Town of Fort Mill, SC

Historic District Design Guidelines

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Introduction

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The Town of Fort Mill Historic Preservation Overlay District (HPOD) is the heart of the community. It is rich with buildings that serve as links to the town's heritage. These properties symbolize the past and set the stage for a vibrant future.

The Town of Fort Mill Historic District Design Guidelines promote rehabilitation and redevelopment that is sensitive to the surrounding historic context to maintain the historic core of the community within the HPOD and to other designated properties. By preserving existing buildings and guiding compatible redevelopment, the guidelines also help promote cultural, environmental and economic sustainability. A key goal is to support a downtown that meets the needs of residents, business owners and visitors.

This introduction provides a description of the basis and audience for design guidelines and its relationship to existing policies and regulations.

Note:

The Fort Mill Historic District Design Guidelines apply to all properties within the Historic Preservation Overlay District (HPOD) and to the town's other designated properties.

Using This Document

The design guidelines, and the review process through which the guidelines are administered, promote preservation of historic, cultural and architectural heritage in Fort Mill. The design guidelines seek to maintain the Historic District as a cohesive, livable place and prevent the inappropriate alteration or demolition of historic properties.

Additional Resources

Additional regulations and resources that relate to design and historic preservation in Fort Mill include:

The Secretary of the Interior's Standards for the Treatment of Historic Properties.

These are general rehabilitation standards established by the National Park Service. The Fort Mill Historic District Design Guidelines expand on the principles in these standards. See: http://www.nps.gov/tps/standards.htm

Preservation Briefs and Tech Notes.

The Cultural Resources Department of the National Park Service, in the U.S. Department of the Interior, publishes a series of technical reports regarding proper preservation techniques. This series, Preservation Briefs and Tech Notes, is a mainstay for many preservationists in the field. When considering a preservation project, these resources should be consulted.

See: http://www.nps.gov/tps/how-to-preserve/briefs.htm

WHY HAVE DESIGN GUIDELINES?

The design guidelines provide a basis for making consistent decisions about the appropriateness of improvements that are subject to approval in the town's design review process. In addition, the design guidelines serve as educational and planning tools for property owners and design professionals.

WHO USES THE DESIGN GUIDELINES?

The design guidelines are used primarily by property owners, contractors, design professionals, town staff and the Historic Review Board.

Property Owners

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

Owners should consult the design guidelines to establish an appropriate approach when planning improvements to historic properties. The design guidelines also provide information to promote ongoing stewardship of historic properties.

Town Staff and the Historic Review Board

Town staff and the Historic Review Board use the design guidelines to review historic rehabilitation projects, new construction and related improvements in the HPOD, as well as other designated properties outside of the district. In doing so, they consider how each project meets the design guidelines and Historic Preservation Ordinance. The town will issue a Certificate of Appropriateness for work that is in compliance with the design guidelines, prior to construction.

The Community

The design guidelines convey the town's expectations to the public so they may better understand the town's goals for the treatment of historic properties.

Design Guidelines Foundation

POLICIES UNDERLYING THE DESIGN GUIDELINES

The design guidelines reflect the town's goals to promote economic development, sustainability and preservation of historic properties. The overall policies and objectives for the town are noted in the Fort Mill Comprehensive Plan. A brief description of this document is provided below. In addition, a number of other underlying policies and plans are outlined below.

Town of Fort Mill Comprehensive Plan-Fort Mill Tomorrow

The Town of Fort Mill Comprehensive Plan-Fort Mill Tomorrow sets goals for historically significant properties in Fort Mill. The following goals are identified:

Goal #1: Preservation of historically significant properties.

Goal #2: Improved promotional efforts of Fort Mill's rich culture and history.

Goal #3: Expanded cultural activities for all age groups.

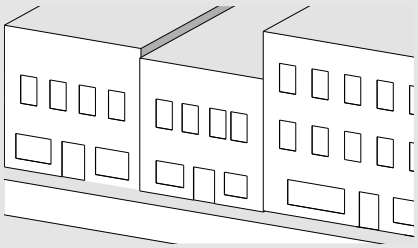
Goal #1: Preservation of historically significant properties.

Goal #3: Expanded cultural activities for all age groups.

Town of Fort Mill Downtown Historic Resources Plan

This plan developed in 1997 sets forth a vision for downtown. "The primary goal of the plan is to provide direction for maintaining the uniqueness while revitalizing downtown by making use of the existing structures and conditions."

Zoning Standards vs. Design Guidelines

Zoning Standards	Design Guidelines
	
Zoning Standards address:* • Density • Use • Building placement • Lot coverage by buildings • Height • Setbacks	Design Guidelines address:* • Compatibility • Site design • Building scale, orientation and massing • Historic rehabilitation • Entries and windows • Materials and finishes

**A partial list of requirements and design considerations addressed by the zoning standards and design guidelines that apply to the HPOD.*

The Historic Preservation Ordinance establishes the Historic Review Board and the role for designation procedures for historic properties, review procedures, and design guidelines.

REGULATORY FRAMEWORK FOR DOWNTOWN

Code of Ordinance

The Code of Ordinances of the City of Fort Mill sets forth zoning standards that provide the basic rules for development. These standards apply to development and redevelopment of all properties in the city, including sites within the HPOD. The distinction between zoning standards and design standards is summarized in Zoning Standards vs. Design Standards on the previous page. The following sections address historic preservation:

- Section 7.3 HPOD, Historic Preservation Overlay District
  - This overlay district is established to protect the rich historic resources that contribute to the character of Fort Mill and comprise the early chapters of its past.

- Section 11. Historic Preservation District
  - This section establishes the Historic Review Board and the role for designation procedures for historic properties, review procedures, and design guidelines.

Building Codes

Building Codes within the Town of Fort Mill are rules that specify the minimum standards for construction of objects such as buildings and non-building structures. These codes are adopted by City Council and administered by the Building Inspection Department. Zoning standards and design standards are reviewed prior to and/or in conjunction with a building permit.

Chapter 1

Using The Design Guidelines

In this Chapter:

The Design Review System 6
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Design Guideline Components 9

The design guidelines inform review of historic rehabilitation, redevelopment and new construction proposed within the HPOD and other designated properties. The design guidelines will be used by property owners, contractors, businesses owners, historic preservationists, members of the community and review authorities.

This chapter explains the design review system and terms used, organization of the document, which design guidelines are relevant to different types of projects, and the format and use of individual guidelines.

The Design Review System

The Fort Mill Historic District Design Guidelines inform decision-making for all new construction and exterior repair and/or rehabilitation to existing buildings within the area. These projects require a Certificate of Appropriateness to be issued by the Historic Review Board. (See also Section 7.3 HPOD, Historic Preservation Overlay District.)

CERTIFICATE OF APPROPRIATENESS

A Certificate of Appropriateness must be issued before an alteration can occur on a property in a HPOD or a locally nominated property under interim protection. Examples of alterations include:

- Demolition of any structure, in whole or in part.
- Addition to a building or moving the location of a building.
- New infill construction.
- Changes to or replacement of architectural details or visual characteristic such as doors, door frames and openings, windows, window frames and openings, siding, shutters, railings, walls, steps, porches, balconies, or other ornamentation.
- Changes to surface materials, color and texture, including painting an unpainted masonry surface such as brick, concrete, stone or stucco, or sandblasting or other abrasive cleaning of a masonry surface.
- Changes to or replacement of roofing materials.
- Addition or removal of signs and awnings, or changes to or replacement of existing signs and awnings.

DESIGN REVIEW TERMS

A number of specific terms are used throughout the design review process:

Guidelines: For the purpose of this document, the term “guideline” is a criterion with which the Historic Review Board will require compliance when it is found applicable to the specific proposal. A guideline is subject to some interpretation when determining compliance.

Should: The term “should” indicates that compliance is expected, except in conditions in which the Historic Review Board and/or Community Planning and Economic Development staff finds that the guideline is not applicable, or that an alternative means of meeting the intent of the guideline is acceptable.

May Be Considered: The phrase “may be considered” indicates that the Historic Review Board has the discretion to determine if the action being discussed is appropriate. This decision is made on a case-by-case basis, using the information specifically related to the project and its context.

DESIGN REVIEW TRACKS

The design guideline chapters are grouped into three "tracks" for purposes of design review. Staff or the Historic Review Board will determine which track a project will follow. Each track is briefly summarized below.

Preservation Track

Projects involving a historic property will use the Preservation Track. Note that, in some cases, when a non-historic property is to be restored, this track will also apply.

Key chapters are:

- Chapter 2 Planning a Preservation Project
- Chapter 3 Treatment of Historic Resources
- Chapter 6 Design Guidelines for All Projects

New Building Track

Projects that involve a new structure, and work on most existing non-historic buildings will be reviewed using this track.

Key chapters are:

- Chapter 4 Design Guidelines for New Construction

Other Improvements Track

Other projects involving site work, signs and a variety of other specialized project types are reviewed in the Other Improvements Track.

Key chapters are:

- Chapter 5 Design Guidelines for Signs
- Chapter 6 Design Guidelines for Pedestrian and Site Features for All Properties

Note that some projects will include a combination of improvements that engage more than one of the tracks.

Chapter Description

Chapter 1: Using the Design Guidelines
This chapter describes the overall design review system including the tracks for different project types.

Chapter 2: Planning a Preservation Project
This chapter defines preservation and provides steps to follow in planning an improvement project for a historic property.

Chapter 3: Treatment of Historic Resources
This chapter provides design guidelines for improvements to historic properties, including additions. The design guidelines in this chapter do not apply to the construction of new buildings in a historic district.

Chapter 4: Design Guidelines for New Construction
This chapter provides design guidelines for new construction within a historic district.

Chapter 5: Signs
This chapter provides design guidelines for the installation of a sign on a historic property or within a historic district.

Chapter 6: Design Guidelines for Pedestrian and Site Features for all Properties
This chapter provides design guidelines for both historic properties and new construction to promote an active, pedestrian-oriented street front that considers the historic context.

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

- Glossary
- Historic District Properties

Applying the Design Guidelines

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

		Introduction	Chapter 1 Using the Design Guidelines	Chapter 2 Planning a Preservation Project	Chapter 3 Treatment of Historic Properties	Chapter 4 Design Guidelines for New Construction	Chapter 5 Signs	Chapter 6 Design Guidelines for Pedestrian and Site Features for All Properties
Historic Track	Rehabilitation of a historic property	✓	✓	✓	✓	-	-	✓
	Provide an addition to a historic property	✓	✓	✓	✓	✓	-	✓
New Construction	Improve a non-historic property	✓	✓	-	-	✓	-	✓
	Construct a new building	✓	✓	-	-	✓	-	✓
Other Improvements	New & Historic Signs	✓	✓	-	-	-	✓	-
	Provide Pedestrian and Site Improvements	✓	✓	-	-	-	-	✓

Design Guideline Components

The individual Design Guidelines in this document use a specific format with several key components. All components of the Design Guidelines are used in the design review process. The key components of a typical design guideline are illustrated below.

Legend:

A **Design Topic**
Describes the design topic addressed by the Design Guidelines that follow.

B **Introductory Statement**
This generally provides some discussion about the topic and provides an overarching intent statement.

C **Design Guideline**
Describes a desired performance-oriented design outcome.

D **Additional Information**
Provides a bulleted list of suggestions on how or how not to meet the intent of the design guideline.

E **Images**
Clarify the intent of the design guideline by illustrating appropriate and inappropriate design solutions (see below).

Appropriate
Images marked with a check illustrate appropriate design solutions.

Inappropriate
Images marked with an X illustrate inappropriate design solutions.

A → ## Architectural Details

B → Architectural details contribute to the character of a structure. Such details vary by architectural style. The Design Guidelines below provide general guidance for the treatment of architectural detail. The method that requires the least intervention is preferred.

C → **1.1 Preserve significant stylistic and architectural features.**

D →
- Storefronts, cornices, brackets, doors, and windows should be preserved.
- Employ preventive maintenance measures such as rust removal, caulking and repainting.
- Do not remove or alter architectural details that are in good condition or that can be repaired.

1.2 Repair deteriorated features.

- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair.

Preserve significant stylistic and architectural features.

Chapter 2

Planning a Preservation Project

In this Chapter:

Planning a Preservation Project 12
Locating Facade Treatments 23
Illustrated Treatments of Historic Commercial Building 24

Historic preservation is well established in the Town of Fort Mill. While community goals and economic conditions change over time, preserving the town's heritage remains a primary goal of the community.

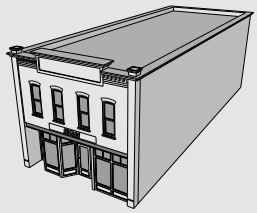
This chapter provides guidance on how to plan a preservation project and outlines different treatment categories for historic properties.

Planning a Preservation Project

When planning a preservation project, it is important to first determine the historic significance of the property and the degree to which it retains its integrity as a historic property. Next, a specific approach to the overall treatment of the property should be established. This may include keeping the building in its current character, while making appropriate repairs, or incorporating new, compatible changes. It is then important to determine how surviving historic features will be treated. This may include preserving those features that remain intact, repairing those that are deteriorated and replacing others.

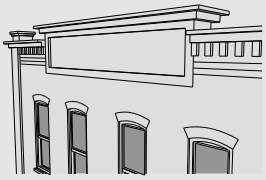
Steps for Planning a Preservation Project

Step 1: Why is the Building Significant? Determine Building Significance



Building significance. Understanding the history of a building is important to any preservation project. Where it is available, survey information available in the Planning Department should be consulted to help identify the building's age, style and its key character-defining features. This will help determine to what degree the property should be preserved as it is, or where there may be opportunities for compatible alterations to occur. See Historic Architectural Styles on page 13 for more information regarding a building's architectural style and key character-defining features.

Step 2: What is the condition of the building and its KEY character-defining features?

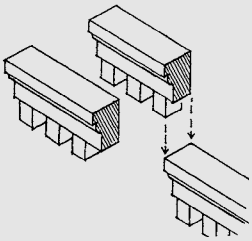


Integrity. The condition of a building and its features contribute to the overall significance of the building. A building with historic integrity has a sufficient percentage of character-defining features, and key features remain intact. These key elements allow a building to be recognized as a product of its time. See Integrity Categories on page 18 for more information regarding a building's integrity.

Step 3: What is the desired project?

Building use. Are any functional improvements need for the desired building use? Or is preservation of character-defining features the objective? If restoring features is the focus, then other alternative design approaches may not be necessary, but if some functional improvements are needed, then compatible alterations and/or additions may be the approach. See Adaptive Reuse of Historic Properties on page 67 for more information regarding building use.

Step 4: what is the Treatment Strategy



Treatment strategy. A preservation project may include a range of activities, such as maintenance of existing features, repair of deteriorated materials, the replacement of missing features and construction of a new addition. While the term "preservation" is used broadly to mean keeping a historic property's character-defining features, it is also used in a more specific, technical form to mean keeping a resource in good condition. This, and other related terms, are important to understand because they are all used when planning for improvements to a historic property. See Choosing a Treatment Strategy on page 21 & 24 for more information treatment definitions.

Step 1: Determine Building Significance

Historic Architectural Styles in Downtown

Fort Mill's architecture has been evolving since the construction of its earliest buildings in 1779. As new types of construction and architectural styles gained popularity, the old construction types and architectural styles made way for the new. Several examples of a wide range of historic architectural styles still exist in Fort Mill today. These historic buildings help us to understand and visualize how Fort Mill has evolved over time.

Many of the historic styles that are present date from the Victorian era. Victorian refers to the reign of Queen Victoria. Note these styles are rarely "pure" in form and include a mix of features from both medieval and classical precedents. Also, in some cases, alterations may have also occurred that make some features less characteristic of the buildings's original style.

Also, it is common to find historic buildings that are not of any architectural style. These structures are labeled as "vernacular." Vernacular architecture refers to structures that employed local construction methods, materials, and traditions to meet the needs of the occupant. These structures were simple and functional.

The following styles have been identified among Fort Mill's existing historic buildings. Additional styles can be found in the appendix.

Federal Style (ca. 1780-1830)

Federal style is often described as a refinement of Georgian style drawing on contemporary European trends. The architect Charles Bullfinch is credited with bringing the Federal style to the United States. Other notable architects include Benjamin Latrobe. The federal style was a sign of urban prosperity, reflecting the growth of the new nation.

Federal Style (William Elliott White House).

Key Character-Defining Features

Roofs:
- Sloped

Heights
- Two stories

Building Materials
- Brick

Detailing
- Symmetrical windows
- Double-hung with muntins
- Modest brick detailing at cornice

Other Features
- Symmetrical
- Raised foundations
- Pediment door surround with columns
- Stepped chimney

Key Character-Defining Features

Roofs:
- Flat roof

Heights
- One to two stories

Building Materials
- Brick
- Simple pilasters

Detailing
- Storefront system
- Punched upper story window openings typically double-hung
- Modest brick detailing at cornice

Other Features
- Awning or canopy
- Belt course

Victorian - Late 19th Century – Vernacular Commercial Storefront (ca. 1860-1920)

Many nineteenth century commercial structures are usually considered Italianate in style. However, many buildings contain a variety of detailing not associated with Italianate. These commercial buildings have been divided into four categories: the single storefront (most represented in Fort Mill), generally twenty-five feet with one entrance; fifty foot width with one to three entrances; the corner building which may have entrances on two sides and sometime a diagonal corner entrance; and the commercial block which generally covers a large portion of a block with multiple entrances. Most nineteenth-century commercial buildings were two or three stories in height, with a flat roof and a variety of ornamental detailing. The textbook storefront system has a recessed entry flanked by large display windows, transoms above and a kickplate. The primary roof line is often bracketed with parapets, finials or simple decorative panels. There is sometimes a decorative cornice/band separating the first two stories. Windows on the upper floor are typically double hung and are decorated with molded surrounds or stone lintels. Some of the more ornate buildings have Italianate features particularly at the cornice. Richardsonian elements are also evident on some of these buildings.

Victorian Commercial Storefront.

Early 20th Century – Vernacular Commercial Storefront (ca. 1900-1940)

Early twentieth century commercial buildings are generally one to five stories (one to two stories are typical of Fort Mill), with flat or slightly pitched roofs. Often constructed of blond or light colored brick, these buildings have very little ornamentation other than some decorative brick work along the cornice or parapet. In some cases, 20th century commercial buildings retain some detailing from 19th century commercial buildings.

Early 20th Century Commercial Storefront

Key Character-Defining Features

Roofs:
- Flat roof

Heights
- One to three stories

Building Materials
- Brick
- Simple to ornate pilasters

Detailing
- Storefront system
- Punched upper story window openings typically double-hung with ornate surrounds
- Ornate detailing at cornice

Other Features
- Punched upper story window openings typically double-hung
- Primary entry
- Awning or canopy

Victorian - Second Empire/Italianate (ca. 1860-1880)

The mansard roof with either concave or straight sides is the key to distinguishing the Second Empire style. The low pitched, bracketed roof, the irregular plan, and front veranda represent elements of Italianate style. Additional characteristics of the Italianate style include projecting bays or tower extending above the roofline, pedimented windows or molded surrounds, quoins and roof cresting.

Victorian - Second Empire

Key Character-Defining Features

Roofs:
- Mansard roof

Heights
- One to three stories

Building Materials
- Brick
- Wood

Detailing
- Asymmetrical facade
- Mansard roof element

Other Features
- Mansard tower with hooded windows, cresting and wood shingles
- Decorative porch elements
- Window surrounds cornice detail with brackets

Key Character-Defining Features

Roofs:
- Sloped with eaves

Heights
- One to three stories

Building Materials
- Wood lap & shingle
- Brick

Detailing
- Symmetrical with a few asymmetrical
- Door with sidelights and/or fan
- Classical columns
- Pedimented portico
- Porch

Other Features
- Single and ganged double-hung windows

Victorian - Classical Revival (ca. 1850-1920)

Classical Revival signaled a return to the classical forms of Greece and Rome following the elaborately decorated and picturesque styles of the Victorian period. Classical Revival characteristics include columns, pilasters, pedimented windows and domes.

Victorian - Classical Revival (Mills House)

Key Character-Defining Features

Roofs:
- Sloped with eaves

Heights
- One or two stories

Building Materials
- Wood lap & shingle
- Brick

Detailing
- Modest details
- Asymmetrical facade
- Porch (residential)

Other Features
- Decorative elements at door, window, bargeboard and/or columns, but not extensive
- Single and ganged double-hung windows

Victorian- Vernacular (ca. 1860-1910)

A Victorian-vernacular style is typically a simple building form with one or two decorative features reflective of the Victorian era, including Queen Anne, Italianate, Colonial Revival, Classical Revival and Greek Revival.

Vernacular Victorian Building with Queen Anne detailing. (Thornwell-Elliott House)

Art Moderne
(ca. 1920-1940)

This modernistic style received its first major impetus in 1922 when the Chicago Tribune held a world-wide competition for a headquarters building in Chicago. Although first prize went to a Gothic design, the second prize went to an Art Deco design by a young Finnish architect, Eliel Saarinen. His design was widely publicized and much of the architectural profession felt that he deserved the first prize; the style quickly became the latest architectural fashion.

This late 19th – Early 20th Century Vernacular style building received Moderne façade treatments over time. The building has a smooth façade with decorative horizontal bands, steel plate glass storefront and horizontal canopy that was altered from its original form.

