



Hammond's Ferry
NORTH AUGUSTA'S RIVERFRONT



PATTERN BOOK

June 2005

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PATTERN BOOK

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INTRODUCTION

A profound fascination with and love of cities drives architects, designers, engineers, builders, developers, and visionaries to create. Special places, whether real or imagined, never fail to evoke the highest ideals of home, beauty, security, creativity, and a sense of belonging while weaving in the wholesomeness and mystery of nature. Great cities like Venice, Bath, Lucca, Florence, and, closer to home, Savannah and Charleston, fuse together art, nature, architecture, and culture within a single distinctive topos, blessing those lucky enough to inhabit them and inspiring others to try to recreate them.

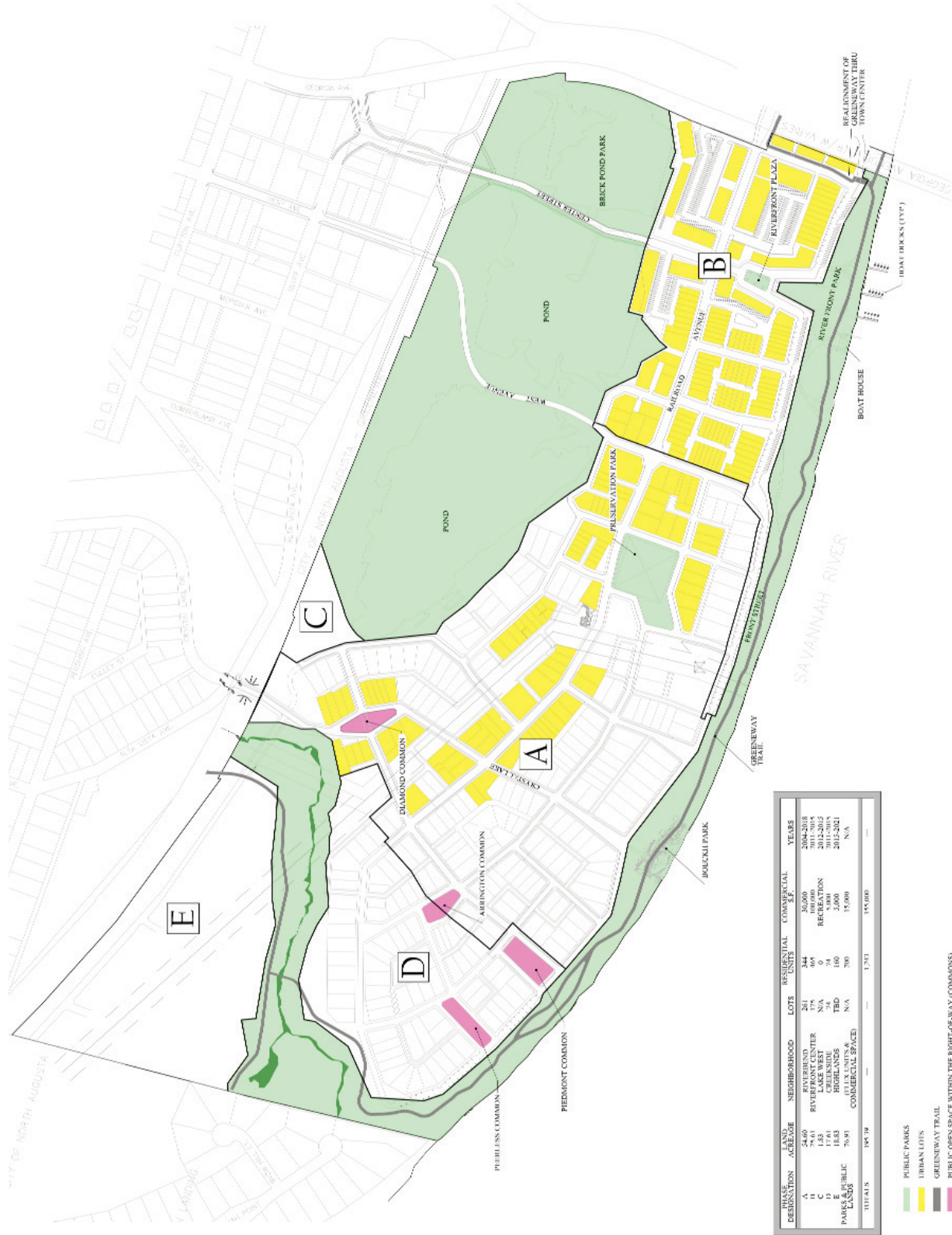
We find ourselves in an age of the automobile and the internet. The vision and promise of the city has been heavily compromised and, in many places, effectively eradicated. Our streets are deserted, commercial strips having drained the soul of the city into the littered parking lots and highways of suburbia. Our proud citizenry, which once delighted in building civic monuments and erecting public works of art, is now seduced by the novelties of the suburbs and the speed of the automobile even if it is ultimately isolated by them. Much to our dismay, we have found no paradise outside the city, no honor, respect, or caring. Never before has the landscape been under siege as it is today. Never before have we experienced such dismal withdrawal from the city we once loved.

We desire to re-inhabit the city, a place of great wealth and richness of people and aesthetics. We desire to care for nature and acknowledge our part in it. We desire to rediscover the art of city building. We believe that Hammond's Ferry will be such a place.

Building on the traditions of the grand city of Augusta and continuing with Charles Boeckh's 1891 master plan for a new city across the Savannah River, we will not only create a place distinctive to the area, but we will also expand the creative process of city building into an expression of our time. Following the example set by Hammond's Ferry, the City of North Augusta may embrace its riverfront in a healthy and meaningful manner and serve as a symbol of a renewed urban America.

This Pattern Book provides an outline to reach our goal. The following section on Building Typologies discusses the elements of the city we hope to create. This is followed by an overview of the region's history and the development of regional architectural styles. Following that, Site and Architectural design criteria and their respective submittal requirements are listed. A bibliography may be found at the end of this document.

MASTER PLAN



BUILDING TYPOLOGIES

Civic

Civic structures are not just objects in space but objects that actively determine and dominate the space around them, thereby signifying their importance to the community. Likewise, the surrounding space often testifies to and extends the power of the structure contained within it, as can be seen in the town squares that surround courthouses, the cemeteries surrounding churches, and the green spaces surrounding schools. Whether government buildings, schools, institutes, houses of worship, or community centers, civic structures are distinguished by dramatic roofs, towers, or domes and by their placement and positioning apart from commercial or residential buildings, just as ancient Greek temples were set apart from the profane fabric of the city. Waterworks, power substations, and bridges, in spite of their utilitarian function, command the same respect in the landscape as their more philosophical counterparts.

Urban

The urban building type is exemplified by a multitude of single-use and mixed-use buildings – residential, commercial, and professional comprising the dominant uses. Unlike its civic counterpart that stands alone, the urban building works together with other like buildings to form outdoor civic spaces and streets. The façade is frequently the most prominent feature of these structures. Roofs and towers are seldom emphasized. The building’s façade functions in unison with adjacent façades to compose and define the public space, with individual examples never commanding sole attention for themselves. In effect, such buildings resemble a two-dimensional surface. The urban building is the fabric of the town.

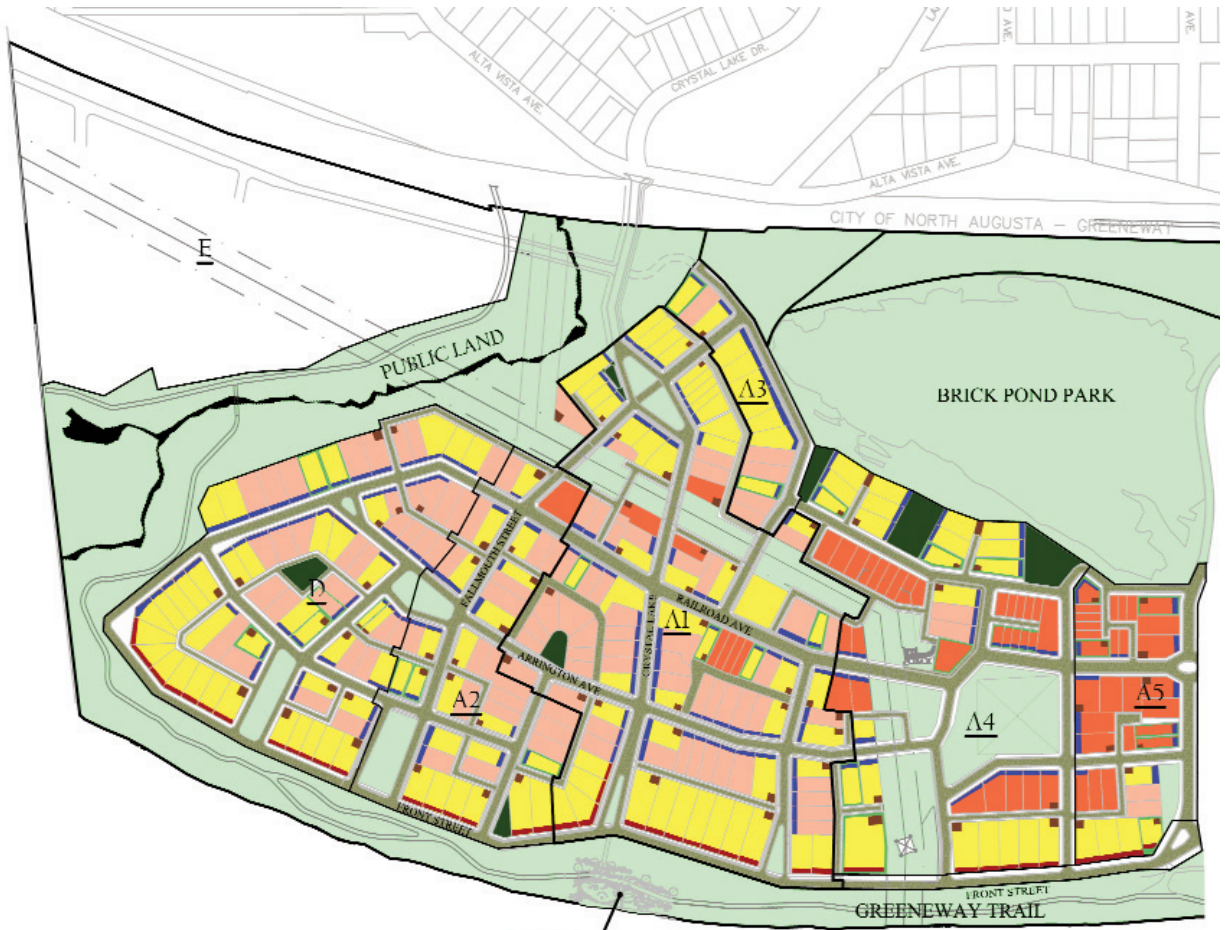
Neighborhood

Houses are the dominant building type in neighborhoods. The street is defined as a space by walls and fences that border the sidewalk system. The house itself is positioned with a front yard that provides separation from the public realm, inviting calm, and providing a space for trees, flowers, and herbs that testify to the domestic well-being of the owner. Front porches, typical of the area, extend the living

space of the interior into the landscape and provide a ritual element to entering and exiting the house proper. Private backyards are screened from the street with walls, fences, and ancillary structures. Rear yards are formed by open spaces that integrate domestic function with the outdoors.

The building typologies are highlighted on the Lot Protocol Plan for Phase A shown on the next page. The vast majority of the lots are classified as the Neighborhood type. The Urban type is found along major streets and intersections. And, as noted above, the Civic type is reserved for prominent locations, such as squares and at the end of major axes. Specific lot protocols are noted and fully described. These protocols include height requirements, setback specifics, and the placement of ancillary buildings.

| BUILDING TYPOLOGIES |



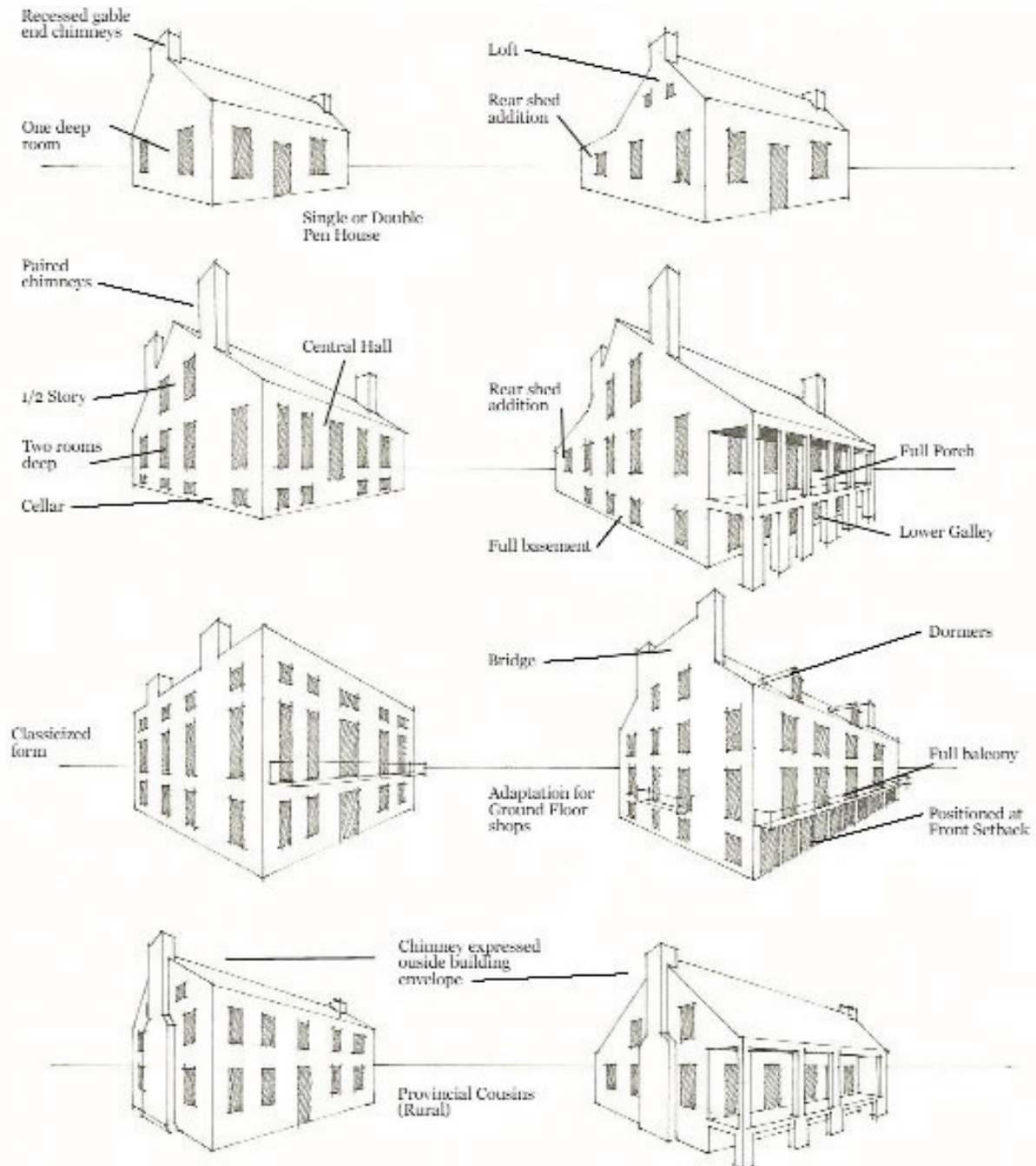
This site plan represents the protocols established for Hammond's Ferry. The key for this plan is as follows:

- Pink - Neighborhood zone without additional conditions
- Orange - Urban zone without additional conditions
- Yellow - Minimum two story building
- Blue - Required porch
- Green lot - End of axis/landmark building site
- Brown - Required auxiliary building
- Maroon - Required two story porch
- Dark green - HOA-maintained open space

EVOLUTION OF VERNACULAR BUILDING FORMS

Founded in 1736 by James Oglethorpe, the City of Augusta, Georgia prospered from trade upon the Savannah River, and served as a connection point for raw goods from the Piedmont region to the port city of Savannah. Early local buildings were most likely single-room houses, or “pens,” influenced by the building techniques of Elizabethan England, native America, France, and Africa. These struc-

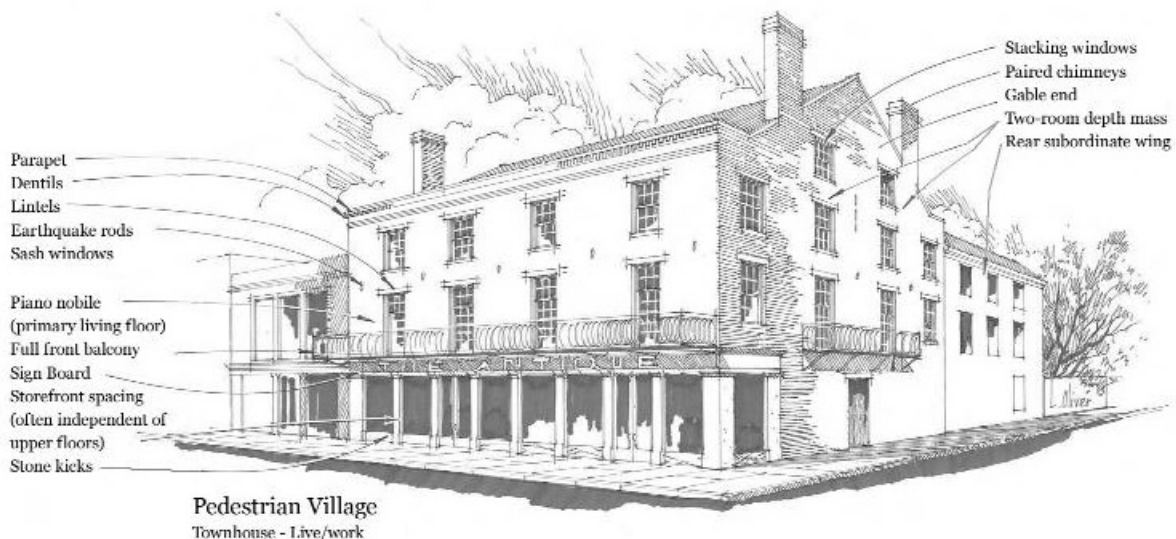
tures would probably have borne a resemblance to the “pens” that dominated the Savannah urban cape of the early 1700s, lining the street in military fashion. Most often, the early wattle and daub houses were flanked with gable-end chimneys. Even today, one can see this simple, early form on the east side of Augusta’s downtown and in such areas as Edgefield, SC and rural Aiken County, SC.



Houses grew by the simple addition of rear sheds, or in geometric progression, doubling in width and depth. As rooms doubled in depth, so did the number of chimneys, one for each room. Primitive lofts became finished half-story spaces, with natural light provided from gable windows and sometimes dormer windows. Chimneys were always placed on exterior walls, where the intense heat could be more easily dispersed to the outside in warm weather.

spaces resulted in the predominance of the porch, a feature typical in all early domestic architecture. Houses that were placed on raised basements to optimize breezes had the additional advantage of being flood-proof. As a result, porches became much more desirable, positioned as they were above the groundloving gnats and mosquitoes. Urban buildings with retail establishments on the ground floor, and offices and living quarters above, mimicked the early domestic forms, with the front basement wall replaced by a storefront and the porch replaced with a full balcony.

The need for protection from the intense summer sun, adequate ventilation, and outdoor living



- Attic Story
- Entablature
- Five bay facade
- Federal detailing
- Ironwork with lacelike quality
- Grand stairs
- Piers

Mansion
Neighborhood



- Front gable common
- Cornice
- Three-bay width
- Porch
- Stair

- Side wing
- Bay window
- Dependency

Three Bay house
Neighborhood



The regional Augusta “look” – that is, the effect resulting from repetition of form – is related to that found in nearby Savannah, and has remote kinship to many Southeastern coastal and river-town prototypes. This Pattern Book will reinforce the town plan of Hammond’s Ferry with structures that are particular to the North Augusta and Augusta region, as distinct from Charleston or New Orleans. The areas that form the tightest fabric in the plan should be executed with this “look” in mind.

Hammond’s Ferry is the fulfillment of Charles Boeckh’s city plan of 1891. Seeking to connect the City of North Augusta with its riverfront, Mr. Boeckh developed an urban scheme featuring a series of parks and avenues, with industrial development located on the future site of Hammond’s Ferry, along the banks of the Savannah River. At the time Boeckh’s plan was conceived, the area reserved for industry was prone to periodic flooding. Since the construction of the New Savannah Bluff Dam in 1937 and the J. Strom Thurmond Dam and Lake at Clarks Hill in 1954, the water level can be more carefully monitored, allowing residential and commercial uses to capitalize on this promising river site.



Charles Boeckh’s plan of 1891

FROM VERNACULAR FORMS TO BUILDING STYLES

Only today do we fully value the honesty and exotic nature of unadorned Vernacular buildings. Among art and architectural historians, these buildings have become prized possessions, much like primitive American antiques and folk art. To the early settlers, the pure forms must have represented hardship and served as a reminder that finer things were out of their reach. Hence it was inevitable that the “pure” Vernacular forms were crossbred with prevalent fashions from Europe, especially England.

The early nineteenth century witnessed the infusion of influence from Rome, as the well-preserved Roman town of Pompeii had recently been discovered and excavated. Britain’s Robert Adam popularized the colorful and delicate Roman decorative motifs featuring slenderized classical columns, garlands, acanthus leaves, fanlight windows, graceful floating stairways and balconies, and surreal classical figures. The otherworldly decorative motifs were paired with very plain building masses to form the Adam Style, known in the United States as the Federal Style. The austere building shapes so fashionable in Europe easily translated the style onto the Vernacular building forms of young Augusta.

Greek architecture gradually gained favor over the Federal, partly as an aesthetic reaction and, more importantly, as a symbolic gesture to the democratic United States’ government for which ancient Greece served as model. Austere and templelike, the Greek Revival style suited the need for bold expression.

Employed particularly in urban buildings, the Italianate style became predominant, and is expressed in opulent brickwork, Romanesque arches, corbels, and cast-iron balconies. The style is particularly rich when contrasted with the purity of the Greek Revival period, and is well-represented in downtown Augusta.

The three-bay-wide “half house,” that is, a house with a front hall with a parlor on one side only, is of note in the downtown area. This mid-nineteenth-

century prototype is found in a multitude of styles from Italianate to Second Empire and sometimes features side wings set back from the façade. It is not a Vernacular form, but recurs throughout the Augusta downtown area.

Later forms and styles, while undoubtedly influenced by local Vernacular prototypes, are actually pan-American; that is, they can be seen in towns and cities throughout the United States. Many fine examples of these forms and styles exist in the central downtown district of North Augusta.

While Hammond’s Ferry will emulate the atmosphere of historic neighborhoods, it will not be a museum of historic styles. The styles described below are products of their time, shaped by the events and developments of their individual eras and it would be inappropriate to duplicate them. The aim is to capture the spirit of historical styles and reflect them in modern materials and building techniques. Hammond’s Ferry will be a product of its own time, executed with traditional details, forms and spaces.

Building Styles

While there is a considerable collection of historical styles typical to this region, the following descriptions are not intended to limit design in Hammond’s Ferry to specific styles. The Lot Protocol Plan will limit uses of certain types to certain areas within Hammond’s Ferry. For example, it would not be typical to find a Craftsman cottage within a more traditional riverfront neighborhood. Likewise, a large vernacular home would not be typical in an urban neighborhood or a neighborhood of bungalows. The Lot Protocol Plan will limit certain styles based upon its form requirements. Consequently, should one be interested in a specific historical style, they should first consult the Lot Protocol Plan and the Riverfront Design Committee about its appropriateness in a particular neighborhood.

BUILDING STYLES

Vernacular (Plantation Plain)

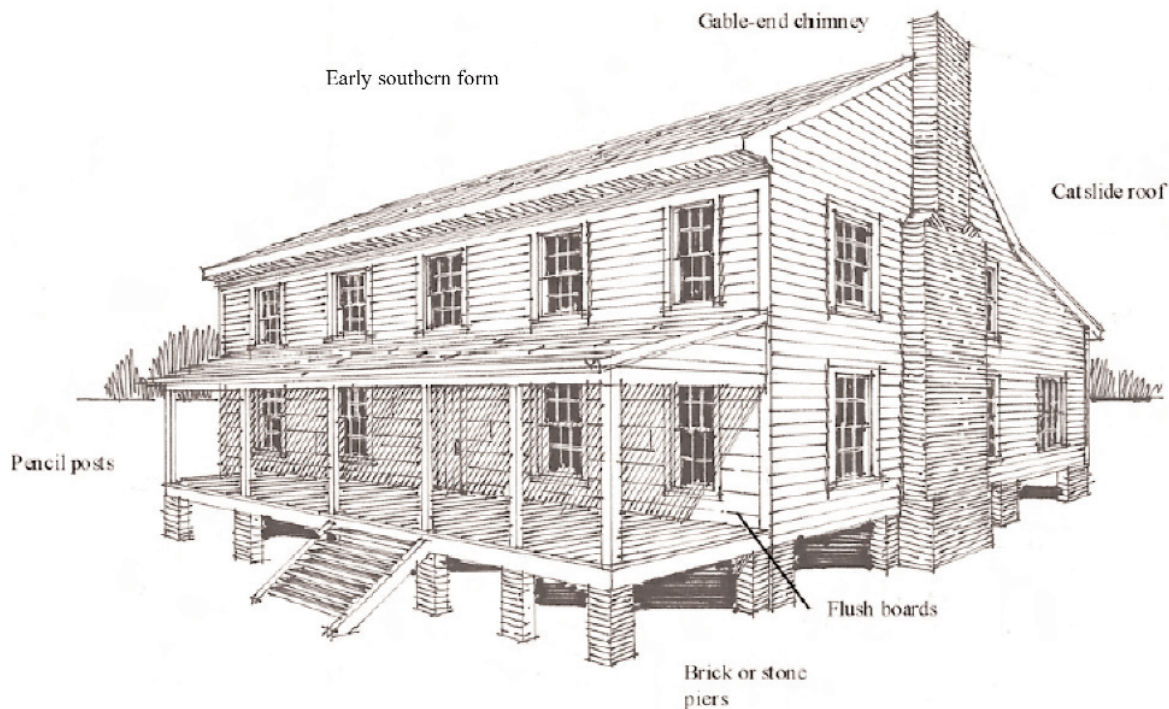
With origins in Elizabethan England and influences in Native American and African American traditions, the Vernacular house in the South is the essence of domestic simplicity. It is a powerful building type, perhaps the most indigenous to America. Dating from the arrival of the first settlers, it was recycled into the fabric of later styles and has never been fully abandoned.

Essential elements include simple saltbox masses with additions and appendages. Almost without exception, roofs are gabled, and the gables rarely face the front. Shed roofs over full-length porches or enclosed additions are common. Gable-end chimneys are prominent. Windows are of similar sizes, spaced in a balanced but not overly rigid composition, and are generally non-ornamental. Window spacing relating to room arrangement is often independent of column or post spacing, which relates to the porch structure. Modest stylistic detailing is Federal and Greek Revival, with ele-

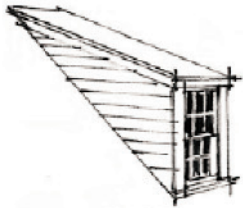
ments of Italianate and Carpenter Gothic. Ceiling heights range from seven to ten feet. One-story Vernacular cottages may have “travelers” rooms on either side of a front porch, featuring ceilings as low as seven feet. Frugality rules Vernacular architecture. Wood, horizontal lap siding; flush tongue and groove plank siding under porches; wood-shingle and standing-seam roofs; and brick and/or stone chimneys are the typical features found in early architecture. Later forms are sometimes roofed in corrugated or 5-V galvanized metal.

Typical exterior colors for earlier buildings include slate blue and earth tones such as terra cotta, taupe, and brown. Later works are typically whitewashed.

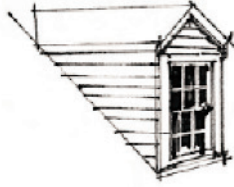
Because Vernacular is not truly a style but a local building tradition, it is never hybridized with nineteenth-century styles. Stylistic detailing is applied to the building in a superficial manner.



