



# Design Guidelines for the East End Historic District

*City of Charleston, WV • Adopted 9/16/2021*

During the late 1800s, Charleston experienced an unprecedented period of development and growth. Established as the permanent seat of West Virginia's state government, Charleston also offered reliable river and rail service that enabled industrial expansion. As the economy grew, so did the demand for housing near the downtown business and political district. As a result, the prime bottomland just east of downtown became the home of business owners, executives in banking and industry, and state government employees. They built large and stylish homes that reflected their social standing, and the East End became the most desirable address in the city.

There are 7 historic districts and numerous individual listings in Charleston, but the East End Historic District is the one that most clearly represents the evolution of West Virginia's capital city. Because of its significant role in Charleston's story, the East End has been the focus of study and documentation for many years. Listed in the National Register of Historic Places on April 20, 1978, the East End Historic District contains approximately 400 buildings exhibiting the unique character and architectural qualities that make the neighborhood one of the most desirable places to be in Charleston.

The district was expanded north to Dixie Street in 2014, but the area within the original boundary of the East End Historic District is the only property in the City that is subject to design review by the Charleston Historic Landmarks Commission.

These design guidelines were developed by the CHLC to protect the unique character and historic architecture that make the East End Historic District a special place. They are intended to assist property owners, developers, architects, and designers in the maintenance, rehabilitation, repair, and expansion of historic buildings and site features while respecting the original character of the neighborhood.

In addition, these guidelines are intended to:

- » Preserve the integrity of the cultural resources in the East End Historic District;
- » Reinforce the character of the East End Historic District and protect its overall appearance;
- » Ensure that new construction is compatible with the East End's strong historic identity;
- » Increase public awareness of the value of historic architecture and the importance of good design;
- » Improve the quality of development;
- » Protect the value of ongoing public and private investment in the neighborhood.

These guidelines are based on the [Secretary of the Interior's Standards for Rehabilitation](#) and the [Guidelines for Rehabilitating Historic Buildings](#), which can be found online and in Appendix B.

These guidelines were developed by Mike Gioulis, historic preservation consultant, and Lori Brannon, planner and City of Charleston's staff liaison to the Charleston Historic Landmarks Commission.

**City of Charleston**  
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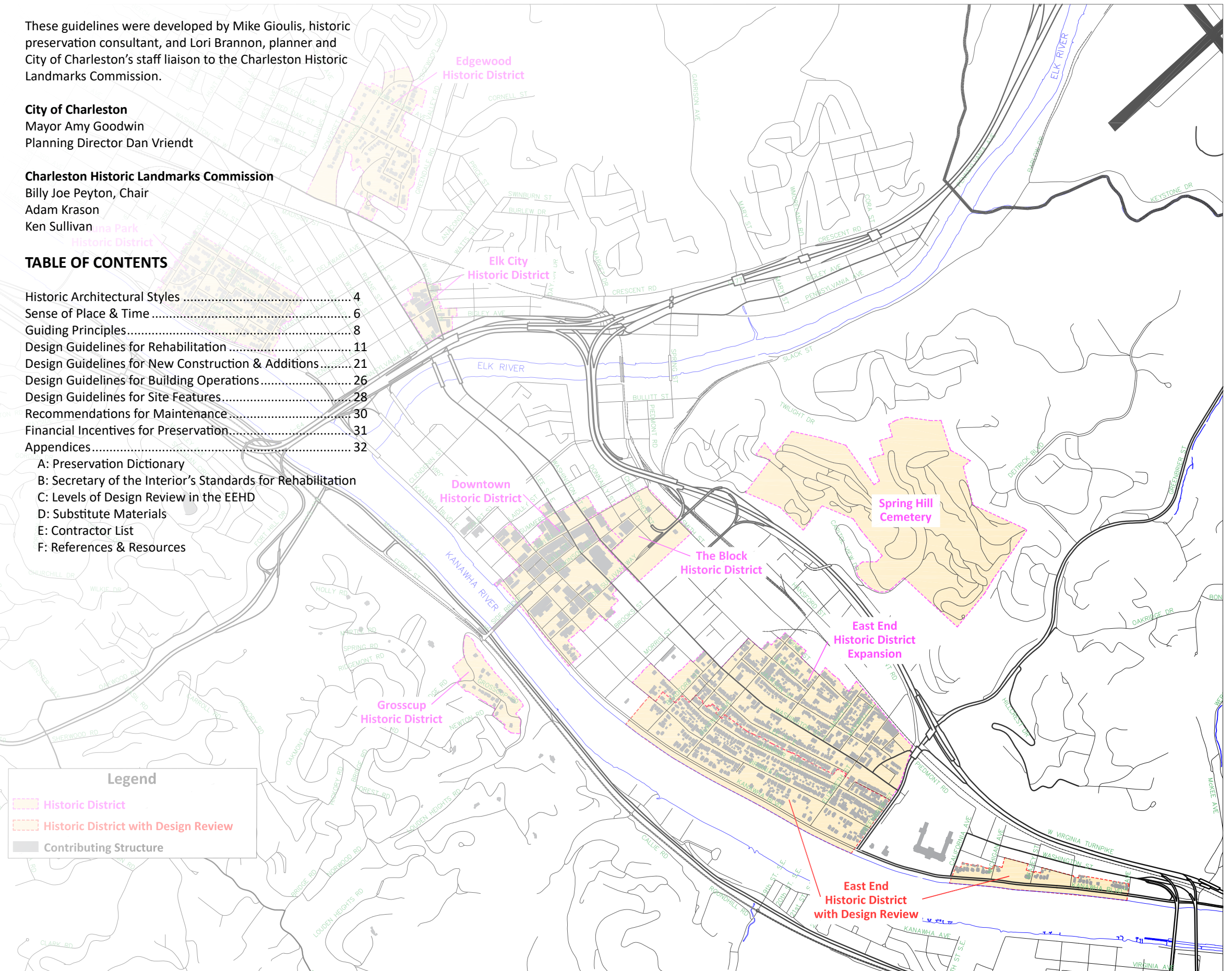
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## TABLE OF CONTENTS

Historic Architectural Styles .....	4
Sense of Place & Time .....	6
Guiding Principles.....	8
Design Guidelines for Rehabilitation .....	11
Design Guidelines for New Construction & Additions.....	21
Design Guidelines for Building Operations.....	26
Design Guidelines for Site Features.....	28
Recommendations for Maintenance.....	30
Financial Incentives for Preservation.....	31
Appendices.....	32
A: Preservation Dictionary	
B: Secretary of the Interior's Standards for Rehabilitation	
C: Levels of Design Review in the EEHD	
D: Substitute Materials	
E: Contractor List	
F: References & Resources	

**Legend**

- Historic District
- Historic District with Design Review
- Contributing Structure



The East End Historic District is identified by sites and events associated with the entire history of the community. Remnants in the form of buildings, monuments and planning patterns survive from all periods of Charleston's history, but it is the period of the late nineteenth and early twentieth centuries that is best exemplified in its evolution from late Victorian to the more symmetrical tastes of the neo-revival styles evident in the buildings of the late 1800s through the 1920s. The following is a brief guide to the

## historic architectural styles

found within the district.



### Queen Anne

Highly ornamented, asymmetrical building style popular from 1880 through 1900 often featuring a combination of hipped and gable roofs, wall texture variations and a tower. Elaborate, often architect-

designed versions, are called Queen Anne; less elaborate houses utilizing some of the same elements are called Princess Anne. There is usually a wraparound porch and the roof is a combination of shapes with the main roof being hipped. There is much wood ornamentation at the eaves, on the porches, around the windows and doors, and at the crest of the roof. These are wood-framed buildings with German, clapboard, shingle or other siding.



### Greek Revival

The Greek Revival style is recognized to date from 1825 to 1860 but West Virginia has many examples of the style that date to a later time period. The style is usually two-stories tall and has a gable roof; less often a shallow hip roof. The cornice

is emphasized and often very decorative. Decorative door surrounds are often present with the entrance door centrally located. There is often an entry or full-width front porch with

elaborate columns which are often two stories tall as well. The emphasized columns are often the most recognized elements of the style.

### Colonial Revival

One of the most common house styles is Colonial Revival. The style dates from 1880 to 1955 and many "vernacular" houses have Colonial Revival detailing. It is often two stories with a gable roof and an accentuated front door, often with fanlights and/or sidelights. There is usually an entrance porch with slender columns and a barrel vault roof. Windows are usually double-hung with multi-pane glazing and are often paired. Many variations on the style exist.



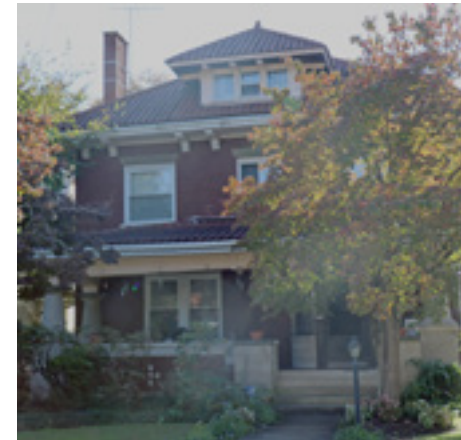
### Bungalow

The Bungalow is a house type rather than a recognized architectural style but it is prevalent throughout the United States. Its use dates from about 1910 up to 1940 although examples exist outside of that time period. They are likely to

be one to one and one-half story, sometimes with porch roofs



integral to the roof line instead of added on. The roof is the most prominent feature of the type and many examples have dormers, either gable or shed roofed. There is always a porch, usually with square or squat columns supporting the roof. Many have raised first floors, with a "heavy" appearing foundation level of brick, stone or molded concrete block. There often are brackets or exposed structural elements in the roof supports. Many of the windows are novelty shapes with odd numbered vertical divisions in the upper sash.



### Foursquare

The Foursquare type is also a house type rather than a recognized architectural style but it is prevalent throughout the United States. It dates to the same time period as the Bungalow type; from about 1910 up to 1940 although examples exist

outside of that time period. The two house types are often seen together in number in neighborhoods and that is true of the East End. True to its name, the type usually is a square plan with four rooms on the second floor and four rooms on the first floor. It usually has a hip roof, often with hip or other roof type dormers. There is often a one-story front porch and the house may have Colonial Revival or Prairie style detailing. The East End has many examples of this house type.



### Tudor Revival

The Tudor residential style was popular in the 1920's and 1930's second only to the Colonial Revival style. The style is an eclectic mix of early and Medieval English building traditions. Easily identified by their steeply

pitched roof, often with multiple gables or a front facing gable and the use of brick and stucco siding. Other noted features are: vertical plank doors, small tabs of cut stone projecting into the surrounding brick, narrow tall windows or multi-paned small windows and transoms, label molding, oriels, and chimneys placed in prominent locations on the front or side of house. Simpler forms also have projecting steeply pitched entrances.

### Chateausque

The Chateausque from 1860-1910 has stylistic elements of the palatial French chateaus of the 16<sup>th</sup> century. This style was made popular in the United States by architect Richard Morris Hunt and mostly popular from 1860 to the 1890's. This grand style is intended to impress. Chateausque buildings are characterized by vertical proportions, often asymmetrical, broken roof lines, steeply pitched hipped roofs, tall chimneys with decorative caps, round arch entry, balustraded terrace, and usually constructed of masonry construction.



### Art Deco

The Art Deco style is widespread in commercial building but also occasionally found in residential architecture. Its use dates from 1925 to 1940 but its presence was made known at the Paris'



Exposition des Arts Decoratifs et Industriels Modernes in 1925. Architect Eliel Saarinen is known for introducing the Art Deco style in the United States. Stylistic features of this style are, stylized decorative elements using geometric designs including zigzags and chevrons, smooth wall surfaces, forms simplified and streamlined, flat roof, and a vertical emphasis.

In addition to this unique combination of historic architecture, the East End neighborhood's character is defined by quality construction, a traditional neighborhood development pattern, open spaces and other details. With the State Capitol Complex as the backdrop, the effect is one of an urban residential community of prosperity. The individual resources that are a part of this environment must be recognized and preserved in order to maintain

## the East End's sense of place and time.

The overall character of the East End is defined by both broad urban design concepts and specific architectural matters. These combine to create the specific form and context of the district and include the following:

- » Blocks
- » Massing
- » Orientation of buildings
- » Orientation of front sides
- » Setbacks
- » Yards
- » Landscape features like stairs and retaining walls
- » Height
- » Rhythm
- » Roof lines and shapes
- » Stories
- » Building materials
- » Porches
- » Decorative elements

All of these factors impact the ambiance and experience of the built environment in the East End neighborhood and form the foundation of these design guidelines.



These are typical of the detached houses found within the East End Historic District. Most often, homes have one-story front porches with gable roofs that are perpendicular to the street.

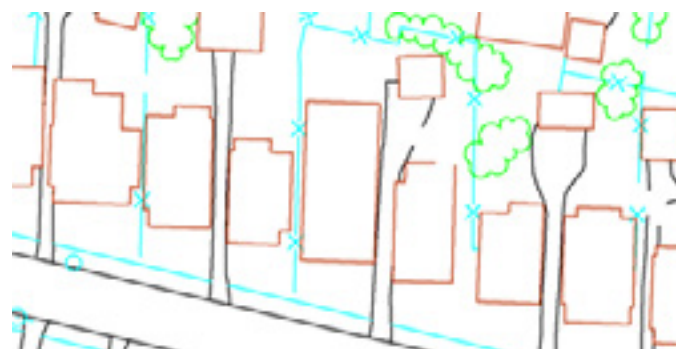
### Orientation of blocks and buildings

The East End Historic District is primarily residential in nature. The block or street structure is composed mostly of one-way traffic with driveways puncturing the street and on-street parallel parking between them. The driveways connect generally to rear garages, outbuildings or parking areas. House lots are separated from the sidewalk with short curbs defining the front lawns. The sidewalk is most often concrete, and some have vegetation buffer zones adjacent to the street. There are some instances of brick paving.

