Bethlehem Historic District Design Guidelines
Augusta-Richmond County, Georgia
Bethlehem Design Guidelines

Prepared for the Augusta-Richmond County Commission
by Frazier Associates
1997

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Funding Source
This project has been financed in part with federal funds from the National Park Service, U.S. Department of Interior, through the Historic Preservation Division of the Georgia Department of Natural Resources. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the Georgia Department of Natural Resources, nor does the mention of trade names, commercial products or consultants constitute endorsement or recommendation by these agencies. This program received federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, age, gender, or disability in its federally assisted programs. If you believe you have been discriminated against in any program, activity or facility as described above, or if you desire further information, please write to: Office for Equal Opportunity, National Park Service, Post Office Box 37127, Washington, D.C. 20013-7127.
# Bethlehem Design Guidelines

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Introduction

BACKGROUND

As a property owner or resident of the Bethlehem Historic District, you have a stake in retaining the historic integrity of this unique neighborhood. The style of development here teaches about the minority community's role in the history of Augusta.

The blocks of shotgun houses and other dwellings that make up this 480-acre district show how lower-income, primarily African-American, urban residents in this booming southern industrial town built a tight-knit urban community between 1870 and the early decades of the twentieth century. Houses were built using practical materials and designs that reflected the tastes of the time.

The dense development that resulted has much to do with the survival of community. As shown by their overwhelming support for making Bethlehem the first local historic district in Augusta-Richmond County in 1993, residents believe that keeping the buildings in their historic form is essential to keeping the neighborhood strong.

These design guidelines show how to do that. They provide recommendations to property owners and to the local historic preservation commission on how to preserve the integrity of the historic district. They give standards and illustrations to take some of the guesswork out of evaluating proposed changes to buildings.

Design guidelines should address the characteristics that are unique to the district. The Bethlehem district is modest in scale and many buildings are in deteriorating physical condition. Acknowledging the many challenges in the district, these guidelines are intended to balance historical authenticity with the need for sensible and practical steps for rehabilitation.

USING THESE DESIGN GUIDELINES

The Bethlehem Historic District is a local historic district, designated by the local government and subject to local design review. The architectural review board is the Historic Preservation Commission (HPC), which is made up of appointed citizens. The Bethlehem District also has been nominated for listing on the National Register of Historic Places, which would recognize the significance of a place to the history of the community, state, or the nation, but not carry any design controls.

Maintaining Your Building: It's the Law

Article 6, Section 74-52 of the Augusta-Richmond County Historic Preservation Ordinance requires essential maintenance of historic buildings in the district. Insufficient maintenance can include deterioration of the structure, ineffective protection from the elements, and any resulting hazardous conditions. If the commission finds such conditions, it notifies the owner, who has 30 days to remedy the violation. After that time, the local government has the authority to make the repairs, with the costs becoming a lien against the property.
Is Design Review Required?
Step 1: Determine whether you need to go through the design review process and what approvals, permits, or certificates you might need for your project.

**Certificate of Appropriateness**

**Not Required:**
- Minor actions such as painting and routine maintenance.

**Required:**
- Any other alterations, additions, new construction, demolitions, or moving of buildings.
- Significant changes to the site such as adding fences, walls, driveways, parking areas, or new outbuildings.

Step 2: Contact the Augusta-Richmond County Planning Commission, which takes all applications for the HPC. Note: Design review is separate from the building permit process.

**What to Submit**
The HPC must receive enough information on which to base its decision. For most projects, you will need to fill out an application provided by the Augusta-Richmond County Planning Commission. You also may be requested to provide photographs, drawings, and plans or other documentation as required. These submissions do not have to be prepared by professionals, but must be prepared in such a way as to be easily understood by the HPC members.
Rehabilitation Checklist

1. Look at your building to determine the elements that help define its special character. See the next section, "Understanding District Character."

2. Bethlehem Historic District qualifies for federal tax credits (once listed on the National Register) as well as for local property tax abatement. Check with the Augusta-Richmond County Planning Commission ("Planning Commission") or Historic Augusta, Inc. for information.

3. Check the zoning ordinance to make sure that your planned use is allowed and that you do not need a rezoning or variance.

4. Chances are you will need a building permit. Meet with your building inspector early on about your plans.

5. Seek advice on technical preservation issues from the Planning Commission and Historic Augusta.

6. Use contractors experienced in working with historic buildings and materials. Some tasks require special knowledge, techniques, and methods.

7. Review the following Secretary of the Interior's Standards for Rehabilitation.

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The Secretary of the Interior's Standards for Rehabilitation

(These ten standards must be followed if you are using federal tax credits or applying for state property tax abatement. They also are the basis of many of the recommendations of this guidebook and are common-sense recommendations used on preservation projects throughout the country.)

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development such as adding conjectural features or architectural elements from other buildings shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using thegentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
Bethlehem Local Historic District

(Boundaries are similar to the neighborhood boundaries set in 1976 and to the nominated National Register Historic District.)
II. Understanding District Character

HISTORY OF THE BETHLEHEM DISTRICT

A compact community of distinctive shotgun and other dwelling types, the Bethlehem neighborhood reflects the architectural, social, and cultural history of the minority community in Augusta. It was developed during the late nineteenth and early twentieth centuries as a residential area to serve the middle class and working poor, primarily African-Americans who worked in the nearby industries.

Development around the former Lafayette Race Track began in the 1870s when the three families who owned property here, the Jacksons, the Steiners, and the Picquets, began subdividing the area into small lots. With the plantation economy destroyed, slaves crowded into the city. Railroad access, as well as the intersections of major roads, provided prime locations for industries to spring up and the availability of jobs fanned the development of housing in Bethlehem. Industrial complexes surrounded the community. Major employers included lumber yards, brick yards, the railroads, and the cotton compresses. Many of the women worked in service and domestic jobs downtown or had their own home-based occupations.

The design of the lots and of the houses reflect this convergence of jobs and the need for low-cost housing for a growing working class. Lots were small and the use of alleys enabled the maximum number of lots to be included in the smallest possible space. Houses were built by local artisans within the community, using bricks and lumber from the nearby industries.

Transportation played a significant role in both the development and the character of the neighborhood. Jobs for residents were in transportation, first the canal, then the railroads, and then the highways. The Bethlehem area was a major transportation corridor, sitting at the intersection of major arteries. The First Georgia Highway (U.S. Highway 1) passes through the neighborhood as Milledgeville Road (now Martin Luther King Boulevard), and the railroads provided an easy means of transportation for neighborhood residents. A trolley line ran down Twiggs Street and Milledgeville Road, connecting the neighborhood to downtown Augusta.

Reflecting the community's self-sufficiency, the neighborhood contained both commercial and institutional buildings interspersed with the residences. The many churches served as social and cultural centers, as well as religious institutions. The Bethlehem Community Center, from which the district takes its name, was established by a Methodist women’s organization in 1912.

