West Gervais Historic Commercial District & Protection Area

Historic Preservation Guidelines

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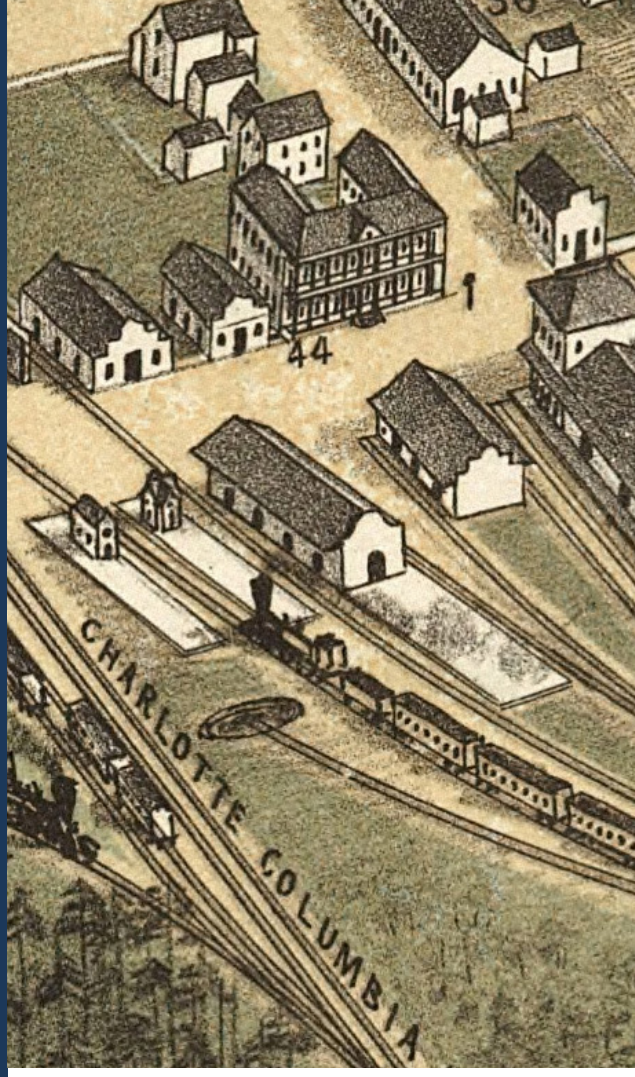
Section 1: Introduction

Since 1994, the West Gervais Street Historic Commercial District has witnessed a multitude of renovation and new construction projects in the unique commercial heart of the Vista. Assisted by design guidelines, City Staff and the Design/ Development Review Commission, these projects have enabled an historic warehouse, retail and railroad district to maintain its charm and character well into the twenty-first century.



IN THIS SECTION

District Principles & Goals

The purpose of these guidelines is to enable property owners within the district to utilize a common framework to retain the historic character of the area and to construct new buildings that complement the existing built environment. The goals are to continue the successful adaptive reuse of the area while minimizing impact on historic resources and to allow new buildings to enhance the pedestrian experience, reinforce the characteristics of the area, and complement the existing scale and patterns in the district.

These design guidelines are criteria and standards that the Design/Development Review Commission (D/DRC) must consider to determine the appropriateness of proposed work within the historic district, in order to accomplish the following goals:

1. Protect the beauty of the city and improve the quality of its environment through identification, recognition, conservation, maintenance and enhancement of areas, sites and structures that constitute or reflect distinctive features of the economic, social, cultural or architectural history of the city and its distinctive physical features;

2. Foster appropriate use and wider public knowledge and appreciation of such features, areas, sites, and structures;

3. Resist and restrain environmental influences adverse to such purposes;

4. Encourage private efforts in support of such purposes; and

5. By furthering such purposes, promote the public welfare, strengthen the cultural and educational life of the city, and make the city a more attractive and desirable place to live and work.

Underlying Basis (Secretary of the Interior's Standards)

This historic district's guidelines are based on the Secretary of the Interior's Standards for Rehabilitation. The Secretary of the Interior maintains the honorary National Register of Historic Places program and oversees the National Park Service, which generates the Standards for the Treatment of Historic Properties. These standards are used nationwide to protect the architectural integrity of historic properties by encouraging the preservation of original materials. For clarity, the Standards for Rehabilitation are listed below:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

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

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

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

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

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

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

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

History, Statement of Significance, & Design Characteristics

1880s image of the wood-burning South Carolina Railway Company train in the Vista (Image courtesy Richland Library)

HISTORY

Centered on popular Gervais Street, the area that came to be known as the "Vista" has had a colorful past. Essentially divided near the middle, the western half is reminiscent of the warehouse and railroad district that created the city's massive transportation industry, while the eastern half reinvented itself in the early 1900s into a retail oriented, dense marketplace that followed building trends using brick walls and cast iron storefronts.

Early development of the area was due to the railroad, which came to Columbia in the 1840s. By the Civil War the area was busy transporting soldiers and war goods, leading to the nation's first wayside hospital when a group of ladies tended to the wounded Confederates right near the tracks. East of the South Carolina Railroad Depot, the area was a mix of houses, small wood shops, the city gas works, the city machine works and the Congaree (also called Rose's) Hotel at the corner of Gervais and Assembly Streets during the late 1800s. Some of the houses on Gates Street, later named Park Street, were well-known brothels that were even identified publicly in the city directories. A saw mill and a few other establishments filled up Lady Street and more business took over the main corridor of Gervais Street by the late 1890s. Fire was a constant threat, and after the turn of the century the eastern part of the Vista matured into a retail corridor with brick buildings and cast iron storefronts that rivaled the main business district along Main Street.

Nineteenth-century buildings in the 700 block of Gervais Street - ca. 1905 photograph. (Courtesy Richland Library)

The dozens of railroad lines and spur tracks feeding the many industries in the Vista and traveling further south to the cotton warehouses and textile mills relied on the depots near Gervais Street, and these industries helped lead to a boom period. The Vista was offering wholesale groceries, pharmacies, flour mills and retail stores, as residential development filled in the city blocks along Washington, Lady, Senate and Pendleton Streets by the 1910s.

By the 1920s and 1930s new brick warehouses and retail building filled in Lady Street, and the city braced for the Great Depression. African-Americans developed a business district along Washington Street, and purchased the old House of Peace Synagogue for use as a dance club, where the Big Apple dance was created. By the early 1940s the country was at war, and soldiers once again traveled through the Vista railroads and depots, on their way to foreign battlefields. The war's end, however, brought about a different kind of boom period in expansion and development, with new suburban neighborhoods drawing residents and businesses away from the downtown.

A simple, multi-bayed cast iron storefront is shown on this ca. 1906 image of 810-816 Gervais Street, which was perhaps the earliest multi-story retail building in the Vista. (Courtesy Richland Library)

During the 1970s the Vista remained a commercial district and had a variety of businesses, including tire stores, antique stores and other retail. Interest in the area grew as artists and small business owners found the Vista an inexpensive place to open shop by the 1980s. City officials turned a great deal of attention to the area during the same time, naming it the Congaree Vista and ultimately spending millions of dollars on several large-scale projects including the burying of power lines, the burying of the railroad tracks, and the recreation of Sydney Park, later named Finlay Park.

The Vista was recognized not just as a prime retail corridor but also as a historic gem in the city. It gained a listing in the National Register of Historic Places in the 1980s, followed up by historic district listing with the City of Columbia in the early 1990s. Subsequent private development was measured in the millions of dollars, resulting in a vibrant, walkable hospitality district that has a unique character in the city, maintaining both its nineteenth century warehouses and railroad depot, as well as its early twentieth century retail buildings, harmonizing with new hotels, apartments, stores, offices and banks that round out this unique space.

A ca. 1905 photograph of the 1200 block of Lincoln Street, showing the passenger canopy and train station on the right and the old city gas works silo toward the left, with some evidence of brick paving on Gervais Street in the foreground.

STATEMENT OF SIGNIFICANCE

The West Gervais Street Commercial District is significant as a unique historic commercial location within the city of Columbia that has a cohesive character defined by consistent use of brick as a major building material. Developed over a number of years as a mixed residential and transportation area with a myriad of train tracks and warehouses, the district transformed around the turn of the twentieth century, gaining retail buildings and losing residential ones. With the earliest railroad dating to the early 1840s, the earliest historic building dating to around 1846 and a heyday of commercial construction that continued into the 1930s, this area represents a commercial and warehouse district distinct from the city's historic retail business district along Main Street. The period of significance is from 1846 to 1940.

DESIGN CHARACTERISTICS

Three Predominant Historic Building Types in the District

The Warehouse

As part of the railroad industry, warehouses were constructed to store and receive goods transported along the rail lines.

- Typically one-story.
- Constructed of either wood or brick.
- Located adjacent to railroads and sometimes attached to the back of an office building.
- Often had simple exteriors, gable roofs, and large openings along the side walls.

The Office

Created for office space, these buildings are sometimes attached to the front of warehouses.

- Often have a symmetrical arrangement of openings on the façade
- Single or double doors and windows, though there may have been multiple façade doors
- First-floor windows were sized generally the same as those on the second floor
- Often two stories
- Some have ornamentation in the form of brick corbeling, a cornice, or minor details at windows and doors

The Store

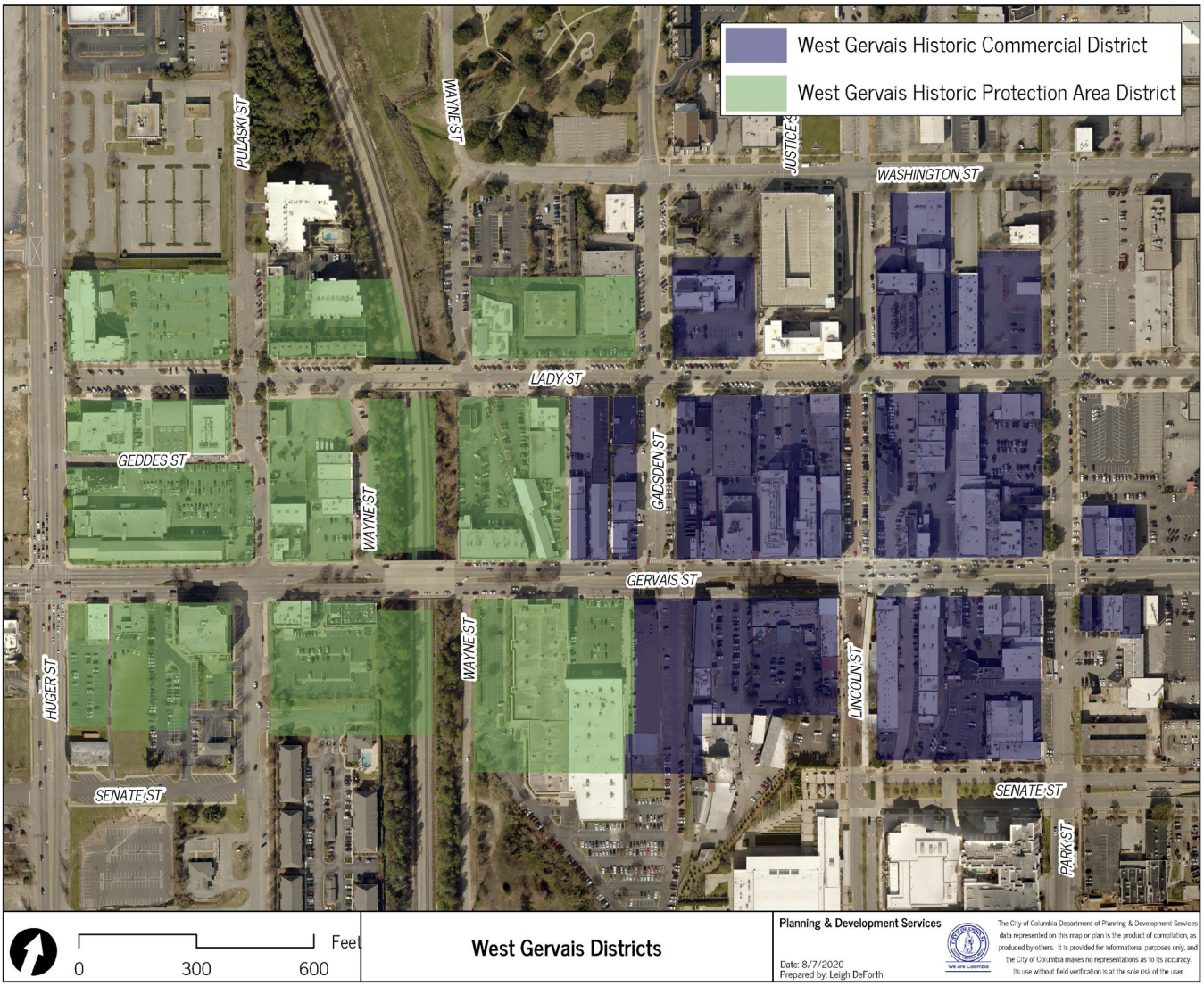
The retail buildings in the district were created to display retail goods. They usually have the highest degree of ornamentation of all three building types.

- Large expanses of glass on the first floor to display merchandise
- Recessed entries
- Brick corbeling
- Projecting cornices contrasts in materials or brick designs in upper floors
- Upper floors typically have vertical windows

Designation Background

The West Gervais Street Historic Commercial District was first designated in 1994 as a result of several years of work to recognize and protect the large number of historic resources concentrated in the blocks surrounding West Gervais Street. This is an area that is unique in the city as it contains a mixture of warehouse, retail and office buildings that span from the 1840s to the 1930s, as well as the remnants of the mighty railroad system that first spurred development along this major east to west route into the city.