The blocks contain detached houses for the most part and they are oriented towards the street with front, back and side yards. The front entrance facing the street is the predominant entrance orientation. The density of the development changes from block to block, with the least dense along Kanawha Boulevard and increasing density as you move north through the district. This is exhibited by the side and front yards decreasing in size, the footprints of the homes shrinking slightly, and the houses being closer together.



Houses on Quarrier Street oriented parallel to the street.



Houses on Virginia Street oriented to the street in a stair-step pattern.

Almost all of the houses in the East End Historic District have substantial one-story front porches and most of the main structures are 2-2<sup>1/2</sup> stories. Often, the front porch is covered by a roof that is gabled perpendicular to the street. Due to the angled streets in the district, there are two building alignments used: buildings parallel to the street and buildings that stair-step according to the angle of the street. In the stair-stepped areas, the house front is not parallel to the street.

### Lawn-to-sidewalk interface

A primary characteristic of the district are the front lawns of the houses. Most houses are set back with moderate front lawns. The lawns are higher than the sidewalk level and they slope down to the sidewalk rather than step down at the lot line with retaining walls. Sometimes they slope directly to the sidewalk grade, and sometimes there is a small curb or step. Generally there are no fences or walls at the lot line. This uninterrupted front lawn defines the residential nature of the district.

Another common feature is a radius or curved intersection at the lawn curb, steps, and walls leading to the property. Very few of these elements are squared or right angled. These features create a soft edge to the properties and set the mood for the district.

### Shared driveways and outbuildings

In order to provide open space for those moderate front yards and create a traditional neighborhood environment, outbuildings and driveways were shared by neighbors. Garages were seated on the rear property line, straddling the shared side property line. Common driveways accessed these structures, sometimes in the ribbon style popular in the 1920s.

Zoning laws typically require a 3 foot setback for new construction. In the East End Historic District, this requirement was eliminated to allow new development in keeping with the District's intended character. Accessory structures can sit on the rear and side property lines, or even straddle side property lines where current neighbors desire to share the cost and experience of appropriate new construction. This also helps to conserve open space in the densely populated urban neighborhood.



Above: Front lawns in the EEHD were designed with this gentle slope to the street level, sometimes with a small curb aside the sidewalk. Middle: Where walkways and driveways intersect with the sidewalk or street, curved steps or curbs soften the edge of the property. Below: These historic homes have similar detailing, which is repeated in their shared outbuilding at the end of this common driveway.



The visibility of primary facades from a public way, the contribution of the unique and interesting features of a building to its character, the prevention of irreversible changes to the original components of a historic resource. These are considered by the Charleston Historic Landmarks Commission both in the implementation of these guidelines and in the evaluation of every request for design review to come before them. These are the CHLC's

## guiding principles.

### Interior vs. Exterior Work

The CHLC's design review process applies only to exterior work. Any interior work to a historic building requires only regular permitting through the City's Building Commission, unless tax credits are desired. Review of interior work by the WV State Historic Preservation Office would then be required.

### Contributing vs. Noncontributing Structures

In order to be listed on the National Register of Historic Places, the district was evaluated by a structural historian. Structures were inventoried and those that add historical integrity or architectural qualities that make the district significant were designated as contributing structures. While noncontributing structures are reviewed by the CHLC and staff, contributing structures are the primary concern and receive greater scrutiny.

### Primary vs. Secondary Facades

A façade is the face of a building. Facades have different levels of importance. For example, the front or street facing façade is most important as it is most visible and usually the main entrance to the building. Side facades, which face the adjacent buildings and are less visible are considered less important. Rear facades are usually considered the least important.

In historic buildings, the primary (front) façade often has more decorative details, sometimes better quality brickwork, and more design elements. Often the side facades are less decorative and have fewer details. The rear facades are usually the least decorative, with few details and more common brickwork or other finish materials.



On corner lots, properties with large side setbacks, and properties adjacent to vacant lots, multiple facades of the building are treated as primary facades.



Stair-stepped front setbacks where a portion of the side is plainly visible from the street and treated as a primary facade.

Side facades that are not plainly visible from the street due to the narrow setbacks between buildings are considered secondary. In some cases though, particularly on streets aligned in the stair-step pattern as in the photo above, the front third of the side facade is clearly visible and will be treated as primary facades. For corner lots, both street-facing facades are considered primary. Recommendations for the primary façade are more stringent than for secondary facades. The more visible and detailed a façade, the more care must be taken in its rehabilitation treatment. Recommendations for secondary facades are more lenient.

### Character-defining Features

The East End Historic District is a desirable place to live because its environment is just the right combination of urban and pastoral, and because its homes have great character. It is the intent of these guidelines to protect those features that make the East End a special place.

For the sites themselves, that means preserving open space and maintaining the gentle slope of front yards to the street. For the structures, that means protecting the physical features that make up their appearance.

The CHLC considers character-defining features to include a building's shape, the materials used in its construction, the openings in its facade, the roof style, and the architectural details it features. And while all the features of a building

combine to form its unique character, the CHLC emphasizes preserving those that are most prominent. A few examples:



Character-defining roof.



Character-defining window.

The National Park Service's [Preservation Brief No. 17](http://www.nps.gov), available at [www.nps.gov](http://www.nps.gov), provides a more detailed guide for understanding and evaluating the character-defining features of historic buildings.

### Administrative vs. Judicial Review

It is the intent of the design review process to preserve the unique character and historic architecture of the district; it is not the intent of this process to burden property owners with unnecessary red tape and extended waiting periods for approval of their home improvement projects.

Work that is considered routine maintenance and landscaping projects do not require historic district design review. This includes such activities as planting, painting, resealing loose shingles and gutters, and caulking and weatherstripping around windows and doors.

Minor work requires only administrative review and approval. This process allows staff to permit projects—often the day the request is made. The activities considered minor work include the following:

- » repair and replacement of elements where there is no change to the design or materials being used
- » replacement of substantially deteriorated original components with modern materials approved by the commission as appropriate substitutes (discussed below and in Appendix D)

- » elements like mechanical equipment, fences, and signs that comply with these guidelines
- » additions and modifications to rear facades not visible from a public right-of-way
- » window replacements on secondary facades

Major work requires a Certificate of Appropriateness, which can only be issued after a thorough review and public hearing by the CHLC. This work includes:

- » roof replacements
- » window and door replacements on primary facades
- » material changes or alterations to character-defining features
- » demolition
- » new construction

A more thorough list of projects and their categorization as maintenance, minor, or major work can be found in Appendix C.

Circumstances may arise during the administrative review process that reveal a need for closer examination and input from the qualified professionals serving on the CHLC. In these instances, staff may share the request electronically with CHLC members or require the applicant to submit an application for Certificate of Appropriateness.

### Substitute Materials

Building materials in the East End vary from substantial stone and brick to simple bevel siding to the more elaborate woodwork of the later nineteenth and early twentieth centuries.

When original features of a historic building must be replaced due to damage and deterioration, substitute materials should be the last resort. If repair of the original feature is not possible due to extreme deterioration, replacement in like kind is the second option. Repairs and replacement in like kind ensure that the building's architectural character remains.

When repair and replacement are not possible, only then should alternate materials be used. Consideration in selection of substitute materials must be made to replicate the appearance of the original, historic feature.

In new construction, neighborhood context must inform selection of materials. Choosing appropriate building materials will help determine whether an alteration or new construction is successfully integrated into an existing neighborhood. For a list of acceptable substitute materials, see Appendix D.

### Color Schemes & Painting

Color is one of the most subjective decisions made in a rehabilitation project. The options are endless and it often comes down to preference and personal taste. Because it is so subjective, and because paint colors can easily be changed without harm to the historic building, the Charleston Historic Landmarks Commission does not regulate paint colors for siding and trim.

**In the interest of assisting property owners in the selection of appropriate color schemes for their buildings, the following information is provided:**

- » Color schemes should be limited to two colors plus white, at the most, unless there is documentation to show other arrangements.
- » Detailing and picking out elements shall be done minimally to not overly confuse the observer.
- » Original color schemes, if known, are the best approach.
- » Natural or stained wood elements were seldom used on the exterior of buildings with the exception of a few architectural styles such as Bungalow or Craftsman style.
- » New metal elements shall be painted or have a baked-on finish to match the original materials.
- » Aluminum or stainless steel of period appropriate building elements, such as 1930's and 1940's elements, shall match the originals and not be painted.
- » The building wall is the largest and most dominant expanse of color and can provide a unifying background. The color of this material should reflect the overall color context of the streetscape.
- » Consider the overall color scheme for the entire building.

Many of the major manufactures have historic color palettes, in addition to specific color schemes arranged by architectural style.

**Please note that the CHLC does prohibit the painting of masonry work and metal features not originally intended for painting. Further, it is inappropriate to remove the patina on metals such as bronze and brass to achieve a bright and shiny appearance.**

## Design Guidelines for Rehabilitation

*These design guidelines are intended to assist property owners, developers, architects, and designers in the rehabilitation of historic buildings and the features that give them such character. They are informed generally by the Secretary of the Interior's Standards for Rehabilitation (found in Appendix B) and specifically on thorough analysis of the features, characteristics, development patterns, and narrative histories of the East End of Charleston. While interior spaces have significance in the story of a building, they are not addressed here. The CHLC reviews only exterior work on structures in the East End Historic District.*

### MASONRY

Masonry refers to the building of structures from individual units bound together by mortar. The term can also be used to describe the units themselves.

The most commonly used masonry material in the East End is red face brick. Many buildings in the district feature sandstone foundations and detailing. Other types of masonry include exterior plaster and stucco.

Whenever feasible, original masonry shall be preserved and maintained to help define the historic building's appearance. Deterioration of original masonry can be reduced by periodic inspection and proper maintenance. Cleaning, pointing and replacing sections too deteriorated to repair will ensure longevity.

**Cleaning the masonry on a historic building should be undertaken only when it is necessary to halt deterioration or remove heavy soiling.**

- » Cleaning of buildings shall be undertaken with extreme caution, using the gentlest means possible.
- » Before proceeding, select several small inconspicuous test areas and test various types of cleaning methods to determine which is best for the masonry in question. Optimally, these should be observed for six weeks prior to selection of any one treatment.
- » Use chemicals formulated expressly for historic masonry.
- » While cleaning, protect adjacent materials, landscaping, and vehicles.
- » Keep in mind that a small to moderate amount of dirt is acceptable, particularly if complete removal will damage the building.
- » Acid, high pressure water and abrasives can remove the exterior face of the masonry, exposing the soft inner material to the environment and cause deterioration. Do not use acids, harsh abrasives, any form of blasting (sandblasting, grit blasting, walnut shell blasting, etc.), or high pressure water cleaning.

**The term pointing refers to the process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar. Pointing should be undertaken whenever there is missing or deteriorated mortar.**

- » Spot point only the joints that are in poor condition.
- » Removal of deteriorated mortar shall be done by hand.
- » Replacement mortar must match the original in color, strength, joint profile, composition, and texture.

- » Mortar shall contain lime, sand and a small amount of White Portland cement. Sand shall be selected to match the original in color, size of granules and texture. Pre-mixed masonry mortar shall be used only when it is compatible with the existing in all aspects.
- » Samples of mortar and pointing techniques shall be prepared and allowed to dry and weather to see if they match the original.



*Masonry at the base of the character-defining front porch above is in need of cleaning by the gentlest means possible. Below, the mortar is missing at the base of this front porch. It is in need of repointing.*



We're often questioned about our policy concerning **paint colors**, particularly when the owner of a prominent historic structure has chosen colors that seem contrary to the style of the building or out of context with its surroundings. While the visual impact of paint colors can be very dramatic, it can also be easily reversed without any harm to the building or its character-defining features.

- » Consider the gloss characteristics of paint as well as its color. High gloss paint draws attention to surface imperfections; matte finishes collect dirt, grime and dust and are difficult to maintain.

Painting is one of the most common procedures in maintaining and improving historic properties. New types of paint have made this task easier, but there is more to an attractive and thorough painting job than a simple coat of paint.

- » Prepare the surface thoroughly. Remove old flaking, peeling or cracking paint. Sanding and appropriate chemical removers are acceptable methods for removing paint from wooden surfaces. Do not use sandblasting or abrasive cleaning methods and materials.
- » Clean metal surfaces of loose rust, corrosion and paint. Patch the surface as necessary before repainting. Galvanized steel shall be etched to promote proper adhesion of paint.
- » Clean all surfaces to be painted and caulk all joints.
- » Treat surfaces with at least one coat of primer, followed by at least one coat of finish paint.
- » The primer and finish paints must be chemically compatible. Latex finish paint can be used over an oil-based primer.
- » Select paints carefully. Choose a good quality paint. It is safest to purchase the same brand of primer and finish paint.
- » Do not apply paint in direct sun; when the temperature is below 40°F; or if rain is forecast.

**Coating/waterproofing masonry forms a barrier on its surface that can trap moisture inside the wall. This may cause more damage than if left untreated, as the trapped moisture expands and contracts with changes in temperature. Whenever possible, original masonry shall be kept without applying any surface treatment.**

- » Do not paint masonry that is not painted.
- » Do not coat walls with “waterproof” compounds, such as silicone.
- » Remove paint from existing masonry only when it is necessary to halt deterioration.
- » Do not remove paint from masonry without testing and study first. Removal of paint is very difficult and can cause damage.
- » Do not use acids, harsh abrasives, any form of blasting (sandblasting, grit blasting, walnut shell blasting, etc.), or high pressure water cleaning.
- » Install test panels to determine proper chemical concentration, treatment and dwell time.
- » Use chemicals formulated expressly for historic masonry.