Prominent early members of the minority community who lived here included many doctors and dentists and Mr. Walter S. Hornsby, Sr. In 1898 Hornsby and others founded the Pilgrim Health Insurance Company, considered to be the largest African-American business in the city in that period.
HOUSE TYPES
Most of the houses in Bethlehem are simple, vernacular structures with great integrity of design. A useful way of describing them is by “house type,” following the guidelines of Georgia’s Living Places: Historic Houses in Their Landscaped Settings. House type, as determined by the plan and height of a house, expresses its unadorned form and interior layout. Most of the houses in the district are of approximately the same size and scale (the vast majority of the homes are small), but a number of house types are represented. The most common of these are illustrated below through drawings and photographs.
Recognizing these types is important because they reveal much about the period in which each house was built and what forms the residents found practical and desirable at that time.

Shotgun

Built in the cities for mainly low-income workers between the 1870s and the 1920s, shotgun houses are one room wide and two or more rooms deep, with no hallway. Roofs are usually gabled, but can be hipped.

Double Shotgun

Two-family dwellings were created by placing two shotguns side by side with a shared wall. Like the shotgun, it was an urban form, built mostly for low-income workers in the late nineteenth and early twentieth centuries. In some Bethlehem examples, the doors are in the center.
Gabled-Ell Cottage

Quite common throughout Georgia between 1875 and 1915, these T- or L-shaped plans have a gablefront at one end of a recessed wing.

Pyramid Cottage

This simple early-twentieth-century form has a square main mass topped by a steeply pitched pyramidal roof.

Central Hallway

Quite popular throughout the nineteenth century and constructed until about 1930, this type is only one room deep and has a central passageway between the two rooms. It typically has a gabled roof and end chimneys.
Hall-Parlor

Named after the traditional uses of rooms, the hall-parlor form consists of two unequally sized rooms. One of America's earliest house types, it was adopted for mill and industrial workers in the late nineteenth and early twentieth centuries.

Temple-Front Cottage

The temple-front cottage is long and rectangular with a full-width front porch beneath either a gable or hip roof. It was popular in the 1920s and 1930s.

New South Cottage

Found mostly in the large cities and towns of the Piedmont and Upper Coastal Plain, this popular house type has a central square mass, usually with a hipped roof and gabled projections. Focussing on symmetry, the plan uses a central hallway flanked by a pair of rooms, one or both of which project forward.
Bungalow

Long and low, bungalows have an irregular floor plan within a rectangular shape. Integral porches and low-pitched roofs with wide overhangs are typical. This form was most popular between 1900 and 1930.

Queen Anne Cottage

This form has a square main mass with projecting gables and a hipped or pyramidal roof. Rooms are asymmetrical, distinguishing it from the New South cottage. The Queen Anne cottage may or may not have features of the architectural style with which it is associated.

American Foursquare

Popular nationwide in the early twentieth century, this form consists of a cubical mass capped by a pyramidal roof. Each floor has four principal rooms, one of which usually serves as the entry and stairhall.
DECORATIVE FEATURES

Many houses in the Bethlehem district have little decoration, displaying their unique character only through form and materials. Most decorative features are vernacular, although there are examples of stylistic influences, particularly Folk Victorian, Craftsman, and Colonial Revival. Some houses contain a mixture of elements with more than one stylistic influence.

Almost all of the decoration on houses in Bethlehem occurs in three places: the porch, the windows, and the roof cornice.

Building parts that most often are discussed during architectural review are illustrated here. Additional terms are defined in the glossary.

Folk Victorian refers to decorative details borrowed from Victorian styles such as Queen Anne or Italianate. Throughout the nineteenth century, these features were used on houses that otherwise were unadorned, traditional forms. Such elements were used creatively throughout the Bethlehem district to make attractive and distinctive dwellings.

Classical features are not that common in the district, although they are used on a few of the larger houses and occasionally as individual elements on more modest houses.
Folk Victorian Features

- decorative shingles
- gable end
- spindlework
- brackets
- six-over-six sash
- (the most common in the district)
- full-length turned posts
- turned balusters

Typical Shotgun Dwelling - As well as illustrating Folk Victorian decoration, the house at left is a typical shotgun form. Functional and simple, the shotgun has the basic features of clapboard siding, six-over-six windows, a porch with columns and balustrade, and a chimney.

Windows also provide an opportunity to provide decoration. The windows below on this twentieth-century house illustrate some of the variety in the district.

Decorative Windows

- decorative vent window in gable end
- column cap
- chamfered post
- shutters
- leaded-glass windows
- window trim (surround)
COMMERCIAL AND INSTITUTIONAL BUILDING ELEMENTS

Although most of the structures in the district are residential, illustrations are provided here of commercial and institutional forms and some of their distinctive elements.

There are a number of single examples of commercial forms. This brick building displays many features common to stores of this period.

The district contains many churches, most of which follow a basic form.
OVERALL DISTRICT CHARACTER

Residential
Residences make up more than 93% of the buildings in the district. The vast majority of these (84 percent in 1990) are single family; the remaining are duplexes. There are no major multifamily structures in the district. Most housing units are generally small to moderate in size. Lots are small, narrow, and rectangular with the buildings placed at the front, often 10 feet or less from the sidewalk. The streets are an irregular grid pattern influenced by the convergence of roads and the presence of railroads. Narrow alleys lace the area.

Commercial
Commercial and institutional uses are scattered throughout the neighborhood rather than concentrated in a central area. Most of the contributing commercial structures have even shallower setbacks than the residential buildings. The Red and Black Inn, for example, sits right on the street. The historic Pure Oil gas station on Martin Luther King Boulevard (formerly the Milledgeville Road and part of the First Georgia Highway) illustrates the beginning of the need for roadside services to provide a deeper setback in order for automobiles to pull in front. Most remaining commercial buildings are scattered on the corners of major intersections. Traditionally, there also would have been more of the "corner store" variety, different from but complementary to residential neighbors, rather than a separate commercial row.

Institutional
The Bethlehem Community Center and a variety of churches are the primary institutional buildings. The churches are interspersed in the neighborhood and use forms that were fairly standard across the country in the beginning of the twentieth century. Most have undergone renovations.

Vacant Lots/Demolitions
Of increasing impact in terms of site features is the large number of vacant lots created by demolition. In recent years, as houses and other buildings have become increasingly dilapidated, more and more structures have been removed. An unfortunate side-effect has been deterioration of the urban fabric of the community. The atmosphere and continuity of the sense of community depended on the close proximity of neighboring dwellings. The small scale of the dwellings, the narrow lots, and the use of alleys all contributed to this dense pattern.

Demolitions cause a number of problems. As well as the loss of each individual building with its own unique features, each demolition tears at the fabric of the community. As explained by an elderly lifelong resident of the neighborhood, it was this close proximity of dwellings that fostered the close-knit neighborhood. These hodgepodge dwellings were meant to be surrounded on either side and the loss of a neighboring building is a threat to the remaining house. It reduces its context and leaves it vulnerable to the elements and to incompatible intrusions.