Key Character-Defining Features

Roofs:
- Flat roof
- No eaves

Heights
- One or multiple stories

Building Materials
- Stucco
- Brick
- Steel

Detailing
- Smooth wall surface
- Horizontal banding
- Asymmetrical facade

Other Features
- Glass block
- Window bands

Step 2: Determine Building Integrity

Integrity Categories

Historic buildings in the downtown may be classified into categories that indicate the degree to which they retain their integrity as historic properties or to which they have been altered. This helps in making informed decisions about the most appropriate treatment, in terms of a rehabilitation strategy.

This building has retained a high degree of historic integrity and the historic condition is fully intact.

The storefront of this building has been moderately altered while some historic features remain.

Intact Historic Property

These properties are those that are well preserved, or that have been restored to their historic character. Some retain original cornices, windows and storefronts. Others have had some of these features reconstructed to match or appear similar to original features. They have the highest degree of integrity. In some cases, minor alterations may still exist that slightly detract from the historic character and could be addressed in future rehabilitation work.

Moderately Altered Historic Property

These are properties that retain some original features but are missing others. They also have later alterations that may detract from the historic character. More recent storefronts that are not in proportion to the original, or that have materials that may be out of character are examples. Cornices may be missing and upper story windows may be altered as well. These later alterations may detract from the historic character and could be addressed in future rehabilitation work.

Substantially Altered Historic Property

These are properties that are missing a substantial amount of character-defining features. They have major alterations that may detract from the historic character. Examples include altered storefronts, new upper story windows, missing cornices and new materials that cover original brick. Reconstruction of missing features, or addition of new, compatible interpretations should be high priorities for these properties.

Mostly all historic features have been substantially altered on this building.

Rehabilitated Historic Property

These are properties that have had improvement work in which some key features have been preserved, and also may have some alterations that are distinguishable as new, but are compatible with the historic character. In many of these cases, upper portions of the storefronts retain historic features, including cornices, decorative moldings and upper story windows. Many have new storefronts that do not replicate historic details but are generally compatible as "contemporary interpretations" of traditional storefronts. A few alterations may still exist that slightly detract from the historic character and could be addressed in future rehabilitation work.

This example of a recently rehabilitated building shows a contemporary storefront addition to the historic facade.

Step 3: Determine Building Use

Adaptive Reuse of Historic Properties

The best use for a historic structure is that for which the building was designed or a closely related one. Every effort should be made to provide a compatible use for the building, one that will require minimal alteration to the building and its site. An example of an appropriate adaptive use is converting the upper level of a commercial building to a residence. This can be accomplished without major alteration of the original building fabric.

It may be that in order to adapt a building to the proposed new use, such radical alteration to its significant elements would be required that the entire concept is inappropriate. In most cases, however, designs can be developed that respect the historic integrity of the building while also accommodating new functions.

Refer to page 67 for design guidelines that address adaptive reuse in the Historic District.

Remodeling the storefront of a historic building to accommodate a auto repair shop is inappropriate.

Step 4: Choosing a Treatment Strategy

Appropriate Treatments

The following is a list of approaches that are appropriate treatments for historic properties in the Fort Mill Historic District.

Preservation as treatment for historic properties, is the act or process of applying measures to sustain the existing form, integrity and materials of a building. Some work focuses on keeping a property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. Property owners are strongly encouraged to maintain properties in good condition.

Restoration is the act or process of accurately depicting the form, features and character of a property as it appeared in a particular time period. It may require the removal of features from outside the restoration period.

Rehabilitation is the process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include a change in use of the building or additions. This term is the broadest of the appropriate treatments and is often used in the standards with the understanding that it may also involve other appropriate treatments.

Reconstruction is the act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific time and in its historic location.

Before

After

A rehabilitation of a storefront that includes traditional features is appropriate.

Combining Strategies

While these terms are used interchangeably in informal conversation, the more precise meanings are used when describing the overall strategy for a historic property.

For many improvement projects in Fort Mill, a rehabilitation approach will be the overall strategy. Within that, however, there may be a combination of these approaches as they relate to specific building components. For example, a surviving cornice may be preserved, a storefront base that has been altered may be restored, and a missing kickplate below a display window may be reconstructed. Page 24 provides a graphic to illustrate the approaches to rehabilitation.

Restoration often involves individual building features such as this restored cornice.

Determining How to Treat a Key Feature of a Historic Resource

The following treatment options appear in order of preference. When making a selection, follow the sequence outlined below.

Treatment #1: Preserve

If a feature is intact and in good condition, maintain it as such.

↓

Treatment #2: Repair

If the feature is deteriorated or damaged, repair it to its original condition.

↓

Treatment #3: Reconstruct

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

↓

Treatment #4: Replace

If it is not feasible to repair the feature, then replace it with one that is a simplified interpretation of the original (e.g., material, detail, finish). Replace only that portion which is beyond repair.

↓

Treatment #5: Compatible Alteration

If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features. It is also important to distinguish new features from original historic elements.

Inappropriate Treatments

The following approaches are not appropriate for historically significant properties in Fort Mill.

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

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

Preferred Sequence of Improvements

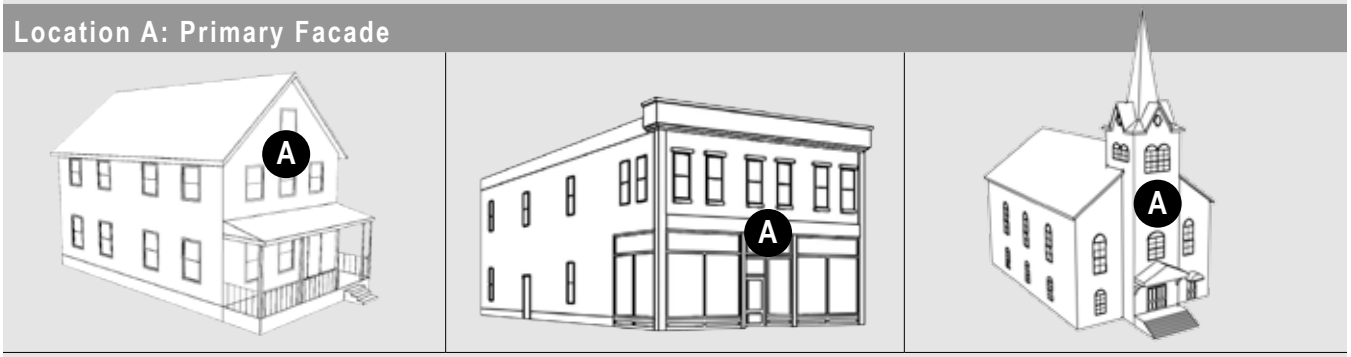
With an understanding of overall treatment strategies for a historic property, how may work be planned for character-defining features? Maintaining a high degree of integrity for the resource is important, so the first step should be to simply keep it in good condition. However, if the feature is in disrepair, then repair is preferred over replacement as it will help to retain a higher degree of integrity. The adjacent chart lists the preferred sequence of improvement actions.

Locating Facade Treatments

Locating Facade Treatments

For most historic resources in Fort Mill, the front wall is the most important to preserve intact. Alterations are rarely appropriate. Many side walls are also important to preserve where they are highly visible from the street. By contrast, portions of a side wall that are not as visible may be less sensitive to change. The rear wall is usually the least important, and alterations can occur more easily without causing negative effects to the historic significance of the property. This concept of evaluating the different faces of a building to locate the appropriate places for alterations is illustrated in the sketches below.

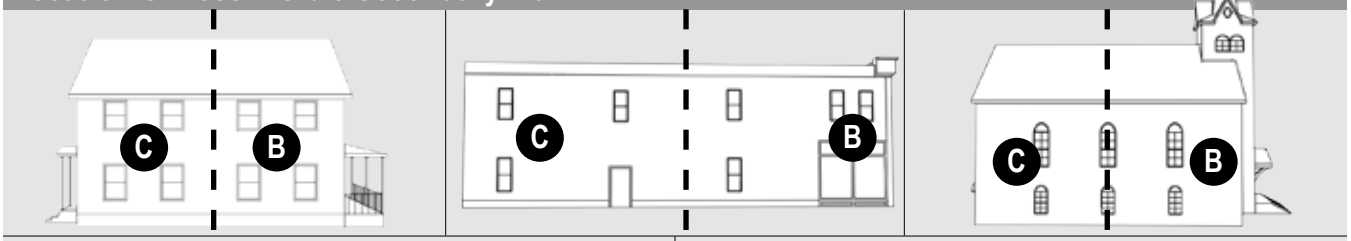
Location A: Primary Facade



Location A: Preservation is a priority.

- Preservation and repair of features in place is the priority.
- This is especially important at the street level and in locations where the feature is highly visible.

Location B: Highly Visible Secondary Wall
Location C: Less Visible Secondary Wall



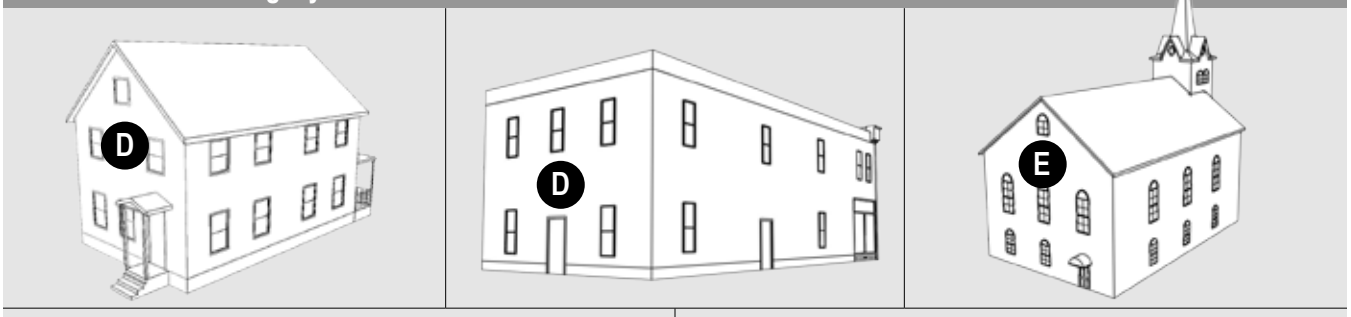
Location B: Preservation is still preferred.

- Preservation and repair in place is the priority.

Location C: Preservation is still preferred.

- A compatible replacement or alteration is acceptable.
- More flexibility in treatment may be considered.

Location D: Not Highly Visible Rear Wall



Location D: Preservation is still preferred.

- A compatible replacement or alteration may be acceptable when it is not visible to the public.
- More flexibility in treatment may be considered.

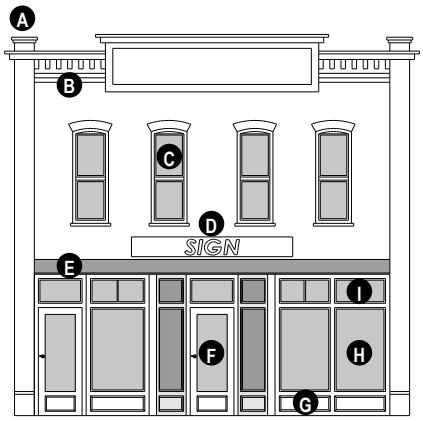
Location E: Preservation is still preferred.

- Preservation and repair in place is the priority.
- Some flexibility may be considered on upper facades.

Illustrated Treatments of a Historic Commercial Building

Intact Historic Structure

- **A** Pilasters with brick cap and base
- **B** Ornamental brick cornice
- **C** Upper story windows, double hung with brick arches
- **D** Sign panel above molding
- **E** Lintel

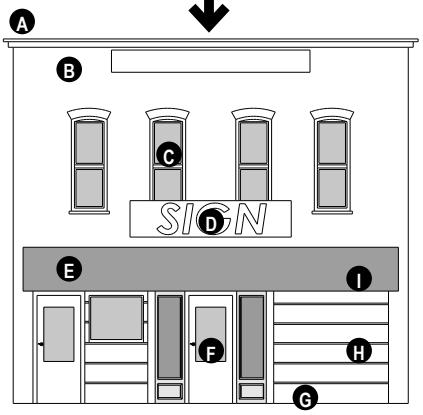


- **F** Wood panel door
- **G** Wood paneled bulkhead
- **H** Display Window
- **I** Transom Window

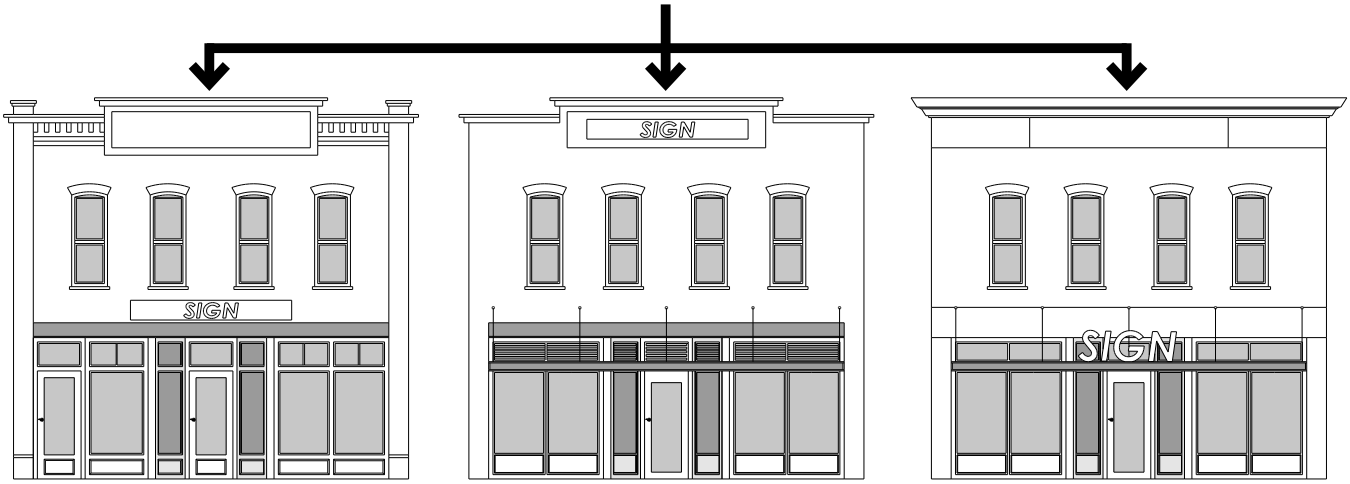
Altered Historic Structure

(Moderately or Substantially Altered)

- **A** Pilasters removed
- **B** Ornamental cornice removed
- **C** Upper story windows intact
- **D** Sign obscures window details
- **E** Molding covered



- **F** Original door missing
- **G** Bulkhead missing
- **H** Display windows altered
- **I** Transom window covered



Historic Restoration

- Surviving features preserved and restored
- Missing cornice and pilasters reconstructed
- Storefront elements reconstructed

Contemporary Rehabilitation

- New cornice reflects the form of the original
- Upper windows preserved
- Contemporary finished metal storefront in scale with original
- Canopy installed

Simplified Rehabilitation

- Simplified interpretation of the cornice
- Upper windows preserved
- Contemporary finished metal storefront in scale with original

Chapter 3

Treatment of Historic Resources

In this Chapter:

General Preservation Principles 26
General Design Guidelines for Preservation 28
Historic Commercial Building Design Guidelines 50
Historic Residential Building Design Guidelines 56
Design Guidelines for Historic Civic, Office, Industrial, Institutional and Religious Buildings 65
Other Considerations for Historic Properties 66
Historic Preservation and Sustainability 70

This chapter provides guidelines for the treatment of historic properties. It begins with general preservation principles, followed by general preservation design guidelines that are applicable to a variety of building types. It then provides guidelines that are specific to a selection of building types such as commercial and residential buildings.

Note that design guidelines for buildings that are in the historic district, but are considered to be “non-contributing” structures, are provided in Chapter 4.

General Preservation Principles

It is important to comply with some general design principles that underlie the more specific design guidelines that appear in this document. The following principles apply to all historic properties and will be used when evaluating the appropriateness of related work.

Respect the historic character of a property.

Active uses, such as coffee shops, restaurants, specialty retail shops and those shops that retail local products, are encouraged at the storefront level to enhance the pedestrian experience.

3.1 Respect the historic character of a property.

- The basic form and materials of a building, as well as character-defining features, are a part of the historic character.
- Do not try to change the style of a historic resource or make it look older than its actual age.
- Confusing the character by mixing elements of different styles or periods can adversely affect the historic significance of the property.

3.2 Seek uses that are compatible with the historic character of the property.

- Converting a building to a new use different from the original use is considered to be an “adaptive reuse,” and is a sound strategy for keeping an old building in service. For example, converting a residential structure to a coffee shop or office is an adaptive reuse. A good adaptive reuse project retains the historic character of the building while accommodating a new function.
- Active uses, such as coffee shops, restaurants, specialty retail shops and those shops that retail local products, are encouraged at the storefront level to enhance the pedestrian experience.
- Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site.
- Changes in use requiring the least alteration to significant elements are preferred. In most cases, designs can be developed that respect the historic integrity of the building while also accommodating new functions.

3.3 Maintain character-defining features and stylistic elements.

- Distinctive stylistic elements and other examples of skilled craftsmanship should be preserved. The best preservation procedure is to maintain features from the outset to prevent the need for repair later. Appropriate maintenance includes rust removal, caulking and repainting.
- These features should not be removed.

3.4 Repair deteriorated character-defining features and replace only those elements that cannot be repaired.

- Upgrade existing materials, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and facilitate reassembly.

Maintain character-defining features and stylistic elements.

Distinctive stylistic elements and other examples of skilled craftsmanship should be preserved. The best preservation procedure is to maintain features from the outset to prevent the need for repair later. Appropriate maintenance includes rust removal, caulking and repainting.

Responsibility of Ownership:

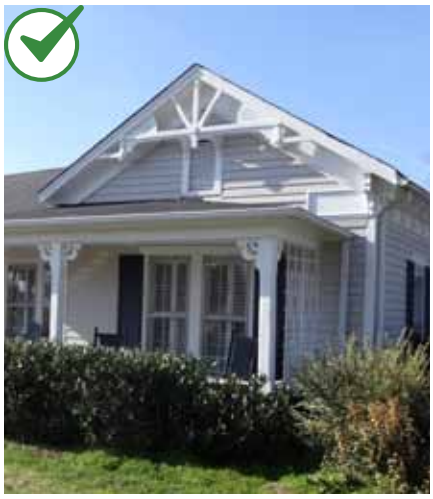
Ownership of a building within the historic district carries a responsibility to respect the historic properties located there. This responsibility does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes the economic well-being and overall viability of the community. Owners of historic properties play a vital role in helping to implement the city's policies through careful stewardship of the area's historic properties.

General Design Guidelines for Preservation

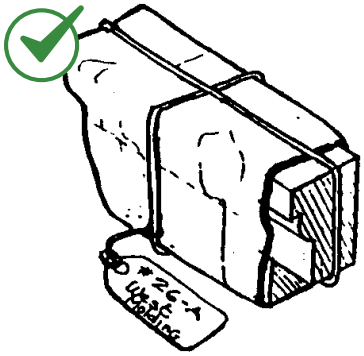
This section translates accepted principles for preservation, based on the Secretary's Standards, to describe how they apply to individual building components. References and links to National Park Service Preservation Briefs are also included in this section.

Character-defining Features and Architectural Details

Key character-defining features contribute to the character of a structure. Such features vary by architectural style. The design guidelines below provide general guidance for the treatment of these features. The method that requires the least intervention is preferred.



Preserve significant stylistic and character-defining features, such as these decorative brackets and kings post.



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

3.5 Preserve significant stylistic and character-defining features.

- Storefronts, cornices, brackets, doors and windows should be preserved.
- Employ preventive maintenance measures such as rust removal, caulking and repainting.
- Do not remove or alter architectural details that are in good condition or that can be repaired.

3.6 Repair deteriorated features.

- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair.
- Removing a damaged feature that can be repaired is not appropriate.
- Protect significant features that are adjacent to the area being worked on.

3.7 Use methods that minimize damage when disassembly of a historic element is necessary for its repair.

- When removing a historic feature, document its location so it may be repositioned accurately.

3.8 Utilize techniques for cleaning, refinishing and repairing an architectural detail that will maintain the original finish.

- Use the gentlest means possible that will achieve the desired results.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint or stain where appropriate.

3.9 Replace an architectural element accurately.

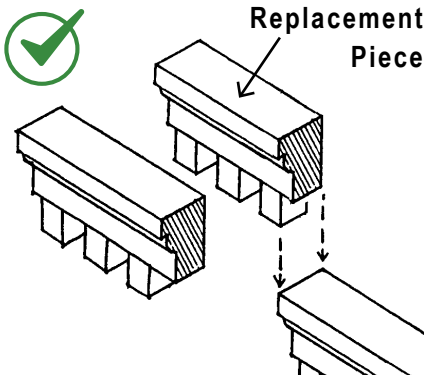
- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- Altered openings on primary façades should be restored to their original configuration when feasible.
- Materials similar to the original materials should be used when feasible.
  - A substitute material may be acceptable if the size, shape, texture, color and finish conveys the visual appearance of the original.
  - Alternative materials are usually more acceptable in locations that are remote from view or direct contact.