**Stucco repairs require a mixture that matches the original in texture and appearance.**

- » Deteriorated stucco is often a sign of water infiltration. Identify the source and conduct any necessary repairs prior to repairing the stucco.
- » Repair of hairline cracks serves no useful purpose and could detract from the overall appearance of the stucco.
- » Small cracks may be repaired with a thin slurry coat of stucco finish and a bonding agent.
- » In some cases, a coat of paint may be all that is necessary.
- » For more information on historic stucco, refer to the [National Park Service’s Preservation Brief 22](#).

## SIDING

Many of the buildings in the East End are wood frame structures with various types of siding. These include clapboard, wide siding, vertical boards, vertical board with battens (smaller boards over the joints), cove or German siding, shingles and other variations.

Original wood siding shall be preserved where possible. Replace deteriorated sections with new wood that matches the original in size, shape, and texture. After repair or replacement, the wood must be prepared and painted.

- » Replace only those sections too damaged to repair. Use replacements that match the originals in size, shape, and texture.
- » Do not cover or remove historic material.
- » Prepare and paint wood. Do not use harsh chemicals or abrasive measures to prepare for painting.
- » Caulk all dissimilar materials and joints.
- » Replace any detail, trim, or molding disturbed during the repair process. Keep any that is possible to keep.
- » Remove later coverings of inappropriate materials over siding.
- » The use of vinyl and aluminum siding to replace original wood siding is prohibited.
- » When replacement of the original siding is necessary, use new wood siding or fiber-cement siding that matches the original in style, size, shape, and texture.



*The metal balcony railing and transom grates on the structure above help to define its character and should be preserved.*

## METALS & DETAILS

Original pressed metal cornices, details and ornamentation from the late nineteenth and early twentieth centuries is prevalent in West Virginia and occurs in locations on the East End. These metals include cast iron, wrought iron, and steel. They may also be found in other details such as fences, balconies, grills, balustrades and handrails. Much of this work was purchased through mail order distributors and was readily available to contractors accessible by rail. In time, these elements deteriorate through exposure to the elements and alteration or demolition by the owner or occupant.

**Original metal features shall be preserved and maintained to help define the historic building’s appearance. When necessary, repairs may consist of reattachment of loose sections, caulking joints and repainting. Missing sections shall be replaced with matching pieces, if available. If not, similar materials or replacement materials of the same appearance may be used.**

- » Repaint panels as required to avoid rusting and corrosion. Remove loose rust and prime the exposed surface before repainting.
- » Repair damage with patching material compatible with the original material before repainting.
- » Caulk and fill joints between panels before painting to avoid moisture penetration.
- » Replacement panels can be fabricated with sheet metal and painted to match the existing material.
- » When it is necessary to remove old paint, use a chemical remover or low pressure (80 to 100 psi) dry grit blasting.
- » Repair or replace cast details with the same material.
- » Do not install new details that are more decorative or from a historic time period or architectural style not consistent with the building.

Columns, window and door trim, corner boards, brackets, cornices, caps, and porch details are instrumental in defining the character of the historic buildings throughout the East End. Characteristic of the architectural style and construction techniques of their time, many of these features are made of wood.

**Preserve original details in place where possible. Replace missing or deteriorated details with ones that match the originals in size, shape, profile, and detailing.**

- » Keep original details whenever possible. Do not cover with siding, plywood, or new elements.
- » Replace missing portions of details with ones that match the originals in size, shape, profile and detailing.
- » Where comprehensive replacement of details is necessary, the new details may be simpler than the original, but they must match the original in scale and placement on the building.
- » Do not apply details that do not correspond to the architectural style of the building or the historic time period. Do not try to make a building more “historic” than it is.
- » Remove non-original elements covering original details whenever possible.

## PORCHES & BALUSTRADES

Porches are another important element in defining the architecture of a building, particularly in residential construction. The size, location, roof type, and details are all important in identifying the historic nature of the building and contributing to the overall character of the neighborhood.

A balustrade is a rail supported by any number of closely spaced supports, called balusters. These occur on porches and as decorative elements at roof edges, on balconies, and in front of windows. Balustrades are some of the more visible character-defining features of porches and often make up a major percentage of the elevation of a porch.

**The intent of these guidelines is to retain the original character of front porches whenever possible.**

- » Maintain the original elements of porches, including posts, balustrades, ceilings, and details. All original elements and their configurations shall be preserved whenever possible. When necessary due to deterioration, replace the original elements with the same or similar materials. Most historic porches are made of wood, making replacement in like kind accessible and affordable. In addition to using the same material for replacements, the shape, scale, and profile, and dimensions should be replicated as well.
- » Existing historic balustrades often do not meet building code requirements. However, historic home owners can repair and replace rails and balusters as needed over time without bringing the balustrade into compliance with current building codes.
- » If the balustrade is so deteriorated that total replacement is required, current building codes will apply. New railings or balustrades required to comply with building codes should not copy the original or provide a false history. Instead, they should be compatible and neutral in design.
- » The relationship between the location of the porch entrance and the entrance to the home must be maintained. If the two openings were aligned in the original design of the building, any rehabilitation project must maintain that alignment. If they were offset, the rehabilitation project must include that offset.

Often, secondary facades featured porches of a simpler and more utilitarian design. The same principles for rehabilitation shall apply to original porches on secondary facades.



*Above: The clay tile roof, gabled pediment, brackets, and corner entry define the character of this historic East End home.*

*Below: Balustrades on this structure help to define its character. When the second story balusters fell into disrepair, the homeowner identified a contractor who was able to replicate their design in his workshop.*



## WINDOWS

Nothing gives character and scale to a historic building like its original windows and doors. They were custom built to fit their frames and specific design choices were made to coordinate their design and detailing to the architectural style and function of the building. Important characteristics include the pattern and size of the openings, proportions and profiles of the frame and sash, configuration of glass panes, muntin profiles, material, and ornamentation.

These guidelines related to historic windows and doors are best understood with a working knowledge of some of the terms used to describe the elements that make up a window. The following terms and definitions are taken from [Preservation Brief No. 9](#), developed and published by the National Park Service, U.S. Department of the Interior.

**Casing.** Decorative molding that covers the edge of the jambs and the rough openings between the window unit and the wall.

**Cladding.** To cover one surface material with another material or metal. Intended to protect the surface or structure.

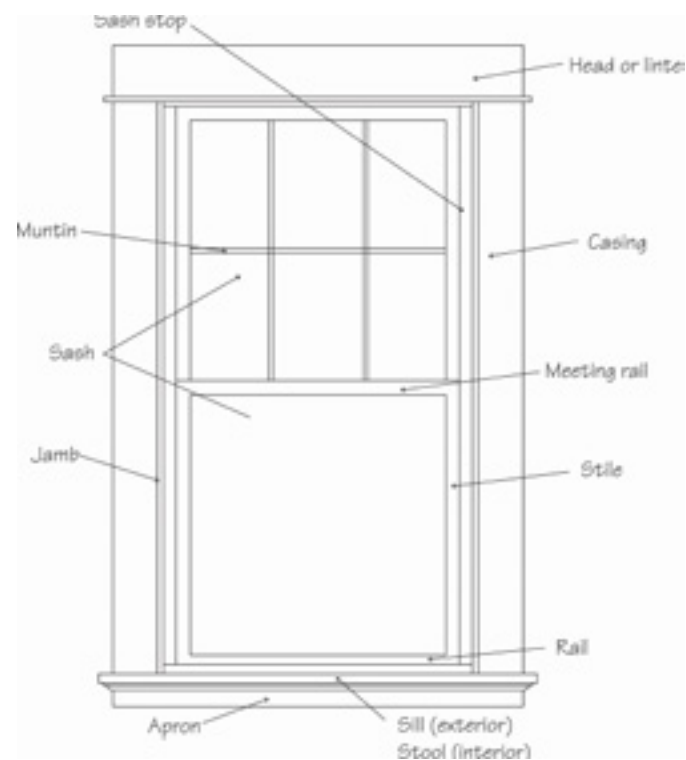
**Double Hung Window.** A window with two vertical sashes, one sliding over the other.

**Finish.** The decorative texture or appearance of a surface.

**Head.** Top part of a window or door opening.

**Jamb.** The side of a window or door opening.

**Meeting Rail.** In a double-hung window, the horizontal member at the top of the lower sash or the bottom of the upper sash.



**Mullion.** The vertical or horizontal divisions or joints between single windows in a multiple window unit.

**Muntins.** Framing members that hold panes of glass within a window.

**Profile.** The side view of a window showing the exact shape of muntins and the like.

**Sash.** A framework that holds the panes of a window in the window frame.

**Sill.** The bottom horizontal member in a frame or opening of a window or door.

**Simulated Divided Light.** Window with muntins applied to the inside and outside of a panel of insulating glass and with spacers within the glass in the same locations as the muntins to simulate the look of true divided light.

**Transom.** A fixed or operable window over a doorway or a window.

**True divided light.** This type of window has individual multiple small panes of glass which are separated by muntins. Also referred to as multi-light windows.

Most of the windows in the East End Historic District are residential in style. They are typically vertically oriented, but are occasionally found in square or horizontal configurations. Many buildings also have novelty or decorative windows unique to their architectural style, like diamond shaped leaded glass windows in a Queen Anne. Novelty windows with small square surrounds found in Foursquare and Bungalow house types are another example of novelty windows occurring in the East End Historic District.

**The intent is to keep the original windows whenever possible.**

Constructed of quality materials, including old-growth wood that is more durable than today's options, historic windows were designed to be easily repaired or parts replaced. Properly restored and maintained, historic windows can last as long as the building itself. And historic windows can frequently be repaired at less than the cost of replacements.

Keeping historic windows in good repair is also a significant step in environmental sustainability. Preserving the original window means the energy that went into making them will be conserved and the windows will not be sent to landfills. Limited new construction materials are required, avoiding the energy, waste and pollution from manufacturing, transportation, and construction.

Before a decision to replace historic windows is made, consider the following questions:

1. What impact will replacement windows have on the building itself?
2. What impact might replacement windows have on other buildings in the district?
3. Are the windows original and if not how old are they?
4. Are the window features distinctive?
5. Can the windows be seen from public spaces?
6. And finally, when is it appropriate to replace historic windows?

To answer these questions, conduct a complete evaluation covering the following information:

- » overall condition of the window
- » glazing problems
- » condition of all parts of the window
- » condition of the sill and frame
- » the location of the window
- » condition of the hardware
- » condition of the paint

Consider also the overall number of windows to be repaired and how extensive those repairs must be. Compare the results of your evaluation to the following three repair categories identified and defined by the National Park Service in [Preservation Brief No. 9](#):

**Repair Category 1: Routine Maintenance.** Small repairs, often a part of a cyclical maintenance program. These include:

- » Paint removal or preparation
- » Painting
- » Glazing
- » Caulking
- » Weather stripping

**Repair Category 2: Stabilization.** Physical deterioration that can be repaired with minor work to the original material. This includes:

- » Patching
- » Waterproofing
- » Consolidating
- » Regluing

**Repair Category 3: Splices and Component Replacement.** Deterioration in specific locations that requires replacement of sections of the material or entire replacement of the components. This includes:

- » Remove sash
- » Repair frame or splice sections into the frame
- » Dismantle and remove sections of the sash or window
- » Replace removed sections with matching wood or historic material
- » Replace entire sash

On primary facades if the treatment exceeds category 2 replacement is acceptable. On secondary facades if the treatment exceeds category 1 replacement is acceptable.

**Again, the intent is to keep the original window whenever possible. Original windows in the East End Historic District shall be repaired by removing old paint, preparing and painting the frame anew, applying new caulking and glazing, and replacing individual glass panes when necessary and according to the repair category recommendations listed above.**

Replacement of missing windows or windows too deteriorated to repair as noted above is permitted according to the following guidelines:

- » On primary facades, replacement windows shall match the originals in material, size, shape and configuration.
- » Do not alter or decrease the size of the original window openings.



*Upon brief visual inspection, a homeowner may conclude that this window is deteriorated beyond repair. But following the steps recommended here and in the National Park Service's Preservation Brief No. 9: The Repair of Historic Wooden Windows, the window was restored (below). Now it is weathertight, like new in appearance, and functional for many years to come.*

*Photos provided by the West Virginia State Historic Preservation Office.*



- » Most structures in the district feature windows made of wood in a residential style. Wood replacement windows are required on primary facades. Where metal windows are consistent with the architectural style of the building, such as aluminum for art deco residences, that material shall be used.
- » Vinyl replacement windows are permitted on secondary facades. All other rules related to the size and configuration of windows listed here shall apply to windows on secondary facades.
- » Window sash elements shall be the same as the originals. The stiles, rails, and muntins of replacement windows shall match the dimensions of the originals.
- » The relationship of the plane of the glass to the plane of the façade shall be similar to the originals.
- » The relationship of the recess within the opening of the sash, trim, and brick mold shall be the same as the originals.
- » True divided light or simulated divided light windows are acceptable when multiple panes exist within the original windows.
- » If using simulated divided light replacement windows, spacers between panes of insulating glass shall be a similar color to the sash. Applied grids on the interior and exterior alone are not sufficient.



- » Muntins of replacement windows shall be similar in dimension to those of the original. They shall also have a trapezoidal profile to mimic glazing putty.
- » Replacement windows shall have clear glass. Low E and insulated glass are acceptable.
- » Windows shall not be covered with plywood or other materials, except during construction or restoration.

Changing the number, location or size of original window openings is not permitted on a primary façade. If new uses for a structure require additional windows, these shall be located on a secondary façade.