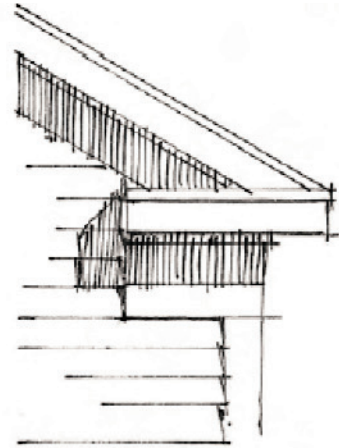
Vernacular Details



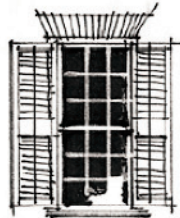
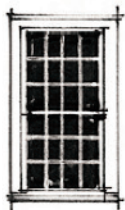
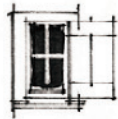
Shed dormer



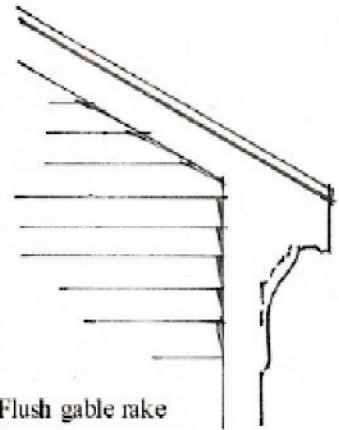
Gabled dormer



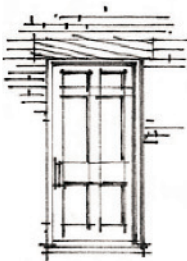
Cornice return



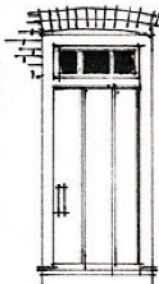
Typical windows



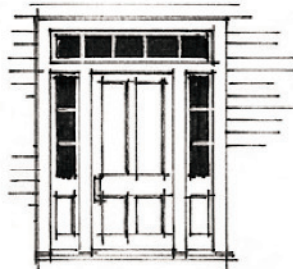
Flush gable rake



Christian door



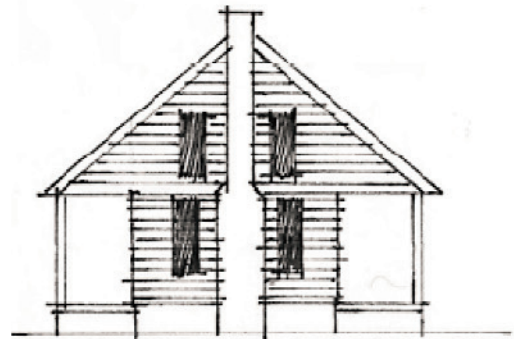
Plank door with transom



4 panel door with sidelights and transom



Catslide roof



Mono slope roof

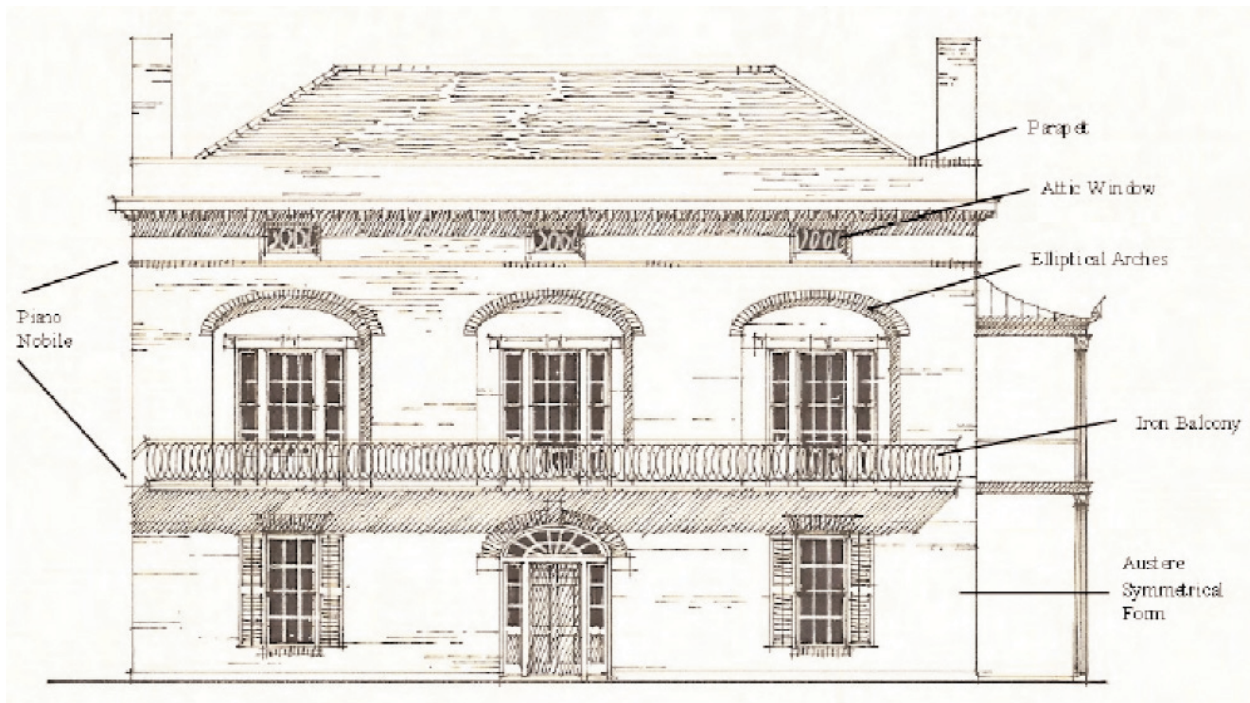
Federal/Adam

The Federal or Adam style was prevalent in the South from about 1780 through 1820, although in provincial locations, its influence lasted until around 1840. The style developed directly from Classical Roman examples of antiquity rather than Renaissance Europe. Young America identified itself and its government with that of Republican Rome, with a parallel movement occurring in France. The refined ornament discovered in the archaeological digs at Pompeii heavily influenced the British architect Robert Adam in the development of the new style. Architects such as William Jay of Savannah further developed the style.

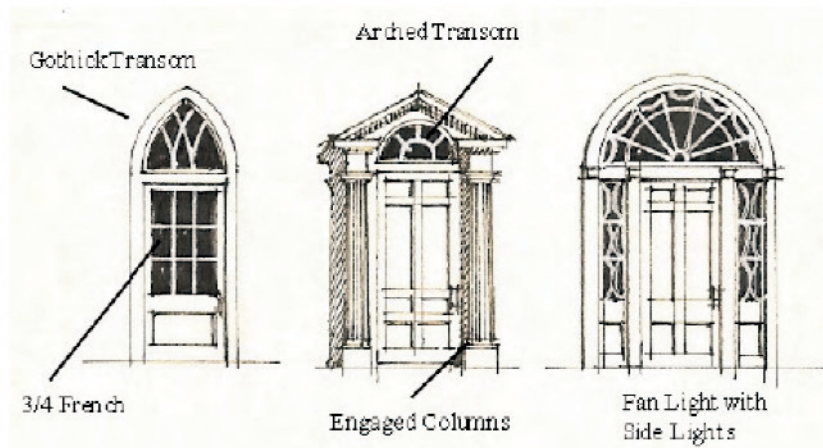
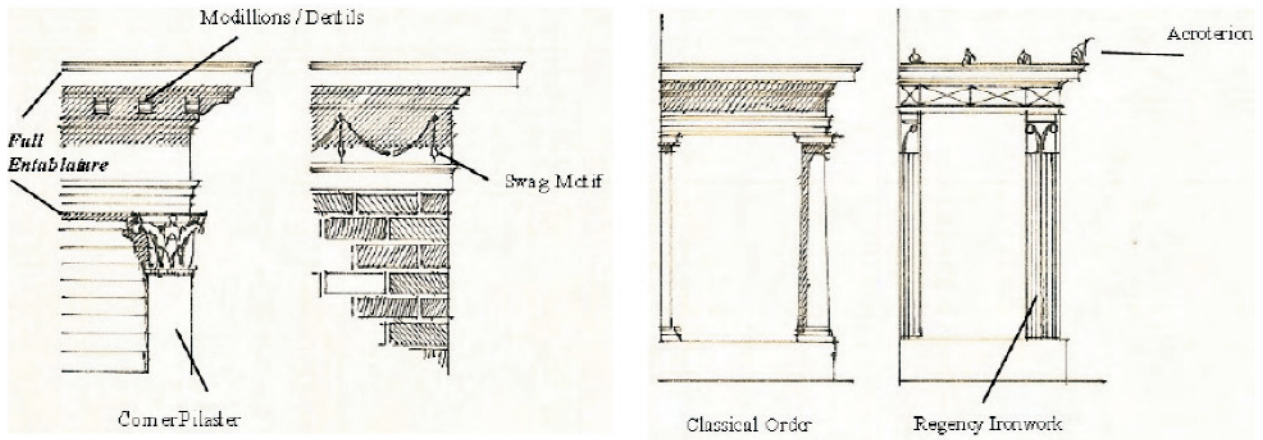
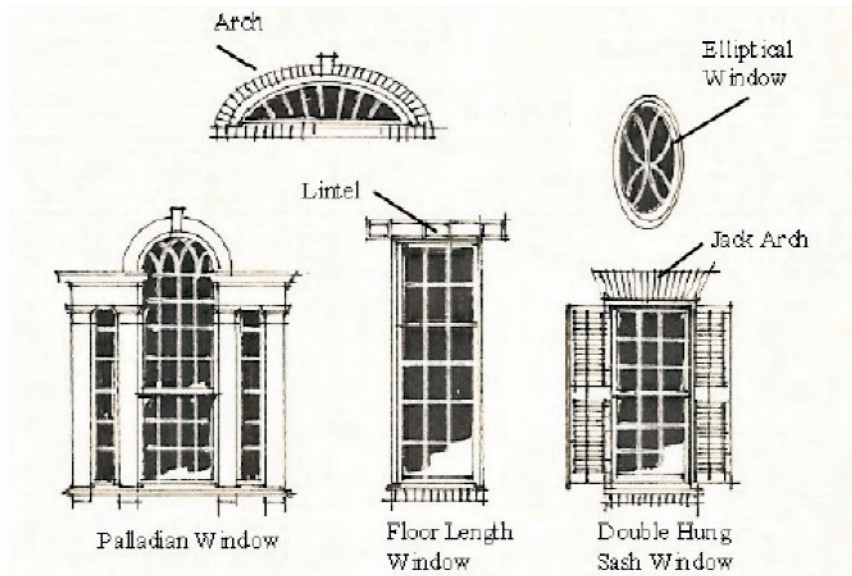
Simple, austere massing and Vernacular forms are decorated with delicate classical detailing, frequently featuring the Doric order with decorated

cornices, pedimented fenestration, fine modillions and mutules under the cornice, and entrances with fan lights and sidelights. In isolated locations, chimneys are awkwardly domestic and prominent, while in urban locations, they are minimally formalized. Exterior cladding materials are usually clapboards but are sometimes fine brickwork with cut jack arches and keystones. Classical detailing is deliberately scaled down. Facades are intentionally understated and plain. Emphasis is placed on the frontispiece and on the fine tailoring of the building. Windows are large and regularly spaced.

Paint colors for siding, trim, and sashes are typically white, cream, and light grey with shutters being tinted black. Wood-mold brick is in the red to earth range.



Federal/Adam Roman Details



Greek Revival

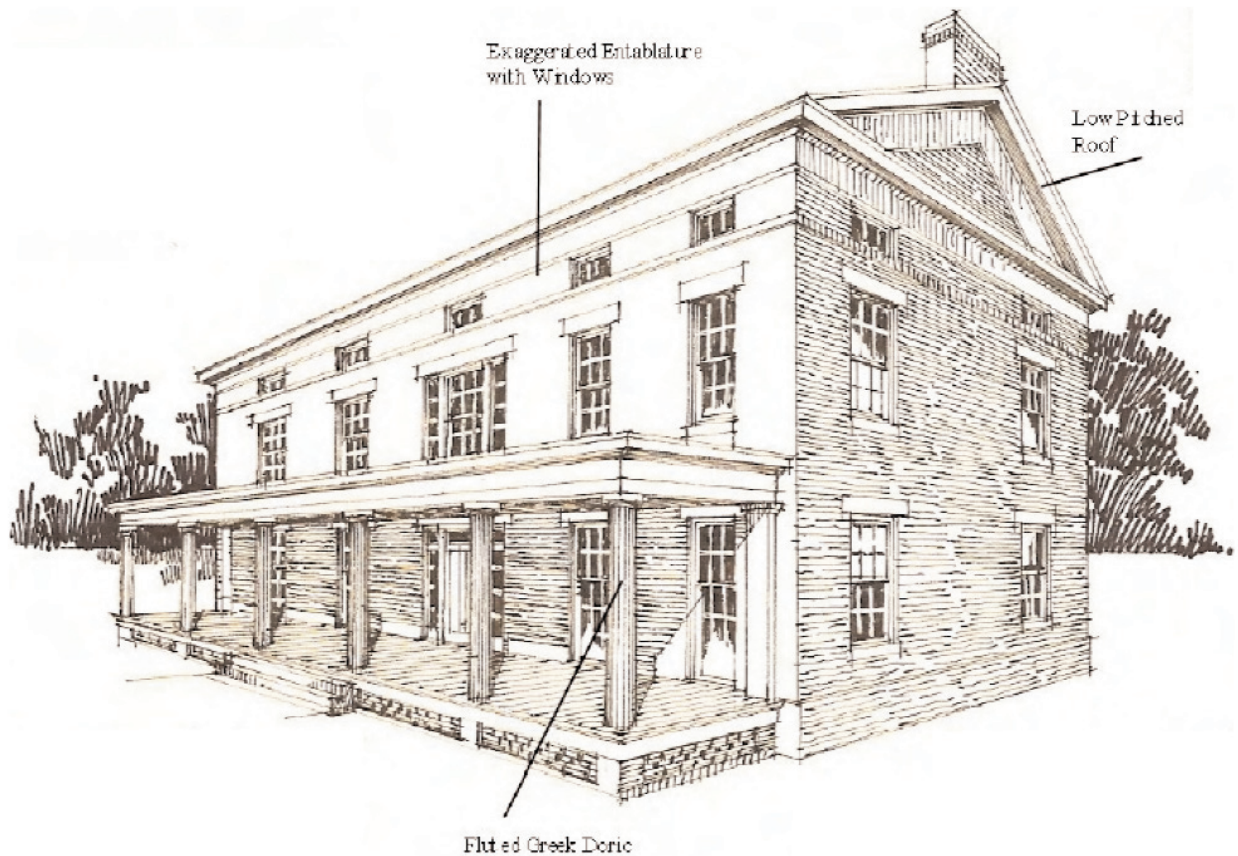
Of the Romantic styles favored in the nineteenth century, perhaps none was more popular than Greek Revival. Dominant from about 1830 to 1860 in the South, the style symbolized the affinity Americans felt with the ideals of Greek democracy.

The style was easy to construct in wood or masonry due to its Spartan forms and details. Forms are boxy with consistent cornice lines and low-pitched gabled or hipped roofs. Gables can be side- or front-facing. In the South, Greek detailing and full-width front porticos are often married to Vernacular forms, taking the form of a classical billboard, which is one of the more charming aspects of this region's native architecture. Porches vary in prominence, being either the fabled Southern full-width two-story version or the less ostentatious one-story version or even the smaller stoop variety, which is equally dignified. Fenestration features include rectangular sash and doors with bold, plain casings and horizontal cornices. Chimneys, being non-

Classical, are thoroughly de-emphasized. Columns that are always round in true Greek architecture are usually simplified into square adaptations. Classical details are large and bold as opposed to the mild-mannered Adam Style, with wide, prominent entablatures with Greek Doric columns being the main hallmark of the style. When decoration is desired, it is executed with Greek key fretwork, carved anthemion, and egg-and-dart moldings.

Paint colors for siding and trim are typically white, cream, and light grey with shutters tinted black. Window sash are white or black. Wood-mold brick is in the red to earth range.

Examples exist from the early twentieth century of Greek Revival forms heavily influenced by the Craftsman Style. They tend to take on the form and detailing of Etruscan and Minoan temples with their direct structural expression.