Noncontributing and Contributing Nonhistoric Buildings
Structures in the historic district that detract from the district in terms of design, style, building type, historical association, and/or setting are classified as noncontributing buildings. Approximately 130 structures in the district fall into this category.

Nonhistoric contributing buildings are those that, although built in the last 50 years, complement and do not detract from the overall character of the district in terms of design, historical association, and/or setting. The architectural inventory found 61 buildings in this category.
District Design Goals
The primary characteristics of the district are small lots, shallow setbacks from the street, narrow spacing between buildings, and small-scale buildings. These elements are critical to maintaining the integrity of the district. The attached panel from a 1954 Sanborn insurance map of the district illustrates these features.

**District Design Goals**
- Retain human scale of the district.
- Retain historic building forms.
- Retain pattern of narrow lots with closely spaced buildings.
- Retain pattern of shallow setbacks.
- Retain road and lane network.

1954 Sanborn Map
Milledgeville Rd./Picquet Ave.
III. Guidelines for Site Design

The recommendations in all of the guidelines sections are geared to residential buildings, as they make up the vast majority of the district. Commercial and institutional buildings in most cases should follow similar recommendations.

SETBACK AND LOT SIZE

Background
Setback is the distance between a building and the property line. In Bethlehem, most buildings are close to the street, in many cases 10 feet or less from the lot line and rarely more than 20 feet including the porch. Even those on deep lots have only a shallow front setback.

Most lots are fairly small. Almost all are very narrow, although some are also deep. Lot widths vary from as little as 20 feet in some blocks to standards of 40 or 50 feet on other blocks.

1. Keep residential setbacks within 20 percent of the setbacks of the majority of neighboring dwellings.

2. For institutional buildings such as churches and schools, either reinforce the street wall through a minimal setback, or use a deep setback within a landscaped area to emphasize the civic function.

3. At transitional sites between two distinctive areas of setback, for instance between new commercial and historic residential, consider creating a more uniform spacing that relates to the setback of the historic buildings.

Most houses are set close to the front lot line on small narrow lots. On shotgun blocks, the setbacks are quite uniform.

See the Sanborn map on p. 14 for illustration of traditional site design in the Bethlehem district.
SPACING AND ORIENTATION

Background
Spacing between buildings depends on the size of the lot, the size of the building, and side-yard setback requirements. Consistent spacing between a row of buildings helps to establish an overall rhythm along a street. This is particularly important in the Bethlehem district, because most buildings are spaced close together on narrow lots. The distance between houses is typically 10 feet or less. The duplexes follow the same basic size and spacing patterns.

Most streets in the district are typical grid streets with the houses parallel to the road. However, along blocks where several streets intersect at angles, the houses follow this orientation and are placed at varying setbacks diagonally to the street. (See Twiggs Street on the Sonborn map.)

1. Maintain existing consistency of spacing in the area. New residences should be spaced within 20 percent of the average spacing between houses on that block.

2. In areas that do not have consistent spacing, consider limiting or creating a more uniform spacing in order to establish an overall rhythm.

Blacks that have a variety of house forms still have fairly uniform spacing between buildings.
STREETS/LANES/DRIVEWAYS

Background
The streets in the district are on a grid pattern, distinguished by angled intersections and a large number of narrow public lanes.
Historically, there would not have been much accommodation for automobiles. On almost all blocks, the lots are too narrow to put in driveways. Likewise, there is not a tradition of parking lots. As for walkways, most houses have only the short front walk from the center of the house to the sidewalk.

1. Avoid placing driveways on small narrow lots.

2. Driveways in general should be located only on lots large enough to accommodate such a feature (either 16 feet on the side or direct access from the rear). New parking should be located to the sides and rear and should be screened with landscaping if the area is prominently visible from a public right-of-way.

3. Maintain existing sidewalks and use compatible materials when making repairs.

4. Insure that new paving materials are compatible with the character of the area.

Parking Lots
1. The first option should be to try to identify adequate onstreet parking or otherwise avoid the need to add parking lots.

2. Avoid demolishing historic structures to provide areas for parking.

3. Where parking lots are created, year-round screening should be placed at a height appropriate to reduce the visual impact.
LANDSCAPING

Background
Traditionally, there has been minimal landscaping throughout the district. Although much of the existing landscaping is in poor condition, it would be appropriate for sites to include well-maintained landscaping of a scale and character that is compatible with the buildings.

1. Limit the amount of landscaping in the front yard of small lots to match the scale of the house.

2. Retain existing trees and plants and replace dead trees with appropriate species.

3. Install new landscaping that is compatible with the neighborhood and indigenous to the area.

4. Keep yards free of trash and large debris.

5. Consider maintaining “swept yards” in their traditional manner. Uniquely southern and quite popular in the nineteenth century, these dirt yards were swept clean of grass and weeds and sometimes finished off with sweeping ornamental patterns.

OTHER SITE FEATURES

Background
Most lots do not now have fences or walls, although wooden fences traditionally were common. Brick walls and wrought iron fences are used on several of the most substantial houses in the district. Over time, a variety of materials have been combined into fences and walls. Most fences would have been fairly transparent. There are few outbuildings in the district and most lots would be too narrow to provide driveway access to them.

1. Retain traditional fences, walls, and hedges.

2. Avoid the use of high or solid (non-transparent) fences and walls in the front yard that would visually enclose the property from more open neighboring sites.

3. Respect the surrounding sites when planning new construction or a rehabilitation:
   - If the majority of buildings on the street have open yards, do not add a fence or wall to the front of the lot.
   - If the majority of buildings on the street have a fence or wall, consider adding one.

4. Simpler and smaller designs are most appropriate on smaller lots.

5. Avoid the use of wire, chain link, and cinder block in visible locations.

6. The design and location of new site features should relate to the existing character and scale of the property and be compatible with existing buildings, especially in materials and roof slope.

7. Outbuildings should be located to the rear of the house. If driveway access is required, the majority of lots on the block should be wide enough to accommodate a driveway.
IV. Guidelines for Rehabilitation and Maintenance

FOUNDATION

Background
The majority of the buildings in the district are frame buildings on masonry foundations, with brick piers a common construction. Some original foundations include poured concrete and concrete block, although in most cases where these materials now appear, they were used to fill in around the brick piers. A few houses have original full brick foundations.

1. Retain existing historic foundations.

2. Avoid filling in brick piers. When this is not possible, consider leaving the piers intact on the porch and on the main house differentiating the new material so that the original brick piers are still recognizable.


SIDING

Background
A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. In the district, most buildings are of frame construction and the siding would historically have been wood. This siding should be retained wherever possible. See the Wood section below for tips on maintaining wood siding. Same houses also use decorative shingles on portions of the building.

However, over time, the original wood siding on many buildings has been replaced with synthetic siding. Modern synthetic siding materials have included asbestos, asphalt, vinyl, and aluminum. Siding has been used to artificially create the appearance of traditional surfaces, but synthetic materials can never have the same patina, texture, or light-reflective qualities.

