YORK HISTORIC DOWNTOWN FAÇADE DESIGN STANDARDS

City of York, South Carolina

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TABLE OF CONTENTS

1. INTRODUCTION TO PRESERVATION IN DOWNTOWN YORK

1.1 Purpose of Historic Downtown Facade Design Standards

The purpose of this document is to help preserve the historic character of York's downtown by retaining historic buildings and features while ensuring that new construction and additions are compatible with their historic surroundings. Commercial properties within the York Historic District have unique features that make up its historic character. By managing changes to the exterior of properties within the historic downtown, the people of York can help to ensure that the distinct character of the district remains intact.

It is important to remember that these are guidelines rather than law.

They do not dictate solutions but rather help property owners and design professionals make informed decisions when planning their projects. Additionally, the guidelines regulate the approach that the BAR uses when reviewing COA applications.

This document was created as the first step in establishing a commercial façade grant program for the City of York. These Standards are intended to provide a clear framework for making sure that changes to the exterior of properties within the downtown section of York's historic district are made appropriately and consistently (see **Figure 1**). This ensures that changes to individual properties do not negatively impact surrounding properties or the overall character of the neighborhood. Maintaining a neighborhood's historic character has social, economic, and environmental benefits beyond achieving a particular aesthetic appearance.

The following Standards are based on the Secretary of the Interior's Standards for Rehabilitation and supported by §9-10 Powers and Duties of the Commission in the City of York's Zoning Ordinance. This document provides guidance on maintaining, repairing, and, when necessary, replacing historic features on commercial properties within York's historic district.

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Relationship to current design standards

This document is meant to serve as an appendix to the current York Historic District Construction Design Standards (HDCDS). It contains more detailed guidance for commercial properties located within the downtown portion of York's Historic District. If there is any conflict between the HDCDS and this document, the most stringent standards apply as interpreted by the City of York.

Who uses this document?

The Board of Architectural Review (BAR) and City staff will reference these Standards to help make decisions on COA applications as well as to advise property owners on appropriate courses of action. Please note that the current

The current HDCDS document references the Historical Commission (HC). The HC is now referred to as the BAR.

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This document also serves as a guide for anyone planning to make exterior changes to a property within the downtown area of the City's historic district. Applicants who consult this document and seek guidance from the staff at the Planning & Development Department during the planning stages of their projects may be more assured that their proposals will comply with the City's preservation ordinance and will be approved by the BAR.

When does this document apply?

This document applies to all commercial properties located within the York Historic District, as designated by the City of York all of which are shown on the accompanying map (**Figure 1**). A Certificate of Appropriateness (COA) must be obtained for any work that would alter the exterior of a property within York's Historic District. Please see Chapter 1 of the current HDCDS for step-by-step information about the BAR review process including how to apply for a COA.

How is this document used?

This document should be used as a guide to evaluate the appropriateness of proposed work on the exterior of any property protected under York's Historic Preservation Ordinance.

Section 2 describes BAR review process including those projects that require staff level approval and those that require BAR approval.

Section 3 presents an Architectural Style Guide specific to the commercial building types and styles found within the York Historic District. Section 3 should be used to determine the building type, architectural style, and associated features of your historic property.

Section 4 contains design standards for downtown facades. Section 4 is organized by subject and covers standards for rehabilitation and new construction.

Section 5 contains design standards for signage.

Section 6 contains design standards for site design.

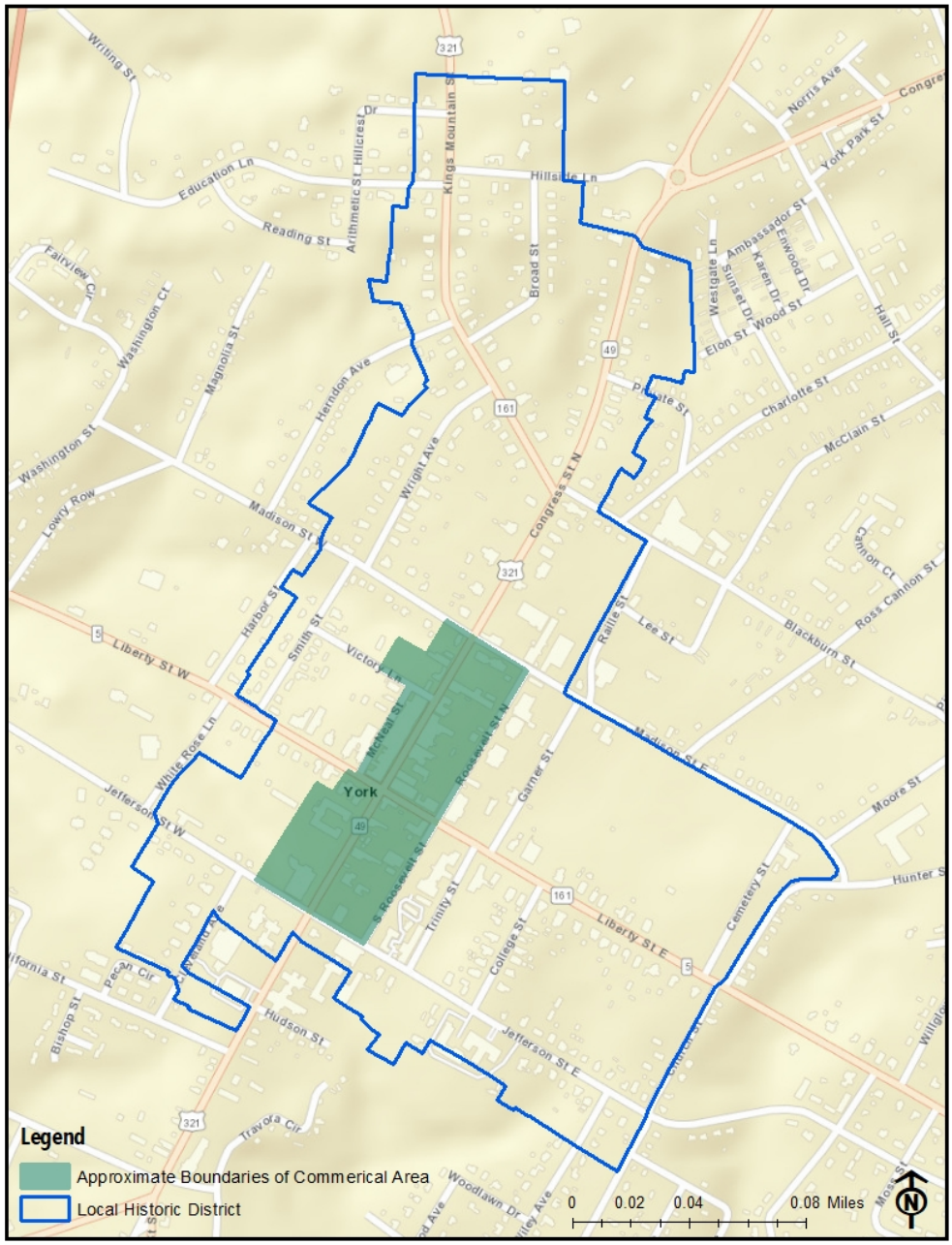


Figure 1. Map of the York Historic District with Downtown York.

2. BAR REVIEW PROCESS

2.1 Overview of the Review Process

A Certificate of Appropriateness (COA) must be obtained for any work that would alter the exterior of a property within York's Historic District. Please see Chapter 1 of the current HDCDS for step-by-step information about the BAR review process.

§9-11 of the City of York Zoning Ordinance defines a Certificate of Appropriateness and the Procedure established to obtain one.

2.2 Projects Exempt from BAR Review

The following projects are exempt from BAR Review and do not need to obtain a COA.

- Repainting previously painted surfaces
- Any change in interior if it cannot be seen from the exterior (with the exception of public or government building)
- Any repairs or damages caused by storm or casualty that will be returned to its state prior to the damage.
- Roofing that simulates the same weight, color and material.

2.3 Projects Requiring Staff Approval

Certain minor projects do not need to go through BAR review process and can be reviewed by City staff. Applicants for such projects will consult with the City of York Planning Director to determine the appropriate submittal process. These minor projects are:

- Removal of existing accessory structure with a total floor area of less than 144 sq. ft.
- Alteration, addition, or removal of existing decks with a maximum height of 42 inches that do not require the removal or alteration of the existing building or structure and provided that the proposed deck is not visible from the street.
- Construction of new decks with a maximum height of 42 inches that do not require the removal or alteration of the existing building or structure and provided that the proposed deck is not visible from the street.
- Alteration, addition, or removal of existing patios provided the patio is not visible from the street.
- Alteration, addition, or removal of existing stairs or steps that do not require the removal or alteration of the existing building or structure and provided that the proposed stairs and steps are not visible from the street.
- Construction of new exterior stairs and steps that do not require the removal or alteration of the existing building or structure and provided that the proposed stairs and steps are not visible from the street.
- Installation, alteration, or removal of temporary features that are necessary to ease difficulties associated with medical condition if the proposed project complies with Standard 25. Accessibility.
- Emergency installation of temporary features to protect an historic resource that do not permanently alter the resource.

- In-kind replacement of awnings or canopies, or if the replacement awning/canopy is same shape and size as the one it is replacing, and made one of the following materials: canvas, vinyl coated canvas, acrylic fiber (woven acrylic), or metal standing seam.
- Replacement roof system that is not visible from the street.
- Replacement wood windows that match the original windows in every respect.
- Temporary banners in accordance with requirements in Zoning Ordinance.
- Window decals/lettering subject to the following requirements:
    - Font families that are appropriate to the district are: Arial, Courier, Garamond, Helvetica, Old English, Optima, Sanserif, Script, Stencil, Times, Times New Roman and Zurich.
    - Lettering and graphics must be painted or have vinyl lettering that is plotter cut and of premium cast high performance vinyl (life expectancy of eight (8) years).
    - Signs in windows shall not cover more than twenty (20) percent of a window or five (5) percent of the wall façade (whichever is less).
- Fencing subject to the following requirements:
    - Located in the rear yard of the property.
    - Maximum height of 6 feet.
    - Must be constructed of wood, aluminum, or wrought iron.

2.4 Projects Requiring BAR Review/Approval

Any work that would alter the exterior of a property within York's Historic District not listed in 2.2 and 2.3 require BAR review and approval. See Chapter 1 of the current HDCDS document for step-by-step guidance on the COA application process.

2.5 General Penalties

Violations of these standards shall be handled in accordance with Section 1-11 of the City of York Code of Ordinances.

3. ARCHITECTURAL TYPES & STYLES

3.1 Introduction

Architectural style is defined by a building's shape, proportion, materials, and ornamental detailing. Few structures display all of the characteristics of a particular style and many buildings exhibit eclectic details from a mix of styles. Building type describes a structure's function and form. Building types are often associated with one or more architectural styles. This section is meant to elaborate on the information presented in Chapter 3 of the current HDCDS document and focuses specifically on building types and styles seen in the downtown commercial area

Building type *describes a structure's function and form. Building types, such as "bungalow," "double pile," or "gable front" houses are sometimes associated with one or more architectural styles.*

Architectural style *is defined by a building's shape, proportion, materials, and ornamental detailing. Few structures display all the characteristics of a particular style and many buildings exhibit eclectic details from a mix of styles.*

3.2 Nonresidential Building Types

The following has been adapted from the current HDCDS with supplementary information from A Field Guide to American Houses by Virginia Savage McAlester.

One-Part Commercial Block (1840s-1950s)

Sometimes referred to as a vernacular commercial storefront, 19th and 20th century examples of the one-part commercial block are seen throughout downtown York. These storefronts commonly appear as the first-floor level of the two- and sometimes three-part commercial block. These storefronts typically feature large windows for the display of goods, with a bulkhead below the display windows, and a recessed main entrance.

The majority of vernacular commercial storefront buildings in downtown York are masonry structures with brick facades and flat roofs with parapets. Most feature simple ornamental details from various early 20th century architectural styles. Although construction of one-part commercial block buildings began as early as 1840 and continued into the first half of the 20th century, the majority in the York Historic District were constructed in the late 19th and early 20th centuries including the buildings at 42 N. Congress Street and 37-43 N. Congress Street.

One-Part Commercial Block

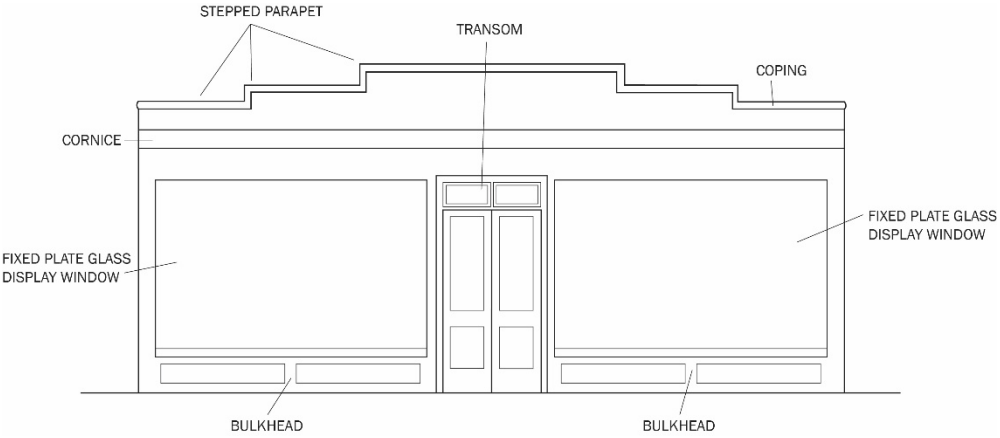


Figure 2. Diagram of a One-Part Commercial Block.

Figure 3. One-part commercial block building at 42 N. Congress Street.

Figure 4. One-part commercial block buildings at 37-43 N. Congress Street.

Two-Part Commercial Block (1840s-1950s)

The most common commercial building type in York is the two-part commercial block. This building type is also common throughout the United States and is typified by being two to four stories in height and having a horizontal division which splits the building into two distinct parts based on interior use – typically, public spaces such as storefront, lobbies, or restaurants at ground level and more private spaces, such as offices, meeting rooms, or living quarters on the upper stories.

Many of the buildings in York's downtown are of the two-part commercial block building type including the Colman's Trading Post at 29 N. Congress Street and 13-15 N. Congress Street.