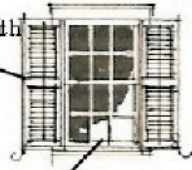
Greek Revival Details

Attic Window



Greek Key Motif

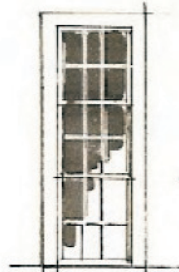
Operable Shutter with Control Rods



6/6 Sash Window



Casing Resembles Post & Lintel

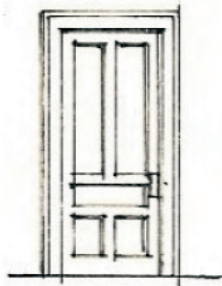


Floor Length Triple Hung Windows

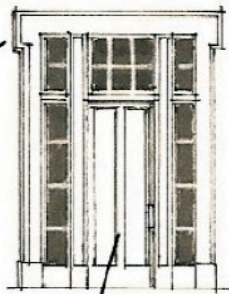
Decorative Iron Grill



Five Panel Door

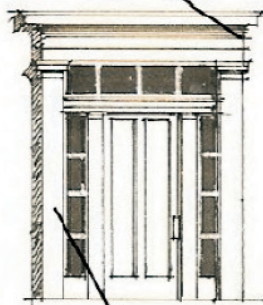


Ears



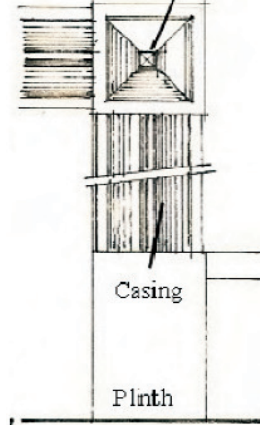
2 Panel Door with Side Light and Transom

Entablature



Pilasters

Rosette



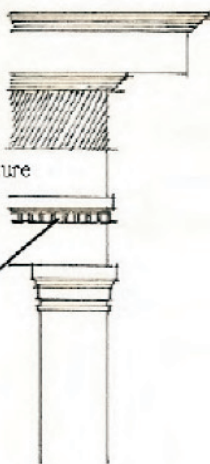
Casing

Plinth

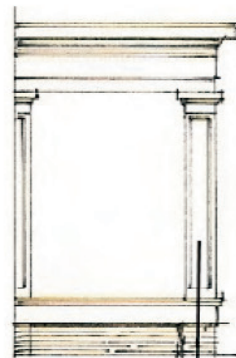
Bold Entablature

Guttae

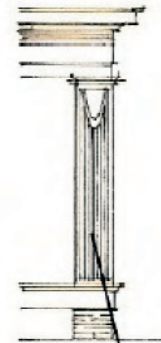
Corner Pilaster



Dentiled Brickwork



Square column With Recessed Panel



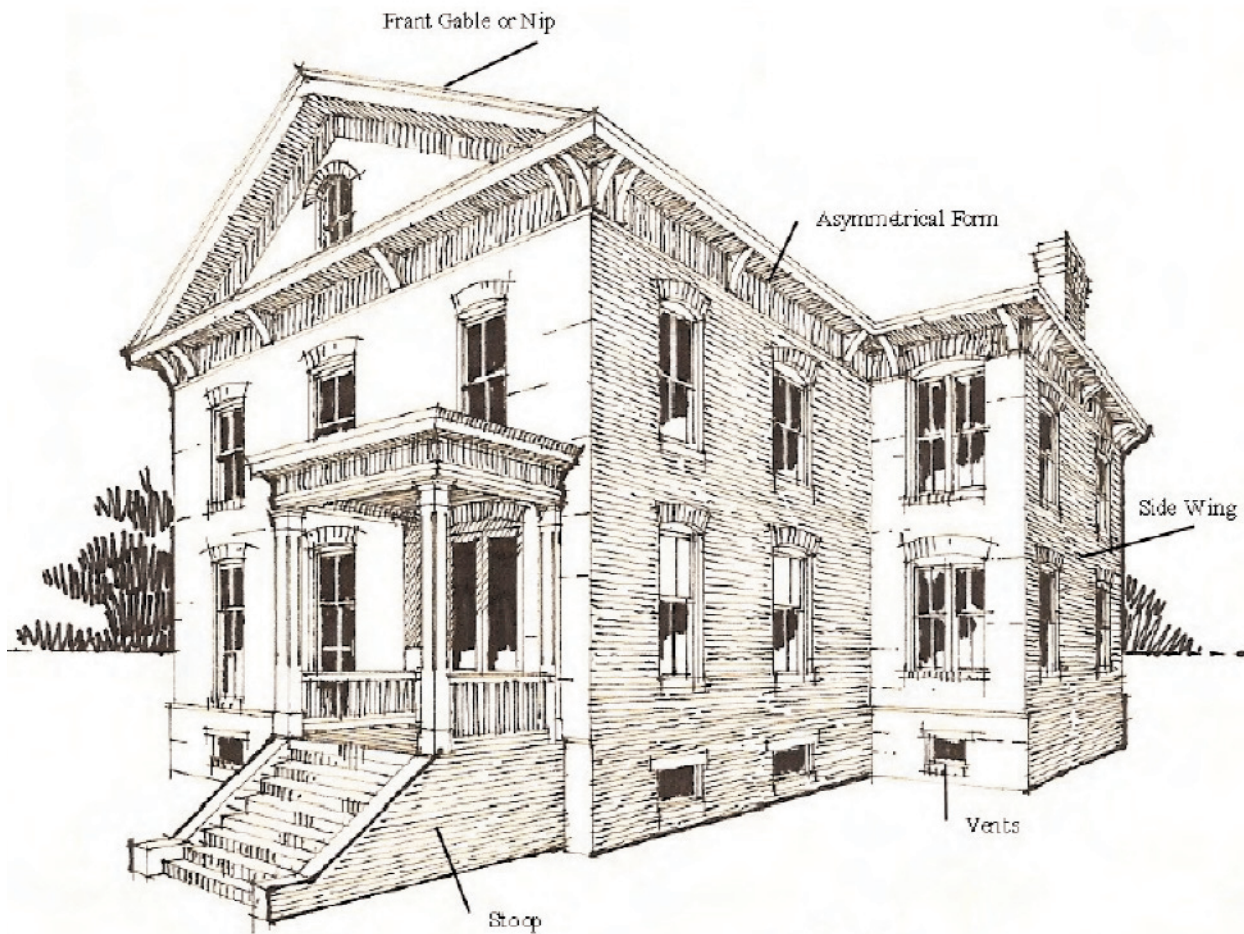
Regency Fretwork

Italianate

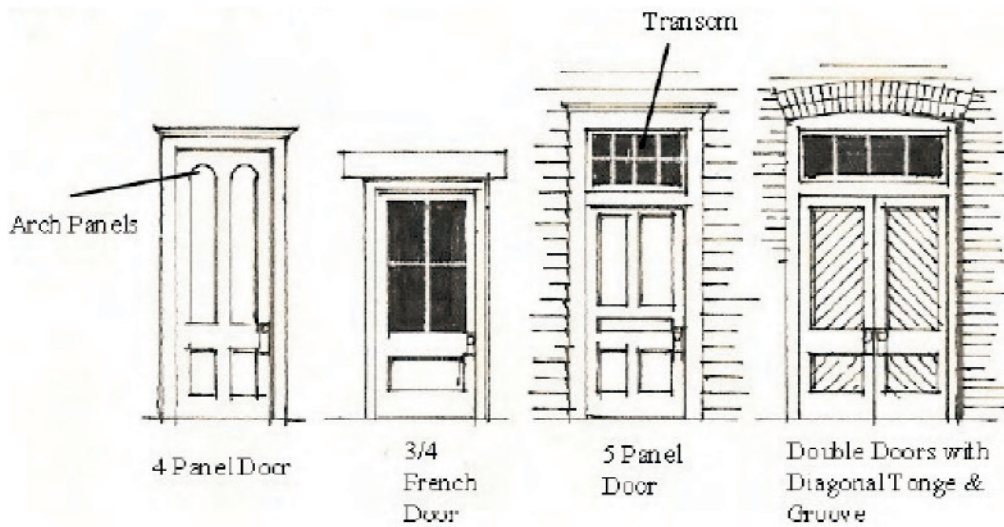
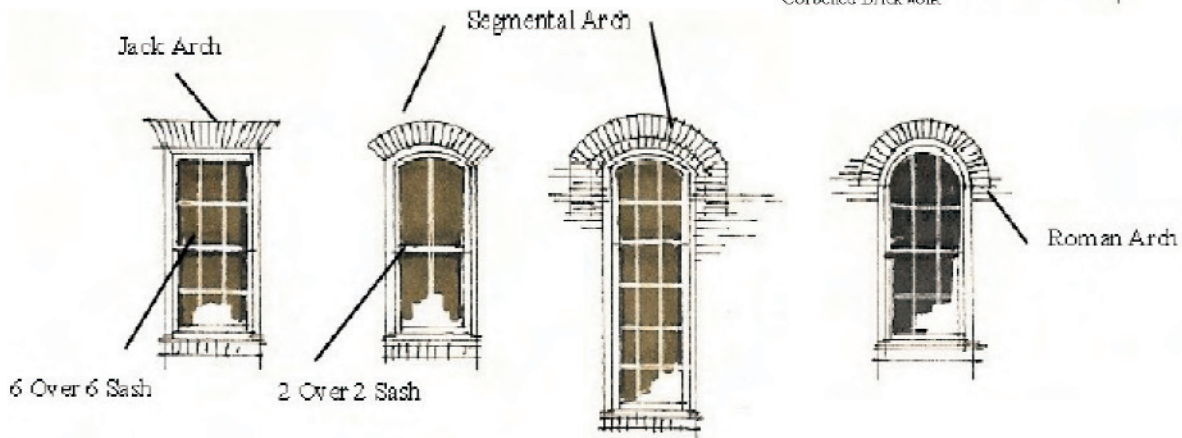
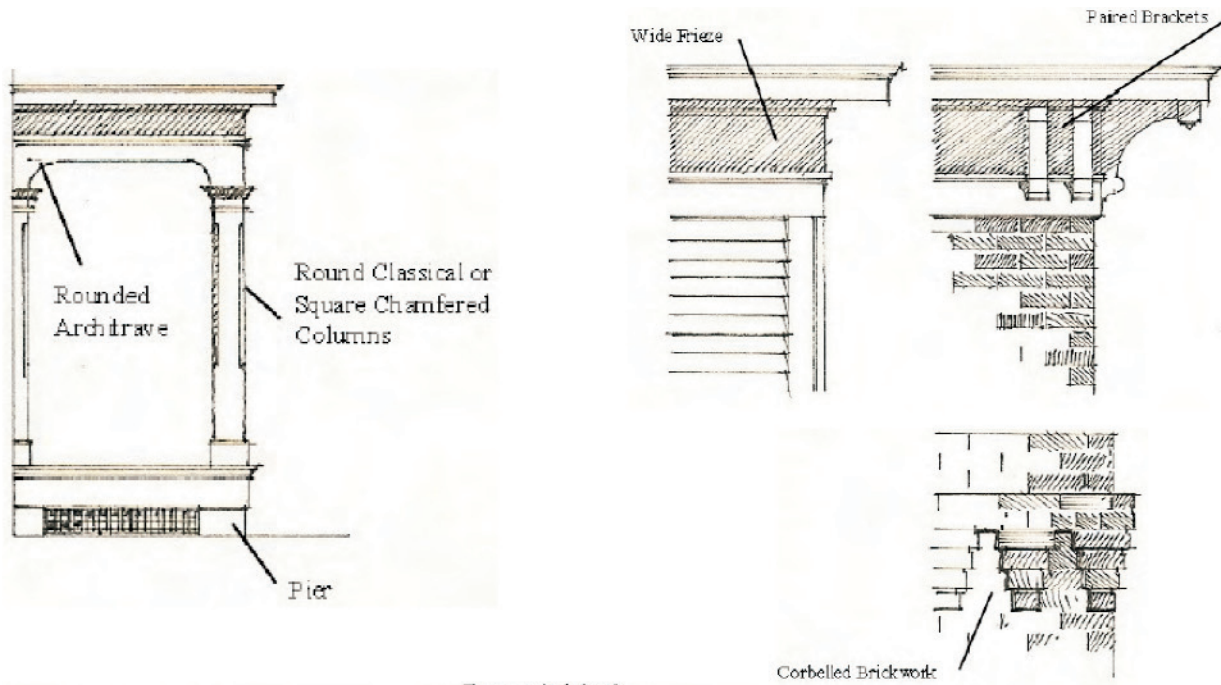
The Italianate style became popular in America around 1840 and flourished especially rapidly in the 1850s. As its name implies, the Renaissance houses of Italy are its inspiration. The style is picturesque or romantic as opposed to the more disciplined Adam Style and Greek Revival styles. Broad, bracketed cornices on shallow hipped or gabled roofs; attic windows; tall windows that are frequently arched and clustered; iron balconies; massive entrance doors; clustered porch columns; Renaissance details; and tall ceilings are hallmarks of this style. Facades may be symmetrical and somewhat dignified, or asymmetrical, with a casual, rural quality. Chimneys are usually internal to the building mass.

In the South, there are many interpretations of the style executed in wood, with Renaissance-style ornament adapted to local skill levels. Some versions of this style are easy to construct, especially if the building material is brick, for then fundamental masonry techniques are used such as full or segmental arches, lintels, and loadbearing walls.

Paint colors for siding, trim, and sashes are typically earth tones with emphasis on browns, terra cottas, and golds. Trim colors and sashes are usually painted darker than the siding. Wood-mold brick is in the red to earth range.



Italianate Details



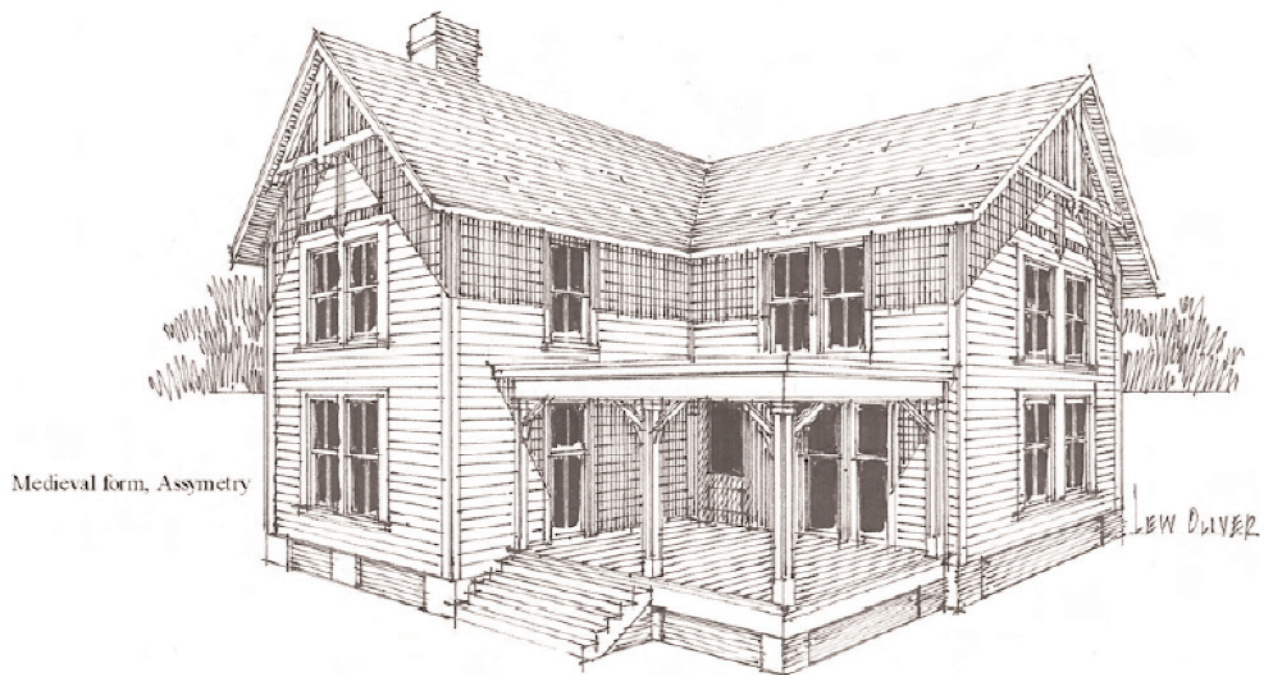
Queen Anne/Folk

The Queen Anne Style dominated domestic American architecture from about 1880 until 1900. Popularized by the architect Richard Norman Shaw, the style was a revival of late Medieval styles in England. Indigenous versions of the style usually translated into wooden-frame structures decorated with turned spindlework and freeform classicism, with columns, pediments, and similar details being freely substituted for Medieval ornament.