The efficiency of original windows can be improved through the use of either interior or exterior storm windows. Interior storm windows may be installed with airtight gaskets, ventilating holes and removable clips to allow proper maintenance and avoid condensation.

Exterior storm windows may be installed if they are made of wood, metal, vinyl or composite and finished to match the trim or sash. Exterior storm windows must be set into the existing window opening rather than attached to the frame. Exterior storm window meeting rails shall align with the meeting rail of the window to which it is applied.

Leaded, beveled, stained or colored glass shall be preserved.

Shutters shall be installed only where evidence supports they were present historically. In such cases, each shutter shall be equal to the height of the window opening and one-half its width. Shutters shall be operable and hung so that the slats shed water away from the opening when closed.

**When the replacement of windows not original to a historic structure is required, the character of the original windows must be considered.**

Prior to the existence of the CHLC, inappropriate replacement windows were often permitted on all façades. Over time, this began to diminish the integrity and character of the East End



Historic District. As these inferior windows begin to break down and require replacement, it is important to return as much of the original character and quality to the historic home as possible, and the guidelines listed above shall apply. Particularly relevant in this circumstance are the following:

- » Replacement windows on primary façades must be made of wood, or metal in cases where there is evidence that the originals were metal. On secondary façades, replacement windows may be vinyl or fiberglass.
- » If the size of the openings was altered with additional framing, that framing shall be removed and the window returned to its intended size.
- » Grid patterns, where present in the original windows, must be replicated with simulated divided lites.

#### GUIDANCE ON WINDOW REPLACEMENT APPLICATIONS

Requests for permission to replace windows are among the most common to come before the CHLC. And because windows are such an important part of the character of a historic building, they receive a high level of scrutiny.

Requests to replace windows on secondary façades in accordance with these guidelines can be permitted by staff. If a property owner proposes replacement windows on secondary façades not in accordance with these guidelines, a Certificate of Appropriateness is required. All window replacements on primary façades require a Certificate of Appropriateness. In addition to the application for COA, a complete submission for replacement windows includes the following:

- » Photographs or elevation drawings of each facade, indicating which windows are to be replaced.
- » Photographic evidence of the level of deterioration suggesting the appropriate repair category as described in this section.
- » Specifications and shop drawings of the replacement windows you are proposing. These can be supplied by the manufacturer, distributor, or contractor you're working with, and they provide information vital to the CHLC's deliberation.
- » Cost estimates of materials and labor for the windows to be replaced.

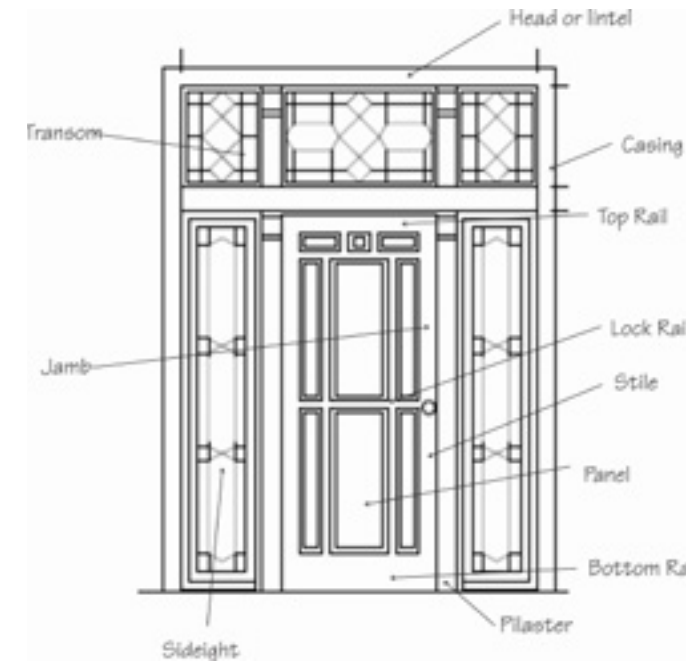
*Inappropriate replacement windows altered the shape and decreased the size of the openings and the amount of transparency on this Quarrier Street duplex. When replacement is necessary, original openings should be restored.*



#### DOORS

Doors are the first elements encountered when approaching a building. They are extremely important to identifying the character, architectural style, and historical significance of the building. Many of the doors throughout the East End have been replaced with newer doors, some of inappropriate materials that do not match the character of the building. In some cases, a door on a residence has been replaced with a commercial style door, thus confusing the style and function of the building.

These guidelines are best understood with a working knowledge of the terms used to describe the elements that make up an entryway, illustrated here:



**The intent is to preserve original doors whenever possible. When necessary, replace with doors that match the original or that fit the architectural and historic character of the building.**

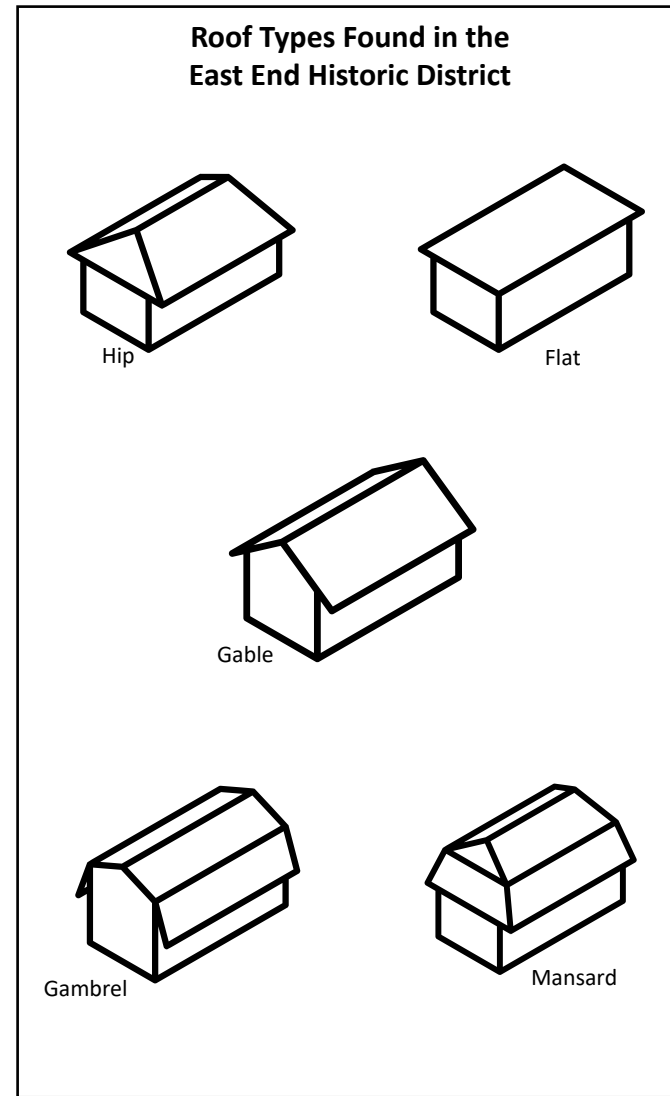
- » Keep and repair original doors, sidelights, fanlights, and transoms whenever possible.
- » Use storm doors to improve thermal efficiency of existing doors. Exterior storm doors may be installed if they are made of wood, metal, vinyl or composite and finished to match the trim or sash. Storm doors must have full view glass. If meeting rails or mullions are used, they shall align with the meeting rails and mullions of the door.
- » When replacement is necessary, new doors, sidelights, fanlights, and transoms should match the originals as closely as possible. When a matching replacement door is unavailable, the new door must be in keeping with the architectural style of the building.
- » Maintain the existing relationship between the door and the street. For example, if the door is recessed on a porch, keep it in that location.
- » Metal doors may be permitted on secondary façades only.
- » Keep the differentiation between main entrances and secondary entrances. For example, keep porch doors on side and rear façades more simple than the front door.

- » Changing the number, location or size of original door openings is not permitted on a primary façade. If new uses for a structure require additional doors, these shall be located where they are not visible from the street.
- » Paint newer non-original doors to blend with the style of the building if replacement is not feasible.
- » Replace doors that do not match the style or function of the building.



*These doors and other elements of the entryways within the East End Historic District contribute to the character of the individual buildings and the neighborhood at large.*





## ROOFS

Roofs are an important element in the preservation of a historic structure. They shed rain and buffer weather, and in so doing preserve and protect all of the other historic features of a building. During some periods in the history of architecture, the roof has imparted much of the building's character. Roofs help define the style of a building by their shape, alignment, slope, material, color, and other features and details.

The following terms related to roofing should aid in the understanding of these guidelines:

**Cross Gable.** Two or more gable rooflines which intersect.

**Flashing.** Thin continuous sheets of copper or other metal to prevent moisture infiltration at joints of roof, wall or chimney.

**Valley.** The internal angle formed by the junction of two inclined sides of a roof.

**Vault.** Term for an arched ceiling or roof used to provide a space.

The following roof types can be found throughout the East End Historic District:

**Flat.** A nearly horizontal roof pitched for water drainage only, typically concealed by a parapet wall and not visible from the ground.

**Hip.** A roof having sloping ends and sides meeting at an inclined projecting angle. The term hip refers to the sharp edge of a roof from the ridge to the eaves where two sides meet.

**Gable.** A pitched roof having equal downward slopes from each side or a central, horizontal ridge and forming a gable at each end.

**Gambrel.** A ridged roof divided on each side into a shallower slope above a steeper one.

**Mansard.** A roof having on each side a steeper lower part and a shallower upper part.

You'll find all of these roof types in the East End Historic District. The originals were most often made of either slate or clay tile. The National Park Service's [Preservation Brief No. 29](#) provides information on the maintenance and repair of slate roofs. For information on the preservation of clay tile roofs, see [Preservation Brief No. 30](#).

Certain architectural styles are defined in large part by the roof design and detail they feature. These are considered significant character-defining elements because they are visually prominent on the building.

Historic materials such as slate and clay tiles are important architectural elements and shall be kept whenever possible. When not visible, such as on flat roofs, the material is not as important as the actual operation and other considerations.

**The intent is to keep original character-defining roofing whenever possible. The original shape and configuration of the roof shall be maintained, including dormers, overhangs, gutters, and other related features that may help define the character of the building.**

- » When it is necessary, replace original roofing with materials that match the original. If the original material is no longer available or is cost prohibitive, the replacement material must match the overall scale, color, and texture of the original roof.
- » In selecting a replacement roofing material, it is important to consider that the overall scale, pattern, texture, and color of the roof in relation to the building and to the district is more important than that of the individual tile. It is the overall scale, pattern, texture, and color that must be replicated or approximated in the replacement roofing.
- » If a roof is identified as a character-defining feature of a building, the CHLC may require replacement with alternative materials like synthetic slate, ceramic tile, or metal molded and finished to match the original material.
- » If the roof of a building is not considered a character-defining feature, new fiberglass asphalt shingles may be used, provided they are similar in appearance, color, and texture to the original roofing.
- » If the roof to be replaced is not the original roof, replacement in like kind is acceptable.
- » During a roof replacement, maintain the original shape and slope of the roof. Keep the original alignment and configuration as well.
- » Original detailing such as built-in gutters, dormers, and snow boards shall not be removed during a roof replacement project.
- » If the roof features detailing like accent stripes varied in color or shape, that detailing must be replicated in the replacement project.



The Craftsman/Bungalow features low pitched gables, wide overhanging eaves, exposed rafter tails, and decorative brackets and corbels.



The Queen Anne style features a steep pitched roof with irregular shapes, a dominant front-facing gable, a hipped lower gable, a cross gable, decorative treatments on gabled ends, patterned shingles and spindle gable insets.



The Mission Revival features wide overhanging eaves, exposed rafters, gable or hipped roof of red tile, and Mission-shaped dormers or roof parapet.

## SECONDARY OUTBUILDINGS

In a residential neighborhood, secondary outbuildings such as garages and other shed buildings were typically located to the rear of the main house. Similar in style and constructed of the same materials, the outbuildings are usually smaller than the main house in both height and area.

Many of the outbuildings also date to the same time period as the main house. If this is the case, the historic outbuilding should be maintained as long as possible.

If elements of the outbuilding like windows and doors must be replaced, like material, configuration, location and appearance are required.

If an outbuilding must be replaced, match the shape, style and materials to the original. A modest expansion of the footprint of the outbuilding may be permitted to allow for the storage of modern vehicles.

In the East End Historic District, accessory structures may be sited on the rear and side property line with no required setback. This permits shared garages as was customary at the time of the district's development and helps conserve open space on the small urban lots in the neighborhood.

## DEMOLITION & RELOCATION

Relocation removes the building from its historical context and alters the overall development pattern in the neighborhood. Demolition is irreversible, forever removing a cultural resource from existence. Relocation and demolition of historic structures shall be avoided and shall be considered only when all other possible options have been investigated.

***The intent of these guidelines is to maintain the existing character of the neighborhood and to protect valuable historic resources that cannot be replaced.***

If relocation is absolutely necessary, the building shall be placed in a setting as near to the original as possible, maintaining the orientation and context.

Demolition of a historic resource shall take place only as a last resort, and the following shall be considered:

- » Has an architect or engineer examined the property and commented on the physical condition of the structure and the feasibility of its rehabilitation?
- » Is there evidence that the cost of stabilizing and rehabilitating the structure far exceeds the cost of new construction on the site for the same intended use?

When relocation or demolition cannot be avoided, the building(s) shall first be fully documented with photographs and a written record.



# Design Guidelines for New Construction & Additions

Due to the proximity of the state government complex and the downtown and Washington Street commercial districts, the East End Historic District is vulnerable to the threat of demolition, the potential for new construction, and the addition of modern spaces to historic homes. The construction of new buildings or additions to existing resources could significantly affect the character of the neighborhood.