3.10 Develop a new design that is a compatible interpretation when reconstructing a historical element is impossible.

- The new element should be similar to comparable features in general size, shape, texture, material and finish. (See Treatment of an Altered Historic Cornice on page 51 for an illustration of a simplified cornice design).

3.11 Avoid adding stylistic features that were not part of the original building.

- For example, decorative millwork should not be added to a building if it was not an original feature, as doing so would convey a false history.
- Adding brackets to a historic building is another example of conveying false history if they were not there originally.

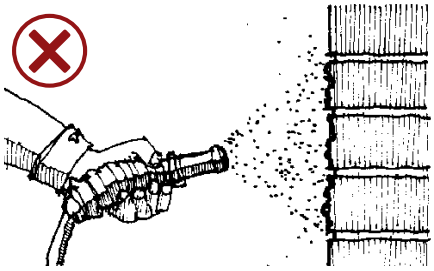


Where replacement of a character-defining feature is required, remove only those portions that are deteriorated beyond repair.

Replace an architectural element accurately. If reconstructing a historic element is impossible develop a new design that is a compatible interpretation.

Historic Building Materials

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



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

Preserve original building materials.

Maintain protective coatings to retard drying and ultraviolet damage. If the building was painted originally, it should remain painted.

3.12 Preserve original building materials.

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

3.13 Protect wood features from deterioration.

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

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

- Perform a test patch to determine that the cleaning method will cause no damage to the material surface. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character.
- Harsh cleaning methods, such as sandblasting, can damage the historic materials, changing their appearance. Such procedures are inappropriate.
- If cleaning is appropriate, a low pressure water wash is preferred. Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.

Maintaining Historic Materials:
The primary historic building materials used in Fort Mill include masonry (brick, mortar, stone, concrete), wood and metal. Such materials should be preserved whenever possible. Appropriate treatments to protect specific materials from deterioration include:

Masonry

- Maintain the natural uncovered water-protective layer (patina).
- Do not paint (this can seal in moisture, which may cause extensive damage over time).
- Repoint deteriorated masonry mortar joints with mortar that matches the strength, composition, color and texture of the original. Note, some new mortars can damage original masonry. Also, duplicate the mortar joints in width and profile.
- Maintain masonry caps to insure proper drainage.

Wood

- Maintain paint and other protective coatings to retard deterioration and ultraviolet damage.
- Provide proper drainage and ventilation.
- Use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

Metal

- Maintain protective coatings, such as paint, on exposed metals.
- Provide proper drainage.

All Materials

- Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.
- Use a low pressure water wash if cleaning is appropriate. Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.
- Do not use harsh cleaning methods, such as sandblasting, which can damage historic materials, changing their appearance.

For More Information:

The following National Park Service preservation briefs at *www.nps.gov* provide additional information on the treatment of historic materials:

Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings

Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors

Using Non-Historic Materials on a Historic Structure:

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

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

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

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

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

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

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

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

Location. Up close, it is easier to identify some non-original materials due to differences in texture, finish and feel. Tapping on a hollow plastic column or fence does not convey the same experience as the original. For this reason, locations that are more remote are better. Similarly, the use of non-original materials is more appropriate on non-primary façades. See "Which Areas are the Most Sensitive to Preserve?" on page 23 for more information.

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

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

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

3.15 Plan repainting carefully.

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

3.16 Brick or stone that was not painted historically should not be painted.

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

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

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

3.18 Repoint mortar joints where there is evidence of deterioration.

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

Repoint mortar joints where there is evidence of deterioration.

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

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

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

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

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

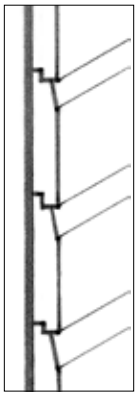
3.20 Do not use synthetic materials, such as aluminum or vinyl siding or panelized brick, as replacements for primary building materials.

- Primary building materials, such as original wood siding and masonry, should not be replaced with synthetic materials on key, character-defining walls.
- In some instances, non-original materials may be used for replacing architectural details, but doing so is not encouraged. If it is necessary to use a new material, such as a fiberglass molding, the style and detail should match the historic model.
- The Board may consider non-original materials located on a residential accessory building, or on an addition or rear wall of a primary structure.

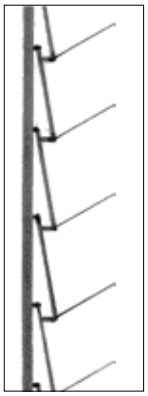
Building Material Details

Common original wood and masonry materials that may be found on historic properties are illustrated below.

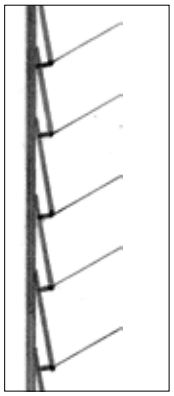
Wood Siding



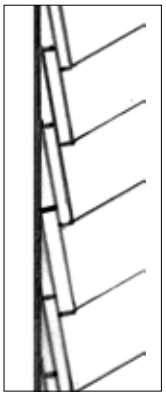
Shiplap



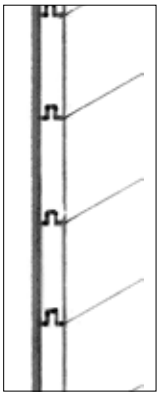
Rabbeted



Beveled

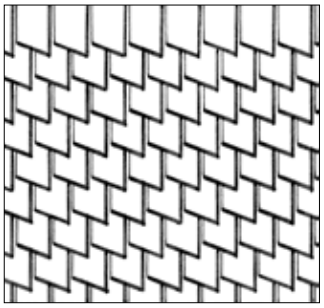


Clapboard

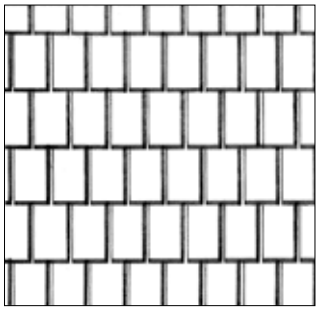


Tongue and Groove

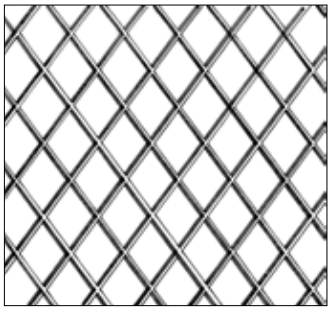
Shingles



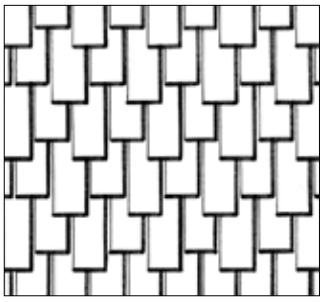
Chisel



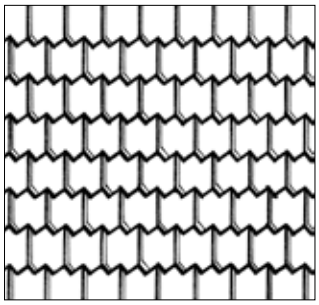
Coursed



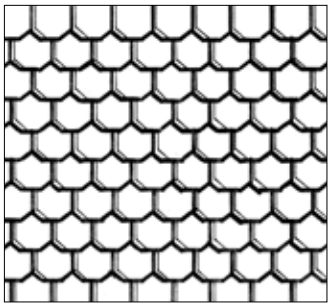
Diamond



Staggered

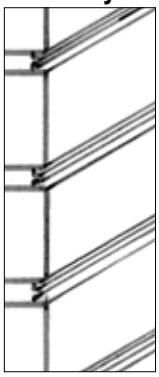


Sawtooth

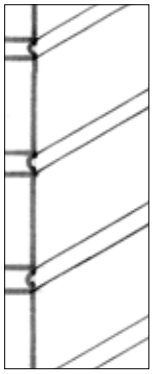


Fishscale

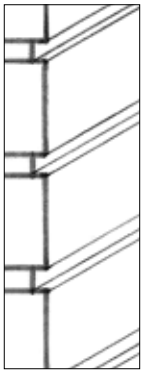
Masonry Joints



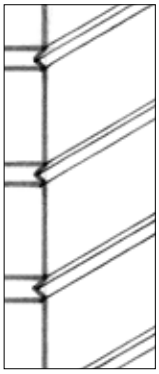
Beaded



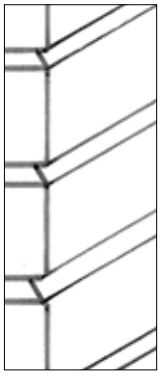
Concave



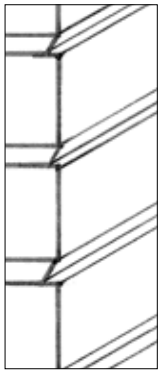
Stripped



V-shaped



Weathered



Struck

3.21 Covering original building materials with new materials is inappropriate.

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

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

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

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

Windows - General

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

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

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

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

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

For More Information:

The following National Park Service preservation briefs at and National Trust for Historic Preservation article at provide additional information on the treatment of historic materials:

Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

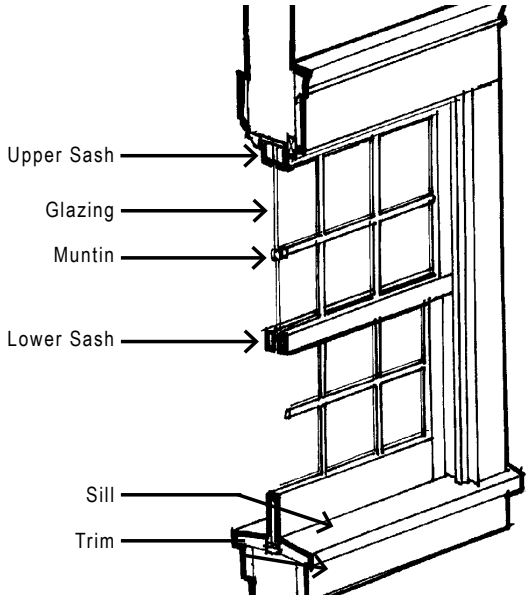
Preservation Brief 9: The Repair of Historic Wooden Windows

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

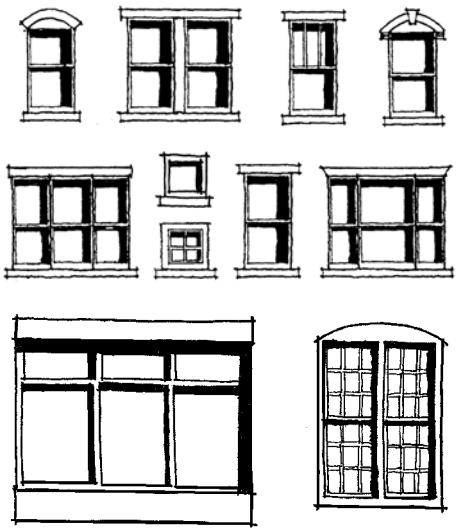
National Trust for Historic Preservation Article on Window Retrofits

Window Types and Details

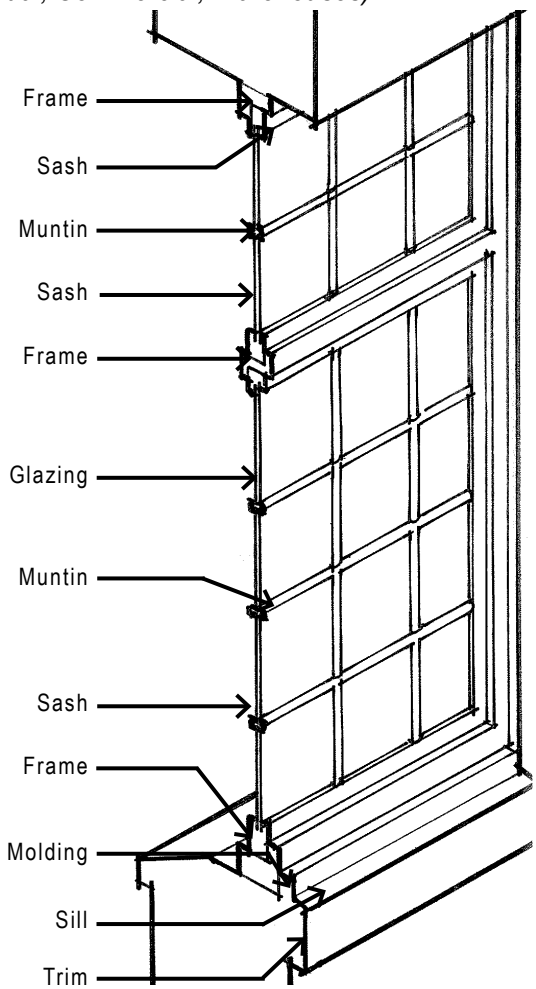
Common original window types that may be found on historic properties are illustrated below.



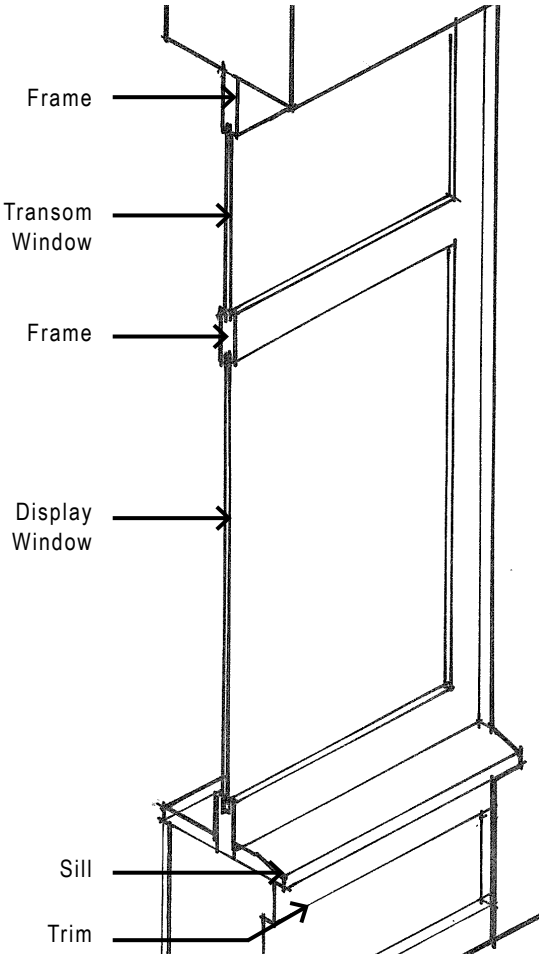
Double Hung Window
(Residential, Commercial, Warehouses)



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



Pivot Window *(Warehouses)*



Storefront Window *(Commercial)*

3.24 Preserve the size and proportion of a historic window opening.

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

Preserve a distinctive window opening shape, such as an arched top.

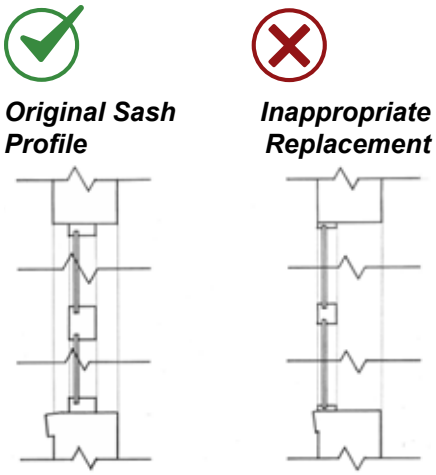
3.25 Preserve the historic ratio of window openings to solid wall on a primary façade.

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

3.26 Match a replacement window to the original in its design.

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

Reducing an original opening to accommodate a smaller window or increasing it to receive a larger window is inappropriate.



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

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

Preserve historic shutters.

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

- Using the same material as the original is preferred, especially on character-defining façades. However, a non-original material may be considered if the appearance of the window components will match those of the original in dimension, profile and finish.
- New glazing should convey the visual appearance of historic glazing. It should be clear. Metallic and reflective finishes are inappropriate.
- Vinyl and unfinished metals are inappropriate window materials.

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

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

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

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

Windows - Accessories

Window accessories such as the trim, sash, and more add to the character of a window and should be preserved when feasible.

3.30 Preserve historic shutters.

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

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

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

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

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

Benefits of Wood Window Retrofits:

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

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

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

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

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

Operable double-hung windows and shutters enhance the energy efficiency of a building.

3.33 Use an insect screen to enhance energy conservation and ventilation.

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

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

Use these measures:

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

Doors - General

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

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

3.35 Preserve the decorative and functional features of a primary entrance.

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

3.36 Maintain the original proportions of a significant door.

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

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

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

3.38 Preserve original thresholds and tiled entries.

- Maintain entryway features, regrout tile as necessary.

Preserve the decorative and functional features of a primary entrance.

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

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

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

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

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

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

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

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

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

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

Use these measures:

- Add weather stripping and caulking around the window and frame.
- Install a storm door. Generally, wood storm doors are most appropriate.
- Install an insulated window shade over glazed portions of the door on the interior.

Doors - Accessories

Accessories details of a historic door add to the character of the residence and should be preserved when feasible.

3.43 Preserve a historic screen door or storm door.

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

3.44 Use a screen door to enhance energy conservation and ventilation.

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

Use a screen door to enhance energy conservation and ventilation.

Roofs

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

Roof Maintenance Tips:

- Look for breaks or holes in the roof surface and check the flashing for open seams.
- Watch for vegetation, such as moss and grass, which indicates accumulated dirt and retained moisture.
- Patch and replace areas with damaged roof material (often, repairing a roof can be much less expensive than complete replacement).

Preserve the original roof form of a historic structure.

3.45 Preserve the original roof form of a historic structure.

- Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.
- Retain and repair roof detailing.

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

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

3.47 Preserve original roof materials.

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

When using a new asphalt, fiberglass or similar composition roof material, match the original in color and finish to the extent feasible.

Minimize the visual impacts of skylights and other rooftop devices.

3.48 New or replacement roof materials should convey a scale and texture similar to those used traditionally.

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

3.49 Avoid using conjectural materials or features on a roof.

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

3.50 Minimize the visual impacts of skylights and other rooftop devices.

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

Historic Roof Features

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

Preserve historic roof features such as a decorative cornice, chimney, crests, or finials.

3.51 Preserve historic roof features.

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

3.52 Repair a historic roof feature when it is deteriorated.

- Avoid replacing historic roof features when repair is feasible.

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

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

3.54 Maintain a historic chimney.

- These surfaces are more exposed than others and may require more frequent maintenance (See “Historic Building Materials” on page 30 for more information on the treatment of masonry).
- Also preserve distinctive flue caps and other decorative features of a chimney.

Paint & Color

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

3.55 The façade should "read" as a single composition.

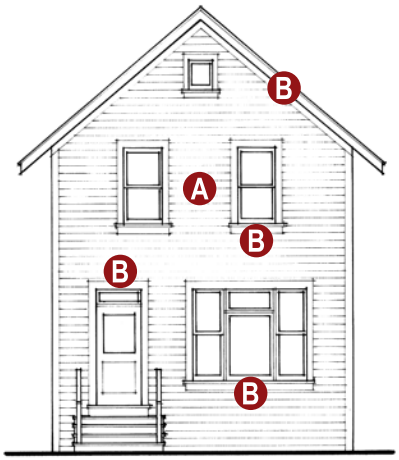
- Employ color schemes that are simple in character.
- The use of one color for the building base is preferred.
- Consider using only one or two additional accent colors.

3.56 Use a historic color scheme.

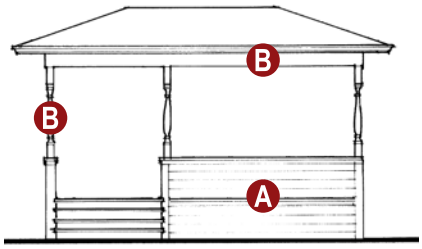
- If the historic color scheme is not known, then an interpretation of those on similar historic buildings is appropriate.
- Employ a color scheme that is simple in character. Using one base color for the building is preferred.
- Using one or two other accent colors to highlight details and trim is appropriate.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

3.57 The use of a traditional color palette is preferred.

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



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



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

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

Historic Commercial Building Design Guidelines

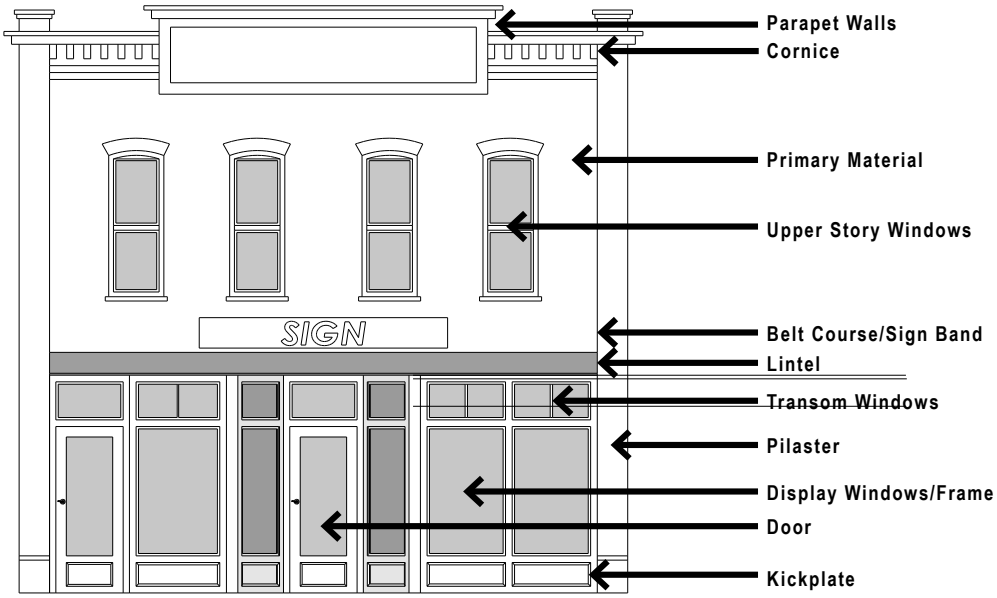
These design guidelines for treatment of commercial properties supplement the general guidelines for historic buildings. Both sections apply.