Boundary Map



Section 2: Review Process & Administration

Projects affecting buildings and sites within the West Gervais Street Commercial District require review by the City Planning Department or the Design/Development Review Commission, which means that these projects receive an extra level of design review in addition to the normal city processes for issuing building and zoning permits. Contact the City Planning staff at the first opportunity to determine whether a project may be reviewed "at staff level" by a staff member or by the Design/Development Review Commission (D/DRC).

The City of Columbia Zoning Ordinance dictates what may be reviewed at staff level and what must be reviewed by the D/DRC. Projects vary in their scope and impact on a historic building and the historic district; typically larger projects must go to a D/DRC meeting, which occurs once a month. Staff review may be accomplished in as little as one day or may take longer, depending upon the project. If the review process results in an approval for a project, then staff will issue a Certificate of Design Approval (CDA) and the applicant may pursue the proper permits.

IN THIS SECTION

Actions That Require Design Review

Changes to the exterior of a building that are visible from any public right-of-way require design review, and City Planning staff will help determine that visibility. Changes that must be reviewed include:

1. New construction
2. Additions and/or enclosures
3. Maintenance*
4. Any actions that alter the exterior appearance of a building
5. Any actions that remove/change original materials or features of a building
6. Site improvements such as paving, parking lots, screening of dumpsters, steps, fencing, retaining walls, decks, ramps, etc.
7. Signage
8. Demolition or Relocation

***Maintenance as a review item is further explained below.**

Actions That Do Not Require Design Review

Changes to the interior of a building do not require design review **UNLESS** they affect the exterior, such as changes to windows, doors, etc. Building and Zoning permits are often required and it is the contractor and property owner who are responsible for obtaining all applicable permits.

Staff vs. D/DRC Review

In an effort to streamline the review process for projects in the district, several items have been designated to staff for review:

ACTIONS THAT REQUIRE STAFF REVIEW

1. General maintenance
2. Minor actions and alterations
3. Site improvements
4. Most signage

ACTIONS THAT REQUIRE D/DRC REVIEW

1. New construction
2. Additions
3. Enclosures
4. Major actions and alterations
5. Demolition
6. Relocation

Certificates of Design Approval

Projects located in the district that fall under the review purview of these guidelines must obtain a Certificate of Design Approval (CDA) issued by Planning Staff. The CDA is a written description of the project and includes any conditions of approval as determined by Staff or the D/DRC.

General Maintenance & Repair

Contact the City's Development Center before a project begins to determine if any permits or temporary encroachment approvals are required. However, whether a permit is required or not, Planning Staff must be contacted with a scope of work for any exterior general maintenance, repair, or cleaning project.

- If only a limited amount of rotted or severely deteriorated materials on the exterior of a building are being repaired or replaced, the same materials and appearance (ex. wood for wood, same size and details) should be used.

- Any cleaning project that involves the exterior of a building must use the gentlest means possible, which typically involves low pressure water and mild detergents. Maintenance projects require a CDA from Planning Staff to ensure that they comply with the guidelines.

Additional rehabilitation techniques and resources can be found in the addendum.

Section 3: Design/ Development Review Commission

The Design/Development Review Commission (D/DRC) is a nine member quasi-judicial board appointed by City Council. Commissioners are those who by virtue of experience and/or education have insight into architecture and design review. They are responsible for evaluating projects within the City's design and historic districts, as well as those involving individual historic landmarks, based upon the established guidelines for each.

IN THIS SECTION

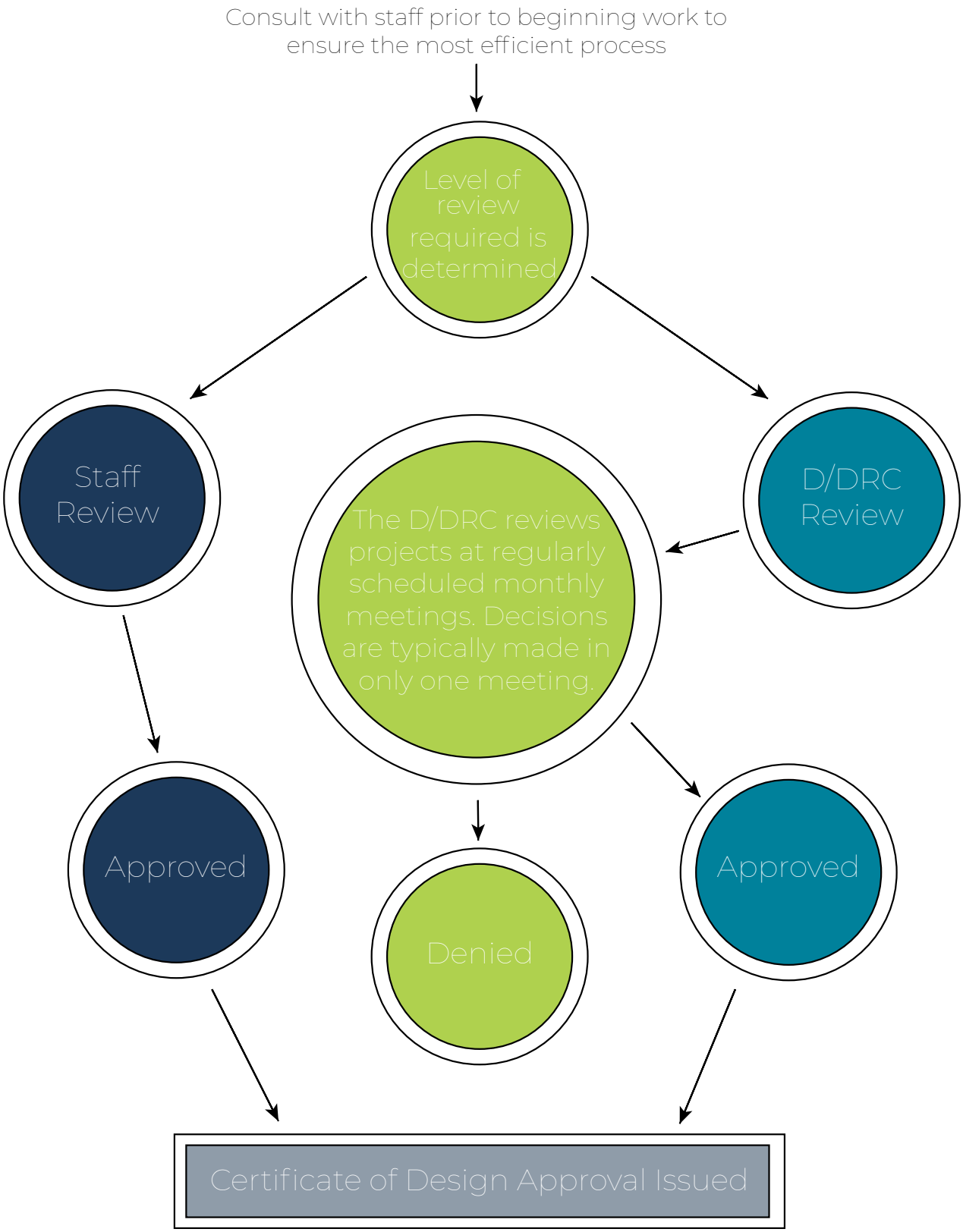
Design/Development Review Commission Meetings

D/DRC meetings are held monthly. Projects on the agendas for these meetings are required to be publicly noticed, so a blue D/DRC public hearing notification sign will be placed on the property 15 days prior to the meeting. Staff will remove the sign after the meeting, usually within 1-2 business days.

At the D/DRC meeting, staff presents an evaluation of the project based on the guidelines for the district, which is followed by discussion by the commission members. You will be given an opportunity to speak to the D/DRC about your project and answer any questions the D/DRC may have. Usually, but not always, the project is decided on the same day. If the project is approved with no unresolved details or conditions, Staff will prepare a Certificate of Design Approval (CDA) within the next 1-2 business days.

The CDA signifies that your project was approved and lists any conditions required by the D/DRC. This CDA is forwarded to the Development Center and the Zoning Department which will not issue permits without this document. If your project was not approved, then you may revise your project and re-apply or, if you feel the decision was made in error, you may appeal the decision to the local circuit court.

DESIGN REVIEW PROCESS



See the appendix for a more detailed flow chart and description of the review process.

Other Reviews

Any project within the city limits is subject to the City Code of Ordinances, the adopted building codes, zoning code, fire and safety codes, etc. For larger projects, the City's Development Center will coordinate the review of your project through the various departments that have purview and shepherd the project through the entire process. Smaller projects may not require this sort of coordinated review and may simply require a building or zoning permit; however, no permit will be issued from the City for any project until a CDA has been received from the Planning Division, indicating review and approval have taken place. Calling early in your planning process will assist in keeping your project on schedule.

Section 4: New Construction

The character of the West Gervais Street Commercial District has been retained and enlivened through the use of sensitive new construction through the last few decades. These guidelines are helpful in encouraging development that is respectful of the unique historic surroundings that make up the Vista.

IN THIS SECTION

New Construction

PRINCIPLES

There are relatively few noncontributing structures and very few vacant lots available for new construction. Each new or replacement structure can affect the character of the district positively or negatively and therefore must be undertaken with great sensitivity to the existing buildings on a block or street in terms of height, scale, proportion and rhythm of openings, setbacks, orientation, spacing and ground elevation relative to the street and surrounding development. New construction should be sympathetic to the architecture of an earlier period, and must take into account significant themes, such as height, materials, roof form, massing, set-back, and the rhythm of openings to insure that any new building blends with its context.

GUIDELINES

1. Height

Consult the current Zoning Ordinance for regulations regarding building height.

2. Size and Scale

The size and scale of historic buildings in the district varies between one story buildings and three story buildings along street frontages. The scale of the buildings is pedestrian friendly; it does not overwhelm the streets.

a. The size and scale of a new building shall be visually compatible with surrounding buildings.

b. Buildings that are wider than the average width of the historic buildings or storefronts are to be broken up into vertical elements so as to segment the façade and respect the contextual, historic patterns of size and scale found on the block or street.

c. Proportions of openings on each level (upper and lower stories) should be consistent with the building type (see pg. 8) and with historic examples of the type within the district. If no historic examples of the type exist then follow typical proportion patterns found on nearby historic buildings.

d. Architectural features (ex. columns, pilasters) on the first floor of the façade should reference features and sizes of those found on historic buildings of the same type nearby.

e. The scale of each floor of a multi-story building should reflect the patterns of nearby historic buildings of the same type.

f. Whenever an infill building is proposed between two adjacent commercial structures, the characteristic rhythm, proportion and spacing of existing door and window openings should be maintained in the new construction.

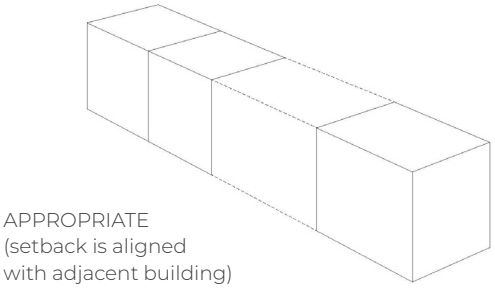
3. Setbacks

Historic buildings in the district are situated directly on the street front, or sidewalk. This emphasizes the dense, urban, pedestrian-friendly character of the area.

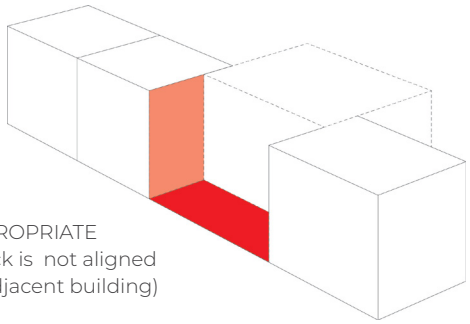
a. Situate buildings along the front lot line so that there is no setback on the lot.

b. Buildings on corners should be situated with a zero lot line setback on all street facing elevations.

c. All exterior walls should be parallel to the street they address.



APPROPRIATE
(setback is aligned
with adjacent building)



INAPPROPRIATE
(setback is not aligned
with adjacent building)

4. Massing

Massing in the district is very simple. Exterior walls, excluding storefronts, generally do not have bays that recess or project. Each exterior wall remains on a single plane.

a. Massing should reflect the simple historic exteriors that have single-plane exterior walls and should refrain from recessed or projecting single bays.

b. Recessed or projecting vertical “blocks” should be used to break up a large-scale elevation that is much wider than historic elevations found on the same block or street to what is found on nearby historic buildings.

c. Architectural elements, contrasting materials, and detailing may be used to help break up massing on a façade that is wider than typical historic buildings in the district.

d. Design window and door openings to generate a ratio that is consistent with historic architectural patterns nearby, in order to break up massing in a way that conforms to the district.

5. Storefronts

Historic commercial buildings, regardless of size and height, typically feature three main components: the storefront, the upper façade and the upper cornice. Storefronts play an important role in the function of buildings as they provide display space for retailers and shelter for pedestrians when equipped with awnings and recessed entries. Therefore, the storefront is a highly visible component that enables pedestrians to interact with the building on a human scale. A storefront can be any first story of a building located adjacent to a street front and conform to the building type, for example warehouse, office or retail types.

a. Storefronts on new construction should follow the established patterns of historic storefronts in the district, which are limited to the first floor only; however, they should never attempt to create a false historical appearance.

b. Utilize original patterns and details in unaltered, nearby historic buildings to provide context and guide new designs for rhythm of openings, size of openings, recessed entries, and other details.

c. The storefront of a retail building should have a large percentage of glass; the glass should be as clear as possible (such as Ti-AC-36 or National Park Service approved product of equal performance) to engage the pedestrian while meeting applicable building and energy codes. Tint applications after installation are not permitted.

d. Retail storefront glazing should maximize the visibility of storefront displays, and should avoid using small panes of glass, muntins or grids.

e. The top of the bulkheads should be no lower than 18 inches and no higher than 36 inches from the ground.