1. Retain original wood siding, shingles, and other historic materials when possible.

2. Avoid applying synthetic siding. In addition to changing the appearance of a historic building, synthetic siding can...
make maintenance more difficult because it covers up potential problems that can become more serious. And siding, once it dents or fades, needs painting as frequently as wood.

3. Remove synthetic siding and restore original building material, if possible.

4. If a decision is made to use synthetic siding, it should match the size, type, style, and surface appearance of the original material as closely as possible. Insure that any moisture, rot, or infestation problems are corrected before covering up these areas with synthetic materials. Decorative elements, trim, features, and special surfaces should be retained.

ROOF AND CORNICE

Background
The roof is one of the most important elements of a structure, as it serves as the "cover" to protect the building from the elements. Good roof maintenance is absolutely critical for the preservation of the rest of the structure. Traditional roof materials in Bethlehem include standing seam metal, corrugated metal, and asphalt shingles. Many houses in the district do not have gutters.

The cornice occurs at the junction between the roof and the wall. It is one of the most common places to display decorative features.

1. Retain elements such as chimneys that contribute to the style and character of the building.

2. Maintain the roof, flashing, and gutters (if present). Keep metal surfaces painted and use the appropriate primer for the particular type of metal roof.

3. Use materials that will provide adequate protection. Tar paper, for example, is of limited use long term.

4. When replacing a roof, match original materials if possible. Replacing a standing seam metal roof with asphalt shingles, for example, dramatically alters the building's appearance.

5. Avoid adding elements, such as antennae, that would be visible on the primary elevation.

6. Keep the cornice well sealed and anchored and maintain the gutter system and flashing.

7. Repair rather than replace the cornice. Do not remove elements such as brackets that are part of the original composition without replacing them with new ones of a like design.
8. Match materials, decorative details, and profiles of the existing original cornice design when making repairs.

9. Do not replace an original cornice with a new one that conveys a different period or style from that of the building. If the cornice is missing, the replacement should be based on physical or documented evidence, or barring that, be compatible with the original building.

PORCHES AND ENTRANCES

**Background**
Porches and entrances are often the primary focal points of a historic building. In the Bethlehem district, nearly every contributing building has a front porch, with the vast majority extending the full width of the structure. In most cases, it is the porch decoration and articulation that provide the distinguishing features of the structure. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of the residence.

1. Inspect masonry, wood, and metal of porches and entrances for signs of rust, peeling paint, wood deterioration, open joints around frames, deteriorating putty, inadequate caulking, and improper drainage. Correct any of these conditions.

2. Repair damaged elements, matching the detail of the existing original fabric.

3. Do not strip porches and entrances of historic material and details.

4. Replace missing wood balusters, using designs appropriate to the district.

5. Do not remove or radically change entrances and porches important in defining the building’s overall historic character.

6. Do not enclose porches on primary elevations and avoid enclosing porches on secondary elevations in a manner that radically changes the historic appearance.
7. Replace an entire porch only if it is too deteriorated to repair or is completely missing. The new porch should match the original as closely as possible.

8. In residential buildings, provide any needed barrier-free access through removable or portable ramps when possible, rather than permanent ramps that may alter features of the historic building.

WINDOWS

Background
Windows add light to the interior, provide ventilation, and allow a visual link to the outside. They also play a major part in defining a building's historic appearance.

The most common window in the district is a six-over-six double-hung wooden sash, but two-over-two, six-over-one, and various combinations are also popular. Some buildings display a variety of window styles, including decorative leaded windows.

Windows can be varied by different designs of sills, panes, sashes, lintels, decorative caps, and shutters. They may be placed at regular intervals or in asymmetrical patterns. Their size may highlight various bay divisions in the building.

1. Retain original windows if possible. Insure that all hardware is in good operating condition. Insure that caulk and glazing putty are intact and that water drains off the sills.

2. Repair original windows by patching, splicing, consolidating, or otherwise reinforcing the material. Wood that appears to be in bad condition because of peeling paint or separated joints often can in fact be repaired.

3. Replace windows only when they are missing or beyond repair. Reconstruction should be based on physical evidence or old photographs. Do not use inappropriate materials or finishes that radically change the sash, depth of reveal, muntin configuration, the reflective quality or color of the glazing, or the appearance of the frame. Use true divided lights, if possible, to replace similar examples and avoid using false muntins in the replacement.

4. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the window openings.

5. Improve thermal efficiency with weather stripping, storm windows, caulking, interior shades, and if appropriate, blinds and awnings. Any storm windows used should not damage or obscure the windows and divisions should match those of the original windows.

6. Use shutters only on windows that show evidence of their use in the past. They should be wood (rather than metal or vinyl) and should be mounted on hinges. The size of the shutters should result in their covering the window opening when closed. Avoid shutters on composite or bay windows.
DOORS

Background
The door is the most important focal point of an entrance or porch. Most of the doors in the district historically were simple wood construction, typically four-panel or two-panel with a glass pane. In a few houses, the door has transoms above, adding decoration and light to the entry.

1. Reuse original door hardware and locks when possible.

2. Avoid replacing original doors with stock doors that do not fit the openings properly.

3. Consider painting aluminum screen or storm doors to match other doors or trim.

4. Consider retaining wooden screen doors rather than replacing them with aluminum doors.

The Dr. S. S. Johnson house on Twiggs Street is the most substantial brick dwelling in the district.

MASONRY

Background
Masonry includes brick, concrete, mortar, terra cotta, stone, stucco, and tile. In Bethlehem, masonry is almost exclusively brick and concrete. In most cases, brick is used only for foundations and chimneys, and in some cases these are of concrete or concrete block. Masonry also has been used in walls along property lines. The Johnson home has an excellent example of a pierced brick wall and throughout the district there are isolated uses of brick, often in combination with concrete, in walls.

1. Retain masonry features such as chimneys and foundations that are important in defining the overall character of the building.

2. Monitor the effects of weather on the mortar and the masonry units and insure that improper water drainage is not causing deterioration.

3. Prevent water from gathering at the base of a wall by insuring that the ground slopes away from the wall or installing drain tiles.

4. Do not apply waterproof or water-repellent coatings in an effort to stop moisture problems; they often trap moisture inside the masonry and cause more problems in freeze/thaw cycles. As a last resort, use water-repellent coatings that breathe, but only after water penetration has not been halted by repointing and correcting drainage problems.

5. Repair cracks which may indicate structural settling or deterioration and also may allow moisture penetration.

6. Repair damaged masonry if possible, by patching, piecing in, or consolidating to match the original instead of replacing an entire masonry feature. The size, texture, color, and pattern of masonry units, as well as mortar joint size and tooling should be respected.