***The intent of these design guidelines is to ensure that new buildings and additions are done in a way that is compatible with the historic qualities of existing architectural resources and with the urban context of the neighborhood.***

New construction and additions can and should complement the qualities that have been identified as significant to the neighborhood. The intent is not to create cookie cutter imitations of the existing historic buildings or styles; instead, the goal is to construct modern designs that respect the existing buildings' scale, massing, style, detail, and construction materials. This is encouraged by the following guidelines:

- » Do not remove or destroy original significant portions of buildings or entire buildings.
- » Use materials that are similar to those that are found in the historic district buildings within the district.
- » Use a simple arrangement, not mixing more than two different patterns, textures or styles.
- » Do not imitate historic buildings, details, or elements to create a false history.

New construction can enhance the East End Historic District if the proposed design and its siting reflect an understanding of and a compatibility with the distinctive character of the district. In fact, appropriate new construction can add depth and interest

to the district. Some of the fundamental design features that help a building relate to its context in the East End Historic District are described here.

## MASSING

In architecture, the term massing refers to our perception of the general shape, form, and size of a building. More than any other feature of a building, its massing is what creates the most impact on the eye. Architectural details and ornamentation simply reinforce the massing established by a building's height, depth, shape, and positioning on the property.

The overall shape and mass of buildings in the East End neighborhood is important in defining its character. Generally, buildings are two or three stories tall with varied roof lines. They are freestanding within their lots, set back from the side, front, and rear property lines. Most buildings feature a one- or two-story front porch and a smaller, more utilitarian rear porch. Outbuildings are located to the rear of the main house and are both smaller in area and shorter in height than the main house. In some cases, the main building mass contains shorter or smaller additions at the rear, typically for new, modern kitchens and sunrooms.

***The intent of these guidelines is to continue the established massing system and rhythm of the East End Historic District.***

New structures shall appear from the street to be similar in size and shape to neighboring historic properties. The CHLC may require drawings, photographs or models to be submitted comparing the size and shape of proposed new construction to the size and shape of an appropriate group of buildings in the vicinity.

## Charleston's Temporary Stay of Demolition

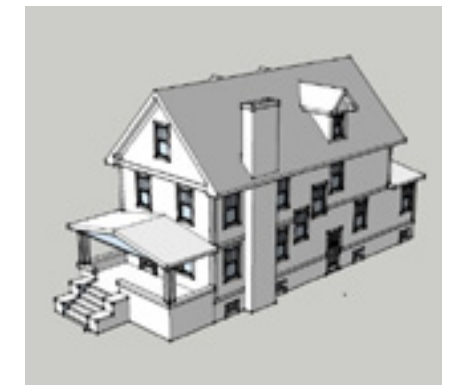
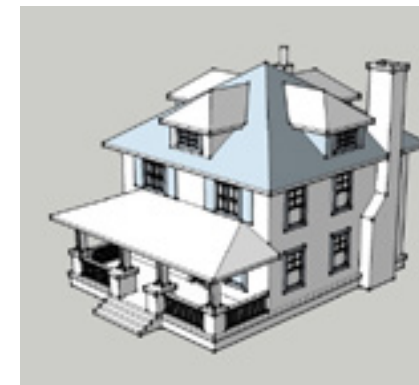
The City of Charleston's Zoning Ordinance requires a Demolition Review Permit for the demolition of structures listed individually on the National Register of Historic Places, as well as structures classified as contributing in any of the City's designated historic districts.

This temporary stay establishes a waiting period during which the City, members of the public, and the applicant can consider alternatives to the demolition of a building that may have significant historical, architectural, cultural or urban design value.

Demolition Review Permits are subject to review by the CHLC and are regulated as follows:

- » In considering a Demolition Review Permit, the CHLC may require the applicant to provide information on the existing conditions of the building and its proposed use. This may include photographs, certified structural reports, and any other information the Commission deems necessary.
- » Demolition may be temporarily delayed for 90 days if the CHLC determines, after a public hearing, that the stay would be in the public's interest due to the building's significant historical, architectural, cultural or urban design value. If the CHLC chooses to impose the temporary stay of demolition, the stay begins the day the decision is made.
- » The CHLC may waive the 90 day delay—either after a public hearing or by way of an emergency administrative review—if it is determined the building is in a condition that threatens public health and safety, is not capable of rehabilitation, or that the public's interest in demolition clearly outweighs its preservation or rehabilitation.

If the property owner concludes at the end of the 90-day waiting period that no other option is viable or desirable, the Demolition Review Permit is granted.



Left: The massing of the Foursquare with a 1-story porch reads as a cube with a shorter, more rectangular mass in front. Middle: The massing of the Queen Anne reads as a rectangle with a conical accent at the corner and a lower rectangle in front. Right: This end gable 2-story with a 1-story porch reads as a rectangular box perpendicular to the street with a shorter box in front.

- » Buildings shall be located as free standing blocks set back from the property lines.
- » They shall align themselves in the general direction of the neighboring properties and be situated either parallel to the street or in the stair-step pattern, in keeping with properties in the immediate vicinity.
- » Buildings shall have irregular massing. This is achieved by creating a central mass block with smaller masses for porches or wings, dormers, or bays.
- » Single-family and duplex residential style buildings shall have front porches at a height lower than that of the building.
- » Main entrances shall be oriented to the street.
- » Additions shall be located on the rear of the main block of the building, and should also be lower than the main block of the building.
- » Large buildings, such as multi-family residential units, shall have their massing reduced to similar proportions of neighboring buildings. This can be accomplished with stepped sections or recessed dividing lines at appropriate intervals. Provide similar three part massing or proportional five or greater part massing as noted in apartment buildings pictured here.
- » New detached accessory structures shall be located to a rear corner of the lot as was the practice at the time of the neighborhood's development.

## BUILDING HEIGHT

Most of the buildings in the East End are two or three stories tall and similar in height, with differing roof shapes. New construction that results in buildings that are too tall will create a barrier to the rhythm of the massing in the neighborhood, while buildings that are too short will create an open space that doesn't belong.

***The intent of these guidelines is to ensure that new construction and additions are compatible with the building heights characteristic of the neighborhood. This is accomplished by matching the number of stories of the main structure and the front porches, as well as the placement of windows and other design features at the appropriate heights.***

- » Building height in the district is limited to 35 feet.
- » Buildings shall be constructed to be within 10% of the heights of neighboring buildings.
- » Similarity in the heights of prominent building features, such as porches and cornices, is required.
- » The height of bays, brackets, dormers, details, porches, turrets, and other similar features shall be similar in proportion to those of adjacent buildings, and may not be the same height as the main roof or block of the building mass.

## SETBACKS

Achieving similar massing is in part accomplished by copying the setbacks of the buildings surrounding the vacant lot or the building to which new construction is to be added. Structures in the East End are set back from the front property line and aligned either parallel to the street or in a stair-stepped pattern. This provides open space in front yards that slope down to the

sidewalk at street level. Side setbacks are often just enough to allow for shared access to the rear yards in the neighborhood. This is important to interpreting the residential character of the neighborhood.

***The intent of these guidelines is to maintain the existing setback and alignment patterns that are characteristic of the district.***

- » Buildings shall be set back from the property lines and aligned in a manner that is consistent with the properties surrounding the property to be developed or expanded.
- » Additions shall be constructed in the rear of the main building in order to maintain the neighborhood's open space and neighborhood character.
- » Accessory garage structures may be sited on the rear and side property lines. This conserves open space and permits shared parking structures as was customary at the time of the district's development and helps conserve open space on the small urban lots in the neighborhood.



*This row of buildings within the district are similar in height, shape, lot coverage, and location on the lot. Their massing is consistent.*



*This structure is a departure from the character of the district in terms of its design and color palette. It is also set back on the rear of the lot, creating a gap in the rhythm and massing of Virginia Street.*

## ROOFS

Roofs are very important to residential architecture. Their shape, color, texture and style have a significant impact on the character of a historic neighborhood. In the East End Historic District, roofs on residential properties are mostly hip or gable and are varied in height and shape. Roofs on additions or in new construction should match these originals in appearance, slope, and alignment.

***The intent of these guidelines is to ensure that roofs on new construction and additions are similar in shape and character to their neighbors so that the overall effect of the mass and rhythm of the neighborhood is maintained.***

- » New roofs shall be hip or gable, and designed at a slope similar to neighboring buildings.
- » Roofs shall retain the irregular massing, size, shape, and arrangement as is characteristic of the neighborhood.
- » Roofs shall be oriented in the same direction as neighboring buildings. For example, a gable roof shall run parallel to the sidewalk if the neighboring roofs run in the same direction.
- » Irregular roof lines shall be considered in the East End as many of the roofs contain irregular massing.
- » A large solid roof on new construction would spoil the rhythm of the block if the other roofs are composed of intersecting gables or a number of different heights and slopes. To avoid this, roofs on new construction shall include dormers or other penetrations and masses similar in proportion to neighboring buildings.
- » For buildings designed in a style that typically features different roof lines—such as flat roofs on Art Deco architecture—the appropriateness of this type of roof for the new building or addition must be demonstrated and placed in context on the block.
- » Additions to historic structures should feature a roof that complements the style of the existing roof in color, texture, and form.

***Roofing materials for new construction and additions shall reflect what is commonly found on the historic homes in the neighborhood.***

- » Standing seam metal in copper, tin or terne coated steel, slate, clay tile and mineral fiber slate substitutes are traditional materials that can be used in contemporary work.
- » New fiberglass asphalt shingles can be used, provided they are flat with a uniform color and texture.
- » Slate and clay tile are sometimes used but can be expensive. There are several substitutes that are less expensive and lighter in weight for new applications.
- » New roofs in new construction shall match the adjacent in material and appearance. They shall be aligned in a similar manner as the neighboring buildings. Slopes shall reflect or be similar to neighboring buildings.



*Orient roofs on new construction in the same direction as the structures around it. Notice the roofs pictured here are similar in relation to the street; any new construction nearby should feature a similar roof line and dormer.*



*The addition in the image above, featured in the National Park Service's [Preservation Brief on New Exterior Additions to Historic Buildings](#), retains the character and form of the original historic structure. It was placed on the rear of the building set back from the original structure, and it features similar a similar roof line and building materials.*

## RHYTHM

In architecture, the term rhythm refers to the repeated use of visual elements to establish a pattern. It can apply to an individual building or to a group of buildings as in a neighborhood block. The rhythm of the buildings in the East End is established primarily through the arrangement of windows and doors in relation to solid wall sections.

***The intent of these guidelines is to maintain the rhythm existing in the East End Historic District.***

- » Residential buildings in the East End feature a relatively small proportion of voids to solids in the main body of the house. Voids, or openings like windows and doors, make up approximately 20% of a building's primary facade in the neighborhood. New construction shall be consistent with these proportions, incorporating an 80-20 relationship of solid surfaces to voids.
- » Front porches are common in the district. If neighboring structures include front porches, any new construction shall as well. Porches on new construction shall be sized and positioned similarly to others in the vicinity and shall be open, with solid sections necessary to provide support.
- » The spacing of porches or entrances shall be similar to those on the block. For example if most entrances are spaced approximately 30 feet from adjacent building entrances this rhythm shall be retained or replicated.

## FLOOR LEVELS

The number of stories on a building is identified on the exterior by the position of windows and doors, and the installation of belt courses, cornices, or other details. If new construction honored only the overall height of the surrounding buildings and did not position floor levels at similar heights, the location and pattern of the windows and doors would be inconsistent and spoil the rhythm of the neighborhood.

***The intent of these guidelines is to ensure that new construction is designed with proportions similar to the historic architecture in the neighborhood. This is accomplished in part by placing the floor levels at the same height as adjacent properties.***

- » The first floor of many of the historic homes on the East End are several feet higher than the ground level. New construction shall align vertically with neighboring properties, beginning with a similarly positioned first floor. This shall be indicated on the exterior of the building with a water table, a belt course, or other delineation.
- » Window and door heads shall be located at a height similar to neighboring buildings.
- » Porch floors, ceilings, and roofs shall be located at heights similar to neighboring buildings.
- » Taller buildings and buildings of larger mass shall have the massing broken with floor level indicators and window and door positions in proportion to neighboring buildings.

## WINDOWS

The windows on most residential buildings are oriented vertically, and the East End Historic District is no exception. New construction shall respect the vertical orientation of windows in this residential setting and should be double-hung. If combined windows are used as a focal point or design feature on an elevation, they shall relate to other features of the façade. It is also important that window placement relate to adjacent buildings in the height of their placement.

## DOORS

Doors provide a good opportunity to define overall style and relate new construction to surrounding buildings.

- » The proportion, size and detailing of doors in new construction shall relate to existing and adjacent buildings.
- » New secondary entries shall be low-key and located on side or rear elevations where they will not conflict with the primary entrance.
- » Ramps for handicapped accessibility shall be located at the point of best access to users and, where possible, shall be sensitive to the overall design and character of the building.

## MASONRY

New construction of masonry, either in brick or stone, often helps new buildings blend into existing neighborhoods. Masonry veneer often provides a less expensive alternative to complete masonry construction for residential buildings but care must be taken in the appearance of the veneer; it shall complement the existing masonry of the neighborhood.

- » For new construction, brick shall be similar in color and texture to those used in the historic neighborhood.
- » Note that brick used at the time of the East End Historic District's development has a relatively narrow range of hues. In new construction, the use of brick with wide variations or stark contrasts in color is prohibited.
- » The texture of brick walls can be varied by using different bonds. All-header bond gives a dense texture, while Flemish and English bonds result in a normal texture, and common bond a very low-key texture.
- » Stone shall be sized to match the scale of the building and shall be compatible with the stone used in the neighborhood.
- » Modern additions shall match the masonry materials used on the main building as closely as possible in size, color, texture, and bonding and joint patterns.
- » Asbestos, reflective glass, unparged or unpainted concrete block, porcelain-coated metal panels, permastone, formstone and fiberglass are not recommended as they disrupt the continuity of the neighborhood.



