

# Sullivan's Island Design Review Guidelines



## Town of Sullivan's Island, South Carolina

2025

# SULLIVAN’S ISLAND DESIGN REVIEW GUIDELINES

Prepared for:  
Town of Sullivan’s Island  
2056 Middle Street  
Sullivan’s Island, South Carolina

## **Sullivan’s Island Town Council**

Patrick M. O’Neil, Mayor  
Justin Novak, Mayor Pro Tem  
Ned Higgins  
Carl Hubbard  
Jody Latham  
Scott Milliment  
Gary Visser

## **Design Review Board**

Tal Askins  
Beverly Bohan  
Phil Clarke  
Ron Coish  
F.C. (Bunky) Wichmann  
Heather Wilson

## **Sullivan’s Island Town Manager**

Joseph Henderson

## **Sullivan’s Island Director of Planning and Zoning**

Charles Drayton

## **Project Consultants**

Thomason and Associates  
The Walker Collaborative  
Nashville, Tennessee

2025

## **Acknowledgements**

This project has been funded in part by a grant from the U.S. Department of the Interior, National Park Service’s Historic Preservation Fund administered by the South Carolina Department of Archives and History. The views and conclusions contained in this document are those of the authors and should not be interpreted as representing the opinion or policies of the U.S. Government or the U.S. Department of the Interior. Mention of trade names or commercial products does not constitute endorsement or recommendation by the U.S. Government or the U.S. Department of the Interior. Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, or disability in its federally assisted programs. If you believe that you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to: Office of Equal Opportunity, National Park Service, 1849 C Street, NW, MS-2740, Washington, D.C. 20240.

## Table of Contents

Chapter 1. Introduction .....	3
Chapter 2. Design Review in the Historic Overlay Districts.....	6
Chapter 3. Historic and Architectural Development.....	13
Chapter 4. Guidelines for Historic Buildings.....	25
1.0 Materials, Masonry .....	26
2.0 Materials, Concrete, Stone, and Stucco.....	28
3.0 Materials, Siding and Shingles .....	30
4.0 Architectural Details .....	36
5.0 Awnings and Canopies.....	37
6.0 Chimneys .....	38
7.0 Doors and Entrances.....	39
8.0 Foundations .....	42
9.0 Historic Garages and Outbuildings .....	43
10.0 Gutters and Downspouts.....	44
11.0 Light Fixtures.....	45
12.0 Porches .....	47
13.0 Roofs.....	50
14.0 Windows.....	53
15.0 Window Shutters and Screens.....	57
16.0 Commercial Buildings and Signs .....	59
Chapter 5. Guidelines for Landscaping.....	61
17.0 Fences and Walls.....	61
18.0 Mechanical Units.....	65
19.0 Pools, Fountains, Gazebos, and Pergolas.....	66
20.0 Parking, Driveways, Walkways and Sidewalks.....	67
21.0 Landscaping and Trees.....	71
Chapter 6. New Construction and Additions .....	72
22.0 New Construction - Dwellings .....	77
23.0 New Construction - Outbuildings.....	80
24.0 New Construction - Additions.....	82
25.0 New Construction - Decks.....	88
26.0 New Construction - Accessibility and Life Safety.....	89
27.0 New Construction - Energy Retrofits.....	91
Chapter 7. Guidelines for Climate Adaptation.....	94
28.0 Building Elevation Increase—Foundations .....	98
29.0 Building Elevation Increase—Flood Vents.....	101
30.0 Building Elevation Increase—Porches .....	103
31.0 Building Elevation Increase—Stairs .....	105
32.0 Building Elevation Increase—Chimneys .....	107
33.0 Building Elevation Increase—Accessibility .....	108
34.0 Building Elevation Increase—Utilities .....	110
35.0 Building Elevation Increase—Parking .....	111

Chapter 8. Relocation and Demolition.....	112
36.0 Relocation of Buildings .....	112
37.0 Demolition of Buildings .....	113
Appendix A - Secretary of the Interior’s Standards for Rehabilitation.....	114
Appendix B - Terminology and Interpretation.....	115
Appendix C - Glossary of Terms.....	117
Appendix D - Financial Incentives for Historic Building Rehabilitation.....	125
Appendix E - Alternative Materials for Rehabilitation and New Construction.....	126
Appendix F - National Park Service Preservation Briefs.....	128
Appendix G - Maintenance Recommendations.....	134

# CHAPTER 1

## INTRODUCTION

The Town of Sullivan’s Island is in Charleston County, South Carolina and the community is located on a barrier island at the mouth of Charleston Harbor. The town is part of the Charleston metropolitan area and had a population of 1,891 residents in the 2020 census. The island is noted for its role in military history and for its development in the 19th century as a summer resort for residents of Charleston and the region. The island is approximately 4.3 miles in length and is in the form of a shallow L-shape facing the Atlantic Ocean on the south and southwest. To the north the island is separated from the mainland by marshlands and the Intracoastal Waterway. On the oceanfront side of the island are beaches and sand dunes and the rest of the island is largely flat in character. There are also a series of 19th and 20th century man-made mounds erected as part of coastal fortifications. The island is noted for its lush vegetation such as palmetto trees and a variety of oak species and other trees.

The island’s location at the entrance to the Charleston harbor resulted in the construction of a series of fortifications beginning in the 1770s. During the Revolutionary War, Fort Moultrie was completed and an attack by British forces was repulsed by the Patriot army. A more formidable fort of masonry construction was completed in the early 1800s and is now a site managed by the National Park Service. Additional fortifications and other military buildings were completed by the Federal government in the late 19th and early 20th centuries and many of these remain extant.

The majority of the historic resources on the island date from the late 19th and early 20th centuries when it became a seasonal summer resort for residents of Charleston and the region. With its ocean breezes and beaches, the island provided a pleasant retreat for those who could afford to build summer homes. Hundreds of one- to two-story dwellings of frame construction were built on the island along with the communities of Moultrieville and Atlanticville. The island’s character as a resort community continued into the mid 20th century.

The historic resources of the island were severely impacted by Hurricane Hugo in September of 1989. The island was the subject of an architectural survey in 1987 and after the hurricane it was discovered that 84 of the previously recorded 360 historic sites had been lost. The decades of the late 20th century also saw the island emerging as one of the most popular residential areas in the Charleston region. With an influx of new residents moving onto the island many of the older one-story historic homes were replaced with larger dwellings. In other cases, the original smaller homes were expanded and enlarged to the point where they no longer retained integrity of their original construction.

Due to the continued loss and alterations of its historic resources, the Town of Sullivan’s Island enacted a Historic Preservation Ordinance in 2003 and created a Design Review Board (DRB) to assist in protecting the island’s historic and architectural character. The intent of these actions was to guide future development to be consistent with the island’s traditional development and preserve the community’s historic architecture. Since its creation, the DRB has conducted its design review consistent with standards set forth by the National Park Service. This manual is based on those standards and provides guidelines along with additional information, photographs and illustrations for rehabilitation and new construction projects. Property owners are encouraged to review these guidelines prior to any actions affecting historic properties or constructing new buildings in the Town’s historic overlay districts.

## **Benefits of Preserving Sullivan’s Island’s Historic Character**

### **Historic Preservation Contributes to Quality of Life**

Historic buildings embody a community’s past, contributing to a feeling of distinctiveness. Where residents feel a strong sense of place, they are more engaged in and aware of civic activities. Historic preservation encourages commitment to existing infrastructure, including the historic buildings that house cultural and leisure opportunities, such as museums, theaters, libraries, restaurants, and specialty stores.

### **Historic Preservation is “Green”**

The greenest buildings with the least impact on the environment are those that are already built. Historic buildings embody energy that was expended in the past - the energy used to make the bricks, lumber, and details. Preserving and reusing an existing historic building has less negative impact on the environment than new construction.

### **Historic Preservation Supports Taxpayers’ Investments**

Economic development of older neighborhoods encourages responsible use of existing resources and infrastructure. Commitment to revitalization and reuse of historic buildings may be the most effective act of fiscal responsibility a local government can take. Studies have proven that the cost of infrastructure required in new suburban development often exceeds the tax revenue returned by the development.

### **Historic Preservation Increases Property Values**

Studies across the country show that National Register or local historic overlay district designation stabilizes and often increases property values. Historic designation consistently demonstrates benefits to property owners through higher property values and house sales.

### **Historic Preservation Creates Jobs**

Rehabilitation of existing historic buildings creates thousands of jobs each year. Rehabilitation projects are more labor intensive than new construction. In new construction, costs of labor and materials are generally split in half. Labor costs of a typical historic rehabilitation project, however, account for 60-70 percent of the total expenditures, which keeps more money in the local economy.

### **Historic Preservation Encourages Tourism**

A community’s distinctive history, culture, and built landscape attract visitors to a unique experience. Heritage tourism, or tourism that focuses on historic buildings and sites, is a rapidly growing sub-group of the tourism industry. The quality and quantity of the historic architecture in Sullivan’s Island provide opportunities to enhance tourism in the city.

(This data comes from *The Economics of Historic Preservation* by Donovan D. Rypkema first published in 1994 and updated in 2005. Since 2005, many other studies across the country have documented the importance of historic preservation to neighborhood and downtown revitalization and overall economic development).



*Fort Moultrie is a major tourist destination on the island and there are numerous historic buildings, structures and sites associated with the National Park Service property.*



## CHAPTER 2

# DESIGN REVIEW IN THE HISTORIC OVERLAY DISTRICTS

### Sullivan's Island Design Review Board

The Town of Sullivan's Island created a Design Review Board (DRB) in 2003 to provide design review in the historic overlay districts. The DRB was established within the provisions of South Carolina Code, Title 6, Chapter 29, Sections 870 through 940 and in accordance with the Town of Sullivan's Island's Comprehensive Plan. The intent of establishing the DRB and initiating design review was to enhance the community's character, preserve property values and protect the unique identity of Sullivan's Island. The design review process is intended to promote design that is compatible in mass and scale with and in harmony with the natural environment. The process is aimed at improving and augmenting other development controls included in the Town's Zoning Ordinance.

The powers granted to the DRB are as follows:

- The preservation and protection of historic and architecturally valuable districts and neighborhoods or significant or natural scenic areas;
- The protection of and/or provision for the unique, special, or desired character of Sullivan's Island and defined districts within the Island or any combination of it; and,
- Governing the erection, demolition, removal in whole or in part, or alteration, of historic buildings, structures and/or grounds by the issuance of a Certificate of Appropriateness (CoA).

Buildings, structures, site and streetscape features within the Town's local historic districts must receive an approved Certificate of Appropriateness (CoA) prior to the start of planned work. A CoA is a permit issued to ensure that the work will meet the design criteria for the districts. A CoA is not the same thing as a building permit, which is a separate form and may or may not be needed depending on the scope of work. CoAs are required for a range of projects within the districts. No material change to the exterior of a historic property, new construction, or demolition can occur within the local overlay districts without an approved CoA. This includes site work, fences, walls, pergolas, gazebos, hardscape, signage, driveways, and changes in front and side yard landscape features.

The DRB is the appointed board that performs the primary duties associated with approving or rejecting applications within the historic overlay districts. The DRB is composed of seven (7) members of which six (6) must be residents of the Island. The seventh may be a non-resident if so appointed by the Town Council. DRB members serve overlapping terms of three (3) years each. The Town Council appoints members of the DRB based on their knowledge and demonstrated interest in architecture, history, archaeology, planning, urban or community design, landscape architecture, construction and restoration, or law. At least one state licensed architect or other professional is required. All members are expected to have knowledge and demonstrated interest in the design and preservation of buildings and places

To date, the DRB has conducted its design review duties consistent with the National Park Service's "Secretary of the Interior's Standards for Rehabilitation," hereafter referred to as "Standards." The Standards pertain to historic buildings, relating landscape features, site conditions, as well as new construction and rehabilitation. These Standards are used throughout the country as a basis for local design review guidelines and for projects utilizing federal or state funds and tax credits. The design guidelines contained in this manual augment the standards and focus on specific character defining details that are important for the Island's historic overlay districts.



Routine maintenance and actions deemed minor work are reviewed by the Zoning Administrator (Staff). The Staff has the ability to provide administrative approval to minor work. Staff may refer minor projects to the DRB if the changes are substantial, do not meet the guidelines, or are of a precedent-setting nature. Major work projects are reviewed by the DRB. In general, major work projects involve a change in the appearance of the structure or site, such as new construction, expansion of a building footprint, façade or fenestration changes, or significant alterations in landscape features.

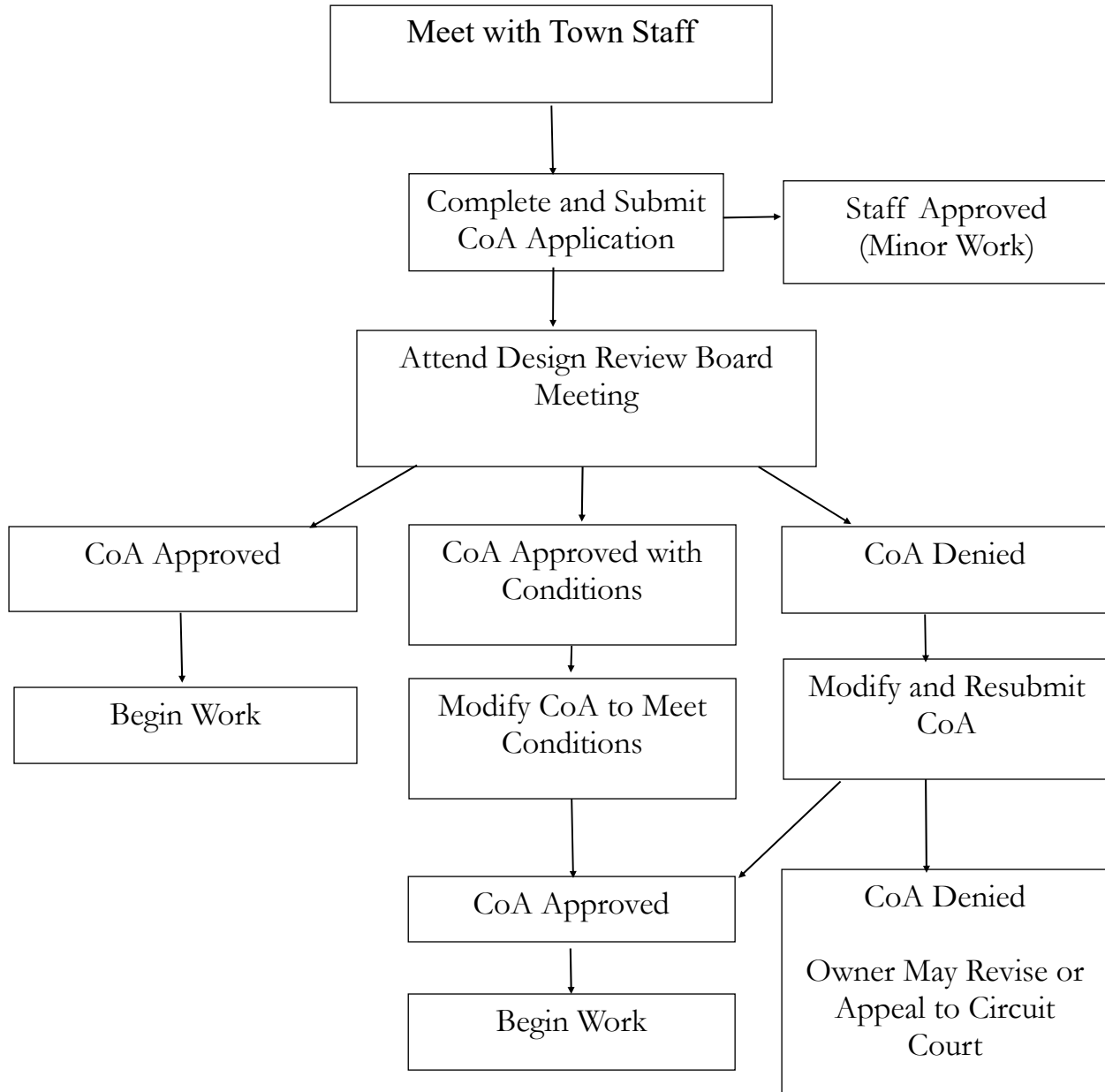
There are properties in the historic overlay districts that are considered “non-contributing” due their recent age or extent of alterations. Non-contributing buildings may still possess characteristics that make them important to overall district character. They may possess design elements such as scale, massing, setback, lot placement, and materials that have the potential to positively affect neighboring historic structures. Each case will be evaluated on an individual basis to determine how the proposed work will impact the property, adjacent properties, the streetscape and historic district. Restoration of a building that lost its contributing status due to alterations is strongly encouraged, and the Staff and DRB can provide guidance as requested.

In order to receive a CoA, applicants or their representatives must be present at the DRB meeting to address potential questions. It is also recommended that samples of any substitute materials to be used be made available for inspection by the DRB. Following questions and discussion by the DRB and comments by the public in attendance, the DRB will vote on each application. Based on the outcome of the vote, under the parameters of the Historic District Ordinance, each CoA application may be approved as submitted, approved with revision, denied, or extended until the next meeting such as for receipt of additional information. Upon approving the application, the DRB issues the CoA which includes a list of approved work. Then, and only then, can the applicant begin to undertake the work that has been approved.



*The DRB conducts design review for rehabilitation to ensure that the plans are in keeping with the property's architectural and historical character (2624 I'on Avenue).*

# Certificate of Appropriateness (CoA) Flow Chart



## How to Use This Manual

Property owners, real estate agents, developers, contractors, tenants, architects, and building designers should use these guidelines when considering any project that will affect the exterior elements of a property in Sullivan's Island's Historic Overlay Districts. For any project that is subject to review by the DRB and Staff, the applicant should refer to the guidelines at the beginning of the planning process to avoid efforts that later may prove to be inappropriate and are ultimately rejected by the DRB.

The Town's Historic Preservation Ordinance grants the DRB review of proposed projects in the historic overlay districts. In each case, a unique combination of circumstances and preservation variables will require the DRB to conduct its review and make its decision on the merits of the particular case. In making its determination of the appropriateness of a project, the DRB will determine whether or not the proposed modification is compatible with the historic district. In making this determination the Board shall consider, with reference to adjoining lots, lots facing across the street, and lots in the immediate vicinity:

- The pattern of setback, foundation elevations and building heights;
- The massing and orientation of structures;
- Fenestration (windows) and doorway spacing and alignment patterns;
- The placement and use of porches, decks and patios;
- The placement and alignment of driveways;
- The treatment of front and side facades;
- Where appropriate, the types of roofs, the roof pitches, and other aspects of roof design;
- Where appropriate, distinctive architectural styles that characterize a street or neighborhood; and
- Such other factors as the DRB may consider relevant to defining the character of the neighborhood.

Each chapter of these guidelines is organized to provide specific regulatory principles and requirements. Each design guideline element is described with a broad policy statement followed by specific guideline statements based on design principles. The information in the policy statement and specific itemized guidelines all serve as the basis for DRB decisions.

There are three primary approaches to work in the Historic Overlay Districts:

- ⇒ **Maintenance**  
This refers to proper care and regular maintenance of a building. Typically regular maintenance will not require Staff or board review.
- ⇒ **Staff Review**  
Many actions involving historic buildings can be reviewed directly by the Zoning Administrator (Staff). Some actions can typically be reviewed by Staff in a brief period of time if they are consistent with the requirements contained in the guidelines.
- ⇒ **Design Review Board Review**  
Projects with greater complexity and more permanent effect on the historic district or property including extensive alterations to historic buildings, new construction, and requests for demolition are among the actions that require review by the DRB.

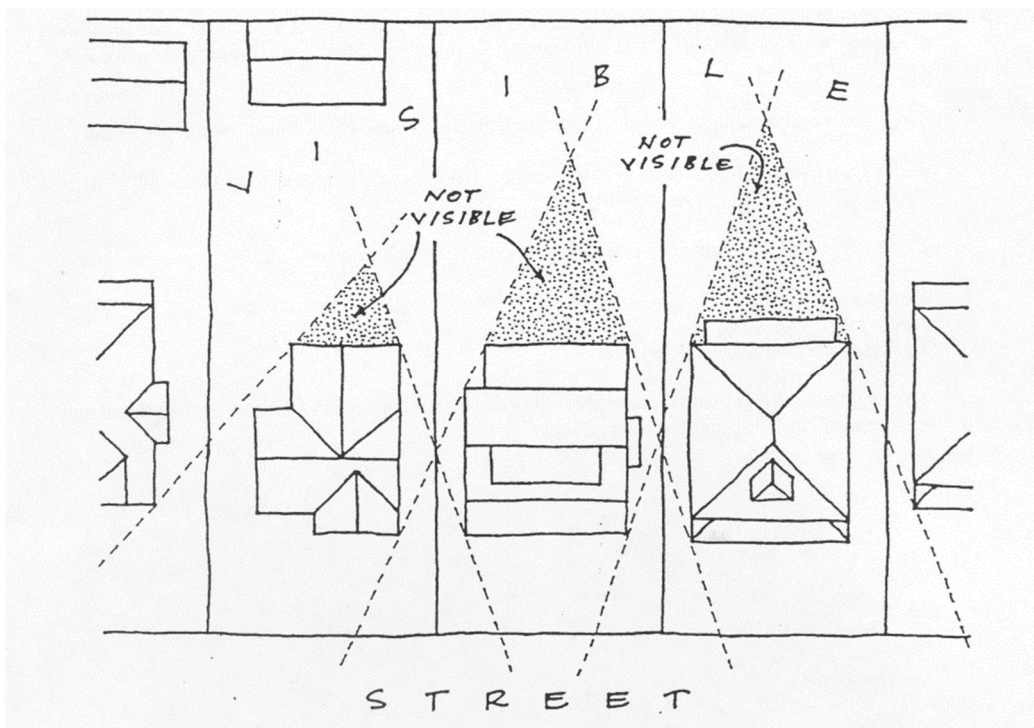
Property owners are encouraged to contact the Staff if they have any questions concerning the need for a CoA and the level of review required for their specific project.

## Guiding Principles for Sullivan’s Island’s Historic Overlay Districts

Historic preservation is a set of methods and treatments that can help you, as the owner of an older building, maintain the historic appearance of the property you live in and appreciate. The historic appearance of your building may be the first thing that drew you to it. Whenever you take steps to maintain the original appearance of your historic property, you are practicing historic preservation. As the owner of an older building you might be wondering about remodeling your property in the context of historic preservation. Historic preservation’s “best practices” recognize that buildings must evolve with the people who use them and with their changing needs. If you live or own property in one of the Town’s Historic Overlay Districts, the DRB will only be reviewing exterior changes, not interior. It is the intent of design review to preserve the exterior while allowing the owner to remodel the interior as they desire. As you begin a rehabilitation project it is helpful to consider how to achieve the right balance between keeping or restoring original features while providing updates for modern living.

The most important character-defining features on a building is its public face, the one facing the street. Here you find the architectural details, porches, windows, and doors that especially define its style and character. These are some of the most important qualities that make properties significant for their architectural character. Therefore, the emphasis of historic preservation and design review is to maintain the essential character of a building on its front and readily visible side elevations.

Whether you are buying an older building as an investment or to live in the rest of your life, it is wise to keep future resale in mind. When considering remodeling projects, aim to keep any work consistent with the style and character of the building. Potential future buyers will be drawn to the historic quality of the building just as you were. Remodeling projects should use materials and designs in keeping with the historic character of the building. If you desire new living space, the guidelines generally allow for additions on the rear elevations of buildings. Such additions are usually not readily visible from the street and can be designed to be both contemporary and complementary to the original building. Rear additions are commonplace in our historic districts and allow for remodeling projects such as attached garages, porches, and outdoor decks.



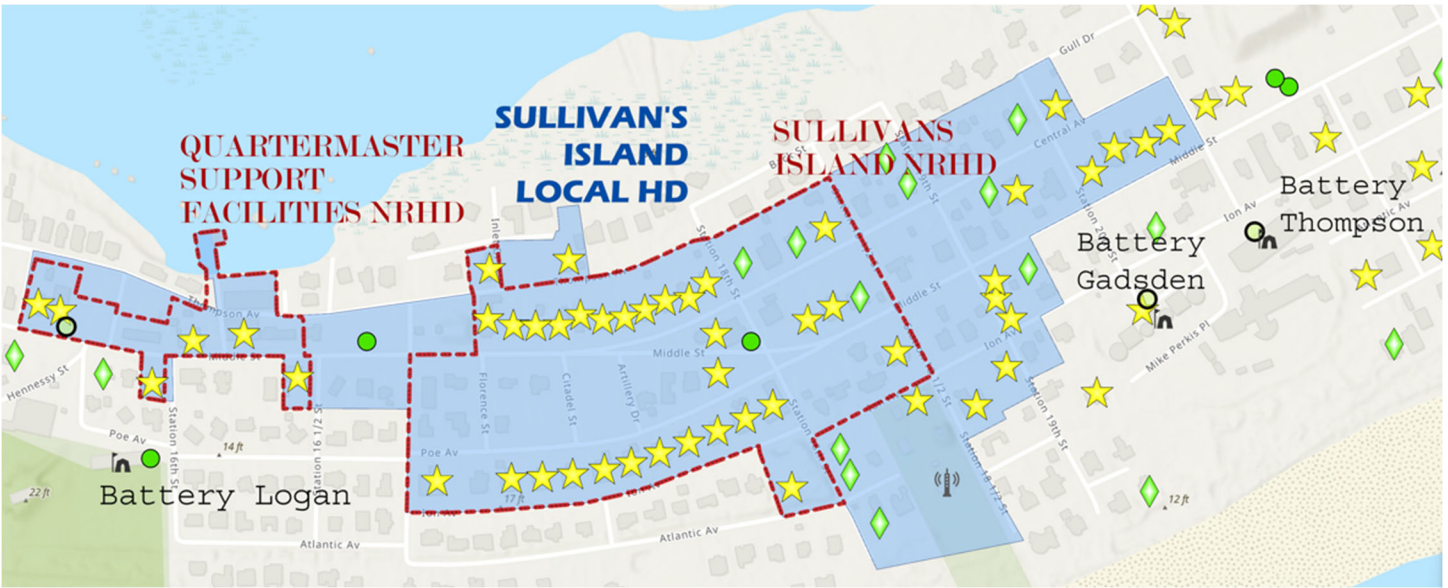
*The DRB may consider flexibility in the guidelines for rear elevations not readily visible from the street.*