Preservation of the Commercial Façade

Many commercial façades in Fort Mill retain character-defining features seen historically. The repetition of these standard elements creates a visual unity along the street that should be preserved. These features should not be altered, obscured or removed. While all of the features that define a commercial façade are important, a critical feature is the storefront system; preserving this feature will help to maintain the interest of the street to pedestrians by providing views to goods and activities inside the first floor window.

3.58 Preserve these character-defining features of a commercial façade.

- **Parapet Walls:** The portion of the building wall that extends above a flat roof surface.
- **Cornice:** A decorative band at the top of the building.
- **Primary Material:** Includes brick, stucco and wood, for example.
- **Upper-Story Windows:** Windows located above the street level often have a vertical orientation.
- **Sign Band:** A flat band running above the transoms to allow for the placement of signs.
- **Lintel:** A horizontal structural member that supports a load over an opening; usually made of wood, stone or steel; may be exposed or obscured by wall covering
- **Transom:** The upper portion of the display window, separated by a frame.
- **Pilaster:** A rectangular column attached to a wall; quite frequently decoratively treated so as to repeat a classical column with a base, shaft and capital.
- **Display Windows:** The main portion of glass on the storefront, where goods and services are displayed.
- **Door:** Usually set back from the sidewalk in a protected recess.
- **Kickplate:** Found beneath the display window.



Preserve these character-defining features of a commercial façade.

Cornices

The character-defining features of a historic cornice should be preserved.

3.59 Preserve the character of the cornice line.

- Most historic commercial buildings have cornices to cap their façades. Their repetition along the street contributes to the visual continuity of the block.

3.60 Reconstruct a missing cornice when historic evidence is available, when feasible.

- Use historic photographs to determine design details of the original cornice.
- Replacement elements should match the original, especially in overall size and profile.
- The substitution of another old cornice for the original may be considered, provided the substitute is similar to the original.

3.61 Design a simplified interpretation of a historic cornice if evidence of the original is missing.

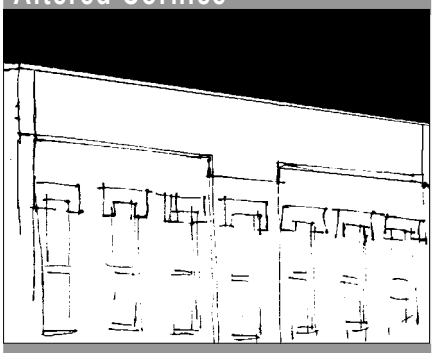
- Appropriate materials include brick, stamped metal, wood and some durable synthetics.
- Simple sheet metal is inappropriate.

3.62 Do not alter a parapet wall on a highly visible façade.

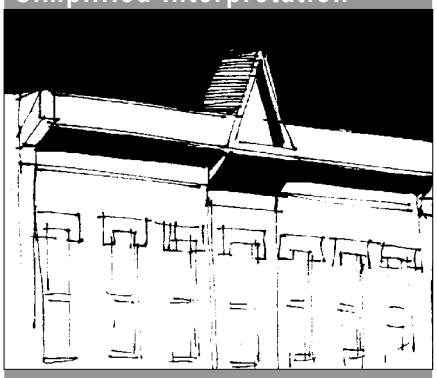
- Inspect parapets on a regular basis.
  - They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
- Avoid waterproofing treatments, which can interfere with the parapet's natural ability to dry out quickly when it gets wet.
- Adding coping to a parapet in order to protect masonry is appropriate.

Preserve the original cornice of a historic structure.

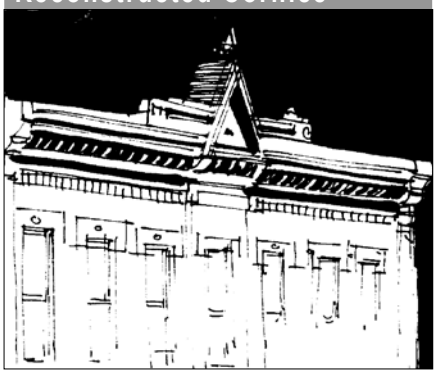
Altered Cornice



Simplified Interpretation



Reconstructed Cornice



An alternative design that is a contemporary interpretation of a traditional storefront may be considered where the original is missing and no evidence of its character exists.

Storefront System

Many storefronts in Downtown Fort Mill have components seen traditionally on commercial buildings. The repetition of these standard elements creates a visual unity at the street that should be preserved. These features should not be altered, obscured or removed. Preserving a historic storefront maintains interest to pedestrians by providing views to goods and activities inside.

Early storefronts had features typical of traditional commercial buildings. Main display windows were often supported by a paneled kickplate. Above the main display windows, transom windows were installed. Some of these may have been operable, to accommodate air circulation.

Metal storefronts appeared later, perhaps in alterations that occurred during the 1950s and 1960s. These often conveyed a “modern” look, with very simple bases, and usually with a raw aluminum finish. The combination of aluminum windows within a historic façade do not fit within the historic district.

Few original storefronts remain. Restoring a missing storefront is certainly an option where information exists to aid in an accurate design. New designs that draw upon traditional storefront elements and proportions, but do so in more contemporary ways, are also appropriate.

Note: Many of the original storefronts have been replaced over the years; therefore, some flexibility in the design of a replacement storefront may be considered if it reflects the scale and proportion of the traditional Fort Mill storefront.

3.63 If a storefront system is altered, restoring it to the original design is preferred.

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

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

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

3.65 Retain an original kickplate.

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

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

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

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

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

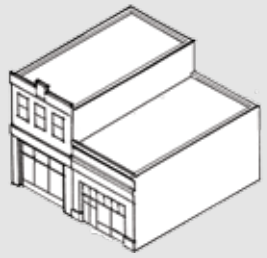
Additions to Commercial Properties

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

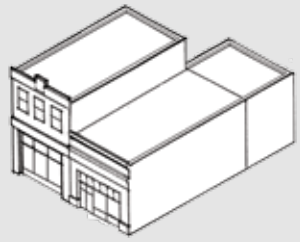
Second, an addition to the roof may be designed that is simple in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible to those of the existing structure.

The General Design Guidelines for New Construction in Chapter 4 also apply to additions on historic buildings.

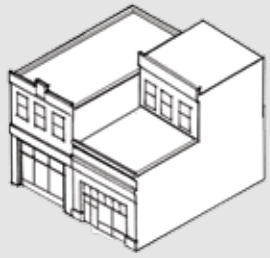
Locating an Addition to a Historic Commercial Building:



Historic Structure
The one and two-story commercial buildings illustrated above are historic.



Rear Addition
The rear addition illustrated at right is appropriate.



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

3.67 An addition should be compatible in scale, materials and character with the main building.

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

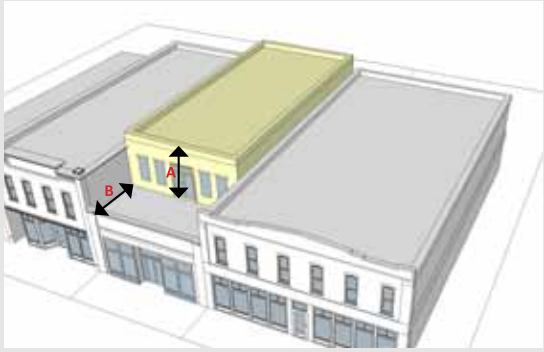
3.68 An addition should not damage or obscure architecturally important features.

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

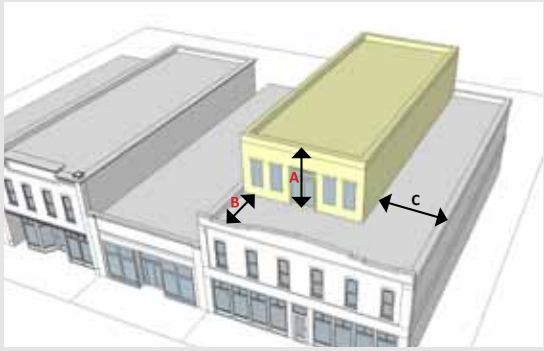
3.69 An addition may be made to the roof of a building if it does the following:

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

Setbacks of Vertical Rooftop Additions



A = 13’ 6”
B = 15’
The height of this rooftop addition is less than 15’ so it should be set back a minimum of 15’ from the primary façade.



A = 13’6”
B = 15’
C = 15’
The height of this rooftop addition is less than 15’ so it should be set back a minimum of 15’ from each of the street-facing wall planes.

In general, a rooftop addition on a historic building should be set back from the primary façade by a dimension that is equivalent to the height of the addition, or fifteen feet, whichever is greater. A rooftop addition on a historic building that is located on a corner should be set back from the primary façade by a dimension that is equivalent to the height of the addition, or fifteen feet, whichever is greater; and should be set back from other street-facing wall planes by a dimension that is equivalent to half of the height of the addition, or fifteen feet, whichever is greater.

Porch Maintenance Tips:

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

A porch, including columns should be well ventilated to reduce condensation and moisture build-up in the wood structure and prevent dry rot.
Weeds and shrubs should not be allowed to come in contact with porch skirting or piers.
Avoid piling items such as firewood, trash or mulch against a porch wall.
Do not use carpets on outside porch decks.
Where deterioration is evident repair as soon as problems appear. Delay could cause more extensive and expensive repairs later.

Maintain a historic porch when feasible.

Historic Residential Building Design Guidelines

These design guidelines for treatment of residential properties supplement the general guidelines for historic buildings. Both sections apply.

Porches

Preserve a porch in its original condition and form. A porch is one of the most important character-defining elements of a façade. A porch provides visual interest to a building and shelter from the elements. It also defines building scale and establishes social hierarchy of space from the street to the house interior.

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

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

3.70 Maintain a historic porch when feasible.

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

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

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

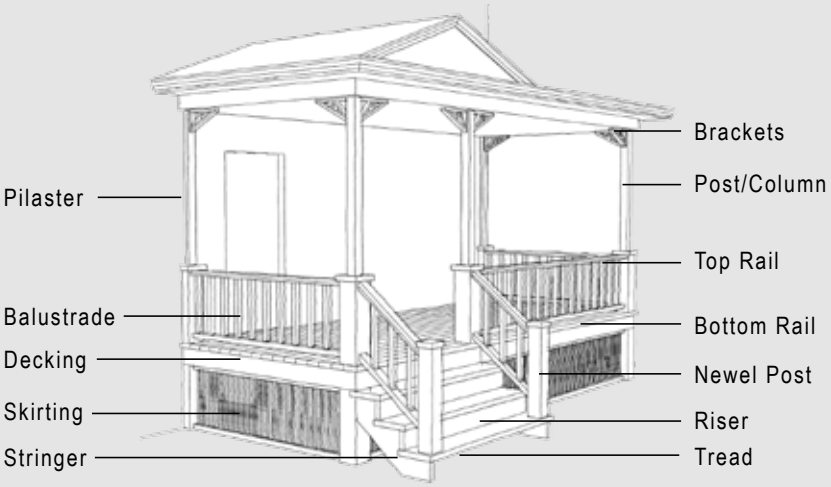
3.72 Repair those elements of a porch that are deteriorated.

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

Repair those elements of a porch that are deteriorated.

Historic Porch Components:

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



A porch should use materials similar to those seen historically.

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

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

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

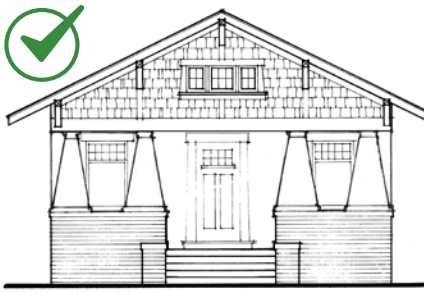
- Base the design of a replacement porch on historic documentation if available.
- Where no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings.
- The size of a porch should relate to the overall scale of the primary structure to which it is attached.
- Missing or deteriorated decorative elements should be replaced to match existing elements; e.g., match the original proportions and spacing of balusters when replacing missing ones.

3.75 Porch supports should be of an appropriate size to complement the entry and existing structure.

- Avoid using porch supports that would be substantially larger or smaller than those seen historically.

3.76 A porch should use materials similar to those seen historically.

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



Porch supports should be of an appropriate size to complement the entry and existing structure.

A porch should use materials similar to those seen historically.

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

Before: Porch missing

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

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

After: Porch reconstructed

Dormers

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

Locate a new dormer to the rear and/or the side (set back from the front façade) to help preserve the existing roof form and historic building materials. Also, the dormer should be located below the ridge line.

3.77 Preserve a historic dormer.

- Also preserve distinctive decorative features of a dormer.

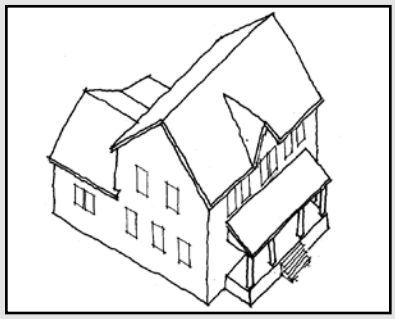
3.78 A new rooftop dormer may be appropriate.

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

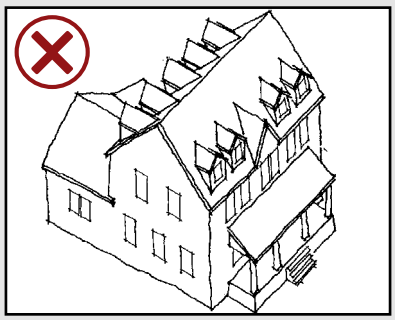
Dormer Location:

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

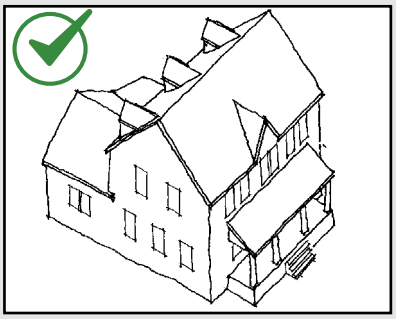
Original



New Dormers



New Dormers



Foundations

Building foundations contribute to the character and structure and should be preserved. They may consist of rusticated stone walls or brick walls, for example.

3.79 Provide positive drainage away from foundations.

- The soil or pavement next to the foundation wall should slope away from the wall. This will keep water from soaking down into the wall and surrounding soil. Wet soil can lose its weight-supporting capacity and result in foundation and wall cracks.
- Allow adequate space between planting and the foundation wall to maintain the ventilation of a foundation and to alleviate watering issues.

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

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

3.81 Avoid covering or enclosing historic foundations.

- Materials such as composite "brick" veneer or cementitious coverings diminish the character of the structure. These also may hold moisture in the foundation wall and cause damage to the structure.

Foundation Maintenance Tips:

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

Vines and other plants should not be allowed to grow on foundation walls. Weeds and shrubs should not be allowed to come in contact with foundation walls.

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

Maintain foundation vents in operating order.

Additions and Secondary Structures

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

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

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

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

The General Design Guidelines for New Construction in Chapter 4 also apply to additional on historic buildings.

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

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

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

3.83 Preserve an existing secondary structure when feasible.

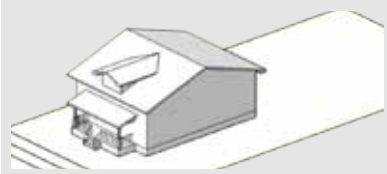
- Retain original materials and features when feasible.

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

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

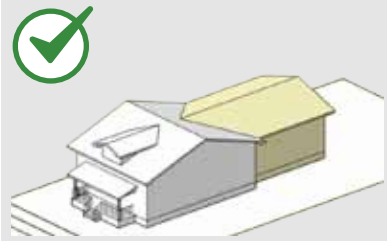
Original Structure

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



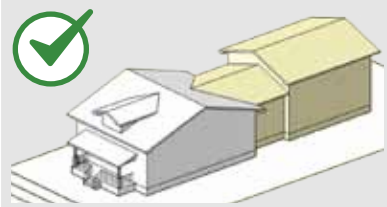
One-Story Addition

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



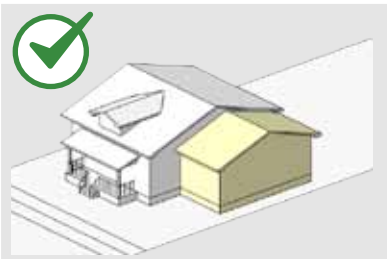
One-and-a-Half Story Addition

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



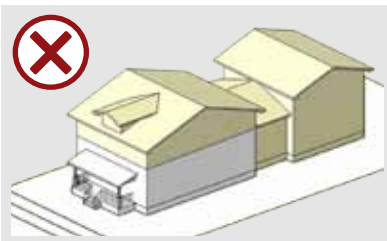
One-Story Addition to the Side

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



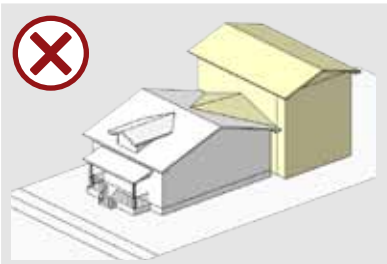
Inappropriate Two-Story Addition

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



Inappropriate Two-Story Addition

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



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

- This will allow the original proportions and character to remain prominent.

3.85 An addition should be compatible in scale, materials and character with the main building.

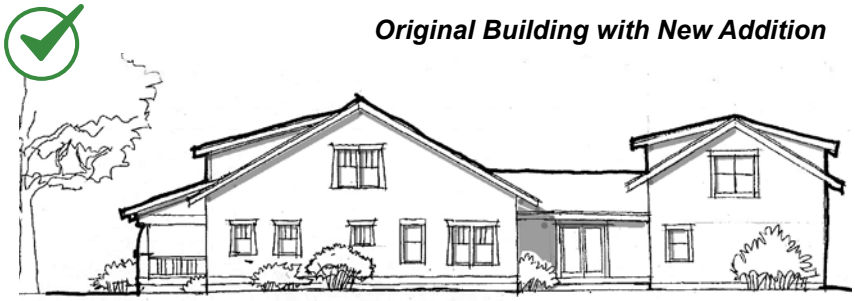
- While a smaller addition is visually preferable, if the addition is to be significantly larger than the original building, one option is to separate it from the primary building, when feasible, and then link it with a smaller connector.
- A new addition should fit within the range of building heights that help define the character of the neighborhood.
- An addition should be simple in design to prevent it from competing with the primary façade.
- Use materials that are in character with the primary structure; however, non-original materials may be considered to the rear of the structure, if they are compatible.
- A new structure or addition may express its own time; for example, a contemporary interpretation of the historic style is appropriate.
- The reconstruction of a historic style that matches the existing building is inappropriate.

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

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

Original Building

Original Building with New Addition



An addition should be compatible in scale, materials and character with the main building.

Design Guidelines for Historic Civic, Office, Industrial, Institutional and Religious Buildings

These design guidelines address office buildings (complexes), churches, schools, libraries and government buildings. These historic properties including the building and setting are important resources within the community and should be preserved.

3.87 Preserve the key character-defining features that are important in defining the traditional setting of the historic property. These can include:

- Site features such as expansive front, side and rear yards
- Site features such as fences and walls
- Building orientation to the street or lawn
- Natural and topographic features
- View corridors

3.88 Preserve the key character-defining features of historic Civic, Office, Industrial, Institutional and Religious Buildings. These can include:

- High quality materials such as brick, stone and stained glass
- Four-sided architecture
- Building features such as: a grand entry, porticoes, stairways, canopies, etc.
- Building division into base, middle and cap, as well as streamlined features
- Steeples, towers and penthouses
- Solid to void ratio
- Elaborate window openings

Preserve the key character-defining features of historic churches.

Other Considerations for Historic Properties

This section provides guidelines for the treatment of landscapes and other site improvements.

Historic Site Features

Site features and landscapes are an important part of Fort Mills's historic context. Proper treatment of these features helps to retain the unique qualities that make Fort Mill historic resources special and assist with the preservation and interpretation of the property and/or district.

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

3.89 Preserve historic site features and settings that are important in defining the property and/or district.

- Preserve streets, alleys, furnishings, fixtures, natural resources, topographic features and key views.
- Preserve historic properties and their landscape setting.
- Preserve historic pergolas, statues and interpretive features.

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

Adaptive Re-Use

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

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

- Building uses that are closely related to the original use are preferred. Residential house conversions to offices or coffee shops are examples of appropriate adaptive re-use. This can be accomplished without radical alterations to either the interior or exterior of the structure.
- Avoid altering porches and original windows and doors.