Original storefront windows and doors at 1225 Lincoln Street

f. If the building is on a corner lot, orient the storefront and main entry to the major pedestrian traffic pattern. Corner entries should not occur.

g. New storefronts should feature recessed entries with a maximum depth of 5 feet.

h. The storefronts of buildings constructed for uses other than retail may utilize patterns and sizes of openings from historic examples in the district, for example warehouse or office buildings.

i. NanaWall or other movable wall systems which can reference historic patterns or details may be used in a storefront provided that the storefront can retain a delineated presence along the street when those systems are in use.

6. Sense of Entry and Directional Expression

Main entries on historic buildings in this district are located on the fronts of these building. On most of the buildings they are ornamented or recessed, sometimes within a storefront. No historic entries are located on the corners of buildings.

a. Place the main entrance and the associated architectural elements so that they are compatible to surrounding structures. Entries should reference historic openings nearby in size and pattern.

b. Entries should reference historic openings nearby in size and pattern.

Central entryway with symmetrical fenestration

c. Entries shall be distinctive, using recesses, arches, lintels, flanking pilasters, transoms or other features found on historic buildings in the district, or a modern interpretation of those features, to reference the attention paid to entries in the district.

d. On a building with multiple storefronts or bays, a main entrance may be located in each storefront.

e. Openings on side elevations may include small storefronts, pedestrian entrances or large openings. Large openings for warehouse buildings should reference historic patterns of openings on side elevations found in historic warehouse buildings, including size, scale, rhythm and other detailing.

f. Doors to retail shops should contain a high percentage of glass in order to view the retail contents, and should have a visible frame.

g. Main entries shall not occur on the corners of buildings; they should occur on the main façade to mimic historic patterns.

7. Rhythm of Openings

Most of the historic buildings feature a high degree of symmetry in their fenestration and entries, and maintain vertical alignment between floors on multi-storied buildings.

a. Construct new buildings so that the relationship of width to height of windows and doors, and the rhythm of solids to voids is visually compatible with historic buildings on the block or street. Maintain a similar ratio of height to width in the bays of the façade. Arrange the relationship of solid components (ex. walls, columns, etc.) to open spaces (ex. windows, doors, arches) so that it is compatible with existing historic buildings on the block or street.

b. Rhythm of openings should be compatible with the type of building proposed and its historic precedent in the surrounding historic buildings. For example, retail buildings of two or more stories should feature large glass windows in the storefront but have more solid wall than glass in the upper stories.

c. If the type of building does not have a historic precedent, follow the prevailing patterns of the majority of the nearby historic buildings.

d. Whenever an infill building is proposed, the common horizontal elements (e.g., cornice line and window height, width, and spacing) established by neighboring structures should be identified and the infill design should complement and accentuate what is already in place.

e. Windows should maintain vertical alignment between floors on multi-storied buildings to be consistent with the historic entry and fenestration patterns in the district.

8. Roofs

a. Types/Forms

The prevalent roof form in the area is flat, which is not visible to the public right-of-way due to the heights of the buildings and their parapets. This roof form is most popular for the twentieth-century buildings. There are a few examples of hip roofs and one barrel roof, with gable roofs popular for a number of warehouses from both the 1800s and 1900s.

1. Use roof shapes and pitches that are visually compatible with those of surrounding buildings.

2. The roof form should match the types (flat, hip, gable, barrel) that are found within the same block or street. Flat roofs should utilize parapet walls to disguise them and any mechanical equipment from street view.

3. If using a gable or hip roof, the pitch should be comparable to historic examples found nearby within the district.

4. Radical roof pitches (steeply pitched, irregular, etc.) or architectural features that create overly prominent or out-of character buildings are not allowed.

5. Roofs with outdoor spaces, including such features as trellises, walls, etc., should locate those features away from the street elevations in order to minimize their visibility.

b. Materials

Hip, gable and barrel roofs The only roof materials that will likely be visible will be those on hip, gable or barrel roofs. Flat roofs are typically hidden behind parapet walls.

1. Use roof materials that are visually compatible with those of surrounding buildings.

2. If the roof material will be visible to any public right of way it should be consistent with a material typical for the type of building, for example seamed metal roofs are appropriate for warehouse roofs.

3. Standing seam metal with a traditional profile is acceptable for gable and hip roofs. Asphalt shingle is appropriate for gable and hip roofs.

4. Other materials may be allowed if their used in the district on a similar roof type is substantiated by historic documentation.

5. Synthetic roof materials may be considered if they are able to correctly replicate historic appearance, finish, texture, size, shape and other detailing of historic materials.

c. Eaves, cornices, brackets, and chimneys

Historic buildings in the district often have cornice, eave and roof features including chimneys, stepped parapets, brick, wood or metal cornices, and projecting eaves supported by brackets that add character.

1. Articulate the top of the walls with decorative elements reflective of patterns on nearby historic buildings with original detailing.

2. Avoid exaggerated features that are out of proportion to the building or that detract from the overall character of the building and district.

3. Modern designs can be used to interpret these elements if they can successfully reference these elements/features while respecting the building's massing, scale, rhythm of openings, or materials.

9. Rear Elevations

When rear elevations are visible from surrounding public rights-of-way the following guidelines shall apply:

a. The rear walls of buildings that are visible to the public right-of-way will be treated as they are used. If they are used as a utilitarian area then their details and fenestration should reflect that use. Typically utilitarian elevations do not have a high level of architectural detail.

b. If the rear wall fronts another street, regardless of its use as a utilitarian area, it shall address the street as though it were a façade.

c. The level of detail necessary for a rear elevation shall be related to its visibility, its impact on the district, and its use. If they are used as a main entry façade then they should reflect that use and reflect the patterns and details found in the facades of other nearby historic buildings.

10. Materials, Textures and Details

The existing context helps inform the materials for new construction in the district. Exterior wall materials that currently exist on historic buildings in the district include brick and stucco, with a singular surviving historic house that has wood clapboard. Brick found on these buildings has the traditional red clay color with a light-colored mortar.

Secondary exterior materials include cast stone, stucco, natural stone, terra cotta, wood, cast iron, and other metals for cornices or other detailing. These historic materials have proven durable, and their prevalence in the district is an important part of what makes the area distinct.

a. Use materials, textures, and architectural features that reference those of the historic buildings on the block or street. Materials should reference the finishes, details, textures, durability, shadow lines, sizes, shapes and orientation of the materials used historically.

b. The major exterior wall material should be brick or genuine stucco.

c. Secondary materials may include brick, genuine stucco, wood, cast stone, natural stone, terra cotta, metal, glass, and cast iron, with finishes that reference the surrounding historic district.

d. Utilize no more than three materials on the exterior walls.

e. Brick color should reflect the major trend of historic colors so that new construction can reinforce the ambience of the district.

f. Windows may be wood, aluminum-clad wood or metal.

g. Details of new construction materials shall use depths, proportions, types, finishes and details of architectural features, including windows and doors, found on historic buildings in the district.

h. Foundation heights of new buildings should be consistent with those of historic buildings found adjacent or along the same street.

i. Innovative, synthetic or sustainable products may be considered for exterior materials and secondary materials if they have proven to be durable and can create visual compatibility with the surrounding historic context and materials, including finishes, shadow lines, textures and details.

Section 5: Additions, Porches, & Decks

IN THIS SECTION

A. Additions

PRINCIPLES

Additions are appropriate to the rear of structures in the district, particularly on historic buildings. In some cases, where setbacks may allow, additions may be permitted on the side of a building if the side is not a significant elevation for that particular building.

GUIDELINES

1. Site additions so that they do not detract from or obstruct important architectural features of the existing building or others around it, especially the principle façades. Place additions away from the primary façade and allow the original façade and front bays of the side elevations to remain intact, if these sides are highly visible.

2. Design additions to be compatible with the original structure in materials, style and detailing yet distinct enough to be an obviously new feature. For example, compatibility may be achieved through the use of the major building materials found on the existing structure, and distinction may be achieved through modern detailing.

3. Limit the size and scale of additions so that the integrity of the original structure is not compromised. The size and scale of the new addition shall be in proportion to the historic portion of the building and be clearly subordinate to it.

4. Character defining features of a historic building shall not be radically changed, obscured, damaged, or destroyed in the process of adding new construction. Additions shall not significantly alter original distinguishing qualities of buildings such as the basic form, materials, fenestration, and stylistic elements.

5. Additions should be able to be removed without harming the original building and its structural integrity.

6. In rare cases, additions may be appropriate for facades of non-historic buildings.

7. Additions are also subject to the guidelines for new construction.

B. Rooftop Additions

GUIDELINES

1. Rooftop additions are generally regarded as a case of last resort. The structure of the historic building should be studied to ensure the existing structure can withstand additional weight. If new components are proposed to strengthen existing structure, they must be done sensitively, without impacting the historic appearance of the building.

2. Rooftop additions cannot exceed height allowances as dictated by zoning and guidelines.

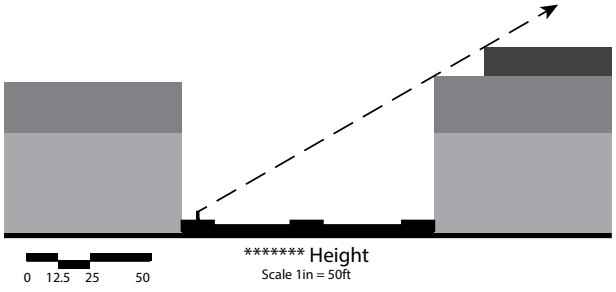
3. The basic form and character of a building should be maintained with a rooftop addition.

4. Rooftop additions should be set back to minimize visibility.

5. Where visible, rooftop additions should be in keeping with the character of the building.

6. Where additions would require the removal of a visible historic roof and its materials or a significant architectural feature, or where it would alter the shape of a visible roof, rooftop additions shall not be permitted.

7. Additions are also subject to the guidelines for new construction.



C. Decks and Porches

PRINCIPLES

Outdoor seating space is often sought after by business owners in the district where there is accommodation for them. Front porches are not a typical feature of historic buildings in the district.

GUIDELINES

For New Buildings

1. Porches or decks are most appropriate on the side or rear of new construction.

2. If an outdoor dining area is desired on the front of a new building, it should be accommodated by the use of a movable wall system that allows the building to retain a street edge.

3. Prohibited materials include but are not limited to T-111 siding, unpainted or unstained treated wood, and vinyl. New materials must have a proven record of wear, and the ability to replicate historic textures, finishes and details.

4. Porches should adhere to the guidelines for new construction.

Porch addition to the rear of 912 Gervais Street

For Existing Buildings

1. Decks or porches are not appropriate for the facades (front) of most historic buildings in the district. They may be located on the rear or sides of existing buildings where there is adequate clearance.

2. Side porches shall not be located flush with the street façade but rather will be set back to allow the original façade elevation and its corners to remain intact.

3. Porches and decks added to an existing historic building should be built so as to be removable in the future without impact on the associated historic structure.

4. Porches or decks should be built to be distinct yet complementary to the associated structure.

5. Prohibited materials include but are not limited to T-111 siding, unpainted or unstained treated wood, and vinyl. New materials must have a proven record of wear, and the ability to reference historic textures, finishes and details.

6. Where setbacks allow porches on the front of a building in the district, it shall be reviewed as a porch under these guidelines. If the porch is later enclosed it shall be reviewed under the guidelines for additions.

7. The design of porches shall not be oversized. Porches shall be integral to the design of the building and complement architectural details rather than obscuring such features.

8. If re-creating a porch detail that once existed on an existing building, use pictorial or historic evidence as the basis of design. The porch should be in proportion and scale as what would have been found historically, and should maintain the use of historically appropriate materials. It shall not be enclosed.

9. Porches should adhere to the guidelines for new construction.

Section 6: Fences, Walls, & Railings

IN THIS SECTION

Fences, Walls, & Railings

PRINCIPLES

Fences, walls and railings are not necessarily indicative of the historic character of the area; however, in certain circumstances, they may be required for purposes of enclosure or screening.

GUIDELINES

1. Unless there is an extraordinary condition, front yard fencing and walls are not permitted.

2. Materials and design should reflect the materials and architecture of the associated building and the district in general. Depending on the associated structure the following materials may be appropriate:

- Brick
- Wrought iron or metal
- Stucco
- Wood fences may be allowed provided they reference the associated building in design

3. Prohibited materials include but are not limited to: Concrete block (unless stuccoed or veneered with an appropriate material)

- Artificial siding (T-111 plywood, corrugated metal, vinyl)
- Metal chain link fencing
- Unfinished wood for fences or walls
- "Living fences" may be appropriate in certain locations

4. Specific ordinances apply to fence heights and setbacks for side and rear yards. See Columbia Code of Ordinances for more information.

Section 7: Site Design

The spaces between and adjacent to buildings within the District are critical to the character and function of the urban environment. The principles of good urban design are consistent with the fabric of the historic district, as it was originally designed to accommodate and engage pedestrians in the 19th and early 20th century. These principles include locating and orienting the buildings toward the major street frontage, providing continuous, safe and comfortable pedestrian zones, and providing an interesting and stimulating environment to engage the pedestrian along the sidewalk.

IN THIS SECTION

A. Urban Design

PRINCIPLES

Whether they are sidewalks, alleys, pathways through or alongside parking lots, or plazas, the exterior spaces within the District provide access for pedestrians to travel between destinations or simply to inhabit. The location and design of these spaces shall be considered with the following principles which reflect best practices for urban design.