# SULLIVAN'S ISLAND'S NATIONAL REGISTER AND HISTORIC OVERLAY DISTRICTS

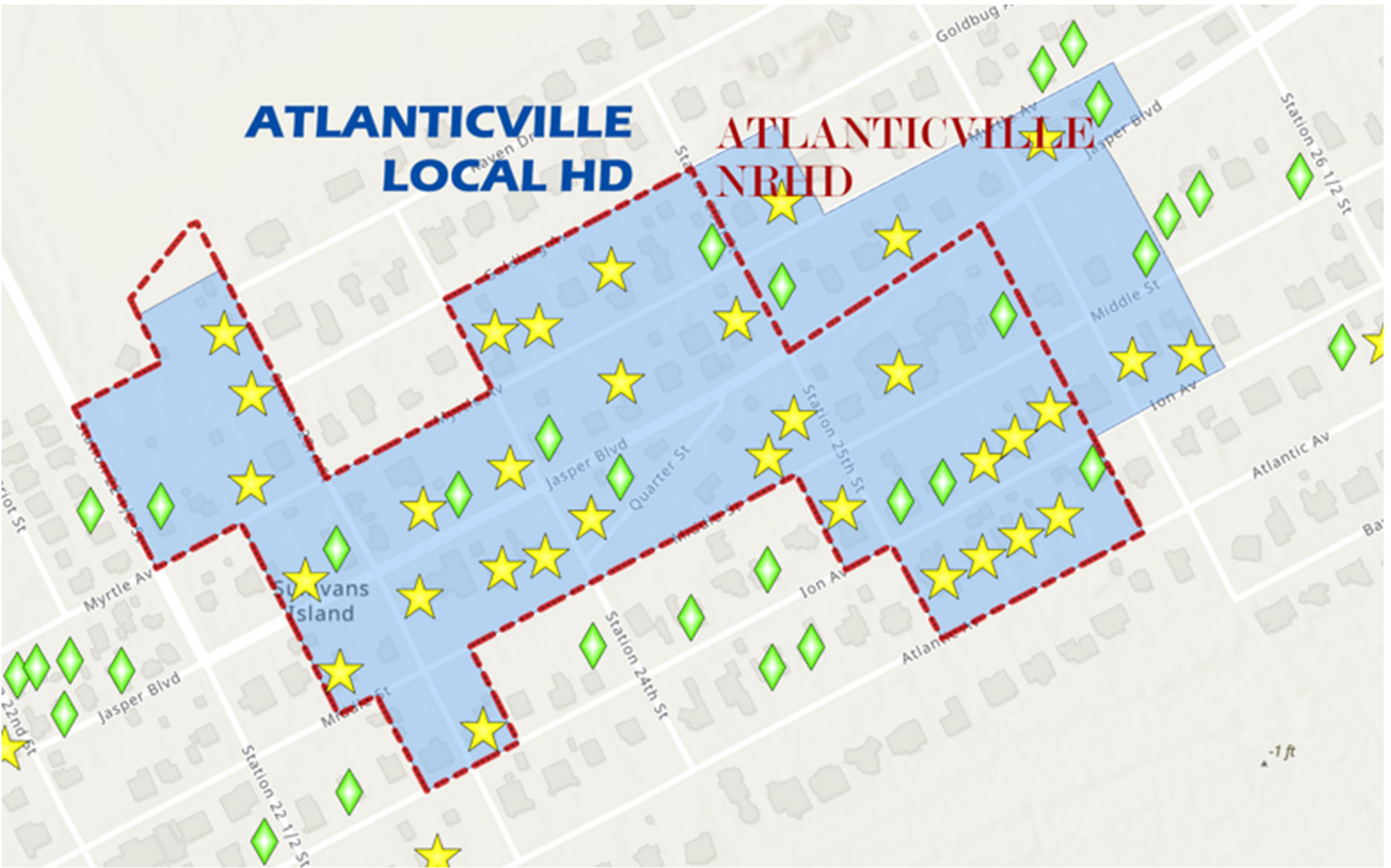


# MOULTRIEVILLE NATIONAL REGISTER AND HISTORIC OVERLAY DISTRICTS

**SULLIVAN'S ISLAND NATIONAL REGISTER AND  
HISTORIC OVERLAY DISTRICTS**



**SULLIVAN'S ISLAND NATIONAL REGISTER AND  
HISTORIC OVERLAY DISTRICTS**



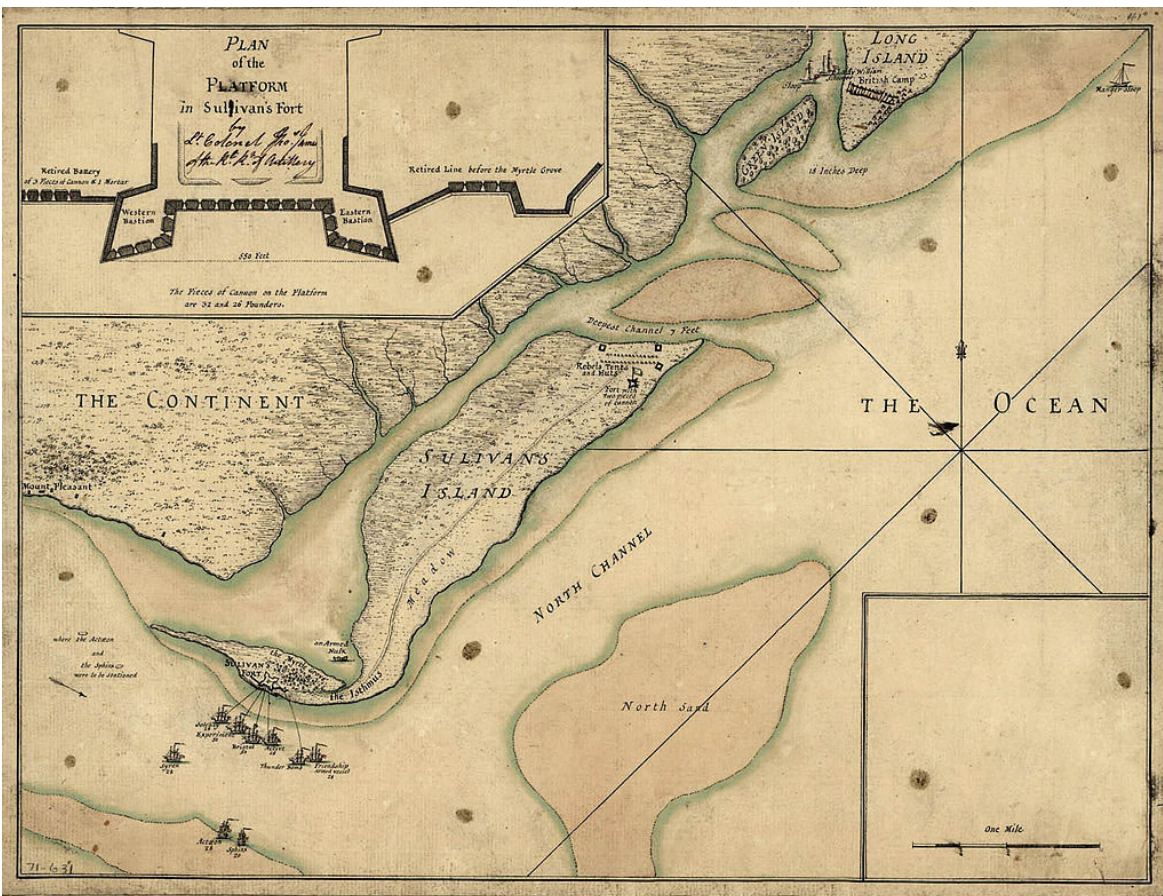
**ATLANTICVILLE NATIONAL REGISTER AND  
HISTORIC OVERLAY DISTRICTS**

# CHAPTER 3

## HISTORIC AND ARCHITECTURAL DEVELOPMENT

### A Brief History of Sullivan's Island

Sullivan's Island takes its name from Captain Florence O'Sullivan who came to America in 1669. O'Sullivan was elected to South Carolina's First Provincial Parliament in 1672 and was later appointed to take charge of a signal cannon that was placed on the island. This cannon was to be fired as a warning when ships approached the mouth of the Charleston harbor. In its early years, the island also served as an embarkation point for those entering the South Carolina colony. A number of pest houses, or lazarettoes, were built to house and quarantine persons, free and slave, entering Charleston who may pose a risk of disease. The island was a major point of entry into America during the slave trade and thousands were temporarily housed on the island before being transported to the mainland. Few residents lived on the island well into the 1700s. When hostilities between the Colonies and England occurred in 1776, construction started on the first major fort at the western end of the island. The fort was built under the command of Colonel William Moultrie and consisted of sixteen foot thick palmetto logs. The fort was built at the western end of the island to protect the entrance into the harbor. In June of 1776, English forces under the command of Sir Peter Parker attacked the fort by sea and land but were decisively repulsed. This was one of the first major victories by the Patriot army in the Revolutionary War.



*View of the British attack on Sullivan's Island in June of 1776 (Image courtesy SC Department of Archives and History).*

With America granted independence after the war, the federal government recognized the strategic importance of Fort Moultrie and purchased four acres of land from the state in 1796. Much of the original fortification had eroded from the elements and a new fort constructed of masonry was completed by 1811. This fort served as an important defense post for Charleston into the mid-19th century. One of the more notable soldiers stationed at the fort during these years was writer Edgar Allen Poe who served from 1827 to 1828. The island was the setting for his famous story “The Gold Bug.”

South Carolina’s secession from the United States in 1860 placed the Federal garrison at the fort in a difficult defensive position and the troops abandoned the fort and moved to Fort Sumter in the Charleston harbor. Following the surrender of Fort Sumter, all of the fortifications around Charleston were occupied by Confederate forces. Fort Moultrie sustained extensive damage from Union ships and shore batteries until the Confederate army evacuated Charleston in February of 1865. After the Civil War, the fort was abandoned for many years and only limited improvements were made over the next several decades.

In the late 19th century, improving coastal defenses throughout America was a priority for the Federal government. The growing tensions with Spain in 1897 led the Federal government to send the 1st U.S. Artillery to Fort Moultrie to expand the defenses. In February of 1898, war broke out between America and Spain. Although this conflict ended by the end of 1898, the Federal government moved forward with an ambitious plan for Fort Moultrie. In 1902, the Federal government took possession of much of the western section of the island and built new fortifications, dwellings for officers and enlisted men, and numerous support buildings. The fort was expanded and improved throughout the early 20th century and during World War II. The fort was deactivated in 1947 and much of the property was sold to individuals or the Township of Sullivan’s Island. The historic fort is now owned by the National Park Service and is an important tourist site on the island.



*The Town of Moultrieville is shown in this ca. 1900 view from Battery Thompson. In the distance can be seen the bell tower of the 1892 Post Chapel. (Image courtesy SC Department of Archives and History).*





*The Sullivan's Island Lighthouse was upgraded and replaced several times. This shows the lighthouse in 1885. (Image courtesy SC Department of Archives and History).*

The early years of residential development on the island went through several variations. In 1787, the state legislature appropriated the island for public purposes and mandated that no land could be owned in fee simple. Acquiring lots was through the granting of licenses which allowed the owner to build dwellings. Other lots were "pre-empted," a type of squatter's rights, where the owner was granted a license after building a dwelling. Despite the lack of fee-simple ownership, numerous lots were developed with houses by the late 1700s and town commissioners were appointed, property was assessed, streets were laid out, the early pest houses were removed.

The town of Moultrieville arose next to Fort Moultrie and this community incorporated in 1817. As many as two hundred houses comprised the town and many of the dwellings were used as summer dwellings by Charleston residents. These early houses appear to have been simple frame structures built for summer use and not as year-round residences. The frequency of storms and hurricanes led to a continuous cycle of building and rebuilding. Notable hurricanes in the 19th century occurred in 1822, 1845, and 1854 resulting in the loss of many homes. Despite these many setbacks, Sullivan's Island continued to be a popular retreat throughout the early 1800s for residents in the region seeking the cool ocean breezes and other island amenities. Regular passenger ferry service from Charleston to the island provided residents with daily excursions as well as longer stays.

Many of the homes in Moultrieville were damaged or demolished during the Civil War as part of the bombardment of the fort by Federal forces. Following the war, residents rebuilt and the Moultrieville Post Office was established in 1875. A bridge was constructed across the marshlands from Mount Pleasant providing greater access to the island. In these years the population gradually increased and new homes were constructed in the central and eastern sections of the island. More substantial homes were built on the island by the late 19th century and these were typically of frame construction, built on raised foundations and one- to two-stories in height. Several boarding houses and hotels were also built on the island in these years such as the New Brighton Hotel built in 1884.

Access to the island was enhanced in 1898 when Dr. Joseph Lawrence built a trolley line from Mt. Pleasant through Sullivan’s Island and on east to the Isle of Palms. Known as the Charleston and Seashore Railroad Company, the trolley extended through undeveloped land at the east end of the island and soon made this area more attractive for residences. The community of Atlanticville developed along the trolley line and a post office was established at the town in 1903. To operate the trolley and electrical generating station was built which provided electricity for island residents and telephone service was established in 1913. Residential construction was intense in these years with houses built on all of the lots by 1917. Ferries transported automobiles to and from the island in the early 20th century and 1926, the Cove Inlet Bridge connecting the island with Mt. Pleasant was opened. The automobile traffic made the trolley line obsolete and it was gradually removed. The trolley’s heritage is still evident on the island with streets named for the many stops or stations along its route such as Station 19.

After World War II, residential development on the island continued to increase. The deactivation of Fort Moultrie in 1947 resulted in the sale of the existing houses to private individuals and the opening of former government land for development. Many new houses were built on the island and by 1960, the population stood at 1,358 residents. Continued slow growth occurred in the late 20th century with an emphasis on maintaining the residential character of the island. A small commercial area containing restaurants and shops evolved along several blocks of Middle Street in these years. From 1960 to 1980, an additional 500 residents moved to the island as the population surged during these decades.

Hurricane Hugo had a devastating affect when it came ashore on September 23, 1989. The bridge to the mainland was destroyed and over eighty historic houses were either demolished or so badly damaged they were later razed. After the hurricane, rising property values contributed to replacement of traditional vernacular small-scale island houses with much larger modern homes. A number of historic dwellings were also remodeled and enlarged to the point where they no longer retained integrity of design. These factors led to concerns over the loss of the island’s traditional character and in 2003, the Town of Sullivan’s Island enacted a Historic Preservation Ordinance and created a Design Review Board (DRB). Since its creation, the DRB has assisted in guiding appropriate rehabilitation of historic homes and compatible new development.

In recent decades, concerns over climate impacts and sea levels have resulted in a number of the historic homes being elevated to meet updated flood regulations. In 2016, a new Town Hall and Fire and Police Headquarters buildings were completed on Middle Street reflecting traditional island designs. In 2020, the population was estimated at 1,891 residents and Sullivan’s Island is one of the most desirable residential locations in the Charleston region.

(Sources for the historical and architectural narratives in this manual are the “National Register of Historic Places Multiple Documentation Form” prepared in 2007 by Schneider Preservation Inc., Images of America, Sullivan’s Island” published by the Gadsden Cultural Center in 2004, and “A Study of the Vernacular Beach Cottage Typologies of Sullivan's Island, South Carolina and Documentary Drawings of the Nathaniel Barnwell House for the Historic American Building Survey,” by Amelia Millar in 2010).

## Architectural Development

The historic dwellings on Sullivan’s Island have a distinct character expressing their heritage as a 19th and early 20th century resort summer community. The majority of the dwellings were built of frame construction as seasonal summer dwellings. Most were built with at least one porch to capture the ocean breezes and with numerous windows and doors to allow for the free flow of air. A common term to describe these dwellings is “vernacular” meaning they reflect local builder’s designs and materials typical in the region rather than those designed by an architect. The dwellings were generally built in central hall or hall-parlor plans with interior chimneys. Many were built on raised pier foundations of brick or wood to withstand high water and floods. Decorative elements on the dwellings are generally limited to vergeboard on the porches and eaves as well as milled porch columns. Over time, many dwellings received added rooms and porches on side and rear elevations.

A second typology of buildings constructed on the island are those associated with its military occupation from the late 1700s to 1947. In addition to Fort Moultrie, the Federal government constructed a new series of fortifications in the 1890s and early 1900s along with officers’ housing, barracks for enlisted men, a post chapel, and numerous support facilities. When the military post was decommissioned in 1947, most of the buildings were sold to private individuals. The rows of Senior Officers’ housing on P’on Avenue and Junior Officers’ housing on Middle Street are of particular note and the two-story dwellings have been well preserved.

The historic resources of the island were first inventoried in 1987. Many of the dwellings identified in this survey were damaged or destroyed by Hurricane Hugo in September of 1989. Architectural surveys completed in 2005 and 2006 found that three concentrations of historic properties remained that met National Register criteria as historic districts. The historic districts of Moultrieville, Sullivan’s Island, Atlanticville and the Fort Moultrie Quartermaster and Support Facilities were listed in the National Register of Historic Places in 2007. Since 2007, property values on the island have soared and many historic dwellings have been enlarged and expanded as part of remodeling and rehabilitation projects. Other dwellings were razed and new homes built on the site. To evaluate the current condition of the island’s historic resources, a new architectural survey began in 2023 and is scheduled to be completed by late 2024.



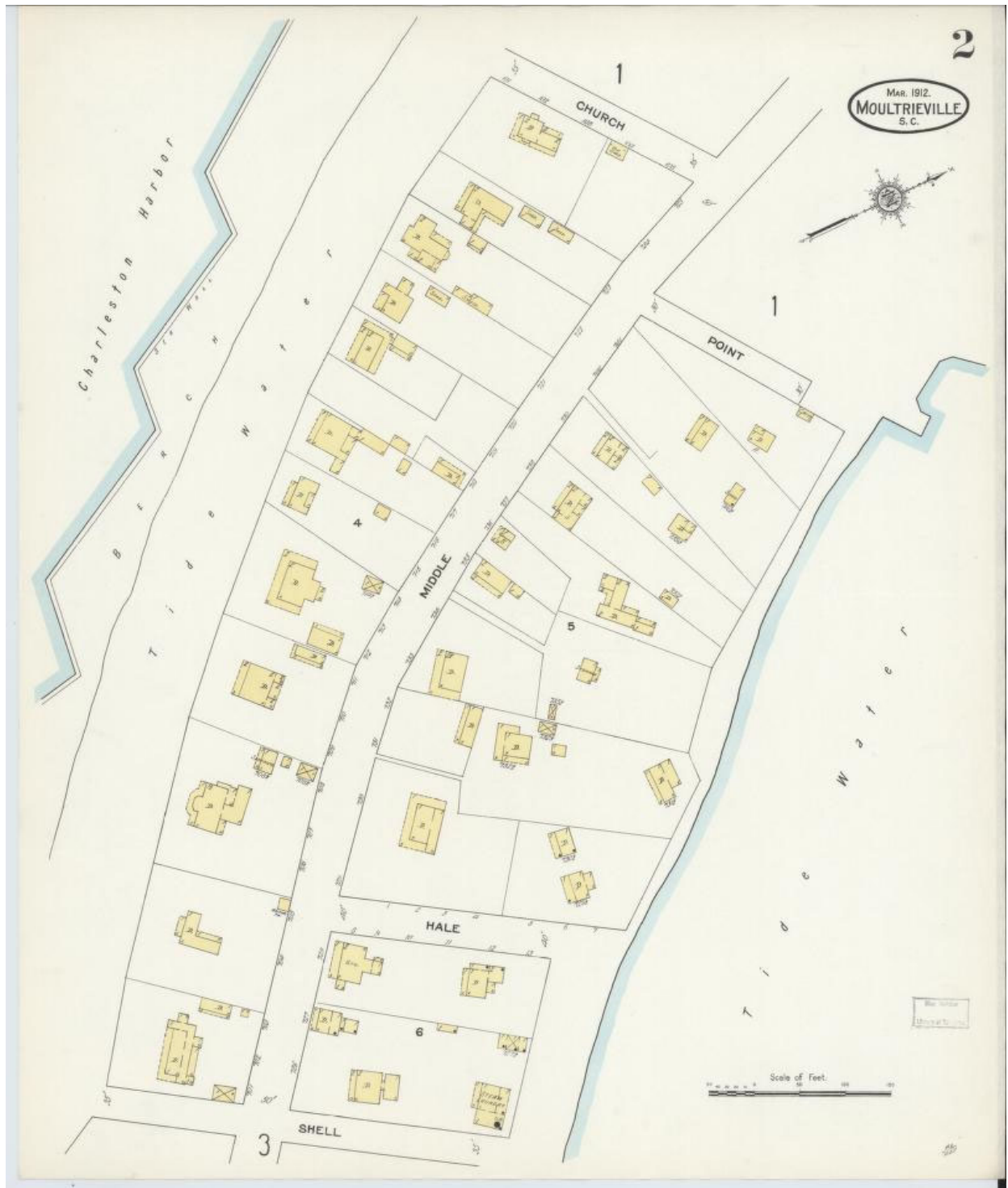
*Fort Moultrie Officers’ Junior Quarters dwelling built ca. 1905 at 1705 Middle Street.*



*Buildings associated with the history of Fort Moultrie include the ca. 1925 Non-Commissioned Officers' Club at 1450 Middle Street (left) and the ca. 1930 Post Theater at 1454 Middle Street (right).*



*The Fort Moultrie Commissary built ca. 1905 was remodeled into apartments and is an example of the adaptive reuse of the military buildings after the fort was decommissioned in 1947 (1504 Middle Street).*



Moultrieville was mapped by the Sanborn Fire insurance Company in 1912. The community contained many frame dwellings (shown as yellow) with a wide variety of floor plans. Many of the houses depicted on the map were lost as a result of Hurricane Hugo. (Map courtesy of the Library of Congress).

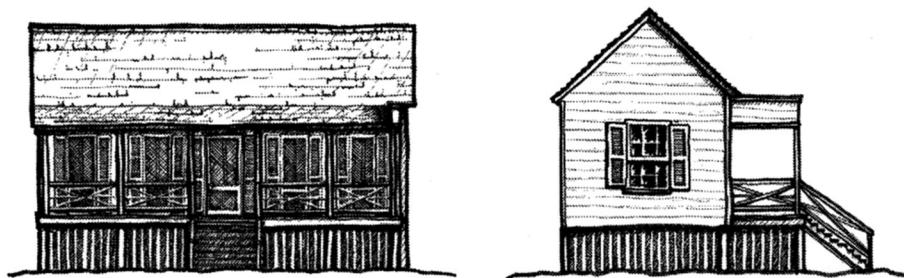
The architectural character of Sullivan’s Island was the subject of a Master’s thesis by Clemson University student Amelia Millar in 2010. This study identifies a number of vernacular house forms on the island with common designs and details. The study includes line drawings showing floor plans, porch designs, and typical wings and additions. The architectural legacy of the island was also detailed in the book “Sullivan’s Island,” published in 2004 by the Gadsden Cultural Center. The book includes numerous photographs of historic and present-day homes depicting the growth and development of the island.



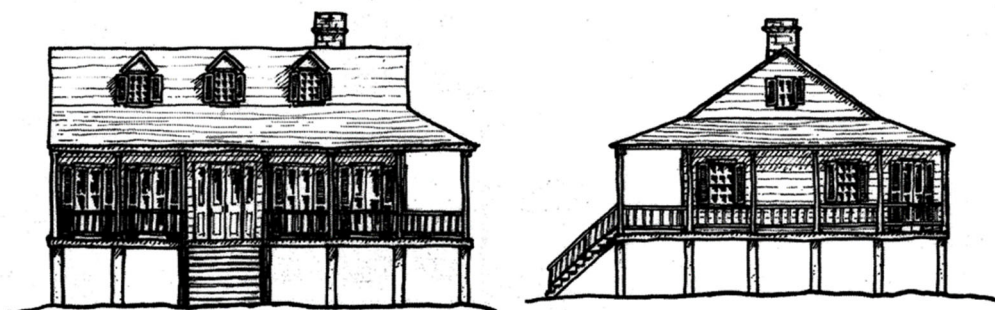
*This photograph shows a one-story vernacular dwelling ca. 1900 described as the “Gibbes” House on Sullivan’s Island. It is representative of the typical one-story houses with front porches. (Courtesy of the Historic Charleston Foundation Archives).*



*This two-story vernacular dwelling from ca. 1900 described as the “Holiday House” represents the type of larger cottages built on the island. (Courtesy of the Historic Charleston Foundation Archives).*



*Vernacular typologies on Sullivan's Island include a one-story front porch cottage with parapet as at 1010 Osceola Street.*



*Another common typology is a one and one-half story cottage with an "L" shaped porch, (2504 G'on Avenue).*



*The dwelling at 2301 Myrtle Street is a notable example of a one-story, side-gabled vernacular design.*



*Many of the historic homes were enlarged over time with lateral or rear wings as at 1808 I'on Avenue.*



*A number of two-story vernacular houses were also built on the island (2408 Myrtle Street).*



## Post-World War II Buildings

The design guidelines for Sullivan’s Island primarily apply to traditional island resources which reflect the island’s architectural development from the 19th century to World War II. Properties built from 1945 to the 1960s, are typically residences built in the Ranch style of the period. These are often one-story dwellings of brick veneer or frame construction with modest detailing. The majority of these dwellings are not considered significant to the island’s architectural character. However, they may still possess characteristics that make them important to overall district character. They may possess design elements such as scale, massing, setback, lot placement, and materials that have the potential to positively affect neighboring historic resources.

When demolition or alterations are proposed for these types of dwellings within the historic districts, the DRB may review these applications with more leniency than for traditional island properties. Each case will be evaluated on an individual basis to determine how the proposed work will impact the property, adjacent properties, the streetscape, and the historic district.



*Examples of post-World War II buildings include the Ranch style dwellings at 1707 Middle Street built in 1962 (above) and 305 Station 20th Street built in 1965 (below).*



## Treatment Options for Resiliency: Preservation, Rehabilitation, Restoration, and Reconstruction

Changes to a building's exterior or its setting reviewed by the Beaufort HPC can take the form of one of four common treatment options for historic buildings: Preservation, Rehabilitation, Restoration, or Reconstruction. The definition for each of the treatment options listed below is taken from *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* (1992, Updated 2017).

### Preservation

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. It is the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Preservation is the preferred treatment option for resiliency projects when the property's distinctive materials, features, and spaces are essentially intact and do not require extensive repair or replacement. Work generally focuses upon the ongoing maintenance and repair of historic materials and features, rather than replacement and new construction. New exterior additions are not generally within the scope of preservation.

### Rehabilitation

Rehabilitation is a practical approach to preservation that acknowledges the need to alter and/or add to a historic property to meet continuing or changing uses, while retaining the property's historic character. It is the process of repairing or altering an historic building for an efficient, contemporary use while retaining its historic features. For resiliency projects rehabilitation may include changes to a property's foundation, the installation of flood vents, rebuilding of stairs, and relocation of utilities.

### Restoration

Restoration involves the accurate depiction of a building as it appeared at a particular period in time, by removing later features and/or reconstructing missing features. Formerly quite popular, today restoration is a rarely used option outside of a museum setting and should only be used when the property's design and appearance from a particular period outweighs the potential loss of extant materials and where there is substantial and physical evidence for the restoration work. Any resiliency restoration project would likely involve some compromises on the height of the foundation and other treatments to protect against flooding.

### Reconstruction

Reconstruction is the process of depicting the form, features, and detailing of a no longer surviving building for interpretative or historical purposes, such as in a public park or museum. Reconstruction may also refer to the use of newly constructed parts or features which replace no longer extant features, again based on historical research. As in the case with restoration, accurate reconstruction may not be possible due to the requirements for elevation or floodproofing.

# CHAPTER 4

## GUIDELINES FOR HISTORIC BUILDINGS

### Introduction

If you are considering rehabilitation of a historic property, it is important to first identify the character-defining features of a historic building. Retaining these features are an important aspect of an appropriate rehabilitation project. The identification phase should include examination of historic photographs and documents; investigation of historic surveys, site plans, and Sanborn Insurance maps to determine historic building footprints, materials, and outbuildings (if any); consultation with the DRB and Staff, and/or recognized architectural historians and architects; and a detailed observation of other houses/buildings elsewhere in Sullivan’s Island’s historic districts.

The following guidelines are designed to help ensure that any rehabilitation or restoration carried out in Sullivan’s Island historic districts respects the overall appearance of the existing building and setting (which includes the surrounding buildings and spaces on its block), as well as the details that give it character.

The guidelines are not a “how-to” manual for specific restoration techniques but instead use and refine the principles contained in the “Secretary of the Interior’s Standards for Rehabilitation.” Most design problems encountered during a rehabilitation project arise from a property owner’s decision to alter, obscure, or remove a feature(s), rather than to leave the features in place and repair it (them). For this reason, these guidelines also list common rehabilitation and remodeling mistakes that generally should be avoided.



*Home owners can familiarize themselves with the principles of appropriate treatment of historic features such as the repair of original chamfered wood columns and balusters (1722 Middle Street).*

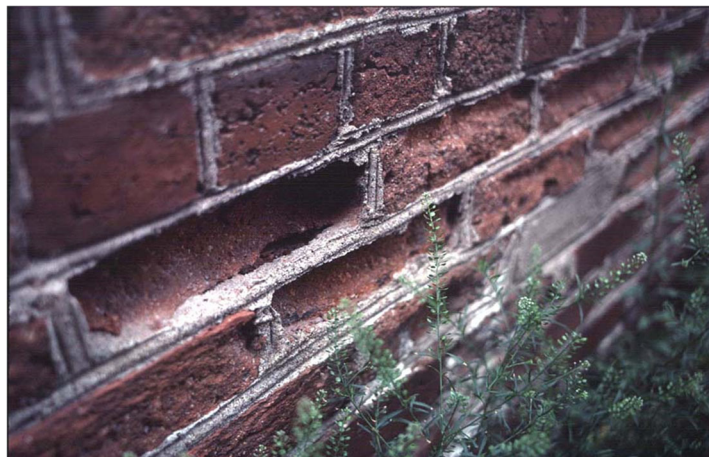
## 1.0 MATERIALS—MASONRY

### **POLICY**

Few buildings in Sullivan’s Island were built of masonry construction but when repair of masonry mortar is needed, a soft (lime) mortar should be used. Portland cement, in use after 1900, is a harder substance and does not allow moisture to pass through. Moisture is then forced through the brick, resulting in cracks when it can’t expand and contract with the temperature fluctuations. Clean masonry with low pressure water application. Painting previously unpainted masonry is not appropriate.

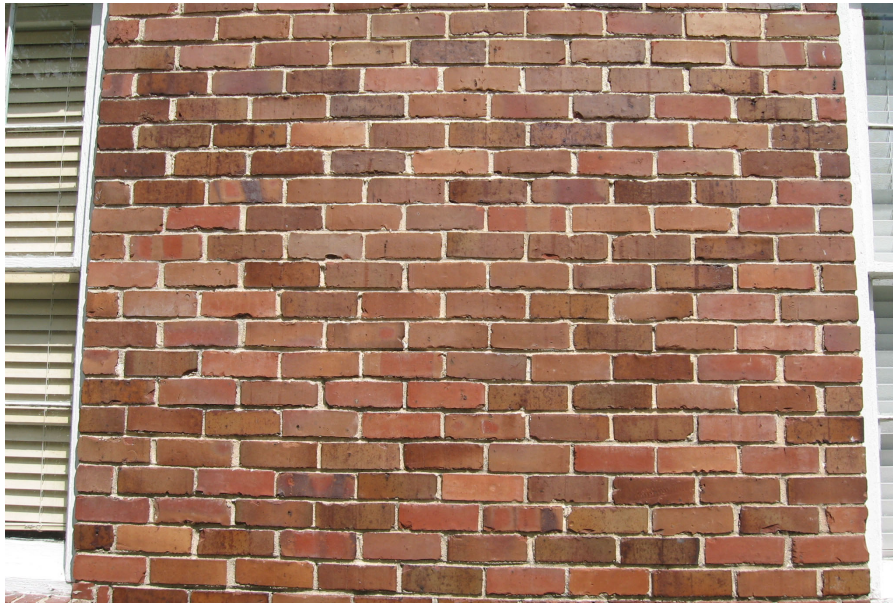
### Design Guidelines for Masonry

- 1.1 Retain and preserve historic brick and masonry elements, such as walls, chimneys, foundations, and retaining walls. Preserve character-defining masonry features.**
- 1.2 Maintain, clean, and repair historic brick and masonry elements using appropriate methods as needed. Remove vegetation and vines from masonry to prevent damage.**
- 1.3 Repair and restore historic masonry elements, rather than replace.**
- 1.4 Replace in kind if deteriorated or damaged beyond repair.**
- 1.5 Historic masonry should only be cleaned with low-pressure water washing and mild detergents formulated for the specific application.**
- 1.6 Sandblasting and other abrasive cleaning methods shall not be used on any historic masonry surfaces.**
- 1.7 Do not apply water-repellant sealers as they may trap moisture, causing deterioration.**



***NO**-Abrasive cleaning and repointing with inappropriate mortar removes the exterior “crust” and can lead to cracking (left) and erosion of brick (right).*

- 1.8 For repointing, use only mortars compatible with historic mortars in color, strength, vapor permeability, and joint finish or surface tooling. Portland cement can damage softer brick.
- 1.9 When replacing masonry, match the historic bonding pattern.
- 1.10 Use only hand tools, not power tools, to remove deteriorated mortar joints, directed by a skilled mason.
- 1.11 Match damaged brick or stone as closely as possible in size, color, and texture when replacing damaged masonry.
- 1.12 Do not paint previously unpainted masonry surfaces.