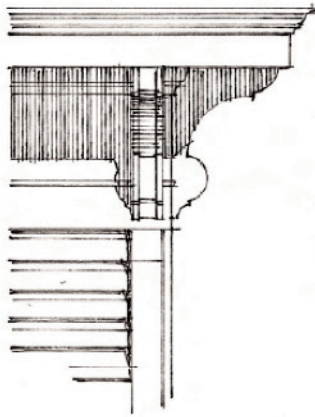
The movement was fueled in the New South by the commerce generated by the cotton industry. The buildings themselves are fanciful versions of Medieval forms. Asymmetry was the general rule,

with steeply pitched roofs, front gables, and folk ornament. As opposed to the academic Adam and Greek Revival styles, there is a deliberate effort at making the façade three dimensional, using projecting gables and cutaway bays. The new railroads brought pre-made spindlework and bric-a-brac ornament to almost every American town and city, resulting in the proliferation of the quintessential gingerbread house. Windows tended to be 1/1 or 2/2 with the occasional ornamental sash. Ceilings were usually very tall, starting at 10’.

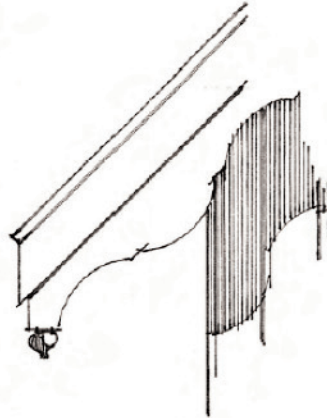
Colors were earthy—sage, taupe, amber, gold, and brown. Trim and sashes were usually in the darker spectrum of the palette.



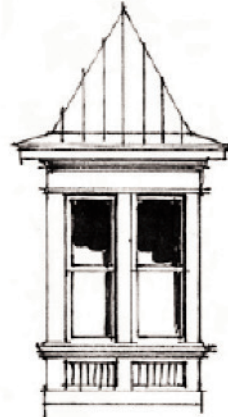
Queen Anne Details



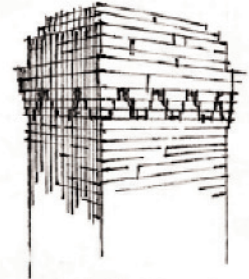
Bracketed Cornice



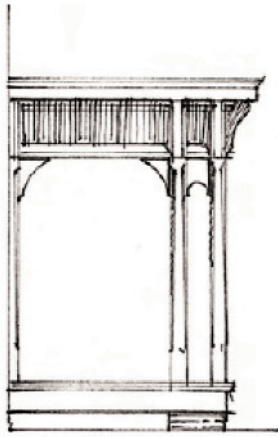
Carpenter Gothic



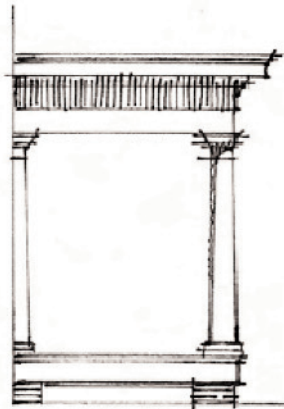
Turret



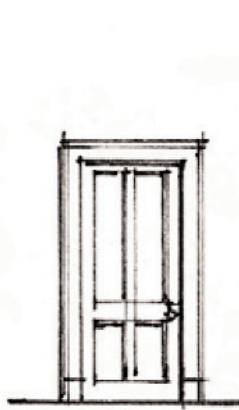
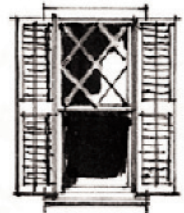
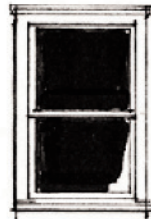
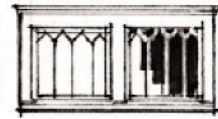
Corbelled brickwork



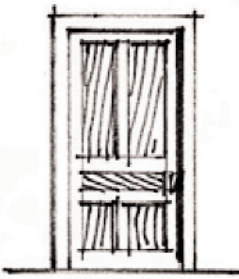
Paired posts



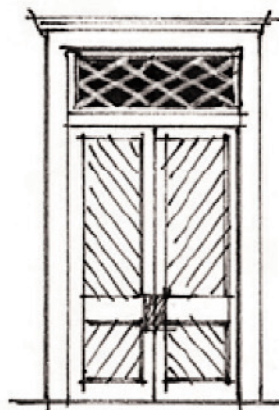
Free form classicism



4 panel door



5 panel door



Double door with transom

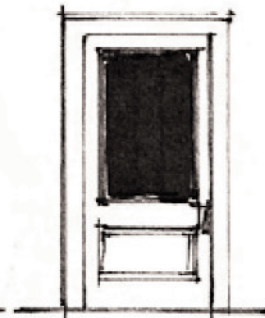


Plate glass

Colonial Revival

Inspired by the Centennial of 1876, the Colonial Revival thrived due to America's affection for its colonial past, as exemplified by the English and Dutch houses of the Atlantic Seaboard. In part a reaction to the excesses of Victorian architecture, Colonial forms include simple saltbox massing, L-configurations, cat-slide roofs, and vernacular elements.

Wings and additions often are subordinate in scale to the primary mass of the structure. Rooms are usually larger than their authentic Colonial predecessors and are graciously accommodating. Façades may contain front-facing gables treated in a decorative manner. Roof forms vary, and range from steep Georgian types, shallow Classical types, hips, hipped gables, gambrels, cat-slides, and Southern Vernacular types. Dormers are common features. Beautiful chimneys centered on gable ends terminate rooflines. Full front porches are frequently seen, but not as often as side porches and trellises, which often take on the quality of outdoor rooms. Ceiling heights are always generous. Windows are larger than the historic prototypes of early years – Americans were not about to give up the light to which they had become accustomed in the Victorian period. Refined stylistic detailing includes Colloquial, Georgian, Federal, Regency, and Classical Revival elements such as columns and pilasters, fretwork railings, entablatures, broad casings, story courses, and bas-relief. Exteriors are finished in wood-shingle siding, mitered lap siding, wood mold brick, and worked stone. Roofs are slate, wood shingle, French tile, and standing seam metal.

Some Colonial Revival buildings are quite decorative with Classical appliqué featuring urns, gar-



lands, and grotesques. Other Colonial Revival buildings are hybridized with the Craftsman style and feature straightforward construction detailing such as out-lookers supporting broad eaves, plain Tuscan columns with no base or capital necking details, and post-and-beam casings.

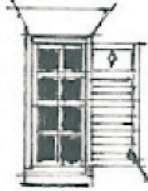
Not all Colonial Revival houses are so freely adapted from various sources. Austere, authentic examples exist that are almost indistinguishable from their antecedents, leaving one to ponder their construction date. James Means, a twentieth century Atlanta architect, designed Plantation Plain houses across the state of Georgia with great sophistication, while his colleagues Neel Reid and Philip Trammell Shutze designed inventive and decorative homes that stand at the apex of Southern style.

The typical exterior siding, trim, and sash colors of Colonial Revival houses are white, bone, and cream, with dark green or black shutters and the occasional red door. Wood shingles are natural, stained grey or Jacobean brown. Smooth wood-mold brick in the red to earth range, and occasionally, buff to taupe range is complemented with grapevine or lightly raked mortar joints. Stone is coursed or random and features flush, raised bead, or lightly raked mortar joints.

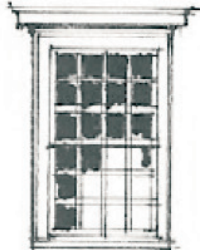
Colonial Revival Details



Divided Lite over plate glass, plank Shutters

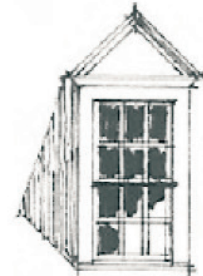


Panel with cutout shutter



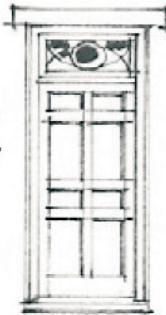
Pedimented

Gable Quarter Round

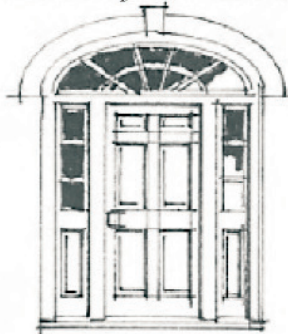


Authentic Dormer

6 Panel w/ fanlite and sideites



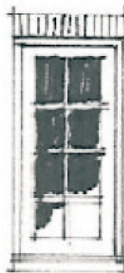
8 panel w/ Adam style Transom



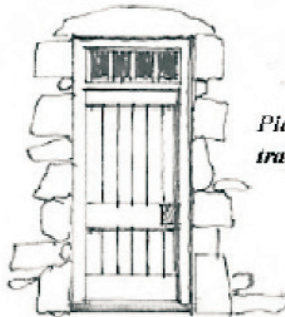
Dutch



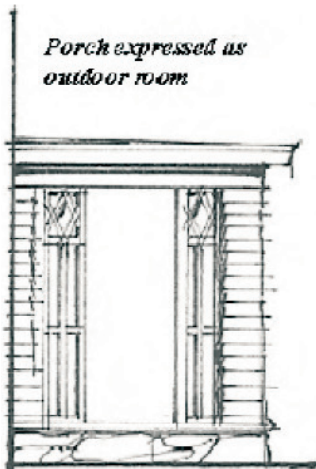
Dormer innovated for space



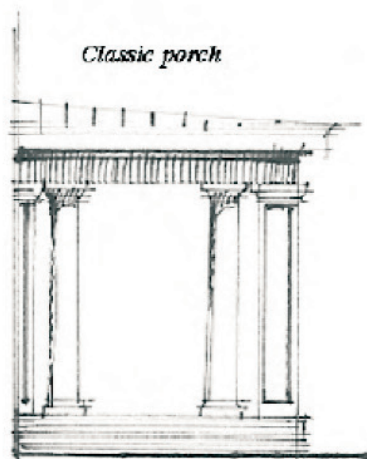
French



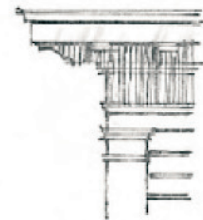
Plank w/ transom



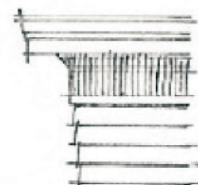
Porch expressed as outdoor room



Classic porch



Pilaster Corner



Mitre Corner

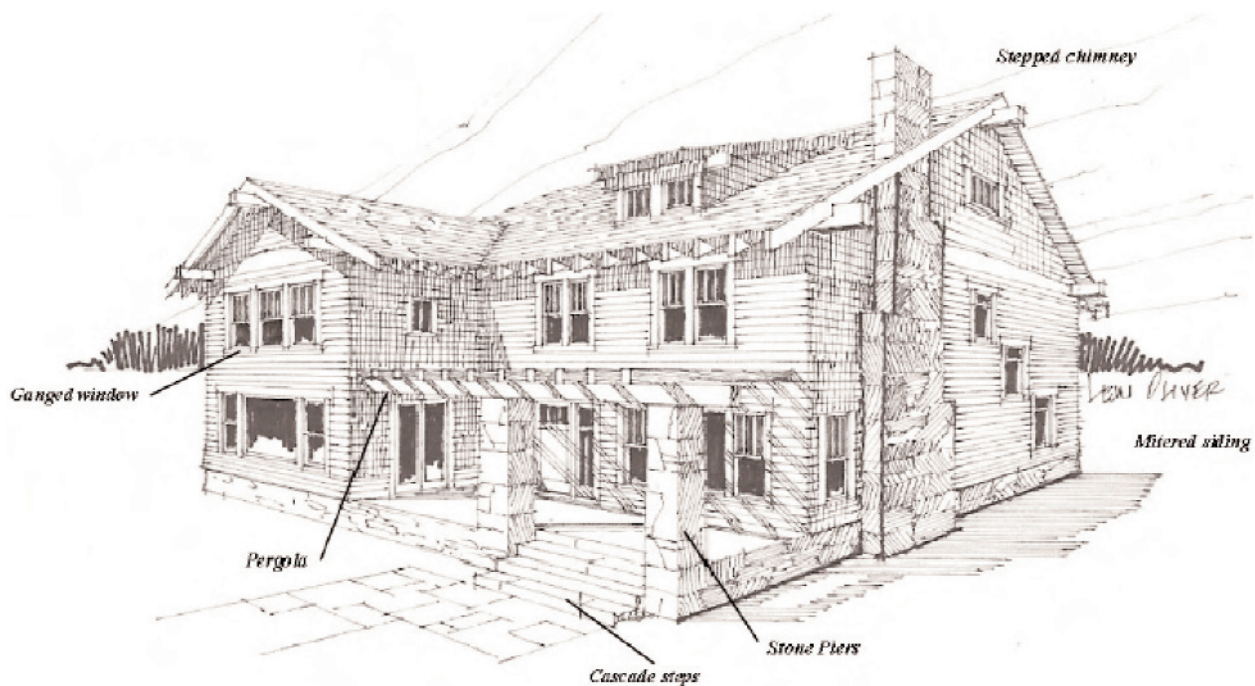
Craftsman (Bungalow)

Beginning at the turn of the century, Americans were increasingly disillusioned with the mass production and fakery of ornament promoted by the Industrial Revolution, and began to seek out designs that were honest and handcrafted. Inspired by the English Arts and Crafts movement that began around 1860, the population developed a conscious taste for natural materials, perhaps for the first time in history. Natural stone, weathered timbers, hand-blown glass, hand-forged ironwork, handmade brick, polished built-in cabinetry, and copper light fixtures were used to create a new architecture that was harmonious with nature. Buildings seemed to grow out of their respective sites and reflected the landscape in innovative forms. Many individual works were particularly influenced by Japanese design that focused on expression of structure, a love of materials, and restrained ornament.

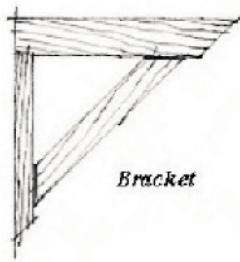
Asymmetry of form is a general given in the Craftsman style, with broad rooflines and exposed eaves being supported by cantilevers and simple

brackets. Exposed outlookers are commonly cut in decorative shapes, or left self-consciously square-edged. Porches are horizontal in orientation, and feature battered stone and brick pier supports, heavy posts, and Tuscan columns free of necking rings and bases. Porches are often forsaken in favor of trellises and pergolas.

