitation reduces the cost of restoration and rehabilitation to the owner of an income producing historic property as an income tax credit. The credit is 20% of what an owner spends rehabilitating the building, not including acquisition costs or costs of site work or new construction.

To qualify for the 20% Credit:

1. The building must be listed in the National Register of Historic Places, or listed as a contributing structure within a National Register Historic District. Not every building in a district is contributing. The applicant building must be designated by the National Park Service as a structure that retains historic integrity and contributes to the historic character of the district, thus qualifying as a "certified historic structure." Your Certification by the National Park Service may be initiated by completing and submitting Part 1 of the Historic Preservation Certification Application.

2. The rehabilitation project must meet the "substantial rehabilitation test," which means that the cost of rehabilitation must exceed the pre-rehabilitation cost of the building. Generally, this test must be met within two years or within five years for a project completed in multiple phases. The cost of a project must exceed the greater of $5,000 or the building's adjusted basis. The following formula will help you determine if your project will be substantial:
   A — B — C + D = adjusted basis
   A = purchase price of the property (building and land)
   B = the cost of the land at the time of purchase
   C = depreciation taken for an income-producing property
   D = cost of any capital improvements made since purchase

3. After rehabilitation, the structure must be income producing for five years (e.g., commercial, rental, B&B). Owner-occupied residential properties do not qualify for the federal rehabilitation tax credit. The 20% credit is available only to properties rehabilitated for income-producing purposes, including commercial, industrial, agricultural, rental residential or apartment use. The credit cannot be used to rehabilitate your private residence. However, if a portion of a personal residence is used for business, such as an office or a rental apartment, in some instances the amount of rehabilitation costs spent on that portion of the residence may be eligible for the credit.

4. The rehabilitation must meet *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings.*

Georgia State Income Tax Credit Program for Rehabilitated Historic Property

In May 2002, the Georgia State Income Tax Credit for Rehabilitated Historic Property was signed into law (Ref. O.C.G.A. Section 48-7-29.8). The credit is a dollar for dollar reduction of State of Georgia income taxes and is meant to serve as an incentive to those who own and want to improve their historic properties by completing a rehabilitation project. The tax credit program is administered by the Georgia Department of Natural Resources' Historic Preservation Division (DNR-HPD) and the Georgia Department of Revenue. Owners of historic residential and commercial properties who plan to start a substantial rehabilitation on or after January 1, 2004 are eligible to apply for the credit. As amended effective January 1, 2009, the program provides owners of historic residential (principal residence) properties who complete a DNR-approved rehabilitation the opportunity to take 25% of the rehabilitation expenditures as a state income tax credit, capped at $100,000 (if the home is located in a target area, as defined in O.C.G.A Section 48-7-29.8, the credit may be equal to 30% of rehabilitation expenditures, also capped at $100,000). For any other income producing, certified historic structure, the credit is 25% of rehabilitation expenditures, capped at $300,000. As further amended effective January 1, 2016, two additional program categories became available providing income tax credits capped at $5 million and $10 million per project and with a $25 million annual program cap (the $10 million cap category has annual employment and/or wage requirements).

What properties are eligible?
The property must be listed or eligible for listing in the Georgia Register of Historic Places, either individually or as a contributing building within a historic district. To find out if a property qualifies, please contact the Historic Preservation Division's National Register specialist at 770-389-7842.

Requirements to Participate

- The cost of rehabilitation must meet the substantial rehabilitation test. The substantial rehabilitation test is met when the qualified rehabilitation expenses exceed the following amounts:
  - For a historic home used as a principal residence, the lesser of $25,000 or 50% of the adjusted basis of the building.
  - For a historic home used as a principal residence in a target area, $5,000.
  - For any other certified historic structure, the greater of $5,000 or the adjusted basis of the building.

At least 5% of the qualified rehabilitation expenditures must be allocated to work completed to the exterior of the structure. Acquisition costs and costs associated with new construction are not qualified rehabilitation expenses. For more information about Qualified Expenditures see the National Park Service - Technical Preservation Services definitions (https://www.nps.gov/tps/tax-incentives/before-apply/qualified-expenses.htm)

- The property owner must obtain preliminary and final certification of the project from HPD.
- Rehabilitation must be in accordance with the Department of Natural Resources' Standards for Rehabilitation and must be completed within two years.

How is the Credit Awarded?

Applicants applying for the tax credit under the historic home used as a principal residence ($100K cap) category will use IT-RHC 2017, which is filed with their annual income tax return. For any other certified historic structure project, applicants will electronically submit form ITRHC-AP and an approved Part A – Preliminary Certification application (new form) through the Georgia Tax Center to receive an allocation. The $5 million and $10 million cap categories are allocated on a first come first serve basis. Applicants apply for the credit for the year the project will be completed, subject to pro rata when applicable, and with a rollover provision to the next year where credits are still available. Questions about the Georgia Tax Center, DOR forms, and allocation of tax credits should be directed to tax specialist at 404-417-2441.

Application Process

The application is a two-part process: Part A and Part B, with supplemental information and amendments when necessary. The program is designed to review projects before work begins; therefore, the earlier application materials are submitted to HPD for review, the better.

Part A – Preliminary Certification

Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia Register of Historic Places, and to determine if the proposed work meets the Standards for Rehabilitation. Ideally this is submitted to HPD before rehabilitation begins. Once all application materials are submitted and the review fee is paid, HPD generally takes 30 days to review and comment on the rehabilitation project. After HPD completes its review, the signed Part A form is mailed to the applicant. Certified historic structure (non-historic home) project applicants are then responsible for electronically submitting the approved Part A to the Georgia Tax Center to receive an allocation.

Part B – Final Certification

Part B is submitted to HPD after the project is completed. Once all application materials are submitted and the review fee is paid, HPD generally takes 30 days to review and certify the rehabilitation project. HPD is the final certification authority concerning all state rehabilitation applications. After HPD completes its review and approves the rehabilitation, the certified Part B form is mailed to the applicant. The applicant is then responsible for submitting IT-RHC 2017 (historic home projects) form or Part B – Final Certification form electronically to the Georgia Tax Center (other certified structure projects) with their annual tax return.

Amendments

Amendments are submitted to HPD when there is a change in the scope of work submitted in the Part A application. This allows a certain amount of flexibility as the project continues to be developed. Upon request, HPD will offer technical assistance to rehabilitation tax projects by meeting with individuals at HPD's office or on-site of the project to discuss specific rehab issues. HPD encourages early communication with our office.

Fees

Fees are charged for reviewing the Part A and Part B applications. They are based on a percentage of the qualified rehabilitation expenditures and will be invoiced upon receipt of an application. A cashier's check, money order, or official bank check, made payable to the Georgia Department of Natural Resources, are the only acceptable forms of payment. Personal checks are not accepted. The fees are non-refundable.

For more information, visit our website georgiashpo.org, Tax Incentives Program Manager, at 770-389-7849.