*Only a few buildings on the island are of masonry construction such as the Fort Moultrie NCO Club at 1450 Middle Street. If needed, masonry walls should be repointed with mortar to match the original.*

### **Technical Information**

#### **NPS Preservation Brief #1**

#### **Assessing Cleaning and Water Repellent Treatments for Historic Masonry Buildings**

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

#### **NPS Preservation Brief #2** **Repointing Mortar Joints in Historic Masonry Buildings**

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

#### **NPS Preservation Brief #6** **Dangers of Abrasive Cleaning to Historic Buildings**

[Preservation Briefs 6: Dangers of Abrasive Cleaning to Historic Buildings](#)

## 2.0 MATERIALS—CONCRETE, STONE, AND STUCCO

### **POLICY**

Materials such as concrete, stone and stucco are typically used in foundations or as exterior wall finishes. Keep original stucco, rock, and concrete surfaces in good repair. When patching these surfaces, match the original texture. Exterior Insulation Finishing System (EIFS) is not an appropriate replacement material as it does not resemble historic stucco and is prone to water damage. Previously unpainted concrete and stone should not be painted. It is inappropriate to seal historic masonry since it can trap moisture leading to spalling.

### Design Guidelines for Concrete, Stone and Stucco

- 2.1 **Retain and preserve historic concrete, stone, and stucco, including walls, chimneys, and foundations.**  
Preserve these character-defining features.
- 2.2 **Maintain and protect historic concrete, stone, and stucco elements through appropriate maintenance, cleaning, and repair as needed.** Original concrete and stone surfaces should not be painted or lime-washed.
- 2.3 **If stucco repair is needed, use a mix similar in strength, composition, texture, and color.** Stucco added to deteriorated brick walls must allow the brick underneath to expand and contract to prevent further deterioration. The application of stucco as a repair to exposed masonry is not appropriate.
- 2.4 **Replace concrete, stone and stucco in kind if deteriorated or damaged beyond repair.**
- 2.5 **Stucco, stone, and concrete surfaces should be cleaned as gently as possible with low-pressure water and soft bristle brushes.** Remove paint from stucco, stone, and concrete with appropriate chemical agents and professional contractors.



*Foundation piers for dwellings are often of concrete and stucco materials such as at 1820 Middle Street.*



*Only a few buildings on the island are of stone construction. Two of the most notable are the Chapel of the Holy Cross built in 1908 at 2520 Middle Street (left) and Holy Cross Episcopal Church/Post Chapel built in 1891 at 1401 Middle Street (right).*

**Technical Information**

**NPS Preservation Brief #15**

**Preservation of Historic Concrete**

[Preservation Brief 15: Preservation of Historic Concrete](#)

**NPS Preservation Brief #22**

**Preservation and Repair of Historic Stucco**

[Preservation Brief 22: The Preservation and Repair of Historic Stucco](#)

### 3.0 MATERIALS—SIDING AND SHINGLES

#### POLICY

The majority of the buildings in Sullivan’s Island are of wood construction. Preserve and maintain original wood elements. If there is substantial deterioration, salvageable siding should be moved and reused on the primary elevation.

If replacement is required, select materials that match the original as closely as possible. Non-contributing and new buildings may have alternative materials installed on any or all elevations.

It is not appropriate to cover or conceal original wood siding materials with vinyl, aluminum, or other synthetic sidings. These materials do not successfully imitate the appearance of historic original wood siding and may cause condensation and damage to the original siding if covered. Asbestos shingle siding is not hazardous when kept encapsulated with paint. If asbestos shingles are to be removed, a professional contractor should be hired.

#### Design Guidelines for Siding and Shingles

- 3.1 **Retain and preserve historic wood siding, shingles, trim, and other decorative elements.** The application of vinyl, aluminum siding or other alternative materials on primary dwellings is not approvable. Property owners are encouraged to remove synthetic siding materials and restore the original siding beneath.
- 3.2 **Maintain existing original wood siding, shingles, trim, and decorative elements.**
- 3.3 **Repair existing wood elements when possible, rather than wholesale replacement.** Appropriate repair can be made through epoxies, splicing, and patching where applicable.
- 3.4 **Replace historic wood elements only if the original is beyond repair.** If replacement is required, use new wood that matches the original as closely as possible in shape, profile, texture, exposure, and detailing. The deteriorated or damaged condition should be documented.
- 3.5 **If a portion of a historic wall is deteriorated beyond repair, replace only the damaged portion.**
- 3.6 **Prepare surfaces for painting using the gentlest means possible.** Low-pressure washing (100 PSI or lower) should be used only after a test panel of washing has been performed.

*Preserve and maintain original wood siding materials. Weatherboard siding is the most common historic wood siding material in the districts. At right is the weatherboard siding at 312 Station 16 Street.*





- 3.7 It is not appropriate to strip paint with the object of replacing it with stain or leaving the surface unfinished for a supposedly “natural” appearance when the practice cannot be historically documented.
- 3.8 Avoid replacing weatherboard siding with shingle siding (or vice versa) or replacing weatherboard siding with siding of a different width or profile.
- 3.9 It is not appropriate to introduce, conceal, or remove siding, trim or other decorative features, such as cornices, corner boards or brackets. These actions compromise the architectural integrity of a building.



*At left is the weatherboard siding at 1754 Central Street which contrasts with the novelty (or drop) siding which has tongue-in-groove boards with concave curves as at 1902 I'on Avenue at right.*

- 3.10 The installation of vinyl or aluminum siding or trim is not appropriate.** The DRB may allow the replacement of existing synthetic siding with an alternative if the proposed replacement is in keeping with the original appearance of the structure. Removal of synthetic siding to reveal intact historic siding intact underneath is encouraged, as is preserving the historic siding.
- 3.11 The use of fiber cement (cementitious) siding may be approved for new structures, non-historic structures, and additions to historic structures.** If approved, it should have a smooth finish, not grained, and when applied to an addition on a historic structure, it should match the existing wood siding on the structure's size and thickness.
- 3.12 Avoid removing or replacing such features as cornices, brackets, door and window moldings, pediments, medallions, dentil and modillion molding, corner boards, and other details.**



*Decorative materials such as wood shingles should be preserved and maintained (1815 I'on Avenue).*

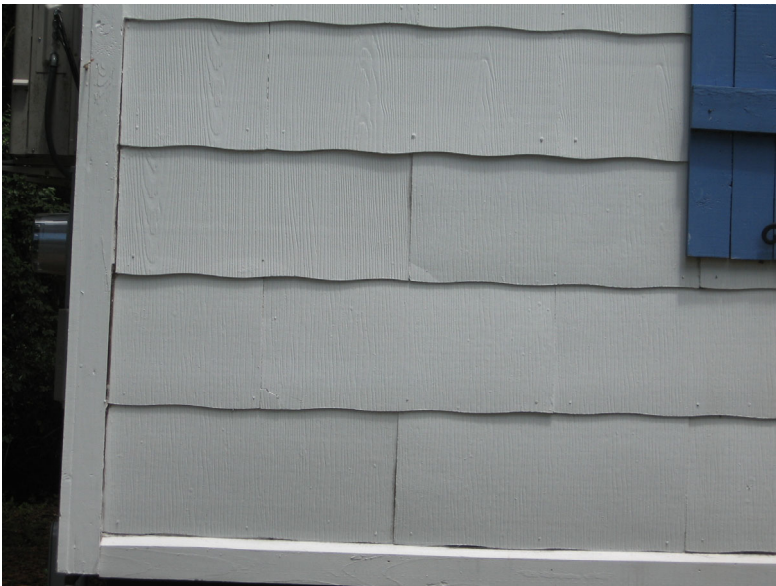


**YES.** Cementitious siding for should resemble historic wood siding as closely as possible in width and reveal.



**NO.** The application of cementitious siding should not include any false wood grained siding.

- 3.13 Appropriate methods for paint removal from wood siding include chemical paint removers. When used very carefully, heat guns or heat plates may also be appropriately used for paint removal.** Many heat guns produce levels of heat that are inappropriate for wood siding or any other wooden element that is attached to the building. Infrared heaters may be safe to use on elements that cannot be removed from the building for paint removal.
- 3.14 Do not create a false historical appearance by adding stock trim or trim salvaged from another building or buildings.** In addition, do not move or rearrange existing trim to another part of a building without historical evidence as a precedent.
- 3.15 Removal of asbestos shingles or other synthetic siding materials is appropriate if these materials were added over original wood siding.** Where asbestos shingle siding has been added and covers original historic wood siding, the safe removal of asbestos shingles by a professional contractor is appropriate. Restoration of the original wood siding beneath added asbestos shingles and other synthetic sidings is encouraged.



*A number of dwellings had the original wood siding covered with asbestos shingles in the mid-twentieth century as at 2524 Myrtle Avenue (above).*



*Wood siding beneath synthetic siding materials is often in good condition. If these siding materials are removed, the siding has the potential for restoration (right, 2630 Gold Bug Avenue).*

## Why Preserving Original Siding is Recommended and Makes Economic Sense

Sullivan's Island DRB typically requires the preservation and retention of historic wood siding unless the siding is clearly deteriorated beyond repair. The reasons for preserving wood siding and not concealing it beneath synthetic siding materials include:

- Synthetic sidings do not achieve the appearance of historic wood siding materials. In particular, vinyl siding has an artificial appearance which contrasts with a historic building.
- Covering original wood siding with materials such as aluminum and vinyl can trap moisture and promote condensation between it and the wood underneath, leading to rotted wood and structural problems. Synthetic sidings don't allow the historic building to "breathe" and don't provide sufficient permeability.
- The cost of synthetic sidings such as vinyl and aluminum may be less economical than preserving and maintaining wood siding. Applying synthetic siding materials often exceeds or equals the cost of regular painting of wood siding. In terms of resale value, wood siding has the economic advantage; a report by the National Association of Realtor Group in 2019 found that property owners lose one out of every three dollars invested in vinyl siding when they sell their house (<https://www.nar.realtor>). Real estate appraisers across the country have also recorded increased resale values when historic building owners retain original wood siding and avoid vinyl siding.
- Wood and synthetic materials perform fairly equally in terms of energy conservation since most heat leaves buildings through other areas.
- Claims that synthetic siding is "maintenance-free" are untrue. Owners of 15 to 20 year old aluminum and vinyl siding often find that these materials fade in color and, like wood, require painting. Further, vinyl siding becomes brittle from exposure to sunlight and tends to crack and break after ten years.
- Installation of vinyl typically includes a 30-year warranty, but the color often fades within 10-15 years in some climates. Exposure to high heat and intense sun rays may result in the color fading within 10 years.
- Vinyl siding is made from polyvinyl chloride and the manufacture, use, and disposal of this material results in toxic byproducts such as dioxin. Vinyl siding is not a "green" product and cannot be recycled.

## Alternative Wood Siding Guidelines

The appearance, surface textures, details, and other key visual characteristics of most substitute sidings are not appropriate in historic districts. New materials, however, may be approved in select cases. Any alternative siding must have the surface appearance, surface reflectivity, and finish of wood.

- Vinyl, aluminum, and pressed wood are not appropriate substitute cladding.
- Cementitious (fiber cement) siding may be approved for new structures and non-contributing structures.
- In the case of buildings and structures with added vinyl, aluminum, or pressed wood cosmetic cladding, the historic siding materials should be retained if they are in good condition once these later siding materials are removed. If the original siding of the historic building is found to be irreparable then it shall be replaced with a real wood siding that is as close to the original siding profile as can be found. Alternatives to wood siding should not be considered for replacement siding on a historic structure.
- Vinyl and aluminum shall not be approved to cover or replace wood siding or brick structures that contribute to the character of Sullivan Island's historic districts.



*If cementitious siding is used for new construction or non-contributing buildings it should be of smooth and not a faux-grained finish.*

## 4.0 ARCHITECTURAL DETAILS

### POLICY

Architectural details contribute to the overall historic appearance of a building. These important features should be preserved and maintained. Do not remove, cover, or conceal architectural details. Repair them as needed. If a historic architectural detail is beyond repair, replace it in-kind, matching the original feature in material, design, color, and texture as closely as possible.

### Design Guidelines for Architectural Details

- 4.1 **Maintain and preserve historic architectural details and features.** Architectural features help convey a historic building's architectural style. Architectural details should not be covered or removed. Their proper care and maintenance prevent deterioration and loss of individual elements, helping to maintain overall integrity.
- 4.2 **Repair existing architectural details.** For small areas of deterioration in wood features, repair with wood epoxy. Epoxies are fillers which are used to strengthen and consolidate wood. Cut out larger areas of decay, and fill the void with pieces of new wood. Clean metal features with light corrosion and flaking paint with a wire brush. After cleaning metal features, re-paint them immediately.
- 4.3 **Replace a missing or severely damaged historic architectural detail and feature in-kind.** Select replacement features that match the original feature in design, proportion, and detail. Historic photographs, drawings, graphics, or other physical evidence are useful aids to determine an appropriate example for a replacement feature. If no historic documentation is available, select a simple design in keeping with the building's historic architectural style and period. Ideally, any replacement feature should be made of the same material as the original, but when necessary, substitute materials may be considered if they successfully match the original appearance.



*The dwelling at 2002 Middle Street features a gable dormer and decorative window surround at the roofline.*



*A distinctive wood finial is a distinguishing detail at the roofline of 2662 Middle Street.*

## 5.0 AWNINGS AND CANOPIES

### **POLICY**

Before the advent of air conditioning, awnings and canopies were commonly installed to provide shade. Placed over window and door openings, awnings and canopies help to reduce sunlight and heat in the interior. Canvas was commonly used, and metal awnings were introduced by the 1930s. Preserve and maintain historic metal awnings or original canopies. Adding new awnings may be appropriate, with proper design, placement, and materials.

### Design Guidelines for Awnings and Canopies

- 5.1 Repair existing canvas, wood, or metal awnings and canopies with in-kind materials.**
- 5.2 Replace awnings with appropriate materials, design, and dimensions.** Canvas awnings are appropriate for late nineteenth- and early 20th century dwellings. Metal awnings are appropriate on early- to mid-20th century dwellings. Fit the awning to the opening, and do not span the wall surface.
- 5.3 Install new awnings at traditional locations such as over porches, doors, and windows.** Install awnings as not to damage adjacent historic materials. Fixed or retractable awnings are appropriate.
- 5.4 Select awnings of traditional design.** Shed-type awnings are the most appropriate designs in parallel with the horizontal line of door and window frames. Arched, bubble, concave, or convex awnings are discouraged except where used originally.



*This entrance at the commercial building at 2019 Middle Street displays an appropriate canvas awning.*



*Appropriate metal awnings at 2614 Myrtle Street.*

## 6.0 CHIMNEYS

### **POLICY**

The majority of chimneys in the historic districts are internal to the dwellings rather than located on exterior walls. Brick is the most common chimney material.

Chimneys are prominent features that define the style of the dwelling and should be preserved and maintained even if no longer in use. Removal of an original chimney should occur only if it is structurally unstable and the chimney cannot be repaired. Follow the guidelines for masonry materials to maintain historic chimneys.

Chimney caps should be preserved to close the top of the chimney flue to prevent rain, debris, and animals from entering. They should be vented to allow moisture to escape the flue.

### **Design Guidelines for Chimneys**

- 6.1 Retain original chimneys on the primary façade or locations readily visible.** Even a non-functioning chimney should be preserved as an important architectural feature. Do not apply stucco or paint to chimney masonry. Concrete, slate, unglazed terra cotta, and stone may be used as chimney caps. Removing non-functioning chimneys or flues at locations not readily visible may be appropriate.
- 6.2 Maintain the structural integrity of an original chimney following the guidelines for brick/masonry.** Use gentle cleaning methods as needed. When repointing is necessary, use compatible soft historic mortar compounds.
- 6.3 Support or rebuild unstable chimneys.** Physical structural support may include metal straps or brackets anchored to the roof framing. Match repairs to historic materials, shapes, mortar, material color, and brick patterns.
- 6.4 Replace original chimneys in-kind.** Match all original aspects, including height, configuration, shoulders, stack details, brick color, texture, and bond pattern.
- 6.5 Chimney caps are both decorative and functional.** Chimney caps should be vented to prevent the build-up of moisture within the chimney stack.



*Examples of appropriate chimney caps include the dwelling at 950 Middle Street (left) and the metal chimney cap at 1754 Central Street (right).*



## 7.0 DOORS AND ENTRANCES

### **POLICY**

Doors and entrances are both functional and aesthetic features, often defining the architectural style and period of construction of a dwelling. Preserving all elements of a historic entrance, including original doors, transoms, sidelights, pilasters, fanlights, and hardware, helps ensure the building's architectural integrity. Original doors should be maintained, repaired when necessary, and preserved.

### Design Guidelines for Doors and Entrances

- 7.1 Preserve and maintain original doors and entrances.** All decorative and functional components of a historic entrance should be preserved, including original jambs, sills, and headers. Original doors should be preserved and maintained, as they contribute to a building's historic appearance. Never cover or fill in historic door openings.
- 7.2 Repair deteriorated or damaged historic doors consistent with historic materials.** Repair original doors using methods that retain their historic fabric and appearance as much as possible. Use epoxy to strengthen small areas of deteriorated wood.
- 7.3 If historic doors are missing or beyond repair, replacement doors should match the originals.** Use historic photographs to identify details, such as materials, dimensions, number of panels and glass lights, regarding original doors if possible. New doors should reflect the style and period of the building.
- 7.4 Do not enclose or conceal an original door opening on the primary façade or an elevation readily visible.**



*Many entrances in the historic districts retain original doors along with sidelights and transoms (left, 1766 I'on Avenue, right, 1820 Central Street).*

- 7.5 Do not introduce a new door opening where none existed on a readily visible facade.** Non-original façade openings compromise architectural integrity. It is not appropriate to create a new opening on a main façade. A new opening may be permitted on a side elevation if it is not readily visible. The new entrance should be compatible in scale, size, proportion, placement, and style to historic openings.
- 7.6 Use storm doors to improve energy efficiency.** New storm doors should be compatible with the original exterior doors and with the style and period of the structure. The storm door should be of full-view design, allowing full visibility of the historic door it covers. Wood and metal are appropriate materials. Louvered wood doors are also appropriate, as are storm doors with a panel configuration matching that of the historic door.
- 7.7 Preserve historic screen doors, or select a screen door design that allows view of the original primary door it covers.** Wood screen doors should be appropriate for the period and style of the structure.
- 7.8 Full-view security doors are appropriate for entrances not visible from the street.** These should not be ornate or elaborate in their structural framework.



*Many of the dwellings have original paneled wood doors with glass lights as at 1815 I'on Avenue (left) and 2014 Middle Street (right).*



*Shutters original or appropriate for an entrance should be preserved and maintained (2662 Jasper Street).*



*Preserve original or appropriate design screen doors (1748 Central Street).*



**YES-***Storm doors should be unobtrusive and blend with the historic door as in this example.*



**NO:** *Storm doors should be full-view to allow the historic door to be viewed behind it.*

## 8.0 FOUNDATIONS

### POLICY

The most common foundation materials in the historic districts are brick and concrete. Many dwellings retain continuous or pier brick foundations. Historic dwellings which have been elevated often have concrete piers which have been painted or covered with stucco.

Preserve and maintain historic foundation materials, and keep them in good repair. If replacement materials are needed match them to the original as closely as possible.

For properties proposed for elevation, see the foundation guidelines in Chapter 8.

### Design Guidelines for Foundations

- 8.1 **Preserve and maintain original foundations.** Maintain original foundation materials, design, and detailing. Do not cover original foundations with concrete block, plywood panels, or corrugated metal.
- 8.2 **Follow masonry guidelines for cleaning, care, and repair of masonry foundations.**
- 8.3 **If replacement materials are necessary, match the original foundation as closely as possible.**
- 8.4 **Divert water away from dwelling foundations.** Over time, exposure to water will cause foundation damage. Roof gutters and downspouts should spill onto splash blocks or connect to in-ground pipe to carry water into the yard. Site-grading also helps carry rainfall away from the house.
- 8.5 **Do not conceal historic pier foundation.** Do not in-fill spaces between foundation piers with solid brick or concrete block. Traditional design lattice panels are appropriate for the spaces between the piers. Such panels should be placed in-line or behind the piers and not in front.



*Appropriate vertical and horizontal lattice panels at 2120 Middle Street.*



*These traditional diagonal lattice panels are appropriately placed between the porch foundation piers at 1744 Iron Avenue.*

## 9.0 HISTORIC GARAGES & OUTBUILDINGS

### **POLICY**

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

When planning new garages and outbuildings, consult the section on new construction.

### Design Guidelines for Historic Garages and Outbuildings

- 9.1 **Preserve and maintain original garages, carriage houses, sheds, and other outbuildings that contribute to the history of a property.**
- 9.2 **Repair an original outbuilding with materials to match the original.** If original garage doors on a historic building are missing or damaged, they may be replaced with sectional overhead roll-up doors or side-hinged doors of wood resembling historic designs. These designs are also appropriate for non-contributing outbuildings, though the doors may be constructed of metal, composite, and other alternative materials.
- 9.3. **Outbuildings were often built without gutters. If sections of historic outbuildings are deteriorated beyond repair, replace with in-kind materials to match the original.** Where possible, replace only the damaged or deteriorated portions rather than the entire feature. The addition of gutters and downspouts to the building is encouraged.
- 9.4 **The replacement of original wood siding with appropriate alternative materials may be approvable depending on the location of the outbuilding and visibility.**



*Original automobile garages, servants' quarters and other outbuildings should be preserved and maintained as at 2519 I'on Avenue (left) and 2519 I'on Avenue (right).*

## **10.0 GUTTERS & DOWNSPOUTS**

### **POLICY**

Gutters and downspouts direct rainfall away from the building providing essential protection from water damage. While functional, they can have aesthetic value through material or color, such as copper examples that take on a green patina over time. Inspect gutters regularly to keep them cleared of obstructions and mounted properly with sound hardware.

### **Design Guidelines for Gutters and Downspouts**

- 10.1 Retain original gutters and downspouts, and keep them in good repair.**
- 10.2 When installing replacement or new gutters and downspouts, ensure there is no damage to historic features or materials, using minimal hardware.**
- 10.3 Install downspouts at unobtrusive locations and concealed where possible behind porch columns and building corners.**
- 10.4 The color of downspouts and gutters should blend with the trim or main body of the house.**
- 10.5 If new gutters are required, half-round designs are the most historically accurate and preferred. New gutters and downspouts of copper may also be appropriate.**
- 10.6 Original boxed gutters on a property should be preserved and maintained.**



*Gutters are recommended to be half-round design with round downspouts, (924 Middle Street, left and 2612 Jasper Street, right).*

## **11.0 LIGHT FIXTURES**

### **POLICY**

Few historic light fixtures remain from the early 20th century in the historic districts but these should be preserved and maintained, if possible.

Modern light fixtures should be compatible with the architectural style and of traditional materials and placement. Traditional designs such as gooseneck and pan lighting are appropriate for exteriors of commercial buildings, dwellings and outbuildings.

Installing light fixtures to accent sidewalks is appropriate. Installing electric light fixtures in front yards is appropriate.

### **Design Guidelines for Light Fixtures**

- 11.1 Preserve and maintain historic light fixtures.**  
Preserve these character-defining features of the building or property.
- 11.2 Repair and/or re-wire historic light fixtures.**
- 11.3 If historic light fixtures are missing or damaged beyond repair, select replacements that match the originals.**  
Historic photographs or other documentation can aid in the selection of new light fixtures. If no such evidence exists, select a design that blends with the style of other historic features of the building.
- 11.4 Simple designs are most appropriate.** New light fixtures should be simple in design and appropriate to the style of the house.
- 11.5 Footlights are appropriate for walkways, sidewalks, and driveways in front yards.**
- 11.6 New light fixtures must not damage or obscure architectural features.** When installing new light fixtures, take care not to damage masonry, siding, or other historic materials. Modern fixtures such as security cameras and motion-sensing lights should be installed as to be as unobtrusive as possible.

*Many of the commercial buildings in the 2200 block of Middle Street feature appropriate gooseneck style light fixtures for illumination of the façade and entrances (2209 Middle Street).*



- 11.7 Light fixtures should be directed to illuminate downward rather than upward to reduce light spilling onto neighboring properties.
- 11.8 Choose lighting sources that generate a soft white light instead of a more intensive yellow or orange light.



*Examples of appropriate pan lighting for dwellings and garages are at 2508 Myrtle Street (left) and 956 Middle Street (right).*



*Footlights along walkways and sidewalks are appropriate additions for illumination and safety (1918 I'on Avenue, left and 2002 I'on Avenue, right).*



## 12.0 PORCHES

### **POLICY**

Porches are major focal points on historic facades, displaying a dwelling's architectural style. Porch features include columns, posts, piers, railing, brackets, vergeboard, spindles, steps, and balustrades. A lack of porch embellishment is also indicative of style on a simple and unpretentious house. Porches should be preserved in their original form and detail.

Some front porches were altered with stylistic updates to reflect changing architectural tastes. For example, a house from the late nineteenth century may have early twentieth-century porch detailing, illustrating the continued significance of the porch.

Due to their ability to convey historic character, it is not appropriate to remove, enclose, or alter front porches. Side porches in public view should likewise be preserved and retained. Rear porches not readily visible may have more flexibility to be enclosed, enlarged or remodeled.

For porch repairs and alterations, use only woods that are naturally rot-resistant for exposed surfaces such as railings, posts, and steps, and use galvanized or stainless steel fasteners. Pressure-treated tongue-and-groove wood is appropriate for flooring.

### Design Guidelines for Porches

- 12.1 **Preserve and maintain historic porches and related features such as railings, posts or columns, ceilings, steps, lattice, flooring, piers, ornamental trim, and other character defining elements.** Follow design guidelines for wood or masonry materials as relevant.
- 12.2 **Repair, rather than replace, historic porch elements, if possible.** Use repair techniques that preserve historic material, including patching, epoxy repair, reinforcing, or splicing-in of new wood in place of deteriorated sections.



*Milled wood porch columns and turned balusters on the porch railings are one of the most important defining features of a dwelling's style (1112 Osceola Avenue).*



*Victorian-era houses typically displayed milled porch columns as at 2430 Jasper Street.*



*The porch at 1002 Middle Street displays Doric-motif porch columns.*

*By the early twentieth century, porch columns were often designed in classical styles including Tuscan, as at 1808 Middle Street.*



- 12.3 **Replace in-kind with appropriate materials.** Naturally rot-resistant or pressure-treated woods are appropriate. Paint them within six months. Alternative materials such as non-wood composite based floor materials are not appropriate for the historic districts.
- 12.4 **Do not enclose or alter original or historic front porches.** Porches on the primary façade and readily visible side elevations should not be enclosed with siding materials or glass. Screen panels may be added which are limited to a section of the porch and have minimal structural framework.
- 12.5 **It is not appropriate to create a false historical appearance, such as adding Victorian ornament to a plain early twentieth-century porch.**
- 12.6 **It is not appropriate to remove a porch that is not repairable without replacing it, nor to replace it with a new porch that is not in keeping with the architectural style of the property.**
- 12.7 **If a porch is missing, use accurate historical documentation, such as historical photos, to reconstruct it.** If no such evidence exists, use similar dwellings as examples to achieve an appropriate porch design. The owner shall provide the DRB with such documentation in the application for a CoA.
- 12.8 **It is not appropriate to add new porches or balconies to primary elevations or other areas of a building in the public view if none existed historically.**

- 12.9 When replacing a missing or non-historic porch railing, rebuild the railing at the original height. If assistance is needed consult with the Historic Preservation Specialist.
- 12.10 If a new porch railing is required, consider alternatives such as raising the grade in front of the porch or adding an additional railing above the traditional porch height.
- 12.11 Adding screen panels on front porches is not recommended although a portion of the porch may be screened with a limited amount of framing. Full screening of porches may be appropriate depending on door and window locations.



*Screening of front porches is discouraged but may be appropriate if minimal structural framing is used, and only one bay of the porch is enclosed as at 2602 Jasper Street (above) and 2208 I'on Avenue (right).*



## **13.0 ROOFS**

### **POLICY**

Few original roof surfaces exist in the historic districts due to Sullivan’s Island’s history of hurricanes and other storms. Most roofs display materials added in recent decades.

Roofs help define the building’s architectural character and overall form. Preserve and maintain original roof forms such as gable or hipped. Installation of new dormers or skylights is acceptable on rooflines not readily visible.

Repair and preserve historic roof materials such as slate, metal standing seam, and clay tile. Replacement of a roof beyond repair should be undertaken using similar materials or compatible alternative materials.

### **Design Guidelines for Roofs**

- 13.1 Preserve original and significant later roof forms, shapes, and major architectural elements such as dormers, gables, and eave overhangs.** It is not appropriate to alter portions of a roof that are visible from public vantages.
- 13.2 Preserve, maintain, and repair historic roofing details and materials such as slate, standing-seam metal, and tile.** Replace in-kind only if necessary due to deterioration or damage. Replace only the damaged or deteriorated portion, matching original materials if possible.
- 13.3 Do not remove original features such as ornamental eaves, cornices, dormers, finials, cresting, steeples, and other details that add to a building’s overall character.** The design of any new roof features should be based on documentary evidence and should be compatible with surrounding buildings.
- 13.4 The application of composition shingles to replace deteriorated composition shingles is appropriate.**
- 13.5 Wood shingles or modern imitation wood shingles are typically not appropriate for post-1915 dwellings unless documentation for their original application exists.**



*Only a few original slate roofs exist in the historic districts. These can last indefinitely and are important defining features of a property (1760 I'on Avenue).*

- 13.6 The installation of metal standing seam or crimped roofs are appropriate.** Sullivan’s Island has a tradition of using metal standing seam or crimped metal for roof surfaces to withstand the humid climate and storms. Modern factory-finished metal roofing systems are typically inappropriate, but may be considered where pan-width, ridge details, seam profile and eave details are consistent with traditional metal roof designs. Installing a a copper or copper-plated steel roof on a building that never had copper originally is not appropriate.
- 13.7 Repair and replacement of asbestos shingled roofs should be with cement-fiber shingles or a compatible material.** Asbestos shingles are no longer available due to health and safety issues—select an alternative material compatible in appearance and profile.
- 13.8 It is not appropriate to create a false historical appearance by adding conjectural features without historical, pictorial, or physical documentation.**
- 13.9 Non-historic roof features may be installed on areas of the roof not in public view.** Skylights, vents, dormers, chimneys, antennas, and solar collectors are not permitted when their installation or later removal would damage or destroy a significant roof feature. New dormers may be permitted on side or rear elevations if compatible with the building and roofline.