Two-Part Commercial Block

Figure 5. Diagram of a Two-Part Commercial Block

Figure 6. Two-Part Commercial Block at 29 N. Congress Street

Figure 7. Two-Part Commercial Block at 13-15 N. Congress Street

3.3 Nonresidential Building Styles

Italianate (1845-1910s)

The Italianate style was popular from 1845 through the 1910s and is a romanticized interpretation of Italian villas found in the Tuscany, Umbria, and Lombardy regions. Its use continued into the early 20th century. This style is commonly seen in historic main streets. Downtown commercial districts throughout the United States boomed during the 1870s, which overlapped with the Italianate style's peak in popularity (UVM 2020).

The style is typified by flat or low-pitched roofs with a projecting roof cornice adorned with decorative brackets, large storefront windows on the first story, and narrow window openings with round or segmental arches, decorative hoods, and protruding sills on upper stories. Windows on upper stories were typically two-over-two or one-over-one double-hung. The style emphasizes verticality in building proportions.

Common Characteristics:

- One or two-stories
- Most commercial examples are masonry, brick construction
- Flat or low-pitched roofs
- Projecting roof cornice with corbeled brick work or decorative brackets
- Large storefront windows on first floor
- Tall, narrow window openings with round or segmental arches, decorative hood

Variations within York Historic District

Multiple examples of the Italianate style are present in Downtown York including the Blackwell Furniture Company building at 30 N. Congress Street and the Ware Supermarket building at 14 N. Congress Street which both feature projecting roof cornices with decorative brackets and tall, narrow second story windows with decorative hoods.

Italianate

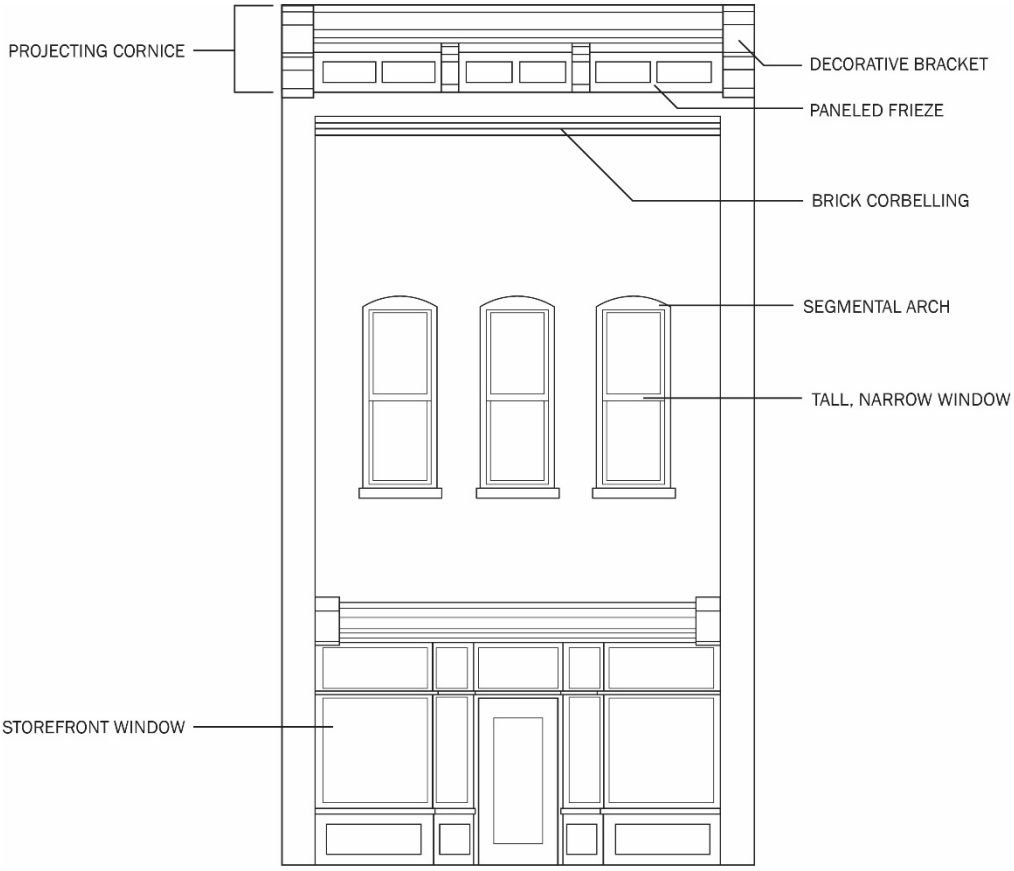


Figure 8. Diagram of an Italianate style commercial building

Figure 9. The Italianate Style Blackwell Furniture Company building at 30 N. Congress Street.

Figure 10. The Italianate Style Ware Supermarket building at 14 N. Congress Street

Masonry Vernacular (1880s-1930s)

Examples of Masonry Vernacular style commercial buildings are seen throughout downtown York. The term "Masonry Vernacular style" is somewhat misleading as "vernacular" suggests a lack of style. Buildings of this style tend to be simple, largely unadorned, and constructed out of easily accessible materials.

Masonry Vernacular style commercial buildings utilized simple masonry construction techniques common to Western architecture and were mostly designed and built by nonprofessionals (Vogel 1985, 105). The advent of ready-mixed concrete revolutionized building techniques after 1920 (Rifkind 1980, 293). Buildings constructed after this time (especially commercial buildings) used concrete blocks as the main structural element. Concrete blocks provided the same amount of strength as other traditional masonry units but were lighter and less expensive (McAlester 1984, 38). In order to enhance the exterior appearance, the concrete block was often covered in a veneer of brick or stone, painted or, reticulated block was used. Most examples of Masonry Vernacular style commercial buildings in York were constructed pre-1920.

Common Characteristics:

- One or two-stories.
- Masonry construction – earlier examples are brick; later examples include reticulated block or concrete block covered in stucco, brick, or stone veneer.
- Concrete slab foundation
- Flat roof with shaped or stepped parapet.
- Large, regularly placed windows dominate the façade.
- Windows are rectangular, wood or metal frame, fixed glass storefront/display windows or multi-pane pivot commercial windows.
- Simple ornamentation – limited to window and door lintels or parapet detailing including decorative stringcourses, corbelling, and coping.

Variations within York Historic District

Several examples of the Masonry Vernacular style exist in Downtown York including the one-story building at 48 N. Congress Street, which features simple ornamentation, a large storefront window, and flat roof with decorative brick parapet. The building at 26 N. Congress Street is a two-story example of the Masonry Vernacular building and features a large storefront window, and flat roof and simple ornamentation including dentils along the cornice.

Masonry Vernacular

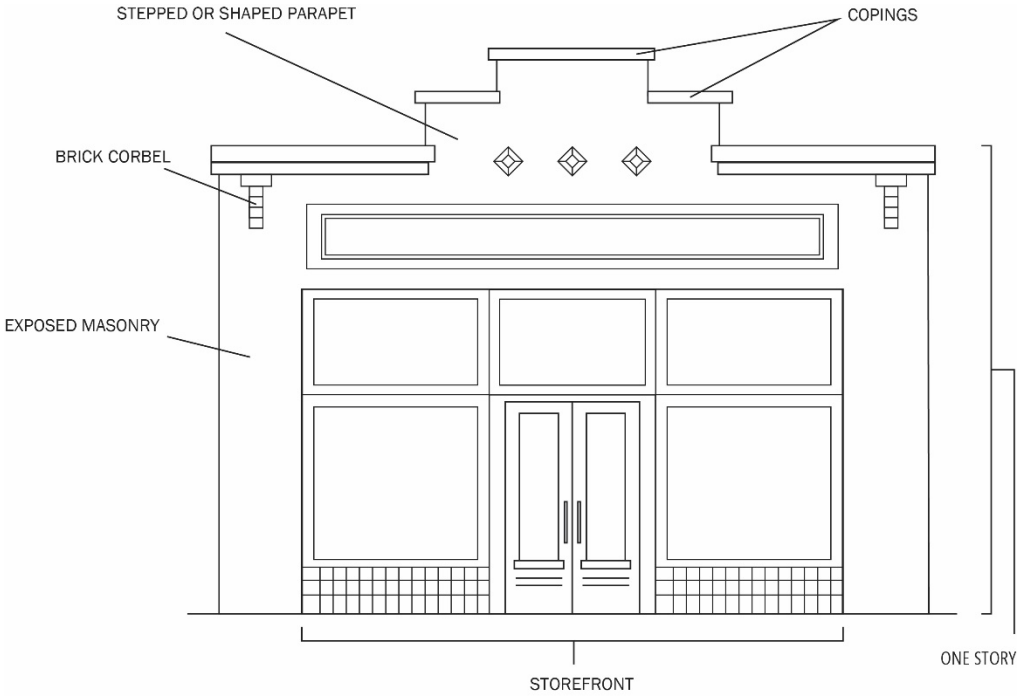


Figure 11. Diagram of a one-story Masonry Vernacular style building

Figure 12. Diagram of a two--story Masonry Vernacular style building

Figure 13. Masonry Vernacular building at 48 N. Congress Street

Figure 14. Masonry Vernacular building at 26 N. Congress Street

Art Deco (1930s-1940s)

Art Deco style is characterized by asymmetry, geometrical forms, and bold colors (especially in interiors). It reached the height of its popularity in the 1920s and 1930s but was used through the 1940s. The Art Deco style was most popular for commercial buildings and movie theaters. Art Deco style buildings often feature a stepped façade created by a series of setbacks. Entrances, window and door surrounds, and cornices are adorned with low-relief decorative panels. The exterior is typically covered in stucco, concrete blocks, glazed bricks, or mosaic tiles, which create a smooth finish. Decorative elements utilize geometrical motifs such as chevrons and zigzags (PHMC 2015).

Common Characteristics:

- Smooth exterior surfaces, often stuccoed
- Simple, geometric ornamentation
- Angular, vertically oriented facades
- Stepped façade
- Vertical window strips with decorative spandrels

Variations within York Historic District

The Sylvia Theater is a local example of the Art Deco style in York. Although the building has an earlier construction date, it was updated in the mid-20th century with Art Deco style elements including a smooth stucco exterior and simple geometric elements that create a vertically oriented façade.

Art Deco

Figure 15. Art Deco style Sylvia Theater

Figure 16. Art Deco style Sylvia Theater

3.4 Façade Composition

Architectural Style

Changes to a building façade should be appropriate to the original architectural style of the building. Every architectural style has design elements and principles of composition characteristic to that style. Wherever possible, projects should seek to repair rather than replace these characteristic style elements. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. In order to help ensure projects respect the original architectural style and design elements the following methods should be utilized:

- **Look for historic documentation:** look for historic images and drawings of the building as it appeared in previous era to use as a reference for projects.

- **Identify architectural style**: use reference materials including images, drawings, and other paperwork to help identify the building's original design and style. Also consider styles associated with building elements that were part of later renovations/additions.

- **Identify good examples:** look for buildings of the same style that have been successfully restored, renovated, or maintained. These examples can be used to understand what the building could/should look like if the project is completed correctly.

Articulation and Scale

The façade of a commercial building should have a well-defined commercial first floor space which is clearly differentiated from the upper stories of the building. This should be the case in both existing and new commercial buildings. The first floor of a building's façade should serve as a visual anchor for the building. It should provide human-scaled elements that engage the pedestrian and make people feel welcome. The first-floor façade should have continuity with adjacent storefronts.

Pattern of Doors and Windows

The pattern of doors and windows (also known as fenestration) are especially important on commercial storefronts. They should provide visibility and openness that helps to draw pedestrians into retail spaces. An historic building's original door and window pattern should be preserved or restored whenever possible. Historic storefronts should likewise be preserved or restored. Windows or doors that were closed off during inappropriate renovations should be reopened. Windows or doors that were reduced in size should be replaced with windows or doors of the proper size and shape. For example, arched window openings are often replaced with inappropriate rectangular windows. Storefronts should fit within the building frame, which is formed by columns, piers, and cornices.

Façade Composition

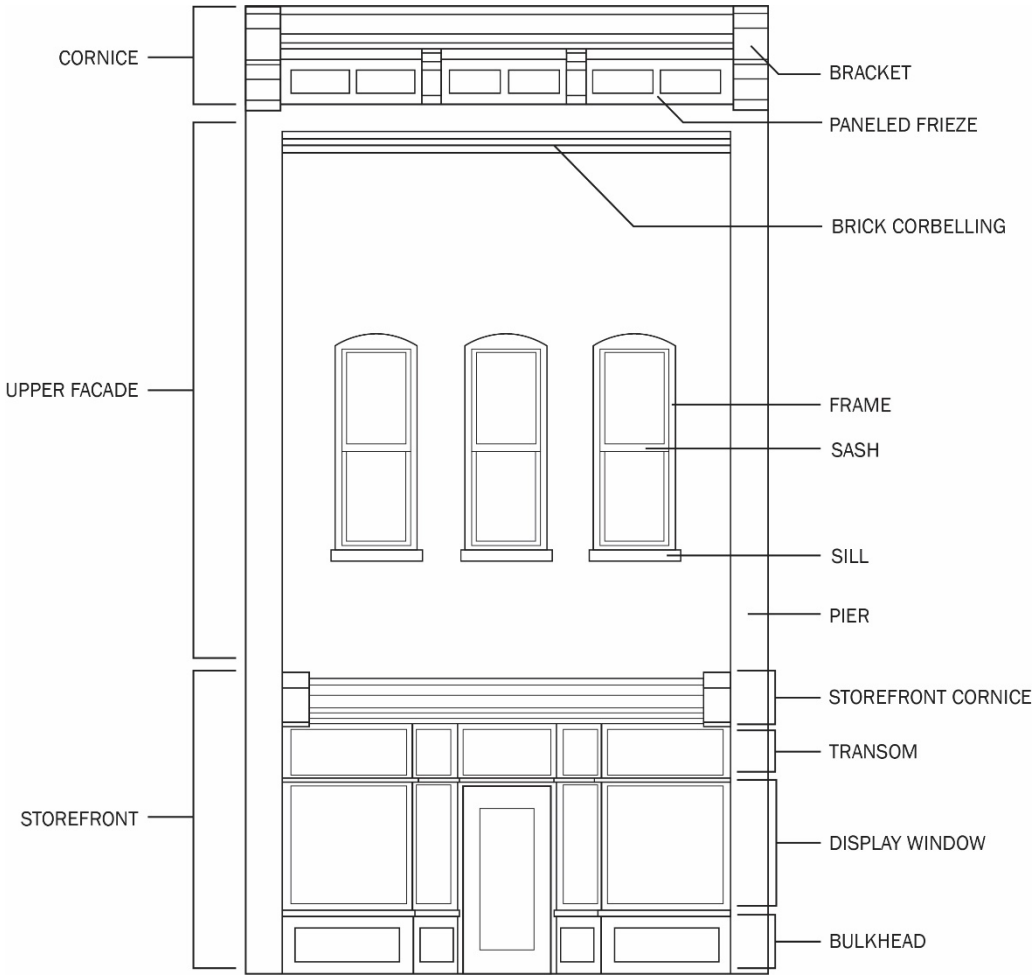


Figure 17. Diagram of façade composition of commercial storefronts

4. DESIGN STANDARDS FOR DOWNTOWN FACADES

4.1 Introduction to The Downtown Facade Design Standards

The following Standards are intended to provide a clear framework for making sure that changes to the exterior of commercial properties within the York Historic District are made appropriately and consistently. The following sections contain guidance which pertains to commercial buildings in Downtown York.