7. Avoid filling in between brick piers. If
Bethlehem Background

Chronology of Bethlehem Historic District Guidelines

1976  Publication of first neighborhood plan for Bethlehem by Augusta-Richmond County Planning Commission

1976-96 Bethlehem Area Community Association (BACA) active in citizen participation and monitoring of neighborhood conditions

1990-92 BACA conducts Community Research Survey sponsored by private foundation

1993 Preservation officer (Griff Polatty) appointed by Mayor DeVaney to work with neighborhood residents on preservation programs

1993 Bethlehem designated Augusta's first historic district

1996 Bethlehem recommended for nomination to the National Register of Historic Places by the Georgia National Register Review Board

Bethlehem Design Guidelines
Advisory Committee Members

Bennett Jones  Mary E. Thompson  Ida L. Williams
Charles Heard, Jr.  Juanita D. Jones  Charles R. Oliver
Mrs. Rufus Lowe  Peggy Tanksley  Lee N. Beard
S. S. Johnson  Clyde Warlow  Willie Mays
Addie Powell  Judy Sullivan  Freddie Handy
Annie Gardner  Rosa Beard  Keven Mack
Quincy Robinson  Louise Jackson  Thelma Mack
Louise Robinson Lewis  W. S. Hornsby, III  Linda Gunn
Leamon Grier  Tracy Williams, Jr.  Leon Barton
Charles Harris  Dollie Russell  Willie E. Cooper, Sr.
Inez Williams  Charlotte Watkins  Andria Cheerer
you do fill in, leave the historic piers in place and set the new wall next to it.

9. Try to avoid removing chimneys. Rebuild or repoint them as necessary and provide caps for extra protection.

10. Avoid using concrete block on foundations and fences or walls.

11. Clean masonry only when necessary to halt deterioration or remove heavy soiling. Use knowledgeable contractors and check their references and methods. Look for damage caused by the improper cleaning such as chipped or pitted brick, washed-out mortar, rounded edges of brick, or a residue of film. Cleaning of masonry should use the gentlest means possible. For detailed information, seek advice from Historic Augusta, Inc.

12. Repair disintegrated masonry carefully. Remove deteriorated mortar by carefully hand raking the joints. Do not remove mortar with electric saws or hammers that damage the surrounding masonry.

13. Duplicate mortar and mortar joints as closely as possible. Do not repoint with mortar that is stronger than the original mortar and the brick itself.

**WOOD**

**Background**

The flexibly of wood has made it the most common building material throughout much of America’s building history. It is used for decorative elements, such as cornices, brackets, shutters, columns, and trim, as well as for major elements such as framing, siding, and shingles.

The main objective in wood maintenance is to keep it free from water infiltration and wood-boring pests. Moisture encourages wood-boring insects so that these two conditions frequently occur together.

1. Inspect wood surfaces for signs of water damage, rot, and pest infestation.

2. Keep all surfaces primed and painted to prevent water infiltration. (See Paint section for proper procedures.)

3. Use appropriate pest poisons with extreme caution and follow product instructions.

4. Remove vegetation that grows too closely to wood.

5. Repair leaking roofs, gutters, down spouts, and flashing and insure proper ventilation.

6. Maintain proper drainage around the foundation, to prevent standing water.

7. Recaulk joints where moisture might penetrate a building:
   • Remove old caulk and dirt.
   • Use a high-quality caulk.
   • Do not caulk under individual siding boards or window sills. This action seals the building too tightly and can lead to moisture problems within the frame walls and to failure of paint.

8. Replace wood elements only when they are rotted beyond repair.

9. Match the original in material and design, by using surviving material or substitutes that convey the same appearance.

10. Base reconstructed elements on evidence from the building and complement the existing details in size, scale, and material.
PAINT

Blistered and peeled or there is excessive paint buildup or moisture.

3. Do not completely remove paint to achieve a natural finish.

4. Use electric heat guns on decorative wood features and electric heat plates on flat wood surfaces when additional paint removal is required.

5. Use chemical strippers when more effective removal is required. Thoroughly neutralize chemicals after use or new paint will not adhere. Do not allow wood to be in contact with chemical stripping agents for long periods of time; it may raise the wood grain or roughen the surface.

6. Do not use potentially destructive and dangerous paint removal methods such as a propane or butane torch, sandblasting, or waterblasting.

7. Remove dirt with a household detergent and water and allow the surface to dry completely dry before applying paint.

Surface Preparation and Painting

1. Remove loose and peeling paint down to the next sound layer, using the gentlest means possible: hand scraping and hand sanding (wood and masonry) and wire brushes (metal). A heat gun can be used on wood for heavy buildup of paint. Do not use sandblasting or high-pressure water wash to remove paint from masonry, soft metal, or wood. Take precautions when removing older paint layers since they may contain lead.

2. Insure that all surfaces are free of dirt, grease, and grime before painting.

3. Prime surfaces if bare wood is exposed or if changing types of paints, such as from oil-based to latex.

4. Do not apply latex paint directly over oil-based paint as it may not bond properly and can pull off the old oil-based paint.

5. Use a high-quality paint and follow manufacturer’s specifications for preparation and application.

1. Prepare the surface well, following the surface preparation guidelines.

2. Remove all paint down to the bare wood only in extreme cases where the paint has

[Image of wood surface]

Keeping siding and other wood elements painted is a critical maintenance task.
Paint Color Selection and Placement

1. Choose colors that blend with and complement the overall color schemes on the street.

2. Avoid painting masonry that is unpainted.

3. In general, use one color for trim and a contrasting color for the walls. The numbers of colors should be limited. Doors and shutters can be painted a different color than the walls and trim. Individual details such as brackets should not be painted with an additional accent color.

4. Color palettes can differ according to architectural style. Although the houses in Bethlehem are not full examples of architectural styles, they do borrow features from several of the styles that were in vogue during the period in which the district was developed. Paint choices could reflect this and use, for example, a contrasting trim color (Folk Victorian and American Foursquare), natural earth tones (Craftsman) and soft colors with white or ivory trim (Colonial Revival).
V. Guidelines for Mothballing

WHY MOTHBALL A BUILDING?

Mothballing means protecting a building during a planned period of disuse. Not mothballing a building is wasteful. It makes economic sense, since stabilizing and protecting the structure is much less expensive in the long run than facing extensive repairs later or losing the building entirely. Mothballing saves historic buildings that are important to the entire community and keeps options open for the future.

Building maintenance also is required by law. The local government’s Property Maintenance Ordinance sets requirements for the maintenance of all building exteriors and premises and vacant land. Noncompliance can lead to the placing of a lien against the property.

STEPS TO MOTHBALLING

The steps to mothballing a building are document, stabilize, mothball, and monitor.

Document the condition of the structure and site and note any features that should be given special protection.

Plan to guard against three realities: 1) weather, 2) vandals, and 3) changing air conditions.

Stabilize the building and site, making any necessary repairs.

Mothball the building following the checklist on the next page.

Monitor the building. Security problems should be noticed and acted upon quickly and maintenance should be kept up.

- Let neighbors know the building is vacant and enlist their help in keeping an eye on it.
- Have a neighbor or local contact check the building, especially after storms or severe weather.
- Notify local authorities and provide keys to the fire and police departments.
- Schedule regular maintenance checks and keep up with tasks like yard work and gutter cleaning.
# Mothballing Checklist

1) **Roofing and Drainage**
A secure roof is the most important protection the building needs. Water should run off the roof and away from the building. Damaged or insufficient gutters can cause severe problems for wood cornices and fascia boards.
- Repair leaks, with special attention to flashing.
- Maintain the roof and gutters during the mothballing period.