*The installation of standing seam or crimped metal roofs is appropriate as long as they consistent with traditional seam patterns and spacing (1002A Middle Street).*



*YES - Examples of appropriate metal roofs include the crimped design at 1908 I'on Avenue (left) and the metal standing seam roof at 2430 I'on Avenue (right).*



*NO - Metal roofs which do not have traditional standing seam profiles and spacing are not appropriate.*

**Technical Information**  
**NPS Preservation Brief #04**  
**Roofing for Historic Buildings**  
[Preservation Brief 4: Roofing for Historic Buildings](#)

## 14.0 WINDOWS

### POLICY

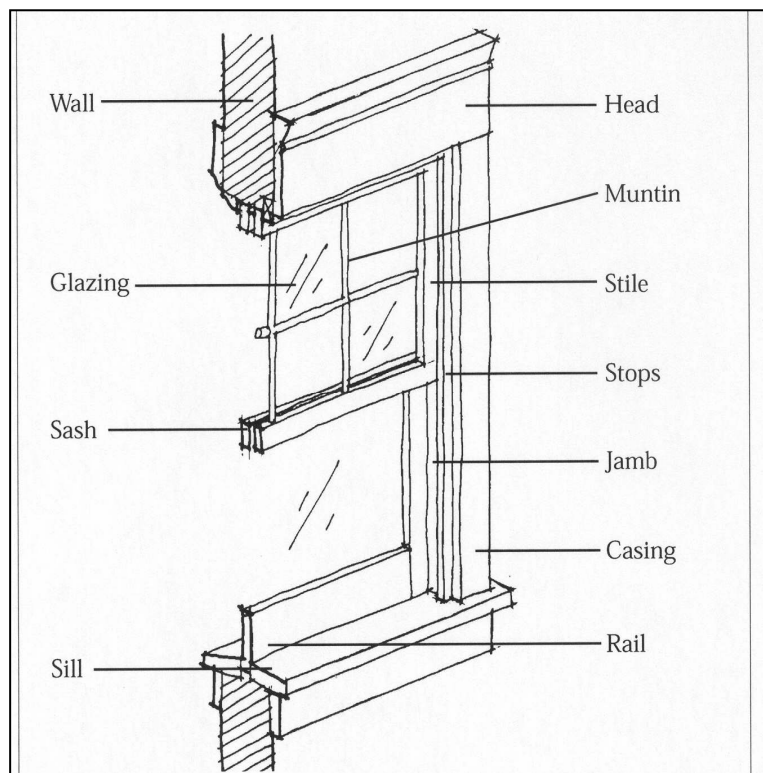
The historic windows which exist in the districts are primarily double-hung wood sash with two-over-two, four-over-four and six-over-six lights. The vernacular tradition of construction on the island limited the use of stained glass and other more ornate designs.

The location and pattern of windows on a dwelling's façade and elevations are important to the visual appearance of a historic property. Mid-19th century windows have smaller and more numerous panes of glass in the sash. By the late 19th century, production of windows with two and, eventually, a single pane of glass per sash was possible.

Preserve, maintain, or repair historic windows. Do not cover or enclose original window openings. Historic windows deteriorated beyond repair may be replaced in-kind, fitting into the original window opening. Replacement windows should also match the originals in profile, number and configuration of panes, or lights and material, such as wood or metal. Adding new window openings on a primary façade is not appropriate.

### Design Guidelines for Windows

- 14.1 **Preserve and maintain historic windows and significant elements such as frames, sashes, shutters, hardware, glass, sills, trim, and moldings.**
- 14.2 **Maintain existing historic windows where possible.** Follow guidelines for wood or metal maintenance, as relevant.
- 14.3 **Repair, rather than replace, existing historic windows where possible.** Wood epoxies and wood patches can be used to make spot repairs and strengthen deteriorated wood elements. Replacement may be warranted if 50% or more of the windows require significant repair. If a pick can penetrate more than halfway into the sash's rails then repair may not be possible.



*Typical sash window elements and details.*



*Some of the oldest windows in the districts are four-over-four wood sash design (2424 Middle Street).*



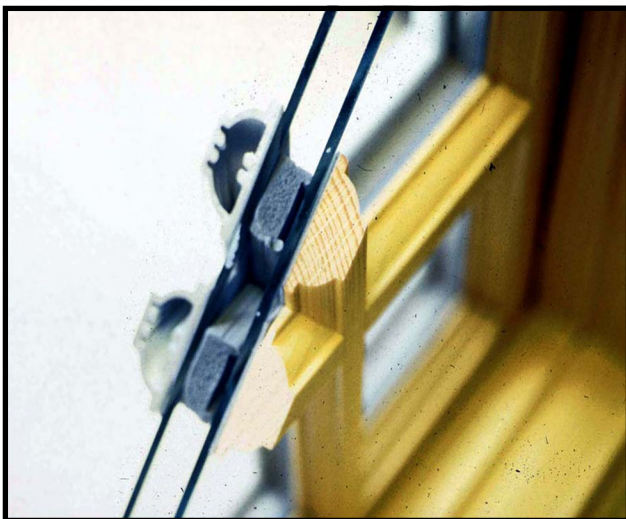
*By the late nineteenth century, two-over-two wood sash windows were widely used in Sullivan's Island (1744 I'on Avenue).*

- 14.4 **Replace in-kind, using replacement windows that match the existing historic elements as closely as possible.** Attempt to replace only the deteriorated element, such as a single sash, rather than the entire frame. If an entire window is deteriorated, its replacement shall match the original in dimensions, materials, and detailing as closely as possible. Wood windows or alternative materials such as aluminum-clad with a baked enamel finish may be approvable. Some modern windows do not accurately resemble historic windows and may not be approvable by the DRB. It is not appropriate to replace double-hung sash windows with sliding, single-hung, or fixed-light windows.
  
- 14.5 **Use storm windows to improve energy efficiency where needed.** Storm windows for double-hung sash should have horizontal dividers that are in alignment with the horizontal meeting rails of the original upper and lower sashes. Interior storm windows of full-view design or with matching sash meeting rails may be appropriate. The finish of new storm units should be compatible with the color of the house.
  
- 14.6 **Tinted glass is not appropriate in historic buildings in any area visible from public view.** Energy-saving or “low-E” glass may be used only if it is not tinted.
  
- 14.7 **New windows must match the originals in overall size and opening area and have three-dimensional muntins with either true divided lights (TDL) or simulated divided lights (SDL) which have three dimensional grilles on both the interior and exterior sides and a shadow bar between the panes.** Snap-in grilles or grilles between glass are not appropriate for windows.
  
- 14.8 **New window openings shall not alter the historic character of the building or cause damage to historic materials or other significant architectural features.** Do not add new window openings to the primary façade or elevations in public view. New window openings may be added at rear or side elevations which are not readily visible.





*Replacement windows should be of wood, aluminum clad or a compatible alternative material. They should have true divided lights as illustrated above or simulated divided lights as shown below.*



*The two-over-two sash window at 1514 Middle Street is an example of an appropriate aluminum clad wood sash window.*

**Technical Information**  
**NPS Preservation Brief #09**  
**The Repair of Historic Wooden**  
**Windows**

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

## Why Preserve Original Windows?

- Windows are significant architectural features that characterize a building's style and time period and define the scale of a building. Loss of original windows compromises the architectural integrity of the building.
- Several window studies have found that rebuilt historic wood windows with added storm windows and weatherstripping are as energy efficient as most new thermo-pane windows and last longer.
- The longevity of old-growth lumber used in historic window can exceed one hundred years if well maintained, unlike new-growth wood, vinyl, or aluminum.
- Windows typically account for less than one-fourth of a building's energy loss. Insulating the attic, ductwork, plumbing penetrations and basement is a more economical approach to reducing energy costs than replacing historic windows.
- Any energy savings from replacing wood windows with aluminum or vinyl seldom justifies the costs of installation. For most buildings, recovery of costs to replace windows takes decades, and the life expectancy of new vinyl or aluminum windows runs ten to fifteen years or less.
- According to a 2019 study by the National Association of Realtors, installing new vinyl windows for the average home costs \$22,000 but only increased the resale value by \$16,500. Only 4% of realtors said the new windows helped to close the sale. (<https://www.nar.realtor>)



*The majority of old-growth wood windows can be rebuilt and last indefinitely. This approach is more economical than the cost of replacement windows. Adding an appropriate full-view exterior storm window assists in energy conservation (1754 Central Street).*

## 15.0 WINDOW SHUTTERS AND SCREENS

### **POLICY**

Many historic window shutters exist in the historic districts and are important architectural elements to dwellings. Shutters protected windows during storms and helped shade interiors during the summer months. Original shutter designs include both louvered and paneled.

Original wooden window screens, shutters, and louvers should be retained and preserved. New or replacement screens should have frames of wood or painted metal.

Louvered and paneled wood shutters are appropriate if they are sized to fill the window opening when closed and are hung with the appropriate hardware consisting of pintles, hinges, and holdbacks.

In recent decades, “Bahama” shutters have been added to many dwellings and these are appropriate as long as they are mounted with minimal hardware to the window surround.

### Design Guidelines for Window Shutters and Screens

- 15.1 Preserve and maintain original or historic shutters and screens.**
- 15.2 Repair original or historic shutters and screens as possible.** It is also appropriate to add louvered or paneled shutters to a historic building if there is evidence that it once had them or if appropriate for the age and style of the property. For most buildings, shutters should be installed to fit the window frame opening if closed and be of correct proportions for each window. Install shutters with operable hardware, consisting of hinges, pintles, and holdbacks located in the appropriate positions.
- 15.3 Replace in-kind.** Shutters made of alternative materials that duplicate the look, appearance, and patina of wood may be allowed. Vinyl shutters do not accurately duplicate the appearance of wood and are not approvable.



*Many appropriate shutter designs are within the historic districts. These vertical board shutters are operable and can be closed to protect the window during storms (312 Station 16 Street).*



*The most common types of shutters in the historic districts are raised panel designs (1726 Middle Street, left) and louvered designs (2424 Middle Street, right).*



*When closed, shutters should cover the window opening to which they are attached (1820 Central Street).*



*An example of an appropriate Bahama shutter is at 1514 Middle Street.*

## 16.0 COMMERCIAL BUILDINGS AND SIGNS

### **POLICY**

Commercial buildings on Sullivan's Island are primarily concentrated along the 2000-2200 blocks of Middle Street. These businesses include restaurants, retail stores, and professional offices. Most of the commercial buildings were constructed since the 1960s while a few are historic dwellings converted for business use.

There are few examples of historic commercial buildings with traditional storefront designs on the island. The building at 2067 Middle Street retains its false front commercial character but other historic commercial buildings have been extensively remodeled. The guidelines for dwellings should also apply to the commercial buildings converted from residential use.

Signs for commercial buildings must be in compliance with the Town's sign regulations in the ordinance (Sec. 21-131) and they should also follow traditional patterns for location and materials. Wall signs, projecting signs, window signs and freestanding signs are all appropriate in the Town's commercial area.

### Design Guidelines for Commercial Buildings and Signs

- 16.1 Buildings converted from residential to commercial use should be maintained or rehabilitated in accordance with the guidelines applicable for dwellings.**
- 16.2 The primary sign for a building should complement the lines of the building upon which it is placed.** Signs flush with the façade are preferred. The primary sign may also appear on a canvas awning. Signs shall not obscure historic building features such as eaves, transoms, windows, and decorative building elements.
- 16.3 Signs may be illuminated by incandescent bulbs or surface lighting fixtures.** Signs should be lit in a manner to not be a spill over to adjacent residential lots.
- 16.4 Signs on a building are limited to a total of thirty-two (32) square feet.** Other sign limits apply when the building is occupied by more than one business.
- 16.5 Wood is the preferred material for primary signs, painted appropriate colors.** Graphics or logos for the business are encouraged. Metal may also be used for signs. Internal illuminated signs are prohibited with the exception of non-flashing neon.



*The building at 2067 Middle Street is an example of a false front commercial building from the early 20th century.*

- 16.6 **Traditional lettering should be used for signs.** Serif style lettering is appropriate and encouraged.
- 16.7 **No sign, unless attached to the building façade, shall exceed twelve (12) feet.**
- 16.8 **Only one (1) pole or monument signs, permanently attached to the ground is allowed per lot.**
- 16.9 **Signs shall be located not less than ten (10) feet out street right-of-way line, unless attached to the wall of an existing building.**



*Appropriate projecting sign at 2205 Middle Street.*



*Appropriate wall sign at 1820 Middle Street.*



*Example of an appropriate pole or monument sign at 2210 Middle Street.*



*Projecting or "blade" signs are also appropriate for the commercial area (2120 Middle Street).*

# CHAPTER 5

## GUIDELINES FOR LANDSCAPING

### 17.0 FENCES AND WALLS

#### **POLICY**

The majority of fences in the historic districts consist of variations of wood picket designs for front yards and rear and side yards of fences of wood, brick, and wire.

Fence height was traditionally low along the front yard lines, usually no more than four (4) feet. Added fences, walls, or hedges should not alter the setting of the yard or its relationship to the streetscape.

Planting hedges or tightly packed trees that will grow above six feet tall along front yard boundaries, blocking historic view corridors, are not appropriate. Vinyl, chain-link, horizontal rail and stockade fences are not appropriate along front or readily visible side yards.

#### Design Guidelines for Fences and Walls

- 17.1 Retain and preserve historic cast iron fences and walls.** These features contribute to the overall historic appearance of the property.
- 17.2 Maintain historic cast iron fences and walls.** Keep these site features in good repair.
- 17.3 Repair historic cast iron fence and wall material following the standards for the relevant material, such as wrought iron, wood, or masonry.**
- 17.4 Replace in-kind.** Replacement materials should match the composition, size, shape, color, pattern, and texture of the original.



*Only a small number of historic cast iron fences remain in the historic districts. These are significant features to the setting of the town's historic districts and should be preserved and maintained (1820 Middle Street).*

**17.5 New fences should be compatible with the associated building, site, and streetscape in height, proportion, scale, material, and design.** Wood picket or metal fence materials are appropriate in front yards and side yards in public view. Wire, chain-link, and vinyl fences are not appropriate at these locations. Brick, stone, or concrete bases are not appropriate for any fencing that is readily visible from street vantages.

**17.6 Fences in front and side yards shall not exceed a height of four (4) feet.** Back yards and other areas not readily visible may have fences no more than five (5) feet in height. Fences at back yards should preferably begin no further forward than at half the depth of the principal structure including the porch. However, the design of the fence, landscaping and lot placement may allow for a fence to be at the same plane as the front façade. Fences should always have the structural framework on the inside of the fence and not on the outside facing the street.



*The historic district's contain a wide variety of appropriate front yard wood picket fence designs. Similar wood designs are appropriate for new fences in front of dwellings (1730 Middle Street, above left, 2414 Myrtle Street, above right, 2508 I'on Avenue, below left, and 2662 Middle Street, below, right).*





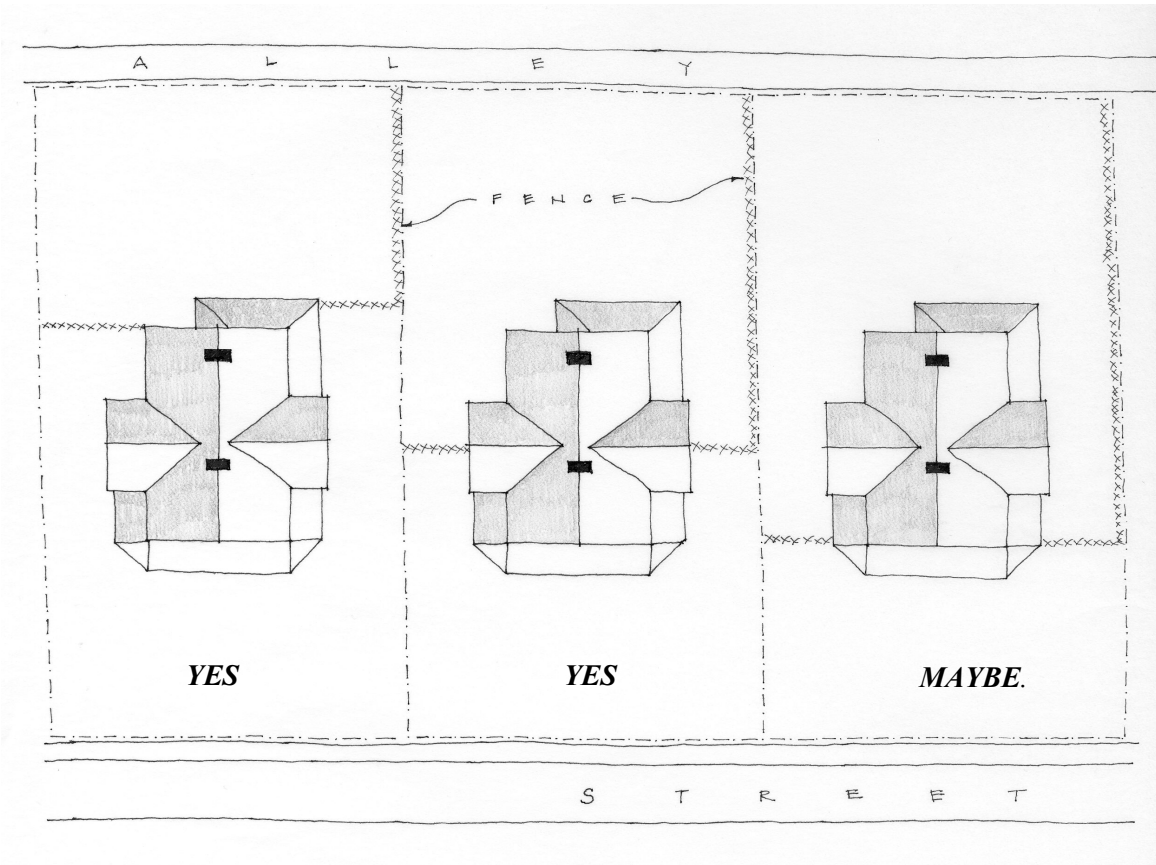
- 17.7 The addition of Victorian-era appearance cast iron fences is not appropriate for dwellings built after 1920.** The addition of Victorian-era styled cast iron fences is not appropriate for dwellings representing other periods of architecture.
- 17.8 Contemporary or utilitarian fence materials are not appropriate for fences in the public view.** Vinyl, chain-link, wire, wood plank, solid brick, or open weave brick are not appropriate materials for fences in public view but may be installed for rear yards and side yards not readily visible. Vining plants can help to screen metal fences.
- 17.9 Planting a tall living fence of evergreen trees or bushes along front yard or side yard boundaries in front of houses, disrupting the historic view corridors between front yards, is not appropriate if it is taller than what would be allowed for a wood or metal fence.**



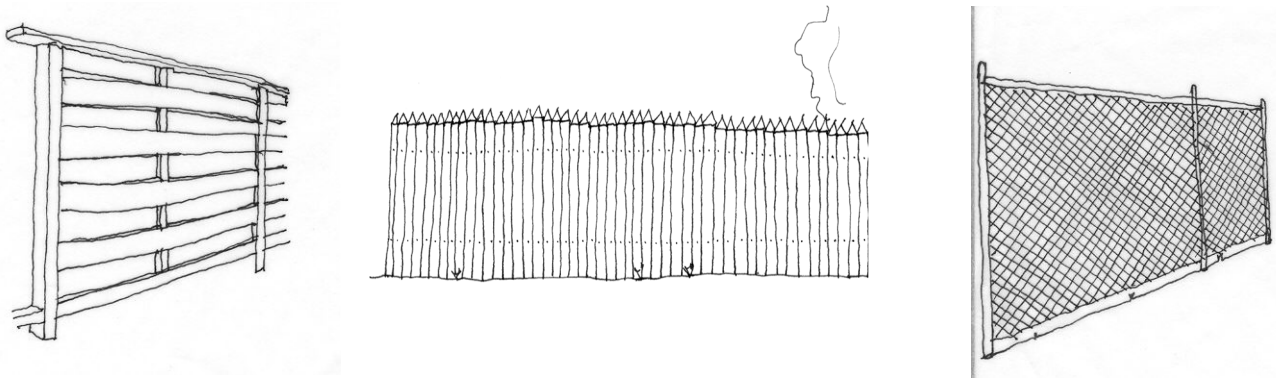
*Examples of appropriate rear and side yard fences include those at 2530 Myrtle Street (left) and 1738 Central Street (right).*



*The use of plantings and landscaping to screen metal or wire fences is encouraged, especially for front yards, as at 1734 I'on Avenue.*



*Rear and side yard fences should be placed at the rear of the dwelling (left) or preferably no more than half the distance to the front of the house (middle). Usually fences should not be located along the front wall of the house unless they are not readily visible and/or screened with landscaping, right).*



*Inappropriate fence designs for front yards and readily visible side yards typically include horizontal rail (left), stockade (center) and chain link (right).*

**Technical Information**  
**NPS Preservation Brief #27**  
**The Maintenance and Repair of**  
**Architectural Cast Iron**  
[Preservation Brief 27: The Maintenance and Repair of](#)  
[Architectural Cast Iron](#)

## 18.0 MECHANICAL UNITS

### POLICY

Mechanical equipment, both private and public, should not be obtrusive, nor obscure or damage important architectural and historical features of the building or site. Utility equipment should be located in side or rear yards and screened from public view with landscaping, lattice panels or fencing. Do not install window air-conditioning units on the street elevation of a building if possible.

Exterior mechanical equipment should be sufficiently elevated to protect from flooding.

### Design Guidelines for Mechanical Units

- 18.1 **Power poles, utilities, vents, meter boxes, HVAC units, generators, fuel tanks, and other utility equipment should be installed in side or rear yards with screening such as lattice, picket fencing, or landscaping.**
- 18.2 **Roof installations such as satellite dishes, solar panels, antennas, and ventilators, should not be readily visible.**
- 18.3 **If possible, avoid installing a window air-conditioning unit on the street-facing elevation of a building.** Place these units on rear or side elevations.
- 18.4 **Where possible, place utility lines underground to reduce the intrusion of additional overhead lines and poles.**



*Wood panels, lattice, and landscaping may be used to screen outside utilities on side and rear elevations, as at 1504 Middle Street, (left) and 2650 Jasper Street (right).*

## 19.0 POOLS, FOUNTAINS, GAZEBOS AND PERGOLAS

### **POLICY**

Modern outdoor features such as swimming pools, fountains, gazebos, pergolas, etc. should be limited to rear yards or side yards where they are set well back from the street. Swimming pools should be screened from view by fencing or landscaping.

### Design Guidelines for Pools, Fountains, Gazebos and Pergolas

- 19.1 Structures such as gazebos and pergolas should be constructed of wood or brick and complement the associated primary building.
- 19.2 Gazebo and pergola structures should not obscure views or damage historic features of the associated primary building.
- 19.3 Locate gazebos, fountains and pergolas out of, or with limited, public view in rear or side yards.
- 19.4 Locate swimming pools in back yards where they are not readily visible from public view.
- 19.5 Screen swimming pools using landscaping and/or fencing.
- 19.6 Swimming pools must be surrounded on the lot by a substantial fence at least four feet (4') in height.



*Swimming pools should be sited at rear or side yards not readily visible from the street and screened with fencing or landscaping (932 Middle Street, left) and 2820 Middle Street (right).*

## 20.0 PARKING , DRIVEWAYS, WALKWAYS AND SIDEWALKS

### **POLICY**

The consistency and repetition of driveway spacing, placement, dimensions, and materials are an important part of the historic district's streetscapes.

Parking areas should only be on side and rear elevations of a dwelling and not in front yards. Traditional paving materials such as gravel, sand, and aggregate concrete are encouraged over black asphalt and similar modern materials. The use of permeable paving materials for driveways and parking areas is encouraged to allow water absorption into the ground.

### Design Guidelines for Parking, Driveways, Walkways and Sidewalks

- 20.1 Retain and preserve the patterns, features and materials of existing driveways and off-street parking areas that contribute to the character of the historic districts.**
- 20.2 Preserve historic driveway, walkway and sidewalk materials such as brick and aggregate concrete.**
- 20.3 Design off-street parking to be located in the rear or side yard.** Parking areas placed directly in front of a primary dwelling are not appropriate for the historic districts. On side yards the parking area should be recessed beyond the mid-point of the side of the house.
- 20.4 Minimize the width of driveways to the extent possible.** Driveway widths should be limited to a width of one car. Driveway dimensions must follow those stipulated in the Town's Zoning ordinance.
- 20.5 Original concrete sidewalks should be preserved and maintained.**

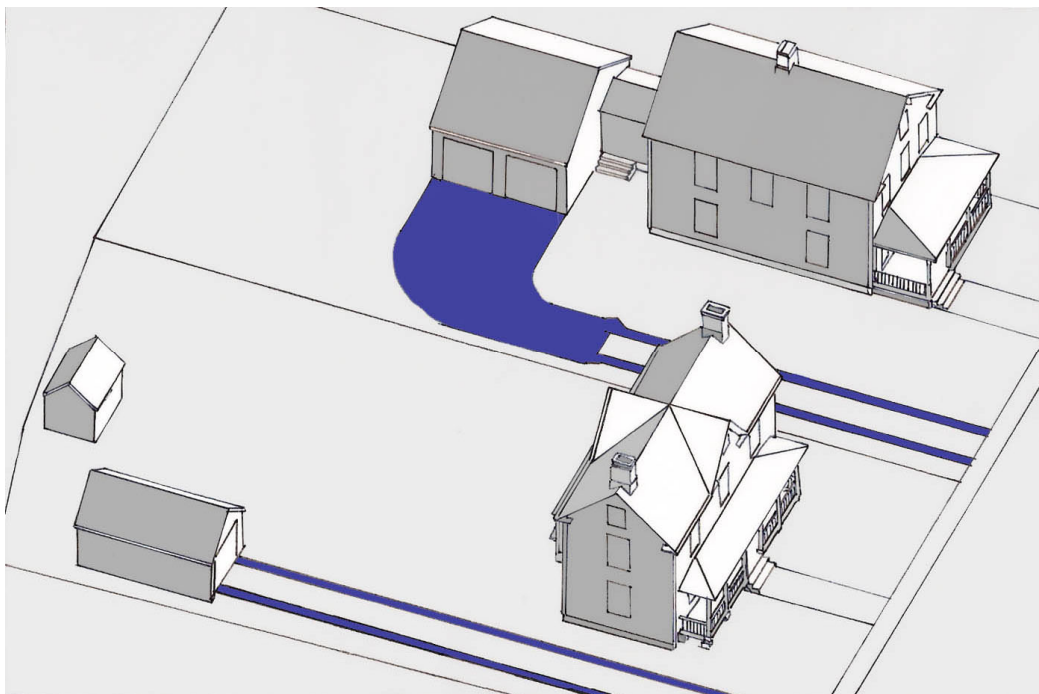


*Brick walkways from the early- to -mid-20th century should be preserved and maintained as at 1722 Middle Street.*



*Concrete sidewalks added in the early- to -mid-20th century should be preserved and maintained as in the 1700 block of Middle Street.*

- 20.6 Driveways and parking areas in side and rear yards should be of gravel (white or pea gravel), sand, brick, grass, aggregate concrete, or concrete ribbons (narrow strips).
- 20.7 Screen and minimize the visual impact of parking areas in rear or side yards with hedges, shrubs, or fences.
- 20.8 Screen and minimize the visual impact of parking areas in rear or side yards with hedges, shrubs, or fences.  
In the commercial area, parking lots should be screened and defined with hedges or fencing along the sidewalks.
- 20.9 Sidewalks and driveways should be oriented **perpendicular to the street**. If historical documentation provides evidence of curvilinear designs or other shapes and designs on that site or other similar house styles, such shapes may be considered.
- 20.10 Locate new driveways and sidewalks so that the **topography of the dwelling site and significant landscape features, such as mature trees, are retained**. Protect mature trees and other significant landscape features from direct construction damage or from delayed damage such as destruction of root area or soil compaction by construction equipment.
- 20.11 New driveways and garages should not be placed adjacent to a pedestrian beach access.



***YES:** Driveways should connect with rear garages with a minimum of paving materials and visual impact.*



*Driveways should be of permeable paving materials to allow for water absorption. At left is a driveway composed largely of gravel at 2061 Pettigrew Street. At right is a driveway at 2614 Myrtle Street of interlocking concrete pavers which helps to decrease water runoff.*



*Permeable surfaces for parking such as gravel are recommended for properties in the historic districts (2408 Myrtle Street).*



*The parking lot on Middle Street shown above in the commercial district would benefit from the addition of landscaping as at the nearby parking lot shown below. The landscaping along the sidewalk helps to define the edge of the parking area and over time will assist in screening from the public view.*





## 21.0 LANDSCAPING AND TREES

### **POLICY**

Property owners are encouraged to maintain and preserve the tree canopies of oak and other species. Many of these trees are over one hundred years old and provide shade for dwellings and along the streetscapes.

### Design Guidelines of Landscaping and Trees

- 21.1 **The large shade trees in the historic districts are character-defining features and every effort should be made to keep, maintain and plant street trees and front yard trees.** It is always preferable to plant a tree well within the yard to avoid damage to sidewalks. Avoidance of conflicts above and below ground utilities should be considered in any landscape planning.
- 21.2 **Property owners should plant and maintain trees consistent with Sullivan’s Island’s climate and traditional species.**
- 21.3 **Landscaping should complement a building rather than overwhelm it. Buildings should not be completely hidden from view by trees or bushes.**
- 21.4 **Care should be taken not to plant a tree directly adjacent to a building which could cause moisture damage or infiltrate the foundation.**



*Extensive tree canopies exist along many streets in the historic districts and are important defining features (2500 block of I'on Avenue).*



*There are a number of trees in the historic districts which are of particular significance such as the oak tree at 2678 Gold Bug Street.*

## CHAPTER 6

# NEW CONSTRUCTION AND ADDITIONS

The historic districts of Moultrieville, Sullivan's Island and Atlanticville have few vacant lots and there has been limited construction of new dwellings in recent years. Vacant lots provide the opportunity to integrate new construction into the streetscape. Careful planning and design of new construction in the districts is essential to maintaining their character. Homeowners should take a similarly respectful approach when considering additions to an existing historic building.