Interior spaces are extended to the outdoors, and the boundaries blurred by utilizing French doors, terraces, and steps that resemble cascades and lava flows. Windows are double-hung, casement, or novelty. Multi-panes over plate glass, picture windows, ribbon or ganged windows, and inventive geometric patterns are characteristic of the style. Doors are plank, horizontal paneled, French, or feature a high window, sometimes with a ledge. Siding materials include wood shingles often with undulating lines that mimic the flow of a river; horizontal lap siding that is corner mitered, stone, and handmade brick. Colors tend to be natural--sage green, taupe, and soft grey. Window sashes are mostly dark neutrals.



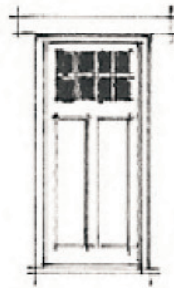
Craftsman (Bungalow) Details



Bracket



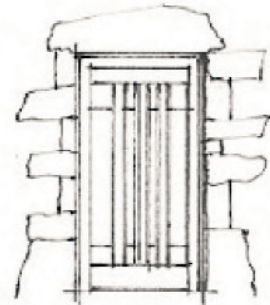
Outlooker



*2 Panel w/
upper lite*



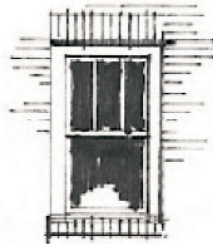
*Horizontal
panel*



Plank



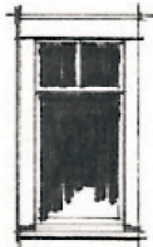
Twin awning



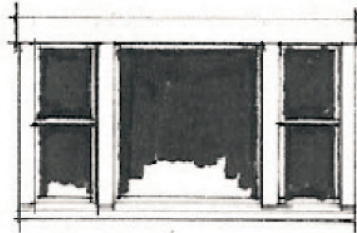
*3 Lite over
plate glass*



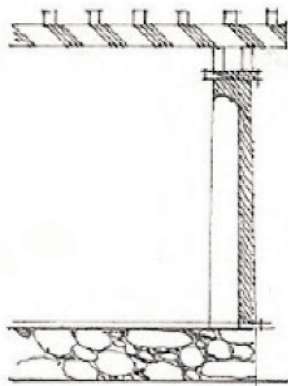
*Divided over
plate glass*



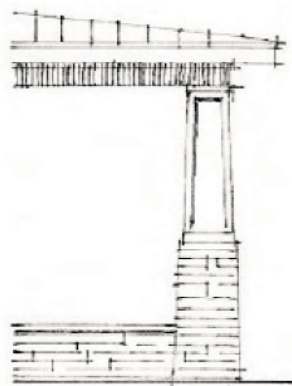
*2 Over 1
munt and jess*



*Picture window
framed w/ double
hung windows*



Pergola w/ insun column



Battered pier



Hipped dormer

Shed Dormer

Villa/Italian Renaissance Revival

Popular from the late 1800s through the 1920s, the Villa or Italian Renaissance Revival was inspired by the palazzos and country villas seen in areas surrounding such cities as Florence, Venice, and Rome. The style was freely adapted to American tastes, and features shallow hipped roofs, many times with hyper-extended cornices with exposed out-lookers, paired brackets, and modillions. The building form tends to be straightforward in its simplicity with emphasis placed on rather academic detailing. The horizontal is emphasized with deep shadow lines formed by the cornice and broad terraces.

A symmetrical center mass often features door and window placements that are not symmetrical, reflecting the function of the individual room to which they relate. Paired arches, Palladian windows, ornate ironwork, and mosaics are common features of the style. Porches are usually colonnaded or arcaded, or are loggia types, possessing an outdoor room quality. The Classical orders, especially the Tuscan and the Corinthian orders, are employed extensively.

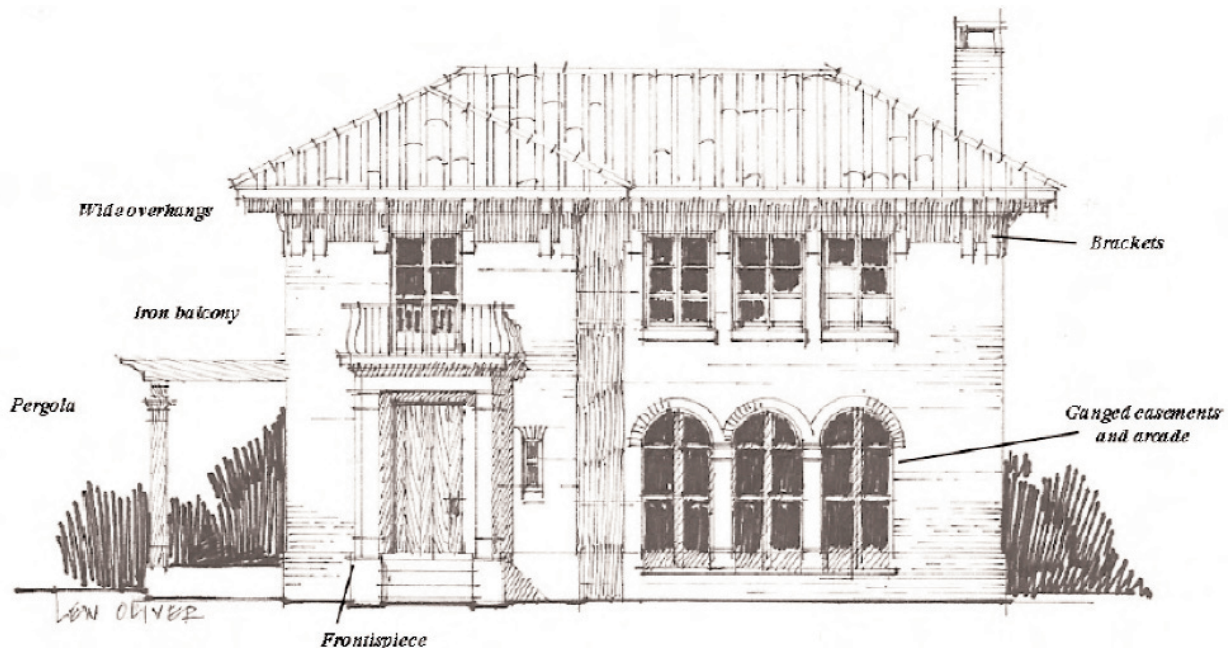
Frontispieces are composed using arches, cut-stone surrounds, pilasters, and entablatures. Doors are French, plank, or ornately paneled. Windows are doublehung or casement, with or without horizon-

tal planked or louvered shutters. Exteriors are rendered in brick, stone, or stucco. Roofs are clay barrel tile. Colors are always neutral and earth-toned with black iron accents. Window sashes are often dark or sage green.

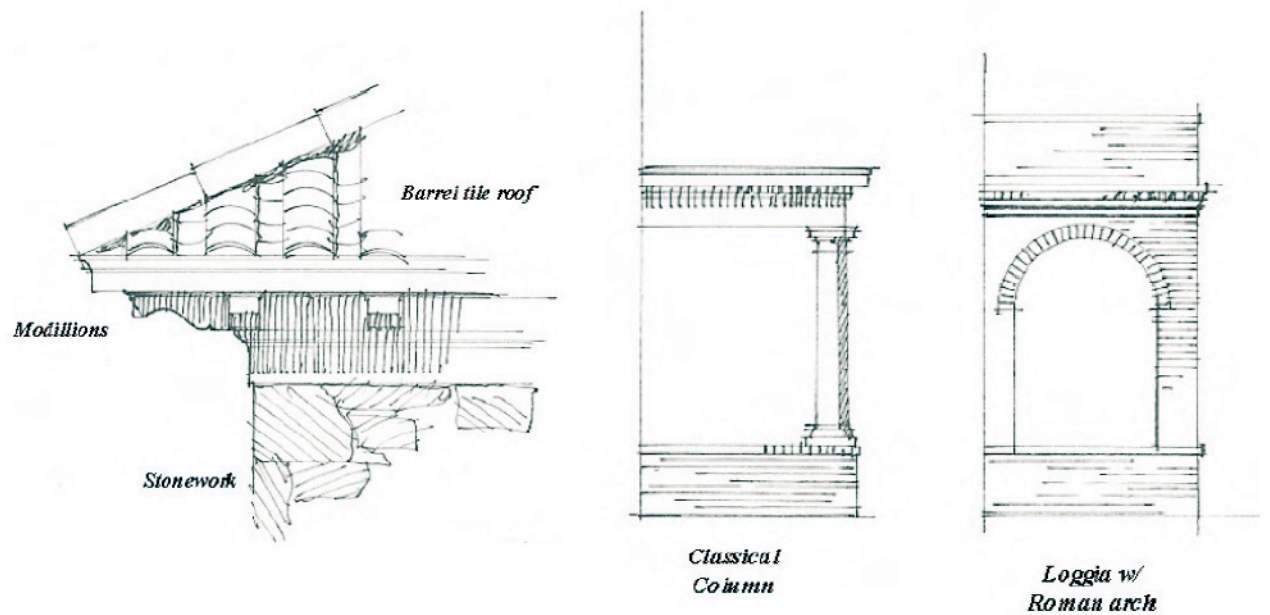
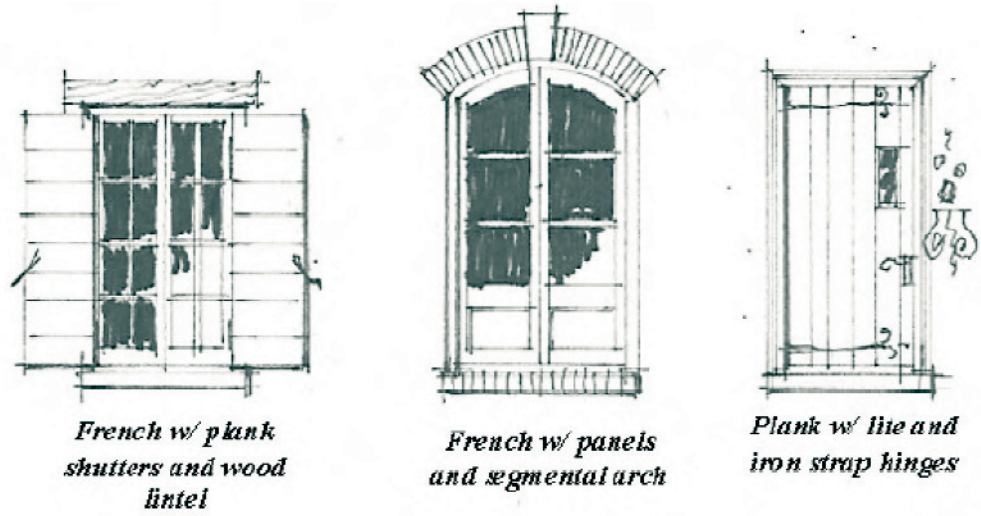
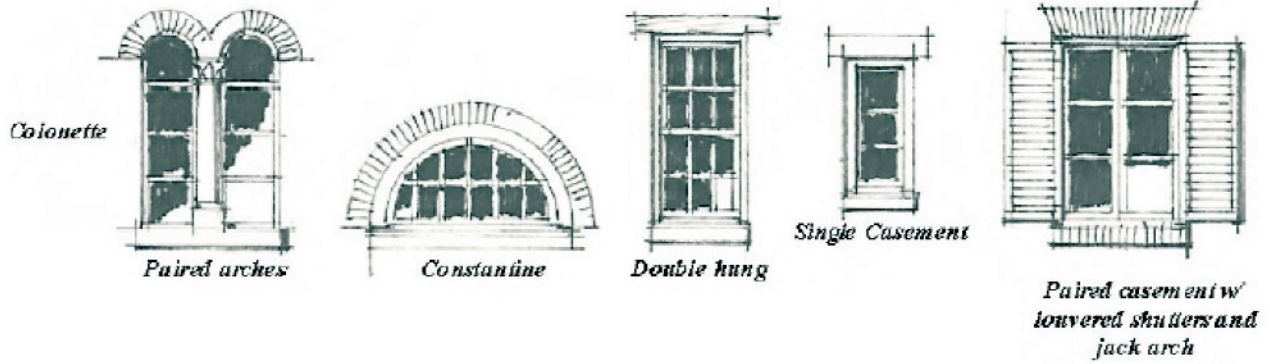
The styles listed above represent only a portion of those found in the Central Savannah River Area. The ultimate goal of Hammond's Ferry is to look to these styles for inspiration, not replication. Styles were frequently hybridized by accomplished architects and designers and some neighborhoods contain examples whose styles are barely discernable. For example, a Tudor Revival house may be designed using detailing more common to the Craftsman Style, or a Bungalow infused with the spirit of an alpine villa.



As architectural styles evolved between 1741 and 1930, their hybridization was commonplace. Old styles slowly gave way to new styles with stylistic blends occurring between the maturation of pure or high-style forms. This slow evolution of styles was abandoned with the advance of Modern architecture in the early 20th Century. Successful new towns create their own identity by picking up this process where it left off.



Villa/Italian Renaissance Revival Details



SITE CONSIDERATIONS

General

Like Savannah and Charleston, Hammond’s Ferry will feature luxurious hedges, vines, canopy trees, herbs, and perennials. Street trees are required per the planting plan. Urban buildings will serve as a backdrop for vertical gardens with cascading vines trained on balconies, and neighborhoods will be nestled into the vegetation.

Special care should be taken to “carve” outdoor living spaces into rear courtyards. Plant varieties should diminish in scale and leaf size in areas meant to be used regularly such as terraces, doorways, and stepping stones. Outdoor spaces must be furnished appropriately to maximize the pleasure of the outdoors, including pools and lounge furniture in private spaces, or decorative masks and urns at formal front entrances. Pavement details and curbs form the “trim” for any outdoor space.

Furnishings may be made of wood, stone, iron, aluminum, or twigs and must complement the outdoors. Any furnishing should age with grace and the use of plastic or foam pottery and plastic furniture is discouraged.

Hardscapes, including terraces, walkways, steps, and driveways, must be formed of gravel, stone

cobbles, brick pavers, authentic stepping stones, or other appropriate surface materials. Concrete that is scored in a decorative pattern, such as a running bond, is allowed only for the rear driveway. Asphalt is prohibited.

Storm water drainage from all buildings must be carefully considered, otherwise, moisture will become a problem. Grades should slope toward streets and alleys, never toward adjacent properties.

Walls and/or fences are required on all frontages including alleys. The design should follow suit with the architecture. Walls are excellent containment devices, defining the street and supporting the idea of private outdoor living spaces. Grade changes, especially at the street are beautifully addressed by the use of retaining walls, creating drama and separation in very small areas. A sloping front yard is unappealing and unused; a level yard that is elevated above the street is useful, attractive, and a showcase for cascading plants.

Great care should be taken to provide service yards for meters, condensers, compost piles, and trash receptacles. These areas shall be screened from view with opaque fencing or with vegetation.