Changes to structures in the downtown portion of the York Historic District will occur overtime, however, adhering to these design standards ensures that changes will not damage the historic fabric and character of the buildings and downtown as a whole. The character and material integrity of the historic commercial area is part of what makes York unique and enhances real estate values in the downtown area. Inconsistent and inappropriate improvements as well as incongruous new construction will decrease the value of all downtown properties. One goal of these design standards is to protect the investments that private individuals and the public sector have both made in Downtown York. Ongoing preservation and maintenance of these historic commercial buildings will safeguard the significance and integrity of the York Historic District as a whole. Renovations and alterations to the historic commercial buildings must make all attempts to protect original features and materials and respect traditional design elements. It is important that all changes complement the building's style and design.

All nonresidential standards set forth in the current Historical District Construction Design Standards apply to commercial buildings but may be superseded by standards in this appendix.

4.2 General Standards for Commercial Buildings

Standard 1: Preservation of Traditional Façade Elements (Also see 7.3.2)

a. Maintain the historic compositional principles of historic commercial buildings. These elements create patterns along the face of the block that contribute to the overall character of the commercial core. (See **Figure 17** for façade elements).
b. For two- and three-part block configurations, maintain the division of the upper and lower stories.
c. Where historic features are missing, consider restoring the façade to a composition appropriate to the historic design of the building.
d. New commercial buildings should follow the same compositional layout of surrounding buildings in order to maintain the scale and pattern of the Historic District.
e. Maintain the historic layout of commercial storefronts.
f. Maintain the window and door pattern of the storefront. For instance, historic entrances were typically flanked by glass display windows.
g. Improve access to upper floors in a manner sensitive to the configuration of the historic storefront. A second set of stairs to access the upper stories is often required to comply with current fire codes.

h. If the original storefront or early storefront no longer exists or is too deteriorated, the historic character of the building shall be retained through contemporary design that is compatible to the scale, design, materials, detailing, and façade pattern of the historic building; or replaced with an accurate historic building design (Also see 7.3.2.05).
i. Residential structures converted to commercial use shall follow the design guidelines for residential buildings.
j. Do not apply design elements that alter the original character or architectural style of the building unless they are historically documented (i.e. do not apply Italianate style elements to a Neoclassical or Masonry Vernacular building; do not apply more elaborate ornamentation than was

Best Choice

- Maintain the existing historic façade configuration, including fenestration and ornamentation
- Restore the historic configuration of altered commercial properties based on physical or documentary evidence

Good Alternative

- Alter the layout of historic storefronts to accommodate changing needs and codes while maintaining as much of the original fabric and configuration as possible
- Alter the existing façade configuration in the least invasive manner possible. Provide additional access points in a location that will not disrupt the pattern of the historic façade

Not Appropriate

- Reconfigure building's façade to create a different appearance
- Infill existing window openings
- Create new window openings that are not complementary to the historic character of the building

originally found on the building façade).

Standard 2. Removal of Inconsistent Elements (Also See 7.3.2.06)

- Remove metal slip covers, non-historic cladding, and false fronts when they conceal the original architecture and prevent the horizontal alignment of building façade elements along the block.
- Whenever possible, remove material that conceals traditional façade elements; repair, restore, or replace façade in a manner sympathetic to the building's style and history.

Best Choice

- Remove incompatible, non-historic façade elements
- Restore the historic configuration of altered commercial properties based on physical or documentary evidence

Good Alternative

- When no physical or documentary evidence exists, design a contemporary storefront that is compatible with historic examples

Not Appropriate

- Remove incompatible, non-historic façade elements, and replacing these materials with other, incompatible, non-historic façade elements such as shiny metals, mirror glass, or plastic panels.

Repair, Cleaning, and Maintenance

Standard 3. Repair, Cleaning, and Maintenance (Also see 7.3.4)

a. Avoid removing damaged materials when they can be repaired (also see 7.3.4.01).
b. Abrasive methods including sandblasting are inappropriate, as they permanently erode finishes and building materials and accelerate deterioration of historic building elements (also see 7.3.4.02).
c. If cleaning is to be considered, use a low-pressure water wash. Chemical cleaning also may be considered if a test patch is first reviewed and negative effects are not found (also see 7.3.4.02).
d. Repair and reinforce deteriorated building materials by patching, piecing-in, or consolidating the material.
e. If masonry has been painted, it is often preferable to keep it painted and repaint as needed, because methods of paint removal may cause damage to building materials and finishes.
f. Waterproofing and graffiti proofing sealers should be used after cleaning and/or repair. Patch test first before applying.

Standard 4. Brick and Masonry Repair (Also see 7.3.4.07)

a. Consider hiring a historic masonry expert to conduct repairs.
b. Evaluate and treat the causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, or extreme weather exposure.
c. Identify, evaluate, and treat the causes of building material deterioration, including damaged or defective flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, etc.
d. Repair masonry walls and other features by re-pointing the mortar joints when necessary and there is evidence of disintegrating mortar, cracks in mortar joints, loose bricks, spalling bricks, damp walls, or damaged plasterwork.

e. Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Use only hand tools to remove deteriorated mortar from joints prior to re-pointing.
f. Repair stucco by removing the damaged material. Patch damaged areas with new stucco that duplicates the old in strength, composition, color, and texture. When repairing stucco, match the finish to that on the remainder of the historic building.

Standard 5. Replacement of Unavailable Components

a. Retain and repair existing components whenever possible. Repair primary building materials by patching, piecing-in, consolidating or reinforcing material.
b. Replace with compatible components when original components are unavailable.
c. Remove damaged materials only when they cannot be repaired.

Standard 6. Building, Mass, Scale & Form (Also see 6.5)

Renovation and Replacement

a. Maintain the historic compositional principles of historic commercial buildings (See Section 3.4). These elements create patterns along the face of the block that contribute to the overall character of the commercial core. (See Figure 17 for façade elements)

New Construction

a. New infill development should respect and align with characteristic proportions of existing buildings (relationship of height and width).
b. If infill building is wider than existing buildings in the area, the new building façade should be broken down into appropriately proportioned "bays" to create continuity with the rest of the block.

Standard 7. Building Materials (Also See 6.5, 6.6 and 7.3.4)

Renovation and Replacement

a. The historic material found on the exterior walls of a building is a character-defining feature and should be preserved, maintained, repaired, rehabilitated, and restored whenever feasible (Also see 7.3.4.01).
b. For additions to existing structures, select building materials that are in keeping with materials used on the primary building.
c. Surfaces that have been stuccoed should remain stuccoed. Removing stucco that covers masonry could damage the masonry beneath.
d. If it is necessary to replace damaged stone or brick, be selective and use material of similar size, color, and texture and install it in the historic bond pattern copying historic mortar joints. Do not use concrete block or jumbo brick.
e. Wood surfaces were historically painted. Do not leave wood surfaces unpainted or treated only with wood preservatives, even if tinted. If replacement is required, apply the new siding in a way that matches the existing or historic.

1. Changing the size of historic shingles, the width of wood boards or corners and seam details will change the appearance and perceived scale of the building and will not accurately reflect the construction methods of the period.

f. The use of new synthetic siding is discouraged overall, but the use of cementitious/fiber cement siding (sometimes known as HardiPlank®) may be approved on a case-by-case basis if one or more of the following conditions are present:
    1. If the applicant can prove to the BAR that existing siding is so deteriorated or damaged that it cannot be repaired;
    2. If substitute material can be installed without irreversibly damaging or obscuring the architectural features and trim of the building;
    3. If the applicant can provide samples and/or documentation of the existing historic siding as well as the proposed replacement siding to ensure that the substitute material matches the historic material in size, profile, and finish (this should be smooth, lap siding finish and not a manufactured wood grain finish);
    4. If substitute material matches the historic material in size, profile, and finish and is appropriate to the style of the building, and there is no change in the character of the historic building;
    5. If non-historic artificial siding has already been applied to the building

New Construction

g. For new construction, select materials that are in keeping with materials used on nearby buildings within the district.
h. Wood (or appropriate substitute material) or masonry shall be used as the primary building material.

It is generally not appropriate to:

- use incongruous materials such as un-faced concrete, plastic, vinyl, fiberglass, concrete block, stucco, and corrugated or other metal sidings as the dominant building material on buildings
- cover masonry walls that were not historically covered
- replace or rebuild major portions of exterior walls that could otherwise be repaired and whose replacement would result in unnecessary new construction
- remove or cover historic decorative details including, but are not limited to, roof cornices, window molding, roof eaves, and window and door trim
- use imitation brick
- install synthetic siding over brick walls

Standard 8. Roofing and Chimneys

The most common commercial roof type is a flat roof with a parapet wall.

Renovation and Replacement

a. Preserve the historic shape and slope of the roof.
b. Roof shapes on additions should be consistent with the architectural style of the main building. For example, additions on buildings with flat roofs should have a flat roof.

New Construction (Also see 6.4)

c. On new buildings, roof shapes should be consistent with those found historically throughout the district. Many buildings in the commercial section of the Historic District have low slope roofs or flat parapets with roofs that slope away from the street.
d. Steeply pitched roofs are out-of-character and are discouraged. Instead create roofs with shallow gables or stepped parapets. This creates visual interest, while creating continuity with the surrounding buildings. An exception to this is civic structures or churches where domes, spires, and steep pitches can be appropriate.

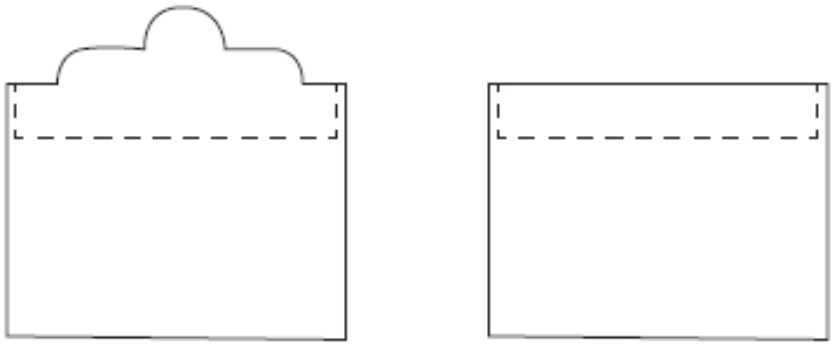


Figure 18. Illustration of roof types common in Downtown York.

Figure 19. Flat roofs, some with parapets in Downtown York.

Standard 9. Storefronts, Entrances & Openings

Renovation and Replacement (Also see 7.3.2)

a. Maintain traditional recessed openings where preexisting.
b. Maintain the original size, shape, and proportion of historic storefronts and openings. This ensures the historic scale and character are retained.
c. Maintain the bulkhead (kick plate) located below the storefront display window (see Figure 17). If deteriorated or missing, restore the original bulkhead based on documentary evidence if available. If no documentary evidence is available, develop a new, simplified design that retains the original character and dimensions that would have likely been used on this building style. Look to other historic buildings on the block for guidance. Appropriate materials include brick, painted wood panels, stone, glazed tile, or painted metal.
d. Preserve the transom and sign board features located above the entrance and display window. Retain original materials and proportion of the transom opening. Clear glass is the most appropriate choice when replacing the transom.
e. If the framing defining the transom has been removed, re-establish the framing. Align transom framing with other buildings on the block. If the interior ceiling is lower than the transom line due to a non-historic installation of a dropped ceiling, raise the dropped ceiling up from the window to maintain its traditional dimensions.

New Construction (Also see 6.7)

f. New, large-footprint buildings with multiple storefronts should vary storefront and design elements to add variety and reflect the character of Downtown York.
g. When possible, emphasize the main entrance to help delineate a clear point of entry.
h. Commercial storefronts on historical commercial buildings were typically recessed and/or covered by arcade, canopy, or awning. As such, recessed and/or covered storefronts are encouraged on new construction.
i. Traditional storefront composition should be adhered to even in new construction. Wood, metal, and masonry are generally appropriate materials.

Figure 20. Storefronts in Downtown York.

Standard 10. Doors

Renovation and Replacement (Also see 7.3.2)

a. Maintain recessed entries where they exist.
b. Preserve decorative entries where they exist, such as those with porticos angled into corners.
c. If the historically recessed entries have been closed up, consider reopening them.
d. Where replacement is necessary, the new door should match the historic door in placement, size, type, and configuration wherever possible.
e. When restoring missing historic doors, it is encouraged to use pictorial evidence to produce the replacements. A salvaged replacement in the same style that fits the opening or a new door in a complementary style are also appropriate choices.
f. Where code compliance requires a specific, non-historic door configuration, err on the side of simplicity.
g. Maintain the historic door opening size and surrounding trim, including sidelights and transoms. Do not alter the size of the opening to fit a smaller or larger door unless required by code.
h. Doors on additions to existing/historic buildings should reflect the proportions (height and width) of doors on the historic portion of the structure and other historic buildings in the area.

New Construction (Also see 6.7)

i. Doors on newly constructed buildings should reflect the proportions (height and width) of doors on the historic buildings in the area. Doors on newly constructed buildings should also utilize similar materials as those on historic buildings.