2) **Ventilation**
Ventilation is the key to reducing condensation because it provides moisture-laden indoor air an avenue to escape.
- Make sure the building is dry and all moisture problems are cured before closing it up.
- Design the system so that air can enter at ground level and leave at roof level.
- Attach plywood or louvers in such a way to be both secure and provide ventilation.
- Provide cross ventilation in the attic.

3) **Windows and Doors**
Doors and first-floor windows should be closed off to prevent entry.
- Fit the windows and doors with locks.
- Close off all doors except the door that will be used for periodic access. Block the doors with heavy plywood or barricade them from the inside.
- Attach hardware (or plywood) across the windows, ensuring proper ventilation and attaching fine-mesh screening to keep out insects.
- Keep surroundings clear of materials that vandals might throw through the windows.
- Take care not to damage trim or moldings or other historic elements.

4) **Chimneys**
- Repair mortar as necessary to prevent loose bricks from falling or moisture from seeping in.
- Place a cap, with ventilator, on the chimney to keep out moisture and animals, yet provide air flow.

5) **Exterior**
- Keep wood painted.
- Repair or stabilize severe rot problems.
- Block any openings.
- Check for termites and other wood-boring insects and treat if necessary.
- Repair any loose masonry.

6) **Plumbing and Radiators**
Pipes will need protection from extreme cold.
- Turn off the water supply.
- Drain the pipes and other water reservoirs, such as water heaters and toilets.

7) **Site**
Grounds should be well maintained to discourage vandals.
- Clear brush so that the property can be seen clearly by neighbors and from the road.
- Clean up debris. It can be a fire hazard, can be tempting to vandals, and can harbor vermin.

8) **Looks Make a Difference**
The building is being protected because it is valuable. The materials used and the care with which they are applied should reflect this. A neat appearance is one of the best ways to deter vandals and may attract a prospective user or buyer for the property.
- Use consistent materials to avoid a patchwork look.
- Paint plywood to make it less obvious that the building is closed up.
- Use colors that match the house.
- Maintain the grounds.
VI. Guidelines for New Construction

Planning a New Construction Project

The following guidelines offer general recommendations on the design for any new building in the Bethlehem Historic District. Site Design guidelines (Chapter 3) also should be consulted. New construction guidelines are intended to provide a general design framework for new construction, not to dictate certain designs or to encourage copying of particular historic styles. Good designers can take these clues and have the freedom to design appropriate new architecture for the districts.

These criteria are all important when considering whether proposed new buildings are appropriate and compatible; however, the degree of importance of each criterion varies within each area as conditions vary. For instance, setback and spacing between buildings may be more important than roof forms or materials since there is more variety of the last two criteria on most streets. Not all criteria need to be met in every example of new construction.

Building Types

While there is an overall distinctive district character, there is, nevertheless, some variety of historic building types, styles, and scales. Likewise, several types of new construction might be constructed appropriately within the district. The design of these new buildings will differ depending on the following types:

Infill - Residential infill buildings are new dwellings that are constructed on the occasional vacant lot within a block of existing historic houses. Setback, spacing, and general massing of the new dwelling are the most important criteria that should relate to the existing historic structures. Modular, pre-fabricated units whose design follows the site and design guidelines have the potential to provide appropriate and affordable residential infill.

Institutional and Commercial - Churches, schools, and other civic buildings represent a unique aspect of community life and frequently have special requirements that relate to their distinct uses. For these reasons, these buildings usually are free standing and their scale and architectural arrangements may be of a different nature than their residential and historic neighbors. However, their materials should blend with the character of the district and their site features, such as parking lots, should not overwhelm or intrude on adjacent residential areas.

Commercial buildings have their own forms scattered on corners throughout the district. New buildings should not disrupt residential blocks and should reflect neighborhood building forms, materials, and scale.
Massing and Building Footprint

**Background**
Most buildings in the district fit on small lots and are placed at the front of the lots. There is not a tradition of large structures, with the exception of the industrial sites.

1. New construction should relate in massing and footprint to the majority of surrounding historic dwellings.

Complexity of Form

**Background**
A building's form, or shape, can be simple (a box) or complex (a combination of many boxes or projections and indentations). In the Bethlehem district, most buildings use a simple form.

1. In residential areas, use forms that relate to the majority of surrounding residences.

- Shotgun blocks especially have a very consistent rhythm of form and setback. Inappropriate new construction or additions, such as the examples below, disturb this rhythm.

- Placing a two-story structure in the midst of a shotgun block is inappropriate.

- Placing a new building at a very different setback is inappropriate.

- Constructing a "non-1-style" form in a block of standard shotgun houses is inappropriate.
Directional Expression

1. Respect the directional expression of the majority of surrounding buildings.

Height and Width (Scale)

1. Try to keep the height and width of new buildings within 130 percent of the prevailing height and width in surrounding area.

Almost all buildings in the district have a human scale. Buildings range from one to two-and-one-half stories, but the vast majority (1,089 or 98.4%) are one story. Most historic residential buildings range in width from 20 to 30 feet.
1. **Roof Forms and Pitches** - In general, the roof pitch of an older dwelling is steeper than a new tract house. This factor is more important than the type of roof in most neighborhoods. Shallow pitched roofs and flat roofs generally are inappropriate in historic residential areas.

2. **Roof Materials** - Common roof materials in the historic districts include standing seam metal, corrugated metal, and composition shingles.
   - For new construction in the district, use traditional roofing materials.
   - If using composition asphalt shingles do not use light colors.
Doors & Windows

1. The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be compatible with adjacent facades.

2. The size and proportion (ratio of width to height) of window and door openings of primary facades should be similar to and compatible with those on surrounding facades. The proportions of windows of most of Bethlehem's historic buildings are more vertical than horizontal.

3. Traditionally designed openings generally are recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods in the historic districts as opposed to designing openings that are flush with the rest of the wall.

4. Some entrances of Bethlehem's historic buildings have special features such as a transom, or decorative elements framing the openings. Consideration should be given to incorporating such elements in new construction.

5. Darkly tinted or mirrored glass is not an appropriate material for windows in new buildings within the historic district.

6. Windows should have true divided lights and not use clip-in muntin bars if possible.
Porches

Background
Almost all of the historic houses in Bethlehem have some type of porch. The vast majority are full-width porches. Porches therefore are a prominent feature of the residential areas of the district.

1. Strong consideration should be given to including some type of porch, covered stoop, or similar form in the design of any new residence in the area.

Houses of various forms in the district all have front porches.

Porches on shotgun blocks are very regular and help to establish the visual continuity of the district.
Foundation

1. Distinguish the foundation from the rest of the structure through the use of different materials, patterns, or textures.

2. Respect the height, contrast of materials, and textures of foundations on surrounding historic buildings.

Architectural Details and Decorative Features

1. New construction can appropriately consider using decoration, but should not plan highly ornate designs.

2. Avoid simply copying the complete design of a historic building or "pasting on" historic details to an otherwise modern unadorned design.