Neighborhood Zone

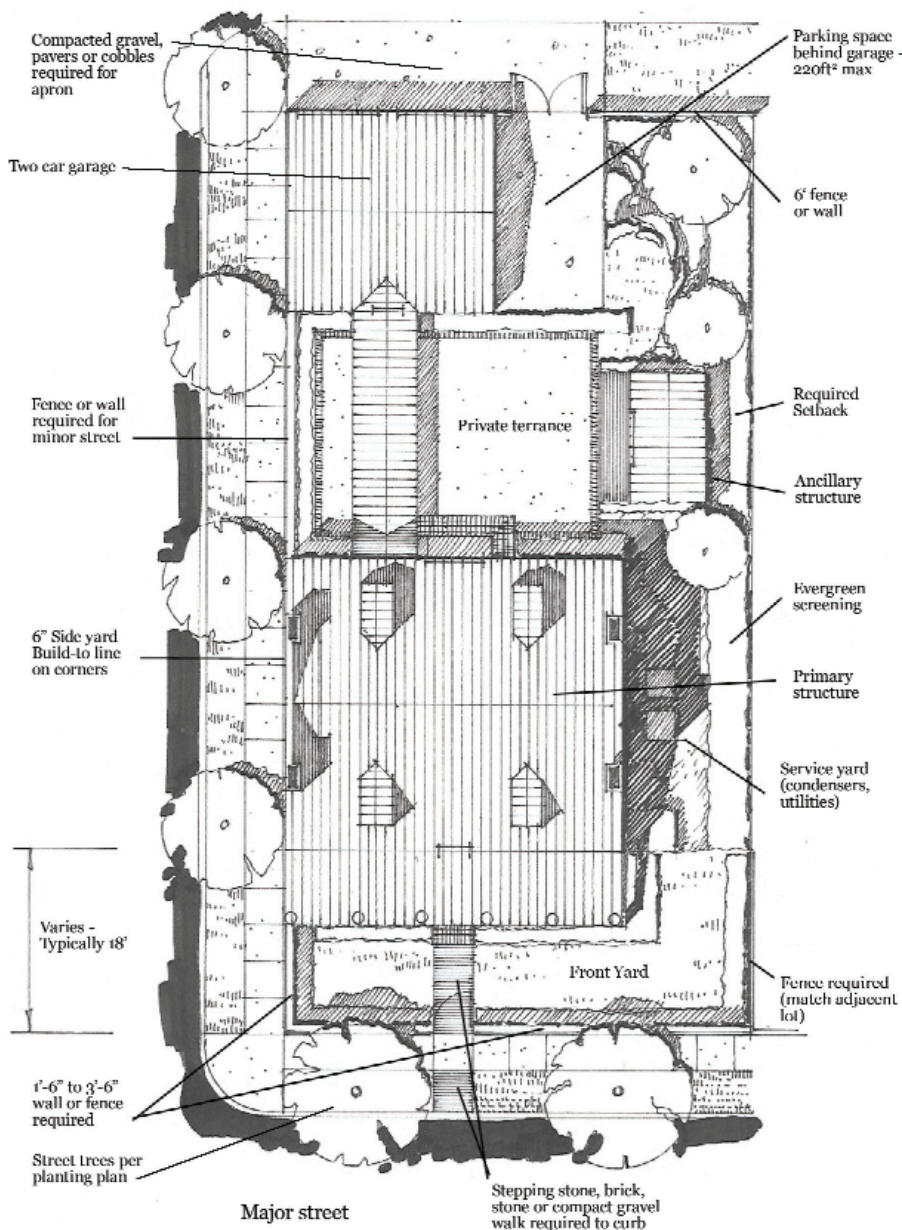
The neighborhood site plan will consist of the primary dwelling, ancillary buildings, and parking areas or structures. The dwelling will generally be positioned at the front setback line. Where a side street occurs, the dwelling must be set back 6” from the property line and/or sidewalk. Garages are positioned 3’-0” from the rear property line with doors facing the lane.

An essential element of the primary structure is the front porch. If required by the Protocol Plan, the front porch must occupy a minimum of 75% of the front façade width and must be 8’ to 12’ in depth.

A continuous fence or wall must be erected on all road and lane frontages. The height of the wall or fence will be between 18” and 42” at the sidewalk and 60” at the lane.

Typical Single Family Site Plan

Required for all house types



Urban Zone

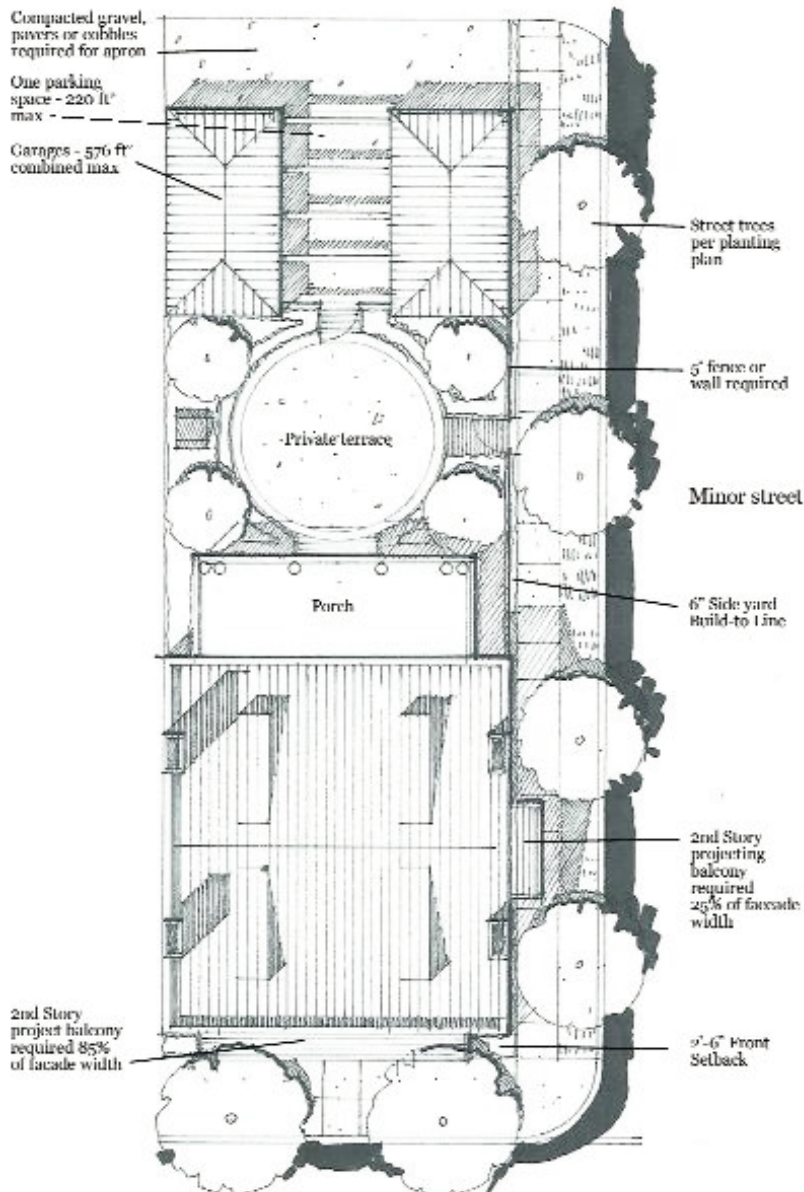
The urban site plan will consist of the primary building structure positioned 30” from the edge of the sidewalk and 6” from a secondary side street (where applicable). Interior side-yard setbacks are 5'-0". Rear ancillary buildings are encouraged. A continuous wall should contain the site fully on street and alley frontages with a minimum height of 60” and a maximum height of 96”. Driveway entrances and walkway paths shall be gated at the lot line.

The wall and gates should be conceived of, and designed congruously with, the primary structure.

A balcony projecting 36” to 60” is encouraged on the front façade. The balcony width should be 85% to 100% of the façade width. A side balcony should be considered where corner conditions occur at minor streets.

Typical Urban Site Plan

Required for all commercial, mixed use, multi and single family types



ARCHITECTURAL CRITERIA

Outlined on the following pages are architectural components, specifications, and finishes included in the Hammond’s Ferry Design Code. The primary objective is to promote consistent quality for the benefit of the entire community, ensuring aesthetics and lasting value. These specifications will serve as a guideline for all design and construction at Hammond’s Ferry. The Lot Protocol Plan offers specific design requirements for each Lot. Please consult Building Techniques in the following sections for proper composition of details. It is the responsibility of each designer and builder to ensure that submitted plans meet the appropriate Local, State and National Building Codes. In cases where a conflict exists, building codes overrule these Guidelines. The Hammond’s Ferry Design Review Committee (DRC) must approve design changes that result from Code compliance issues.

Hammond’s Ferry encourages designers, builders, and laypersons to produce work that is in the spirit of the Guidelines. If a product not found in the specifications appears to be suitable for a desired result, is more cost effective, requires less maintenance, or is less destructive to the environment, it may be submitted to the DRC for consideration. The DRC has the authority to approve such products on a case-by-case basis. Consistency in the architectural approval process is a goal; however, it is not always achievable due to evolving conditions in the development and construction fields. This guideline will be revised and updated on a regular basis as new technologies emerge and the community develops.



Rendering by Dover, Kohl and Partners

Architectural Standards contribute to neighborhood harmony. Materials specified have been found to work well in this climate and age gracefully over time. Noted dimensions are nominal.

	A. Materials	B. Configuration	C. General
Building foundation and footprint	<ul style="list-style-type: none"> - Poured concrete or concrete masonry units - Finished with three-coat smooth stucco, brick or stone - Framed porches must be supported on masonry piers, with a smooth stucco, brick or stone finish 	<ul style="list-style-type: none"> - Façade widths will be determined by lot setbacks, but should be no less than 66% of the total lot frontage - The width of required porches should be no less than 75% of the façade width - Total building footprints shall not exceed 50% of the lot area. - Porch piers typically measure 16"x16" 	<ul style="list-style-type: none"> - All façades shall be carefully considered. Trim, fenestration and composition shall be considered on all sides. However, details may be simplified on rear masses as found in traditional local examples.
Roofs and chimneys	<p><u>Roofing materials</u></p> <ul style="list-style-type: none"> - Metal shingles - Standing seam, 5-V crimp, corrugated metal - Soldered seam may be used at low slope conditions - Wood shingles - Authentic or artificial slate - Dimensioned asphalt shingle - Clay tiles - Gutters made of copper or galvanized metal - Chimneys to be metal stovepipe, brick veneer, masonry stucco. Siding is prohibited on chimneys. 	<ul style="list-style-type: none"> - Principal roof shall be a symmetrical gable or hip with a min. slope of 3:12, cat-slides and sheds excepted - Flat roofs permitted if enclosed by balustrade or parapet - Roof penetrations, such as vents and stacks shall be painted and hidden from view, if possible - Gutters shall be half round, square, metal-lined wood or architecturally formed - Chimneys shall extend to the ground 	<ul style="list-style-type: none"> - Max. 24" x 48" skylights permitted on rear of homes two or more stories. Such skylights may only be visible from one vantage point. - Dormers must be located no less than 24" from end walls - Perforated eave and ridge vents are permitted - Overhangs that drain onto adjacent lots must be guttered
Building Walls	<ul style="list-style-type: none"> - Wood clapboard painted or stained with min. 1/2" butt and 4"- 6" exposure - Fiber-cement board (i.e. HardiPlank), 4" - 5" exposure - Wood shingle - Vertical board and batten - Real stone, if appropriate to the building style 	<ul style="list-style-type: none"> - Wall material changes may occur only at inside corners - Wood shingles shall be level at the bottom edge and should exhibit mitered corners - Metal shingles shall be simple and form a uniform field, avoiding decorative novelty shapes 	<ul style="list-style-type: none"> - If not enclosed by pierced brick, wood lattice or louvers, undercroft of decks and porches more than 60" above grade, shall have vents sized and detailed as window openings on foundation wall beneath plane of deck/porch

	A. Materials	B. Configuration	C. General
Building Walls (cont.)	<ul style="list-style-type: none"> - Color and style of brick and mortar may be selected from pre-approved list or submitted for approval - Cement stucco – sand or smooth toweled finish <p><u>Prohibited materials:</u></p> <ul style="list-style-type: none"> - Synthetic stone or stone veneer - Vinyl or aluminum horizontal lap - Fake wood graining 	<ul style="list-style-type: none"> - Min. frieze height shall be 10" on masonry walls and 6" on wood walls - Masonry walls shall have projecting water table to grade - Window/door casing separated from frieze by min. 6" 	<ul style="list-style-type: none"> - Service wings may be expressed in a simpler manner than the main building mass, but must exhibit clear design intent - Piers to align with columns, with special attention being given to corner conditions - Avoid excessive color variations in brick; strive for consistency with subtle variations - Avoid machine-produced brick
Trim	<ul style="list-style-type: none"> - Wood or synthetic equivalent - Samples may be requested to exhibit clear construction intent 	<ul style="list-style-type: none"> - Minimum 6" trim at corners - Casing at openings must be no less than 4" wide, with 6" minimum preferred at main entry doors - Mitered corners (without trim) are permitted. 	<ul style="list-style-type: none"> - Stock trim profiles should be used with discretion - Trim must follow suit on all sides of building masses, though rear wings may be simplified
Windows and shutters	<ul style="list-style-type: none"> - Windows of painted wood, vinyl-clad wood, aluminum-clad wood, or fiberglass/ resin exterior with wood interior - Wood or solid PVC shutters - Wood or masonry sills must project enough for allow for drip kerf - Masonry walls shall have expressed lintels or arches above openings - Use of steel lintel is not permitted - Reflective glazing and pop-in grills are prohibited 	<ul style="list-style-type: none"> - Windows on side and rear elevations must be composed with the same consideration as the front elevation - Window units and individual window panes to be square or exhibit vertical orientation - Multiple windows in same opening separated by 4" mullion - True divided light or simulated divided light sashes required - Single light sashes may be used in the lower sash of double hung units - Muntins shall have the same profile as, and coplanar with, sash 	<ul style="list-style-type: none"> - Shutters sized to match openings - Louvers to face down and toward building when open - Polygonal bay windows shall project perpendicularly from main structure min. 8" - Windows sized to "fill" dormers, including wide corner trim - Window panes shall be of equal size - Wood attic vents proportioned like, and trimmed as windows - Inappropriate interior window treatments shall not be permitted - Preferred window manufacturers include: Andersen, Windsor, Marvin and Weathershield

	A. Materials	B. Configuration	C. General
Windows and shutters (cont.)		<ul style="list-style-type: none"> – SDL exterior muntins to be permanently affixed with internal spacer bar between glass – Windows and casings inset min. 1.5" in masonry walls – Shutters must be fully operable and capable of closing over the window sash 	<ul style="list-style-type: none"> – Preferred resin windows include Andersen Fibrex and Marvin Ultrex products – Shutters typically occur in pairs. Narrow windows may employ a single shutter.
Doors	<ul style="list-style-type: none"> – Painted or stained wood – Fiberglass – Wood or metal garage doors 	<ul style="list-style-type: none"> – Muntins of same angled profile as, and coplanar with, sash – Standard paneled garage doors are prohibited 	<ul style="list-style-type: none"> – Garage doors 108" maximum width, 90" minimum height – 48" maximum doorway opening – Garage doors must be utilitarian. Avoid faux strap hinges and embellishments.
Garden Walls and Fences	<ul style="list-style-type: none"> – Custom design wrought iron – Painted or stained custom wood pickets – Masonry to match house – Stucco to match house – "Living" fences, such as hedge rows or trellised vines 	<ul style="list-style-type: none"> – Frontage walls should compliment home and public realm – Front fences shall be between 18" and 42" in height – Garden walls shall not exceed 60" in height – Iron or wood pickets in combination with masonry 	<ul style="list-style-type: none"> – Outdoor storage and utility areas must be enclosed with a minimum 48" high fence – Hedges from planting list may be used in combination with wood, brick or stucco as a frontage or garden wall
Arches, columns and porches	<ul style="list-style-type: none"> – Wood, composite, limestone, cast stone, turned concrete or synthetic columns of classical proportion, if appropriate to architectural style – Wood or stone posts and balustrades – Iron railings and balconies with wood treads – Canvas awnings 	<ul style="list-style-type: none"> – Arches min. 8" depth – Classical columns must be architecturally authentic; ornamental orders are typically reserved for Civic buildings – Post minimum size shall be 6" x 6" – Porch openings shall be vertically proportioned and of equal size or spaced as a rhythm of bays – Architrave/ frieze height must be no less than the diameter of its supporting column 	<ul style="list-style-type: none"> – Balconies of metal or wood supported (at least visually) by brackets or beams – All wood to be painted or stained – In-filled porch walls shall be placed behind plane of railings – Column shafts and corner boards coplanar with supported frieze – Railings must be simple pickets or fretwork, centered on top and bottom rails. Custom designed rails are preferred.