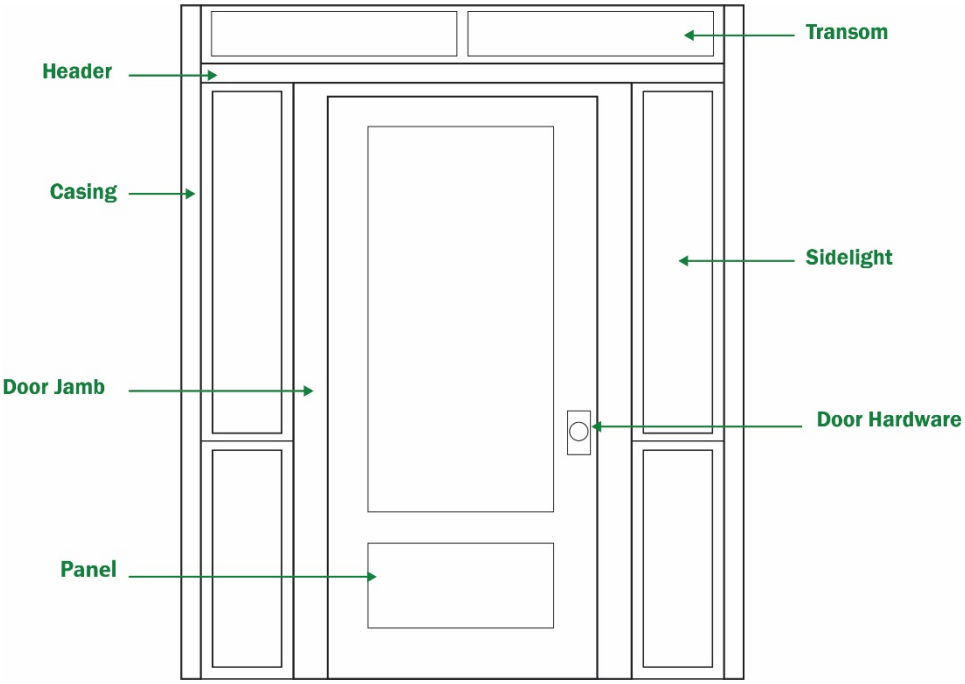


Figure 21. Illustration showing parts of a door.

Figure 22. Examples of stylistically appropriate commercial doors in Downtown York, including a metal replacement door (bottom right).

Windows

Standard 11. Storefront Windows

Renovation and Replacement (Also see 7.3.2)

a. Preserve or restore the historic size and configuration of glass display windows where possible.
b. Where window replacement is necessary, the new window should match the historic window in size, type, glazing pattern, and profile. The number of windowpanes and the approximate muntin and mullion profile should match the historic window.
c. Storefront windows should retain their historic material and be consistent with the prominent styles and eras of the building.
d. While wood was often the traditional framing material of choice for storefronts, some 19th-century buildings employed cast-iron members, these should be restored where feasible; otherwise, an appropriate substitute that shares the look and scale of the historic framing member may be considered.
e. Replacing glass windows with an opaque surface detracts from the authenticity of the historic storefront and deters potential customers from entering the building.
f. Retain the panel that is located below the display window. Where replacement is necessary, use wood, stone, or painted metal and coordinate the color with the historic color scheme or that of other storefront elements.
g. Retain or restore storefront transom windows and the mullion divisions of the historic transom.
h. Use glass in the transom where possible.
i. In some cases, air conditioner units have been placed in one of the transom panels, usually just over the entry. These units are visually incompatible and should be relocated to the rear or replaced by a rooftop system, where feasible.

New Construction (Also see 6.7)

j. Storefront windows on newly constructed buildings should reflect the proportions (height and width) of storefront windows on the historic buildings in the area. Storefront windows on newly constructed buildings should also utilize similar materials as those on historic buildings.

Figure 23. Stylistically appropriate storefront windows in Downtown York.

Figure 24. Stylistically appropriate storefront windows in Downtown York.

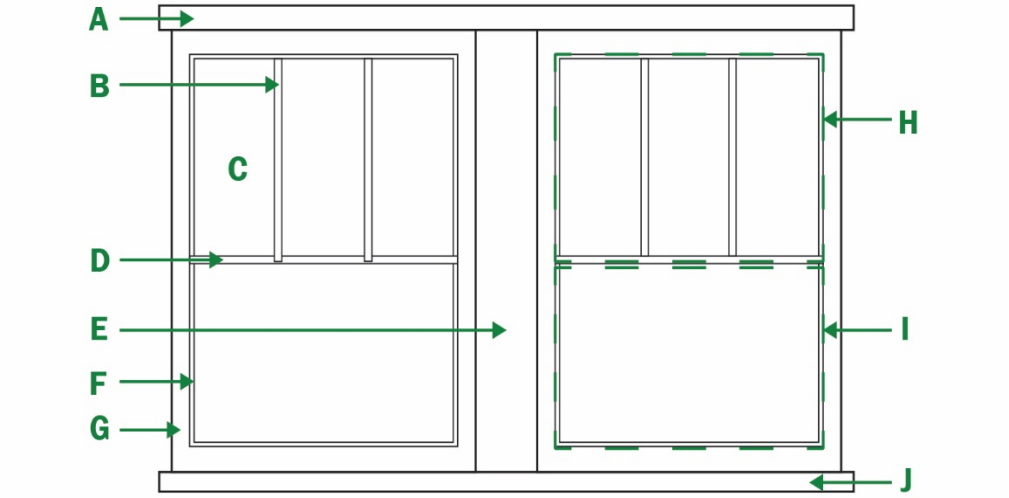
Standard 12. Replacement Windows for Commercial Properties

Renovation and Replacement (Also see 7.3.2)

a. Where window replacement is necessary, the new window should match the historic window in size, type, glazing pattern, and profile. The number of windowpanes and the approximate muntin and mullion profile should match the historic window.
b. Vinyl windows are generally not manufactured in historic proportions and are not appropriate replacement windows for historic storefront windows. Aluminum, aluminum-clad wood, and fiberglass are appropriate replacement materials and may be approved if the appearance is complementary to the existing historic windows and architectural style.
c. Maintain the historic window opening size and surrounding trim. Do not alter the size of the historic window opening to accommodate larger or smaller windows. Do not remove or cover surrounding trim, including wood and masonry details.
d. Maintain the window type. For example, it is not recommended to replace operable windows such as double-hung windows with fixed windows, but this can be reviewed on a case-by-case basis when the new window matches the historic window in size, type, glazing pattern, and profile.

It is generally not appropriate to:

- use removeable, snap-in, or “between the glass” muntins



A - Hood molding | C - Light or pane | E - Mullion | G - Casing | I - Lower sash

B - Muntin | D - Meeting rail | F - Stile | H - Upper sash | J - Sill

Figure 25. Diagram of parts of a window

Figure 27. Examples of historic windows in Downtown York that should be retained.

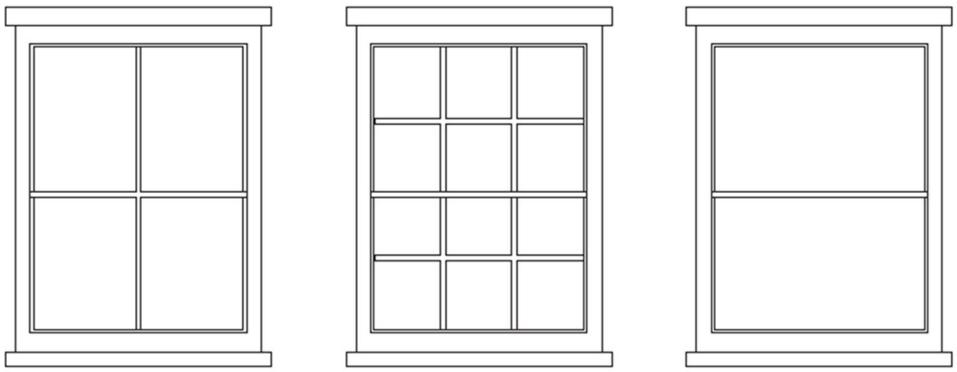


Figure 26. Illustration of common glazing patterns in Downtown York.

Standard 13. Upper-Story Windows

Renovation and Replacement (Also see 7.3.2)

a. Re-open or reveal upper-story windows if they have been covered. If a drop ceiling-was installed at some point and will interfere with re-opening windows, remove drop ceiling. If it is not feasible to reopen upper-story windows, recreate original windows with new units that match originals as closely as possible.
b. Maintain original window configuration.
c. Maintain or restore the historic shape, size, alignment, and details of upper-story windows.
d. Historic windows that are visible from the public right-of-way should not be covered or reconfigured to account for lowered interior ceiling heights or reconfigured interior plans.
e. Consider reopening windows that have been previously infilled.
f. Modern vinyl windows are allowed in the district on a case-by-case basis. If vinyl windows are proposed, they must convey the same perception (scale, profile, and appearance) of the windows they are to replicate (also see 7.4.3).

New Construction (Also see 6.7)

g. Windows on the upper stories of new buildings should be adequately sized and appropriately recessed.
h. Window characteristics and detail elements should vary slightly and include vertical breaks in the façade.
i. Windows should indicate floor levels and not occur between floors.
j. Windows on new buildings should reflect windows patterns and proportions on historic buildings in the commercial area. Windows on new buildings should also utilize similar materials as those on the historic buildings.
k. When determining door and window placement on new buildings, consider the placement and horizontal alignment of doors and windows on surrounding historic structures.

It is generally not appropriate to:

- infill, screen, or otherwise block off upper-story windows on the façade that are visible from the public right-of-way with permanent or temporary materials

Figure 28. Examples of Upper story windows; windows in the left half of the building are original; the windows in the right half of the building are appropriate replacements.

Standard 14. Awnings or Canopies

Renovation and Replacement (Also see 7.3.2)

a. Awnings may be used to provide both depth and detail to the building as well as shade.
b. Awnings should be mounted to historic masonry buildings through the mortar joints rather than through masonry units wherever possible.
c. Awnings should be appropriate to the architectural style or historically accurate.
d. Original awning hardware should be used if in working order or repairable.
e. Replacement awnings should be designed to fit the storefront opening and emphasize the buildings proportions.
f. Align bottom line of awnings with others in the area. Align the top edge of awning with the top of the storefront transom.
g. Traditional canvas, slanted awnings are appropriate for most older storefronts and are encouraged. Operable fabric awnings are encouraged. Metal awnings or canopies similar in form to fabric awnings may be appropriate when designed as part of the building façade. They should not appear as “tacked-on” additions. Awnings should avoid use of vinyl. Awnings should not be backlit.
h. Awning color should coordinate with the color scheme of building façade.
i. Awnings on upper stories are generally discouraged.

New Construction (Also see 6.8)

j. Align bottom line of awnings with those on historic buildings in the area. Align the top edge of awning with the top of the storefront transom.
k. Window awnings may be canvas, vinyl coated canvas, acrylic fiber (woven acrylic), or metal standing seam. Metal awnings may be appropriate when designed as part of the building façade. They should not appear as “tacked-on” additions. Awnings should not be backlit.
l. Awning color should coordinate with the color scheme of building façade.
m. Awnings on upper stories are generally discouraged.

It is generally not appropriate to:

- obscure or hide significant historic features or details with awnings. This includes windows, cornices, architectural trim, and entryway features such as transoms.

Figure 29. Example of appropriate awning in Downtown York.

Figure 30. Examples of awnings in Downtown York.

Standard 15. Architectural Details and Ornamentations

Renovation and Replacement (Also see 7.3.3)

a. Maintain and restore character-defining features of your commercial building. Character defining features include but are not limited to historic storefronts, transoms, signboards, bulkheads, windows, and cornices.
b. Do not add arbitrary or conjectural ornamentation to the building. Replacement of missing historic features should be supported by documentary evidence to avoid creating a false historic appearance.
c. Maintain the original ornamental cap or cornice of the building. If replacement is required, in-kind replacement matching the historic element in design, scale, color, and material is recommended. Replacement materials, such as fiberglass, may be approved if the element's profile can be satisfactorily matched.

New Construction (Also see 6.9)

d. Common horizontal elements of a new infill building should complement and align with the existing buildings (e.g., cornice line, window height, width, and spacing).
e. Cornice lines of new buildings should complement historic buildings to create continuity.

It is generally not appropriate to:

- Remove and/or enclose doors, prominent entrances, and/or windows
- Remove character-defining historic features

Best Choice

- Maintain, repair, or restore the existing historic cornice

Good Alternative

- Reproduce a new cornice in fiberglass, matching the details of the historic cornice

Not Appropriate

- Remove the cornice and stucco over the location

Figure 31. Example of architectural detail on a building in Downtown York.

Figure 32. Example of architectural detail on a building in Downtown York.

Figure 34. Example of architectural detail on in Downtown York.

Standard 16. Shutters

Renovation and Replacement (Also see 7.3.3.03, 7.3.3.04)

a. Shutters must be appropriate to the size and scale of the window opening and architectural style. They should be large enough to cover the entire window but not any part of the surrounding wall when closed.
b. Shutters should be based on historical documentation if it exists. Shutters should not be added to a building if the style of the building did not historically have shutters.
c. New/replacement shutters must be appropriate to the style and period of the building in terms of material and design. When added they must be appropriately sized to appear to cover the window opening.
d. Shutters will be of louvered, or appropriate paneled construction and painted. No unpainted shutters, or factory finished shutters are allowed.
e. Shutters and appropriate operable hardware, i.e., shutter dogs, must be of a style appropriate to the architectural details of the building to which they are applied.
f. Shutters may not be of plastic, vinyl or metal materials.
g. Shutters should be made of wood and attached to the window casing and not the exterior finish. Shutters shall be the full height and one-half the width of the window.

New Construction

h. Shutters will be operable, and all shutters must be appropriately sized to cover the window opening.
i. Shutters will be of louvered, or appropriate paneled construction and painted. No unpainted shutters, or factory finished shutters are allowed. Shutters may not be of plastic, vinyl or metal materials.

It is generally not appropriate to:

- install shutters that will permanently cover a window

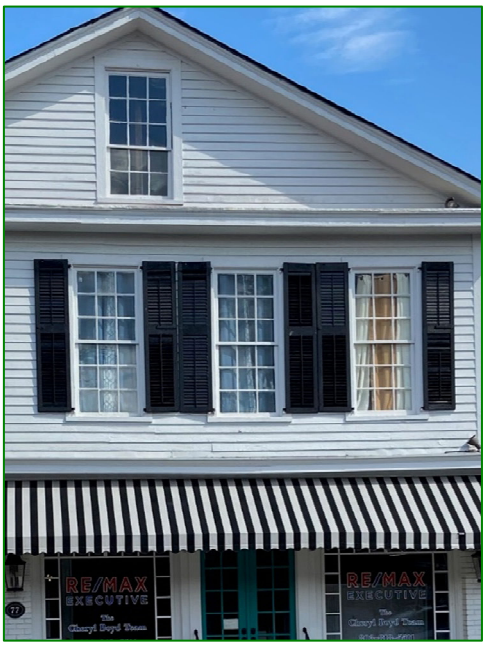


Figure 35. Examples of appropriate shutters located in Downtown York.