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

Fences, Retaining Walls and Gates

Historic site features and landscapes are important character-defining features of the district and designated properties. Proper treatment of these features helps to retain the integrity of the district. They should be preserved. See Chapter 6 for design guidelines for new construction of site features.

3.91 Preserve historic fences, gates and retaining walls.

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

Preserve historic fences, gates and retaining walls.

Accessibility

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

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

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

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

Building Maintenance

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

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

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

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

Historic Preservation and Sustainability

Keeping older buildings in use avoids environmental impacts associated with new construction. Maintaining and improving energy efficiency and providing options for energy generation further promotes the sustainability of historic buildings.

Energy Efficiency in Historic Buildings

Original sustainable building features and systems should be maintained in good operating condition in an energy efficiency rehabilitation project.

Historic Preservation and Sustainability:

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

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

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

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

3.94 Preserve the inherent energy efficiency of a historic building.

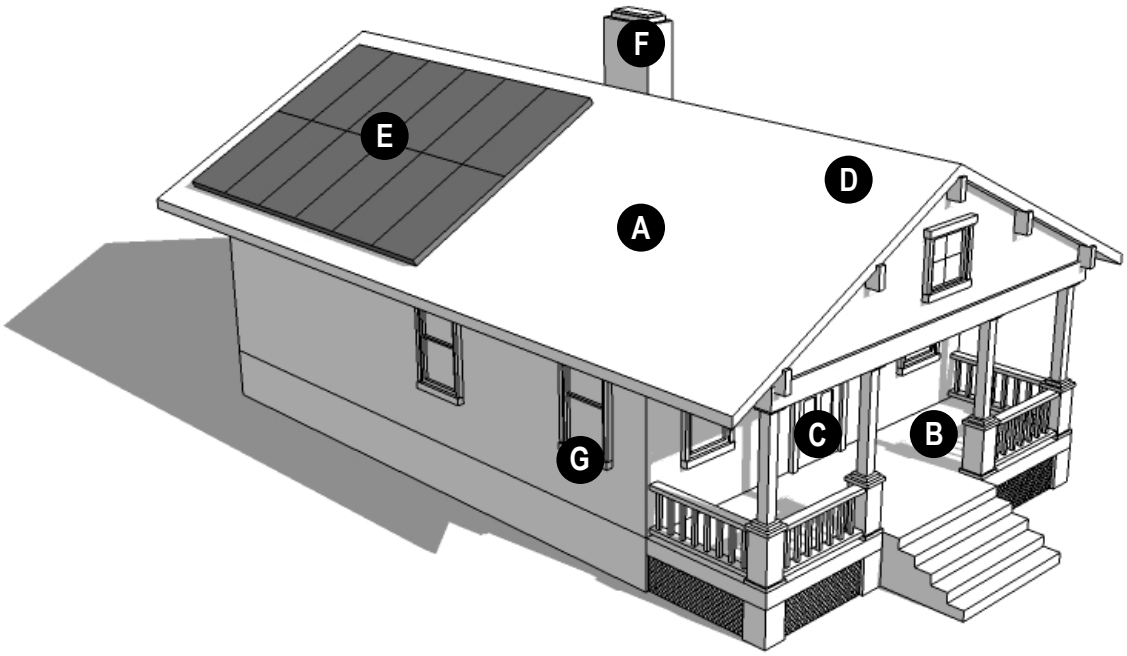
- Identify inherent sustainable features and operating systems and maintain them in good condition.
- Repair or restore covered, damaged or missing features where appropriate.

3.95 Maintain a building's sustainability features in operable condition.

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

Historic Residential Building Energy Efficiency Strategy:

The following National Park Service preservation brief at *www.nps.gov* provides additional information: *Preservation Brief 3: Improving Energy Efficiency in Historic Buildings*



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

A Attic & Walls
- Insulate internally

B Awnings & Porches
- Restore porches and awnings

C Doors
- Maintain original doors
- Weatherstrip
- Install a storm door

D Roof Material
- Retain & repair

E Solar Panels
- Set back from primary façade to minimize visibility from street

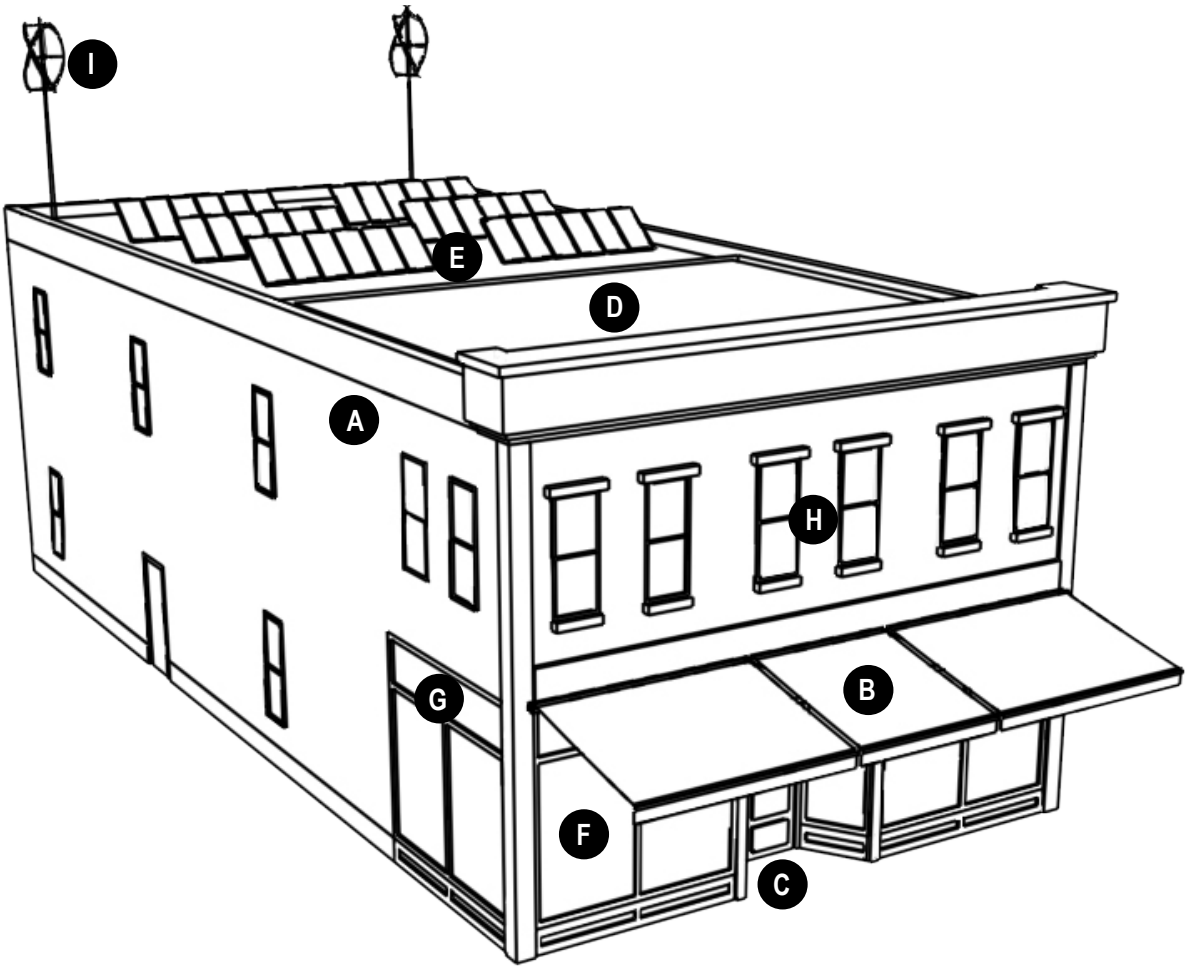
F Chimney
- Install draft stopper

G Windows
- Repair & retain original or early windows
- Retain original glass
- Enhance thermal & acoustic efficiency with storm windows (preferably interior) weatherstrip.

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

Historic Commercial Storefront Building Energy-Efficiency Diagram

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



A Attic

- Insulate internally

B Awnings

- Use operable awnings to control solar access and heat gain

C Doors

- Maintain original doors
- Weather-strip
- Consider interior air lock area

D Roof Material

- Retain & repair

E Solar Panels

- Set back from primary façade to minimize visibility from street

F Display Windows

- Maintain original windows
- Weather-strip

G Clerestory Windows

- Retain operable clerestory window to circulate air

H Windows

- Maintain original windows
- Weather-strip and caulk
- Add storm windows (preferably interior)

I Wind Turbines

- Set back from primary façade to minimize visibility from street

Energy Efficiency Strategy

Follow the basic steps below when considering a rehabilitation project for energy efficiency.

Step 1: Establish Project Goals.

Develop an overall strategy and project goals to maximize the effectiveness of a project. Developing clear project goals will establish a broad view that can help place individual actions into context. These should focus on minimizing use of resources and energy, minimizing negative environmental impacts, and retaining the historic integrity of a property. Strategies should maximize the inherent value of the historic resource prior to considering alterations or energy generation technology.

To inform a project strategy, consider conducting an energy audit. Energy audits can give a comprehensive view of how energy is currently used, in the daily and seasonal cycles of use, and can also provide perspective on the payback of investment for potential work on the building. For example, an energy audit, when examined based on an overall strategy, may demonstrate that priorities should be on increasing insulation in walls, ceilings and foundations, rather than replacing windows.

Step 2: Maintain Building Components in Sound Condition.

Maintaining existing building fabric reduces negative environmental impacts. Re-using a building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials.

Step 3: Maximize Inherent Sustainable Qualities.

Typically, historic buildings were built with resource and energy efficiency in mind. Construction methods focused on durability and maintenance, resulting in individual building features that can be repaired if damaged, thus minimizing the use of materials throughout the building's life cycle. Buildings were also built to respond to local climate conditions, integrating passive and active strategies for year-round interior climate control, which increase energy efficiency. Passive strategies typically include building orientation and features such as roof overhangs and windows to provide both natural daylighting as well as management of solar heat gain. Active strategies typically include operable building features such as awnings and double-hung/clerestory and transom windows. Identify a building's inherent sustainable features and operating systems and maintain them in good operating condition. In some cases, these features may be covered, damaged or missing; repair or restore them where necessary.

Step 4: Enhance Building Performance.

A historic building's inherent energy efficiency can be augmented using techniques which improve efficiency without negatively impacting historic building elements. Non-invasive strategies such as increased insulation, weatherization improvements and landscaping should be considered.

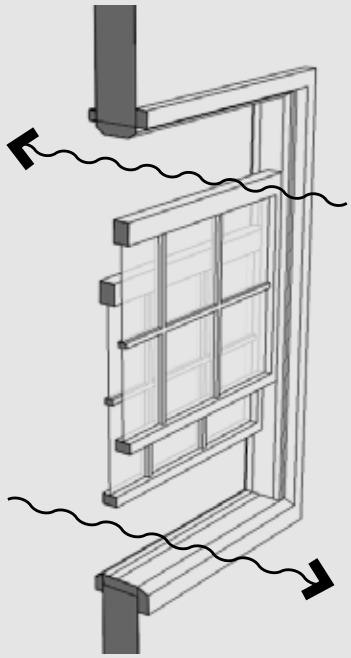
Step 5: Add Energy-Generating Technologies Sensitively.

The flexibility of many historic structures allows for the respectful integration of energy efficiency technologies. Energy-generating technologies are the most commonly known strategies. However, the efficiency of a historic structure will often be great enough that generation technologies are not the most practical solutions. Utilize strategies to reduce energy consumption prior to undertaking an energy generation project.

When integrating modern energy technology into a historic structure, maintain the resource's historic integrity and the ability to interpret its historic significance. As new technologies are tried and tested it is important that they be installed in a reversible manner such that they leave no permanent negative impacts to a historic structure.

DOUBLE-HUNG WINDOW VENTILATION

Double hung windows simultaneously allow for air circulation while saving energy as illustrated below.



Energy Performance in Historic Buildings

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

3.96 Use noninvasive strategies when applying weatherization and energy-saving improvements.

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

3.97 Enhance the energy efficiency of original windows and doors.

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

Energy Generating Technologies

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

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

For More Information:

The following National Park Service preservation brief at *www.nps.gov* provides additional information: *Preservation Brief 3: Improving Energy Efficiency in Historic Buildings*

3.98 Locate an energy generating device to minimize impacts to the historic character of the resource.

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

3.99 Minimize potential adverse effects from solar collectors on the character of a historic building.

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

Place collectors to avoid obscuring significant features or adversely affecting the perception of the overall character of the property.

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

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

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

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

Chapter 4

Guidelines for New Construction

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General Design Guidelines for New Construction 78

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Design Guidelines for New Small Scale Residential Buildings 89

Design Guidelines for New Civic, Institutional and Religious Buildings 95

Design Guidelines for New Parking Structures 96

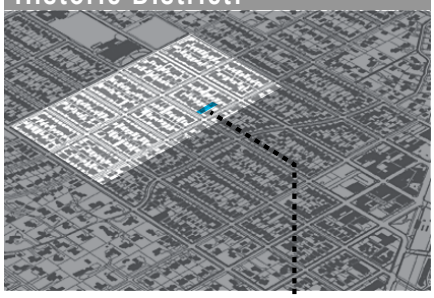
This chapter provides guidelines for new construction. It begins with general guidelines for designing new construction to be compatible with the surrounding historic district. It them provides overall guidelines for site design and guidelines that are specific to either commercial or residential properties. The General Deisgn Guildelines in this chapter also apply to additions to historic properties in addition to the design guidelines in Chapter 3.

General Design Guidelines for New Construction

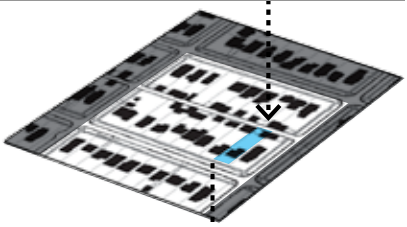
Designing in Context

The Fort Mill HPOD is not frozen in time. It continues to evolve while maintaining its essential historic character. A new building in a historic context should be compatible with the surrounding historic fabric, but also express its true age. A key objective is to retain the overall character of the district while accommodating creative, yet compatible, new buildings. It is important to understand how new construction will affect the ability to perceive the historic sense of time and place. Ideally, a new building will contribute to an understanding of the area, or at least incorporate a neutral design that has little impact.

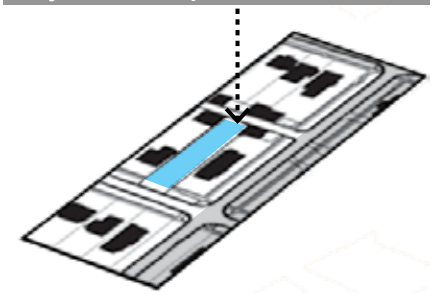
Historic District:



Surrounding Context/Block:



Adjacent Properties:



This series of illustrations provides examples of terminology related to design context. This particluar example highlights a residential context.

4.1 Maintain the design context of the district.

- Each new building should be designed to be compatible with its context.

Overall Compatibility Considerations:

To achieve compatibility, a new building should:

- Relate to the character-defining features of the context, including setback and open space patterns, mass and form, entries and porches, materials and other features.
- Relate to features in the surrounding historic context and on adjacent properties, including setbacks, building heights, porch and window heights, the proportions of windows and architectural features, as well as roof forms.
- Express its true age, rather than directly imitating a historic style, or using faux historic treatments, to avoid confusing historic interpretation of the context.

A new building may use a variety of designs to achieve compatibility. These may include simplified interpretations of historic styles, or creative contemporary designs that incorporate compatible features.

Location, Setbacks and Alignments

Building location, setbacks and alignments define the established context. New buildings should reflect the location, set backs, and alignments within its surrounding context. There are differences found within the HPOD and these should be considered.

4.2 Respect established building location, lot coverage and open space patterns when locating a new building.

- Design the site footprint of a new building to be compatible with the existing historic lot coverage pattern of the surrounding context.
- Provide a general pattern of open space that is compatible with the existing historic pattern of the surrounding context.
- Locate a garage or secondary structure to be consistent with the location of secondary structures in the surrounding context.

Locate a new building to reflect established setback patterns of the surrounding context.

4.3 Locate a new building to respect the alignment of historic building façades and entrances in the surrounding context/block.

- Locate a new building to reflect established setback patterns of the surrounding context.
- If existing historic buildings are positioned at the sidewalk edge, creating a uniform street wall, then locate a new building to conform to this alignment.
- Where front yard setbacks are uniform, place a new structure in alignment with its neighbors.
- Orient a building's entrance to be consistent with the established historic pattern of the surrounding context. Typically, the primary entrance faces the street.

Respect established building location, lot coverage and open space patterns when locating a new building.

Architectural Character

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

4.4 Design a building to include the typical features and rhythms of historic buildings in the surrounding context, using similar proportions and dimensions. Features to reference include:

- Foundation heights
- Floor-to-floor heights and overall building height
- Window locations, proportions, and recess in the wall
- Entry and porch location, size and proportions
- Scaling elements and articulation, such as belt courses, dormers, balconies, decorative roof cornices, etc.

Contemporary interpretations of traditional designs and details are encouraged.

4.5 Design a new building to be recognized as current construction, while respecting key features of the historic district as well as the surrounding historic context.

- Use a simplified interpretation of historic designs found in the historic district, or use a contemporary design that is compatible with historic siting, massing, and forms found in the context. At a minimum, an acceptable design should be neutral and not detract from the area's historic character.
- Include features that relate to the surrounding historic context, such as front porches in a residential setting, or a defined roof cornice and storefront system on a commercial and mixed use structure.
- Use contemporary details, such as window moldings and door surrounds, to create interest and convey the period in which the structure was built.

Design a new building to express the distinction between the street level and the upper floor.

4.6 Design the height, mass and form of a new building to be compatible with the historic context.

- Design a new building to be within the typical range of building forms, heights and sizes in the surrounding context.
- Construct a new building at the same grade as historic buildings on adjacent lots.
- Use floor-to-floor heights that are similar to those in the surrounding historic context.
- Design the façade to reflect typical historic proportions of height to width in the surrounding context/block.
- Use vertical and horizontal articulation design techniques, such as shifts in wall planes, and differentiating materials on first and second floors, consistent with those on adjacent historic structures, to reduce the apparent scale of a larger building mass.

4.7 Use a roof form that is compatible with the historic context.

- Use a roof form that is consistent with typical roof forms of existing structures in the context in terms of pitch, orientation, and complexity.
- Flat roofs are appropriate in a commercial setting within the district.

Use a roof form that is compatible with the historic context.

This building project appropriately transitions a commercial context to a residential context. The corner commercial form of the building is located on the commercial street and the residential building form is located adjacent to a residential setting.

Design the façade to reflect typical historic proportions of height to width in the surrounding context/ block.

Materials

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

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

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

Guidelines:

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

- This will reinforce the sense of visual continuity in the area.
- Use building materials of traditional dimensions, profile and finish.
- Brick is found in the district and, therefore, is an appropriate material to use.
- Horizontal lap siding is appropriate for residential style buildings.
- All wood siding should have a weather-protective finish.
- The use of highly reflective materials is discouraged.
- Use a simple combination of materials since this is a characteristic of historic buildings in Fort Mill.

4.9 Use masonry that appears similar in character to that seen historically.

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

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

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

4.11 Use high quality, durable materials.

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

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

- They should employ the guidelines noted above.

Doors & Windows

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

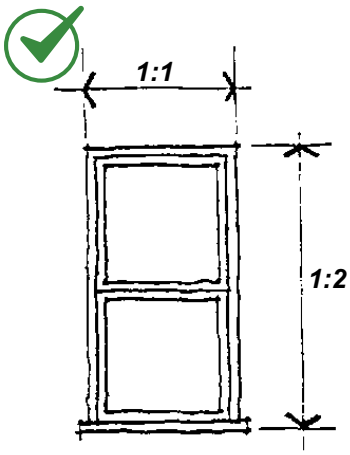
4.13 Use similar window and door proportions and materials to those used traditionally in the area.

- This will reinforce the sense of visual continuity in the area.
- Use building materials of traditional dimensions, profile and finish.
- The use of highly reflective materials is discouraged.
- New glazing should convey the visual appearance of historic glazing. It should be clear. Metallic and reflective finishes are inappropriate.
- Windows with a vertical emphasis are encouraged. A general rule is that the height of the window should be twice the dimension of the width in most districts.
- If a larger window is needed, combine sets of vertically proportioned windows.
- Odd window shapes such as octagons, triangles and diamonds are generally inappropriate in the historic districts.
- When using contemporary window patterns and designs, ensure they respect the character and proportions of windows in the surrounding historic context.
- Maintain the typical historic placement of window headers and sills relative to cornices and belt courses.
- Use door widths, heights and materials that are similar to doors on historic buildings in the surrounding historic context.
- Use simplified configurations of historic doors rather than replicating a historic door exactly.
- Use clear or near clear low-e glass in windows.

Design windows, doors and other features to be compatible with the historic context.

When using contemporary window patterns and designs, ensure they respect the character and proportions of windows in the surrounding historic context.

Use building materials of traditional dimensions, profile and finish.



Using traditional window and door proportions will reinforce the sense of visual continuity in the area.