Materials and Textures

1. The selection of materials and textures for a new building should be compatible with and complement neighboring buildings. In order to strengthen the traditional image of the residential area, wood siding especially would be the most appropriate material for new buildings.

2. If synthetic sidings are used, choose types and forms that are compatible with historic cladding materials.

3. Color selection for a new building should be coordinated and compatible with adjacent buildings.
VII. Guidelines for Additions

Planning a New Addition

**Background**

An exterior addition to an historic building can radically alter its appearance. When an addition is necessary, it should be designed so that it will not detract from the characteristic defining features of the historic building.

Whenever possible, the new addition should be done in such a way that if it were to be removed in the future, the essential form and integrity of the original building would be unimpaired.

If the new addition appears to be a part of the existing building, the integrity of the original historic design is compromised and the viewer is confused over what is historic and what is new. A new addition can respect existing buildings without totally copying the original design.

**Function**

1. Attempt to accommodate needed functions within the existing structure without building an addition.

**Size**

2. Limit the size of the addition so that it does not overpower the existing building.

**Location**

3. Try to locate the addition on rear or side elevations that are not visible from the street. If the addition is on an elevation facing a street or parking area, the facade should be treated under the new construction guidelines.

4. The new design should not use the same wall plane, roof line, or cornice line of the existing structure.

5. Because the shotgun, the most common form in the district, is so small, one option for enlargement might be the joining of two shotgun dwellings. This should be done in a way that does not change the visual image from the street.

**Design and Materials**

6. A new addition should not destroy historic materials that characterize the property.

7. The new work should be differentiated from the old and should be compatible in massing, size, scale, and architectural features.

8. A new addition should not be an exact copy of the historic design.

9. Use materials, windows, doors, architectural detailing, roofs, and colors that are compatible with historic buildings in the district.

Most blocks are too narrow for additions to be feasible anywhere but in the rear.

Possible options for additions to shotgun houses:

- An addition joining the rear sections of two adjacent shotguns.
- A rear addition across two adjacent shotguns.
- A rear addition to a single shotgun.
VIII. Guidelines for Demolition and Moving

GENERAL REVIEW ISSUES

Historic buildings are irreplaceable community assets and once they are gone, they are gone forever. With each successive demolition or removal, the integrity of the Bethlehem district is further eroded. Therefore, the demolition or moving of any contributing building in a preservation district should be considered very carefully before approval is given.

Augusta’s Historic Preservation Ordinance contains provisions that restrict the property owner’s right to demolish or move buildings in local historic districts. For contributing buildings in the district, the Historic Preservation Commission must review any plans to remove buildings and issue a Certificate of Appropriateness before the structure can be demolished or moved.

DEMOLISHING HISTORIC STRUCTURES

Guidelines for Demolition
1. Demolish a historic structure only after all preferable alternatives have been exhausted.
2. Document the building thoroughly through photographs. This information should be retained in the Augusta-Richmond County Planning Commission Office, with Historic Augusta, Inc., and

Review Criteria for Demolishing Historic Structures

The following general standards should be applied in decisions made by the Historic Preservation Commission in regard to demolishing buildings.

1. The public necessity of the proposed demolition.
2. The public purpose or interest in land or buildings to be protected.
3. The age and character of a historic structure, its condition, and its probable life expectancy.
4. The view of the structure or area from a public street or road.
5. The existing character of the setting of the structure or area and its surroundings.
6. Whether or not the structure contributes to district character.
7. Whether or not the structure is of such old or distinctive design, texture, or scarce materials that it could not be reproduced or could be reproduced only with great difficulty and expense.
8. Whether or not a relocation of the structure would be a practical and preferable alternative to demolition.
9. Whether or not the proposed demolition could potentially affect adversely other historic buildings or the character of the historic district.
10. The reason for demolishing the structure and whether or not alternatives exist.
11. Whether or not there has been a professional economic and structural feasibility study for rehabilitating or reusing the structure and whether or not its findings support the proposed demolition.
with the Office of Historic Preservation, Georgia Department of Natural Resources.

3. If the site is to remain vacant for any length of time, maintain the empty lot appropriately so that it is free of hazards and trash and is well tended.

MOVING HISTORIC STRUCTURES

Guidelines for Moving Historic Buildings
1. Move buildings only after all alternatives to retention have been examined.
2. Seek assistance on documenting the building on its original site before undertaking the move. Photograph the building and the site thoroughly and also measure the building if the move will require substantial reconstruction.
3. Thoroughly assess the building’s structural condition in order to minimize any damage that might occur during the move.
4. Select a contractor who has experience in moving buildings and check references.
5. Secure the structure from vandalism and potential weather damage before and after its move.
6. If the site is to remain vacant for any length of time, maintain the empty lot appropriately so that it is free of hazards and trash and is well tended.

Review Criteria for Moving Historic Buildings

The following general standards should be applied in decisions made by the Historic Preservation Commission in regard to moving buildings.

1. The public necessity of the proposed move.
2. The public purpose or interest in land or buildings to be protected.
3. The age and character of a historic structure, its condition, and its probable life expectancy.
4. The view of the structure or area from a public street or road.
5. The existing character of the setting of the structure or area and its surroundings.
6. Whether or not the proposed relocation would have a detrimental effect on the structural soundness of the building.
7. Whether or not the proposed relocation would have a negative or positive effect on other sites or structures within the historic district.
8. Whether or not the proposed relocation would provide new surroundings that would be compatible with the architectural aspects of the structure.
9. Whether or not the proposed relocation is the only practical means of saving the structure from demolition.
10. Whether or not the structure will be relocated to another site within the historic district.
IX. Guidelines for Streetscape

STREETS AND PAVING
Streets, sidewalks, and alleys serve important functions in this densely built neighborhood and should be paved and well maintained. Historic paving materials include Georgia granite curbs, which should be retained. It also is important to keep the traditional street plan. The alleys, for example, are a distinctive feature of the district. Street names are important to the history of the area and also should be retained, particularly for the major arteries.

LANDSCAPING
Likewise there is not a tradition of public street trees or plantings in the district. There are opportunities to provide landscaped areas at the entranceways to the district, particularly at the monument on Twigg Street. The neighborhood also lacks any recreation areas. Open space areas could be developed into small “pocket parks.” Street trees could be considered on Mill Street and other streets with wide enough planting strips.

LIGHTING
Streetlights and traffic signals would not traditionally have been elaborate. Temptations to install “ye olde” fixtures based on historic designs should be avoided. A simple fixture of appropriate design for the district could be selected to be used with all future improvements.

SIGNS
A distinctive new street sign design has been developed for the Bethlehem District. It should be installed throughout the district.
Glossary

ADDITION. A new part such as a wing, ell, or porch added to an existing building or structure.

ALLIGATORING. (slang) A condition of paint that occurs when the layers crack in a pattern that resembles the skin of an alligator.

ALTERATION. A visible change to the exterior of a building or structure.