GUIDELINES

1. Pedestrian connectivity is a priority throughout the District;

2. Pedestrian safety and comfort including ADA accessibility, shade, and lighting are all critical elements that will be considered;

3. Pedestrians shall have a dedicated space or a delineated path to travel from parking areas to buildings or destinations; where possible, separating the pedestrian from the vehicular way;

4. These spaces shall be designed to the highest urban design standards to contribute to the urban character of the district;

5. The following elements will be considered, where applicable, as part of the site design review process:
    - Building siting and orientation
    - Parking location, treatment, and screening
    - Open spaces, to include plazas, streetscapes, and alleys
    - Lighting
    - Public art

B. Building Siting & Orientation

PRINCIPLES

The manner in which a building functions and how it is accessed on a site are critical to how the building contributes to the overall quality of the built environment. Primary access shall be provided from the public sidewalk and consistent with the historic patterns of the District. New development in the West Gervais Street Historic District shall follow the guidelines in Section 4. Guidelines for New Construction for setbacks. In very specific circumstances, an exception may be made by the D/DRC, when certain conditions exist and where it is does not have a negative effect on the existing development pattern. Some possible conditions are as follows.

GUIDELINES

1. An outdoor dining area, provided it is designed with commercial quality materials and furnishings that coordinate with the building design and the public right-of-way where appropriate or,

2. A residential application, where individual stoops provide access and privacy is a concern.

C. Parking

PRINCIPLES

One of the most difficult issues in urban development is providing an adequate amount of convenient parking without allowing parking structures and surface lots to dominate the urban setting. The amount of off street parking required for any new development is prescribed in the City's Zoning Ordinance; the guidance provided herein should ultimately be reflected in the parking provisions of that ordinance. Following are several principles that should apply to all parking facilities within the District, both structured and surface.

GUIDELINES

1. Generally, the parking required for each block should be contained within that block. Where parcels within a block are developed by different owners, the parking requirements of each development should be accommodated within its own parcel unless a cooperative parking plan is submitted at the time of the earliest development.

2. Development of surface parking on corner lots or adjacent to right-of-way shall be avoided.

3. Direct vehicular access into Gervais Street and other east west streets is discouraged; access to surface parking behind Gervais Street should be from north south streets when possible.

4. The use of an entire block for parking (either surface or structured) is generally discouraged.

5. Parking structures shall be located within the block core, with actively programmed building space fronting on all streets.

6. All parking shall be screened from the public right-of-way with a continuous evergreen hedge, 2-3' high.

7. Surface lots shall incorporate shade trees at regular intervals to provide a continuous canopy at full maturity.

8. Where location of parking within the block core is not feasible, parking structures should be located to the rear of the principal-use building, with the principal-use building oriented to front on the address street. The ground floor of the parking structure should be actively programmed.

9. Structured parking configured as a base level podium supporting a high-rise tower should not be permitted.

10. The architectural treatment of parking structures should be compatible in quality, form, materials, colors and textures with the structure(s) being served.

11. Parking structure roof lines which are visible from the street should be level; ramping should occur within the structure or on the interior of the block where it is screened from the street.

12. Light sources within parking structures shall be screened, whether architecturally or otherwise, from the street.

13. New parking lots and existing surface parking lots which are serving new or renovated buildings shall be designed to minimize the negative impact of large paved surfaces on the quality of the visual environment.

D. Open Spaces

PRINCIPLES

The West Gervais Street District's streets, with their street trees and pedestrian amenities, are its primary open space. The narrow setbacks are specifically intended to prevent development of the broad landscaped open spaces typical of suburban campus-like settings. Any unbuilt zones along the setback line (i.e., plazas, entrance courts) should be small, intense areas that are placed and designed so that they will be occupied at various times of the day.

To invite public use and ensure user security, plazas or other public open spaces should be visible from streets and sidewalks, and should be surrounded by actively programmed building spaces such as shops, restaurants, residential units, or offices.

Goals and methods for landscaping in an urban setting differ from common suburban practices; the following guidelines emphasize those differences, without attempting to cover all principles of sound site design and horticultural practices.

GUIDELINES

1. Maintenance resources should be given first consideration when planning the urban landscape. In most situations, ease of maintenance is of paramount importance. Complex designs should never be attempted unless the required maintenance can be assured.

2. Site preparation and grading should respect traditional urban forms of development. Berms and other suburban land sculpturing techniques are not appropriate in the West Gervais Street Historic District.

3. Shade trees shall be incorporated wherever possible, on streetscapes, in parking areas, and in pedestrian plazas and alleys.

4. Plant materials, particularly canopy trees, should be selected from varieties which are well adapted to the local climate and soils, resistant to pests, diseases, and drought; long-lived and strong, and free of excessive litter and other maintenance problems. Canopy trees should have an attractive crown structure; ground cover materials should have a tight, weed-resistant growth habit.

5. Tree plantings shall follow the latest best practices for urban tree health, including but not limited to a minimum of 200 sf planting area, utilizing structural soil or silva cells or similar where appropriate, and providing irrigation.

6. Every effort should be made to preserve existing trees. Where existing trees can be incorporated in new development, appropriate measures should be taken to protect them during construction.

E. Site Furnishing

GUIDELINES

1. Paved surfaces, benches, trash receptacles and other exterior furnishings should be of the highest quality construction and should be compatible in design with the architecture of adjacent development.

2. Site furniture shall be of sturdy, commercial-grade construction designed for outdoor use.

3. Site furniture and any other objects in private open spaces that are visible from the right-of-way shall be maintained in like-new condition, without rust, dents, peeling paint, or graffiti.

F. Improvements in the Right-of-Way

GUIDELINES

1. Where installation of streetscape improvements is required as part of the site plan, the City will provide design specifications on request; these specifications (including dimensions, materials, and planting methods) must be followed and will be subject to inspection.

2. For any private use of public right-of-way such as for dining tables, planters, etc. the applicant must go through the encroachment process and follow the above guidelines for site furnishings.

G. Site Lighting

PRINCIPLES

Effective and efficient site lighting improves aesthetics, reduces energy use and maintenance, and preserves the night sky. This is particularly important in the West Gervais Street Historic District as it is very close the State Museum's observatory. Pedestrian lights are generally set on 14 foot poles at 70 to 80 foot intervals. In addition to providing adequate ambient lighting for pedestrians and the street, they are a very important decorative element. The design of pedestrian lights should give a strong direction to the theme and character for the area. Where there is a City standard for street lighting, this shall be used by private developers when improving the right-of-way.

GUIDELINES

1. Site lighting shall be adequate for the security of the site while maintaining a low lighting profile that reduces overspill and glare.

2. The maximum height for pole-mounted parking lot or site lighting shall be 15' at the top of the light source.

3. Use high-efficiency lighting with low cut-off angles and down-lighting for landscaping

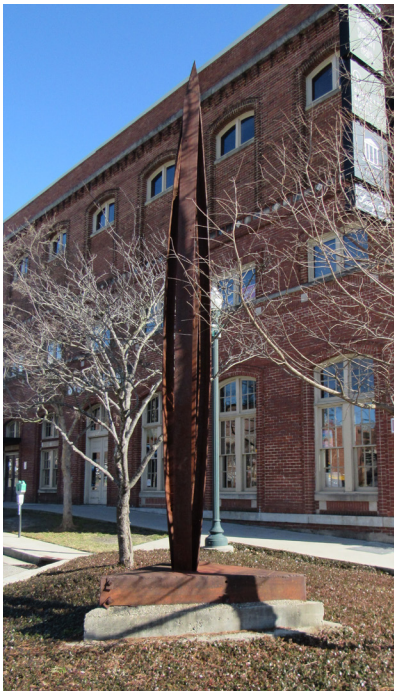
4. Use reflective-type lighting fixtures to reduce or eliminate glare and provide safer, more human-scaled nightscapes.

5. Allow zero direct beam exterior lighting at the property line.

H. Public Art

PRINCIPLES

Public art should be incorporated into the District wherever possible to create a special identity and sense of place for important spaces including plazas, parks, and building entrance areas. The purpose of this section is not to create guidelines for the art itself, but rather to provide guidance for its placement. Site Selection- when selecting a site, public art.



GUIDELINES

1. Should be located on axes and circulation paths to take advantage of views, visibility, and accessibility;

2. Should anchor and activate its site;

3. Should enhance the overall public environment and pedestrian streetscape experience;

4. Should help to create a place of congregation and activity;

5. Should be placed in a spot in which the scale of the piece does not overwhelm a small space or disappear into a very large space.

Placement Criteria

Furthermore, there are guidelines for artworks placed within project sites, to ensure that the works are displayed prominently and clearly identifiable as artwork.

Artworks displayed in exterior public spaces should be publicly accessible 24 hours per day or, if they are sited in a setting such as a park, be accessible during the normal hours of that site's operation. Some other guidelines about public art site placement include:

1. Artworks should not block windows or entranceways, nor obstruct normal pedestrian circulation in and out of a building (unless such alteration is specifically a part of the experience or design of the artwork).

2. Art should not be placed in a given site if the landscaping and maintenance requirements of that site cannot be met.

3. Art should be sited so as to be either immediately visible or in a location where it will be visible by the most people.

4. Placement should always take into consideration the artist's intent for how the piece should be viewed, such as distance, angle, and height

5. Consider color and texture of backgrounds that are appropriate for the piece; busy backdrops can be distracting, whereas similarly colored backgrounds can result in lack of visibility.

6. Art should be placed in a site where it will enhance its surroundings or at least not detract from it (creating a "blind" spot where illegal activity can take place).

7. Artwork may or may not be illuminated. Artwork is encouraged to be illuminated, when illuminated it lighting used shall be soft wash of illumination, electrical fixtures and conduit shall be minimized from view.

I. Service Areas

PRINCIPLES

Necessary to most businesses, service areas can be handled in sensitive ways to minimize their impact on the historic character of the district.

GUIDELINES

1. Service equipment such as the HVAC (heating-ventilation-air conditioning) units shall be placed in the least visible location of the site that is possible.

2. Roof mounted mechanical or utility equipment should be moved away from street frontages to minimize the need for added screening to shield them from view. If visible, the method of screening should be architecturally integrated with the structure using like materials, colors, shapes and sizes. Equipment should be screened by solid building elements (e.g., parapet wall) instead of after-the-fact add-on screening (e.g., wood or metal slats).

3. Mechanical or utility equipment that must be located along a public alley or street shall be screened with elements matching the character and primary building material of the associated structure.

4. Vinyl fencing and lattice are not appropriate for screening of utility equipment within the district.

5. Refuse containers and actively-used service and loading areas must be screened from view by the buildings they serve or by solid masonry walls which are designed as an integral part of the building, finished with compatible materials and with a minimum height of at least one foot higher than the anticipated height of the dumpster.

J. Secondary Stairs & ADA Compliance

PRINCIPLES

Modern building codes and current law dictate a number of features that were likely not originally found on historic buildings.

GUIDELINES

1. Attach secondary stairs, ADA compliance ramps, etc. to buildings in ways that minimize the physical and visual impact to the historic material and architecture.

2. Locate secondary stairs, ADA compliance ramps, etc. on new buildings in locations that minimize visual impact on the main elevations.

3. Ramps should use the primary building's materials. Other materials, such as iron or concrete, may also be appropriate.

4. For secondary stairs, etc., utilize materials that complement the building.

5. Do not introduce materials or designs for these features that are incongruent with the building design and materials.

Section 8: Maintenance & Rehabilitation

The character of the West Gervais Street Historic Commercial District is made up of surviving historic buildings that compose a relatively intact example of a retail, warehouse and industrial district as it appeared in the early 1900s. Relatively little has changed on the surviving buildings, making them the most intact early twentieth century collection of commercial structures in the capital city.

In order to retain the high degree of integrity that currently exists, it is important that their rehabilitation, adaptive reuse and maintenance strive towards retention of historic materials, details and characteristics.

IN THIS SECTION

A. Storefronts

PRINCIPLES

Many times in the remodeling of storefronts, original decorative architectural details are intact or simply covered up with subsequent construction. If the building is to be refurbished, these details should not be wasted, as they can often be restored as part of a reconstructed storefront. If only a few remain, they can be incorporated as features in a new design. In either case, the design of any improvements should grow out of the remaining traditional details and create a harmonious background which emphasizes them.

GUIDELINES

1. Existing historic materials including cornices, cast iron columns, windows, doors, transoms, specialty glasses (prismatic), bulkheads, and other decorative architectural details should be preserved to reinforce the traditional character of the district and add a richness of detail which is often irreplaceable at today's costs.

2. Where the original storefont remains (little or no remodeling has occurred), it should be preserved and repaired with as little alteration as possible, and recessed sections shall not be enclosed.

3. Where only part of the original storefront remains (limited remodeling has occurred), the storefront should be repaired, maintaining historic materials where possible, including the replacement of extensively deteriorated or missing parts with new parts based upon surviving examples of transoms, bulkheads, pilasters, signs, etc.