*The repetition of architectural components of these structures creates the rhythm common in much of the East End Historic District.*

## SIDING

Wood is a common building material in the historic East End neighborhood. This tradition can be carried forward in new construction with the use of window and door trim and various wood sidings. Beveled siding, cedar shingles, Dutch lap, and German siding are traditional materials often used in contemporary design. Again, neighborhood context shall dictate choice of materials.

- » Wood siding is encouraged in new construction.
- » Cement fiberboard is permitted when it meets the other conditions listed here.
- » Smooth finishes and widths appropriate to the neighborhood's existing historic architecture must be used.
- » Avoid siding with an exaggerated "woodgrain" texture, or excessively wide or narrow profile.
- » The design of the exterior shall include sufficient detail and trim.
- » Use similar detailing, such as window trim, in new construction to provide architectural interest and emphasize appropriate proportion in design.
- » Vinyl and aluminum siding are prohibited.

## DETAILS

New buildings can be given a connection with their historic neighbors with the application of details that are appropriately scaled and designed.

***The intent of these guidelines is to complement the architectural details that give the buildings in the East End character.***

- » Details in new construction or details that are replacements on existing historic buildings may be simpler in design than the originals.
- » Details in new construction or details that are replacements on existing historic buildings must be similar to the originals in proportion and placement on the building.



*Rhythm in this example is created with similar roof lines and orientation, chimneys, the placement of windows, and the recurrence of front porches*

# Design Guidelines for Building Operations

*The structural and architectural elements of a building are not alone in contributing to its character. Elements such as lights, awnings, gutters, and downspouts also tell a story about the history of a property and shall be addressed in rehabilitation, new construction, and additions. If the architecture of a building is worth protecting, it shouldn't be obscured by an inappropriate awning or detracted by modern mechanical equipment. It is the intent of these guidelines is to ensure compatibility among all the elements of a historic building.*

## LIGHTING

- » Retain existing original exterior lighting fixtures whenever possible.
- » When necessary, install lights that are compatible with the style and architectural elements of the building. Do not install lighting styled for a different time period or architectural style as it creates a false sense of history.
- » Do not install lights that damage architectural elements.
- » Design brackets and attachments to complement the architectural style of the building.
- » Paint exposed brackets and conduit to blend with adjacent materials so they will not be visually distracting.
- » In new construction install lights that are compatible with the building and the adjacent buildings.
- » Install lighting to prevent direct and indirect light and glare from disturbing adjacent properties.
- » Install highlights in obscure areas so the fixtures do not intrude on the historic elements of the buildings.

## MECHANICAL SYSTEMS

The location of new heating and cooling equipment can affect the historic and architectural appearance of a historic building. If installed insensitively, such machinery can cover up or damage significant elements.

***The intent of these guidelines is to ensure that features installed for modern functional purposes do not damage the historical appearance or architectural character of a building.***

- » Install mechanical systems in an area that is obscured from view. Possibilities include flat rooftops and rear yards.
- » If installation is necessary in a side yard, screen the equipment from view with compatible fencing or landscaping.

- » Mechanical systems shall not be installed in a front yard, through the wall or as window units on the primary facade.
- » Additionally, the installation of satellite dishes and antennas when visible from a public way is prohibited.

## AWNINGS & CANOPIES

Awnings and canopies have historically been utilized to protect the interior of the building from the sun. More modern developments have transformed this utilitarian equipment into advertising and design features. It is important to keep the original function of awnings in mind when installing them in a historic district.

***The intent of these guidelines is to provide for awnings that complement the architectural features and style of a building rather than define it. Awnings shall be functional.***

- » Shed-style fabric awnings are appropriate for the style of most of the architecture in the East End Historic District.
- » Barrel, bubble or umbrella type awnings are prohibited.
- » Retractable awnings are acceptable, though not necessary.
- » Awnings must be installed in relation to the opening that they are to protect. For example, the awning shall be approximately the same width as the window or entrance that it covers.
- » Awnings shall be installed to provide a minimum 9 foot clearance above a sidewalk, if possible.
- » Awnings shall not extend up the façade of a building covering the cornice or window or door head.
- » An 8 inch height is preferred for awning valances; in no case may a valance exceed 12 inches in height.

## GUTTERS & DOWNSPOUTS

Gutters and downspouts are often a relevant element on a historic building. Many buildings of the early twentieth century had built-in gutters lined with tin or other metals; Yankee gutters; and half-round gutters and round downspouts, often in copper. Scuppers (water outlets) were often decorative using gargoyle or other decorative features.

***The intent of these guidelines is to retain all historic and original gutters and downspouts that are functioning properly and in good repair.***

- » Retain all original and historic gutters, downspouts and scuppers in good repair.
- » If repair is necessary, match the configuration and materials of the original.
- » Replace gutters and downspouts only where necessary. Spot replacement matching the originals in configuration and materials is preferred.
- » If wholesale replacement is necessary, match the original configuration and materials, if possible.
- » Half-round gutters and round downspouts in a galvanized finish are acceptable replacements in a residential application.

## SOLAR PANELS

Solar panels shall be mounted on secondary roof facades or as part of an integrated roof design which cannot be seen.

- » Solar panels shall not be mounted on primary facades.
- » Solar panels installed on flat roofs must be set back from the edges of the roof so the panels are not seen from the street or sidewalk.
- » Solar panels installed on sloped roofs are permitted only on secondary facades. The panels must be installed at the same angle as the roof, may not protrude more than 12 inches above the ridge of the roof, and cannot be located closer than 3 feet from edge of roof.
- » Solar panels may be installed in the ground in rear yards or on secondary façades out of sight from any public way.
- » Solar roof shingles shall be permitted when they meet other criteria for roof replacement previously set forth in these guidelines.

For more information, see Technical Preservation Services overview on [Solar Panels On Historic Properties](#).

## ADA

Ramps for handicapped accessibility shall be located at the point of best access to users and, where possible, shall be sensitive to the overall design and character of the building. Lifts and ramps must comply with all city building codes.

- » If the grade difference is minimal and historic features of the house are not at risk, consider regrading the yard or driveway to provide access to the main floor level.
- » A ramp should provide access to the entrance most often in use. This may not be the primary entrance as many properties in the district feature parking in the rear.

- » If installation of the ramp would result in permanent damage to character-defining features and materials or alter the overall historic setting and character of the property, select an alternate entrance.
- » If it is not possible to locate a ramp at an existing entrance and a new opening must be created, the new opening shall comply with other sections of these guidelines.
- » The design of ramps should retain the key detailing of the historic structure and must not remove any historic features.
- » Appropriate materials for ramps include wood decking, wood-alternative composite decking, brick paving, concrete, and other paving materials.
- » Consider installing a wheelchair lift if ramps or regrading are not feasible.
- » The visual impact of ramps and lifts should be minimized by the installation of features that are compatible with the historic design, style and materials of the house, or by landscaping.

Accessibility design resources can be found online: [Information and Technical Assistance on the Americans with Disabilities Act](#).



*Built-in gutters like those pictured above shall be repaired and maintained.*

*Ideally, the ramp in the photo below would enter this structure from a rear parking lot. In the absence of this possibility, the use of grading, concrete, and simple black handrails allows the ramp to blend in with its surroundings and does not detract from the historic property.*



# Design Guidelines for Site Features

## WALLS & FENCES

The East End Historic District is, in part, defined by moderately sized, open front lawns slightly elevated above the sidewalk level. Some properties slope gently down to the sidewalk grade while others feature a small concrete curb. Another common feature is a radius or curved intersection at the lawn curb and the steps leading onto the property.

***It is the intent of these guidelines to retain and restore concrete curbing separating the sidewalk from the sloping front yards throughout the district.***

- » Concrete kneewalls, curb cuts and related ornamentation that contribute to the overall historic character of the site shall be retained.
- » Yards shall slope to the sidewalk. If none exists, a concrete curb with a maximum height of 10 inches may be installed.
- » New fences and retaining walls shall be prohibited in front of any building line.
- » The design of fences visible from a public way shall be appropriate in scale and architectural style to the historic characteristics of the building, its site, and the surrounding properties.
- » Neighbor-friendly fences of wood, composite, or factory-finished aluminum are permitted behind the front building line and may be approved administratively. Other fence types require CHLC review.
- » New fences and walls must conform to City zoning requirements in terms of height and sight lines at intersections.
- » Brick walls visible from the street shall use historically appropriate brick. Bricks and mortar joints shall be compatible in color, aggregate and joint profile with the building.
- » Fences made of chain link, split rail, mesh, and wire are prohibited.

The criteria above may be altered or waived for compliance with the Americans with Disabilities Act.

## PARKING

The City of Charleston's Zoning Ordinance lists parking regulations applicable to the base zoning district. These regulations shall apply in the East End Historic District. The following also apply:

- » Except for driveways serving single family dwellings, all parking shall be located in the rear of the primary structure.
- » Parking areas for multi-family and non-residential uses containing more than 2 parking spaces and all loading facilities shall be screened from view from adjacent



*Above: Front yards in the district were designed with a gentle slope to the sidewalk and included a simple concrete curb. The curb above should be repaired. Replacement with a low block retaining wall is inappropriate. Below: The concrete curbing in the district was designed with rounded corners at the intersection of the sidewalk with driveways and stairs. This feature should be retained or restored whenever possible.*



single-family residential properties and from public streets by a predominantly opaque fence or decorative wall, or by an earth berm or plantings.

- » For principal uses located on lots fronting on Kanawha Boulevard, vehicular access to and from Virginia Street is prohibited.

## GARDEN STRUCTURES

Garden structures - including but not limited to pergolas, gazebos, arbors and trellises - may be approved administratively when they satisfy the following criteria:

- » Garden structures shall be located behind the front building line in either the side or rear yard.

- » Garden structures located in the side yard shall be screened from view with appropriate landscaping materials.
- » Garden structures shall not be attached to either a principal structure or accessory garage structure.

## PAVING

Paving shall complement and be compatible with the architectural style of the building. Avoid the use of one monochromatic expanse of a material. Paving materials and patterns will introduce a visual texture in the landscape. Brick, stone and masonry units in a variety of patterns are suitable.

- » Concrete may be colored and stamped to simulate texture.
- » Concrete may also include exposed river rock aggregate to be compatible with historic concrete.
- » Granite curbs, edging and steps can be used in masonry paving to provide variety.
- » Masonry paving shall be manufactured specifically for exterior use and installed per the manufacturer's recommendations.
- » Sidewalks and walkways shall be maintained in good condition and patched in kind when damaged.
- » When installing or repairing stairs and curbs at sidewalks and lawn edges, use flares and curved faces unless there is evidence that angular intersections were used.

## PLANTINGS

Trees, shrubs, flowers, and grasses can offer shade and privacy and add texture to a building. When selecting landscaping materials, consider the size of the plant at maturity and evaluate scale and style in comparison to the building. The landscaping materials chosen should complement the architectural style of the building, and their placement should not hide significant, character-defining features.

Window boxes offer an opportunity to add color and variety to the facade of the building. On primary facades, window boxes shall match the color of the building's trim, be simple in style, and extend not more than the width of the window and its frame. The top of the window box shall be located at the sill line. Materials shall be compatible with the style of the building and shall be durable. Mounting shall be done in such a way that it does not harm or remove historic features and if necessary, be reversible to safeguard original appearance.

Consider using free standing flower boxes, urns and planters instead of attaching them to the building. Also consider the use of hanging baskets, or boxes attached to the balustrades or rails of porches.

## HANDRAILS

When handrails are necessary for ease of access from the sidewalk onto the property or on the steps to a front porch, a simple design in a black or dark bronze metal is required. This allows them to blend in to the surroundings and prevents disruption of the open front lawns that help define the residential nature of the district.

## SIGNS

Properties available for non-residential use in the East End Historic District are limited. The neighborhood is pedestrian friendly, and vehicular speed limits throughout the neighborhood are low. Large, garish, or internally lit signs would not serve the businesses or the neighborhood well.

***The intent of these guidelines is to encourage signs that are compatible with a building's architectural style and character, and adequately identify the business it houses.***

- » Only freestanding signs are permitted. Signs attached to the facade of a building are prohibited.
- » The maximum permitted sign area in the district is 12 square feet, including the supporting structure.
- » The maximum height of signs is 3 feet above grade.
- » Signs must be set back at least 10 feet from the property line.
- » Signs shall be compatible with the color, materials, and textures of the building.
- » Signs shall not obscure any significant details of the building or site.
- » Only one sign shall be installed per site to identify the occupant(s) of the building.
- » Signs shall be simple in nature with legible typestyles and color arrangements.
- » Install and direct a light at the sign to illuminate it. The use of backlit or internally-lit signs is prohibited.
- » Digital signs and signs that project from the facade or roof of the building are prohibited.
- » Signs for home-based businesses are prohibited.



*Left: How sign area is measured. Below: Appropriate handrails do not detract from the sloping front yards in the district.*



# Recommendations for Maintenance

All buildings require routine maintenance, an ongoing process of repair and replacement of elements and finishes. Owners who neglect or defer maintenance often find that the cost of correcting advanced deterioration far exceeds that of keeping the building in good repair. By developing a regular maintenance schedule and program, major repairs and expenses can be avoided, the building's useful life can be extended, and its character can be preserved.