BALUSTER. One of a series of short pillars or other uprights that support a handrail.

BALUSTRADE. A railing or parapet supported by a row of short pillars or balusters.

BAY. A part of a structure defined by vertical divisions such as adjacent columns or piers.

BAY WINDOW. Fenestration projecting from an exterior wall surface and often forming a recess in the interior space.

BRACKET. A wooden or stone decorative support beneath a projecting floor, window, or cornice.

CAPITAL. The upper portion of a column or pilaster.

CERTIFICATE OF APPROPRIATENESS. Certification from the local Historic Preservation Commission once a project has passed design review.

CHAMFER. A beveled edge on the corner of a post or wall.

CLASSICAL. Pertaining to the architecture of Greece and Rome, or to the styles inspired by this architecture.

COBRA-HEAD LIGHT FIXTURE. A commonly used street light fixture in which the luminaire is suspended from a simple, curved metal arm.

COLUMN. A vertical support, usually supporting a member above.

COMPLEX ROOF. A roof that is a combination of hipped and gable forms and may contain turrets or towers. The majority of these occur on Queen Anne style houses.

COPING. The top course of a wall which covers and protects the wall from the effects of weather.

CORBELING. Courses of masonry that project out in a series of steps from the wall.

CORNICE. The upper, projecting part of a classical entablature or a decorative treatment of the eaves of a roof.

CORRUGATED METAL ROOF. A roof clad with sheets of corrugated metal.

DENTILS. A series of small blocks forming a molding in an entablature, often used on cornices.

DORMER. A small window with its own roof projecting from a sloping roof.

DOUBLE-HUNG SASH. A type of window with lights (or windowpanes) on both upper and lower sashes, which move up and down in vertical grooves one in front of the other.

DOWNSPOUT. A pipe for directing rainwater from the roof to the ground.

EAVE. The edge of the roof that extends past the walls.

FAÇADE. The front face or elevation of a building.
FASCIA. A horizontal piece or board covering the joint between the top of a wall and the projecting eaves.

FENESTRATION. The arrangement of the openings of a building.

FINIAL. An ornament at the top of a gable or spire.

FLASHING. Pieces of metal used for waterproofing roof joints.

FOOTPRINT. The outline of the building on a site plan; the area of ground a building takes up.

GABLE ROOF. A pitched roof in the shape of a triangle.

GLAZING. Another term for glass or other transparent material used in windows.

HIP ROOF. A roof with slopes on all four sides. They are more common on older houses than on those built after 1940.

HISTORIC DISTRICT. Either a National Register District, which is a federal designation, or a local historic district, which is subject to local design review.

INFILL BUILDING. A new structure built in a block or row of existing buildings.

LEADED GLASS. Glass set in pieces of lead.

LIGHT. A section of a window; the glass or pane.

LINTEL. A horizontal beam over an opening carrying the weight of the wall.

MASSING. The relationship in size of the parts of a building; the sum of how the parts of a building are arranged.

MOTHBALLING. Preparing a building so that it is protected during a planned period of disuse.

MOLDING. Horizontal bands having either rectangular or curved profiles, or both, used for transition or decorative relief.

MUNTIN. A glazing bar that separates panes of glass.

OVERLAY ZONING DISTRICT. A set of legal regulations that are imposed on properties in a particular area or district that are additional requirements to the existing zoning regulations in effect for those properties.

PARAPET. A low wall that rises above a roof line, terrace, or porch and may be decorated.

PATINA. The appearance of a material's surface that has aged and weathered. It often refers to the green film that forms on copper and bronze.

PEDIMENT. The triangular gable end of a roof, especially as seen in classical architecture such as Greek temples.

PIER. An upright structure of masonry serving as a principal support.

PILASTER. A pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital.

PITCH. The degree of slope of a roof.

PORTICO. An entrance porch often supported by columns and sometimes topped by a pedimented roof; can be open or partially enclosed.

PRESERVATION. The sustaining of the existing form, integrity, and material of a building or structure and the existing form and vegetation of a site.

REHABILITATION. Returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those
portions or features that are significant to its historical, architectural, and cultural values.

REMODEL. To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

RENOVATION. See REHABILITATION

RESTORATION. Accurately recovering the form and details of a property and its setting as it appeared at a particular period of time, by removing later work and/or replacing missing earlier work.

REPOINT. To remove old mortar from courses of masonry and replace it with new mortar.

REVEAL. The depth of wall thickness between its outer face and a window or door set in an opening.

RISING DAMP. A condition in which moisture from the ground rises into the walls of a building.

SASH. The movable part of a window holding the glass.

SCALE. The relationship between the size of a building and the size of a person. Also the relationship of the size of a building to neighboring buildings and of the building to its site.

SETBACK. The area between the street and the wall of the building, or in zoning, generally, the distance between any building and the property line, street right of way, or other feature.

SIDE LIGHTS. Narrow windows flanking a door.

SILL. The horizontal water-shedding member at the bottom of a door or window.

SOFFIT. The finished underside of an overhead spanning member.

SPALLING. A condition in which pieces of masonry split off from the surface, usually caused by weather.

SPINDLEWORK. A rounded wooden ornament made on a lathe and used as gable trim or porch friezes.

SPIRE. A tall tower that tapers to a point and is found frequently on churches.

STABILIZATION. The reestablishment of a weather-resistant enclosure and structural stability of an unsafe or deteriorated property while maintaining its essential form.

STANDING SEAM METAL ROOFS. A roof where long narrow pieces of metal are joined with raised seams.

STRING COURSE. A projecting horizontal band of masonry set in the exterior wall of a building.

SYNTHETIC SIDING. Any siding made of vinyl, aluminum, or other metallic material to resemble a variety of authentic wood siding types.

TRANSOM. A small window above the door.

TURNED. Wooden elements rounded on a lathe. Porch posts and balusters often are turned, as are spindlework decorations.

VERNACULAR. Indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area. Many of Bethlehem's buildings were constructed in the late nineteenth century and early twentieth century and are considered vernacular because they do not exhibit enough characteristics to relate to a particular architectural style.
Bibliography

Bethlehem References

Architectural Styles
Historic Preservation Section, Division of Parks, Recreation & Historic Sites, Georgia Department of Natural Resources. Georgia’s Living Places: Historic Houses in Their Landscaped Settings. 1991.


General References


Rehabilitation & Maintenance


Mothballing


National Organizations
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Bethlehem Background

Chronology of Bethlehem Historic District Guidelines

1976    Publication of first neighborhood plan for Bethlehem by Augusta-Richmond County Planning Commission

1976-96 Bethlehem Area Community Association (BACA) active in citizen participation and monitoring of neighborhood conditions

1990-92 BACA conducts Community Research Survey sponsored by private foundation

1993    Preservation officer (Griff Polatty) appointed by Mayor DeVaney to work with neighborhood residents on preservation programs

1993    Bethlehem designated Augusta's first historic district

1996    Bethlehem recommended for nomination to the National Register of Historic Places by the Georgia National Register Review Board

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