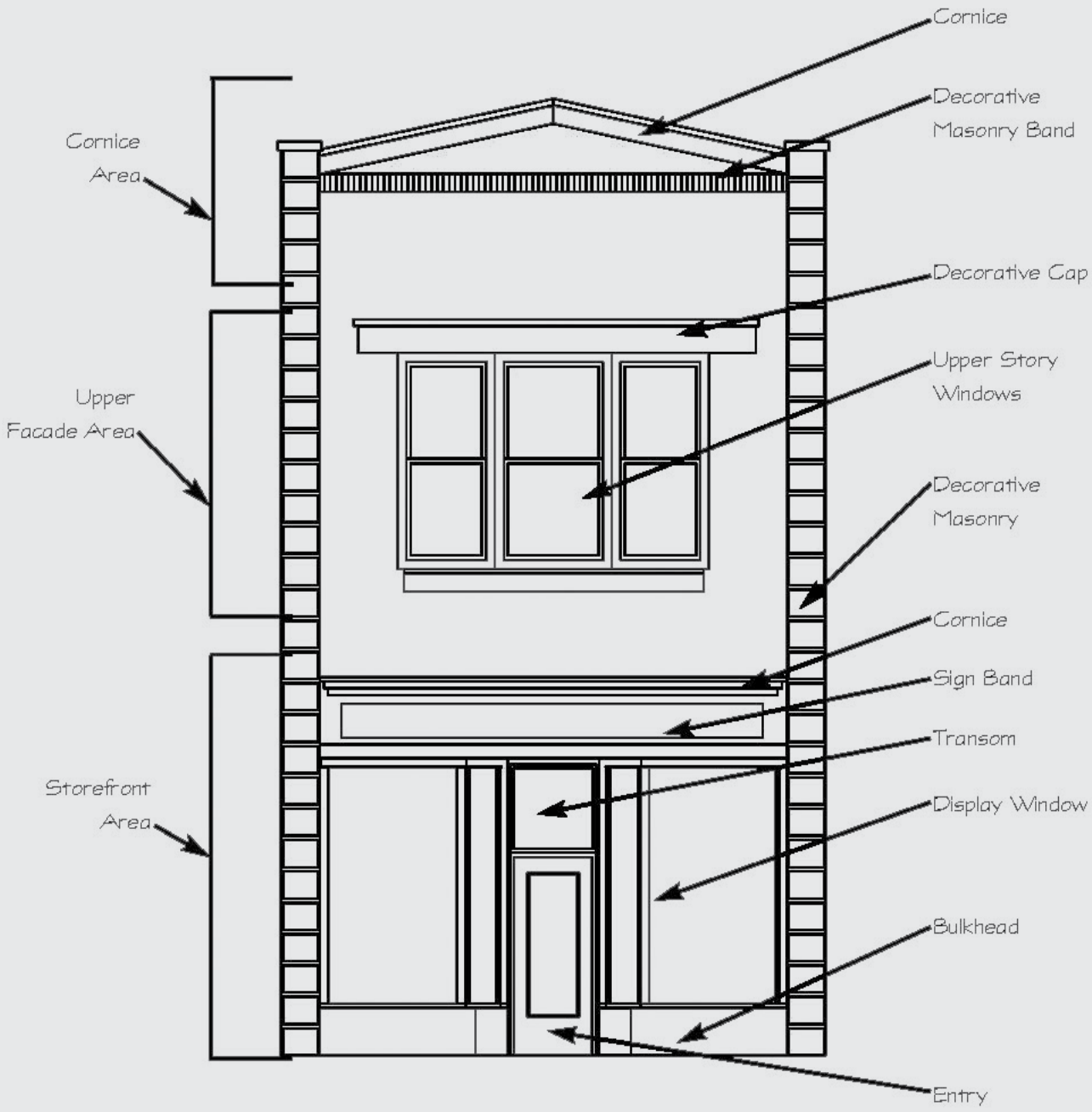
4. Where the original storefront is completely missing (extensive remodeling has occurred), the first priority is to reconstruct the storefront based upon historical, pictorial and physical documentation. Where no documentation exists, the design of the new storefront should be compatible with the size, scale, proportion, material and color of the existing structure and follow local historic examples from the era.

5. Clean historic storefronts using the gentlest methods possible. See addendum for more information.

6. Any repairs must use like materials (i.e., replace wood with wood, metal with metal, brick with brick, stone with stone, etc.).

7. New material shall duplicate the original in size, shape, profile, thickness and texture as closely as possible.

8. Replacement material should consider original characteristics such as board width, length, exposure, and trim detailing. Plastic, vinyl, or PVC products are not permitted.



Elements of a typical commercial facade.

B. Enclosures

PRINCIPLES

Enclosing spaces can create a significant change on buildings.

GUIDELINES

1. If the enclosure of a porch or other space is intended to maintain a porch atmosphere then transparent materials should be used. Place new material behind the columns and balustrade.

2. If a porch or other space is enclosed for the purpose of creating a new solid wall then it shall be subject to the guidelines for additions and new construction.

3. Temporary enclosures with plastic are not allowed without prior approval of the City's Building Official or Fire Marshall, as per the City's Building or Fire Code.

C. Doors

PRINCIPLES

Many existing historic doors feature half lite, ¾ glass, or full glass in wood frames with very simplistic designs and no added ornamentation. On side elevations the doors vary, with some large warehouse doors dotting lengthy brick walls.

GUIDELINES

1. Retain original doors, openings, surrounds, sidelights, trim, transoms and other details in their original location and with their original size, materials and details. Openings that have gained historic significance but that are not original shall also be retained.

2. Retain the original rhythm and pattern of door openings.

3. Do not introduce new openings on the primary façade.

4. Do not introduce new openings on highly visible elevations that would interrupt the original pattern of openings. If a new door is necessary (ex. for building codes) differentiate the opening so that it does not appear to be original to the building, but make it compatible with the materials and general design of the building.

5. New entrances on secondary elevations should be placed away from the main elevation(s), should be differentiated from original openings in their design, and should maintain the rhythm of openings. For example, an existing window opening might be lengthened to convert to a door.

6. Missing doors or doors deteriorated beyond repair should be replaced with doors that visually match the original, or that are of compatible design for the date of the building, and may be wood, metal or fiberglass.

7. Nonfunctional entrances that are architecturally significant should be preserved.

D. Windows

PRINCIPLES

There are historic windows remaining in the district, though many are located in the upper floors of multi-story buildings. They are generally wood sashes with a double-hung appearance. Several buildings feature metal windows. Windows are a significant character-defining feature of any structure. Original wood windows were constructed so that individual components could be repaired instead of requiring wholesale replacement if one piece breaks or rots, and materials in historical wood windows tend to be of better quality than new wood windows.

GUIDELINES

1. Retain original window openings in their original location and with their original size. Openings and windows that have gained historic significance but that are not original shall also be retained.

2. Retain the original rhythm and pattern of window openings.

3. When a building has original windows, jambs and trim, those items must be repaired rather than replaced. When a majority of the wood or metal is viable, repair of deteriorated or damaged windows shall be preferred over replacement.

4. If replacement of a small number of units is deemed necessary by the D/DRC or City Staff after evaluating the sill, frame, sash, hardware, weather-stripping, stops, trim, operability, and glazing, replace with units that match the original window and its various parts including detailing, size, reflective quality, and materials.

5. If a window is determined to be non-original or non-historic, a replacement window may be aluminum-clad with simulated divided lite of an appropriate design and configuration for the building's era. If it is adjacent to historic windows it must match those windows in details and size.

6. If wholesale replacement is found to be necessary, either match the original unit or substitute a unit appropriate to the building's period of significance, maintaining the use of historical materials. Aluminum-clad, double-pane wood windows may also be appropriate provided they can match the details, sizes and shapes of the historic windows.

7. If no historic documentation exists as to the original windows and double-hung windows are appropriate for the window opening, then a 1/1 or 6/6 configuration may be used, provided that there are exterior muntins on the 6/6 window capable of replicating historic detailing. For openings where different configurations would have been more likely, a new window shall conform with the materials and design typical for the style and era of the building.

8. Improve the thermal performance of existing historic windows through adding or replacing weather stripping and adding appropriate storm windows which are compatible with the character of the building and which do not damage window frames.

9. No plastic, vinyl or PVC windows are allowed.

E. Shutters

PRINCIPLES

There are some historic images depicting shutters on a few buildings; they tended to be solid and not louvered.

GUIDELINES

1. Shutters should not be added to the exterior of a building if there is no evidence of them existing on the building.

2. If shutters historically existed on the building, then new shutters may be added. They must be installed on hinges so as to appear functional and must appear to be able to cover the windows completely when closed. They must match the appearance of a historic shutter available at the time the building was constructed.

3. If shutters are installed they must be wood or a material that has similar properties of durability and appearance; vinyl is not a permitted material.

F. Roofs

PRINCIPLES

Roofs are important features of historic buildings as well as the first line of defense against rainwater and other environmental elements.

GUIDELINES

1. If the roof material is not visible from the public right-of-way, the applicant may install any appropriate roof material for the slope and design of the roof.

2. If the roof is visible then replacement material may be a commonly accepted modern item such as composition shingle or a historically appropriate material. Scallops or other unusual shingle shapes are not appropriate unless they have documentation proving they were originally on the building. The material currently on the roof may be repaired or replaced in kind.

3. Flat roofs that are experiencing water infiltration issues should be repaired with materials that are impermeable and should not receive any addition or change visible to the public right of way in order to amend water infiltration.

4. Existing historic chimneys or features that are visible to the public right of way and contribute to the character of a historic building shall be retained and repaired in place. Removing and rebuilding a chimney is not encouraged.

G. Cornices

PRINCIPLES

Cornices are an important design element of several historic buildings in the district. Located at the top of the walls and near the roof, these elements are hallmarks of early twentieth century commercial design.

GUIDELINES

1. If a cornice is missing and there is documentary evidence as to its original or historic appearance then a replicated cornice may be installed. The new cornice may be of metal or wood or another material that closely resembles the appearance and durability of the original material.

2. If a cornice is deteriorated it shall be retained and repaired using like materials.

3. If a cornice has deteriorated beyond repair, or it is not an original cornice, it may be replaced by a cornice that matches the materials and details of the original cornice, or a material that is of the same appearance, detailing and durability.

H. Exterior Siding/Trim

PRINCIPLES

Almost all of the historic buildings in the district have masonry construction or masonry exterior walls. There are several examples of stucco, but unpainted brick is overwhelmingly used throughout, giving a continuity of appearance and color to this area that is unlike any other in the city. Masonry requires periodic maintenance such as repointing to keep the structure sound.

GUIDELINES

1. Historic masonry shall be preserved and repaired using best practices for historic preservation so as not to cause further damage to historic materials.

2. Repairs to historic masonry shall maintain original colors and materials; mortars used for repairs shall not be of a type to damage brick. Prior to repointing, a mortar analysis is highly recommended.

3. Historic masonry shall not be painted.

4. Historic masonry shall not be cleaned aggressively with high powered pressure washers, sand blasters, or other media blasters. Harsh chemicals shall not be used on the building, and sealers shall not be applied to the exterior brick.

5. Exterior wood features shall not be wrapped or covered in vinyl, metal or other synthetic materials, such as those designed to be used as a ceramic coating.

6. Exterior wood features shall be retained and repaired, using wood of the same size and dimension.

7. Wood features that are missing or too deteriorated to be repaired must be replaced with wood or a substitute material that is visually compatible may be considered.

8. No vinyl, plastic or PVC materials are allowed.

I. Foundation

PRINCIPLES

The foundations of the historic buildings are either solid brick walls or are hidden behind brick foundation walls, which gives a high degree of continuity between the brick walls and the foundation.

GUIDELINES

1. Maintain a foundation and foundation walls in good condition and true to their historic appearance.

2. Repoint brick as necessary with appropriate mortar and mimic original mortar lines in shape and size if making repairs.

3. Avoid creating new openings in foundation walls unless absolutely necessary for access or mechanical systems.

4. Do not add stucco or other materials to historic foundation walls if there is no evidence they existed originally on the building.

J. Gutters

PRINCIPLES

Water infiltration around building foundations can be a major contributor to mortar loss in brick walls and wood rot in floor systems. Gutters are an important component of controlling rainwater and therefore preserving original masonry.

GUIDELINES

1. Install gutters in locations that minimize their impact on important architectural features of the building.

2. Minimize the visibility of gutters and downspouts by using materials with color tones sympathetic to the material to which they are attached.

3. Gutters should be installed so that their water discharge is directed away from the building.

K. Security Bars and Devices

PRINCIPLES

Security bars may be necessary to avoid unwelcome intrusion, however these bars can be installed in sensitive ways to minimize their visibility.

GUIDELINES

1. If placing exterior security bars over a window with muntins, attempt to align the vertical and horizontal bars with the muntins so that the security device is minimally visible. Paint the bars the same color as the muntins to further disguise them from view.

2. Other security devices shall be evaluated based on their ability to conform with design elements found on the structure and on their visibility.

L. Canopies and Awnings

PRINCIPLES

Historically this district has featured several rigid, wood frame canopies extending from the sides of buildings to cover loading areas. Canvas awnings do not appear to have been used extensively along storefronts, but they are practical ways to protect windows from intense sunlight and add to the pedestrian experience. Awnings and canopies can be located no less than eight feet from grade.

GUIDELINES

1. Awnings should be attached to the building in mortar joints or in storefront framing so as to avoid damaging brick.

2. Awnings should be a traditional shape that complements the architecture of the building. The awning shape should relate to the window or door opening and should not overlap adjoining features.

3. Awnings may be made of a durable, commercial grade fabric, canvas or similar material having a matte finish with a single color, or they may be metal with traditional details and profiles.

4. Awning frames and supports should be of painted or coated metal or other non-corroding material.

5. When there are several businesses in one building, awnings of a single color should be used with simple signs on the valance flap.

6. Canopies should be placed where they would have been found historically, typically along side elevations.

7. Canopy materials should be wood or metal. If it is replicating a historic feature it should match in details, materials and profiles.

8. Canopies should be simple in design and should not detract from or obscure importance historic or architectural features of the building.

M. Lighting Design

PRINCIPLES

Well-designed lighting will highlight a building in ways that reinforce the historic nature of the district.

GUIDELINES

1. Illumination should be soft and in keeping with the historic district. Generally, any lighting source that produces glare should be avoided, including but not limited to high pressure sodium/sodium vapor bulbs, tubular fluorescents, metal halide bulbs, etc.