Standard 17. Balconies (Also see *6.5.05*)

Renovation and Replacement

a. Maintain and restore historic balconies whenever possible.
b. Where balcony replacement is necessary, the new balcony should match the historic balcony in size, shape, placement, and material.
c. When restoring a missing balcony, it is encouraged to use pictorial evidence to produce the replacement. A salvaged replacement in the same style that fits the building or a new balcony in a complementary style are also appropriate choices.
d. Adding a balcony where there was not one historically is not appropriate.

New Construction

e. Balconies on new construction should be integrated into the structure either by setting it into the building or by incorporating supporting bracket system.
f. Introduce ornamentation and detailing on balcony railings to add character and visual interest.

g. Brackets and supports should be appropriately scaled with respect to the building as well as those elements seen on historic commercial buildings in the area.

Lighting

Lighting is an important safety and security feature in any streetscape. Considerations must be made regarding the style, material, height, luminosity (brightness), and hue when upgrading or installing new lighting fixtures. Historical lighting fixtures reflect the prevalent styles at the time of their installation and complement the streetscapes or buildings upon which they are installed.

The best practice is to maintain and preserve existing historic lighting features whenever possible. When lighting features are damaged beyond repair, or original features have been removed, replacement with complementary fixtures is the best approach.

When selecting a lighting scheme, consider how the light will affect neighboring properties. When lighting fixtures are applied directly to a historic building, be sure that they are affixed in a manner that protects the historic building fabric and does not damage architectural features.

Standard 18. Lighting

Renovation and Replacement (Also 7.3.6)

a. Preserve and retain historic light fixtures that contribute to the character of the historic district and subject property.
b. Repair rather than replace damaged light fixtures.
c. When replacement is unavoidable, use appropriate replacement materials that mimic the original design or are appropriate to the architectural style of the building in terms of materials, color, finish, size, scale, and design.
d. Light fixtures (luminaries) on poles located adjacent to the public right-of-way shall be:
    1. The same or similar to the light fixture/pole design for Downtown, or,
    2. Of a style in keeping with the architectural style of the building.

New Construction (Also see 6.10)

e. Lighting should be complementary to the architectural style of the new building as well as the historic character of the surrounding area in terms of materials, color, finish, size, scale, and design.
f. When selecting a lighting scheme, consider how the light will affect neighboring properties
g. Pedestrian-scaled lighting should be provided in pedestrian areas on the side or rear of buildings, including streetlamps, bollard lighting, or recessed ground lighting.

Best Choice

- Maintain existing historic lighting features
- Install new fixtures that are compatible with the property's architectural character in a manner that limits damage to existing historic features

Good Alternative

- Replace damaged fixtures with new fixtures that are compatible with the property's architectural character in the same location as the original feature
- Replace damaged fixtures with new fixtures that are compatible with the property's architectural character in a new location different from the original feature in a manner that limits damage to existing historic features

Not Appropriate

- Install new fixtures that are inappropriate to the building or district's character
- Install new fixtures in a manner that causes damage to existing historic features
- Install neon or flashing lights

Standard 19. Façade-Mounted Plantings

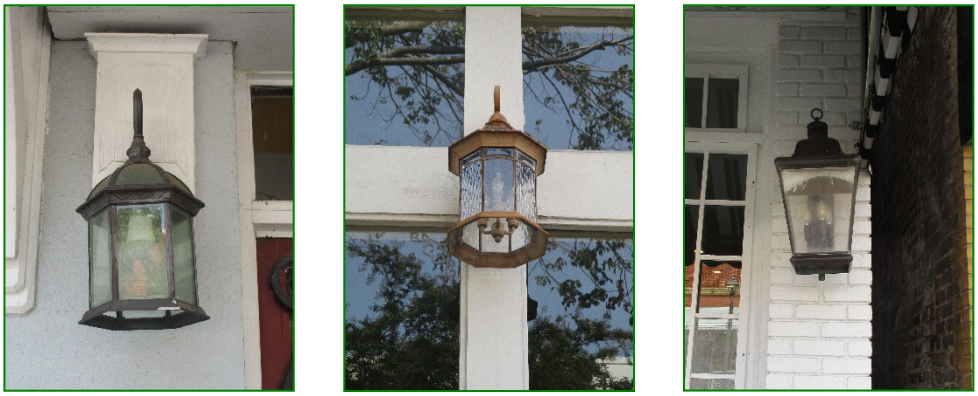


Figure 375. Examples of appropriate lighting located in Downtown

a. Potted hanging plants can be added to facades to bring depth and color. Hanging plants should not project more than one foot from the façade and should not interfere with the movement of pedestrians.
b. Window box planters are also recommended to bring depth and color to building facades. The width of window box planters should not extend beyond the sides of the window openings under which they are mounted.

Figure 38. Examples of façade-mounted plantings located in Downtown York.

Standard 20. Painting

Renovation and Replacement (Also see 9.3)

a. Keep historically unpainted buildings unpainted.
b. Utilize historic and compatible paint colors when painting a historic building.
c. Address maintenance issues to the wall materials prior to painting.

New Construction (Also see 6.6, 9.3)

d. The façade of new commercial buildings in the historic building should be the natural color of the material in the case of brick or stone.
e. Florescent, day-glo, neon, and reflective colors are not appropriate for use on new commercial buildings within the York Historic District.

Murals

A mural is a City of York sanctioned writing, drawing, figure or marks of paint, ink, dye or other similar substances on public or private structures. All murals must be a "one-of-a-kind" work of art and must not appear in any other public form; such as, advertising logos or trademarks.

Mural Review Process:

Any permanent installation visible to the public must go through the City of York's Board of Architectural Review (BAR) approval process.

- This applies regardless of the property or structure upon which the mural will be applied.

Proposed murals must submit the following documents to the BAR:

- A completed Certificate of Appropriateness application.
- A written consent from the property owner.
- If the mural is in a highly visible area, letters of support from neighborhood groups or local businesses are encouraged.
- A draft of the artwork and the names of the artist(s) responsible for its timely completion (within 3 months of approval).
- A plan for who (individual or group) will maintain the mural in good condition.
- If approved, the applicant is given a written permit to move forward with the project, after receipt of $50 permit fee paid to the City of York.
- If a mural is started without a City of York permit, the fee will be increased to $200.00, or the mural must be removed at the property owner's expense within 5 days.

Standard 21. Murals

a. Murals must not be negative or offensive in nature.
b. Murals cannot exceed 75% of the area façade of any building, structure, fence, or wall.
c. Murals cannot cover windows or doors.

d. Murals must not be installed on the front façade of any building or structure.
e. Text is allowed if art related.

Mechanical Systems, Utilities and Service Areas

Standard 22. Mechanical Systems (Also see 6.11)

Renovation and Replacement

a. Rooftop mechanical systems should be positioned so they are not visible from the street. Roof-mounted mechanical or utility equipment should be screened. Screening should be architecturally integrated with the structure in terms of materials, color, shape, and size. Make use of existing architectural elements that can serve to screen utility equipment (e.g. behind parapet walls or inside/behind cupolas).
b. HVAC units, if not located on a non-visible rooftop, should be located at a side or rear elevation and shall be completely screened with fences and landscaping.
c. Rear window air conditioning units are preferable.
d. If mechanical equipment must be located such that it is visible from the street, proper screening materials such as shrubbery or fencing material should be utilized.

New Construction

e. Rooftop mechanical systems should be positioned so they are not visible from the street. Roof-mounted mechanical or utility equipment should be screened. When possible, materials should be solid building elements rather than add-on screening material (e.g. construction of a parapet wall when the building is constructed instead of wood or metal screening added on after construction).

It is generally not appropriate to:

- place window air conditioning units in first-story windows or through-the-wall installations in storefronts.

Standard 23. Utilities (Also see 6.11)

a. Place electric, telephone, and cable services underground whenever possible.
b. Modern equipment shall not result in the elimination, damage, or coverage of significant architectural features.
c. HVAC equipment, utility meters, utility boxes, wires, piping, and conduits should be installed in the least visible and unobtrusive locations. If possible, any utility housing should be painted to match the exterior surface to which it is applied.
d. Where underground placement is not possible, utilize the rear or a non-visible side of the property when possible.

Standard 24. Security Systems (Also see 6.11)

a. To the extent possible, security measures other than labels providing notice that such systems are in place should not be visible from the streets.
b. Bars and gates on windows and doors must be approved by the BAR.
c. Video cameras must be visually unobtrusive in size and attached with respect to the historic material of the building. On masonry structures, they should be attached to the mortar, not the masonry unit itself. Seek ways to minimize attachments and visibilities by painting wires, cords or attachments to match the building color or using a roof-mounted apparatus to avoid damage to historic material.

Accessibility

It is important that all buildings comply with City and State safety codes and that buildings provide handicapped access to residents or visitors, as needed. This can be achieved without compromising the significance or integrity of historic buildings.

Standard 25. Accessibility

a. Compliance with health and safety codes and handicapped access requirements must be carried out with minimum impact on the historic character of buildings.
b. When permitted by law, fire escapes or fire towers shall be placed at the rear of buildings as a secondary means of egress.
c. Construction of ramps, lifts, fire escapes, and similar accessibility features should be constructed in an area that is hidden from public view as much as possible. If this is not possible, the equipment should be on a secondary elevation of the structure and shall not be installed on the primary facade.
d. Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.
e. Ramps should have little to no visual impact or should be designed to be as unobtrusive as possible.
f. Install ramps and other accessibility features in a manner that is reversible and does not permanently impact the historic building.
g. If at all possible, access ramps should be placed behind or on the side of a building.
h. Access ramps shall be in scale and visually compatible in design and materials with the building.

Best Choice

- Construct an access ramp on the rear or side, rather than at the front entrance of a property

Good Alternative

- Construct an access ramp which is removable and does not damage existing historic features

Not Appropriate

- Demolish an existing historic porch or entry steps and install a permanent ramp in its place.

Energy Efficiency in Historic Properties

The BAR encourages property owners to actively reduce energy use and to generate renewable energy where possible, but property owners should do so without compromising the integrity of their historic building or the historic district. Take a holistic planning approach that considers the entire building, its existing systems, and its site and environmental considerations as well as the potential impact on historic materials and features and on the District as a whole.

Standard 26. Energy Efficiency in Historic Properties

a. Before committing to a system that requires the installation of new equipment onto the exterior of your historic building, the BAR requests that a property owner obtain an energy audit from a certified energy efficiency contractor. This will inform the property owner where a building is losing energy and provide a prioritized list of recommended retrofits.
b. Install weatherization strategies in a way that does not alter or damage significant materials and their finishes.
c. Install additional insulation in an attic, basement, or crawl space as a simple method to make a significant difference in a building's energy efficiency. Provide sufficient ventilation to prevent moisture build-up in the wall cavity.
d. Use operable systems such as storm windows, insulated coverings, curtains, and awnings to enhance the performance of historic windows.
e. Install equipment where it can be easily removed without damaging the historic character.

It is generally not appropriate to:

- locate and install equipment where it will damage, obscure, or result in the removal of significant features or materials.

Standard 27. Structured Parking

The footprint, scale, and proportion of parking structures (including parking garages) tend to be oversized as compared to more historic development. For alternative parking options, see **Standard 58:** Parking Lots. The BAR may approve construction of parking garages on a case-by-case basis if the following guidelines are met:

a. Parking structures should be placed at the rear of the lot whenever possible. Ideally, access to them should be from a side street to lessen the number of curb cuts along main streets.
b. Parking structures should be minimally visible from the street. To ensure this is the case, they must align with the scale and massing of the primary structure. For example, the parking structure should not be taller or wider than the primary structure.
c. If the parking structure is the primary structure on the site, it must be screened or architecturally treated to be unobtrusive.

Additions

Standard 28. Additions to Existing Structures (Also see 7.3.5, 7.4.10.09)

a. New additions should respect the historic setback used throughout the neighborhood, even in cases where this historic setback is greater than the zoning setback requirement.
b. Although it is not impossible to add one or more stories to historic buildings, it is normally more difficult to avoid adverse impact on the building's original design, character, and detailing therefore not suggested
c. Additions to historic buildings shall be sited in order that the principal building is dominant to the addition. This can be achieved by making the addition smaller in scale than the main building, or by keeping the roofline or parapet below that of the main building. Additions should be located to the rear or the side (but set back from the principal building) and shall not encroach into the front yard setback characteristics of the district.
d. Additions should be constructed in materials compatible with those used in the original building. This does not mean that the same materials have to be used.
e. Frame additions can be added to brick and stucco buildings successfully.
f. Additions should not duplicate the architecture and design of the main building but should generally pick up overall design "cues" from the main building, such as window proportions, overall massing and form, and type of ornamentation. This includes but is not limited to:
    1. Roof form and materials
    2. Siding materials and dimensional features (width, style, and orientation)
    3. Fenestration pattern (type of windows, placement of windows, window trim, relation of solids to voids, and other façade architectural details such as roof brackets or shutters)
    4. Entrances
g. New additions should be compatible with existing historic buildings in terms of scale, mass, and form but should be visually different from the

original to avoid creating a false historic appearance. Additions to historic structures should be identifiable as a new addition to an original building.

Figure 39. The top illustration shows an example of an inappropriate addition while the bottom illustration shows an example of an appropriate addition.

Standard 29. Windows on Additions (Also see 7.3.5)

a. On additions, use window types, proportions, and alignment typical of the type on the primary building and sensitive to the historic district.
b. Similar window spacing patterns should be used on additions as are used on historic buildings of the same type in the same neighborhood.
c. The ratio of windows to wall on the primary street elevations for additions should be similar to historic structures.
d. Historic window mullions should be simulated or mirror true divided light that coordinates with those in the historic building. Removable, snap-in, or "between the glass" muntin should be avoided.

Standard 30. Doors on Additions (Also see 7.3.5)

a. Doors on additions to historic buildings should be complementary to the style, scale, and design of the doors on the main body of the historic building.