Design Guidelines for New Commercial, Mixed Use and Multifamily Buildings

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

Building Mass & Height

Traditionally commercial buildings along Main Street in Fort Mill are one-two stories in height, have similar building widths and provide storefronts at the sidewalk that contribute to a sense of human scale. A new building should continue to provide pedestrian-friendly scales and visually appealing masses in this context. Buildings should not be monolithic in scale or greatly contrast with the traditional mass, size, and form of buildings seen in the Main Street context.

New commercial infill construction in areas outside of the immediate Main Street context should be compatible with the district. New buildings with similar forms, heights, widths, and roofs, but that incorporate new (but similarly proportioned and located) window designs and contemporary materials are more likely to be compatible within the district. Employing moderate articulation to reflect traditional building widths can also assist in reducing the apparent scale of larger buildings.

Use a change in design features to suggest the traditional building widths.

4.14 Traditional spacing patterns created by the repetition of uniform building widths along streets should be maintained.

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

A new building should incorporate a base, middle and a cap.

4.15 A new building should incorporate a base, middle and a cap.

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

4.16 Position taller portions of a structure away from neighboring buildings of lower scale.

- Taller structures should be located to minimize looming effects and shading of lower-scaled neighbors.
- Buildings should step down towards lower-scaled neighbors, including adjacent historic properties and districts.

For larger buildings, new construction should incorporate design features that break down the mass into modules that suggest the underlying historic height, width and lot pattern.

4.17 Establish a sense of human scale in building designs.

- Use vertical and horizontal articulation to break up large façades.
- Incorporate changes in color, texture and materials in building designs to help define human scale. However, this should be subtle in its application as to not appear too busy. For examples, use limited palette of building materials and color change.
- Use architectural details that create visual interest and convey a three-dimensional façade.
- Use materials which help to convey scale through their proportions, detailing and form.
- Size and locate signs to engage pedestrians and help define building entries.

Use vertical and horizontal articulation to break up large façades.

Incorporate changes in color, texture and materials in building designs to help define human scale. However, this should be subtle in its application as to not appear too busy. For examples, use limited palette of building materials and color change.

Building & Roof Form

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

Roof forms should be similar to those used traditionally.

4.18 Rectangular forms should be dominant on commercial façades.

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

4.19 Roof forms should be similar to those used traditionally.

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

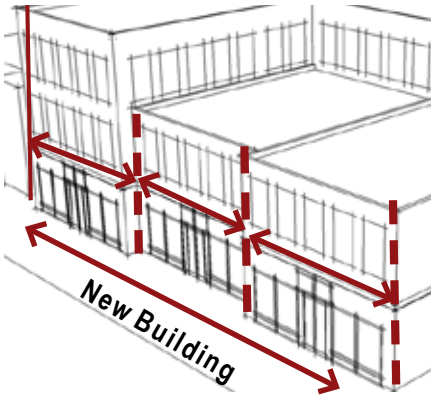
Rectangular forms should be dominant on commercial façades.

Horizontal Alignment

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

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

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



New façades should provide the traditional proportions in width and in height, including following the traditional one-two story height limit.

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

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

On larger structures, subdivide the larger mass into smaller "modules" that are similar in size to traditional buildings in the neighborhood.

Street Level Character

The street level floors of historic commercial buildings are clearly distinguishable from the upper floors. First floors are predominantly transparent. Upper floors are the reverse—opaque materials dominate, and windows appear as smaller openings puncturing the solid walls. These windows are usually double-hung. The street level floor-to-floor height is generally taller than the upper floors. These design features should be continued.

Reflect traditional upper story window patterns.

Design a new building to express the distinction between the street level and the upper floor.

4.22 Design a new building to express the distinction between the street level and the upper floor.

- The first floor of the primary façade should be mostly transparent glass; for example, providing a storefront system is appropriate.
- Upper floors should be perceived as being more opaque than the lower floor.
- Highly reflective or darkly tinted glass is inappropriate.
- Express the distinction in floor heights between street levels and upper levels through detailing, materials and fenestration. The presence of a belt course is an important feature in this relationship.

4.23 Reflect traditional upper story window patterns.

- Locate windows to reflect typical spacing patterns seen in the commercial historic context,.
- Design windows to reflect the quality and features seen in the commercial historic context.

Design Guidelines for New Small Scale Residential Buildings

This section provides design guidelines for new residential buildings in the historic district. It addresses single family and small-scale multifamily buildings of various types. Small-scale multifamily buildings include duplex, fourplex, and town homes for example.

Residential Entry Pattern

A typical residential context reflects a hierarchy of public and private space. It is a progression that begins at the street, which is the most public space, then proceeds through the front yard, which appears "semi-private," and ends at the front door, which is the "private" space. This sequence enhances the pedestrian environment and contributes to the character of a residential neighborhood; it should be provided for new residential building types.

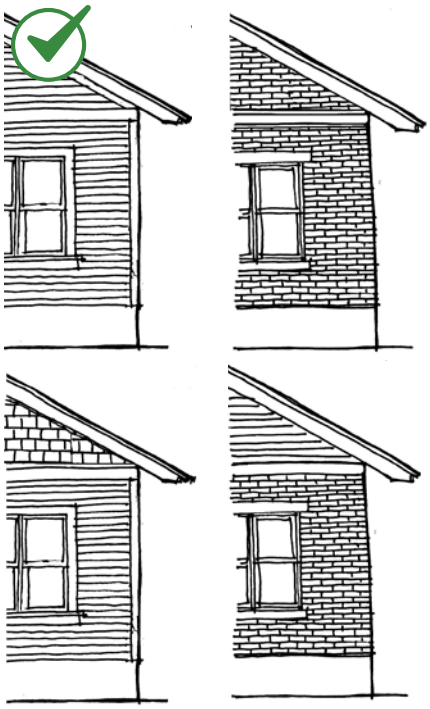
4.24 Provide a walkway from the street to the building entry in residential settings.

- A walkway running from the street to the front entry provides unity to the streetscape. Where a walkway has been an element of the hierarchy, this should continue.

4.25 Clearly define the primary entrance by using a defined entry or a front porch in single family and small-scale multifamily residential building.

- A porch should be "functional," in that it is used as a means of access to the entry and is appropriate for all types of residential buildings.
- Projecting porticoes, canopies, awnings and recessed entries with decorative surrounds are appropriate for small-scale multifamily residential building types.

Clearly define the primary entrance by using a defined entry or a front porch in single-family and small-scale multifamily residential building.



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

4.26 Orient a front porch or covered landing to the street.

- A porch or covered landing serve as a transition area from the street to the building; it is also an essential element of the streetscape. It provides human scale to the building, offers interest to pedestrians, and is a catalyst for personal interaction.
- This should not be interpreted to exclude side porches.

4.27 Design a porch to be compatible with the historic context.

- Proportion a front porch to be compatible in size and scale with the building and surrounding historic context.
- Use materials similar to those seen historically. Wood balustrades and porch posts (sometimes with brick piers) were common on many styles.
- Use porch posts and columns that are proportioned similarly to those seen in the surrounding historic context.

Building & Roof Form

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

4.28 Use a roof form that is compatible with the historic context.

- Use a roof form that is consistent with typical roof forms of existing structures in the district in terms of pitch, orientation, and complexity.
- Avoid using a flat roof unless it is a typical feature of the surrounding historic context.

Use a roof form that is compatible with the historic context.

4.29 Use building forms that are compatible with the mass and scale of surrounding residential structures.

- Subdivide the mass of a larger building into smaller bays or modules that appear similar in size to historic buildings in the surrounding context.
- Use simple building forms that are similar to forms in the surrounding historic context.
- For buildings with more than two units, define individual units in modules that express typical historic dimensions.
- Avoid using a significantly higher number or mix of building forms than are typically seen in the surrounding historic context. This can cause a building to appear busy and overly massive.
- Avoid using boxy building forms when they are not typical of the surrounding historic context.

Use building forms that are compatible with the mass and scale of surrounding residential structures. Providing a gable roof and one-story elements that step down to the street are appropriate features on this building.

Mass & Scale

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

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

Design a new duplex, town house, or other small-scale residential building to incorporate heights and proportions that reference those on historic buildings in the surrounding historic context.

4.30 Design new single family and small-scale multifamily buildings to be compatible with the mass and scale of the context.

- Divide a duplex or town house into modules that reflect the typical widths of single family dwellings on adjacent properties.
- Incorporate a front porch for each unit when these porches are needed to reflect the typical rhythm and proportions of front porches along the block.

4.31 Design new single family and small-scale multifamily buildings to incorporate heights and proportions that reference those on buildings in the surrounding historic context.

Design a new residence to be compatible with the mass and scale of adjacent single-family dwellings.

- Design a new residential building to be within the range of historic heights in the surrounding context/block.
- Locate and proportion building features to reference similar features on adjacent properties and in the surrounding historic context. For example, match window heights, door height, porch height, foundation height, floor-to-floor heights, and other vertical proportions to those on adjacent historic structures.
- Design a new residential façade to respect the proportions of height to width in the surrounding historic context.
- Use floor-to-ceiling heights that appear similar to those of residential buildings in the surrounding historic context.

4.32 Use façade articulation techniques to help new single family and small-scale multifamily buildings fit within the scale of the surrounding historic context.

- Include horizontal elements in the design of residential buildings that help to express the height of floors and that relate visually to similar features in the block. For example, align porches and groupings of windows with similar features on adjacent historic properties.
- Use vertical and horizontal wall offsets (changes in the wall plane) to reduce the overall scale of a building as viewed from the street.
- Use vertical and horizontal wall offsets to reduce the visual impact of long side wall areas on neighboring properties and the street. This is especially important on a corner lot, or a wider lot where side façades are more visible.

Use material treatments to ensure that new single family and small-scale multifamily buildings fit within the scale of the surrounding historic context.

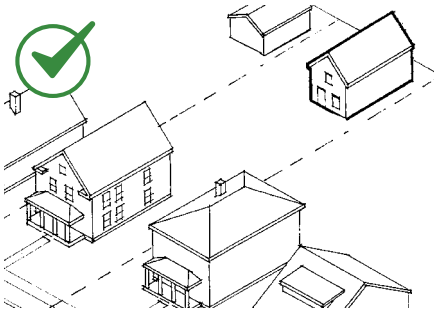
4.33 Use material treatments to ensure that new single family and small-scale multifamily buildings fit within the scale of the surrounding historic context.

- Use foundation materials that match historic foundation materials, whenever possible.
- If historic foundation materials are not used, cover an exposed foundation with materials that are typical of those used on historic structures in the surrounding context.

Use façade articulation techniques to help new single family and small-scale multifamily buildings fit within the scale of the surrounding historic context.

Secondary Structures

Secondary structures are traditionally subordinate in scale and character to a primary structure and are typically located to the rear of the lot. They are primarily used for parking garages and storage. This development pattern should be continued.



Locate a secondary building to the rear of the lot so visual impacts are minimized.

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

4.34 A new secondary structure should be subordinate in height to primary structures seen along the street front.

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

4.35 Locate a secondary building to the rear of the lot so visual impacts are minimized.

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

4.36 A secondary structure should be compatible with the primary building.

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

Design Guidelines for New Civic, Institutional and Religious Buildings

The design guidelines in this section focus on principles for new civic, institutional and religious building projects that reinforce the historic building fabric and enhance the pedestrian environment in the Fort Mill Historic District. The tradition of designing these facilities as prominent landmarks in the urban fabric should be continued. At the same time, the general design principles outlined in this document should still apply.

4.37 Civic, institutional and religious building projects should reflect basic urban design principles in their designs.

- Civic, institutional and religious facilities should be designed to reinforce the downtown fabric of streets, public spaces and sidewalks.
- Outdoor spaces designed for public use should be provided.
- The visual impacts of automobiles should be minimized.
- Primary entrances should face the street or a public space, not to parking lots.
- A sense of human scale should be conveyed.
- Civic, institutional and religious facilities should provide a pedestrian-friendly street level.

4.38 Civic, institutional and religious spaces should reflect basic urban design principles in their designs.

- The edges of a civic property should be inviting to pedestrians.
- Convenient pedestrian connections should be provided.
- Adjacent historic resources should be integrated.
- A balance of landscape and hardscape elements should be provided.
- Civic spaces should include streetscape furnishings, such as lighting, benches and public art.
- A sense of human scale should be conveyed.
- Civic space should be appropriately scaled to the Fort Mill Historic District.
- Significant view corridors should be maintained.

Civic, institutional and religious building projects should reflect basic urban design principles in their designs.

Design Guidelines for New Parking Structures

The design guidelines in this section focus on principles for new parking structures that reinforce the historic building fabric and enhance the pedestrian environment in the Fort Mill Historic District. Designing these facilities as mixed use projects should be considered. This is typically achieved with providing an active use at the ground floor.

Design a parking structure to incorporate ground floor features that promote a high-quality pedestrian environment.

A parking structure should be compatible with traditional buildings in the surrounding area. It should respect the regular window pattern and other architectural elements of adjacent buildings.

Design a parking structure with articulation techniques such as moldings, columns, a change in material, or an offset in the wall plane to reflect building proportions seen in the historic context.

4.39 Design a parking structure to incorporate ground floor features that promote a high-quality pedestrian environment.

- Wrap a parking structure or stack it above retail or other active uses at the street level.
- If active uses are not possible at the street level, provide visual interest using display cases, architectural detailing, public art and/or landscaping at street level.

4.40 Screen the upper levels of a parking structure to minimize the visual impacts of parked cars on the street and sidewalk.

- Use upper-story architectural screens or other devices that are integral to the building design to minimize the visibility of parked cars from the street and sidewalk.
- Use screens with decorative patterns, railings and details to provide visual interest.
- Use screens made from durable materials.
- Ensure that screening or other devices minimize the glare from headlights and parked cars.

4.41 Design a parking structure to be compatible with the mass and scale of nearby buildings.

- Divide a parking structure into modules that reflect façade and lot widths in the historic district.
- Design a parking structure with vertical and horizontal articulation techniques such as moldings, columns, a change in material, or an offset in the wall plane to reflect building proportions seen in the surrounding historic context.
- Design a parking structure to minimize the visibility of angled ramps from the street and sidewalk.

Chapter 5

Guidelines for Signs

In this Chapter:

Treatment of Historic Signs 98
Design Guidelines for New and Modified Signs 99
Appropriate Sign Types 103

Signage on historic buildings and districts should serve the needs of businesses, and also be compatible with historic buildings and the surrounding context. Well designed signage can create visual interest, enhance the historic streetscape, and promote business activity.

The design review and approval process for signs is similar to other projects in the historic districts. The historic design review process ensures signage serves business needs while also enhancing historic building architecture and surroundings.

Treatment of Historic Signs

Historic signs contribute to the character of the district. These signs also have individual value, apart from the buildings to which they are attached. Historic signs of all types should be retained and restored whenever possible.

Historically, most signs were relatively small in scale. Several were projected from the building, to be read by pedestrians. Others were mounted flush with the building face, often fitting within architectural "frames" or "sign bands" that were built into the façade.

Preserve historic signs. Retention is especially important when a sign is significant as evidence of the history of the business or service advertised.

All Historic Signs

While all historic signs should be retained whenever possible, it is especially important when they are a significant part of a building's history or design.

5.1 Preserve historic signs. Consider history, context, and design when determining whether to retain a historic sign.

Retention is especially important when a sign is:

- Associated with historic figures, events or places.
- Significant as evidence of the history of the product, business or service advertised.
- A significant part of the history of the building or the historic district.
- Characteristic of a specific historic period.
- Integral to the building's design or physical fabric.
- Integrated into the design of a building such that removal could harm the integrity of a historic property's design or cause significant damage to its materials.

Historic Wall Signs

Historic painted wall signs, or "ghost signs" should be left exposed whenever possible, and should not be restored to the point that they no longer provide evidence of a building's age and original function.

Guideline:

5.2 Leave historic wall signs exposed whenever possible.

- Do not restore historic wall signs to the point that all evidence of their age is lost.
- Do not significantly re-paint historic wall signs even if their appearance and form is recaptured.
- It is acceptable to restore a ghost sign to some degree and it still would be historic.

Design Guidelines for New and Modified Signs

Signs are used to identify the location of a business and attract customers. Signs should be both integral to a building's design and noticeable to customers. When planning signage for a building:

Establish objectives for signage
Signage should provide clear, legible information about a business while also appealing to prospective customers. A signage plan should demonstrate forethought in the design, size, placement and graphic format of each sign to ensure an integrated signage strategy and design. Every proposed sign should have a purpose.

Signage should provide clear, legible information about a business while also appealing to prospective customers.

Limit impacts on character-defining features
A building's historic architecture, such as its pilasters and decorative banding, is important to protect. These features may also be a major draw to customers and provide a unique business identity. Plan signage to highlight, rather than cover or physically impact, these elements.

Find original sign locations on a building
Step back and examine a building from across the street. Does it have a recessed or framed horizontal band over the storefront or below the roof parapet? Does the building have large shop windows? Many historic and even modern buildings are designed with sign bands. Similarly, large shop windows were intended for pedestrian scale advertising. Use of these originally designed sign spaces will ensure that new signage is well integrated into a building's architecture.

Appropriately placed and sized signage, crafted of durable materials, can reinforce the architecture of a historic building and its surroundings, and attract customers.

Ensure sign compatibility with building and site
Consider what type and size of signage would best fit the architecture and scale of a historic building. What signage would best relate to a building's original vertical and horizontal patterns? Are the proposed signs made of high quality materials that correspond with the building and its surroundings? Appropriately placed and sized signage, crafted of durable materials, can reinforce the architecture of a historic building and its surroundings, and attract customers. Conversely, maximizing signage may often lead to visual clutter that does not promote business activity.

Appropriately placed and sized signage, crafted of durable materials, can reinforce the architecture of a historic building and its surroundings, and attract customers.

Consider impacts on the block
Is the building located in a historic district next to other historic buildings? Is the building in a residential setting? Consider placing signs at the same height and similar façade locations as adjacent commercial buildings to provide an integrated block appearance. When located next to residential uses, consider the visual impact, as well as the potential "light spray" impacts, of signage.

Encourage signage that is creative and visually interesting, providing pedestrians with a sense of curiosity and delight.

A simple sign design is preferred.

Create graphic interest

A generic sign box does little to acknowledge a business' location in a unique historic district or on a historic landmark site. Ensure that any proposed signage lives up to its historic landmark or district location, and is distinctive. In most cases, this translates into signage that is creative and visually interesting, providing pedestrians with a sense of curiosity and delight.

Sign Character

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

5.3 A sign should be subordinate to the overall building composition.

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

Sign Content

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

5.4 A simple sign design is preferred.

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

Sign Lighting

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

Use shielded lighting source on a sign.

5.5 Use shielded lighting source on a sign.

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

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

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

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

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

Sign Installation

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

5.7 Avoid damaging or obscuring architectural details or features when installing signs.

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

Sign Materials

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

5.8 Use sign materials that are compatible with the building façade and site.

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

Sign Color

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

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

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

Appropriate Sign Types

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

Awnings or Canopy Sign

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

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

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

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

Awning and canopy signs are most appropriate in areas with high pedestrian use.

Design a window sign to minimize the amount of window covered.

Design a window sign to be painted on the glass or hung inside a window.

Design a wall sign to minimize the depth of a sign panel or letters.

A wall sign should be relatively flush with the building façade.

Window Sign

This is a sign painted on the surface of, or located on the interior of, a display window.

5.11 Design a window sign to:

- Minimize the amount of window covered.
- Be painted on the glass or hung inside a window.

Wall Sign

This is an attached sign painted on or attached to the wall or surface of a building or display surface which is parallel to the supporting surface

5.12 Flush mounted wall signs may be considered.

- Place wall signs to align with nearby buildings.
- Determine if decorative moldings exist that could define a sign panel. If so, locate a flush-mounted wall sign to fit within a panel formed by moldings or transom panels.
- Do not obstruct character-defining features of a building with signage.

5.13 Design a wall sign to minimize the depth of a sign panel or letters.

- A wall sign should be relatively flush with the building façade.
- Design a wall sign to sit within, rather than forward of, the fascia or other architectural details of the building.

Projecting Sign

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

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

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

Design the sign bracket as a decorative or complementary element of the sign.

5.15 Projecting or blade signs may be considered.

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

Symbol Sign

This refers to a symbol displayed on a sign that portrays a certain word, name, product or idea. This may be located on the interior of a display window and may also be installed on an exterior façade.

A symbol sign adds interest to the street, can be read quickly and is often remembered better than written words.

5.16 Using a symbol for a sign is encouraged.

- A symbol sign adds interest to the street, can be read quickly and is often remembered better than written words.

Use a tenant panel or directory sign to consolidate small individual signs on a larger building.

Design an interpretive sign to be simple in character.

Tenant or Directory Sign

A tenant panel or directory sign displays the tenant name and location for a building containing multiple tenants.

5.17 Use a tenant panel or directory sign to consolidate small individual signs on a larger building.

- Use a consolidated tenant panel or directory sign to help users find building tenants.
- Locate a consolidated tenant panel or directory sign near a primary entrance on the first floor wall of a building.

Interpretive Sign

An interpretive sign refers to a sign or group of signs that provide information to visitors on natural, cultural and historic resources or other pertinent information. An interpretive sign may be erected by a non-profit organization or may be a public sign erected by a national, state or local government agency.

Generally, interpretive signs should comply with the design guidelines for the sign type that is the closest match. The guidelines below apply to a common freestanding sign type.

5.18 Design an interpretive sign to be simple in character.

- The sign face should be easily read and viewed by pedestrians.