2. Lighting should produce a 'wash' of light rather than outlining a building's façade or features.

3. Lighting should be clear in color.

4. Illumination should be directed and contained, should not create distortion, and should not 'spill over' onto other buildings or street frontage.

5. Lighting fixtures should be minimally sized, inconspicuous in color and design, and screened as much as possible from view. Wires and conduits should not be run on the primary building façade.

Section 9: Demolition & Relocation

IN THIS SECTION

Demolition

Demolition of historic buildings is greatly discouraged in the district. All demolition requests include the same basic review criteria as that found in the City Ordinance 17-2.5(G)(6)C and listed below:

CRITERIA FOR REVIEW

Criteria for review of requests for demolition permits. The following criteria shall be used as a guideline by the DDRC or its staff for review of all requests for demolition permits. The commission may require the applicant to provide certain information dealing with the criteria. The type of information which may be required is detailed in the commission's rules and regulations; however, only that information which is reasonably available to owners may be required.

1. The historic or architectural significance of a building, structure or object;

2. The importance of the building, structure or object to the ambience of a district;

3. Whether the building, structure or object is one of the last remaining examples of its kind in the neighborhood, the City or the region;

4. The existing structural condition, history of maintenance and use of the property. The deteriorated condition of a historic building attributable to the owner's failure to provide proper maintenance over an extended period of time will not be considered a mitigating circumstance in evaluations for demolition.

5. A determination of whether the subject property is capable of maintaining a reasonable use and earning a reasonable economic return on its current value without the demolition;

6. Whether there are definite plans for reuse of the property if the proposed demolition is carried out, and what the effect of those plans on the character of the surrounding area would be;

7. Whether the building or structure is able to be relocated, and whether a site for relocation is available; and

8. Whether the building or structure is under orders from the City to be demolished due to severe structural deficiencies (this criterion shall have added significance in comparison to the criteria mentioned in subsections (1) through (7) of this subsection).

In addition to the criteria above, if unapproved destruction of a historic building is the result of work being performed on the building, any proposed new construction shall recreate the size, scale and proportion of the demolished building.

Relocation

The majority of historic buildings in this district are built with brick walls. It is unlikely they would make good candidates for a relocation project.

1. Relocation of a historic masonry building is highly discouraged.

2. Relocation of a wood frame, wood sided building is allowable.

Section 10: Signage

Signage is an integral component to any business and has the ability to reinforce or detract from the appearance of the business as well as the historic district. It is necessary to maintain the positive and unique character of the district while successfully identifying individual businesses. It is desired that all signage would communicate a clear message which reinforces the ease with which the area is navigated by pedestrians, drivers, and customers.

Signage must also meet the Columbia Code of Ordinances. Sign permits are required for all signs, including temporary signage, and design review is required for all permanent signage. Signs extending into the public right-of-way require encroachment permits and limited liability insurance. For further information, call Planning and Development Services.

IN THIS SECTION

A. Permitted and Prohibited Types of Signage

PERMITTED SIGNAGE

Several types of signage are appropriate for the West Gervais Historic Commercial District. However, even permitted signage might be inappropriate for a building if signage is scaled too large or inappropriately placed.

The following sign types are historically appropriate for the West Gervais Historic Commercial District:

- Wall Signs
- Projecting Signs
- Free-standing signs (where space allows)
- Figurative signs
- Menu or directory signage

PROHIBITED SIGNAGE

Not all sign types are appropriate for historic districts and the West Gervais Historic Commercial District specifically. Following is a list which includes but is not limited to the types of signs that do not contribute to the historic environment:

- Signs with digital or changeable copy
- Signs employing visible LED lights
- Signs with internally illuminated channel letters
- Billboards
- Plastic cabinet boxes or panels
- Pin mounted letters intended for installation in historic masonry
- Any new signage painted on historic masonry
- Digital signage
- Poles topped with signage

B. General Guidelines for Signage

Generally all signs should be compatible in material, size, color, etc., with the associated building and within the district. Likewise, the scale of new signage must be carefully considered and should be proportioned appropriately for the building. Signs throughout the district shall relate primarily to the sidewalk instead of motorists.

1. SCALE

All signs shall be sized and installed in a manner that respects the design, scale and proportions of a building, including the arrangement of bays and openings, and should not obscure any ornamental or architectural features.

2. LOCATION

Signs should be located where architectural features or details suggest a location, size, or shape for the sign.

All signs in the district should always terminate below the roof line and should never be placed atop awnings or canopies.

3. INSTALLATION/ATTACHMENT

When installing signage on historic buildings, every effort should be made to install into the mortar (repairable) rather than the building's masonry.

Individually pin-mounted signs are highly discouraged where they penetrate into historic masonry. Raceways are preferable where they can be made to blend with the material in which they are installed.

4. MATERIALS

Materials should be compatible with their associated building and the design of its façade.

Permitted Materials:

- Wood carved, sandblasted, or etched signs are appropriate when and properly sealed, painted, or stained;
- Metal formed, etched, cast, engraved signs are appropriate when properly primed and painted, or factory coated to protect against corrosion. Metal composite materials such as alumicore or dibond are acceptable;
- High-density pre-formed foam, and blasted, or etched signs are appropriate when simulating traditional wood signage. Similar material may be acceptable upon review;
- Open faced custom neon tubing, in the form of graphics or lettering, logos, or imagery, may be incorporated into several of the above permitted sign types;
- Clear annealed or tempered glass;
- Die-cut vinyl

Prohibited Materials:

- Plastic dimensional letters
- Internally illuminated channel letters
- Internally illuminated cabinet box signs
- Paper/cloth, balloons or inflatable materials
- Plexiglass
- Any textured, frosted, or stained glass
- Any plastic boxes or panels
- Exposed diode bulbs

5. COLOR

The use of color in a sign should enhance it and contribute to its legibility.

- Limit the number of colors used in any one sign. Too many colors used simultaneously can confuse and negate the message of a sign. Small accents of several colors may make a sign unique and attractive, but the competition of large areas of many different colors decreases readability.
- Use sign colors that complement the colors used on the structure and the project as a whole.
- Bright day-glo (fluorescent) colors are distracting and are discouraged.

6. SIGN LEGIBILITY

An effective sign should do more than attract attention, it should communicate a message.

- A careful choice of words and attention to brevity is encouraged and increases the effectiveness of a sign. A sign with a brief, succinct message is easier to read and looks more attractive.
- Limit the number of fonts to increase legibility, using no more than two for small font and three for larger signs.
- Unless part of a registered trademark, avoid overly intricate typefaces or symbols which are difficult to read.
- Use symbols and logos in place of words wherever appropriate. These will usually register more quickly in the viewer's mind than a written message (see 4. Figurative Signs under 'Types of Signs).
- Avoid using high gloss finishes which are difficult to read.

7. ILLUMINATION

Like other aspects of signage, illumination will have a significant effect on the character of historic district. Appropriate lighting in the district will provide a more intimate feel to the area at night, reinforce the historic character, and still provide effective illumination for individual business signs. There are many excellent examples of such signage in the West Gervais Street Historic Commercial District.

Permitted Lighting Choices:

- First, consider no lighting at all. Evaluate if streetlights or interior lights may be sufficient to identify the business; signs should be lighted only to the minimum level required for nighttime readability.
- Indirect lighting is a highly encouraged form of lighting in the historic district and helps signage to become an integral part of the building's façade. Indirect lights should be focused and shielded to prevent glare; lighting levels should be at the minimum level required for nighttime readability;
- Back-lit, or halo lit, lighting is also highly encouraged. Letters should be completely opaque to create a back-lit or halo effect and to facilitate the soft background glow which provides illumination;
- Open-faced neon, with no plastic surround or cover, is appropriate in the historic district.

Prohibited Lighting Choices:

- Face-lit signs
- Internally illuminated channel letters;
- Any cabinet sign with internal lighting;
- Bare-bulb lights which comprise a sign or are used as enhancements, as well as any signage with changing lights;
- Any sign which employs visible LED lights
- Signs with changeable copy (unless manually changeable copy for a theater, directories, church, etc.);
- Digital changeable copy;
- Neon encased in plastic
- Exposed diode bulbs

C. Sign Types

The following typify the signage historically found in the district. Signs should not overwhelm the architecture of a building and they should be scaled and placed on a building appropriately. These are provided to help ensure that signage supports a building's architecture and the integrity of the district.

1. WALL SIGNS

Wall-mounted signs are an appropriate and traditional form of signage in the district, indeed many historic commercial buildings featured an area above the storefront expressly for signage. Wall signs should continue to be located where architectural features or details suggest a location, size, or shape for the sign.

- Employ backer panels, which highlight text and minimize intrusions into historic materials.
- Raceways may also be utilized. Raceways should match the building color where the sign is located.
- Pin-mounted letters are not appropriate for use in historic masonry but may be installed in mortar; also they may be installed in non-historic or repairable building material or upon a backer panel.
- Wall mounted directory signs should be used on multi-tenant sites to reduce the visual clutter of many signs. Each nameplate should match each other in background color, size, and general style.

2. PROJECTING SIGNS

Projecting signs are generally two sided signs, suspended from an iron bracket or building element, are mounted perpendicular to the face of the building and require minimum anchoring, thus lessening damage to a facade. Projecting signs also provide high visibility to pedestrians and vehicular traffic since signs are mounted perpendicular to the right of way. They may be installed either vertically or horizontally. Any projecting sign requires at minimum an eight foot clearance from the bottom of a projecting sign to grade in a public right-of-way. Liability insurance is also required; please call the Zoning Department for more information.

Small Scale Projecting Signs:

- Projecting signs should be hung at a 90 degree angle from the face of the building.
- Signs should be mounted into the mortar of a masonry building as much as possible in order to avoid penetrating historic masonry.
- Projecting signs in general shall be located near the business entry. Location shall be with the storefront and more specifically mounted under the storefront cornice or second floor window sills. Determination of appropriateness shall be determined on a case by case base by Planning Staff based upon the unique design of each storefront façade.
- If more than one projecting sign is planned for a building, projecting signs on a building should be placed so that they harmonize but do not visually obscure one another.
- Projecting signs shall be limited to one per tenant space and regardless of tenant spaces shall be spaced no closer than 20 feet from one another.
- Signs throughout the district shall relate to the sidewalk instead of motorists. In this case, small projecting signs or signs under awnings are most appropriate.
- Any under awning or canopy directional signage shall be a simple blade sign of metal or wood (or similar material) and shall be no more than 2 s.f.

Larger Scale Projecting Signs

- Large scale projecting signs shall follow all applicable guidelines for small scale projecting signs.

Additionally:

- Large scale projecting signs will require significant engineering to attach to modern or historic structures. Detailed engineering drawings with specifics related to attachment to the structure shall be submitted with applications.
- Drawings shall provide specifics as to mounted, removal, drilling, and other connection techniques to the structure. Damage to historic materials shall be minimized.
- Only one large scale projecting sign shall be permitted for a structure and shall be located on the upper floors of the building.
- Large scale projecting signs shall harmonize but not visually obscure other blade and projecting signs within the city block.

3. FREE-STANDING SIGNS

Free-standing signs are not common in the historic district since structures are typically required to be built to the front lot line. However, where there is adequate room on an existing lot, a monument sign might be employed.

- Monument signs should be no higher than 6' above grade and shall be incorporated into the street-side landscape buffer.

- When a street side landscaping buffer is not present, new landscaping shall be provided around the base of the sign. Landscaping at the base may not be required when a monument sign is constructed in the hardscape of an urban area, such as a plaza, in order to reinforce the urban character of the area.

- Monument signs shall appropriately transitioned into the landscape by incorporating a base and supporting structure that utilizes a building's design, architectural features, and materials. In rare instances, lot configuration, buffer dimensions, and the grade of the lot may require a different configuration than a standard monument sign. Aside from material considerations, primary consideration should be an appropriate scale for pedestrians and the visual impact upon the building and its surroundings.

4. FIGURATIVE SIGNS

Signs which advertise the occupant business through the use of graphic or crafted symbols, such as shoes, keys, glasses, books, etc. are encouraged and should follow the same rules for placement, size, coordination with the building, etc., as other sign types.

5. WINDOW SIGNS

Window signs have an ability to convey a message or store name to pedestrians. Window signs can be creative and come in many forms and styles. Window signs shall follow the following guidelines:

- Should be limited to individual letters and logos placed on the interior surface of the window and which are intended to be viewed from the outside.
- Glass-mounted graphic logos may be applied by silk screening or pre-spaced vinyl die-cut forms.
- Window signs shall not cover more than 50% of the area of each panel of window glass; signage percentages will be measured using a geometric shape and anything that falls within this shape will count toward total square footage of signage.

PLEASE NOTE: Check with the City's Zoning Department if you are planning to hang signage on the interior of the building within 12" of the storefront. Regulations may apply.

6. MULTIPLE ESTABLISHMENT SIGNAGE

Where multiple businesses reside in one structure, an organized and coherent approach to signage will benefit both the businesses and the character of the Vista and other design districts. A master signage plan for these buildings is required. Multi-establishment signage plans are intended to create design compatibility among various tenants or buildings in a project. Compatibility does not necessarily meeting identical. Design compatibility should be accomplished by using two or more of the following elements:

- Common theme or design
- Similar construction methods and/or materials
- Use of compatible colors, lettering, or style
- Compatible scale and size

In buildings with more than two businesses, all signage should be coordinated in terms of size, placement, color, and overall design.

7. AWNINGS

When awnings are appropriate for a storefront and signage on the awning can be an appropriate way to convey a message or store name.

- Signage shall be located upon the valance of the awning.
- Text copy is limited to the name of the business.
- Text located upon the valance shall be limited to 50% of the valance area.
- The color of the fonts shall contrast with the awning color (white/black), and be compatible with the building color scheme.
- Awnings may not be illuminated from within but lighting directed to the sidewalk or to the storefront may be considered.