Standard 31. Roofing Material on Additions (Also see 7.3.5)

a. Roofing material on additions or secondary structures should be similar to or compatible with the material used on the primary historic building.
b. The addition of roof features such as roof brackets, dormers, or parapet walls shall be permitted if such features do not destroy existing significant historic features and are historically a design element of the architectural style of the building.

Standard 32. Roof Shape and Slope on Additions (Also see 7.3.5)

a. On additions, use roof shapes similar to those found historically within this area of the District. Flat roofs should not extend beyond the face of the building, with the exception of cornices.
b. Roof shapes on additions should be complementary to the architectural style of the main building.
    1. Additions to flat-roof buildings should generally also have flat roofs; otherwise, flat roofs should be avoided if possible.

5. DESIGN STANDARDS FOR SIGNS

5.1 Relationship to City's Zoning-by-laws

All signage must meet criteria established by Section 12 of the City of York *Zoning Ordinance*. All standards set forth in Chapter Eight of this document apply to signage of rehabilitation projects but may be superseded by standards set forth in section 7.3.6 and this section.

5.2 General Design Standards for all Signage Types (Also see 7.3.6 and 8.1)

Standard 33. General Signage Standards

a. All signage must meet criteria established by Section 12 of the City of York Zoning Ordinance (8.1.01).
b. Signs must be subordinate and complementary to the building (8.1.02).
c. Signage must respect the scale, style and materials of the buildings in the area. A sign should be proportionate to the building, such that it does not dominate the appearance.
d. Only one (1) hanging or projecting sign allowed per leased/rented unit of a nonresidential or mixed-use building (8.1.19).
e. For a single building, no more than two signs shall be allowed per street that fronts the building, and all signs must be able to be associated by a passerby with its establishment. The choice for location of the maximum two signs shall come from the following [subject to stated regulations]: window signage; logo on awning; business name on awning flap; or wall sign placed on first floor wall or commercially-used upper floor [for example: one sign on each window or awning logo and sign on one window] (8.1.22).
f. Multi-tenant buildings
    1. When there is a common entrance, multi-tenant buildings shall be limited to the use of a single common wall sign (8.1.23a).
    2. Multi-tenant building with two glass windows and central entrance. If two tenants, then each tenant is allowed one sign in its window not to exceed 20% of window. If more than two (2) tenants, utilize **Section 33.f.1** (8.1.23b).
    3. Multi-tenant buildings where there are multiple entrances, and no glass front may have a single sign per entrance Such sign shall be adjacent to the associated business entrance. Sign shall be compliant with size restrictions of existing code and be compatible in scale, style and material with other signage on the building (8.1.23c).
g. Single tenant buildings
    1. Single tenant building with single entrance and two glass windows. One sign per window not to exceed 20% of single window area and maximum of two signs for building is allowed

[no signs are allowed on slanted glass leading to door]. Some other combination of signs may be used as set forth in **Section 33.e** (8.1.22) and **Section 33.f** (8.1.23). Hours and telephone number are allowed on door if a single door If a double door, hours and telephone number are allowed on one door (8.1.24a).

2. A single tenant building with one window is allowed one sign in window not to exceed 20% of window area or an awning sign or wall sign in compliance with **Section 33.h** (8.1.25). Hours and telephone number are allowed on the door (8.1.24b).
3. Signs in windows, or that may be seen from a window, shall not cover more than twenty (20) percent of a window or five (5) percent of the wall facade [whichever is less] and may be limited even more at the discretion of the BAR to avoid a cluttered appearance. Business name on awning flap may not exceed 40% of awning flap area [maximum flap depth of [8] inches] and logo on awning surface may not exceed 20% of awning surface. All related awning, window, wall etc. signage shall be removed when a business ceases operations (8.1.25).

h. Signs located on a property abutted by at least one residential property must respect residential scale. Such signs shall be residentially-scaled hanging or wall signs (7.3.6.19).

Standard 34. Sign Placement (Also see 7.3.6.08, 8.1.12-13)

On most commercial buildings, a continuous brick ledge or corbelling is used to separate the second floor and above from the entry-level storefront below. This space is ideal for sign placement, as it was often created for this purpose. In some instances, newer buildings contain areas above the highest windows for signage.

a. New signage shall be located on the flat, unadorned parts of a façade, such as the horizontal band between the storefront and second floor, or on windows, awning flaps, or other areas where signs have been historically placed on the building.
b. Signs should be mounted to historic masonry buildings through the mortar joints rather than through masonry units wherever possible.
c. Locate necessary signage so that defining features of the district are not obscured (8.1.05).
d. Signage shall not project above the cornice of a building (8.1.18).
e. Signage that is located on a property that has been rehabilitated from a residence to a nonresidential use must be placed in a way to create a minimum impact to historic materials and must be reversible. Such signage must not overwhelm the former residence visually or obstruct any character-defining details of the former residence (8.1.20).
f. Traditional placement of signs is required. Traditional placement includes: above the transom or storefront window; hanging sign attached to first story storefront; storefront window; storefront door; and side of building seen from a public right-of-way (7.3.6.08).

g. The placement of signs on glass is an appropriate design solution for nonresidential signage.
h. Signs that are to be attached to buildings must avoid damage to historic materials. Fittings must penetrate mortar joints rather than masonry (7.3.6.05).

It is generally not appropriate to:

- obscure or hide significant historic features or details with signs. This includes windows, cornices, and architectural trim.

Standard 35. Sign Lighting (See 7.3.6.07, 8.1.06 and 8.1.07)

a. All signs that are internally lit, as well as large signs located on poles/pylons are prohibited within the district (8.1.06).
b. The use of exposed neon tubing, or neon lights for signs are not permitted, with the exception of "open" signs as allowed by the Zoning Ordinance (8.1.07).
c. Spot or up-lit lighting for signs is recommended (7.3.6.07).
d. Consider if the sign needs to be lighted at all. Lights in window displays may be sufficient. Additionally, nearby streetlights also provide illumination.
e. Indirect sources of light are encouraged and make the sign appear to be an integral part to the building façade.
f. Signs should be lighted only the minimum level required for readability after dark.

Standard 36. Sign Colors (Also see 8.1.15)

a. A maximum of three colors plus either black or white are allowed for each sign (8.1.15).
b. Contrast creates a more legible sign. Light letters on a dark background or dark letters on a light background are encouraged.
c. Colors or color combinations that interfere with the sign copy should be avoided.
d. Bright day-glo or fluorescent colors should be avoided.
e. Sign colors should complement the building's façade colors. Sign colors should also complement adjacent buildings and the block as a whole.

Standard 37. Sign Materials

a. Signs must be constructed of materials that are appropriate to the district, see Sections 5.6 & 6.6 (8.1.08).
b. The use of plywood and compressed foam signs is prohibited (8.1.11).
c. The following materials are appropriate for signs in historic downtown York and are the most commonly used. For additional details about appropriate and inappropriate building materials see Chapter 6.6 of the current HDCDS.
    1. Wood – carved, sandblasted, etched, primed and painted, or stained. All wood signs should be properly sealed.

2. Metal – formed, etched, cast, or engraved. All metal signs should be properly primed and painted or factory coated to protect against corrosion.

Standard 38. Sign Content (Also see 8.1.09, 8.1.10,16)

a. Lettering and graphics on signs must be engraved, etched, or painted to the sign base, or have vinyl lettering that is "plotter cut" and of premium "cast" high performance vinyl (life expectance of eight (8) years) (8.109).
b. Font Families that are appropriate to the district with a sample text depicting the font in parenthesis are: Arial (Sample); Courier (Sample); Garamond (Sample); Helvetica (Sample); Old English (Sample); Optima (Sample); SanSerrif (Sample); Script (Sample); Stencil (SAMPLE); Times (*Sample*); Times New Roman (Sample) & Zurich (Sample). Other fonts may be approved on a case-by-case basis by the BAR. Letters may not exceed eighteen (18) inches in height and may not cover more than 60% of the total sign area (8.1.10).
c. Lettering and graphics shall not bleed to the edge of the sign. A border free of graphics and lettering around the edge of the sign is required. The height of this border shall be equal to the height of a capitol "E" of the main font used (8.1.16).
d. Signs which resemble logos or symbols for businesses are appropriate and encouraged (7.3.6.06).
e. Signs, with brief succinct messages are encouraged. The fewer the words, the more effective the sign.
f. Limit the number of fonts to no more than two for small signs and three for larger signs.

Standard 39. Sign Size (Also see 8.1.12 - 8.1.17)

a. The distance from the ground to the highest point of a free-standing sign shall not be more than six (6) feet, and it shall not be less than fifty-six (56) inches (8.1.12).
b. Signs shall be set back from the public right-of-way by a minimum of three (3) feet (8.1.13).
c. Hanging and projecting signs from a building façade shall have a minimum distance from the walking surface to the lowest point of the sign of seven (7) foot-six (6) inches and only one such sign is allowed per residential styled, or residence rehabilitated for nonresidential use property (8.1.17).

Standard 40. Sign Maintenance

a. Re-secure sign mounts to the building front.
b. Repaint faded graphics.
c. Repair worn wiring.
d. Replace burned out bulbs.
e. Remove non-historic, obsolete signs.
f. Preserve historic painted signs in place as decorative features.

5.3 Design Standards for Specific Signage Types

Standard 41. Historic Signs

a. Historic signs are to be retained whenever possible, particularly when they have a historic association for the community or are significant for their design (7.3.6.02).

Figure 40. Examples of historic signs in Downtown York.

b. Historic signs, such as those constructed directly into an architectural detail of the structure, should be maintained, and should be restored if necessary.
c. Restore or recreate historic signs where sufficient documentation exists if the restored or recreated sign would be in compliance with City of York ordinance.

Standard 42. New Signs

a. New signs for historic buildings will respect the size, scale and design of the building and may not overpower the building or adjacent properties. It is inappropriate for signs to obscure, damage, or destroy remaining character-defining features of the historic building (7.3.6.03).
b. New signs will not obscure significant features of the historic building, such as transom lights or windows. Materials must be characteristic of the building's period and style. Creativity is encouraged when designing new signs (7.3.6.04).

Standard 43. Freestanding Signs (Monument Signs)

a. The distance from the ground to the highest point of a free-standing sign shall not be more than six (6) feet, and it shall not be less than fifty-six (56) inches (8.1.12).
b. The only free-standing signs allowed in the district are monument signs. Monument signs may only be utilized if there is a setback of 15' or greater between the edge of pavement of the public right-of way and the front elevation of the building (7.3.6.16).
c. There shall only be one monument sign per building within the district. This monument sign must be orientated to the main public right-of-way of the building (7.3.6.17).

Standard 44. Building Marker Signs (Building Plaque Signs)

a. Building markers or plaque signs are used to indicate information about the history of the building including the date of construction, the architect or builder, and the original purpose or occupants of the building.

b. Building marker signs should be placed on the façade or side elevation on the first story of the building.
c. They should be flush mounted to the façade and should be made of metal. Colors should be subdued and discreet.

Figure 41. Example of building marker sign in Downtown York.

Standard 45. Wall and Façade Signs

a. Many historic commercial buildings feature a sign frieze (the horizontal band above the storefront). This is the ideal location for the primary building sign. When utilizing the sign frieze, respect the frieze borders. Do not overlap or crowd the top, bottom, or ends of the frieze with the sign.
b. When feasible, place a wall sign so that it aligns with others on the block. This allows for visual continuity among commercial storefronts.
c. Wall signage should only be placed on the facade where street access is provided to the relevant business (8.1.21).
d. Painted signs on buildings/structures are governed by the sign ordinance (7.3.6.10).
e. Wall signs are permitted in the district but must be found on the building, or leased space used by the business related to the sign. Wall signs are limited to the number of businesses located within the building they are attached to (7.3.6.18).

Figure 42. Example of wall/façade sign in Downtown York.

Standard 46. Hanging, Suspended, and Projecting Signs

a. Hanging and projecting signs from a building façade shall have a minimum distance from the walking surface to the lowest point of the sign of seven (7) foot-six (6) inches and only one such sign is allowed per residential styled, or residence rehabilitated for nonresidential use property (8.1.17).
b. Only one (1) hanging or projecting sign allowed per leased/rented unit of a nonresidential or mixed-use building (8.1.19).
c. The posts for hanging signs shall not exceed five (5) feet in height or six (6) inches in diameter (7.3.6.20).
d. A small hanging sign can also be located near the business entrance, just above the door or to the side of it. If it is installed under a canopy or awning, the sign should be no more than 50% of the canopy's width.
e. Larger, projecting signs should be mounted higher and centered on the façade or located at the corner of the building. On multi-storied buildings, the sign should be placed between the bottom of the second story windowsills and the top of the first story doors and windows. On one-story buildings, the top of the sign should align with the lowest point of the roof.
f. Decorative iron and wood brackets that support the sign are encouraged, however they should relate to the shape of the sign and the style of the building.
g. Signs should be mounted to historic masonry buildings through the mortar joints rather than through masonry units wherever possible.

Figure 43. Examples of hanging, suspended, and projecting signs in

Standard 47. Awning and Canopy Signs

a. Placing signage on the body, or sloped portion of an awning or canopy is generally discouraged. However, when wall-mounted signs would obscure architectural details, an awning or canopy sign may be considered. It should be limited to the address, business name, and/or logo.
b. Simple signage such as the address or name of the business placed on the valence of the awning or canopy may also be appropriate.
c. Awning signs should be painted or screened directly onto fabric.
d. Lettering and logos should be applied in one color only. Select a color that contrasts with the fabric background to make the sign legible.

Figure 44. Example of awning and canopy sign in Downtown York.

Standard 48. Window Signs

a. The placement of signs on glass is an appropriate design solution for nonresidential signage.
b. Window signs should be limited to individual letters and logos placed on the interior or exterior glass.
c. Window signs are intended to be viewed from the outside, primarily by pedestrians.
d. Window signs should be of a scale and nature that does not detract from the building's architecture.
e. Glass-mounted graphic logos may be applied by silk screening or pre-spaced vinyl die-cut forms. Perforated vinyl may be appropriate in

instances where graphics are designed to screen interior spaces. These should be designed and installed by a skilled professional.

f. Interior hanging window signs are also appropriate solutions for signage. However, they shall be constructed of appropriate, durable materials.

Figure 45. Example of a window sign in Downtown York.

Standard 49. Door Signs

a. Door signs are appropriate if installed at pedestrian eye-height and may include the name of the business(es) located in the building.

b. They may be small hanging signs mounted on the interior of the door, or painted, screened, or etched on the glass (glazing).

c. Door signs should not exceed one square foot in area.