Infill construction in the historic districts can be positive, strengthening the visual rhythm of the streetscape by closing up the gap of a vacant lot. A new building or addition reflects its own period of construction, representing the vitality and evolution of the historic district over time. The design, style, and technology embodied in new construction illustrates the ongoing growth of the community and the historic districts.

Design guidelines for new construction do not dictate a particular architectural style. Their purpose is to ensure that new buildings and additions blend harmoniously with existing historic buildings. Continuity among historic buildings derives from qualities other than style, rather from site placement, building height/scale, materials, details, form, and rhythm. Infill buildings are able to achieve these similarities without attempting to mimic a traditional style. Avoid excess historic architectural details since this can present a false sense of history and confuse the viewer as to what is original and what is new.

The most appropriate infill will be buildings which have compatibility to the existing surrounding neighborhood. Compatibility will reflect the mass, scale, height, materials, and design of the buildings of the neighborhood and be harmonious with the visual streetscape for the continuity of the adjacent properties and the island. While compatibility is an important factor to the DRB, their review is not intended to regulate or restrict a homeowner or individual property owner to determine the type of dwelling or building desired. However, the visual impact of the proposed design on the neighborhood and adjacent property owners will always be an important consideration.

In recent years, many of the new infill projects on Sullivan's Island have been elevated to meet the Town's Base Flood Elevation (BFE) and Design Flood Elevation (DFE) requirements. These projects were reviewed by the Town's Design Review Board (DRB) and they provide templates for future new construction. An infill building should achieve harmony with the site's immediate surroundings. The historic districts on Sullivan's Island share many similarities in their vernacular designs of frame construction. New construction should reinforce this character while at the same time allowing for the use of compatible, contemporary designs and materials. Qualities including building height, scale, setback, site coverage, orientation, spacing between buildings, building rhythm along the street, and such landscape features as walls, walks, trees (or hedges), and fences should be noted and followed. For an addition to an existing contributing building in the historic districts, define the characteristic elements of that building, as well as those in both the block and the immediate environs. When vacant lots are developed, builders are encouraged to devote as much space as possible to lawns over paving, such as for patios and multi-car driveways. Limit paved areas in front yards to walks and well-scaled driveways.

## Height & Width

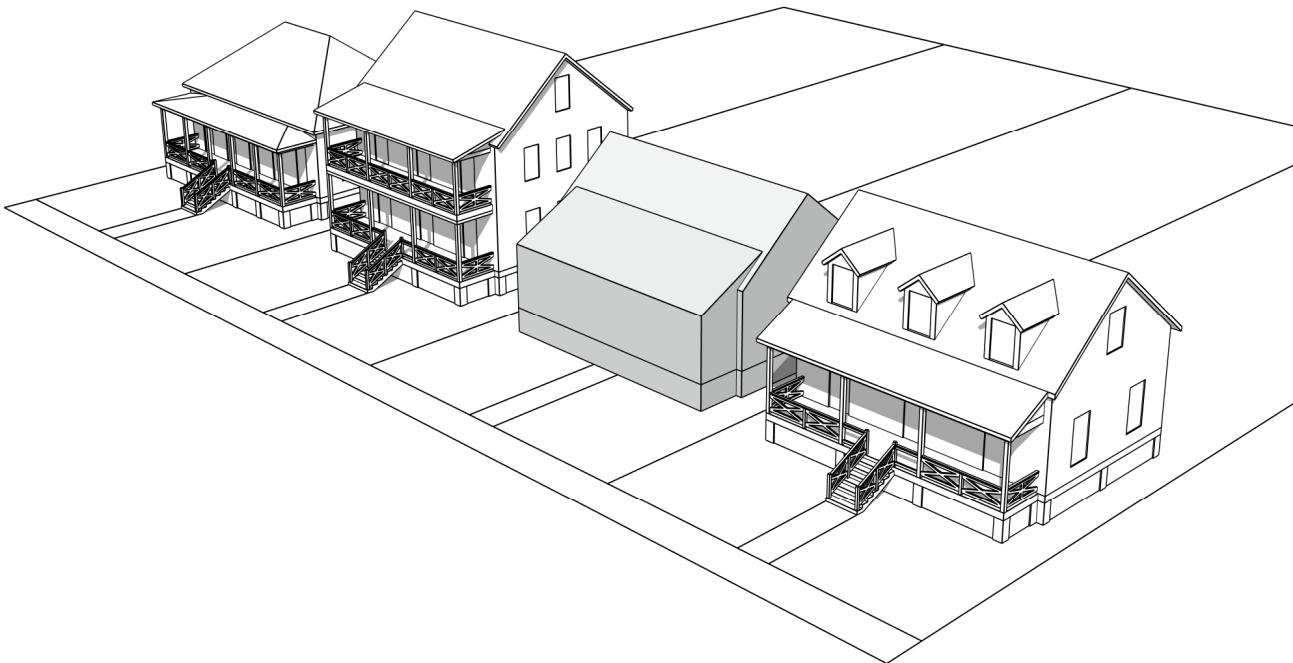
A new building should not dominate the streetscape in height. A feature of the building should not rise above the general pattern in height. Likewise, a low, one-story building is not appropriate in an area characterized by two-story buildings. Building width and space between buildings along the streetscape are similarly important patterns to follow. If there is not an established pattern, new construction should stay within this range as represented. For new construction in the RS Zone, new buildings shall not exceed thirty-eight feet (38') in height. The bottom elevation of the building's lowest horizontal structural member shall be no more than eight (8) feet above finished grade. The finished floor shall be no more than nine (9) feet four (4) inches above finished grade. If the base flood elevation (BFE) conflicts with the maximum height limitations, the lowest horizontal structural member shall be no higher than the design flood elevation (DFE) with a finished floor elevation (FFE) no higher than two (2) feet above the DFE elevation.

## Scale

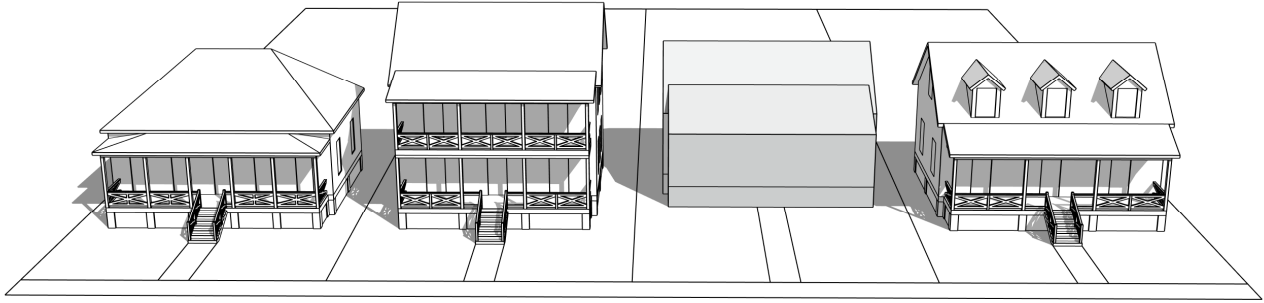
Scale refers to the relationship between a building size and its architectural details. Door and window openings, story heights, and the dimensions of details are all in "human scale" proportion. The scale of new buildings and their features should follow this pattern.

## Orientation

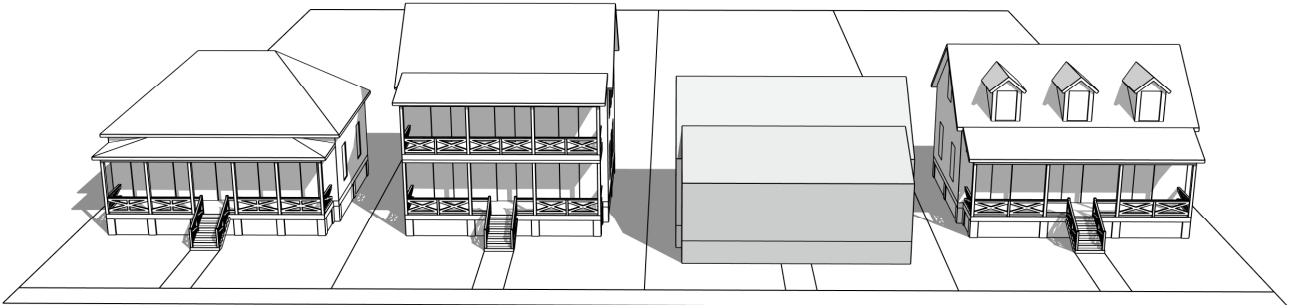
The primary façade of buildings in the historic districts are oriented to either the street or beachfront. This orientation should be consistent for new construction, even on corner lots.



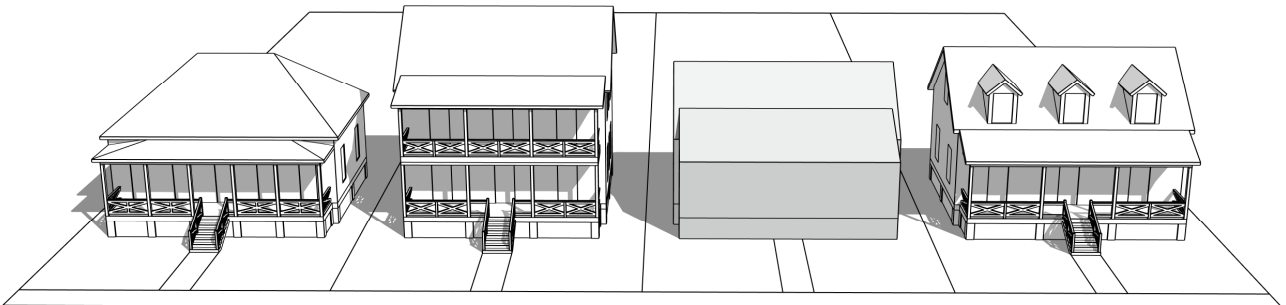
*New construction should be consistent with the height, massing and roof forms of adjacent dwellings along the street.*



***NO:*** This new construction does not respect the setbacks along the street.



***NO:*** This new construction does not respect the setbacks along the street.



***YES:*** This new construction is consistent with the setback of adjacent dwellings.

## Block Rhythms

Repeated elements on adjacent buildings should be noted when designing new construction. Examples may include wide roof eaves, wrap-around porches, or the use of shingle siding. New construction in the historic districts should utilize these strong, shared streetscape elements in blocks where they appear.

## Massing

New construction should respect the massing displayed along the block. Where there is no pattern in massing, do not introduce a new variant

## Roof Forms

Some streetscapes may exemplify similarities in roof form and pitch, while other areas may exhibit a wide variety. Where one form and pitch predominates, follow the block pattern. Where there is a variety of roof forms and pitches, do not introduce a new variant.

## Setback

Dwellings along a streetscape generally share a common front and side setback. New construction should align with these setbacks. The minimum front yard setback in the island's Residential Single-Family (RS) Zones is twenty-five feet (25').

## Proportion and Solid-to-Void Ratio

The size, style, shape, and distribution of door and window openings in new construction should respect those of adjacent historic examples. The ratio of window openings to the overall façade surface is another design aspect to consider. Create patterns in rhythm, size, and spacing of window and door openings similar to neighboring historic buildings. Dormer windows create their own rhythm along the roofline and are an important way to allow for additional sunlight.

## Horizontal Versus Vertical

The rhythm of a streetscape is often defined by a general vertical or horizontal feeling of the individual buildings. New construction should respect the block's dominant vertical and horizontal orientation.

## Materials

Frame construction is the primary building material for dwellings on Sullivan's Island. New buildings should be constructed with these exterior materials or alternative materials that are compatible with adjacent properties. Vinyl, aluminum, and composite materials may be considered for new construction.

## Special Provision for Dwelling Preservation

As an incentive to preserve historic structures and avoid their demolition, a second dwelling may be constructed on the same lot as an historic structure, and the historic structure may be used as an accessory dwelling, when all of the following conditions are met:

- Prior use shall have been used as a dwelling; and
- The size of the historic structure is less than twelve hundred (1200) square feet of heated space at the time of its designation as historic and is listed as an historic property.

For additional description of this provision consult Section 21-20 in the Zoning Ordinance.

## 22.0 NEW CONSTRUCTION—DWELLINGS

### Design Guidelines for New Dwellings

#### Building Placement

- 22.1 Maintain a similar front, side, and rear yard setback to historic buildings of the streetscape.
- 22.2 Follow the streetscape's pattern of building separation and lot coverage.
- 22.3 Place outbuildings and accessory structures in side and rear yards. Avoid locations that obscure the primary building's prominent architectural or significant site features.



*Appropriate infill may include replicas of Sullivan's Island's historic vernacular architecture. This example at 1808 Central Street was built in 2013 and is compatible with adjacent dwellings in its roof form, massing, lot placement, orientation and use of materials and details*

## Building Height/Scale

- 22.4 Infill buildings should be consistent in height with neighboring dwellings.
- 22.5 The proposed building should follow the scale of contributing buildings of the streetscape.
- 22.6 The ratio of height to width of the infill building should be consistent with that of contributing buildings on the block or side of the street.
- 22.7 Windows and doors in new construction should be compatible in proportion, shape, location, pattern, and size with those of contributing buildings on the block or side of the street.

## Materials

- 22.8 The new building should have siding and trim material consistent with the materials traditionally used on the immediate block and in the historic districts. Wood siding and wood shingles were common sheathing materials.
- 22.9 The use of substitute products may be appropriate. Use of fiber-cement siding may be approved for new structures. If this type of siding is used, it should have a smooth exterior finish and not grained to resemble wood.
- 22.10 Use materials in traditional ways. New materials should be applied in a traditional manner as to convey the same visual appearance as historically used and applied building materials.
- 22.11 Aluminum clad windows may be used in new construction provided that they are similar in profile and match historic fenestration patterns. If the windows have divided lights they shall be either true divided lights (TDL) or simulated divided lights (SDL) which have three dimensional grilles on both the interior and exterior sides and a shadow bar. Snap-in grilles or grilles between the glass are not appropriate.



*Built in 2015, the dwelling at 2614 Gold Bug Avenue was designed in a traditional gabled ell plan with appropriate scale, materials and orientation to the street.*



## Texture

**22.12 New construction design should achieve a similar degree of texture as found in historic buildings.** Texture refers to the physical surface of a building, deriving from the use and interaction of a variety of materials and shapes.

## Form and Rhythm

**22.13 Design new construction that reflects the basic shapes and forms on the block and in the historic districts.**

**22.14 Maintain roof forms consistent with contributing structures found along the block.** Common historic roof forms include gable varieties with an average pitch of 7/12 or greater and hipped roofs.

**22.15 Maintain a similar number and pattern of window and door openings consistent with those of historic buildings.**



*The dwelling at 1918 I'on Avenue was built in 2023 and designed to meet the Town's Design Flood Elevation (DFE). It reflects the historic vernacular forms of the island with its hipped roof, siding materials, and railing design.*

## 23.0 NEW CONSTRUCTION—OUTBUILDINGS

### **POLICY**

The construction of new outbuildings such as garages, sheds, and secondary living quarters should be undertaken in the context of the main dwelling and its surroundings. These secondary structures should never overwhelm the primary building. Locate new outbuildings to the rear of the main building.

### **Design Guidelines for New Outbuildings**

- 23.1** The design of new outbuildings should be compatible with the associated dwelling in architectural style and secondary in size and scale.
- 23.2** Site new outbuildings on the lot appropriately. Locate new outbuildings to the rear of a dwelling or set back from side elevations. Attached garages and accessory buildings should be set back from the front façade of the primary dwelling at least one-half of the total depth of the dwelling.
- 23.3** Reconstruction of a missing outbuilding should be based on accurate evidence of the original configuration, form, massing, style, placement, and detail from photographic evidence or other documentation of the original building.
- 23.4** The outbuilding should maintain a proportional mass, size, and height to ensure it is not taller or wider than the principal building on the lot.
- 23.5** Materials used for new outbuildings should complement the property. Wood is the most appropriate material for new outbuildings in the historic district. For new frame outbuildings, alternative siding materials may be considered if they resemble traditional wood siding in texture, dimension, and overall appearance.



**YES:** This new garage is appropriately scaled, and its garage door is based on traditional designs. Flood vents were also added to this building ( 2408 Myrtle Street).



**YES:** This new garage features a gable front design and has appropriate glass and wood garage doors (2614 Gold Bug Avenue).

- 23.6 **Designing the eaves and roof ridge of any new outbuilding higher than those of the existing primary building is not appropriate.**
- 23.7 **Windows which are readily visible should be appropriate to the style of the house.** Visible pedestrian doors should resemble those of the primary dwelling or be solid with no panels.
- 23.8 **Metal garage doors with a paneled design may be appropriate.** These doors can be used on garages if located at the back of the lot and are minimally visible from the street. If the garage and garage doors are highly visible from a public street or located on a corner lot, solid wood or wood garage doors with a paneled design are more appropriate.
- 23.9 **Two-car garages should have two bay doors of the same size, not one large door.** This design visually reduces the size of the new garage in relation to the primary dwelling.
- 23.10 **New carports should be located at the rear of dwellings and not be readily visible.** Prefabricated metal carport designs are not appropriate if visible from primary vantage points.



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

## 24.0 NEW CONSTRUCTION – ADDITIONS

### POLICY

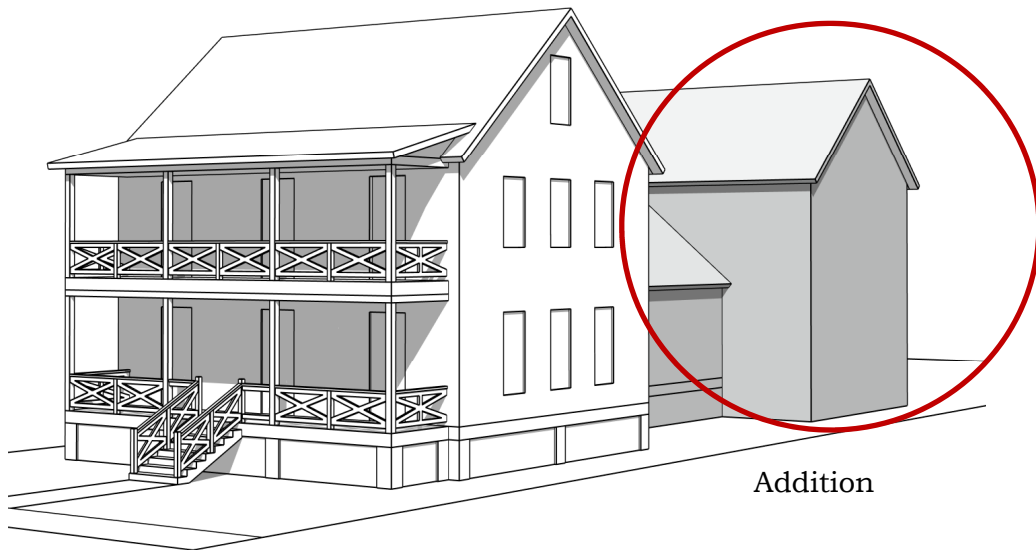
Additions are appropriate for historic buildings at rear elevations. Additions may also be appropriate on side elevations depending on lot size. Additions should impact historic materials as minimally as possible and be visually subordinate to the original dwelling in size and scale.

The addition should be discernible from the footprint and reinforce the visual dominance of the original structure, while blending with the overall design. Additions should be inset at least one-foot from the dwelling's original wall plane.

The addition should be constructed in a manner that would allow its potential removal in the future with minimal effect to the historic structure.

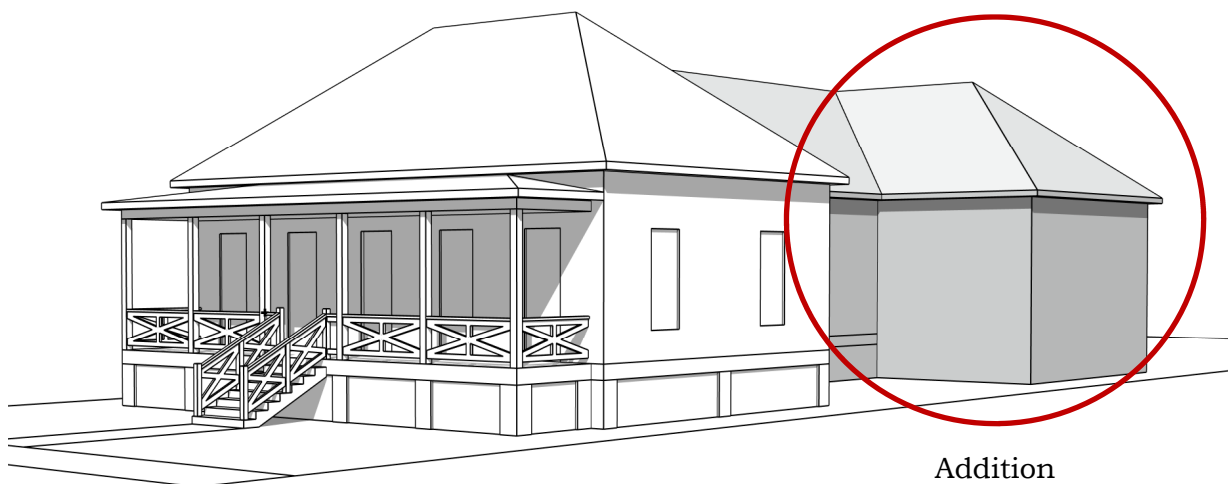
### Design Guidelines for Additions

- 24.1 **Construct new additions at the rear of a building as to result in minimal impact to the façade of the building or adjacent properties.**
- 24.2 **The overall proportions of a new addition should be compatible with the existing building in height, scale, size, and massing so as not to overpower it visually.** A new addition should never be taller or wider than the original structure unless required by code or a non-aesthetic functional requirement. Observe the principle of “additive massing” where the original structure remains dominant and the additions are adjoining and smaller masses.
- 24.3 **A new addition should be compatible with the existing building in terms of materials, style, color, roof forms, massing proportion, and spacing of doors and windows, details, surface texture, and location.** Contemporary adaptations of the original that clearly look like an addition and reflect the period of construction are encouraged.
- 24.4 **Additions should be constructed for possible future removal without damage to significant features.** An addition should be set in at least one foot from the corner of the original dwelling to reinforce their distinction.



***YES:*** Additions should be secondary in scale, recessed from the main façade, and sited at rear elevations. They should generally be designed in traditional wing or ell plans and be distinguished from the historic building.

- 24.5 Vinyl, aluminum, or pressed wood are not appropriate on additions to historic buildings. Other substitute siding or trim may be allowed (see siding guidelines.)
- 24.6 Wood windows are most appropriate for new additions within the historic districts; however, substitute window materials may also be acceptable for new additions (see window guidelines.)
- 24.7 Rooflines of new additions should be similar in form, pitch, and eave height to the roofline of the original building.
- 24.8 Foundations should be similar to, or compatible with, the existing foundations in material, color, detailing, and height (see foundation guidelines.)
- 24.9 If an older addition exists that has acquired significance over time, it may be used as a model for a new addition.



*YES: One-story additions should also be sited at rear elevations to maintain the scale, design and massing of the historic building.*

**Technical Information**  
**NPS Preservation Brief #14**  
**New Exterior Additions to Historic Buildings:**  
**Preservation Concerns**  
[Preservation Brief 14: New Exterior Additions to Historic Buildings:](#)  
[Preservation Concerns](#)



*Many of the dwellings in Sullivan's Island's historic districts have been enlarged through the construction of rear additions. The dwelling at 2830 I'on Avenue illustrates this approach which retains the original design on the main façade (above) while allowing for a substantial rear wing (below).*





*The dwelling at 2630 Middle Street has a rear addition which is inset from the footprint of the original dwelling (above) and has appropriate materials and details (below).*





*The dwelling at 924 Middle Street (above) has a lateral addition connected by a small recessed wing (below).*







*The dwelling at 1754 Central Street was designed with a large rear addition connected by a recessed hyphen.*

## 25.0 NEW CONSTRUCTION –DECKS

### POLICY

Decks and patios were added to Sullivan’s Island’s dwellings beginning in the mid-20th century. These features provide outdoor living space as porches did centuries ago. New decks are appropriate at rear elevations which are not readily visible from the street.

Front patios original to a dwelling should not be converted into porches with added roofs.

### Design Standards for Decks

- 25.1 **Locate decks only on the rear ground level of historic buildings not visible from public view.** Their footprints should be recessed from the house’s rear corners, to reduce their visual impact.
- 25.2 **Design decks to avoid physical or visual damage to significant historic architectural features.**
- 25.3 **Decks should be attached to the historic dwelling so that they may be removed without significant damage.**
- 25.4 **Provide proper flashing and other details to reduce or eliminate moisture damage to the historic structure.**
- 25.5 **Decks should be recessed from the side walls of the dwelling to help reduce their visibility.**
- 25.6 **Alternative materials may be used for deck construction on rear and non-readily visible side elevations as long as they are compatible with the appearance and profile of wood decking materials.**



**YES:** Built at the rear of the dwelling, this deck is recessed from the side of the house and is appropriately scaled.



**YES:** This deck is appropriately sited at the rear entrance, has square balusters and lattice panels to enclose the foundation.

## 26.0 NEW CONSTRUCTION –ACCESSIBILITY

### POLICY

Adding accessibility structures to a historic building should be carefully designed. Safety considerations must be balanced with preserving the historic appearance of the building and protecting its significant features from damage or removal. Generally, safety requirements or providing for handicapped accessibility can be met by creative design solutions that respect the architectural character of the building.

Efforts should be made to site wheelchair ramps, chair lifts, fire stairs, and fire doors in the least visually obtrusive location. **The design and installation of these alterations should allow for easy removal from the building without causing permanent or irreversible damage.**

### Design Standards for Accessibility and Life Safety

- 26.1 **Locate fire exits, stairs, landings, and ramps so as not to detract from the character of the building or site.** Wheelchair ramps may replicate a railing detail or be of a simple design to blend with its surroundings.
- 26.2 **Introduce new or alternate means of access to the historic building as not to compromise the appearance of an historic entrance or front porch.**
- 26.3 **Wheelchair ramps and chair lifts should be constructed as portable or temporary. They must not damage, obscure, or require the removal of character-defining architectural details.** Such alterations should be reversible in nature to maintain the integrity of the historic resource.



*An example of a simple and appropriately sited and designed ADA ramp is at the commercial building at 2010 Middle Street. The ramp is located at the rear of the building and is next to an ADA designated parking space. The ramp is consistent with the materials of the building and is not readily visible from the street.*



*This former dwelling at 2216 Middle Street was converted into commercial use which required an ADA ramp (above). The ramp was sited on a side elevation and its design is in keeping with the porch railing. The ramp is appropriately screened through landscaping (below).*



**Technical Information**  
**NPS Preservation Brief #32**  
**Making Historic Properties Accessible**  
[Preservation Brief 32: Making Historic Properties Accessible](#)

## 27.0 NEW CONSTRUCTION-ENERGY RETROFITS

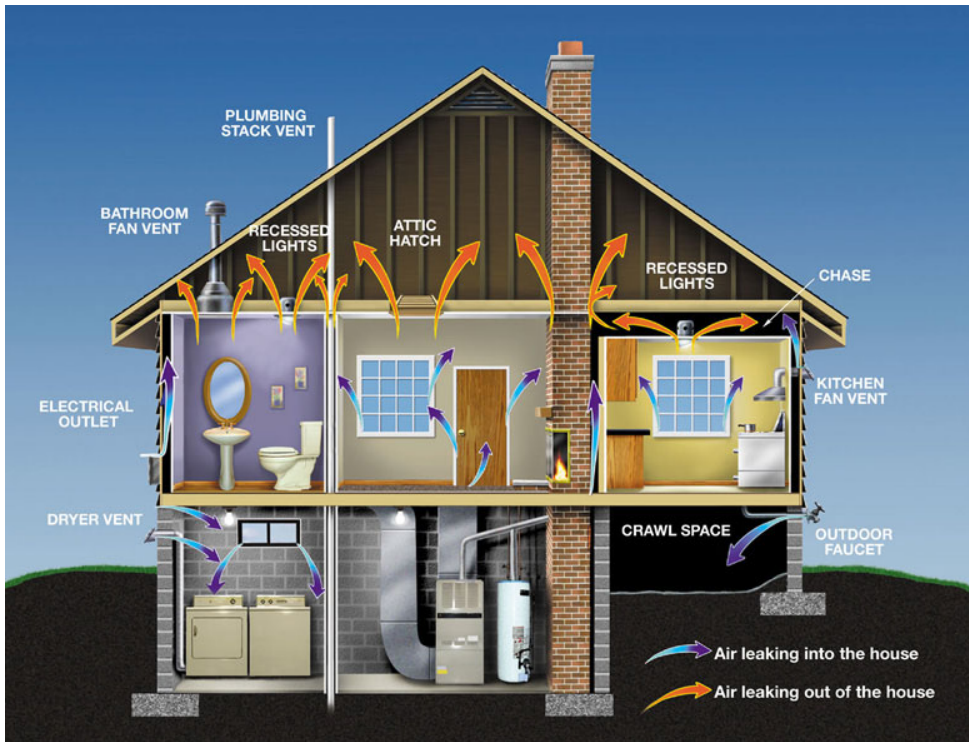
### POLICY

Improving the energy efficiency of historic buildings often does not compromise the character of the property. Sullivan's Island's historic buildings were constructed with inherent heating and cooling features, such as wide eaves, large floor-to-ceiling heights, and transoms. These built-in designs for energy efficiency may be enhanced with responsible retrofitting.

The first step is conducting an energy audit on the building to quantify energy use. The audit will determine how and where energy is escaping from the building. The auditor will develop a list of energy conservation measures that could be implemented to reduce energy usage and costs in the building.