The key to proper maintenance is a regular inspection schedule. Periodic inspections will alert owners to required repairs and potential problems. They will identify trouble spots before they become major issues. Inspections should be done on a regular basis, usually associated with the seasons, as in conjunction with spring cleaning, or winter weatherizing.

Develop a list of the significant features of the building and those features vital to its operation. Schedule regular visual inspections of these, starting from the roof and proceeding down to the foundation of the building on each elevation. The information below is a general list of items to consider for the major components of a historic home during an inspection.

## ROOFS, GUTTERS & DOWNSPOUTS

- » Are gutters and downspouts misaligned or leaking? Have leaves or debris gathered?
- » What is the condition of the flashing in valleys, around chimneys, near parapets and cornices?
- » If skylights are present, note that they are susceptible to leaks and examine those regularly.
- » What is the condition of the masonry around chimneys and downspouts?

## WINDOWS & DOORS

- » Is there any cracked or broken glass?
- » In what condition is the glazing? Is putty in tact?
- » Is paint cracking and peeling?
- » Are windows and doors functioning efficiently? Is caulking or weatherstripping needed?
- » Does water drain properly around the sills?

## FOUNDATIONS

- » Is evidence of water present at the intersection of the wall and the ground?
- » Is vegetation growing on or near the building?
- » Are there any visible cracks or signs of settling?
- » Does the ground slope toward the building?

You will also want to evaluate the condition of masonry, siding, electrical systems, HVAC systems, and other components of the building.

This information is not meant to be a comprehensive list of items to evaluate in maintaining a historic structure. The [National Park Service's Preservation Brief No. 47](#) addresses this topic more thoroughly and will serve as a helpful tool to any historic home owner.

The following items are considered general maintenance and do not require a review by CHLC or its staff:

- » Landscaping projects, including the planting of shrubs, flower and vegetable gardens. Construction of garden structures requires CHLC staff review.
- » Scraping and painting of wood siding, details and other elements.
- » Repair of glazing in windows.
- » Caulking and weather-stripping.
- » Gutter inspection, cleaning and reattachment.
- » Reattachment or securing of loose shingles.
- » Adding insulation in attics and crawl spaces and any other work on the interior of the structure.

# Financial Incentives for Preservation

A listing on the National Register of Historic Places provides a number of benefits to the property owner. These include:

- » The recognition and honorary significance of resources.
- » The possibility of grant funds for protection or other activities.
- » Protection from federally funded or licensed activities and projects.
- » Federal tax credits for rehabilitation of income producing properties.
- » State tax credits for rehabilitation of income producing and primary residence properties.

The most significant element of listing on the National Register of Historic Places is the availability of tax credits for rehabilitation.

The federal historic preservation tax credit is equal to 20% of all approved capital investment in the building. The state historic preservation tax credit is equal to 25% of all approved capital investment in the building. In other words, if you spend \$100,000.00 on qualified rehabilitation you will receive a federal tax credit of \$20,000.00 and a state tax credit of \$25,000.00.

- » The commercial building must be a depreciable building. Residential rental is allowed.
- » The rehabilitation expenditure must be greater than \$5,000.00 or the adjusted basis in the commercial building, whichever is greater.
- » The work must meet the Secretary of the Interior's Standards for Rehabilitation.
- » A completed application for the tax credit must be filed with the State Historic Preservation Office. It is recommended that the application be completed and submitted prior to commencement of work on the project. This will allow the reviewers to determine if the proposed work will meet the Secretary's Standards.
- » The tax credit can only be taken when the work is complete. The application may be submitted at the conclusion of the project. The owner assumes the

risk that the work will not meet the Standards and the application will be denied.

- » The West Virginia State Historic Preservation Office makes a recommendation to the National Park Service but does not provide the final determination.

West Virginia also has a tax credit for the rehabilitation of owner-occupied residences, an important tool for the continued preservation of residential sites not eligible for the commercial credits. It is a 25% state income tax credit for qualified expenditures undertaken as part of the rehabilitation of a private residence. Again, it is important to communicate with SHPO prior to beginning your rehabilitation project.

*For more information on tax credits and the application forms you will need, visit the West Virginia State Historic Preservation Office web site at [www.wvculture.org/shpo](http://www.wvculture.org/shpo) and contact their staff at 304.558.0240.*



# Preservation Dictionary

**Alteration.** Work which impacts exterior architectural features, including construction, alteration, restoration, reconstruction, moving or demolition of buildings or structures and the removal of building elements.

**Baluster.** A short column support of a railing, typically decorative. A balustrade is a row of balusters supporting a railing.

**Bay.** A vertical division of a building usually marked by windows or other architectural elements.

**Belt Course.** A horizontal band usually projecting and continuous on the exterior of a building.

**Bracket.** Projecting piece of wood, metal or stone found under eaves or other overhangs. May be decorative or supportive.

**Certificate of Appropriateness.** An authorization by a local Historic Landmark Commission or other local historic properties review board which grants application for alteration, demolition or new construction to a historic site or non-contributing site or structure in a historic district.

**Cladding.** To cover surface material usually metal with another material or metal. Intended to protect the surface material.

**Clapboards.** Narrow wooden boards, thinner at the top edge, used as overlapping horizontal siding covering a wood-framed wall; also called weatherboard.

**Contributing.** A contributing property in a historic district is any building, structure, object or site which reflects the significance of the district as a whole, either because of historic associations, historic architectural qualities or archaeological features.

**Coping.** A capping layer at the top of a masonry wall.

**Corbel.** Design feature in brick and masonry which projects as one or as a series of projections from the surface of the wall.

**Cornice.** A continuous horizontal molding which projects from the face of a wall or building and is located in the uppermost section.

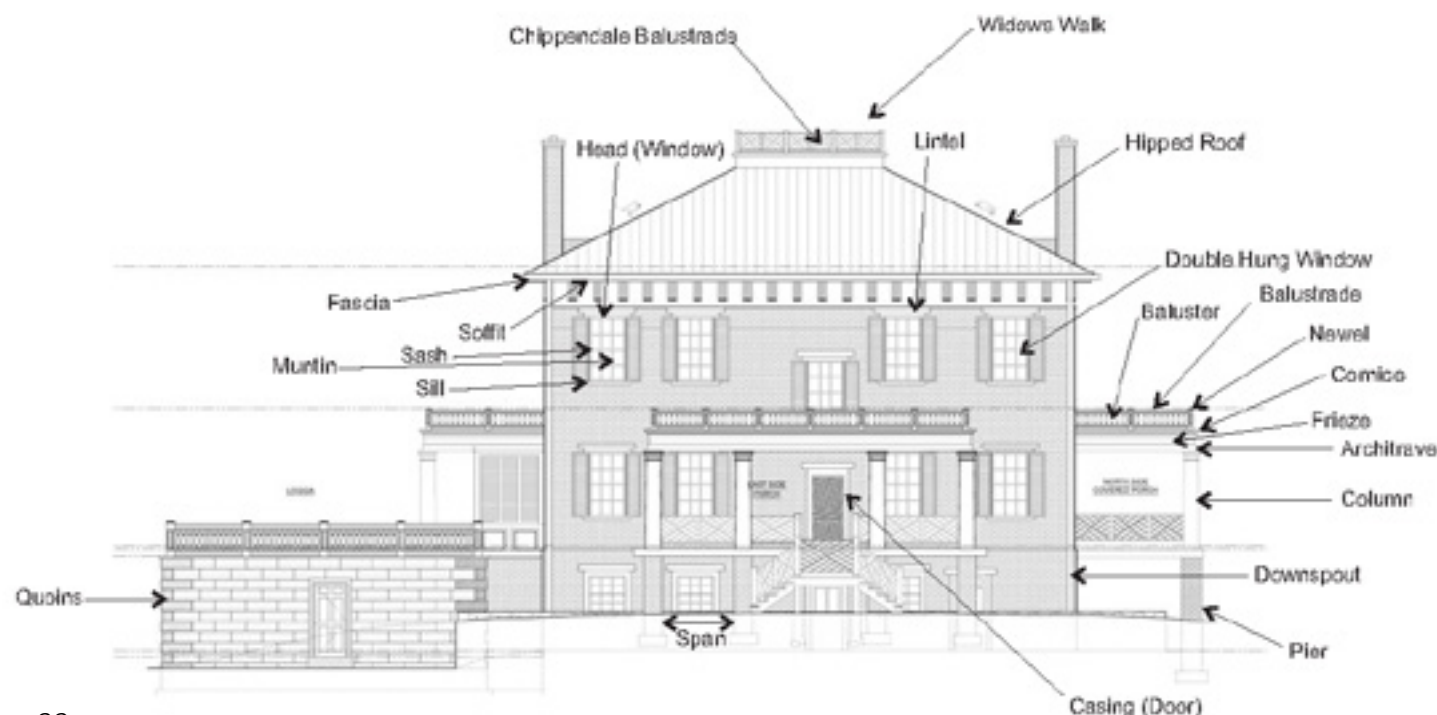
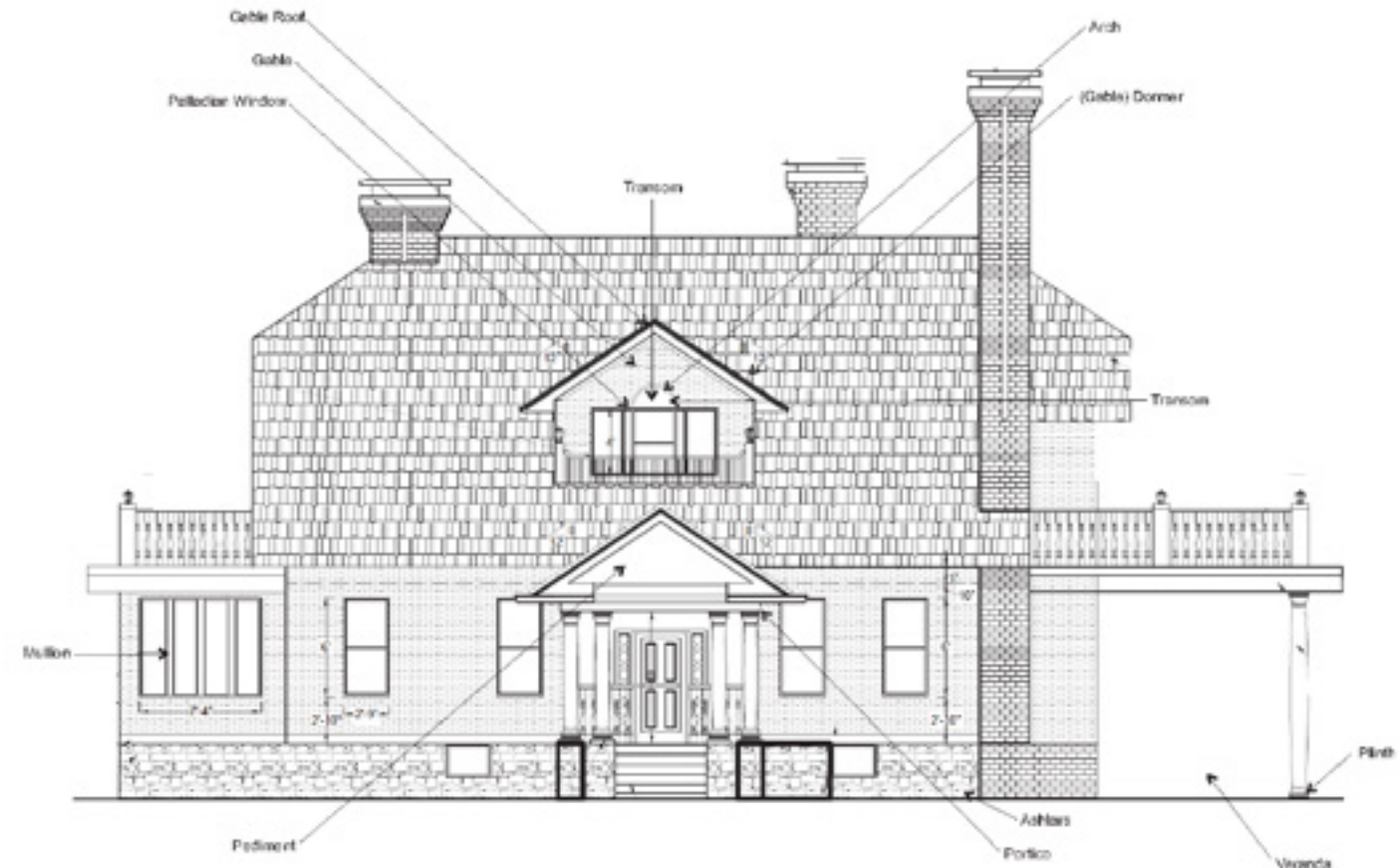
**Cupola.** A small structure placed on the top of a building's roof or dome, either circular or polygonal, enclosed with openings.

**Dentils.** A series of small projecting blocks which are often used as part of the decorative detail of a building cornice.

**Dormer.** A structure which contains a window and projects from a slope in the roof and usually has its own roof.

**Downspout.** A pipe which carries rainwater from a roof gutter to the ground and away from building.

**Eave.** Underside of roof which overhangs the wall of the building.



**Façade.** The face, front or side of a building which faces a street or open space.

**Fascia.** A flat projecting horizontal board between moldings; part of a classical entablature.

**Finial.** A decorative element at the top of a roof turret, gable, canopy, etc.

**Finish.** The decorative texture or appearance of a surface.

**Fluting.** Shallow concave grooves running vertically on the shaft of pilaster, column or other surface.

**Gable.** Triangular edge of a wall under a pitched roof.

**Ionic.** A classical order of architecture characterized by a column with ornamental scrolls on the capitals.

**Keystone.** A center stone at the summit of an arch.

**Lintel.** A horizontal beam over a window, door or other opening; used also to mean the trim over a window or door opening.