8. SANDWICH BOARDS

These are permissible per Zoning Department regulations and with adherence to the appropriate insurance and ADA requirements. Sandwich boards do not require design review but they must have permits. Please contact Planning and Development Services, Zoning Division at (803) 545-3333.

9. MENU BOARD SIGNAGE/ DIRECTORY SIGNAGE

A menu or directory board is a sign designed to advertise a menu for a restaurant or provide a list of building tenants. These signs are attached to the exterior of buildings near main entrances. Typically these signs consist of a tight weather proof box with glass or no breakable glass-like product to display menus, names or similar information.

- The menu/directory board shall be positioned to avoid obscuring or damaging architectural details.
- The menu/directory board size and shape shall relate to the wall area in which is it mounted.
- Menu/directory boards may or may not be illuminated. If illuminated the lighting shall be indirect or from an external source. Glowing plastic menu faces are not permitted.

10. PEDESTRIAN WALKWAYS

Commercial establishments are beginning to flourish in alleyways which run mid-block and which often reference early railroad spurs. Today they serve as pedestrian connectors, and the identification of businesses or offices along them may be helpful for pedestrians as they navigate the district.

- Identification of an alley and businesses therein might be handled either by a directory kiosk (which might include a formal directory with map, signage, store locations) or a pole sign with individual tenants listed with directional arrows. A pole height should terminate at 7'. Kiosks shall be scaled to pedestrians.

- Any kiosk or pole design should be coordinated with any City way-finding plans as well as the immediate surroundings. If a way-finding plan is not in place, then kiosks and other wayfinding structures should coordinate with one another throughout the historic district.

11. HISTORIC SIGNS

Historic signs can contribute greatly to the character of a historic district and where they exist, should be retained. Entirely aside from the architecture of the building upon which they reside, historic signs often easily signal another era and can become iconic in their own right. There are just a few historic signs still present and the City should retain these to help capture a snapshot of the area's younger days.

Recognizing the significance of historic signage, The Columbia City Ordinance does not require the removal of historic signage no longer associated with a resident business, nor is historic signage included in an overall sign count, which is typically required by the Zoning Division's review.

- Historic signs should remain as they were originally designed.

- Historic painted wall signs and "ghost" signs should be retained where feasible and should not be painted over.

- New signage shall be placed and incorporated with the old so as not to overwhelm either the building or the extant historic signage.

Section 11: Guidelines for West Gervais Protection Area

The West Gervais Protection Area is a buffer district located west of the West Gervais Historic Commercial District. It has a number of new buildings and altered older buildings, with a few historic structures generally located near the Huger Street corridor. It was established at the same time as the historic district with minimal guidelines aimed at new construction and review of existing buildings.

IN THIS SECTION

Protection Area Guidelines

The guidelines below generally reflect the original guidelines for the area. PLEASE NOTE that this area is also subject to the City Center Design/Development Guidelines. Items such as parking, signage and awnings, etc. that are delineated in the guidelines for the West Gervais Historic Commercial District, also apply to this Protection Area.

GENERAL GUIDELINES

1. The Protection Area is also subject to the guidelines from the City Center Design/Development District. Where the following guidelines are stricter they are the prevailing rule.

2. Guidelines for the West Gervais Historic Commercial District for awnings, fences and walls, service areas, signage, lighting, and site design apply to the Protection Area.

NEW CONSTRUCTION/EXISTING BUILDING GUIDELINES

1. Building Setback

The façade of the new building should be at the front lot line in order to mimic existing and historic patterns in the area.

2. Building Form and Scale

The building should have a simple rectangular or square form to complement existing buildings. The scale should be compatible with existing buildings. Additions should be secondary to an existing building and be characteristic of the building to which they are attached.

3. Roof Shape

Roofs should generally be flat and hidden behind parapet walls to complement existing patterns. Simple gable roofs with a low pitch may be appropriate as the same roof form is found on the Confederate Printing Plant at 501 Gervais Street

4. Roof Material

If visible, the roof should have material that is consistent with the style of the building. The roof material should generally be secondary to the character of the building and should not detract from the building's integrity.

5. Materials and Finishes

No clapboards, unpainted wood or glass block are allowed. Brick should be used as the main wall material, and may be painted. No items on the "discouraged materials" list in the City Center Design/Development District guidelines may be used. Finishes should match traditional patterns. On existing buildings, maintain original architectural features.

6. Secondary Materials and Finishes

Secondary materials may be wood, stucco or metal, with traditional finishes.

7. Entrances and Storefronts

Entrances should be reflective of historic patterns and not be located on a corner. They should be located on the main façade and secondary entrances on secondary street fronts should be subordinate in design to the main entrance. No porches should be included in entrance or building designs. Recessed entrances with storefronts are encouraged, using proportions and rhythms consistent with traditional patterns.

8. Windows

Use window sizes, rhythms and proportions similar to historic designs.

9. Innovative Ideas

The commission may consider innovative ideas if they follow the general intent of the guidelines.

Section 12: Resources

Need some help? From understanding how to repoint your brick to potential savings on your tax bill, there are resources available to make your project clear and doable.

IN THIS SECTION

A. Incentives

There are tax advantages for qualifying renovation projects for eligible historic buildings located in the district.

Locally, the City offers the Bailey Bill, which can benefit an owner in the form of an abatement on the property tax for an eligible project.

A portion of the West Gervais historic district is also located within a National Register of Historic Places district. This may also allow an owner to pursue savings on their income tax through the assistance of the State Historic Preservation Office.

Call Planning staff for more information on these resources.

B. Masonry Cleaning & Repointing

Using low to medium pressure water, non-ionic detergents and natural bristle brushes is the preferred method. High pressure water, harsh chemicals or sandblasting is not permitted. Regulate high pressure equipment to no more than 400psi, or mitigate high pressure by using higher degree nozzle tips to produce a wider fan pattern. In addition, increase the distance between the spray and the historic material to prevent damage. Do not use “chisel” nozzle tips that could abrade the surface and destroy mortar in historic brickwork.

A pure Portland Cement mortar is likely too strong to be used as mortar in most of these buildings; a Type N or Type O mortar is recommended for repairs and repointing.

C. 'How To' for Historic Buildings

The National Park Service has published a number of briefs outlining best practices for maintaining and repairing historic buildings. The titles to those briefs are listed below and they are all accessible at this website: http://www.nps.gov/tps/how-to-preserve/briefs.htm

- Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
- Repointing Mortar Joints in Historic Masonry Buildings
- Improving Energy Efficiency in Historic Buildings
- Roofing for Historic Buildings
- The Preservation of Historic Adobe Buildings
- Dangers of Abrasive Cleaning to Historic Buildings
- The Preservation of Historic Glazed Architectural Terra-Cotta
- Aluminum and Vinyl Siding on Historic Buildings: The
- The Repair of Historic Wooden Windows
- Exterior Paint Problems on Historic Woodwork
- Rehabilitating Historic Storefronts
- The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
- The Repair and Thermal Upgrading of Historic Steel Windows
- New Exterior Additions to Historic Buildings: Preservation Concerns
- Preservation of Historic Concrete
- The Use of Substitute Materials on Historic Building Exteriors
- Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character
- Rehabilitating Interiors in Historic Buildings—Identifying Character-Defining Elements
- The Repair and Replacement of Historic Wooden Shingle Roofs
- Repairing Historic Flat Plaster—Walls and Ceilings
- The Preservation and Repair of Historic Stucco
- Preserving Historic Ornamental Plaster
- Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
- The Preservation of Historic Signs
- The Preservation and Repair of Historic Log Buildings
- The Maintenance and Repair of Architectural Cast Iron
- Painting Historic Interiors
- The Repair, Replacement, and Maintenance of Historic Slate Roofs
- The Preservation and Repair of Historic Clay Tile Roofs
- Mothballing Historic Buildings
- Making Historic Properties Accessible
- The Preservation and Repair of Historic Stained and Leaded Glass
- Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament
- Understanding Old Buildings: The Process of Architectural Investigation
- Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing
- Removing Graffiti from Historic Masonry
- Holding the Line: Controlling Unwanted Moisture in Historic Buildings
- Preserving Historic Ceramic Tile Floors
- The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
- The Maintenance, Repair and Replacement of Historic Cast Stone
- The Preparation and Use of Historic Structure Reports
- The Use of Awnings on Historic Buildings: Repair,
- Replacement and New Design
- Preserving Historic Wooden Porches
- Maintaining the Exterior of Small and Medium Size Historic Buildings

D. Sustainability & Energy Efficiency

Historic buildings are already expressing some of the best principles of sustainability, including reusing existing structures and avoiding adding to the landfill, utilizing long-lasting, durable materials that can be repaired and maintained, and conserving energy through the benefit of thick masonry walls, which transfer heat and cold very slowly.

1. Improve efficiency with measures that do not require retrofitting exterior elements of the historic building. These can include setting thermostats lower during the winter and higher during the summer, and adding interior thermal shades or shutters.

2. Install new coatings on flat roofs that are designed to aid with energy efficiency.

3. Install exterior storm windows that are appropriate to the building and window design, or install interior storm windows.

4. Install insulation and update old or inefficient heating and air conditioning systems, which often account for a majority of annual energy costs.

Section 13: Definitions

IN THIS SECTION

Definitions

Adaptive Reuse
The reuse of older structures, often involving extensive restoration or rehabilitation of the interior and/or exterior to accommodate the new use.

Addition
1. Construction that increases the living or working space of an existing structure, and is capable of being mechanically heated or cooled. (ex. porch enclosures, room additions, etc.)

2. An alteration that changes the exterior height of any portion of an existing building.

3. Any extension of the footprint of the structure, including porches and decks.

Alignment
(Architectural) The visual alignment and subsequent placement of architectural elements such as windows, cornice elements, soffits, awnings, etc. from one structure to adjacent structures in order to promote streetscape continuity.

Appropriate
Suitable for, or compatible with, a structure or district, based upon accepted standards and techniques for historic preservation and urban design as set forth in the Secretary of the Interior's Standards or these guidelines.

Arcade
An arched roof or covered passage way.

Arch
A curved structure supporting its weight over an open space such as a door or window.

Architectural Feature/Element
Any of the component parts that comprise the exterior of a building, structure or object that convey the style of a building. (ex. Victorian, Bungalow, etc...).

Articulation
Describes the degree or manner in which a building wall or roofline is made up of distinct parts or elements. A highly articulated wall will appear to be composed of a number of different planes, usually made distinct by their change in direction (projections and recesses) and/or changes in materials, colors or textures.

Awning
A fixed cover, typically comprised of cloth over a metal frame, that is placed over windows or building openings as protection from the sun and rain.

Backer Panel
A flat panel upon which sign letters are mounted. A backer panel is usually painted to favorably highlight the signage. Backer panels can help to minimize intrusions into historic masonry.

Balcony
A railed projecting platform found above ground level on a building.

Baluster
The upright portion of the row of supports for a porch railing.

Balustrade
A series of balusters surmounted by a rail.

Bay
(Structural) A regularly repeated spatial element in a building defined by beams or ribs and their supports.

Built Environment
The surrounding sidewalks, buildings, artwork, walls, streets, etc. that make up the man-made environment.

Bulkhead
The space located between the pavement/sidewalk and the bottom of a traditional storefront window.

Canopy
A projection over a niche, platform or doorway; often decorative or decorated.

Casement Window
Window with hinges to the side so that the sash opens like a door.

Character-Defining Feature
A detail or part of a structure that imparts style or design and distinguishes it from other structures (ex. porch railings, decorative windows).

Column
A vertical support, usually cylindrical, consisting of a base, shaft and capital, either monolithic or built-up of drums the full diameter of the shaft.

Compatible
To conform or be in harmony with the components of the style of a building or the character of a district.

Contributing
(building/structure/site) A building, structure or site that reinforces the visual integrity or interpretability of a historic district. A contributing building is not necessarily “historic” (50 years old or older). A contributing building may lack individual distinction but add to the historic district’s status as a significant and distinguishable entity.

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

Curb Cuts
The elimination of a street curb to enable vehicles to cross sidewalks and enter driveways or parking lots.

Demolition
Active deconstruction in whole or in part of a building, object, or site.

Double Hung Window
A window with an upper and low sash arranged so that each slides vertically past the other.

Driveway
An area improved in accordance with approved materials, leading from a street or alley to a parking space.

Eaves
The overhang at the lower edge of the roof which usually projects out over the walls.

Elevation
1. Height in terms of distance from grade;

2. an exterior wall of a building, usually used in referring to portions other than the façade.

Enclosure
To close off a previously exterior open space, through the installation of walls or other devices.

Exterior Change
An action that would alter the appearance or materials of a structure. Examples include: change in roof pitch or form, or replacing or covering exterior siding with substitute material, reducing, enlarging, closing or relocating window or door openings.

Facade
The exterior face of a building which is the architectural front, sometimes distinguished from other faces by elaboration of architectural or ornamental details.

Fascia
The outside horizontal board on a cornice.

Fenestration
The arrangement and design of windows in a building.

General Maintenance and Repair
Work meant to remedy damage due to deterioration of a structure or its appurtenances or general wear and tear, which will involve no change in materials, dimensions, design, configuration, color, texture or visual appearance.

Glazed Brick
A brick which has been glazed on one side.

Halo Lighting
(or reverse lit)—A subtle form of lighting for signage in which light is contained within an opaque letter and directed backwards, creating a wash of light behind signage letters.

Hip Roof
A roof with four uniformly pitched sides.

Infill
A newly constructed building within an existing development area.

Lintel
A horizontal support member that supports a load over an opening, as a window or door opening, usually made of wood, stone or steel; may be exposed or obscured by wall coverings.