### Design Standards for Energy Retrofits

- 27.1 **Preserve historic energy-conserving features and materials that contribute to the overall character of a building or site, including shutters, operable windows, and transoms.**
- 27.2 **Increase the thermal efficiency of historic buildings through appropriate, traditional practices, including the installation of weatherstripping and caulking, storm windows and doors, insulation in attics, floors, and, if appropriate, awnings and operable shutters.**
- 27.3 **Install energy upgrades in spaces that will result in the least alteration to the building exterior, historic building fabric, and site features.**
- 27.4 **Insulating historic plaster walls is not recommended since it does not allow proper air movement.** Adding foam or batt insulation can cause deterioration of the exterior and interior wall materials.



*Adding insulation in attic spaces is one of the main cost savings for energy use in homes (courtesy U.S. Dept. of Energy).*

**27.5 Minimize the visual impact of solar panels.** Solar panels should not be readily visible. Locate them on rear rooftops, back yards, or rear accessory buildings that are out of public view. Rear elevations or rear roof slopes are the best location for solar panels. At present, solar shingles are not appropriate for rooflines readily visible from the street but may be approvable for rear or side elevations not readily visible.

**27.6 Ensure that solar panel hardware attached to a building is not readily visible.** Mount solar panels on rooftops flush with the roofline. If free-standing, solar panels should be located in side or rear yards.



***YES**—Solar panels should be sited on rear roof lines and out of public view.*



***YES**—Free standing solar panels may also be sited and screened in rear yards.*



***NO**—Solar panels should not be placed on primary facades or readily visible locations.*



- 27.7 Wind turbines may be appropriate if sited at rear rooflines or free-standing in rear yards and not readily visible.
- 27.8 Property owners may consider the use of reflective roofing surfaces to increase energy efficiency in warmer months.
- 27.9 Property owners may consider the installation of geothermal heating and cooling systems. Installation of such a system, involving either drilling of holes in the ground or digging horizontal trenches to accommodate the piping system, does not affect the exterior of a building and may offer energy savings.



*Reflective roof shingles may be appropriate for some dwellings. These assist in lowering cooling costs in warmer months.*



*Wind turbines may be mounted at rooflines or in back yards not readily visible.*

# CHAPTER 7

## GUIDELINES FOR CLIMATE ADAPTATION

### Introduction

The guidelines for climate adaptation are intended to provide recommendations for the preservation and protection of existing historic buildings in the flood zones. These standards are a response to increased flooding and the potential for rising sea levels affecting Sullivan’s Island’s historic districts. Sullivan’s Island has experienced repeated hurricanes and flooding during its history. One of the worst impacts to the historic districts was Hurricane Hugo which destroyed or damaged numerous homes in 1989. In 2024, Hurricane Debby also caused flooding in various parts of the community.

The Town of Sullivan’s Island encourages property owners to make their historic buildings more resilient through elevation and hardening. **Resiliency** is the process by which properties are able to withstand, respond to, and recover from a flood or high water event. **Elevation** refers to the process of raising an existing building on its foundation to a height above projected future high water caused by storms and floods. **Hardening** is the term to describe making buildings more floodproof and windproof through exterior barriers, window shutters and other preventive techniques known as “dry-floodproofing.”

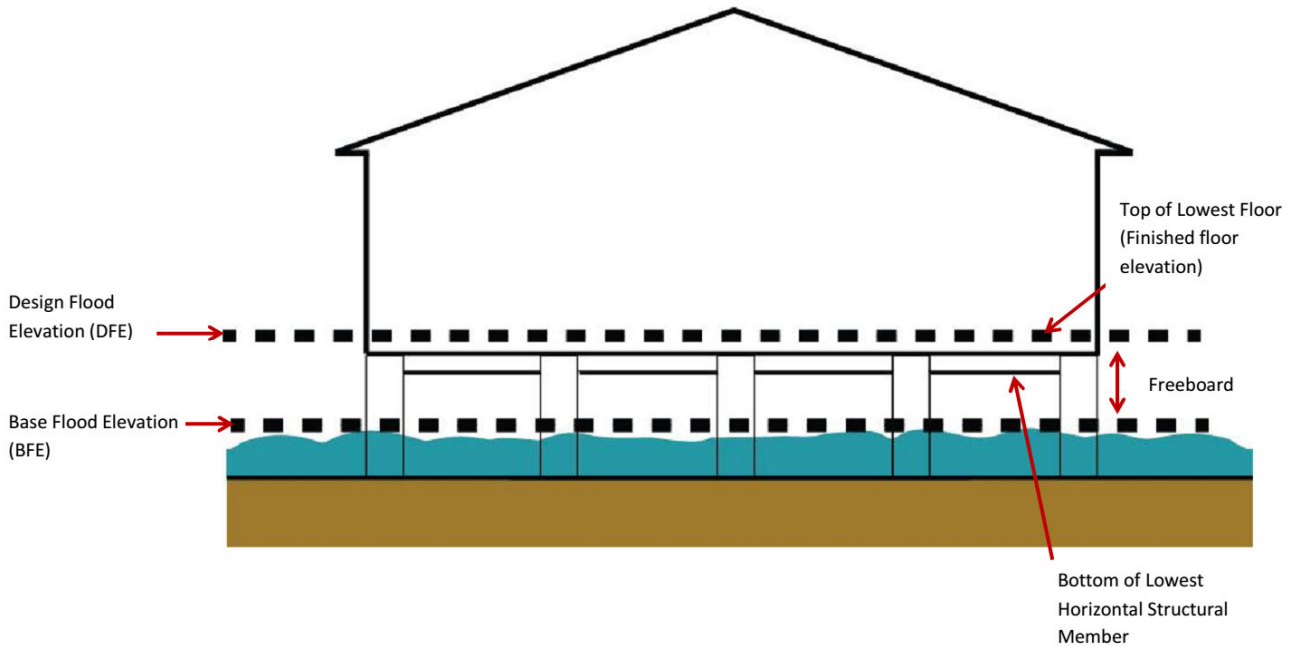
Another approach to hardening is “wet-floodproofing” where water is allowed to flow through the building with no or minimal damage. The resilience standards seek to allow for increased height or hardening while resulting in the least adverse impact possible to a historic property’s original design and its context within the streetscape. These adaptation guidelines have been developed in accordance with the National Park Service’s “Standards on Flood Adaptation for Rehabilitating Historic Buildings” published in 2021. These Standards are referenced throughout this chapter and provide the basis for resiliency recommendations.

### Evaluating Your Flood Risk

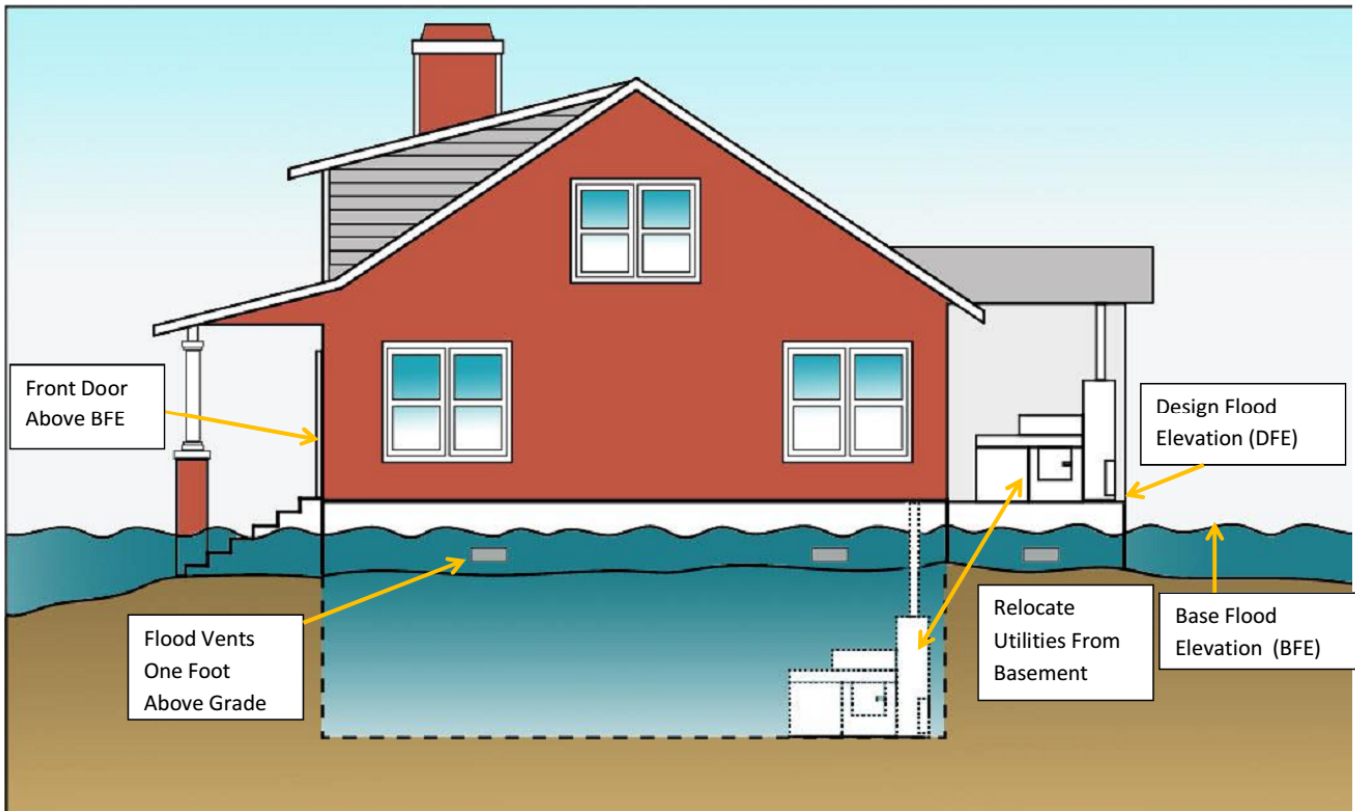
In order to obtain an accurate flood risk assessment for your property you will need to acquire an Elevation Certificate from a licensed surveyor, architect, or engineer. An Elevation Certificate will identify the height of the lowest floor relative to the Base Flood Elevation (BFE). The BFE is the elevation of flooding, including wave height, having a one percent chance of being equaled or exceeded in any given year (also known as “base flood” and “100-year flood”). The BFE is the basis of insurance and floodplain management requirements and is shown on Flood Insurance Rate Maps (FIRM). FIRMs are the official maps for Sullivan’s Island on which FEMA has delineated the Special Flood Hazard Areas (SFHAs), the Base Flood Elevations (BFEs) and the risk premium zones applicable to the community.

The height of the lowest occupied floor, which may be the basement, can be used to calculate flood insurance rates and determine the height to which the building must be protected to comply with the Sullivan’s Island floodplain management regulations. Note that the current FIRM does not address future threats such as sea level rise and land subsidence. The BFE in Sullivan’s Island’s flood zones vary from ten (10) to eleven (11) feet. In addition to the BFE, Sullivan’s Island also has a Design Flood Elevation (DFE) and Regulatory Flood Protection Elevation (RFPE) which are both one (1) foot above the BFE. The DFE and RFPE are regulatory flood elevations adopted by Sullivan’s Island to add an additional foot of elevation height as a protection option of safety. This additional amount of height is also called the “freeboard” which is the level at which a structure’s lowest floor must be elevated or flood proofed to be in accordance with the Town’s floodplain management regulations. Specific information on flood zones can be found on the Town’s website.



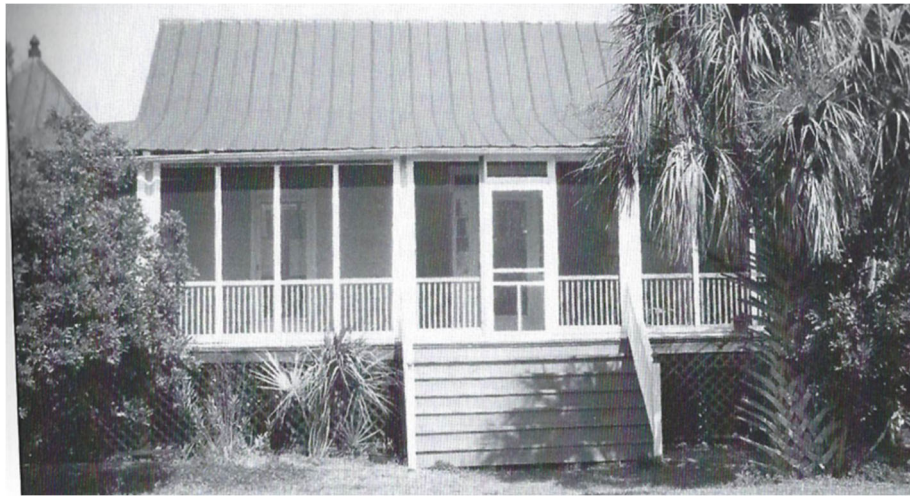


*This illustration depicts differences between the Base Flood Elevation (BFE) and Design Flood Elevation (DFE) for A Zone Buildings in coastal communities.*



*The BFE and DFE assist in determining the best approaches to wet floodproofing. These approaches may include the installation of flood vents and relocating utilities.*

# BEST PRACTICES EXAMPLES—ELEVATION



*Horizontal slat  
foundation screening*

*Appropriate new stair  
with landing*

*Landscaping screening  
the foundation*

*The dwelling at 2408 I'on Avenue was built ca. 1900 and is an example of a one-story cottage with a pyramidal roof wing. The elevation features horizontal slats in the foundation and a rebuilt stair.*

# BEST PRACTICES EXAMPLES—ELEVATION



*Vertical slat  
foundation screening*

*Appropriate new stair  
with landing*

*Wide fascia board*

*The dwelling at 2508 Myrtle Avenue was built in 1893 and is an example of a one-story, side gable cottage and was elevated with appropriate detailing.*

## 28.0 BUILDING ELEVATION INCREASE—FOUNDATIONS

### POLICY

Sullivan’s Island’s historic dwellings display a variety of foundation materials and designs. Foundations may be open with piers or closed with continuous materials. Closed or continuous foundations may be of brick, poured concrete, or concrete block. Some foundations are composed of brick piers or piers covered with stucco. Open foundations with brick piers often have lattice, horizontal slats or vertical slats between the piers.

Foundations can either be closed or open in accordance with FEMA standards. Closed foundations are those with perimeter masonry walls sometimes used on building elevation projects. They must have flood vents to equalize water pressure during floods. Open foundations refers to the open space between raised piers.

New foundations should be based on the design of the original foundation to maintain its historic character. Original foundation materials such as brick should be salvaged and reused in the new foundation as much as possible, especially on the main façade. The new foundation should be constructed of the same material as the original foundation (e.g., concrete block). If a dwelling is on a pier foundation the visual appearance of piers should be maintained. Maintain the appearance of solidity in a foundation through the introduction of wood panels between the piers or posts.

### Design Guidelines for Building Elevation Increase—Foundations

- 28.1 The new foundation of an elevated building should replicate the design, materials and proportions of the historic foundation.** The existing foundation may be extended upward, though building codes will require the construction of new piers or continuous foundation walls and footings.
- 28.2 Raised brick foundations may be solid, pierced, open piers, or piers with underpinning.** Appropriate underpinning materials are those found elsewhere in the historic districts, including brick, concrete block. Stucco, lattice, lattice in front of concrete block and slatted wood panels. The underpinning should be inset from the exterior face of the adjacent piers at least two inches.
- 28.3 Do not use enclosed areas under elevated buildings for living space.** The NFIP regulations specify that enclosed areas under elevated buildings may be allowed if the enclosed areas are used solely for:
- Parking of vehicles (attached garages or parking areas below elevated buildings)
  - Building access (stairwells, foyers)
  - Storage (recommended to be limited to low value items)
- 28.4 Install flood vents which meet FEMA standards in solid foundation walls.** New vent materials should be as compatible as possible and painted to match the foundation color.
- 28.5 The exterior face of the foundation piers and columns should align with the exterior face of the sill of the house and porch(es).**
- 28.6 Underpinning should be designed to break free, if required by codes. Lattice and other wood screening panels should be hinged in order to retract during high water.**
- 28.7 Dark colors for screen panels are preferred to light colors.**
- 28.8 Concrete block used to increase a foundation height should be finished with brick veneer or stucco. Split-faced concrete block is not an appropriate material for new foundations in historic dwellings.**

- 28.9 Original masonry pier materials should be salvaged and reused as much as possible in the elevation project.
- 28.10 Landscaping and vegetative screening can minimize the visual impact of an elevation increase project. When installing landscaping for elevation increase projects use indigenous vegetation native to coastal South Carolina such as deciduous shrubs and decorative grasses. Consider plants that allow for moisture absorption.
- 28.11 Consider the use of small amounts of fill, terracing, retaining walls, period appropriate fences or a combination of all of these approaches to mitigate the visual impact of elevating a foundation. These approaches will depend on the site features of the property and storm water management. Care must be taken to not displace flood waters onto adjacent properties.



*Lattice panels are appropriate treatments for screening between brick piers (2120 Middle Street).*



*These stuccoed concrete piers are appropriate for the dwelling and are aligned with the porch columns above (2018 Middle Street).*



*Landscaping is used to screen the foundations of these elevated dwellings at 1814 Central Street (left) and 950 Middle Street (right).*





*The use of vertical slats between pier foundations is a common and appropriate treatment in Sullivan's Island (1856 Central Street, top, 2508 Myrtle Avenue, center, and 1607 Middle Street, bottom).*

*Horizontal slats between foundation piers is also a common design element for elevated houses in the historic districts (2430 Ion Street, top, 2502 Myrtle Avenue, center, and 1607 Middle Street, bottom).*

## 29.0 BUILDING ELEVATION INCREASE—FLOOD VENTS

### POLICY

For properties that are elevated and rebuilt with solid foundation walls, flood water must be able to freely flow in and out of the crawlspace without requiring electrical, mechanical, or manual operation. This necessity applies to exterior walls as well as interior walls separating enclosed spaces.

To allow the free flow of water, a minimum of two flood openings are required and they must be located on different walls. Any modification to or covering of flood openings such as louvers or screens should be installed in a manner that does not impede the free flow of flood water.

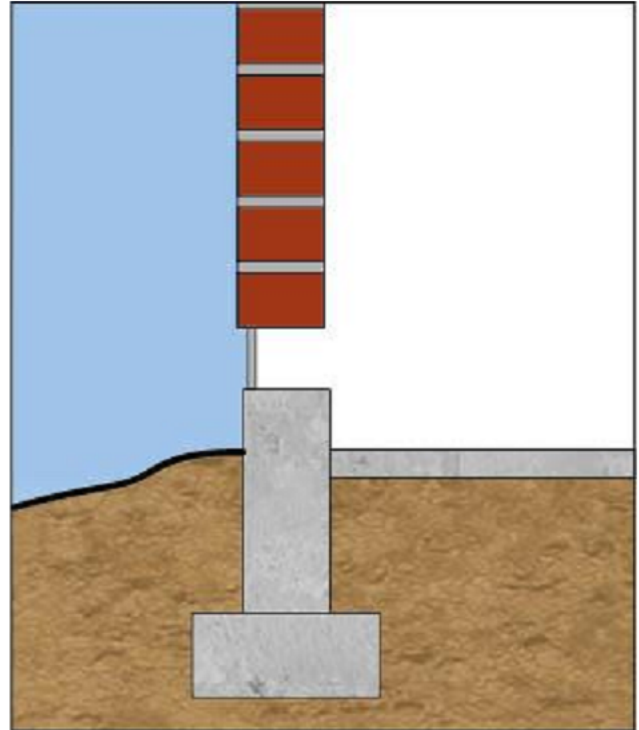
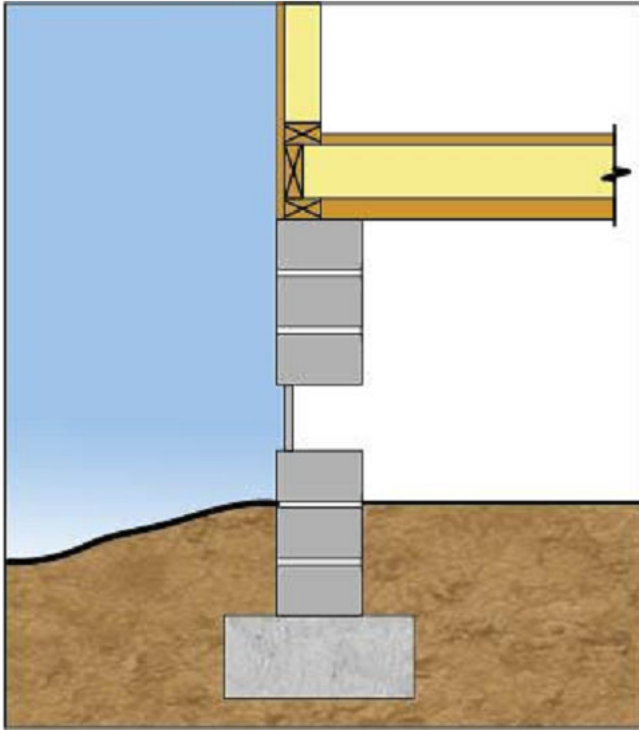
Vents should not be placed on primary facades unless there is a precedent for the building. The visual impact of flood vents should be mitigated by concealing them with plantings.

### Design Guidelines for Building Elevation Increase—Flood Vents

- 29.1 **Install flood vents that meet FEMA standards in solid foundation walls.** Reuse historic foundation vents where possible. New vent materials should be compatible with the historic foundation materials.
- 29.2 **The bottom of flood vents may not be higher than one foot (1') above the exterior grade.**
- 29.3 **Ensure vents are of proper size.** The size of a vent is determined by the size of the area being protected. The formula for this is one square inch of vent opening for every one square foot of enclosed space. For example one hundred (100) square feet of enclosed space would require one hundred (100) square inches of open vent space. Louvers in vents subtract from the area of open vent space. Only the open area - free from obstructions - can be counted toward the total number of square inches required.
- 29.4 **At least two (2) flood vents are required for each enclosed area.** A minimum of two (2) vents must be placed on at least two different walls.
- 29.5 **Manual closures are not permitted.** Vent operation should be automatic. If a vent comes with manual closures, this feature must be left in the open position.
- 29.6 **Modern flood vents should be painted to match the color of the foundation material to minimize their visual impact.**



*Appropriate design flood vents located at the Town's Fire Station at 2050 Middle Street.*



**YES:** The bottom of flood vents must be placed no more than one-foot (1') above grade. The illustration at left shows a frame dwelling with a crawlspace and at right is a brick building on a poured concrete foundation.



*These examples of appropriate flood vents were retrofitted into existing brick foundations.*



## 30.0 BUILDING ELEVATION INCREASE—PORCHES

### POLICY

For dwellings, porch elements such as wood columns, railings, and floors should be kept intact in any building elevation increase.

Bungalow-style porches with tapered posts on brick piers should retain their historic appearance above the porch sill. Below the porch sill, new brick foundation piers should extend straight down in alignment with the historic porch piers and match the historic materials as closely as possible.

For high increase building elevation projects, new porch piers may be required. The exterior face of the porch piers and the exterior face of the original porch columns should align with the exterior face of the porch sill. The porch piers and original porch columns should have the same centerline. The exterior face of corner piers should align with the exterior face of the porch's sill on the front and side. Porch piers should match the historic masonry columns or piers.

### Design Guidelines for Building Elevation Increase—Porches

- 30.1 **New porch railings should match the original stair design or be compatible with the style of the house.**
- 30.2 **Bungalow-style porch columns should be extended to the ground straight down from the porch floor structure**
- 30.3 **Increasing the porch's height may require the introduction of a new taller porch railing.** If so, the railing should be compatible to the style of the house in materials and detailing.
- 30.4 **Porch columns should align with the foundation piers below and not be offset.**
- 30.5 **Skirt boards at least four inches and a maximum of twelve inches should be added at the base of the porch's wall and above the foundation piers.** The use of a wide skirt board helps to lessen the visual appearance of the new height. Addition of a skirt board may not be necessary in all cases (such as some low increase building elevation projects).

*The porch on the elevated dwelling at 1856 Central Street has appropriate porch column and foundation pier alignments and railing.*





***NO:** This high elevation project has misaligned porch columns and foundation piers. The front loaded parking is also inappropriate for this historic dwelling.*



***YES:** The elevated dwelling at 2101 Pettigrew Street has appropriately aligned columns and piers and retains its original railing.*

## 31.0 BUILDING ELEVATION INCREASE—STAIRS

### POLICY

Stairs are often significant features leading to a front porch and the primary entrance. Elevating a dwelling will require a longer stair run to access the new living floor level. The new extended stairs should maintain the original orientation and design. There may be additional considerations, such as the historic setback of the dwelling to maintain the rhythm along the streetscape.

It may be preferred to reconfigure the stairs in order to have the required number of steps rather than moving the dwelling back on the lot to maintain the front setback. Along with increased height, it may also be necessary to extend or add handrails where they did not previously exist and increase the width of the stairs.

New stairs should match the width of the original stair and retain the same orientation to the front door. For long stair runs adding landings may be appropriate.

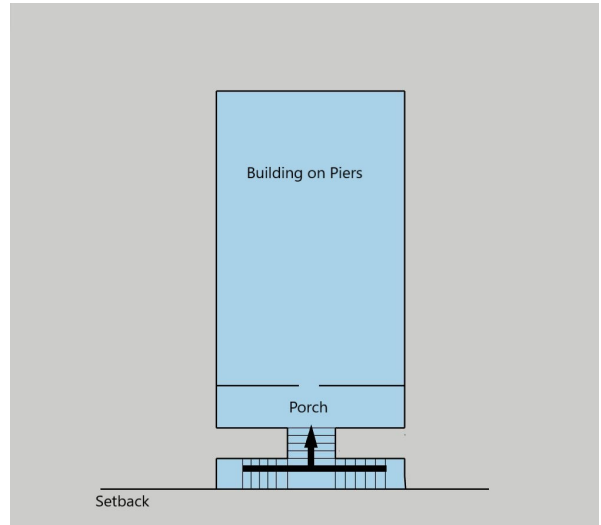
There may be some instances where an elevation project may not have sufficient setback to accommodate a straight run stair. If this is the case, a center/split linear staircase which provides access from the sides rather than front may be appropriate. Another alternative for a limited setback situation is to add an interior staircase to access the porch from below.

### Design Guidelines for Building Elevation Increase—Stairs

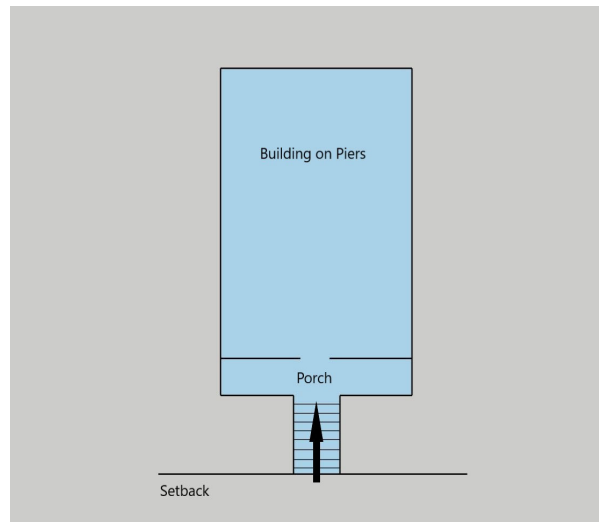
- 31.1 **Retain the historic entrances and the traditional approach to the dwelling.**
- 31.2 **A long run of stairs may need a break with a landing.** If a stair run is more than the BFE height, the addition of a landing may be appropriate.
- 31.3 **New stairs should be at least as wide as the original stairs.** The width of the new stairs may need to be increased to complement the overall appearance of the elevation increase. To-scale drawings of the historic and proposed new stairs should be submitted with the COA.
- 31.4 **Match new stairs and railings with the style and features of the historic design.** Salvage and reuse the original stair, balustrade, and railing materials where possible. If the increased building height requires installation of a metal guardrail above the historic handrail height, the guardrail should be simple in design and not detract from the historic stair and railing design.
- 31.5 **If the stair did not originally have a handrail, new handrails should be designed to be appropriate to the building's age and style.** New handrails or balustrades should be simple in design. If constructed of wood, simple painted balusters and a top and bottom rail are recommended. Metal components can be painted black as not to stand out. A combination top rail of wood and bottom rail of metal, with balusters in between, may be an appropriate alternative.
- 31.6 **Construct railings with traditional proportions, or, if a taller rail is necessary to meet building codes, retain a horizontal rail at the traditional railing height.**
- 31.7 **Adding new stair access to the side, rather than the front, of the house is appropriate.** In cases where the setback is limited, the addition of new center/split or interior porch staircases may be appropriate.
- 31.8 **Rebuild new stairs to match the historic alignment and orientation to the front door.**
- 31.9 **New railings and balustrades should be painted to match historic ones.**



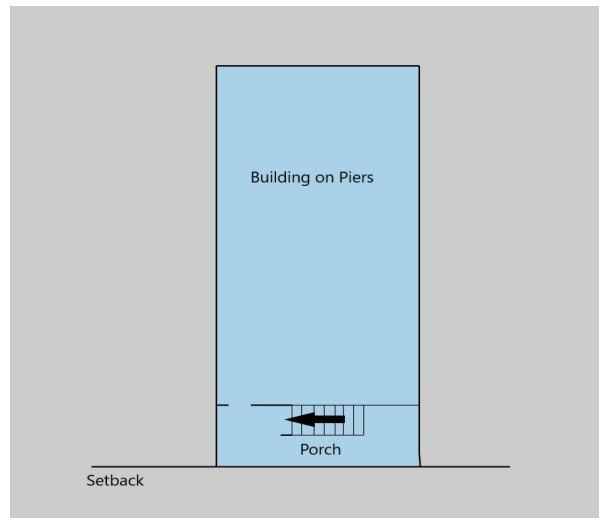
*Example of a center/linear split staircase for a high increase building elevation project (2408 I'on Avenue).*



*Illustration of a straight-run staircase for a low increase building elevation project (1820 Central Street).*



*The addition of interior staircases may also be appropriate for some high increase building elevation projects (1856 Central Street).*



## 32.0 BUILDING ELEVATION INCREASE—CHIMNEYS

### POLICY

The majority of historic chimneys in Sullivan’s Island are of brick construction and are located in the interior of the dwelling rather than along outer walls. In most elevation projects it will be required to detach interior chimneys from their foundations.