5.19 An interpretive sign should remain subordinate to its context.

Pole Mounted or Freestanding Sign

A pole mounted/freestanding sign is generally mounted on one or two simple poles.

5.20 A pole sign should be appropriate to the context.

In a residential context:

- The top of the sign should not rise above the typical front porch railing height of a traditional residential building.
- A double pole mounted sign or cantilevered sign is preferred.

In a commercial context:

- The top of the sign should not rise above the typical top of the street level storefront of a traditional commercial building.
- Sign panels that stretch to the ground are inappropriate.

A pole sign should be appropriate to the context.

Ground or Monument Sign

These signs are low to the ground and are not attached to any part of the buildings.

5.21 Maintain the visual qualities and ambience of a building, site and surrounding context when adding ground signage.

- Place ground mounted signs in a location that is readable from the street and appropriate for the building and it surroundings.
- Design ground mounted signs to be subordinate in size to the building and in scale with a building's architectural elements.
- Do not design ground or monument signs to be so elaborate that they replicate or upstage the architecture of a historic building or its surroundings.
- When night time illumination is needed, use focused external illumination, particularly in residential settings.
- Do not use internally lit plastic or plastic-looking boxes.

Maintain the visual qualities and ambience of a building, site and surrounding context when adding ground signage.

Chapter 6

Design Guidelines for Pedestrian and Site Features for All Projects

In this Chapter:

Outdoor Amenity Space 110
Site Furnishing 112
Awnings and Canopies 113
Site and Building Lighting 114
Service Areas and Building Equipment 116
Site Features 117
Parking 119

Historic preservation and new construction projects in the Fort Mill Historic District should incorporate new site and building designs that contribute to the historic character of the district and promote an active, pedestrian-oriented street front.

The design guidelines apply to historic preservation projects and new construction in the district and address a range of design elements that directly affect the public realm such as plazas, courtyards, awnings, lighting, site features, surface parking and service areas.

Outdoor Amenity Space

Outdoor amenity space such as courtyards, plazas and outdoor dining areas help to enliven the area and encourage pedestrian activity. They should be designed to protect, enhance and integrate into downtown's historic character, including the site and associated buildings.

Design and locate outdoor amenity space to promote pedestrian activity and complement historic buildings.

Locate a small public plaza or courtyard to complement the character of the surrounding context.

6.1 Design and locate outdoor amenity space to promote pedestrian activity and complement historic buildings.

Outdoor amenity spaces should meet all of the following criteria:

- Not be roofed or fully enclosed;
- Be paved or otherwise landscaped;
- Be subordinate to the line of historic building fronts.

6.2 Locate a small public plaza or courtyard to complement the character of the surrounding context.

- Small public courtyards and plazas are appropriate throughout the district.
- Within the Main Street context small public plazas or courtyards should be carefully located within the area so as not to create new gaps in the existing wall.

6.3 Include features to promote and enhance the use of a small public plaza or courtyard.

A small public plaza or courtyard should have one or all of the following:

- Street furniture
- Public art
- Historical/interpretive marker, plaques, or interpretative panels
- Green space or landscaping features
- Lighting
- Open area for street performances

Locate outdoor open space to provide a focal point for a new development.

6.4 Locate a roof deck to minimize visual impacts on the streetscape.

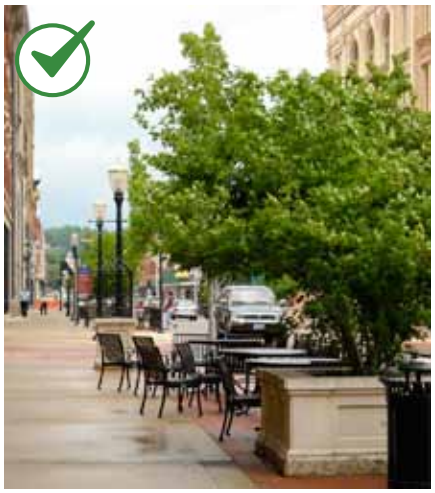
- Rooftop furnishings and enclosure apparatus should be set back significantly from the front facade.

6.5 Locate an dining areas to minimize impacts on the streetscape.

- Locate dining areas at-grade and to the side or rear of a property.
- A dining terrace is appropriate if it is located low to the ground and has a masonry retaining wall similar to those seen in the district.
- Typically raised projecting/cantilevered decks are inappropriate in the Main Street setting; however, they may be allowed on the rear of a property if they do not negatively impact neighboring historic resources.

6.6 Design a new handrail and/or barrier to be simple.

- Simple metal work is most appropriate. Low brick walls are also appropriate.
- Do not obscure or damage historic character-defining features of a building with a barrier or railing.
- Temporary planters are appropriate to provide a barrier for outdoor dining areas.

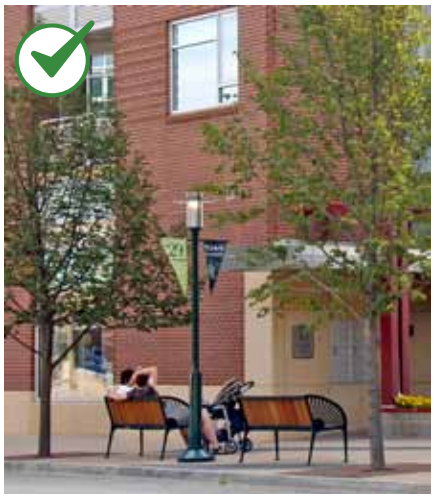


Locate dining areas at-grade and to the side or rear of a property.

Design a new handrail and/or barrier to be simple.

Site Furnishing

Site furnishings, such as benches, bike racks and similar features, can enhance the look and function of the district. They should be designed as an integral part of the urban environment and be strategically located to serve as accent to a streetscape, plaza, park or other public area.



Incorporate site furnishings to complement the character of a building or site.

6.7 Incorporate site furnishings to complement the character of a building or site.

- Site furnishings should complement the surrounding context.

Awnings and Canopies

Awnings and canopies are roof-like structures that serve as a shelter over a storefront, window, door, loading dock or other building opening. Awnings are most often fabric and canopies are most often wood or metal. Traditionally, awnings were noteworthy features of commercial buildings along Main Street, and their continued use is encouraged. Canopies were introduced into the Main Street context later in history, and are also appropriate. Operable awnings also help regulate internal climatic conditions. They are typically simple in detail, color and design.

6.8 Use an operable awning, when feasible.

- An operable awning can increase the energy efficiency of a building, providing shading in the summer and solar access in the winter.

6.9 Design an awning or canopy to be in character with the building.

- Mount an awning to accentuate character-defining features of the building.
- Design an awning to be in proportion to the building.
- Avoid covering or obscuring significant features.
- Use colors that are compatible with the facade.
- Solid colors are encouraged.
- Simple shed shapes are appropriate for rectangular openings. Odd shapes, bull nose and bubble awnings are inappropriate.
- Internal illumination of an awning is inappropriate.
- Awnings and canopies are generally inappropriate on upper story windows.
- Appropriate supporting mechanisms are wall mounted brackets, cable suspended and chains consistent with the style of the building.
- Post supported canopies are generally inappropriate.

Design an awning to be in proportion to the building.

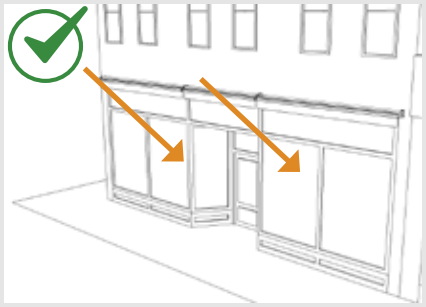
Simple shed shapes are appropriate for rectangular openings.

Use of Operable Awnings for Energy Efficiency

An operable awning can be lowered in the summer to shade the storefront and sidewalk and raised in the winter to provide solar heat gain and .

Awnings Open to Provide Shading

Awnings Close to Provide Solar Access



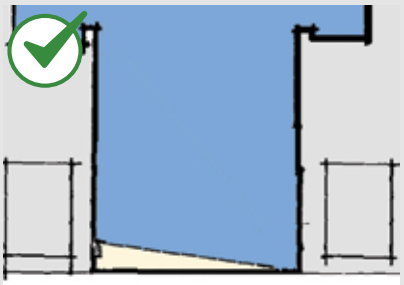
Site and Building Lighting

Site and building lighting is an important consideration for both historic buildings and new construction. Lighting may be used to accent features and improve pedestrian access and safety. The light level at the property line is a key design consideration (that is, light coming from a private property). The number of fixtures, their mounting height, and the lumens emitted per fixture are important factors as are fixture and screening design. Light spill onto adjacent properties should be minimized.

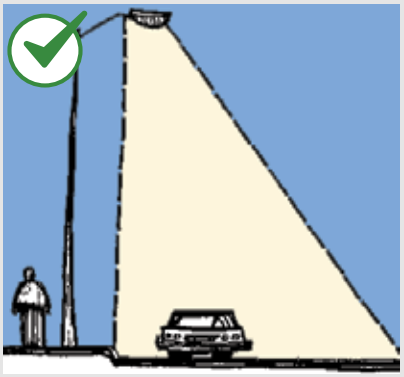
Scaling Site Lighting

Site lighting should be scaled to its purpose as illustrated below.

Use small scale fixtures to illuminate pedestrian walkways.



Use fixtures that provide low and even lighting for a plaza, courtyard, or patio area.



Design street lighting to minimize light spill onto adjacent properties and the sky.

6.10 Design site and building lighting that is in character with the context.

- Use a contemporary design, or simplified historic lighting design that is compatible and subordinate to historic buildings and the surrounding context.
- Avoid introducing new fixtures that convey a false sense of history, such as faux historic street lights.
- Use low, shielded, fixtures with down-lighting, or light bollards within landscaping to illuminate pedestrian walkways as needed.
- Do not use site lighting that is brighter than historic building lighting.

Use a contemporary design, or simplified historic lighting design that is compatible and subordinate to historic buildings and the surrounding context.

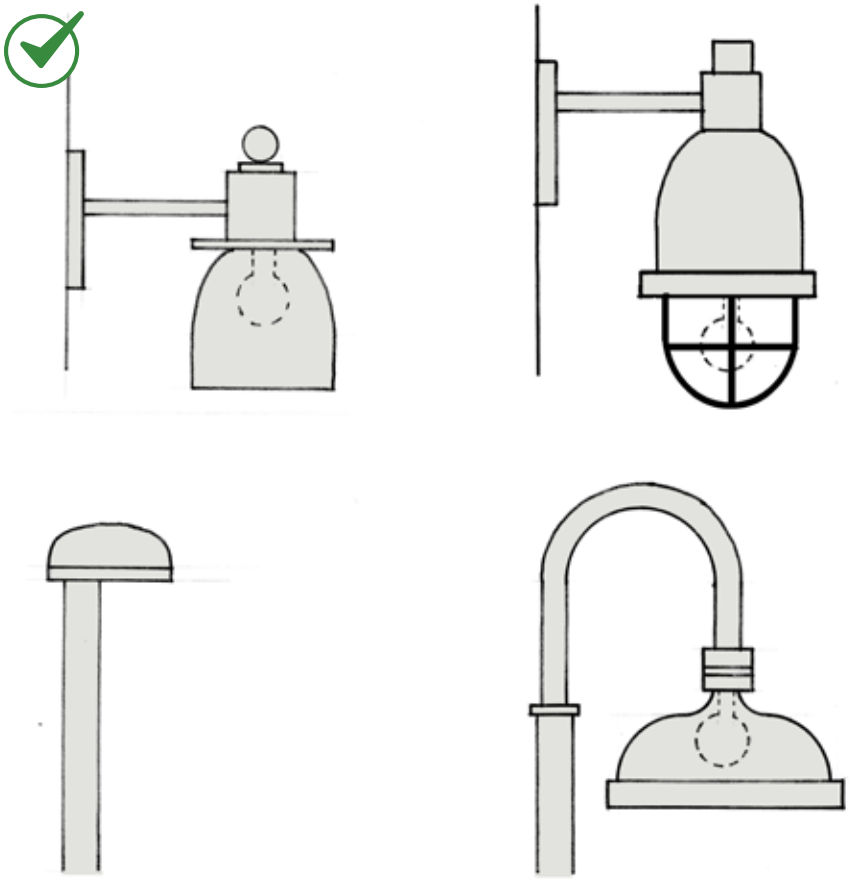
6.11 Minimize the visual impacts of architectural lighting.

- Use existing or ambient streetlight or storefront lighting rather than adding new lighting whenever possible.
- Use exterior light sources with low luminescence.
- Use white lights that cast a similar color to daylight.
- Do not wash an entire building facade in light.
- Use lighting fixtures that are appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.

Do not wash an entire building facade in light. Only light the necessary features of the building such as an entry, sign, or path.

6.12 Use shielded and focused light sources to prevent glare.

- Provide shielded and focused light sources that direct light downward.
- Do not use high intensity light sources or cast light directly upward.
- Shield lighting associated with services areas, parking lots and parking structures.

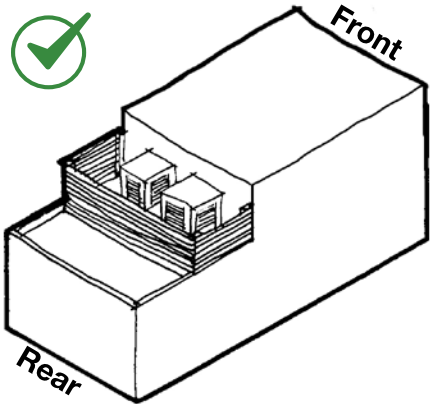


Use shielded and focused light sources to prevent glare.

Service Areas & Building Equipment

Service areas and building equipment will be a part of both historic and new construction projects. They should be visually unobtrusive and should be integrated with the design of the site and the building. Junction boxes, external fire connections, telecommunication devices, cables, conduits, satellite dishes, HVAC equipment and fans may affect the character of a property. These and similar equipment devices should be screened from public view to avoid negative effects on all properties.

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



Minimize the visual impacts of mechanical and HVAC equipment on the public way and surrounding neighborhood.

6.13 Minimize the visual impacts of services areas.

- Minimize noise impacts by locating sources of offensive sounds away from other uses.
- Use an alley when feasible.
- Screen a service area with an enclosure. It should be designed to be compatible with the context and of durable materials.

6.14 Minimize the visual impacts of building equipment on the public way and the surrounding neighborhood.

- Screen equipment from view.
- Do not locate equipment on a primary facade.
- Use low-profile or recessed mechanical units on rooftops.
- Locate satellite dishes and mechanical equipment out of public view.
- Locate roof-top building equipment away from the facades of the building.
- Locate utility lines and junction boxes on secondary and tertiary walls, and group them, when feasible.
- Locate utility pedestals (ground mounted) to the rear of the building.
- Gutters and downspouts should be located on the least visible face of a building and away from character-defining architectural features.

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

Site Features

New site features and landscape improvements should maintain and enhance the historic context. Site features include retaining walls, terraces, decks, site walls and fences, these are described below.

Retaining walls are site features that are designed to hold back the earth where there is a change in topography. They occur along the edges of sidewalks and within sloping sites. Terraces and decks are provide a raised surface to accomodate dining or similar activity. Some are supported with framing and others with a wall, they most often occur adjacent to a building.

Front yard fences and site walls also occur in some areas. Traditionally, fences are relatively low in height and have a “transparent” character that allowed views into yards, on the other hand site walls are more opaque in character. In some cases there is a combination of low site wall and fence. These features should be maintained on a site.

6.15 New site features should be compatible with the historic character of the property.

- A new retaining, site wall, deck or terrace should be similar in scale and materials to that seen historically. They should be based upon historic prototypes whenever possible.
- Railroad ties, rough-cut concrete block or standard concrete block, and similar materials are inappropriate.
- A features generally should not exceed 36 inches.
- These features should be located to the side or rear of a property. If located to the side of the property they should be set back from the principal facade.

Design a new retaining wall to be compatible with the historic character of the property.

Design a new fence to be compatible with the historic character of the property.

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

6.16 Design a new fence to be compatible with the historic character of the property.

- Design a new fence to be simple, open and low. The following fence types are appropriate:
  - Wrought iron, cast iron and wood picket fences.
  - Brick and stone piers bridged with the materials noted above.
  - Low brick and stone walls with wrought or cast iron fence above .
- The following fence types, enclosures and materials are inappropriate:
  - Chain link
  - Stockade fence (under special conditions this fence type may be appropriate if is located in the rear and it is not visible from the street)
  - Horizontal board
  - Plastic, vinyl and other synthetics.
- Do not install opaque fencing.
- A new fence in residential context is typically located along the property line; this pattern should be considered.

A low, decorative site wall is appropriate in the downtown core area and may be used as screen for the edge of a parking lot. Materials should be compatible with the surrounding context.

Parking

Surface parking may be incorporated into the design of downtown projects, but it should be visually subordinate to other uses. Buffer areas should screen parking areas from the street and neighboring uses while incorporating design and landscape features that complement the existing natural character and context of the site.

6.17 Minimize the visual impact of surface parking.

- Locate a parking area at the rear or to the side of a site or to the interior of the block whenever possible. This is especially important on corner properties since they are generally more visible than interior lots.

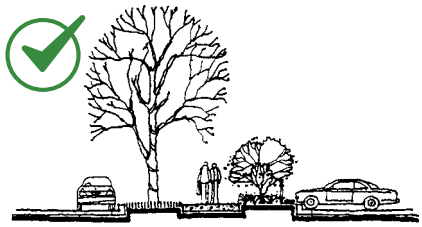
Minimize the visual impact of surface parking.

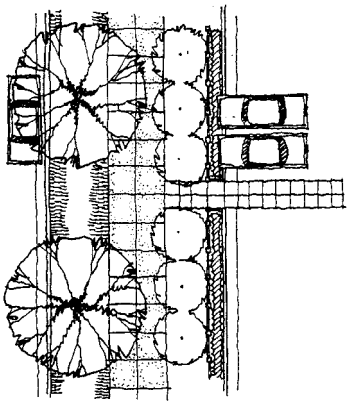
6.18 Site a surface lot so it will minimize gaps in the continuous building wall of a commercial block.

- Where a parking lot shares a site with a building, place the parking at the rear of the site, or if this is not feasible, beside the building.

6.19 Provide a visual buffer along the edge of a parking lot and between parking lots.

- Planters or a landscape strip with a combination of trees and shrubs may be used as a visual buffer.
- A low, decorative site wall may be used as screen for the edge of a parking lot. Materials should be compatible with those of nearby buildings.
- Maintain pedestrian connections to streetscape.





Provide a visual buffer along the edge of a parking lot and between parking lots.

Appendix

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Glossary of Terms

Alignment. The arrangement of objects along a straight line.

Alteration. Any act or process, except repair and light construction that changes one or more of the architectural features of a structure or site, including, but not limited to, the erection, construction, reconstruction, relocation of, or addition to a structure.

Appropriate. Suitable for a particular condition, occasion, or place, compatible, fitting.

Awning. An architectural projection, which provides weather protection, identity, or decoration, and is supported by the building to which it is attached. It is composed of a lightweight rigid or retractable skeleton structure over which another cover is attached that may be of fabric or other materials. Awnings are typically sloped.

Bracket. A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

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

Building Lighting. Any lighting that is attached to a building, or that is directed towards a building for the purpose of illuminating the structure or parts of the structure.

Canopy. A projecting, rigid structure with a roof generally mounted to the ground and/or suspended with tie rods.

Certificate of Appropriateness. A signed and dated document evidencing the approval of the Historic Review Board and/or city staff for exterior work proposed by an owner or applicant on a designated resource or on a building located within the HPOD.

Cornice. A decorative band at the top of the building.

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

Demolition. The complete destruction of a building or structure; or removal of more than 30 percent of the perimeter walls; or removal of any portion of a street-facing facade.

Deteriorate. To diminish or impair in quality, character, function, or value, also to fall into decay or ruin.

Design Guidelines. A criterion with which the Historic Review Board will require compliance when it is found applicable to the specific proposal. A standard is subject to some interpretation when determining compliance.

Display Windows. The main portion of glass on the storefront, where goods and services are displayed.

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

Double-Hung Window. A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.

Façade. Front or principal face of a building; any side of a building that faces a street or other open space.

Fascia. A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or “eaves,” sides of a pitched roof. The rain gutter is often mounted on it.

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

Frame. A window component. See window parts.

Glazing. Fitting/securing glass into windows and doors.

Head. The top horizontal member over a door or window opening.

Historic Property. A district, site, building, structure or object significant in the history of American archeology, culture, engineering or politics at the national, state or local level. Source: *Secretary of the Interior National Park Service*.

Historic Resource. Properties, structures, features, objects, and districts that are determined to be of historical significance.

Intact Historic Property. These properties are those that are well preserved, or that have been restored to their historic character. Some retain original cornices, windows and storefronts. Others have had some of these features reconstructed to match or appear similar to original features. They have the highest degree of integrity. In some cases, minor alterations may still exist that slightly detract from the historic character and could be addressed in future rehabilitation work.

Key Character Defining Features. Architectural elements and stylistic details that contribute to the distinctive nature of a building or structure.

Kickplate. Found beneath the display windows.

Lintel. A horizontal structural member that supports a load over an opening; usually made of wood, stone or steel; may be exposed or obscured by wall covering.