Major
Substantive; substantial; as in considerable amount of.

Masonry Wall
Construction of such material as stone, brick and adobe.

Mass
The size or physical bulk of a building; mass combines with shape to define form (such as cubes, rectangles, cylinders, etc.).

Monolithic
A single large flat surface (facade) without relief. A massive, unyielding structure.

Muntin/Mullion
The strips of the window that divides the glass into panes or lights. Mullions typically divide two distinct windows and is often vertically oriented.

New Construction
The construction of any freestanding structure or feature. This may apply to a variety of structures such as storage buildings, carports & garages, secondary dwellings, etc.

Non-Contributing
(building/ structure/site) A building, structure or site which no longer reinforces the visual integrity of the district either because it is a vacant parcel, it is a structure that was built outside of the period of significance of the district or it is an historic structure that has lost its integrity through inappropriate alterations.

Outbuilding

An auxiliary structure that is located away from a house or principal building (e.g. garage, studio, guest house, shed).Parapet
A low wall generally running around the outside of a flat roof.

Period of Significance

a. For an individual structure: the date of construction and/or the date(s) which coincide with its reason for significance, for example a c.1900 retail building that was also the site of a 1964 Civil Rights demonstration;

b. for a district: the span of time during which the significant development occurred.

Pier

A stout column or pillar.

Pilaster

A column attached to a wall or pier.

Pitch

The slope of a roof expressed in terms of ratio of height to span.

Porch

A covered entrance or semi-enclosed space projecting from the facade of a building; may be open sided or screened.

Primary Front Yard

That area between the street-facing facade of the principal building, the front lot line, and either both side lot lines (for interior lots and through lots) or a side lot line and the secondary front lot line (for corner lots).

Primary Building Facade

That area between the street-facing facade of the principal building, the front lot line, and either both side lot lines (for interior lots and through lots) or a side lot line and the secondary front lot line (for corner lots).

Principal Elevation(s)

Elevations that are integral to the overall design and understanding of the building and its use.

Proportion

Proportion deals with the ratio of dimension between elements. Proportion can describe height to height ratios, width to width ratios, width to height ratios, as well as ratios of massing. Landscaping can be used to establish a consistent rhythm along a streetscape which will disguise the lack of proportion in building size and placement.

Raceway

Generally, a sort of rectangular box to which a sign's letters are attached; the box is then affixed to the building. The raceway may also contain any required electrical components. Raceways are designed to 'vanish' behind the signage letters. Like backer panels, they help to minimize intrusions into historic masonry.

Rehabilitation, Renovation

The modification of or changes to an existing building in order to extend its useful life or utility through repairs or alterations, while preserving the features of the building that contribute to its architectural, cultural or historical character.

Relief

Carving raised above a background plane, as in bas relief.

Reveal

The vertical side section of a doorway or window frame.

Rhythm

(Horizontal, Vertical) The regular or harmonious recurrence of lines, shapes, forms, elements or colors, usually within a proportional system.

Ridge
The highest line of a roof when sloping planes intersect.

Sash
The framework into which window panes are set.

Scale
(Human) Scale is the measurement of the relationship of one object to another object. The scale of a building can be described in terms of its relationship to a human being. All components of a building also have a relationship to each other and to the building as a whole, which is the "scale" of the components. Intimate usually refers to small spaces or detail which is very much in keeping with the human scale, usually areas around eight to ten feet in size. At the other end of the spectrum, monumental scale is used to present a feeling of grandeur, security, timelessness or spiritual well-being.

Secondary Elevation
Not prominently located or not highly visible to the public right of way.

Secondary Front Yard
The non-primary side of a building on a corner lot. That area between the street-facing facade of the principal building, the secondary front lot line, the front lot line, and the rear lot line.

Setback
The minimum horizontal distance between the lot or property line and the nearest front, side or rear line of the building (as the case may be), including porches or any covered projection thereof, excluding steps.

Shall
What must happen.

Should
What must happen unless evidence is presented to illustrate why an alternative is more suitable.

Siding
The finish covering on the exterior of a frame building (with the exception of masonry). The term cladding is often used to describe any exterior wall covering, including masonry.

Sill
The framing member that forms the lower side of an opening, such as a door sill. A window sill forms the lower, usually projecting, lip on the outside face of a window.

Storefront
The traditional "main street" facade bounded by a structural pier on either side, the sidewalk on the bottom and the lower edge of the upper facade on top, typically dominated by retail display windows.

Street Wall
The edges created by buildings and landscaping that enclose the street and create space.

Temporary Encroachment
The temporary use of a public area, such as the placement of scaffolding on a public sidewalk in order to make repairs the front of building. Transom The horizontal division or cross-bar in a window. A window opening above a door.

Trim
The decorative finish around a door or window; the architrave or decorative casing used around a door or window frame.

This ends the West Gervais Historic Commercial District Guidelines as adopted by City Council on February 7, 2017. The following pages have been added as supplemental information.

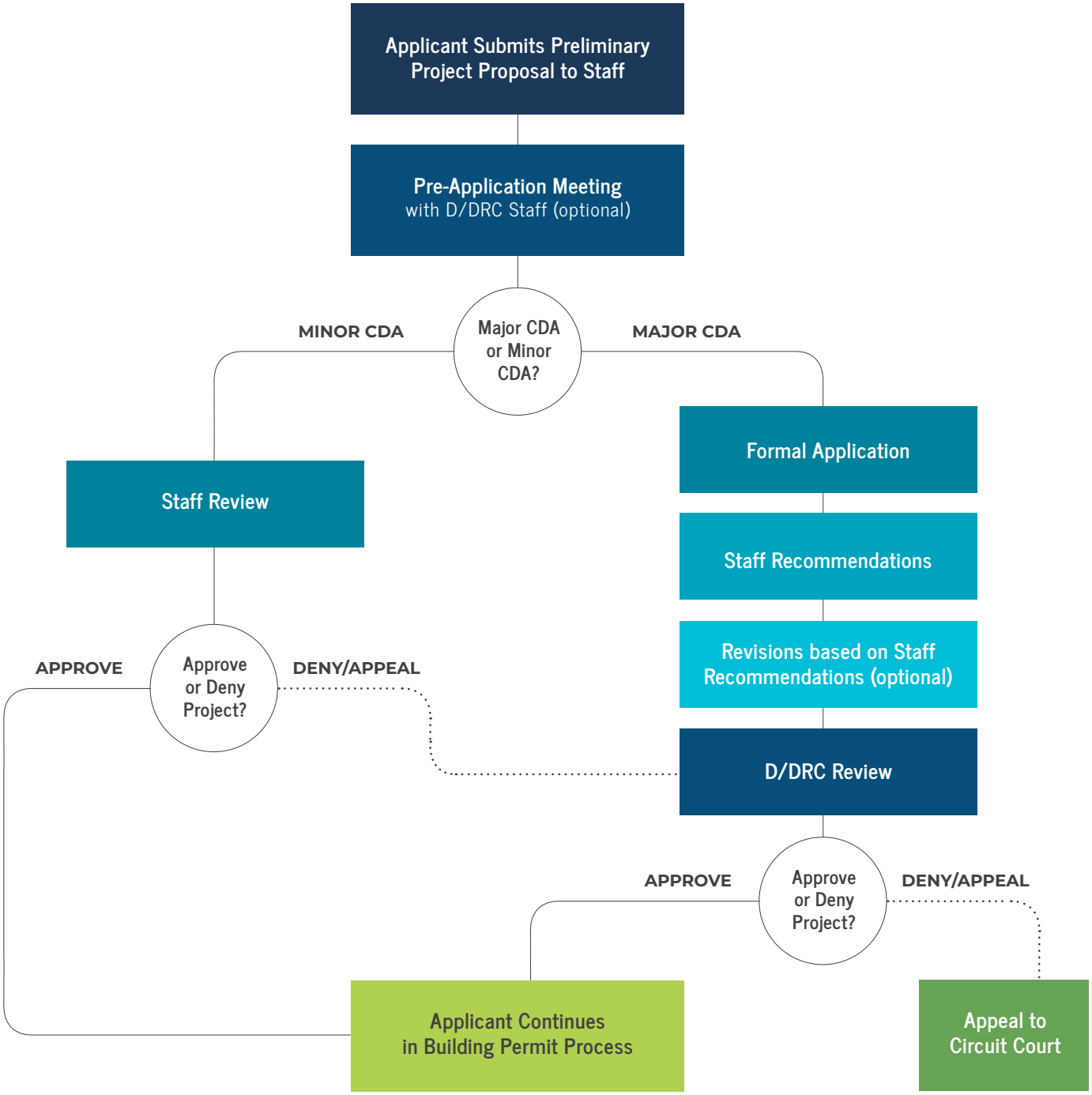
Appendix: Detailed Review Process

This appendix expands upon the review process information included in the Administration Section (Section 2) of the guidelines.

IN THIS SECTION

Review Process

The chart below outlines the process for both D/DRC and staff review. It is strongly recommended that applicants reach out to staff as early in their planning phase as possible to keep projects on schedule. Whether a project requires staff or D/DRC review, this is a dynamic process which often involves the evolution of plans or proposals to bring them into compliance with the guidelines for each district



Review Schedule & Involvement

The chart below outlines the involvement of staff, the D/DRC, and the applicant in each step of the design review process. More detail on each of these steps can be found on to preceding pages.

DESIGN / DEVELOPMENT REVIEW PROCESS
INVOLVEMENT IN STEPS

Process Step	Applicant	D/DRC Staff	D/DRC
Step 1: Pre-Application Review/Meeting*	●	●	
D/DRC Review			
Step 2: Submit Application for D/DRC Review	●		
Step 3: Staff Review of Application	●	●	
Step 4: Revisions based on Staff Review	●	●	
Step 5: D/DRC Review	●	●	●
Step 6: D/DRC Decision			●
Step 7: Submit Permit Application if Project is Approved	●		
Staff Review			
Step 2: Submit Permit Application	●		
Step 3: Staff Review of Application		●	
Step 4: Staff Decision+		●	
All Approved Projects			
Certificate of Design Approval Issued**		●	

*Pre-application meetings are optional, but recommended.

**Certificates of Design Approval may be issued with or without conditions based on the D/DRC or staff's decision.

+Staff decisions may be appealed to the D/DRC for review and would then follow the steps for complex projects.

Process Steps: D/DRC Review

As previously stated, D/DRC review is generally required for large scale projects such as new construction and additions, and projects which do not meet the guidelines. Outlined below are the steps that projects generally follow through the process. The D/DRC review process—and design review process generally—is intended to be a collaborative process that results in projects and proposals which better reflect the character and/or goals of a district.

Step 1: Applicant Submits a Preliminary Proposal to Staff (optional)

It is strongly encouraged that applicants reach out to staff as soon as possible to keep projects on schedule. Staff will alert you if additional processes—such as site plan review, encroachments, or variances—may be required in addition to design review.

Step 2: Pre-Application Meeting with Staff (optional)

For large scale projects, pre-application meetings are an important part of the D/DRC review process. The information provided to applicants during these meetings, both by the Planning Division and other City Staff, is often essential for the planning process of larger scale projects.

Step 3: Formal Application Submitted to Staff

After the applicant has gathered the necessary information for their D/DRC application, they should submit materials to staff.

Step 4: Staff Review and Recommendations

Staff will review the materials submitted and provide recommendations for revisions.

Step 5: Revisions Based on Staff Recommendations (optional)

The applicant may decide whether they wish to implement staff recommendations or proceed with the plans as proposed. Staff will prepare the case summary, or evaluation, for the project, which includes a history of the project, applicable guidelines, staff recommendations, conditions, and documents submitted by the applicant.

Step 6: D/DRC Review and Decision

Projects reviewed by the Commission generally receive a decision in a single meeting.

Step 7: Permit Application Submitted

If projects receive an approval from the D/DRC, the applicant can then proceed to the permitting process. When submitting documents for permitting, changes required in the conditions for approval should be reflected on the plans and/or in the application.

Step 8: Certificate of Design Approval Issued

Once staff has confirmed that the project reflects any of the conditions for approval, a Certificate of Design Approval will be issued. Applicants should read through their Certificates of Design Approval and note any outstanding items listed that will need to be submitted to staff for approval.

Process Steps: Staff Review

Although generally shorter than the D/DRC review process, the staff review process has the same intent—to be a collaborative process that results in projects and proposals which better reflect the character and/or goals of a district. While the staff review process may look different for applicants depending on when and how they enter design review, the steps below are intended give you a general idea of the process. Applicants should be aware that staff decisions may be appealed to the D/DRC. Applications for that process should still be submitted to staff.

Step 1: Applicant Submits a Preliminary Proposal for Staff Review

It is strongly encouraged that applicants reach out to staff as soon as possible to keep projects on schedule. Staff will alert you if additional processes—such as site plan review, encroachments, or variances—may be required in addition to design review.

Step 2: Pre-Application Review Meeting (optional)

In the case of projects reviewed at staff level, this is often an informal meeting. Staff can review the proposal or scope of work for compliance with the guidelines and make recommendations to the applicant.

Step 3: Permit Application Submitted

While permits are not necessarily required for all projects that require a Certificate of Design Approval, applicants should check with both the Development Center and Zoning divisions to be sure the necessary permits are obtained.

Step 4: Staff Review

At this point in time, staff will do a final assessment of the project to be sure it is compatible with the guidelines and discuss any conditions for approval with the applicant. If the applicant wishes to contest any of the staff conditions, the project could be appealed to the D/DRC at this point in time.

Step 5: Certificate of Design Approval Issued

So long as the applicant agrees to all conditions, staff will then issue the Certificate of Design Approval. Applicants should wait to begin work until the applicable permits are issued.