**Parapet.** A low horizontal wall along the edge of a roof.

**Pediment.** A triangular area on the front of a building above the doorway or portico.

**Pier.** A vertical supporting member, square or rectangular in cross-section.

**Pilaster.** A flat pillar representing a column attached to a building surface.

**Portico.** A roofed structure supported by columns, usually attached to a building as a porch.

**Quoins.** Masonry blocks at the corner of a wall, these cornerstones are both decorative and structural.

**Sidelights.** Vertical glass panes which flank a door.

**Soffit.** The underside of a part or member of a building such as an overhang.

**Terra Cotta.** Hard fired clay, brownish in color, usually unglazed and used for architectural ornaments and facing.

**Transom.** A fixed or operable window over a doorway or a window.

**Turret.** A small slender tower.

**Veranda.** A long covered porch or balcony.

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

## Secretary of the Interior's Standards for Rehabilitation

The National Park Service within the U.S. Department of the Interior serves as the keeper of the National Register of Historic Places. Its Technical Preservation Services Division develops historic preservation policy and guidance on preserving and rehabilitating historic buildings, administers the Federal Historic Preservation Tax Incentives Program for rehabilitating historic buildings, and sets the Secretary of the Interior's Standards for the Treatment of Historic Properties. Those standards, which guide the Charleston Historic Landmarks Commission and hundreds of their counterparts across the country, are as follows:

### Rehabilitation as a Treatment

**Rehabilitation** is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Additional information on interpreting and applying the standards is available in the [Guidelines for Rehabilitating Historic Buildings](#) on the NPS web site.

## Levels of Design Review in the East End Historic District

The City of Charleston's Planning Department serves as staff for the Charleston Historic Landmarks Commission. Any time you are unclear about the level of review required, the application and permitting process, or any of the guidelines in this document, contact the Planning Department at 304.348.8105 for assistance 9 am until 5 pm Monday through Friday.

The following information is provided as a guide for home owners and contractors regarding the level of review required for work on properties within the East End Historic District.

Work considered routine maintenance does not require staff review or permit.

Minor work permits are reviewed and issued by Planning Department staff, who then present a report containing all issued minor work permits to the Charleston Historic Landmarks Commission at its monthly meeting. Minor work permits are typically issued upon request after a brief consultation with staff about the work to be done.

Major work, including but not necessarily limited to the activities listed here, requires review and approval from the Charleston Historic Landmarks Commission before a permit can be issued. In order to begin that process, the property owner or contractor must file an application for Certificate of Appropriateness, including supplemental information and photographs that support the request. The filing deadline for these cases is on or around the 1<sup>st</sup> of the month, and the CHLC considers those request at its regularly scheduled meeting on the 3<sup>rd</sup> Thursday of each month. Visit the Planning Department's page at [www.charlestonwv.gov](http://www.charlestonwv.gov) for a current schedule of filing deadlines and hearing dates.

### Routine Maintenance

Minor landscaping, including the planting of vegetable and flower gardens, trees, and shrubbery  
Painting  
Caulking and weather-stripping  
Securing loose wood and shingles

### Minor Work

Repair/replacement of driveways/sidewalks where there is no material change  
Construction of fences and walls in side and rear yards  
Repairs/replacement, including repointing, to existing masonry when color and composition of the mortar match the original, and new brick or stone matches the original  
Installation of mechanical equipment, such as heating and air conditioning units screened from view  
Replacement of a flat roof not visible from a public way  
Replacement of a roof where there is no material change  
Installation/replacement of signs  
Replacement of woodwork where there is no change in detail  
Reline gutters  
Replacement of windows in keeping with these guidelines on secondary facades

### Major Work

New construction and additions  
Demolition of a structure or any part of a structure  
Relocation of buildings  
Removal/alteration of any original or historic feature  
Replacement of windows and doors on primary facades  
Driveway/sidewalk expansion

## Substitute Materials

Acceptable substitute materials include, but are not necessarily limited to:

- » Extruded polystyrene (ex. Fypon)
- » Fiber Reinforced Plastics
- » Cementitious siding (ex. Hardieboard) on secondary facades
- » Metal, fiberglass, or composite material doors on secondary facades
- » Composite flooring for porches (ex. Trex)
- » Fiberglass for columns, brackets, and details

- » Metal roofing simulating the look of slate or tile
- » Composite roofing products that look like slate

New products are regularly introduced into the market. If an owner has identified a material not listed here, it may still be acceptable to the CHLC and an application for Certificate of Appropriateness should be filed.

## Contractor List

The following list is not a sign of endorsement for these specific contractors. It is provided merely for expediency and convenience. It is always a good idea to check a contractor's references and look at examples of their work prior to hiring or entering into a contract. A specialty is listed for some of the contractors below. It should be noted, though, that their skills are not necessarily limited to that specialty. Many of these contractors are capable of all phases of historic preservation construction work.

Tom Anderson  
Allegheny Restoration & Builders  
PO Box 18032  
Morgantown, WV 25607  
304.594.2570

Carl Bailey  
Classic Builders  
45 Setzer Drive  
Barboursville, WV 25504  
304.733.4152

Bill Bilott  
Erwin, PA  
724.863.5958  
Specialty: light fixture restoration

Terry Bishop  
Bishop Construction  
PO Box 8254  
Huntington, WV 25705  
304.529.6412  
Specialty: masonry cleaning, painting & pointing

Brad Bolyard  
High Country Contractors  
100 W. State Avenue  
Terra Alta, WV 26764  
304.789.2747

Jesse Bowman  
High-Tech Painting & Construction Company  
Route 4, Box 289A  
Clarksburg, WV 26301  
304.783.5183

Bill Croye & Steve Tibbs  
Compton Construction  
PO Box 1010  
Princeton, WV 24740  
304.487.3467

Michael Corlis  
Corlis Design & Construction  
Route 1, Box 50  
Frametown, WV 26623  
304.364.2687  
Specialty: custom woodwork & furniture

Travis Cox  
Metro Roofing & Sheet Metal  
PO Box 4037  
Parkersburg, WV 26104  
304.485.9150

Ed Devine  
Route 1, Box 209-5  
Elkins, WV 26241  
304.636.6765

Tim Dorsch  
Tri-State Roofing & Sheet Metal Co.  
Po Box 1231  
Charleston, WV 25324  
304.755.8135

Lee Forbes  
Forbes Roofing  
PO Box 1851  
Lewisburg, WV 24901  
304.536.5111  
Specialty: slate & tile roofing; custom architectural metals

Fredeking Stafford  
PO Box 1232  
Princeton, WV 24740  
304.425.2534

Clifford Gillilan  
Valcon  
PO Box 180  
Franford, WV 24938  
304.497.3100

Jonathan Harbaugh  
Royal Renovations LLC  
108 6th Street, North  
St. Albans, WV 25177  
919.432.7957

Harris Brothers Roofing & Sheet Metal  
1518 Hansford Street  
Charleston, WV 25301  
304.343.5566  
Specialty: slate, tile & metal roofing

Bud Henderson  
City Windows & Construction Co.  
Route 2, Box 285  
Clarksburg, WV 26301  
304.623.2573

John Jarrett  
Jarrett Construction  
1605 Virginia Street, East  
Charleston WV 25311  
304.344.9140

William Jelinek  
Route 1, Box 206  
Rock Oak, WV 26801  
304.897.5574  
Specialty: woodwright & architectural millwork

L.R. Dorsey Inc.  
2700 Smith Road  
Charleston, WV 25314  
304.744.0678

Dave Lafrate  
Al's Masonry & Son Construction  
4624 Smithfield Street  
Shadyside, OH 43947

RC Maroni  
Allegheny Restoration  
1517 Park Boulevard  
Pittsburgh, PA 15216  
Specialty: masonry & concrete restoration

Ed Miller  
Historic Restorations  
150 Circle Drive  
Charleston, WV 25313  
304.444.6200

Johnny Nance  
The Old House Doctor  
3059 Wilson Road  
Barboursville, WV 25504  
304.736.1655

Chuck Preusch  
Reliable Roofing Company  
PO Box 1908  
Elkins, WV 26241  
304.636.7188

RG Friday Restoration  
150 Perry Highway  
Pittsburgh, PA 15229  
412.931.6992

Mike Rish  
General Restoration  
829 Bethel Road, Suite 210  
Columbus, OH 43214  
614.888.0654

Bob Ruddy  
Mountain State Slate Roofing  
Rout 1, Box 77-C  
New Milton, WV 26411  
304.873.3569  
Specialty: slate, tile & metal roofing

Tom Snyder  
Oletangy Restorations  
1736 Sheffield Terrace  
Marion, OH 43302  
740.389.5883

Michael Sizemore  
Mountain Artworks Studio  
212 Oxley Road  
Athens, WV 24712  
304.320.5579  
Specialty: metal fabrication

John Thiry  
Keystone Waterproofing  
RD 7, Box 34G  
Greensburg, PA 15601  
724.834.2040  
Specialty: masonry cleaning & pointing

Frank Unger  
Past Respects  
821 Johnson Creek Road  
Walton, WV 25286  
304.577.6217

Gary Venturino  
Route 1, Box 2A  
Williamson, WV 25661  
304.235.5386

## References & Resources

What Style Is It: A Guide to American Architecture.

Poppeliers, Chamber and Schwartz, H.A.B.S and National Trust for Historic Preservation.

Identifying American Architecture. Blumenson, John J.G., American Association for State and Local History.

A Field Guide to American Houses. McAlester, Virginia and Lee. Published by Alfred A. Knopf.

Introduction to Early American Masonry, Stone, Brick, Mortar and Plaster. McKee, Harley J, FAIA. Published by the National Trust for Historic Preservation And Columbia University.

Masonry: Respectful Rehabilitation. London, Mark.

Masonry: How to Care for Old and Historic Brick and Stone. London, Mark. Published by The Preservation Press/National Trust for Historic Preservation.

Twentieth Century Building Materials, History and Conservation. Jester, Thomas C., Editor. Published by McGraw-Hill Companies.

Keeping It Clean: Removing Exterior Dirt, Paint, Stains and Graffiti from Historic Masonry Buildings. Grimmer, Ann E. Published by the U.S. Department of the Interior/National Park Service.

Old Building Owner's Manual. Kitchen, Judith L. Ohio Historic Preservation Office.

Victorian Exterior Decoration: How to Paint Your Nineteenth-Century American House Historically. Moss, Roger W. and Winkler, Gail Caskey.

Illustrated Dictionary of Historic Architecture. Harris, Cyril M. Published by Dover Publications.

Badger's Illustrated Catalog of Cast Iron Architecture. Dover Books (Reprint of 1860 Catalog)

Traditional Building: The Professional's Resource for Public Architecture. Labine, Clem.

Old House Journal; Old House Journal Catalog; Old House Journal Interiors.

Preservation Briefs. National Park Service.

Preservation Tech Notes. U.S. Department of the Interior, National Park Service.

Century of Color: Exterior Decoration for American Buildings 1820-1920. Moss, Roger. Published by the American Life Foundation.

Sloan's Victorian Buildings. Sloan, Samuel. Published by Dover Publications.

Paint in America: The Colors of Historic Buildings. Moss, Roger W., Editor. Published by The Preservation Press/National Trust for Historic Preservation.

Identifying American Architecture: A Pictorial Guide to Styles and Terms 1600-1945. Blumenson, John J. and G. Published by the American Association for State and Local History.

The Victorian Design Book: A Complete Guide to Victorian House Trim. Introduction by Richard O. Byrne. Published by Lee Valley Tools Ltd. with the Association for Preservation Technology.

The Outdoor Lighting Pattern Book. Leslie, Russell P., AIA and IES and Rodgers, Paula A., IES. Published by McGraw-Hill Companies.

Historic Building Facades: The Manual for Maintenance and Rehabilitation. Foreward by James Marston Fitch. Published by John Wiley & Sons and The Preservation Press/National Trust for Historic Preservation.

### **Nonprofit Organizations**

National Trust for Historic Preservation  
1785 Massachusetts Avenue, NW  
Washington, D.C. 20036  
(202) 588-6202  
[savingplaces.org](http://savingplaces.org)

Preservation Alliance of West Virginia  
421 Davis Avenue, #4  
Elkins, WV 26241  
304.345.6005  
[pawv.org](http://pawv.org)

### **Historic Preservation Information Online**

#### **Federal Government**

Advisory Council on Historic Preservation  
[achp.gov](http://achp.gov)

National Park Service, Technical Preservation Services  
[nps.gov/tps](http://nps.gov/tps)

National Register of Historic Places  
[nps.gov/nr](http://nps.gov/nr)

National Center for Preservation Technology and Training  
[ncptt.nps.gov](http://ncptt.nps.gov)

Preservation Briefs  
[nps.gov/tps/how-to-preserve/briefs](http://nps.gov/tps/how-to-preserve/briefs)

Secretary of the Interior's Standards for Rehabilitation  
[nps.gov/tps/standards](http://nps.gov/tps/standards)

National Archives and Records Administration  
[archives.gov](http://archives.gov)

#### **State Government**

West Virginia State Historic Preservation Office  
[wvculture.org/shpo/shpoindex](http://wvculture.org/shpo/shpoindex)

West Virginia State Archives  
[wvculture.org/history/archives/wvsamenu.html](http://wvculture.org/history/archives/wvsamenu.html)

#### **Other**

Partners for Sacred Places  
[sacredplaces.org](http://sacredplaces.org)

Traditional Building Magazine  
[traditionalbuilding.com](http://traditionalbuilding.com)

Resources for Old House Lovers and Restorers  
[oldhouses.com/resources](http://oldhouses.com/resources)

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