Chimneys should be retained, elevated along with the house and be at the original height above the roofline. If any new brick is required for an exterior wall chimney, the brick must match the original in size, texture, color, color variation, bond pattern, and other visual qualities. The mortar must match the historic in color, texture, joint width, and joint profile.

### Design Guidelines for Building Elevation Increase—Chimneys

- 32.1 **Chimneys should be retained, elevated along with the house, and maintain the original height above the roofline.** The historic relationship between the chimney and roofline and/or eaves should be maintained, as will the interior relationship between the firebox and the floor level
- 32.2 **A new chimney base to support the elevated chimney shall be constructed to match the historic configuration of the of the historic chimney base if visible from public view.**
- 32.3 **The brick of the new chimney base must match the historic brick.** New brick should match original brick in size, texture, color, color variation, bond pattern, and other visual qualities.
- 32.4 **The mortar in the new chimney base must match the historic mortar in color, texture, joint width, and joint profile.**
- 32.5 **It is appropriate to restore any missing of the historic chimney, such as shoulders, caps, based on photographic or physical evidence.**



*Elevation projects should have the chimneys preserved and elevated with the dwelling as at 950 Middle Street.*

### 33.0 BUILDING ELEVATION INCREASE—ACCESSIBILITY

#### POLICY

Some buildings in the historic districts may need to be adapted to accommodate the accessibility needs of its occupants. The conversion of a residence into office or commercial use will generally require compliance with state building codes and Americans with Disabilities Act (ADA) for accessibility. Wooden ramps are recommended at side or rear elevations and should be screened with landscaping or wooden screen panels.

In elevated dwellings, achieving ADA compliance without significantly impacting the historic appearance of a property can be a challenge. Even in low increase situations, an ADA ramp can compromise the integrity of a historic dwelling if the ramp becomes a prominent architectural feature.

Appropriate alternatives for high increase building elevation projects include chair lifts and elevators. These should be sited on rear elevations, or on side elevations not readily visible from the street. Added ADA features should be appropriately screened.

#### Design Guidelines for Building Elevation Increase—Accessibility

- 33.1 Provide accessibility solutions of the highest level of access and the least impact on the building’s historic character, including no damage to the historic fabric.** Avoid damage to significant features and materials. Ramp placement should not create moisture problems for the historic dwelling. Install gutters, drip caps, or other watering-diverting measures to prevent splash back of water on the historic buildings. ADA ramps, lifts, and elevators should be free-standing structures, not physically attached to the dwelling. Their installation may minimally conceal, but not damage or destroy, historic architectural features.
- 33.2 Install accessibility ramps, chair lifts, or elevators on side or rear elevations to minimize their visual impact.** When an accessibility structure must be installed on a front elevation, it should be concealed with landscaping, retaining walls, or lattice underpinning..
- 33.3 Ramps, guardrails, and balustrades should be simple in design, constructed of wood or metal, and painted in colors that are compatible with the house. Metal guardrails are best painted black to minimize their visual impact.**



*This chair lift at 2602 Jasper Street is appropriately sited at the rear elevation and recessed within the two wings to reduce visibility.*



*ADA compliance can be achieved for low elevation buildings through adding chair lifts. This example shows an ADA-compliant parking space and a lift screened with landscaping. Only a small section of this porch railing was removed and can be reinstated when the lift is no longer in use.*



*For high increase elevation buildings, chair lifts should be placed on rear or side elevations where they are less visible. This design has minimal structural framework and the porch can be viewed behind it.*

## 34.0 BUILDING ELEVATION INCREASE— UTILITIES

### POLICY

Technological advances since the early to mid-20th century have introduced modern heating and cooling units and other utilities into most buildings on Sullivan’s Island. Traditionally these types of utilities are located in a basement, on the first floor level, or on the exterior slab-on-grade.

Utilities can be ruined even if they are exposed to floodwater for just a short period of time. This can delay recovery after a flood as well as require additional expense for replacement. In any elevation increase project the utilities will be required to be relocated to at least the Design Flood Elevation (DFE). Utilities should be placed on rear or non-readily visible side elevations and screened with landscaping, wooden panels, or other screening elements.

### Design Guidelines for Building Elevation Increase—Utilities

- 34.1 **Elevate HVAC units or any other exterior equipment as inconspicuously as possible.** Side and rear yards are appropriate locations.
- 34.2 **In addition to HVAC units, secondary elements such as electrical outlets, service panels, and meters, hot water heaters, generators, switches, junction boxes, and wiring must also be raised above the BFE.** When elevating a dwelling’s plumbing system, installation of a backflow is recommended to block drainpipes and prevent flow into the building.
- 34.3 **HVAC units should be screened with landscaping, wooden lattice or slats or other screening elements.**
- 34.4 **If raised on platforms consider ladders and moveable screen panels for access and servicing.** The platform should be a free-standing structure, not physically attached to the historic building, which could result in lagging of sills and possible water entry.
- 34.5 **All utilities which are placed on elevated platforms must be securely anchored to meet wind-resistant requirements.**
- 34.6 **Propane and other fuel tanks should be screened and anchored so they do not float and become a hazard during a flood.**



*These elevated mechanical units are screened with lattice panels (left, 1744 I'on Avenue) and horizontal slats, (right, 1856 Central Street).*



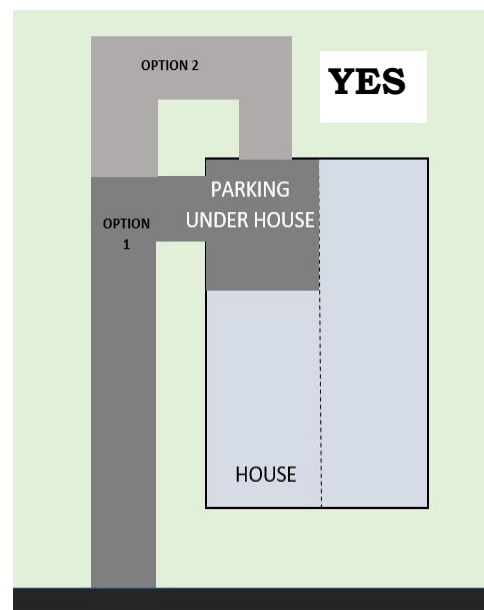
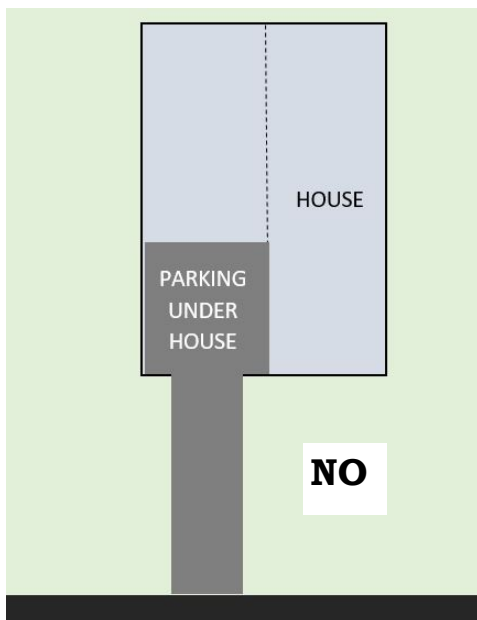
## 35.0 BUILDING ELEVATION INCREASE—PARKING

### POLICY

In limited circumstances with high increase building elevation projects, parking beneath the building may be acceptable when the historic vehicular access pattern to the property is maintained (typically along the side of the property); when access to the parking is loaded from the side or rear elevation of the house; and when appropriate underpinning is installed to screen vehicles and access the living space above. Access to parking shall never be accommodated from the front of the house. The only allowance of front-loading parking would occur where there is historic precedent, as on some slab-on-grade homes with

### Design Guidelines for Building Elevation Increase—Parking

- 35.1** Parking beneath a building should not be accessed directly from the street on the main façade. Driveways should be located at either side of the building when rear access or alleys do not exist. Garage doors should not be placed on the main façade or readily visible side elevations. Where side yards are too narrow to accommodate a vehicle, and front-yard parking occurred historically, this pattern may be continued.
- 35.2** A grid system may be installed in the soil to allow vehicular access without compacting the soil and allow for grass to be planted in the front yard.
- 35.3** Pervious paving materials may be substituted when they convey the same visual appearance as the historic material, such as pervious concrete for historic concrete and brick set in a permeable base for brick.
- 35.4** New driveways should be of traditional paving materials that are appropriate for the period of the house, such as brick, concrete, crushed oyster shell, sand, or gravel. Alternative materials which resemble these materials may also be appropriate. Black asphalt driveways are not appropriate.
- 35.5** Paving in front yards for parking areas is not appropriate.



*Parking for high increase building elevation projects should not be at the front of the house accessed directly from the street (left). It is more appropriate to provide parking at the rear of the house or beneath the house via a side driveway (right).*

# CHAPTER 8

## RELOCATION AND DEMOLITION

### 36.0 RELOCATION OF BUILDINGS

#### POLICY

Relocating a building into or out of the historic overlay districts is discouraged except as an alternative to demolition. Relocation removes the building from its historic context, destroying its relationship with the surrounding natural and built environment. Relocation inevitably distorts the story of the Town's historic development.

#### Design Standards for Relocation

- 36.1 Choose relocation only as a last resort to demolition.
- 36.2 Prior to relocation, document the original site thoroughly with drawings and photographs.
- 36.3 If possible, move the building as a single unit in lieu of partial or complete disassembly.
- 36.4 Choose a site in the historic district, if possible. In this case, place the building so that orientation of its principal façade and front and side setbacks are compatible with the surrounding buildings.
- 35.5 Provide a new foundation whose height, design, and facing materials match those of the original, if possible.
- 35.6 Relocate the building to a block with similar architectural styles. There are only a few vacant lots in the historic overlay districts, but if possible, relocation should be to a block that has similar styles, massing and scale.



*Relocation is usually undertaken as a last resort to preserve a threatened building. In this case the house was moved to make way for a new large development and preservation at its original site was not possible. The house was relocated to an appropriate site in a historic district a few blocks away.*

## 37.0 DEMOLITION OF HISTORIC BUILDINGS

### POLICY

The impact of demolishing a historic building is greater than relocating the building. Demolition erodes the architectural integrity of a historic district. Demolition of historic buildings is strongly discouraged.

Property owners considering demolition of a building are encouraged to explore alternatives that would allow the building to remain intact. Early consultation with the DRB and Staff is recommended. Demolitions will be reviewed on a case-by-case basis, including for demolition of a portion of a historic building.

### Demolition Guidelines

No designated historic property within or without any Historic Overlay District shall be demolished, moved or removed unless such demolition, moving or removal shall be approved by the DRB and a Certificate of Appropriateness for Demolition, Moving or Removal shall be granted. The procedure for issuance of a Certificate of Appropriateness for Demolition, Moving or Removal shall be the same as for the issuance of other Certificates of Appropriateness with the following modifications:

- After the hearing, the Design Review Board may approve the Certificate of Appropriateness for Demolition, Moving or Removal thereby authorizing the demolition moving or removal, or the Board may deny the Certificate of Appropriateness for Demolition Moving or Removal, or postpone the demolition or removal for a period not to exceed sixty (60) days.
- In determining whether to issue a Certificate of Appropriateness, the Board shall consider the following criteria, in addition to the other criteria above:
  - The contribution which the structure makes to the historic and architectural nature of the town, individually and/or in its relation to other structures and properties in the area.
  - The condition of the structure from the standpoint of structural integrity and the extent of work necessary to stabilize the structure; and,
  - The economically viable alternatives available to the demolition.



*If demolition occurs, make sure that significant architectural details are salvaged as much as possible. In many cases materials such as brick and terra cotta can be salvaged and reused for rehabilitation projects.*

## APPENDIX A— THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The design guidelines set forth in this manual follow the National Park Service's *Secretary of the Interior's Standards for Rehabilitation*. The Secretary of the Interior is responsible for establishing standards for all national preservation programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places. Rehabilitation is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

The *Standards* that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). The *Standards* are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## **APPENDIX B—TERMINOLOGY AND INTERPRETATION**

Throughout this manual a number of terms are frequently used to reflect the design principles that the DRB will consider when making decisions. These terms and their interpretation are as follows:

### **Appropriate**

An “appropriate” feature, action, or design choice pertaining to a new structure is one that is in compliance with the Guidelines. If the feature, action, or design choice relates to an existing structure, appropriateness depends on factors such as the era, design, and style of the structure to which the project relates and the approach to rehabilitation. A project that is appropriate for one design or style may not be appropriate for other designs and styles.

### **Beyond Repair and Beyond Reasonable Repair**

The terms “beyond repair” and “beyond reasonable repair” mean deterioration has progressed to the point where repair is no longer an option for the building or feature. The burden of proof to demonstrate “beyond repair” will be the responsibility of the applicant.

### **Character**

The term “character” means the attributes, qualities, and features that collectively distinguish a particular building, site, or setting that convey a sense of definition, purpose, and uniqueness.

### **Compatible and Compatibility**

The terms “compatible” and “compatibility” equate to “appropriate.” Compatibility also means in harmony and without conflict. Compatible actions complement and reinforce the established appearance of a building or group of buildings, pertaining to common features, such as similar roof forms, materials, window, and door sizes and placement, porch size and location, and foundation heights, as well as placement on the lot.

### **Demolition**

The complete removal or destruction of any structure excluding its foundation.

### **Guidelines**

The term “guidelines” is related to the specific design criteria contained within this manual.

### **Inappropriate**

A stated feature, action, or design choice is “inappropriate” when not in compliance with the Guidelines.

### **In-Kind and Like-Kind**

The terms “in-kind” and “like-kind” when describing repairs or replacements mean that the new feature and element match the existing, original, or historic in material, size, detail, profile, finish, texture, and appearance as closely as possible, and when installed will not be easily distinguishable from the original.

### **Minor Work**

Small or routine home projects are considered minor work that may be exempt from the formal design review process. Minor work may qualify for expedited staff review. Examples of minor work include routine maintenance, roofing, removal of synthetic siding, rear decks, and exterior mechanical equipment placement.

### **Non-Contributing**

A property constructed in the historic districts after the district’s period of significance or one whose architectural integrity has been compromised by alterations or additions and no longer contributes to the historic and architectural character of the districts.

### **Preservation**

The term “preservation” means the adaptive use, conservation, protection, reconstruction, restoration, rehabilitation, or stabilization of sites, buildings, districts, or structures significant to the heritage of Sullivan’s Island.

### **Recommended**

The term “recommended” means suggested, but not mandatory actions outlined in the Guidelines.

### **Rehabilitation**

The term “rehabilitation” means the act or process of making possible a compatible use of a property through repair, alterations, and additions, while preserving those features of historic, cultural, or architectural values.

### **Restoration:**

The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

### **Significant**

The term “significant,” when used with characteristics of historical or architectural resources, means those characteristics that are important to, or expressive of, the historical, architectural, or cultural quality and integrity of the resource and its setting, and includes, but is not limited to, building material, detail, height, mass, proportion, rhythm, scale, setback, setting, shape, street accessories, and workmanship.

### **Shall or Should**

Where the term “shall” is used, compliance is specifically required. Where the term “should” is used compliance is recommended but not specifically required.

### **Standards**

The term “standards” in this manual refers to the National Park Service’s **"Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings."**

### **Temporary**

The term “temporary” is used to describe some features or items that are usually not permanently affixed and are easily removable (such as port-a-johns, trailers, storage pods, safety barriers, and fences, etc.). Such features must be removed on or before project completion or the date the CoA or building permit expires.

### **Visible or Readily Visible**

The terms “visible” or “readily visible” means easily visible from public streets including through parking lots, alleys and other open spaces.

### **Where Possible**

The terms “where possible,” “feasible,” and similar terms refer to whether a material, technology, or craftsmanship exists or can be replicated. Changing technology and environmental regulations may create a situation where the consistency and composition of a material can no longer be replicated precisely to the original period of construction. In such instances, the DRB may approve a similar product provided satisfactory evidence and supporting documentation that the product or rehabilitation approach is the closest available match in content and appearance.

## APPENDIX C—GLOSSARY OF TERMS

**Aluminum Siding:** sheets of exterior architectural covering, usually with a colored finish, fabricated to approximate the appearance of wooden siding. Aluminum siding was developed in the early 1940s and became increasingly common in the 1950s and the 1960s.

**Applied Woodwork:** plain, carved, milled, or turned woodwork applied in decorative patterns to wall surfaces.

**Arcade:** a series of regularly spaced arches or arched openings supported on piers or columns attached to or detached from a wall.

**Arch:** a self-supporting structure that spans an opening, usually formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position. A rounded arch generally represents Classical or Romanesque influence whereas a pointed arch denotes Gothic influences.

**Archaeological Resources:** man-made artifacts, deposits, features or objects made by people or materials altered by human activity; usually recovered from or found at a historic or prehistoric site.

**Architectural Integrity:** an evaluation of the intactness and completeness of a property's architectural identity.

**Architrave:** the lowest part of an entablature, sometimes used by itself as a casing for a window or door.

**Asbestos Siding:** dense, rigid material containing a high proportion of asbestos fibers bonded with Portland cement; resistant to fire, flame, or weathering and having a high resistance to heat flow. It is usually applied as large overlapping shingles.

**Ashlar:** squared, but rough-hewn, block of stone masonry set in horizontal or random courses.

**Asphalt Shingle:** a shingle manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather.

**Asphalt Siding:** siding manufactured from saturated constructed felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather. It sometimes displays designs seeking to imitate brick or stone. Asphalt siding was applied to many buildings in the early twentieth century.

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

**Awning:** a roof-like covering of canvas, often adjustable, over a window, a door, etc., to provide protection against the sun, rain, and wind. Aluminum awnings were developed in the mid-twentieth century.

**Balloon Framing:** a method of wood-frame construction, referring to the skeletal framework of a building. Studs or uprights run from sills to eaves, and horizontal bracing members are nailed to them.

**Balustrade:** a row of vertical balusters topped by a handrail applied to stairways, porches, and rooflines.

**Band** (Band Course, Bandmold, Belt): flat trim running horizontally in the wall to denote a division in the wall plane or a change in level.

**Bargeboard** (also Vergeboard): a wooden member, usually decorative, suspended from and following the slope of a gable roof. Bargeboards are used on buildings inspired by Gothic forms.

**Bay:** an opening or division along the face of a structure. For example, a wall with a door and two windows is three bays wide.

**Bay Window:** multi-sided, projecting window structure that has its base on the ground, forming an extension of interior floor space.

## GLOSSARY OF TERMS

**Belt Course:** a projecting course of bricks or other material forming a narrow horizontal strip across the wall of the building, usually to delineate the line between stories, also referred to as a stringcourse.

**Belvedere:** rooftop structure (i.e., small lookout tower), usually with windows on all sides.

**Bond:** the pattern in which bricks are laid in the formation of a wall, also referred to as brick bonding pattern.

**Box Cornice:** a hollow, built-up cornice usually made up of boards and molding.

**Boxed Gutter:** a gutter enclosed within a soffit or cornice trim and thus concealed from view.

**Bracket:** a decorative support feature, either plain or ornamental, located under eaves or overhangs.

**Bulkhead:** the panel below a storefront display window, usually of frame or brick.

**Buttress:** a vertical mass of masonry projecting from or built against a wall to counteract the thrust of an arch, roof, vault, or other structure. Sometimes wooden buttresses are added to the frame Gothic Revival-style buildings as decorative, but not supporting features.

**Ca.** or **Circa:** used before a date to indicate “approximate.”

**Capital:** the topmost member, usually decorated or molded, of a column or pilaster.

**Casement Window:** a side-hinged window which opens out from a building.

**Character-Defining:** architecturally refers to features or details of a building that are significant in defining its architectural or historic character.

**Clapboard:** horizontal wooden siding boards, tapered at the upper end and applied so as to cover a portion of a similar board underneath and to be covered by a similar one above. The exposed face of clapboard is usually less than six inches wide. This was the common outer face in the nineteenth- and early twentieth-century buildings.

**Clerestory:** windows located relatively high in a wall, often forming a continuous band. This was a feature of many Gothic cathedrals and was later adapted to many of the Revival styles found here.

**Clipped Gable:** a gable in which the peak at either end is truncated and angled back to the ridge to form a small hip. See “Jerkinhead.”

**Colonnade:** a series of columns supporting an entablature.

**Colonnette:** a small-scale column, generally employed as a decorative element on mantels, over-mantels, and porticoes.

**Column:** a vertical support that consists of a base, shaft, and capital. They are circular in plan and usually slightly tapering. Columns, along with their corresponding entablatures are classified into five orders: Doric, Tuscan, Ionic, Corinthian, and Composite.

**Common Bond:** a method of laying brick wherein one course of headers is laid for every three, five, or seven courses of stretchers.

**Contributing Structure:** a structure determined by the DRB to possess historical or architectural significance that contributes to one of the historic districts.

**Coping:** the cap or the top course of a masonry wall or chimney.

**Corbel:** a stepped series of stone blocks or bricks that project outward and upward from a wall surface, sometimes to support a load and sometimes for decorative effect.



## GLOSSARY OF TERMS

**Corner Boards:** vertical boards nailed on the exterior corners of frame buildings to provide a method of finishing and joining the ends of the weatherboards.

**Corner Block:** decorative square block located on the upper corner of door and window surrounds.

**Cornice:** the uppermost part of an entablature usually used to crown the wall of a building, portico, or ornamental doorway. The term is loosely applied to almost any horizontal molding forming a main decorative feature, especially to a molding at the junction of walls and ceiling in a room.

**Cresting:** ornamental ironwork or woodwork, often highly decorative, used to embellish the ridge of a roof or the curb or upper portion of a mansard roof.

**Crown Molding:** the upper molding of a cornice, often serving to cap or crown the vertical facing of fascia of a boxed cornice. Also, the term is frequently given to the molding used to decorate the joints between walls and a ceiling.

**Cupola:** a roof-top structure, having a domed or hipped roof.

### Demolition

The complete removal or destruction of any structure excluding its foundation

**Dentil:** one of a series of small, closely spaced blocks, often tooth-like, used as ornamental element of a classical cornice.

**Doric Order:** a classical order characterized by simple unadorned capitals supporting a frieze of vertically grooved tablets or triglyphs set at intervals.

**Dormer:** a window built into a sloping roof with a roof of its own.

**Door Hood:** a small, roofed projection over a doorway, usually supported by brackets.

**Double-Hung Window:** a window with two sashes that open and close by sliding up and down in a cased frame.

**Downspout:** a vertical pipe, often of sheet metal, used to conduct water from a roof drain or gutter to the ground or cistern.

**Eave:** the part of the sloping roof that projects beyond the wall.

**Elevation:** the exterior face of a building, usually denoted by the direction it faces (such as, the west elevation). Also denotes a drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

**Ell:** a secondary wing or extension of a building, often a rear addition, positioned at right angles to the principal mass.

**Engaged Porch:** a porch the roof of which is continuous structurally with that of the main roof of the building.

**Entablature:** the horizontal part of a Classical order of architecture, usually positioned above columns of pilasters. It consists of three parts: the lowest molded portion is the architrave; the middle band is the frieze; the uppermost is the cornice.

**Fabric:** the physical material of a building, structure, or city, connoting an interweaving of component parts.

## GLOSSARY OF TERMS

**Façade:** front or principal elevation of a building. May also refer to other prominent exterior faces.

**Fan:** a semicircular or elliptical frame above a door or window, or in the gable ends of a building; usually filled with radiating wood louvers.

**Fanlight:** a semicircular window, usually above a door or window, with radiating muntins or tracery.

**Fascia:** a flat board with a vertical face that forms the trim along the edge of the roof, or along the horizontal, or eave side of a pitched roof. The rain gutter is often mounted on it.

**Fenestration:** the arrangement of windows, doors, and other exterior openings on a building.

**Finial:** an ornament, usually turned on a lathe, placed on the apex of an architectural feature such as gable, turret, or pediment.

**Flashing:** a thin impervious material placed during construction to prevent water penetration, to provide water drainage, or both, especially between a roof and a wall.

**Flush Siding:** an exterior wall treatment consisting of closely fitted horizontal boards with joints that are carefully to be hidden and flush, giving a very uniform, flat siding appearance.

**Fluted:** having regularly spaced vertical grooves or flutes, such as on the shaft of a column.

**Foundation:** the supporting portion of a structure below the first-floor construction, or below grade, including footings.

**French Window:** a long window reaching to the floor level and opening in two leaves like a pair of doors.

**Frieze:** the middle portion of a Classical entablature, located above the architrave and below the cornice. The term is usually used to describe the flat, horizontal board located above the weatherboards of most houses.

**Gable:** the vertical, triangular part of a building with a double sloping roof, from the cornice or eaves up to the ridge of the roof and forming a triangle.

**Gable Roof:** pitched roof with two sloping sides that meet at a ridge.

**Gambrel Roof:** a gable roof with two pitches on each side, the lower pitch being steeper.

**German Siding:** wooden siding with a concave upper edge that fits into a corresponding rabbet in the siding above, also called “drop siding.”

**Gutter:** a shallow channel of metal or wood set immediately below or built in along the eaves of a building to catch and carry off rainwater.

**Header:** the short end of a brick, sometimes glazed.

**Hip, or Hipped, Roof:** a roof that slopes back equally from each side of a building. A hip roof can have a pyramidal form or have a slight ridge.

**Historic:** At least fifty or more years old or may have other architectural significance.

**Hood Molding:** projecting molding over a window or door opening.

**Jamb:** the vertical sides of an opening, usually for a door or window.

**Jerkinhead Roof:** see “Clipped Gable.”

## GLOSSARY OF TERMS

**Joist:** one of a series of parallel timbers or beams, usually set on edge, that span a room from wall to wall to support a floor or ceiling; a beam to which floorboards, ceiling boards, or plaster lathes are nailed.

**Knee Brace:** a wooden, triangular brace that supports the eaves of a building. Frequently used in the construction of Craftsman style residences.

**Knee Window:** a small, horizontal attic window, just below the roofline.

**Label Lintel:** molded lintelboard that extends downward part way along the sides of an opening and then outward at the ends.

**Lattice:** a network, often diagonal, of interlocking lath or other thin strips that cross each other at regular intervals, used as screening, especially in the base of a porch.

**Light:** a single pane of glass.

**Lintel:** a horizontal stone, brick, cast iron, or wooden beam that spans the top of a door or window opening, carrying the weight of the structure above.

**Lintelboard:** a wooden board above window or door openings; sometimes ornamental.

**Louver:** a series of horizontal, overlapping, downward-sloping slats, which shed rain while admitting light and air.

**Lunette:** a semicircular or crescent shaped opening.

**Masonry:** brick, block, or stone which is secured with mortar.

**Massing:** the overall configuration or composition of the major volumes of a building exterior.

**Modillion:** a small horizontal, scrolled, block(s) or bracket(s), used in regularly spaced series to support the overhanging section of a cornice.

**Molding:** a decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as trim around openings.

**Monumental Portico:** large, two-story high porch supported by massive freestanding columns.

**Mullion:** a vertical member dividing a window area and forming part of the window frame.

**Muntin:** a horizontal, vertical or diagonal bar or member supporting and separating panes of glass in a sash or door.

**Newel Post:** the principal post used to terminate the railing or balustrade of a flight of stairs.

**Ogee:** a double curve formed by the combination of a convex and concave line, similar to an S-shape.

**Order:** in classical architecture, the specific configuration and proportions of a column, including the base, shaft, capital, and entablature.

**Oriel Window:** multi-sided projecting window on a building that does not extend to the ground.

**Palladian Window:** a window design featuring a central arched opening flanked by lower square-headed openings separated from them by columns, pilasters, piers, or narrow vertical panels.

**Panel:** a portion of a flat surface set off by molding or some other decorative device.

**Parapet:** a low wall along a roof, or terrace directly above an outer wall that is used as decoration or protection.

## GLOSSARY OF TERMS

**Pavilion:** section of a building façade that projects forward from the main wall.

**Pedestal:** a support for a column, pilaster, or urn.

**Pediment:** a crowning element of porticos, pavilions, doorways, and other architectural features, usually of low triangular form, with a cornice extending across its base and carried up the raking sides; sometimes broken in the center as if to accommodate an ornament; sometimes of segmental, elliptical, or serpentine form.

**Pier:** a masonry structure which elevates and supports a building or part of a building.

**Pilaster:** a shallow pier or rectangular column projecting only slightly from a wall, also called an engaged column. Pilasters are usually decorated like columns with a base, shaft, and capital.

**Pinnacle:** small, pointed ornament with square or rounded sides. Usually found crowning rooftop features.

**Pitch:** the slope of a building element, such as a roof, in relation to the horizontal.

**Porte Cochere:** a projecting porch that provides protection for vehicles and an entrance to a building; a common feature of the early twentieth century Colonial Revival and Craftsman styles.

**Portico:** a colonnade supporting a roof at the entrance to a building together with an entablature and often a pediment.

**Portland Cement:** a very hard and strong hydraulic cement (that hardens under water) made by heating a slurry of clay and limestone in a kiln. This type of cement is usually not appropriate for repairing or repointing nineteenth century buildings as it is too hard for historic bricks, causing damage over time.

**Post:** wooden porch member, usually square, turned, or chamfered.

**Pyramid Roof:** a hipped roof over a square structure, the roof having four sides and no ridge, the slopes culminating in a peak, also called a pavilion roof.

**Quoin:** ornamental blocks of wood, stone, brick, or stucco placed at the corners of a building and projecting slightly from the front of the façade.

**Rafter Tails:** eave rafter ends that are exposed.

**Rafters:** structural timbers rising from the plate at the top of the wall to the ridge of the roof and supporting the roof covering.

**Rake Board:** trim members that run parallel to a roof slope and form the finish between the wall and a gable roof extension.

**Returns:** horizontal portions of a cornice that extend part of the way across the gable end of a structure at eave level.