	A. Materials	B. Configuration	C. General
Arches, columns and porches (cont.)	<ul style="list-style-type: none"> - Porch ceiling must be bead board, flush tongue and groove or other suitable material 	<ul style="list-style-type: none"> - Architrave/frieze depth must equal the top diameter of its supporting column - Routed flutes are prohibited - Porches must be no less than 96" deep, with a min. of 120" preferred 	<ul style="list-style-type: none"> - Standard decking profiles should be downplayed
Landscape and hardscape	<ul style="list-style-type: none"> - The recommended planting list includes both indigenous species as well as plants introduced from Europe or Asia that, through cultivation, have come to be associated with the landscape character of the greater Augusta area - Materials must be of good stock and thoroughly inspected by the landscape architect/contractor prior to installation to insure proper size and health of selected plants - Hardscape materials shall be included in the landscape plans and are subject to review prior to installation. Hardscape materials include: fences, walls, pavers, water features, arbors, etc. - Sub-tropical species such as the Sabal Palm are not permitted. It is recommended that plants be purchased within a 150 mile radius of North Augusta to prevent transportation and plant shock upon arrival - All sod, plant and tree materials shall be irrigated, including the planting strips and street trees adjacent to each homesite 	<ul style="list-style-type: none"> - Landscape plans shall be designed by a certified landscape architect or professional contractor and shall be submitted prior to final review for approval by the Hammond's Ferry Design Review Committee - Landscape plans should be in proportion and scale to the architectural style of the house/building 	<ul style="list-style-type: none"> - Lots shall be graded properly to alleviate drainage issues to the street or alley of each homesite. Water is not allowed to drain onto neighboring properties. - Once installed, landscaping shall be maintained on a regular basis per the requirements of each specific plants. Routine pruning and replacement of ground-covers shall be the responsibility of the homeowner.

	A. Materials	B. Configuration	C. General
Landscape and hardscape (cont.)	<ul style="list-style-type: none"> - Synthetic plants, groundcovers and accessories are not permitted - Zenith Zoysia is the designated sod for Hammond's Ferry 		
Miscellaneous	<ul style="list-style-type: none"> - Exterior hardware and lighting to be of non-plated metal (i.e. solid brass, bronze or iron) - Front walk material should relate to primary building's architecture, including the use of marble slabs 	<ul style="list-style-type: none"> - Crawl space vents shall be appropriate to the architecture - Floodlights attached to building walls or roof eaves permitted in rear yards and only if hooded - Light fixtures should be directed downwards - Front walk shall extend to curb - Landscape plans shall include the area between the frontage line and the street 	<ul style="list-style-type: none"> - Electrical meters, propane tanks, garbage cans, HVAC units, antennae, clotheslines, 18" or larger satellite dishes, shall be screened so as not to be visible from public realm or adjacent homes - The front of houses should have two fixtures or two 4" diameter recessed can lights on photocell without override switch - Garages should have at least one incandescent sconce at each door on photocell without override switch - Exterior lighting shall be incandescent

SUBMITTAL REQUIREMENTS

Hammond's Ferry offers a number of tools which serve to assist the design process. Before initiating a new design, applicants are encouraged to consult the Hammond's Ferry Design Code, which consists of the Pattern Book, as well as the Lot Protocol Plan and Riverfront Code. All design work must be executed by capable designers and architects who will be responsible for the following requirements:

Designs should demonstrate specific care of the environment and attention to sustainability. It is expected that drawings will be hard-lined, drawn to scale, professionally submitted, and thoughtfully and creatively conceived.

Pre-design meeting

A pre-design meeting should be coordinated between the designer or architect and Manager of Architecture and Design prior to beginning preliminary drawings. This will ensure clear understanding of the design challenges by all parties.

Conceptual Review

The initial Concept Review is intended to provide the Design Review Committee with a broad, general picture of a proposed design's layout and form. The Concept Review is not optional, but there are no official submittal requirements. The Committee will be able to provide more direction and feedback if they are provided with as much conceptual information as possible. During this first phase of review, the Manager of Architecture will meet to review submissions. At this time it is not necessary for the designer/builder to meet with a Hammond's Ferry representative. Please submit schematics of your proposal to clearly illustrate intent, including elevations, site plan and floor plans. After review, you will be contacted with further direction. Recommended submittal materials include:

___ Photographs and clippings that serve as the design inspiration

___ Proposed Floor Plans

___ Proposed Elevations

___ Conceptual site plan conveying design intentions

Preliminary Review

This phase includes a review of design development drawings (see required documentation below) and compliance with the Pattern Book Code. At this time, the designer/builder will meet with the Design Review Committee for a redlining session. The homeowner may be included. A half set and full set of drawings must be available at this review. This working session will allow for direct dialog on compliance and design issues.

Required Site Documentation:

___ Proposed Site Plan (1/16"=1'-0" or 1:20 scale) north arrow; scale; property lines, including dimensions, angles and curves; established setbacks and build-to-lines; all adjacent buildings, structures, fences, setbacks, sidewalks easements and rights-of-way; existing trees over 6" caliper; building footprint with noted distances to property lines; driveways, walks, landscape and hardscape areas.

___ Proposed Grading Plan (1/16"=1'-0" or 1:20 scale) (if applicable) existing and proposed contours

Required Building Documentation:

___ Proposed Floor Plans (1/4" = 1'-0") fully dimensioned; labeled rooms; windows and doors, with swings shown; overhangs of floor and roofs shown as dashed lines

___ Proposed Elevations (1/4" = 1'-0") identify and delineate primary materials; include pertinent dimensions, including grade to ridge, floor lines; roof pitches

___ Building Section(s) (1/4" = 1'-0") rooms labeled; dimension finished floor elevations, ceiling heights, eave and roof ridges; roof pitches

___ Typical Wall Section(s) (3/4" = 1'-0") identify and delineate primary materials; floor and ceiling heights; wall, floor and roof structure; window head and sill heights; eave dimensions; roof pitches

Optional/Recommended Documentation:

___ Models, Perspectives and Renderings scale model, perspectives or other three dimensional drawings showing the building and site

Final Review

The Manager of Architecture will review drawings for integration of Preliminary Review comments into the Final Submission Set. This meeting will also include the selection of final building color and a landscape plan. (These two items may be delayed in order to expedite approval for submission at a late date.) Please see that all documentation outlined below is submitted. Upon approval, you will receive a letter to begin construction by the Architecture Review Committee. Approved Guild members must also submit a site plan to the Department of Planning and Economic Development to obtain site plan approval and building plans to the Department of Building Standards to obtain a building permit.

Required Site Documentation:

___ Site Plan (1/16"=1'-0" or 1:20 scale) north arrow; scale; property lines, including dimensions, angles and curves; established setbacks and build-to-lines; all adjacent buildings, structures, fences, setbacks, sidewalks, rights-of-way and easements, including utility easements; existing trees over 6" caliper; building footprint with noted distances to property lines; driveways, walks, landscape and hardscape areas fences, with dimensions, heights and materials; utilities; limits of construction activity; exterior light locations; equipment, such as electric meter, air conditioning condenser; location of portable toilet; and location of waste and recycling bins

___ Grading Plan (1/16"=1'-0" or 1:20 scale) (if applicable) existing and proposed contours

___ Concept Landscape Plan (1/8"=1'-0") location, species and size of existing and proposed plantings

Landscaping documentation must be received and approved before installation of any hardscaping.

___ Erosion Control Plan (1:20 scale) (if applicable)

Required Building Documentation:

___ Floor Plans (1/4" = 1'-0") fully dimensioned; labeled rooms; windows and doors, with swings shown; overhangs of floor and roofs shown as dashed lines

___ Roof Plan (1/8" = 1'-0") pitches labeled and dimensioned

___ Elevations (1/4" = 1'-0") identify and delineate primary materials; include pertinent dimensions, including grade to ridge, floor lines; roof pitches

___ Building Section(s) (1/4" = 1'-0") rooms labeled; dimension finished floor elevations, ceiling heights, eave and roof ridges; roof pitches

___ Typical Wall Section(s) (3/4" = 1'-0") identify and delineate primary materials; floor and ceiling heights; wall, floor and roof structure; window head and sill heights; eave dimensions; roof pitches

___ Typical Porch Section(s) (3/4" = 1'-0") fully dimensioned and noted

___ Exterior Details (1-1/2" = 1'-0") identify and delineate primary materials; eaves and cornices; chimneys; columns; railings, window head, jamb and sill; door and door frame; exterior siding

___ Fences and Garden Walls (3/4" = 1'-0")

___ Product and Material samples – color samples, brick and mortar samples, catalog cuts of windows, doors, exterior fixtures, etc.

In order to process submissions in a timely manner, please e-mail the proposal package in PDF format and provide a 24" x 36" full set to the Manager of Architecture and Design at the Hammond's Ferry development office for review by the Design Review Committee. Design Review fees may apply. Please check with the Manager of Architecture and Design.

Contact Information

Manager of Architecture and Design
Hammond's Ferry
89 Crystal Lake Drive
North Augusta, SC 29841
tel 803-613-1641
fax 803-613-1957

BIBLIOGRAPHY/SOURCES FOR FURTHER READING

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ABOUT THE AUTHOR: WILLIAM LEWIS OLIVER, III

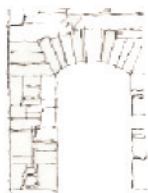
Originally from the Southwest Georgia/North Florida area, Lew Oliver was influenced early by the indigenous and Greek Revival architecture that was found in the rural countryside. His passion for architecture spread to other styles and cultural influences, especially to that of the Classical world.

Oliver attended the School of Architecture at The Georgia Institute of Technology, working in the trade until graduating in 1984. He became the lead designer for the Kessler Enterprise, Inc., facilitating and overseeing bank, hotel, commercial, and residential developments. Later Oliver began a

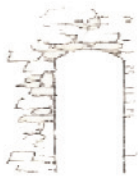
freelance career, specializing in residential architecture and developing a passion for New-Urbanism.

He now serves as Town Architect/Designer for Vickery in North Atlanta, Clark's Grove in Covington Georgia, and Serenbe in Southwest Atlanta. Oliver is active in planning large scale residential communities and developing urban codes for various traditional neighborhood projects. He is an active member of the New Urban Guild, and participates in charettes conducted by Andres Duany and Steve Mouzan.

YES/NO



Y
Voussoirs
support arch
Large stones
at corners



N
No means
of support



Y
Simple mass



N
Overly
dominant roof



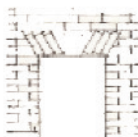
Y
Cut voussoirs



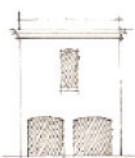
N



Y
Cut Jack
arch



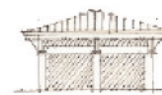
N
Non-historic
field Jack arch



Y
Calm
composition



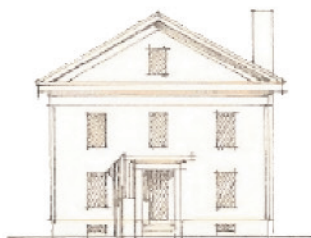
N
Overly dominant
roof
Double opening



Y
Low
proportion



N
Form too
dominant



Y
Simple
Composed
Proportional



N
Visual chaos
Trendy lack
of discipline



Y
Proper
tapered
chimney



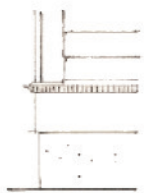
N
Cantilever not traditional
Inappropriate niche
Lack of taper



Y
Good
foundation
condition



N
Inappropriate
stepped
foundation



Y
Substantial
drip and floor
band



N
Insubstantial drip
and lack of floor
band



Y
Mitered
shingles



N
Cornerboard
not authentic



Y
Simple pickets
and post relate



N
Store bought
dog ear boards



Y
Traditional
foundation



N
Modern foundation
treatment



Y
Proper
siding



N
Siding too wide
Cornerboard too narrow



Y
Simply
crafted



N
Turned parts
“Stock” look



Y
Simple



N
Inauthentic
panels



Y
To scale
Authentic



N
Pretentious
Inauthentic



Y
Shutters close over
windows
Thoughtful details



N
Shutters too
narrow
Lower box too
narrow



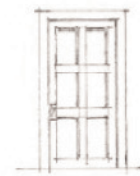
Y
Authentic



N
“Stock” Victorian



Y
Authentic
panel
arrangement



N
Modern panel
design



Y
Authentic
to scale
moulding



N
Cornice too heavy
Pilasters too bulky



Y
Wide simple casings
Authentic
divided lite



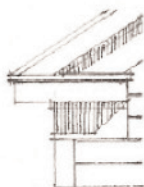
N
Brick mould
Pop-in muntins



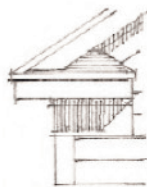
Y
Operable
louvered shutters



N
Nail-on
Cathedral top
Faux graining



Y
Cornice
flushed



N
Cornice
roofed



Y
Classic
composition



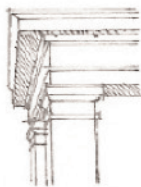
N
Store bought
bric-a-brac
Cute



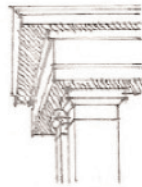
Y
Proper
cornice



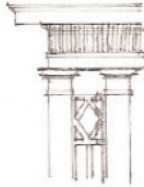
N
Modern bird
box
“Pork chop”



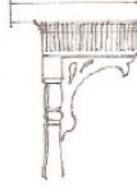
Y
Beam and
column face
align



N
Entablature is
beyond column
face



Y
Classic
design



N
Store bought
bric-a-brac



Y
Authentic capital
Classic



N
Crown mould and
chair rail are
inappropriate