Figure 46. Example of a door sign in Downtown York.

Standard 50. Figurative Signs

a. Figurative signs, or signs that advertise the occupant business through the use of graphic or crafted symbols, such as coffee cups or pots, books, shoes, etc. are encouraged. Figurative signs add interest to the street and are more memorable and identifiable than written words.
b. Figurative signs may be incorporated into any of the allowable sign types.

Standard 51. Directory Signs

a. Where several businesses share a building, align several smaller signs or create one directory sign by grouping them into one panel.
b. Use similar forms, backgrounds, and styles to tie them together visually.
c. A directory sign should be wall mounted or projecting.

Figure 47. Example of a directory sign in Downtown York.

Standard 52. Street Address Signs

a. Street address number signs should be located on all buildings or storefronts.
b. Address numbers may be painted on the glazed portion of the door, applied or affixed to solid doors, or mounted on the façade near the storefront entrance.
c. Address numbers may also be painted or applied to awning or canopy valences.
d. Numbers should be legible from the far side of the street. A suggested height is four to six inches high.

Standard 53. Banner Signs

a. The use of banners is limited to one thirty (30) day period every six (6) months (7.3.6.09)

Standard 54. Temporary Signs

a. Temporary signage is prohibited on the exterior of buildings [or on inside of window] (8.1.26)

6. DESIGN STANDARDS FOR SITE IMPROVEMENTS

6.1 Site Improvements

Historic buildings typically were designed with the pedestrian in mind. Such pedestrian features include storefronts fronting on sidewalks, recessed entries, entrances for second floor spaces fronting on the sidewalks, and awnings. Such features must be maintained, reinstated, or installed during the rehabilitation process. (*See also 4.4, 7.3.1, and the City of York Zoning Ordinance, Section 13 - Landscaping Regulations*).

6.2 Design Standards for Site Improvements

Standard 55. Pedestrian Areas
(See also 4.4.03-4.4.06, 7.3.1.02-06, 7.3.1.13-7.3.1.14)

a. Front setbacks, adjoining setbacks, side yard setbacks, and walkways between buildings should be maintained as attractive features of the streetscape and downtown area.
b. Pedestrian-scaled lighting should be provided in pedestrian areas on the side or rear of buildings. Such lighting might be in the form of streetlamps, bollard lighting, or recessed ground lighting.

Standard 56. Site Furnishings (See also 7.3.1.08)

a. All site furnishings should be consistent with City standards.
b. Choose site furnishings that will maintain continuity throughout downtown York. This might include benches, light poles, trash receptacles, bike racks, bollards, etc.
c. Choose site furnishings constructed of durable materials including stone, finished wood, and steel. Furnishings must be able to withstand heavy outdoor use.
d. Clustered site furnishings are encouraged as they reduce visual clutter.
e. Strategically placing seating in naturally shaded areas is encouraged. This helps protect downtown pedestrians from the sun and increases their exposure to site landscaping.
f. Fences and railings can be installed where appropriate to define the boundary between public and private areas and create safety barriers for pedestrians.
    1. Materials such as metal rails and posts, stone or brick piers, and wood may be used. Decorative elements incorporated into the railing design are encouraged but should complement the building style.
    2. Visually closed-in fences and railings that prohibit views into the public space are generally not appropriate. Temporary fences and railings should be avoided. Chains, ropes, and unsupported railings are not appropriate.
g. No signage, advertising, goods or merchandise should be placed on the fencing.

Figure 486. Examples of site furnishings in

Standard 57. Site Landscaping (See also 4.4.07-4.4.08, 7.3.1.07, 7.3.1.15-7.3.1.18)

a. Maintain the established pattern of medians and planting strips in the downtown area.
b. Maintain the established spacing pattern of street trees and plantings.

Standard 58. Parking Lots (See also 4.4.09-4.4.12, 7.3.1.09-7.3.1.12)

a. For commercial or institutional parking, the overall effect on the character of the surrounding area must be considered. Locate parking lots away from the primary elevations – the rear or side of the property is usually ideal.
b. Locate parking in structures at the rear of the ground floor, allowing commercial uses at the street sides.
c. Create secure bicycle parking.
d. Parking facilities should be compatible additions to the downtown. They should add to, rather than detract from, the architectural character of the surrounding area.
e. Shade tree plantings are encouraged.

It is generally not appropriate to:

- locate parking lots on the street sides of buildings.
- tear down historic buildings and replace them entirely with on-site parking lots

GLOSSARY

A

Abutting - Having a common border with or being separated from such common border by an alley or easement. This term implies closer proximity than the term "adjacent."

Accessory (or Ancillary) Building - A subordinate building or a portion of the main building, the use of which is located on the same lot and is incidental to the dominant use of the main building or premises.

Adaptive Use - The restrained alteration of an historical or architectural resource to accommodate uses for which the resource was not originally constructed, but in such a way as to maintain the general historical and architectural character.

Addition or Expansion - An increase in floor area of a building, or a modification to the roof line of a building, such as the construction of a dormer, that increases the amount of floor space devoted to human use or occupancy.

Alignment - The arrangement of objects along a straight line.

Alley - A public right-of-way that normally affords a secondary means of access to abutting property.

Alteration - Any change in size, shape, character, occupancy, or use of a building or structure.

> *Major Alteration* - An alteration which affects the historic, cultural, or architectural integrity, interpretability, or character of a building, structure, site, or district. For instance: new siding or windows.
>
> *Minor Alteration* - An alteration which does not significantly affect the historic, cultural, or architectural integrity, interpretability, or character of a building, structure, site or district. Generally, includes the kind of work that is done without the aid of a professional drafter or professional quality plans. For example: minor landscaping, small repairs or repaving an existing paved driveway.

American Bond - Also known as Common Bond. The pattern of laying bricks in which several horizontal rows (usually an odd number - three, five, or seven) of stretchers are placed between every row of headers. (See "Brick Bonds")

Applied - Placed upon. For example, a thin strip of molding may be applied to a wider plain board to give the total effect of the boards having been molded as

one piece.

Appropriate - Typical of the historic architectural style, compatible with the character of the historic district, and consistent with local preservation criteria.

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

Appurtenances and Environmental Settings - All the space of grounds and structures thereon which surrounds a designated site or structure and to which it relates physically or visually. Appurtenances and environmental settings shall include, but are not limited to, walkways and driveways (whether paved or unpaved), trees, landscaping, pastures, croplands, waterways, open space, setbacks, parks, public spaces, and rocks.

Architectural Style - A category of architecture of similar buildings distinguished by similar characteristics of construction, design, materials, etc. See Chapter 3 Architectural Types and Style Guide.

B

Balcony - A platform that projects from the exterior wall of a building above the ground floor, which is exposed to the open air, has direct access to the interior of the building, and is not supported by posts or columns extending to the ground.

Baluster - A banister; the upright, often vase-shaped, support of a rail, in the railing of a staircase, balcony, or porch.

Balustrade - A series of balusters with a handrail.

Bay Window - A window built in a recess or bay, in a room projecting from the outer wall and usually having windows on three sides.

Beveled Glass - Glass having a sloping edge across edge of the glass.

Blind (Exterior) - A louvered panel of wood or metal made to close over a window. An exterior blind is usually referred to as a shutter, although technically a shutter is solid, not louvered. (See “Shutter”)

Bracket - A support element under eaves, shelves or other overhangs; often more decorative than functional.

Brick Bonds - Patterns in which bricks are laid, determined by the inter-relationship of headers and stretchers.

Broken Pediment - A pediment-like triangle which is interrupted by a recessed

compartment which "breaks" the top angle. (See “Pediment”)

Building Materials - The physical characteristics that create the aesthetic and structural appearance of the resource, including but not limited to a consideration of the texture and style of the components and their combinations, such as brick, stone, shingle, wood, concrete, or stucco.

Building Type - Describes a structure’s function and form. Building types, such as “Double Pile,” “American Foursquare,” “rowhouse,” or “twin” houses are sometimes associated with one or more architectural styles.

Bulkhead - The section of a storefront that forms the base for the display windows.

C

Canopy - An ornamental roof-like structure, or cloth covering held horizontally over an entrance.

Cantilever - A projecting beam or part of a structure supported only at one end.

Capital - The uppermost part of a column or pilaster. Examining the capital is usually the simplest means of determining the order of a column. (See "Column" and “Order”)

Casement - A hinged window frame that opens horizontally like a door.

Casing – Moldings that go around windows and doors.

Certificate of Appropriateness (COA) - An authorization, awarded by a preservation commission or local architectural review board, allowing alteration, demolition, or new construction to an historic site, provided the changes are consistent with the property’s character.

Character - Attributes, qualities, and features that make up and distinguish a particular place or development and give such a place a sense of definition, purpose, and uniqueness.

Character-Defining - Those architectural materials and features of a building that define the historic nature of that building. Such elements may include the form of the building, exterior cladding, roof materials, door and window design, exterior features, exterior and interior trim, etc.

Classical - Pertaining to the architecture of ancient Rome and Greece.

Column - A cylindrical vertical support in classical architecture, the column has three parts - capital, shaft, and base.

Common Bond - Also known as American Bond. (See "Brick Bond")

Compatibility - The characteristics of different uses or activities that permit them to be located near each other in harmony and without visual conflict.

Conservation - The sustained use and appearance of a structure or area, maintained essentially in its existing state.

Contemporary - Existing or happening in the same time period; from the same time period.

Contemporary Architecture – A style of architecture that pulls from a combination of modern styles, relying on few classical building ideas. See Figure 70.

Coping - A protective cap, top, or cover of a wall or parapet, often of stone, terra cotta, concrete, metal, or wood. This may be flat, but commonly is sloping to shed water.

Corbel - In masonry, a projection or one of a series of projections, each stepped progressively farther forward with height.

Corbelled - Furnished with a bracket or block projecting from the face of a wall to bear weight, generally supporting a cornice, beam, or arch.

Corinthian Order - The lightest most ornate of the Greek orders of architecture characterized by its bell-shaped capital enveloped with acanthus. (See "Order")

Corner Board - A vertical board at the intersection of two walls. A corner board serves as a joint for the intersecting clapboard as well as concealing the ends of the clapboard. During the Greek Revival and Classical Revival periods, corner boards were frequently ornamented to resemble pilasters at every corner.

Cornices - Projecting ornamental molding on top of a building or wall.

Course - A continuous row or layer of stones, tile, brick, shingles, etc. in a wall.

D

Demolition by Neglect - The act or process of neglecting the maintenance and repairs of a building, thus allowing the building to deteriorate to the point where demolition may be necessary.

Dentils - Small rectangular blocks in a series - like teeth - usually on a molding.

Design Standards - A set of directions that have been adopted for historic buildings to guide rehabilitation, additions, and other construction, in order to retain the building's (and the district's) original design features and ensure compatibility between the old and the new.

Detail - A small piece of the overall character of a building, which contributes to its architectural significance.

Display Window - A large area of glass within a storefront opening.

Door frame - The part of a door opening to which a door is hinged. A door frame consists of two vertical members called door jambs and a horizontal top member called a lintel or head.

Door Jamb - The vertical portion of the door frame onto which the door is attached.

Doric Order - A classical order most readily distinguished by its simple, unornamented capitals. (See "Order")

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

Double-Hung - A window where both sashes slide up and down by a means of cords and weights.

E

Eaves - The projecting overhang at the lower edge of a roof. See Figure 23 and 60.

Eclectic - Exhibiting elements and characteristics of more than one historic style simultaneously.

Elevation - A flat representation of the vertical view of one side of a building's exterior. The front elevation is often referred to as the façade. (See "Façade")

Engaged Columns - Columns partly embedded in a wall, often referred to as half-rounded columns.

Engaged Porch - A porch whose roof is continuous structurally with that of the main section of the building.

English Bond - The pattern of laying bricks in which horizontal rows of headers are alternated with horizontal rows of stretchers. (See "Brick Bond")

Entry - A door, gate, or passage used to enter a building.

Exterior Features - The architectural type, style, design, and general arrangement of the exterior of an historic structure, including the nature and texture of building material, and the type and style of all windows, doors, light fixtures, signs, or similar items found on or related to the exterior of an historic

structure.

F

Façade - The primary elevation of a structure, typically containing the main entrance.

Fanlight - A semicircular or semielliptical window above a door.

Fascia - The flat band or board around the edge of a roof or a part of the entablature.

Fenestration - The arrangement of windows and doors in a wall.

Finial - A roof ornament, usually projecting from the top of a gable.

Flashing - Sheet metal or other flexible material formed to prevent water from entering a building or structure at joints or intersections, such as where a roof intersects a wall or chimney.

Flemish Bond - The pattern of laying bricks in which every horizontal row is characterized by alternating headers and stretchers. (See “Brick Bond”)

Fluting - Vertical grooving, usually found on columns or pilasters. (See “Column”)

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

Foundation - A foundation is the supporting portion of a structure below the first-floor construction, or below grade, including the footings.

Foundation Enclosures - Many foundations were enclosed with open brickwork or wood lattices, which were often decorative and open to allow ventilation. Foundations should be enclosed only with the materials that are appropriate to the building style.

French Door - A door having rectangular glass panes extending throughout its length, often hung in pairs. Also called a casement door.

G

Gable - The triangular wall segment at the end of a ridged roof.

Gable Roof - A roof which forms a gable at each end. It is also referred to as a peak roof.

Gambrel Roof - A roof with two slopes of different pitch on either side of the

ridge with the flatter slope adjoining the ridge.

Glazing - Fitting glass into windows and doors.

H

Half-Story - A partial story under the roof, usually denoted by the presence of dormer windows or by full windows within gables.

Hardscape - Portions of the exterior environment of a site, district, or region that is constructed with masonry or other impermeable materials, including sidewalks, driveways, or patios.

Height - The vertical distance from the average grade level to the average level of the roof.

High Style - The more ornately detailed version of a particular architectural style; used in contrast to simpler examples, both from different periods or the same period; the opposite of vernacular.

Hipped roof - A roof with four uniformly pitched sides.

Historic - Important in history; distinguished from “historical,” which conveys the sense of things or events related to the past.

Historic Building - A building important because of its association with a historic event or with the history of a locality.

Historic Fabric - Those elements and features of a historic building that are original and contribute to the integrity of the historic building.

Hood molding - A large molding over a window, originally designed to direct water away from the wall; also called a drip molding.

I

In Kind - To replace existing materials or features with materials of identical appearance and composition (or similar approved substitute).