Maintenance. The work of keeping something in proper condition, upkeep. Activities required or undertaken to conserve as nearly, and as long, as possible the original condition of an asset or resource while compensating for normal wear and tear. The needed replacement of materials is done in-kind.

Mass/Massing. The physical size and bulk of a structure. A building's massing is derived from the articulation of its façade through the use of dormers, towers, bays, porches, steps, and other projections. These projections significantly contribute to the character of the building and, in town, the character of a street.

Masonry. Construction materials, typically bound together by mortar, such as stone, brick, concrete block, or tile.

Material. As related to the determination of "integrity" of a property, material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

Moderately Altered Historic Property. These are properties that retain some original features but are missing others. They also have later alterations that detract from the historic character. More recent storefronts that are out of proportion from the original, or that have materials that are out of character are examples. Cornices may be missing and upper story windows may be altered as well. These later alterations detract from the historic character and could be addressed in future rehabilitation work.

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

Molding. A decorative band or strip of material with a constant profile or section. It is generally used in cornices and as trim around window and door openings.

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

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

Original. Belonging or pertaining to the origin or beginning of something, or to a thing at its beginning.

Parapet. A low protective wall or railing or wall-like barrier along the edge of a raised structure such as a roof, bridge, terrace, or balcony. Where extending above a roof, it may simply be the portion of an exterior wall that continues above the line of the roof surface, or may be a continuation of a vertical feature beneath the roof such as a fire wall or party wall.

Pilasters. A rectangular column or shallow pier attached to a wall; quite frequently decoratively treated so as to repeat a classical column with a base, shaft and capital.

Preservation. The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic building, site, structure or object. Work may include preliminary measures to protect and stabilize the property, but generally focuses on the ongoing preservation, maintenance and repair of historic materials and character-defining features rather than extensive replacement and new work. Source: *Secretary of the Interior National Park Service*.

Reconstruction. The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Rehabilitated Historic Property. These are properties that have had improvement work in which some key features have been preserved, and also may have some alterations that are distinguishable as new, but are compatible with the historic character. In many of these cases, upper portions of the storefronts retain historic features, including cornices, decorative moldings and upper story windows. Many have new storefronts that do not replicate historic details but are generally compatible as "contemporary interpretations" of traditional storefronts. A few alterations may still exist that slightly detract from the historic character and could be addressed in future rehabilitation work.

Rehabilitation. The process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include a change in use of the building or additions. This term is the broadest of the appropriate treatments and is often used in the standards with the understanding that it may also involve other appropriate treatments.

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

Restoration. The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular time period. It may require the removal of features from outside the restoration period.

Rhythm. The spacing and repetition of building façade elements, such as windows, doors, belt courses, and the like, give an elevation its rhythm. The space between freestanding buildings in towns, as well as the height of roofs, cornices, towers, and other roof projections establishes the rhythm of a street.

Scale. a. The perceived size of a building relative to the size of its elements and to the size of elements in neighboring buildings. The overall shape and massing of buildings is significant to defining character. In order to retain the character of a community, maintaining a balance between landscaping and building scale in relation to space available is essential. A building built to the legal limits established for height, building scale, and setbacks may result in a building, which is not compatible with the character of its neighborhood. b. An indication of the relationship between the distances or measurements on a map or drawing and the corresponding actual distances or measurements.

Should. "Should" indicates that compliance is expected, except in conditions in which the Heritage Commission and/or city staff finds that the standard is not applicable, or that an alternative means of meeting the intent of the standard is acceptable.

Side Light. A usually long fixed sash located beside a door or window; often found in pairs.

Sign. Any device that uses letters, numerals, emblems, pictures, outlines, characters, spectacle delineation, announcement, trademark, logo, illustrations, designs, figures, or symbols for advertising purposes.

Sign, Awning. Any sign painted or applied to the face, valance, side, or top panel of an awning.

Sign Band. A flat band running above the transoms to allow for the placement of signs.

Sign, Directory. A sign displaying the tenant name and location for a multi-tenant building where there are two or more tenants without direct outside access to a public street.

Sign, Interpretive. A sign which refers to a sign or group of signs that provide information to visitors on natural, cultural, and historic resources or other pertinent information.

Sign, Projecting. Any sign attached perpendicular to the wall of a building or structure.

Sign, Wall. A sign which is attached parallel to, but with six inches of a wall of a building including individual letters or cabinet signs.

Sign, Window. Any sign, picture, symbol, or combination thereof, designed to communicate information about an activity, business, commodity, event, sale or service that is placed within one foot of the inside window pane or upon the windowpane or glass and which is visible from the exterior of the window.

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.

Simulated Divided Lights Windows. A large piece of insulated glass with interior and exterior grilles attached by tape.

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

Substantially Altered Historic Property. These are properties that retain some original features but are missing a substantial amount of other features. They also have later alterations that detract from the historic character. More recent storefronts that are out of proportion from the original, or that have materials that are out of character are examples. Cornices may be missing and upper story windows may be altered as well. These later alterations detract from the historic character and could be addressed in future rehabilitation work. Reconstruction of missing features, or addition of new, compatible interpretations should be high priorities for these properties.

Transom Window. A small window or series of panes above a door, storefront, or above a casement or double hung window.

True Divided Light Windows. Windows made up of several pieces of glass puttied into frames.

Upper-story Windows: Windows located above the street level, often with a vertical orientation.

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

Historic District Properties

Town of Fort Mill Historic District

Locally Designated Historic District
(Includes Properties Not Listed on NRHP)

Historic District Boundary

National Register of Historic Places

Downtown Historic District

(Contributing & Non-Contributing Properties)

Fort Mill Downtown Historic District

Address:	124-230 & 183-233 Main Street, Fort Mill, SC 29715
Year Constructed:	1860's to 1940's
Listed in NRHP:	June 11, 1992
Architectural Style:	Various Styles
Website:	http://www.nationalregister.sc.gov/york/S10817746036/
Significance:	The Fort Mill Downtown Historic District is made up of an important collection of commercial buildings that have formed the nucleus of business activity in the town. The buildings provide evidence of the various periods of growth and development in Fort Mill. Twenty-two contributing and four noncontributing resources comprise the district. The district consists predominantly of masonry one and two-story commercial buildings facing Main Street and constructed between 1860 and 1940. It also included Confederate Park and its Bandstand, an important open and public space at the western end of the district. The period of significance of the district begins shortly after the development of the railroad stop at Fort Mill in 1852. The properties as a whole possess historic integrity and provide a record of the development of the downtown area.

Fort Mill Downtown Historic District

Address:	124 Main Street, Fort Mill, SC 29715
Year Constructed:	About 1860
Listed in NRHP:	June 11, 1992
Contributing:	Yes
Current Use:	Katie Baby (Children's Boutique)

Fort Mill Downtown Historic District

Address:	183 Main Street, Fort Mill, SC 29715
Year Constructed:	About 1890
Listed in NRHP:	June 11, 1992
Contributing:	Yes
Current Use:	Confederate Park (Municipal Park)

National Register of Historic Places

Individually Listed Properties

Banks-Mack House

Address:	329 Confederate Street, Fort Mill, SC 29715
Year Constructed:	About 1871; Renovated 1910
Listed in NRHP:	June 11, 1992
Architectural Style:	Classical Revival
Website:	http://www.nationalregister.sc.gov/york/S10817746035/
Significance:	The Banks-Mack House is significant because it represents an excellent example of residential architecture in the Classical Revival style. The house, originally built about 1871, was enlarged and renovated in 1910, when many elements of the then-popular Classical Revival style were added. Owners of the house have been closely related to the development of Fort Mill in a number of areas. W. H. Stewart, a contractor for the construction of the first building of the Fort Mill Manufacturing Company, built the house. Stewart also served in the South Carolina House of Representatives. From Stewart the house passed to the Banks family. Hattie Banks Mack and her husband, Rev. J. B. Mack, expanded the house in 1910, adding a second floor and a wraparound porch. Contractors built the porch around a large hickory tree that Mrs. Mack refused to have cut down. The house with the tree growing through the porch became a local landmark. The tree was destroyed by Hurricane Hugo in 1989, with surprisingly little damage to the house.

John M. White House (Springs Guest House)

Address:	210 N White Street, Fort Mill, SC 29715
Year Constructed:	About 1872
Listed in NRHP:	September 12, 1985
Architectural Style:	Italianate & Second Empire
Website:	http://www.nationalregister.sc.gov/york/S10817746020/
Significance:	The John M. White House, located in a commercial and residential section of Fort Mill, was constructed ca. 1872 for John M. White, member of a prominent family in the Fort Mill area. The low-pitched, bracketed roof, the irregular plan, and the front veranda represent elements of the Italianate style. Also evident are the mansard-roofed, central pavilion with arched windows, and the decorative, pedimented façade windows which reflect the Second Empire style. The combined use of elements represents a transition between the popularity of these two academic architectural styles, which are unusual in upper South Carolina. The two-story brick residence is also significant in South Carolina's architectural history because it was built, with all its style and elegance during the struggle to recover from the devastation of the Civil War. A one-story brick cottage flanks the house on the north side. It was constructed around the same time as the main house. Tradition holds that it was the home of a former family slave who was repatriated to Africa and later returned to live with her former masters. There is also a carriage house/ garage, portions of which appear contemporary to the house.

Mills House

Address:	122 Confederate Street, Fort Mill, SC 29715
Year Constructed:	About 1906
Listed in NRHP:	June 11, 1992
Architectural Style:	Classical Revival
Website:	http://www.nationalregister.sc.gov/york/S10817746038/
Significance:	Constructed in 1906 as part of the expansion of Fort Mill's residential areas during a period of prosperity and growth resulting from the development of the textile industry, the Mills House is an example of the Classical Revival style. It is perhaps the best example of this style in Fort Mill. The façade is dominated by a central lower porch topped by an upper tier and flanked by side porches connected by decking. All porches have Doric columns and balustrade with turned balusters. The slate roof of the house is hipped, has a north-facing gable, and is capped by a balustraded deck. The first owner was John Barron Mills, Sr., a Fort Mill businessman. He was the first manager of the "Company Store" of the Fort Mill Manufacturing Company. He later became an independent businessman, operating Mills & Young, a dry goods and clothing store. Mills served as a leader of the business community in Fort Mill. After Mills' death, the house passed into the related Mack family. It is often referred to as the Mack House.

Nation Ford Road

Address:	Five non-contiguous sections in Fort Mill Township
Year Constructed:	Prehistoric
Listed in NRHP:	March 1, 2007
Architectural Style:	N/A
Website:	http://www.nationalregister.sc.gov/york/S10817746050/
Significance:	Nation Ford Road provides evidence of a prehistoric transportation route that influenced the settling and development of Fort Mill and Rock Hill. Several segments of Nation Ford Road are still visible today. One of the oldest documented travel routes in the southeast, it began at the James River in Virginia, crossed the Piedmont of North Carolina into South Carolina, and forked just south of Nation Ford, one of the few reliable crossing places on the Catawba River. This path was being used by white traders as early as 1650. The trading path was known by many names, including the "Occaneechi Path," the "Catawba Path," and on Mouzon's map of 1775 as the "Indian Road." The presence of the road led many early European settlers to locate in the area. As the major transportation artery in the area, it influenced the course of events in everyday commerce and some of the most important armed conflicts fought on American soil. Future transportation corridors, including the railroad, U.S. Highway 21 and I-77, largely followed the route of Nation Ford Road. Segment 1: Catawba River to Banks Street Segment 2: Brickyard Road to U.S. Highway 21 Segment 3: N White Street to old airfield Segment 4: Old airfield to the south bank of Lake Haigler Segment 5: North bank of Lake Haigler to Springfield Plantation

National Guard Armory

Address:	131 E Elliott Street, Fort Mill, SC 29715
Year Constructed:	About 1938
Listed in NRHP:	June 11, 1992
Architectural Style:	Art Deco
Website:	http://www.nationalregister.sc.gov/york/S10817746039/
Significance:	The National Guard Armory, constructed ca. 1938, is significant for its architecture and for its role as the military training facility for Fort Mill. The armory is Fort Mill's only Art Deco-influenced building. While the style was used freely throughout the state in armory buildings, the style was otherwise relatively rare in South Carolina. The façade consists of a central block with tall vertical windows and decorative brick panels, two flanking sections with smaller windows over entrance doors, and two end sections with square windows. The main block's tall windows, four multi-planed brick engaged columns, and low-relief brick designs provide vertical elements which make it appear taller than its one-story height. The armory was one of over thirty local armories built in South Carolina with WPA funds in the late 1930s. The building provided a home for the local National Guard unit in the period prior to World War II and was used as a public space for dances and other events. After its use as an active armory ended, the building served as a school gymnasium for a number of years.

Thornwell-Elliott House

Address:	118 Confederate Street, Fort Mill, SC 29715
Year Constructed:	Prior to 1877
Listed in NRHP:	June 11, 1992
Architectural Style:	Victorian & Queen Anne
Website:	http://www.nationalregister.sc.gov/york/S10817746040/
Significance:	The Thornwell-Elliot House is significant for its connection with Rev. James H. Thornwell, Jr., pastor of the Presbyterian Church in Fort Mill from 1882 to 1905 and a leader in the religious life of the town. It is also significant for its architecture, which provides an excellent example of Victorian vernacular design, with some elements of the Queen Anne style. The house was built in a period of growth in Fort Mill following the location of the railroad and the development of the town as a market center. During this period, there was an expansion of residential properties. While the exact date of construction is unknown, from the evidence of deed transfers it can be assumed that the house was built prior to 1877. The L-shaped house has a lateral gable to the left and a front facing gable to the right. The front gable has a rounded arch louvered vent with decorative bargeboard. The porch has a hip roof, chamfered posts with decorative brackets, and turned balustrade. The house remained in the Thornwell and related Elliot family until 1970.

Unity Presbyterian Church Complex

Address:	303 Tom Hall Street, Fort Mill, SC 29715
Year Constructed:	1881
Listed in NRHP:	June 11, 1992
Architectural Style:	Queen Anne & Romanesque
Website:	http://www.nationalregister.sc.gov/york/S10817746041/
Significance:	Built in 1881, The Unity Presbyterian Church Complex is significant because of the architectural values of the church sanctuary. The building, with elements of the Queen Anne Style and the Romanesque Revival style, represents a high degree of architectural merit and design. The detail involved in the brickwork and the traceried windows are unusual for a church in a small town and with a relatively small congregation. The overall complex also has significance for its role in the development of the town of Fort Mill and in the religious life of the community. The complex includes the church building, the church manse, Unity/Municipal Cemetery, and the Old Unity Cemetery. The church was the first religious organization in the Fort Mill area, having been created when the area was still part of the Catawba Indian Nation. The church has occupied four different sites since 1788, reflecting the gradual shift of the population. It is uniquely associated with the events that have been significant with the development of Fort Mill, and is the only organization that has been in existence throughout the history of the town. The Unity Manse was built in 1920 adjacent to the sanctuary. The Unity/Municipal Cemetery began as a burying ground for the church in the 1880s, but has served as the municipal cemetery since the 1920s. The Old Unity Cemetery is at the location of the second building of Unity Church. It is enclosed by a dry laid stone wall and contains approximately 115 graves.

Wilson House

Address:	107 Clebourne Street, Fort Mill, SC 29715
Year Constructed:	About 1869
Listed in NRHP:	June 11, 1992
Architectural Style:	Victorian
Website:	http://www.nationalregister.sc.gov/york/S10817746042/
Significance:	The Wilson House, ca. 1869, is significant as an example of Victorian residential architecture. It represents the early growth of Fort Mill, as it was originally located on Main Street and was moved to accommodate commercial expansion. For a period of time following the construction of the railroad through Fort Mill in 1852, the village grew as a trading center and point of sale for cotton grown in the surrounding countryside. As merchants became successful, larger houses began to appear, clustered around Main Street. In 1869, Stewart Wilson built the Wilson House on Main Street. In the 1920s the house was moved to its present location on Clebourne Street, just around the corner from the original location. Several houses on Main Street faced demolition or moving to make way for the expansion of commercial properties. The Wilson House is the only known house that still exists that underwent this process. The house is a two-story I-House with several one-story rear additions. The one-story hip-roofed front porch features four chamfered posts and two engaged posts of the same type, decorative sawn brackets with turned pendants, and a turned balustrade

Wilson House

Address:	107 Clebourne Street, Fort Mill, SC 29715
Year Constructed:	About 1869
Listed in NRHP:	June 11, 1992
Architectural Style:	Victorian
Website:	http://www.nationalregister.sc.gov/york/S10817746042/
Significance:	The Wilson House, ca. 1869, is significant as an example of Victorian residential architecture. It represents the early growth of Fort Mill, as it was originally located on Main Street and was moved to accommodate commercial expansion. For a period of time following the construction of the railroad through Fort Mill in 1852, the village grew as a trading center and point of sale for cotton grown in the surrounding countryside. As merchants became successful, larger houses began to appear, clustered around Main Street. In 1869, Stewart Wilson built the Wilson House on Main Street. In the 1920s the house was moved to its present location on Clebourne Street, just around the corner from the original location. Several houses on Main Street faced demolition or moving to make way for the expansion of commercial properties. The Wilson House is the only known house that still exists that underwent this process. The house is a two-story I-House with several one-story rear additions. The one-story hip-roofed front porch features four chamfered posts and two engaged posts of the same type, decorative sawn brackets with turned pendants, and a turned balustrade

National Register of Historic Places

Individually Listed Properties

(Outside Town Limits)

Spratt Cemetery

Address:	1220 Brickyard Road, Fort Mill, SC 29715
Year Constructed:	Early 1800's
Listed in NRHP:	March 1, 2007
Architectural Style:	Cemetery
Website:	http://www.nationalregister.sc.gov/york/S10817746049/
Significance:	The Spratt Cemetery is important as the resting place of one of the first European families to settle in the Fort Mill area. The cemetery is significant for its illustration of the broad pattern of settlement of the area and because it is associated with Thomas "Kanawha" Spratt, who was one of the first settlers of the area and had a major influence on the development of eastern York County. The site is also closely associated with Nation Ford Road because it is located adjacent to the site of Thomas "Kanawha" Spratt's homestead. Spratt was traveling along Nation Ford Road in the 1750s when he came upon the Catawba Indians and was offered land in the area. The cemetery contains graves of three generations of the Spratt family, along with members of the White and Garrison families, other early settlers of the Fort Mill area. The cemetery consists of fourteen marked graves and approximately nine graves with broken stones or partial markers. It is surrounded by an eighteen inch thick rock and concrete wall with an iron gate. Funerary art includes carved eagles with arrows in their talons on the top of the stones for Thomas Spratt, Sr. and Thomas Spratt, Jr. Other stones are less decorated.

Springfield Plantation House

Address:	2201 Old Nation Road, Fort Mill, SC 29715
Year Constructed:	Prior to 1806; Expanded mid-1850's
Listed in NRHP:	September 12, 1985
Architectural Style:	Unknown
Website:	http://www.nationalregister.sc.gov/york/S10817746019/
Significance:	Springfield Plantation House is one of the oldest documented frame buildings in York County and certainly the oldest in the Fort Mill area. In January 1806, John Springs III took his new bride, Mary, to live at Springfield Plantation. John Springs, Jr. is supposed to have built the house in 1790. As no solid evidence for this date exists, the date of construction can be considered sometime prior to 1806. The house has never left the ownership of the Springs family, which has provided economic, political, and agricultural leadership to the area and the nation. The two-story residence underwent a remodeling and enlargement project in the 1850s, and was restored in 1946, at which time electricity and plumbing were added. In addition, Springfield Plantation served as one of the final meeting places of the Confederate cabinet during the last days of the confederacy. On April 26, 1865, President Jefferson Davis of the Confederate States of America, five members of his cabinet, and a cavalry escort spent the night at the plantation. The following morning, Davis assembled his cabinet and high-ranking military officers on the front lawn of the house and conferred on future actions and the most advantageous route for further retreat. Andrew Baxter Springs, then owner of Springfield, advised that the cabinet should separate to avoid capture. It is believed that the group stayed at Springfield for two or three days before continuing their flight across South Carolina.

William Elliott White House

Address:	1042 Highway 160 W, Fort Mill, SC 29715
Year Constructed:	About 1831
Listed in NRHP:	March 22, 1987
Architectural Style:	Federal
Website:	http://www.nationalregister.sc.gov/york/S10817746021/
Significance:	The William Elliott White House was built in 1831 by Thomas B. Hoover, a York County contractor, for William Elliott White. The two-story brick house is architecturally significant for its upcountry adaptation of Federal design elements. The formal symmetry of the façade, the tall proportions and slender mullions of the windows, and the elegant south portico are typical of the style. The expression of this high-style design in the then relatively undeveloped north central part of the state, as well as the high quality craftsmanship of the brick and plaster work, are noteworthy. In addition, the house has historical significance as one of the sites of what is believed to have been the last full meeting of the Cabinet of the Confederate States of America. In the twentieth century, the house was the home of Elliott White Springs, South Carolina textile magnate. Springs added the east wing in 1922, the west wing in 1936, and the greenhouse/pool in 1955. He owned the Springs mills, one of the most successful textile organizations in the Southeast. Springs was also a writer of short stories in the 1920s and 1930s that popularized the adventures of American and British pilots of World War I and told tales of the "lost generation" that attempted to adjust to modern life after the war ended.