**Restoration:** the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

**Reveal:** the side of a recessed door or window opening.

**Ridge:** the horizontal junction between two opposite sides of a roof, located at the highest point of the roof.

## GLOSSARY OF TERMS

**Rustication:** masonry or wood in which each principal face is rough or highly patterned with strongly emphasized joints to give a bold effect.

**Sash:** the frame, usually of wood, that holds the pane(s) of glass in a window; may be moveable or fixed; may slide vertically or may be pivoted.

**Scale:** the proportions of a building in relation to its surroundings, particularly other buildings in the surrounding context.

**Segmental Arch:** an arch formed on a segment of a circle or an ellipse; radius is less than a semicircle.

**Shaft:** the principal vertical part of a column, between the base and the capital.

**Shed Roof:** a roof shape having only one sloping plane.

**Shingle:** a roofing unit of wood, asphalt, slate, tile, or other material cut to stock lengths, widths, and thicknesses; used as an exterior covering on roofs and applied in an overlapping fashion. Shingles are sometimes used in place of siding on walls, gables, or dormers.

**Shutters:** wooden louvered or solid panels hinged on the exterior of windows, and sometimes doors to cover and protect the opening.

**Sidelight:** a framed area of fixed glass of one or more panes positioned to either side of a door or window opening.

**Sill:** a heavy horizontal timber positioned at the bottom of the frame of a wood structure that rests on the top of the foundation; also, the horizontal member below a door or window frame.

**Slab-on-Grade Construction:** a poured concrete foundation built directly on the graded plot.

**Soffit:** the exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, lintel, or vault.

**Splayed Lintel:** a lintel whose ends are angled inward, such as the top is wider than the bottom.

**Standing Seam:** a type of metal roof that has raised interlocking seams which join one panel to the next.

**Stretcher:** the long face of a brick when laid horizontally.

**String Course:** a projecting course of bricks or other material forming a narrow horizontal strip across the wall of a building, usually to delineate the line between stories, also called a belt course.

**Stucco:** an exterior finish, usually textured, composed of Portland cement, lime, and sand mixed with water. Older-type stucco may be mixed from softer masonry cement rather than Portland cement.

**Surround:** the frame and trim surrounding the sides and top of a window or door opening, sometimes molded.

**Tabby:** Tabby is a type of concrete which uses crushed oyster shells as a binder. It is used for walls and foundations for historic and modern buildings.

**Terra Cotta:** a ceramic material, molded decoratively and often glazed, used for facings for buildings or as inset ornament.

**Tongue and Groove:** a joinery system in which boards are milled with a tongue on one side and a tightly joined groove on the other so that they can create a flush surface alignment.

**Tracery:** an ornamental division of an opening, especially a large window, usually made with wood or stone. Tracery is found in buildings of Gothic influence.

## GLOSSARY OF TERMS

**Transom** (Over-Door Light): a narrow horizontal window unit above a door or window.

**Trim:** the decorative framing of openings and other features on a façade.

**Turned:** fashioned on a lathe, as in baluster, newel, or porch post.

**Turret:** a small tower, often located at a corner.

**Valance:** decorative band of open woodwork running under the roofline of a porch.

**Verandah:** a roofed, open porch, usually covering an extensive area.

**Vernacular:** in architecture, as in language, the nonacademic local expressions of a particular region. Reflecting native or popular taste as opposed to a formal style. For example, a vernacular Greek Revival structure may exhibit forms and details that are derived from the principals of formal Classical architecture but are executed by local builders in an individual way that reflects both local or regional needs, tastes, climactic conditions, technology, and craftsmanship.

**Wall Dormer:** dormer created by the upward extension of a wall and a breaking of the roofline.

**Water Table:** a belt course differentiating the foundation of a masonry building from its exterior walls.

**Weatherboard:** wood siding consisting of overlapping horizontal boards usually thicker at one edge than the other.

## APPENDIX D—FINANCIAL INCENTIVES FOR HISTORIC BUILDING REHABILITATION

The properties within Sullivan’s Island’s Historic Overlay Districts are also within National Register Historic Districts. Most properties are owner-occupied dwellings and there is a State Tax Credit available for their rehabilitation. There are also Federal Tax Credits for income-producing properties such as rental properties or former dwellings now used for commercial purposes. .

### Federal Tax Credit

The federal tax credit is for income-producing properties such as offices, retail businesses and rental residential units. This tax credit is 20% of the qualified rehabilitation costs and can be taken over a five-year period. The credit is 20% of what an owner spends rehabilitating the building, not including acquisition costs or costs of site work or new construction.

To qualify for the 20% Credit:

1. The building must be listed on the National Register of Historic Places, or listed as a contributing structure within a National Register Historic District.
2. The rehabilitation project must meet the "substantial rehabilitation test," which means you must spend the adjusted value of the building or \$5000, whichever is greater. The figure is derived by subtracting the value of the land from the cost of the building and land together.
3. After rehabilitation, the structure must be income producing for five years (commercial, rental, B&B).
4. The rehabilitation must meet *The Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings.*

### South Carolina Historic Rehabilitation Tax Credit

Taxpayers who rehabilitate their owner-occupied residence may be eligible to subtract 25% of the costs of many expensive repairs and renovations from their state income taxes with the South Carolina Historic Rehabilitation Incentives Act.

A taxpayer’s dwelling must meet both of these criteria:

- You must own and live in the building or a portion of the building that will be rehabilitated. It can be a house or another type of historic building, such as a school or store, that you are rehabilitating to live in. A historic outbuilding associated with your residence, such as a barn or a garage, can also be eligible for the credit. The credit does not apply to buildings or portions of buildings that are used in a trade or business or produce income.
- Your building must be one of the following: listed individually in the National Register of Historic Places, be contributing to a listed National Register historic district, or determined eligible for individual listing in the National Register.

Review and approval by the South Carolina Department of Archives and History is required before work begins. For further information concerning the state tax credit contact the following:

South Carolina Department of Archives and History  
8301 Parklane Road, Columbia, SC , 29223  
(803) 896-6174  
<http://scdah.sc.gov>

## APPENDIX E—Alternative Materials for Rehabilitation and New Construction

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

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

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

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

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

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

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

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

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



In considering alternative materials, the DRB may review:

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

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

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

## Technical Preservation Services

NPS.gov (<https://www.nps.gov/>) / Home (<https://www.nps.gov/orgs/1739/index.htm>) / What We Do (<https://www.nps.gov/orgs/1739/whatwedo.htm>)  
/ Preservation Briefs

## Preservation Briefs

---

Preservation Briefs provide information on preserving, rehabilitating, and restoring historic buildings. These publications help historic building owners recognize and resolve common problems prior to work. The briefs are especially useful to Historic Preservation Tax Incentives Program applicants because they recommend methods and approaches for rehabilitating historic buildings that are consistent with their historic character.

**Most of the briefs are sold ONLY in sets through the [U.S. Government Bookstore \(https://bookstore.gpo.gov/\)](https://bookstore.gpo.gov/) of the Government Printing Office.**

Preservation Briefs #1–14 are sold only as a set—GPO stock number 024-005-01026-2

Preservation Briefs #15–23 are sold only as a set—GPO stock number 024-005-01256-7

Preservation Briefs #24–34 are sold only as a set—GPO stock number 024-005-01147-1

Preservation Briefs #35–42 are sold only as a set—GPO stock number 024-005-01219-2

Preservation Briefs #1, 3, 14, 15, 33, 35, 37, 39, 41–50 can be purchased as single copies.

1. [Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.](https://www.nps.gov/orgs/1739/upload/preservation-brief-01-cleaning-masonry.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-01-cleaning-masonry.pdf>) Robert C. Mack, FAIA, and Anne E. Grimmer. Surveys a variety of cleaning methods and materials and provides guidance on selecting the most appropriate method and the gentlest means possible. Discusses water-repellent and waterproof coatings, the purpose of each, the suitability of their application to historic masonry buildings, and possible consequences of their inappropriate use. 2000. GPO stock number 024-005-01207-9
2. [Repointing Mortar Joints in Historic Masonry Buildings.](https://www.nps.gov/orgs/1739/upload/preservation-brief-02-repointing.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-02-repointing.pdf>) Robert C. Mack, FAIA, and John P. Speweik. Provides general guidance on appropriate materials and methods for repointing historic masonry buildings. 1998.
3. [Improving Energy Efficiency in Historic Buildings.](https://www.nps.gov/orgs/1739/upload/preservation-brief-03-energy-efficiency.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-03-energy-efficiency.pdf>) Jo Ellen Hensley and Antonio Aguilar. Discusses the inherent energy efficient features of historic buildings. Recommends actions to increase energy efficiency. Describes alternate energy sources that have been used for historic buildings. 2011. GPO stock number 024-005-01294-0
4. [Roofing for Historic Buildings.](https://www.nps.gov/orgs/1739/upload/preservation-brief-04-roofing.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-04-roofing.pdf>) Sara M. Sweetser. Provides a brief historic of the most commonly used roofing materials in America. Presents a sound preservation approach to

- roof repair, roof replacement, and the use of alternative roofing materials. 1978.
5. [The Preservation of Historic Adobe Buildings.](https://www.nps.gov/orgs/1739/upload/preservation-brief-05-adobe.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-05-adobe.pdf>) Provides information on the traditional materials and construction of adobe buildings and the causes of adobe deterioration. Makes recommendations for preserving historic adobe buildings. 1978.
  6. [Dangers of Abrasive Cleaning to Historic Buildings.](https://www.nps.gov/orgs/1739/upload/preservation-brief-06-abrasive-cleaning.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-06-abrasive-cleaning.pdf>) Anne E. Grimmer. Cautions against the use of sandblasting to clean various buildings and suggests measures to mitigate the effects of improper cleaning. Explains the limited circumstances under which abrasive cleaning may be appropriate. 1979.
  7. [The Preservation of Historic Glazed Architectural Terra-Cotta.](https://www.nps.gov/orgs/1739/upload/preservation-brief-07-terra-cotta.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-07-terra-cotta.pdf>) de Teel Patterson Tiller. Discusses deterioration problems common to terra-cotta and provides methods for determining the extent of deterioration. Makes recommendations for maintenance and repair and suggests appropriate replacement materials. 1979.
  8. **Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings (1984).** Rescinded October 2023; information and guidance no longer represent best historic preservation practices.
  9. [The Repair of Historic Wooden Windows.](https://www.nps.gov/orgs/1739/upload/preservation-brief-09-wood-windows.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-09-wood-windows.pdf>) John H. Myers. Provides information on evaluating the condition of historic wood windows and on practical methods for repair. 1981.
  10. [Exterior Paint Problems on Historic Woodwork.](https://www.nps.gov/orgs/1739/upload/preservation-brief-10-paint-problems-exterior-woodwork.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-10-paint-problems-exterior-woodwork.pdf>) Kay D. Weeks and David W. Look, AIA. Identifies and describes common types of paint surface conditions and failures. Provides guidance on preparing historic woodwork for repainting, including limited and total paint removal. 1982.
  11. [Rehabilitating Historic Storefronts.](https://www.nps.gov/orgs/1739/upload/preservation-brief-11-storefronts.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-11-storefronts.pdf>) H. Ward Jandl. Explores the role of the storefront in historic buildings and provides guidance on rehabilitation techniques for historic storefronts as well as compatible storefront designs. 1982.
  12. [The Preservation of Historic Pigmented Structural Glass \(Vitolite and Carrara Glass\).](https://www.nps.gov/orgs/1739/upload/preservation-brief-12-structural-glass.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-12-structural-glass.pdf>) Provides information on the early manufacture, installation, and use of this decorative building product commonly found in 20th century buildings; reasons for its damage; and a general approach for its maintenance, repair, and replacement. 1984.
  13. [The Repair and Thermal Upgrading of Historic Steel Windows.](https://www.nps.gov/orgs/1739/upload/preservation-brief-13-steel-windows.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-13-steel-windows.pdf>) Sharon C. Park, AIA. Presents brief historical background on the development, use, and styles of rolled steel windows popular in the first half of the 20th century. Explains steps for cleaning and repairing damaged steel windows; provides information on methods of weatherstripping and options for storm panels or the installation of thermal glass. 1984.
  14. [Exterior Additions to Historic Buildings: Preservation Concerns.](https://www.nps.gov/orgs/1739/upload/preservation-brief-14-exterior-additions.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-14-exterior-additions.pdf>) Anne E. Grimmer and Kay D. Weeks. Uses a series of examples to suggest ways that attached additions can successfully serve contemporary uses as part of a rehabilitation project while preserving significant historic materials and features and the building's historic character. 2010. *GPO stock number 024-005-01280-0*
  15. [Preservation of Historic Concrete.](https://www.nps.gov/orgs/1739/upload/preservation-brief-15-concrete.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-15-concrete.pdf>) Paul Gaudette and Deborah Slaton. Discusses the characteristics of concrete and causes of deterioration. Includes information on cleaning, maintenance, and repair, and on protective systems. 2007. *GPO stock number 024-005-01253-2*

16. **NEW** [The Use of Substitute Materials on Historic Building Exteriors.](https://www.nps.gov/orgs/1739/upload/preservation-brief-16-substitute-materials-2023.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-16-substitute-materials-2023.pdf>) John Sandor, David Trayte, Amy Elizabeth Uebel. Provides general guidance on the use of substitute materials as replacement materials for distinctive features on the exterior of historic buildings. Revised 2023.
17. [Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.](https://www.nps.gov/orgs/1739/upload/preservation-brief-17-architectural-character.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-17-architectural-character.pdf>) Lee H. Nelson, FAIA. Essential guidance to help property owners and architects identify those features of historic buildings that give the building its visual character so that their preservation can be maximized in rehabilitation. 1988.
18. [Rehabilitating Interiors in Historic Buildings—Identifying Character-Defining Elements.](https://www.nps.gov/orgs/1739/upload/preservation-brief-18-interiors.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-18-interiors.pdf>) H. Ward Jandl. Assists building owners in identifying significant interior spaces, features, and finishes so they may be preserved in rehabilitation work. Applies to all building types and styles, from 18th century churches to 20th century office buildings. 1988.
19. [The Repair and Replacement of Historic Wooden Shingle Roofs.](https://www.nps.gov/orgs/1739/upload/preservation-brief-19-wood-shingle-roofs.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-19-wood-shingle-roofs.pdf>) Sharon C. Park, AIA. Discusses historic wooden roofing, expectations for longevity, and repair and replacement options. Identifies roofing material that duplicates the appearance of a historic roof, offers guidance on proper installation, and provides information on coatings and maintenance procedures to help preserve the roof. 1989.
20. [The Preservation of Historic Barns.](https://www.nps.gov/orgs/1739/upload/preservation-brief-20-barns.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-20-barns.pdf>) Michael J. Auer. Identifies historic barn types, helps owners understand the historic character of their barns, and offers advice on the maintenance, repair, and rehabilitation of old and historic barns. 1989.
21. [Repairing Historic Flat Plaster—Walls and Ceilings.](https://www.nps.gov/orgs/1739/upload/preservation-brief-21-flat-plaster.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-21-flat-plaster.pdf>) Marylee MacDonald. Guides building owners on repairing historic plaster using traditional materials (wet plaster) and techniques. Suggests replacement options if the historic plaster is severely deteriorated. Useful chart on various plaster bases and compatible basecoats and finish coats. 1989.
22. [The Preservation and Repair of Historic Stucco.](https://www.nps.gov/orgs/1739/upload/preservation-brief-22-stucco.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-22-stucco.pdf>) Anne E. Grimmer. Describes the evolution of stucco as a building material, beginning with a brief history of how stucco is applied, and how its composition, texture, and surface patterns have changed. Includes guidelines on how to plan for and carry out repair of historic stucco, with sample mixes for 18th, 19th, and 20th century stucco types. 1990.
23. [Preserving Historic Ornamental Plaster.](https://www.nps.gov/orgs/1739/upload/preservation-brief-23-ornamental-plaster.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-23-ornamental-plaster.pdf>) David Flaharty. Discusses ornamental plaster production, explaining the processes of run-in-place and cast ornamentation using three common decorative forms as examples: the cornice, ceiling medallion, and coffered ceiling. Provides guidance on identifying causes of deterioration and understanding complex restoration techniques. Includes useful advice on selecting and evaluating a restoration contractor. 1990.
24. [Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches.](https://www.nps.gov/orgs/1739/upload/preservation-brief-24-heating-cooling.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-24-heating-cooling.pdf>) Sharon C. Park, AIA. Underscores the importance of careful planning in order to balance preservation objectives with the interior climate needs of the building. 1991.
25. [The Preservation of Historic Signs.](https://www.nps.gov/orgs/1739/upload/preservation-brief-25-signs.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-25-signs.pdf>) Michael J. Auer. Discusses the history of sign types pre-1800 to the 20th century, including symbol signs, flat signs, fascia signs, hanging signs, goldleaf signs, rooftop signs, and neon signs. Makes recommendations for their repair and re-use. 1991.
26. [The Preservation and Repair of Historic Log Buildings.](https://www.nps.gov/orgs/1739/upload/preservation-brief-26-log-buildings.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-26-log-buildings.pdf>) Bruce L. Bomberger. Focuses on horizontally laid or vertically positioned logs, but the preservation and repair

- treatments are essentially the same for all log structures. Discusses traditional splicing-in techniques, the use of epoxies, and replacement, as well as guidance on the repair and replacement of chinking and daubing. 1991.
27. [The Maintenance and Repair of Architectural Cast Iron.](https://www.nps.gov/orgs/1739/upload/preservation-brief-27-cast-iron.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-27-cast-iron.pdf>) John G. Waite; historical overview by Margot Gayle. Discusses the role of cast iron in 19th-century industrial development and the resulting advances in building design, technology, ornamental detailing. Provides essential guidance on maintaining and repairing architectural cast iron. 1991.
  28. [Painting Historic Interiors.](https://www.nps.gov/orgs/1739/upload/preservation-brief-28-painting-interiors.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-28-painting-interiors.pdf>) Sara B. Chase. Discusses wall paint and decorative surface treatments from the late 17th century to the 1950s. Describes the usefulness of a complete paint investigation for preservation and restoration projects. Provides guidance on the common causes of interior paint failure and preparing surfaces for repainting. Makes recommendations about paint with health and safety factors in mind. 1992.
  29. [The Repair, Replacement, and Maintenance of Slate Roofs.](https://www.nps.gov/orgs/1739/upload/preservation-brief-29-slate-roofs.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-29-slate-roofs.pdf>) Jeffrey S. Levine. Describes the causes of slate roof failures and provides comprehensive guidance on their repair and, when necessary, their appropriate replacement. Repair/Replacement Guidelines are included to assist owners prior to work. 1992.
  30. [The Preservation and Repair of Historic Clay Tile Roofs.](https://www.nps.gov/orgs/1739/upload/preservation-brief-30-clay-tile-roofs.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-30-clay-tile-roofs.pdf>) Anne E. Grimmer and Paul K. Williams. Reviews the history of clay roofing tiles and describes many types and shapes of historic tiles, as well as their method of attachment. Provides general guidance for historic property owners on how to plan and carry out a project involving the repair and selected replacement of historic clay roofing tiles. 1992.
  31. [Mothballing Historic Buildings.](https://www.nps.gov/orgs/1739/upload/preservation-brief-31-mothballing-buildings.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-31-mothballing-buildings.pdf>) Sharon C. Park, AIA. Describes process of protecting a deteriorating historic building from weather as well as vandalism when funds are not currently available to begin a preservation, rehabilitation, or restoration project. 1993.
  32. [Making Historic Properties Accessible](https://www.nps.gov/orgs/1739/upload/preservation-brief-32-accessibility.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-32-accessibility.pdf>). Thomas C. Jester and Sharon C. Park, AIA. Introduces the complex issue of providing accessibility at historic properties, and underscores the need to balance accessibility and historic preservation. Provides guidance and many examples of successful projects. 1993.
  33. [The Preservation and Repair of Stained and Leaded Glass.](https://www.nps.gov/orgs/1739/upload/preservation-brief-33-stained-leaded-glass.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-33-stained-leaded-glass.pdf>) Neal A. Vogel and Rolf Achilles. Gives a short history of stained and leaded glass in America. Surveys basic preservation and documentation issues and addresses common causes of deterioration and presents protection, repair, and restoration options. Updated 2007. *GPO stock number 024-005-01254-1*
  34. [Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament.](https://www.nps.gov/orgs/1739/upload/preservation-brief-34-composition-ornament.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-34-composition-ornament.pdf>) Jonathan Thornton and William Adair, FAAR. Describes the history, appearance, and characteristics of this uniquely pliable material. Provides guidance on identifying compo and suggests appropriate treatments, depending upon whether the project goal is preservation or restoration. 1994.
  35. [Understanding Old Buildings: The Process of Architectural Investigation.](https://www.nps.gov/orgs/1739/upload/preservation-brief-35-architectural-investigation.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-35-architectural-investigation.pdf>) Travis C. McDonald, Jr. Explains architectural investigation as the critical first step in planning an appropriate treatment. Addresses the investigative process of understanding how a building has changed over time and assessing levels of deterioration. 1994. *GPO stock number 024-005-01143-9*
  36. [Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes.](https://www.nps.gov/orgs/1739/upload/preservation-brief-36-cultural-landscapes.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-36-cultural-landscapes.pdf>) Charles A. Birnbaum, ASLA. Describes

- types of cultural landscapes. Provides a step-by-step process for preserving historic designed and vernacular landscapes to ensure a successful balance between historic preservation and change. 1994.
37. **Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing.** Sharon C. Park, AIA, and Douglas C. Hicks. Under revision to reflect current Federal laws and regulations concerning lead-based paint.
  38. [Removing Graffiti from Historic Masonry.](https://www.nps.gov/orgs/1739/upload/preservation-brief-38-graffiti.pdf) (https://www.nps.gov/orgs/1739/upload/preservation-brief-38-graffiti.pdf) Martin E. Weaver. Focuses on cleaning methods to remove surface-applied graffiti without damaging historic masonry. Includes tips for successful graffiti removal, a discussion of barrier coatings, and useful charts designed to guide the graffiti-removal process. 1995.
  39. [Holding the Line: Controlling Unwanted Moisture in Historic Buildings.](https://www.nps.gov/orgs/1739/upload/preservation-brief-39-controlling-moisture.pdf) (https://www.nps.gov/orgs/1739/upload/preservation-brief-39-controlling-moisture.pdf) Sharon C. Park, AIA. Outlines a way to diagnose moisture problems and choose remedial treatments. Provides guidance on managing moisture deterioration, repairing and maintaining historic building materials, and correcting common problem areas. Includes charts on types of diagnostic tools, recommended treatments and treatments that should always be avoided. 1996. *GPO stock number 024-005-01168-4*
  40. [Preserving Historic Ceramic Tile Floors.](https://www.nps.gov/orgs/1739/upload/preservation-brief-40-ceramic-tile-floors.pdf) (https://www.nps.gov/orgs/1739/upload/preservation-brief-40-ceramic-tile-floors.pdf) Anne E. Grimmer and Kimberly A. Konrad. Summarizes the historical use of glazed and unglazed ceramic flooring tiles and describes different types of tiles. Provides guidance for maintaining and preserving historic ceramic tile flooring, on cleaning treatments, and on protective and code-required, slip resistant coatings. Also contains information on various repair options, as well as the selective replacement of damaged tiles. 1996.
  41. [The Seismic Rehabilitation of Historic Buildings.](https://www.nps.gov/orgs/1739/upload/preservation-brief-41-seismic-rehabilitation.pdf) (https://www.nps.gov/orgs/1739/upload/preservation-brief-41-seismic-rehabilitation.pdf) Antonio Aguilar. Discusses the issues of protecting historic buildings from earthquake damage. Describes approaches to seismic retrofit that make a building safe without destroying significant historic materials. Provides guidance on the extent of strengthening to consider, design approaches, and the visual impact of these changes. 2016. *GPO stock number 024-005-01322-9*
  42. [The Maintenance, Repair, and Replacement of Historic Cast Stone.](https://www.nps.gov/orgs/1739/upload/preservation-brief-42-cast-stone.pdf) (https://www.nps.gov/orgs/1739/upload/preservation-brief-42-cast-stone.pdf) Richard Pieper. Provides a brief history of the manufacture and use of cast stone. Discusses the causes of its deterioration, repairable conditions, and methods of repair. Addresses the replication and replacement of historic cast stone installations, and the use of cast stone as a substitute replacement material for natural stone. 2001. *GPO stock number 024-005-01190-1*
  43. [The Preparation and Use of Historic Structure Reports.](https://www.nps.gov/orgs/1739/upload/preservation-brief-43-historic-structure-reports.pdf) (https://www.nps.gov/orgs/1739/upload/preservation-brief-43-historic-structure-reports.pdf) Deborah Slaton. Defines the historic structure report and provides a historical overview of its use. Outlines an entire procedure for preparing a report, taking a team approach. 2004. *GPO stock number 024-005-01191-9*
  44. [The Use of Awnings on Historic Buildings: Repair, Replacement and New Design.](https://www.nps.gov/orgs/1739/upload/preservation-brief-44-awnings.pdf) (https://www.nps.gov/orgs/1739/upload/preservation-brief-44-awnings.pdf) Chad Randl. Provides a historic overview of the practical and aesthetic use of various types of awnings. Presents guidance for their maintenance, preservation, and repair. Discusses the circumstances under which awning replacement is appropriate and how to achieve a compatible design for new awnings on historic buildings. 2004. *GPO stock number 024-005-01222-2*
  45. [Preserving Historic Wooden Porches.](https://www.nps.gov/orgs/1739/upload/preservation-brief-45-wood-porches.pdf) (https://www.nps.gov/orgs/1739/upload/preservation-brief-45-wood-porches.pdf) Aleca Sullivan and John Leeke. Explains how to assess the condition of historic porches. Provides detailed procedures for proper maintenance and repair, and includes measures to address code issues. Provides a range of information from the selection of materials to guidance on contemporary alterations. 2006. *GPO stock number 024-005-01240-1*

46. [The Preservation and Reuse of Historic Gas Stations.](https://www.nps.gov/orgs/1739/upload/preservation-brief-46-gas-stations.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-46-gas-stations.pdf>) Chad Randl. Provides guidance on assessing the significance of historic gas stations and provides information on their maintenance and repair. Describes appropriate rehabilitation treatments, including conversions for new functions when the historic use is no longer feasible. 2008. *GPO stock number 024-005-01264-8*
47. [Maintaining the Exterior of Small and Medium Size Historic Buildings.](https://www.nps.gov/orgs/1739/upload/preservation-brief-47-exterior-small-medium-buildings.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-47-exterior-small-medium-buildings.pdf>) Sharon Park, FAIA. Discusses the benefits of regular inspection, monitoring, and seasonal maintenance work for historic buildings. Provides guidance on maintenance treatments for historic building exteriors. 2006. *GPO stock number 024-005-01252-4*
48. [Preserving Grave Markers in Historic Cemeteries.](https://www.nps.gov/orgs/1739/upload/preservation-brief-48-grave-markers.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-48-grave-markers.pdf>) Mary F. Striegel, Frances Gale, Jason Church, and Debbie Dietrich-Smith. Describes grave marker materials and the risk factors that contribute to their decay. provides guidance for assessing their condition, and discusses maintenance programs and various preservation treatments. 2016. *GPO stock number 024-005-01328-8*
49. [Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement.](https://www.nps.gov/orgs/1739/upload/preservation-brief-49-metal-ceilings-walls.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-49-metal-ceilings-walls.pdf>) Kaaren R. Staveteig. Discusses the history and manufacturing of decorative metal for ceiling and wall applications; provides information on paint removal, maintenance, and repair; and includes guidance on replacement. 2017. *GPO stock number 024-005-01330-0*
50. [Lightning Protection for Historic Structures.](https://www.nps.gov/orgs/1739/upload/preservation-brief-50-lightning-protection.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-50-lightning-protection.pdf>) Charles E. Fisher. Describes the history and components of traditional lightning protection systems; discusses inspection, evaluation, and maintenance of systems; and provides guidance on the repair of systems and the installation of new systems. 2017. *GPO stock number 024-005-01341-5*
51. **NEW** [Building Codes for Historic and Existing Buildings: Planning and Maximizing their Application.](https://www.nps.gov/orgs/1739/upload/preservation-brief-51-building-codes.pdf) (<https://www.nps.gov/orgs/1739/upload/preservation-brief-51-building-codes.pdf>) Discusses how to meet the goals of building codes while preserving or minimizing alterations to the character-defining features, spaces, materials, and finishes of historic buildings; provides guidance for selecting the optimal code compliance method and suggests best practices for achieving code-compliant solutions that also allow for the preservation of a building's historic character. Marilyn E. Kaplan, Architect, FAPT. 2024.

## APPENDIX G—MAINTENANCE RECOMMENDATIONS

### WOOD

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.
2. All exposed wood should be kept painted, stained or treated with preservatives.
3. Repairs for wood siding such as cracks can be made through the use of waterproof glue. Large cracks may be filled with caulk followed by putty. The surface should then be sanded, allowed to dry, and painted.
4. Where exterior siding has to be replaced the use of siding to match in dimension, size and profile is recommended.
5. Use paints consistent (oil or latex) with the existing paint surface for exterior siding.

### MASONRY

1. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and shall not be used.
2. Re-pointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is not appropriate due to the hardness of the mortar versus the softness of the brick.
3. Most silicone based and other waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is not appropriate.

### ROOFS, CORNICES, CHIMNEYS

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

### PORCHES AND EXTERIOR ORNAMENTATION

1. Keep all porch and trim elements painted.
2. Deteriorated gutters and downspouts should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.



## **GUTTERS AND DOWNSPOUTS**

1. Make sure gutters and downspouts are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.

## **FOUNDATIONS**

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

## **ENTRANCES**

1. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.
2. Doors with a stained wood finish should be kept varnished; painting over the wood finish is not recommended.

## **WINDOWS**

1. Windows should be kept caulked and sealed to aid in energy conservation.
2. Shutters should be kept painted and the hardware should be appropriately repaired.

## **AWNINGS**

1. Awning hardware should be regularly checked for rust or loose mechanisms.
2. Awnings which become torn or otherwise deteriorated should be replaced.

## **SIGNS**

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