Infill Construction - New construction, or the move of existing structures, on vacant lots or replacement of blighted or thoroughly deteriorated structures within existing neighborhoods or developments.

Integrity - The ability of a property to convey its historic significance through the retention of location, design, setting, materials, workmanship, feeling, and association.

Ionic Order - A classical order distinguished by the form of the capital, with a

spiral scroll, called a volute, on either side. (See also "Splayed Ionic" and "Order")

Iron lace - Decorative, lacy patterns formed in cast iron and used for railing.

J

Jerkinhead Roof - A gable roof where the peak is clipped, forming a slope and resulting in a truncated gable on the wall below. Also known as a clipped gable roof.

Jalousie -A type of window comprised of a series of horizontal slats connected to a mechanical device operated by a crank.

K

Keystone - A wedge-shaped stone at the top of a masonry arch.

Kickplate - A metal plate (usually brass) attached to the bottom of a door to protect the door from damage.

L

Lancet - A narrow pointed arch.

Landscape - The whole of the exterior environment of a site, district, or region, including landforms, trees, plants, rivers, and lakes and the built environment.

Landscape Elements - Those elements that contribute to the landscape, such as exterior furniture, decks, patios, outdoor lighting, and other elements that may be located in conjunction with a landscape.

Leaded Glass - Small panes of glass which are held in place with lead strips; the glass may be clear or stained.

Light - A section of a window, also called “pane” or “sash light.”

Lintel - A beam over an opening in a wall, such as for a window or door, or over two or more pillars.

M

Main Building - The primary historic building in an individual historic site.

Maintenance and Repair - Any work meant to remedy damage or deterioration of site elements or a structure or its appurtenances that involves no change in materials, dimensions, design, configuration, texture, surface coating, or visual appearance. A COA is not needed for regular maintenance and repair. This work may include cleaning, repainting, in-kind repairs, or yard maintenance.

Mass or Massing - Building mass is established by the arrangement and proportions of its basic geometric components- the main block and side blocks, the roof and the foundation. Similarly, massing helps create rhythm along the street, which is one of the appealing aspects of historic districts.

Masonry - Construction materials such as stone, brick, concrete block or tile which is secured with mortar.

Material - Material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic resource.

Medallion - An oval or circular design or carving.

Meeting Rail - The place in the middle of the window where the upper and lower sashes meet, where the lock is typically located.

Modify/Modification - To make changes to an existing structure; those changes made to an existing structure.

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

Molding - A continuous decorative band that is either carved into or applied to a surface.

Mortar - The materials used to fill the joints of masonry.

Mortar Joint - Masonry joint between masonry units, such as brick or stone, filled with mortar to transfer the load, provide a bond between the units, and keep out the weather.

Mortar Mix - The composition (and proportions of these ingredients) of the mortar used in masonry.

Mullion - A vertical member separating (and often supporting) windows, doors, or panels set in a series.

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

N

Natural Features - Features or elements of the exterior environment that are substantially unaltered by human activity such as landforms, trees, plants, rivers, and lakes.

New Construction - The act of adding to an existing structure or erecting a new

principal or accessory structure or appurtenances to a structure, including but not limited to buildings, extensions, outbuildings, fire escapes, and retaining walls.

O

Object - A material thing of functional, aesthetic, cultural, historical, or scientific value that may be by nature or design, movable, yet related to a specific setting or environment.

Order - Any of several specific styles of classical and Renaissance architecture characterized by the type of column used (e.g., Doric, Ionic, Corinthian, Composite, Tuscan).

Oriel Window - A bay window, especially one projecting from an upper story, usually supported by a corbel or bracket.

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

Original - Features, components, materials, or other elements of a structure that were part of its initial construction; or, structures that were part of the initial development of a site (such as accessory structures built at the same time as the related primary structure). Features or structures that are not original to the structure or site may have gained historic significance in their own right and may still be considered “historic.”

Ornamentation - Any decorative objects or series of objects, which are added to the basic structure to enhance its visual appearance.

P

Palladian window - A three-part window opening with a large arched central light and flanking rectangular side lights.

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

Parapet - A low, solid protective, wall or railing along the edge of a roof or balcony, usually used to surround a flat or built-up roof.

Pediment - The space forming the gable of a two-pitched roof in classic architecture.

Pendant - A hanging ornament from roofs, ceilings, etc.

Period of Significance - The length of time when a property was associated with important events, activities, or persons, or attained the characteristics which

qualify it for National Register Listing.

Pier - The upright support for a structure, such as for a porch column. See

Pilaster - A flat-faced representation of a column against a wall.

Pillar - A vertical supporting member in a building, may be ornamental.

Pitch - The angle of slope.

Porch - A covered and floored area of a building, especially a house, that is open at the front and usually the sides.

Porch Ornamentation - Decorative elements include, but are not limited to, scrollwork, balustrade, and porch supports that are decorative.

Porte cochere - A large, covered entrance porch through which vehicles can drive.

Portico - A large porch having a roof, often with a pediment supported by columns or pillars.

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

Preservation - The adaptive use, conservation, protection, reconstruction, restoration, rehabilitation, or stabilization of sites, buildings, districts, structures, or monuments significant to the heritage of the people of York (or any area).

> *Adaptive Use* - The restrained alteration of an historical or architectural resource to accommodate uses for which the resource was not originally constructed, but in such a way as to maintain the general historical and architectural character.
>
> *Conservation* - The sustained use and appearance of a structure or area, maintained essentially in its existing state.
>
> *Protection* - The security of a resource as it exists through the establishment of the mechanisms of historic preservation.
>
> *Reconstruction* – See “Reconstruction.”
>
> *Rehabilitation* – See “Rehabilitation.”
>
> *Restoration* – See “Restoration.”

Pressed Metal - Thin sheets of metal molded into decorative designs and

generally used to cover interior walls and ceilings.

Proportion - The dimensional relationship between one part of a structure or appurtenance and another. Façade proportions involve relationships such as height to width, the percent of the façade given to window and door openings, the size of these openings, and floor-to-ceiling heights. Often described as a ratio, proportions may be vertical (taller than wide), horizontal (wider than tall), or non-directional (equally tall and wide).

Protected - An architectural or landscaping feature that must be retained and its historic appearance maintained, as near as is practical, in all aspects.

Protection - The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, or to cover or shield the property from danger or injury.

Q

Quoin - Units of stone or brick used to accentuate the corners of a building.

R

Rafter - Any of the parallel beams that support a roof.

Rafter Tail - Exposed rafter supporting the eave.

Ramp - A sloped surface that makes a transition between two different levels; typically used to provide access to a building or raised surface for those persons with disabilities.

Recessed Entry - An entry set back from the storefront. Historically, storefronts step in, towards the interior of the building at the entry point.

Reconstruction - The act or process of duplicating the original structure, building form, and materials by means of new construction based on documentation of the historic condition.

Rehabilitation - The act or process of making possible a compatible use for a property through repair, alterations, and additions, while preserving those portions or features which convey its historic, cultural, or architectural values.

Renovation - The act or process of repairing and/or changing an existing building for new use or to make it functional; this may involve replacement of minor parts.

Replacement - To interchange a deteriorated element of a building, structure, or object with a new one that matches the original element.

Replicate - To copy or reproduce an historic building or element.

Repointing - Repairing existing masonry joints by removing defective mortar and installing new mortar.

Restoration - The process of accurately recovering all or part of the form and detail of a resource and its setting, as it appeared at a particular period of time, by means of the removal of later work and the replacement of missing earlier work.

Reveal - The vertical side of a door or window opening between the frame and the wall surface.

Rhythm - The repetitive use of a group of visual elements, to establish a recognizable pattern.

Ridge - The horizontal line of meeting of the upper slopes of a roof.

Rustication - Masonry cut in massive blocks separated from each other by deep joints.

S

Sash - The framing in which panes of glass are set in a glazed window. Also, a window frame that opens by sliding up or down.

Scale - The harmonious proportions of parts of a building, structure, or monument to one another and to the human figure.

Screening - Construction or vegetation of which the essential function is to separate, protect, conceal, or shield from view but not support.

Semi-Engaged Porch - A porch whose roof forms a continuous surface with, but is in a different plane than, the roof of the building.

Setback - An architectural device in which the upper stories of a tall building are stepped back from the lower stories.

Shaft - The main part of a column between the base and the capital. (See "Column")

Shed Dormer - A dormer with a series of separate windows connected by sections of the facade material, with a shed roof. Frequently found on a gambrel roof, a shed dormer may stretch the entire length of the house.

Shed Roof - A roof resembling a lean-to. Shed roofs are often used for extensions of gable roofs or for additions or porches.

Shutter - A solid panel of wood or metal made to close over a window. Technically, a louvered panel is an exterior blind, but it is usually referred to as a shutter.

Sidelight - Narrow windows on either side of a door to admit light.

Significant Characteristics of Historical or Architectural Resources - Those characteristics that are important to or expressive of the historical, architectural, or cultural quality and integrity of the resource and the setting and includes, but is not limited to building material, detail, height, mass, proportion, rhythm, scale, setback, setting, shape, street accessories, and workmanship. Refer to the following definitions:

Building Materials – See "Building Material."

Detail – See "Detail."

Height - See "Height."

Proportion - See "Proportion."

Rhythm - See "Rhythm."

Scale - See "Scale."

Setting - The surrounding buildings, structures, monuments, or landscaping that provides visual aesthetics or auditory quality to historic or architectural resources.

Shape - The physical configuration of structures of buildings or monuments and their component parts, including but not limited to roofs, doors, windows, and facades.

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

Site - The land upon which a significant event, activity, building, structure, archaeological resource, or another feature is located.

Size - The dimensions in height and width of a building; similarly, the overall area of the building.

Soffit - The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, or roof overhang.

Spandrel - The triangular space between adjacent arches and the horizontal molding, cornice or framework above them; in skeleton frame construction, the

horizontal panels below and above windows between the continuous vertical piers.

Stabilization - The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property.

Stained glass - Colored glass.

Stand Alone - A building or structure that is separate from, and not attached to any existing or adjacent structure or building.

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

Storefront - A ground level façade of a commercial building with display windows with minimal mullions or columns; this is often with a recessed entrance.

Storefront Column - Slender vertical elements within the storefront opening that help support the lintel.

Story - The space between two floors of a structure or between a floor and roof.

Streetscape - The character of the street, or how elements of the street from a cohesive environment.

Stretcher - The long end of a brick when laid towards the face of a wall. Running bond is the name given to the brick pattern where only stretchers are visible. (See “Brick Bond”)

String Course - A narrow horizontal band projecting from the exterior walls of a building, also known as a stringcourse. It is often located between the stories of a building and provides a visual break in the mass of bricks or stones, defining the interior floor levels.

Stucco - A masonry material applied as exterior wall fabric.

Surround - The term applied to the outside of a window or door opening. It is also called “casing.”

Synthetic Materials - Building materials that are manufactured with man-made or artificial components as opposed to materials derived from natural sources, such as plants, trees, or earth (e.g., vinyl, aluminum, fiber cement, plastic resin).

T

Terra-Cotta - A fine-grained, brown-red fired clay used for roof tiles and decoration.

Texture - The feel, appearance, or consistency of a surface or substance.

Tracery - The cured mullions or bars of a stone-framed window. Also, ornamental work of pierced patterns in or on a screen or window.

Transom - A narrow horizontal window over a door or part of a door.

Trellis - An open grating or latticework of either wood or metal placed vertically on a site and typically supported by wood columns; often used as a screen and usually supporting climbing vines.

Turret - A small, slender tower usually at the corner of a building.

U

Upper Facade - The mostly solid part of the wall above the display window. May be a plain surface on a one-story building or may contain rows of windows defining the number and location of floors in a multi-story building and may include decorative bands or patterns.

V

Veranda - A roofed open gallery or porch.

Vergeboard - An ornately curved board attached to the projecting edges of a gable roof; sometimes referred to as verge boards.

Vernacular - The non-academic local architecture of the region.

Viewshed - The natural environment that is visible from one or more viewing points.

Visibility from A Public Way - Able to be seen from any public right-of-way, or other place, whether privately or publicly owned, upon which the public is regularly allowed or invited to be.

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

W

Wall - A structure or hedgerow that provides a physical barrier, typically constructed of a solid material such as stone or rock.

Weatherboard - Clapboard; wooden siding.

Workmanship - The physical evidence of the crafts of a culture, people or artisan.

Y

Yard - An open space at grade, other than a court or plaza, between a structure and the adjacent lot lines. In measuring a yard for the purpose of determining depth, the minimum horizontal depth between the lot line and a building or structure shall be used.

Z

Zoning District - A planning tool used to regulate land use, building form, design, and compatibility of development.

ADDITIONAL RESOURCES

Local Resources

City of York Planning Department
https://yorksc.gov/development

City of York Historical District Construction Design Standards
https://www.dropbox.com/s/tlkeqxafqwgtdfl/Historical%20District%20Construction%20Design%20Standards.pdf?dl=0

City of York History
https://yorksc.gov/history

City of York Zoning Ordinance
https://www.dropbox.com/s/j22g6pfnx2fdr2t/City%20of%20York%20Zoning%200Ordinance.pdf?dl=0

BAR Historic District Application
https://yorksc.gov/vertical/Sites/%7BC22F4068-92BF-4EBB-9000-16643D20C629%7D/uploads/BAR__Local_Historic_District_App_.pdf

SC Department of Archives and History
https://scdah.sc.gov/historic-preservation

Funding Resources

City of York Historic District Special Tax Assessment
https://yorksc.gov/index.asp?SEC=1E9636BA-A68E-4354-A222-A22CB4B7C0B3

SC Department of Archives and History Tax Exemption
https://scdah.sc.gov/historic-preservation/programs/tax-incentives

Federal Rehabilitation Tax Credit
https://www.nps.gov/tps/tax-incentives.htm

National Park Service Preservation Briefs

All of the below listed technical publications may be accessed at:
https://www.nps.gov/tps/how-to-preserve/briefs.htm

Assessing 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

Dangers of Abrasive Cleaning to Historic Buildings

The Preservation of Historic Glazed Architectural Terra-Cotta

Aluminum and Vinyl Siding on Historic Buildings

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 and Preserving 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 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 Composition Ornament

Understanding Old Buildings: The Process of Architectural Investigation

Appropriate Methods for 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 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 Wood Porches

Maintaining the Exterior of Small and Medium Size Historic Buildings

Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement

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