

# FOLEY DOWNTOWN HISTORIC DISTRICT

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## DESIGN REVIEW GUIDELINES







## APPROVALS REQUIRED BEFORE STARTING WORK

Foley Historical Commission approval is required for some work that does not otherwise require a building permit. It should also be noted that a Certificate of Appropriateness (CofA) is necessary but not sufficient for the granting of a building permit.

Each project is also subject to review for compliance with the Comprehensive Zoning Ordinance, building and safety codes. The property owner is responsible for obtaining all necessary approvals prior to commencing with work.



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## I. HISTORIC RESOURCE

**Historic Resource:** A historic resource is an individual building, site, monument, structure or area that has been determined to have historical significance and whose distinctive character conveys unique architectural and/or cultural heritage.

**Historic District:** A historic district is an area that contains major concentrations of historic resources. The two principal means of recording historic resources in Foley are the National Register of Historic Places and the city's local inventory. The majority of designated properties in Foley on both the National Register and the local inventory are located within national and local Historic Districts.

## II. HISTORIC DESIGNATION

### The National Register of Historic Places

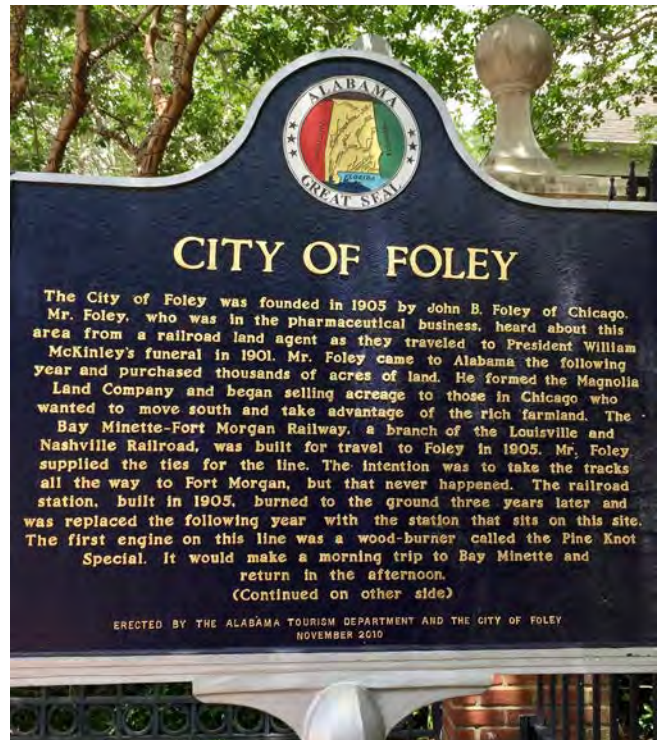
The National Register of Historic Places is the United States government's official list of districts, sites, buildings, structures and objects deemed worthy of preservation. The National Register is administered by the National Park Service, a division of the Department of the Interior. Listing on the National Register does not eliminate or restrict property rights of individual owners, but it does require that agencies using federal funding consider the effect of proposed undertakings on the historic resource.

In addition, having a property listed on the National Register could make its owners eligible for tax credits for expenses incurred preserving a commercial property, and state or local tax credits under certain jurisdictions.

National Register information is available from the Alabama State Historic Preservation Office, also known as the Alabama Historical Commission.

### Local Designation

There are dozens of properties on the Foley historic inventory, most of which are found within local Historic District. Local Historic Districts are created by the City Council and their boundaries generally correspond to National Register district boundaries.



## HISTORIC PRESERVATION

Historic preservation encompasses a broad range of activities related to the protection, maintenance and care of elements of the built environment that reflect its cultural heritage. Each generation is entrusted with the historical, cultural, architectural, archeological, social and economic heritage of its community. In relation to the built environment, historic preservation activities strive to enrich its integrity and embodied cultural heritage to ensure that they are passed onto future generations.

### III. BRIEF HISTORY AND SIGNIFICANCE OF THE FOLEY LOCAL DOWNTOWN HISTORIC DISTRICT

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The Local Downtown Historic District was created in 2004 for the fine examples of every phase of Foley's commercial development from c. 1907 to 1954, and for its very fine examples of early to mid-20th Century architecture some of which were designed by prominent state and national architects.

The majority of these properties are one or two story commercial blocks or free-standing commercial structures with flat roofs, projecting parapets, wood or metal windows, transoms, and some stone or brick detailing. Most residential or religious structures have gabled roof lines and double hung wood windows.

**Commercial Significance:** From c. 1907 to the mid 1940s, Foley's economy was based predominantly on agriculture and trade. But, during the mid-late 40s, Foley's economy virtually exploded as it shifted dramatically toward the tourist traffic headed 10 miles south to Alabama's Gulf Coast. Approximately 50% of the District's resources date from c. 1907 to the early 1940s, while the remaining date from the mid-1940s to 1954. All are significant to piece together the physical story of a town whose commercial vitality has been central - and unique - to the State's overall economic history.

**Architectural Significance:** Approximately half of the District's resources date from its pre-1940s economic boom, while the remaining date from the relatively short period from the mid-1940s to 1954 during which time the town repositioned itself from an agriculture-based economy to a tourist-based - and, in actuality - *traffic-based* economy. This economy transition is keenly noted in the abundance of automotive-related structures that remain in the District.

The District has many buildings typical of small Southern towns. But, it also contains Mission Revival, Renaissance Revival, Tudor Revival, Colonial Revival, and Craftsman from the 1910s and 1920s, as well as, fine examples of Art Deco, Art Moderne, and International styles from the mid-late 1940s.

### IV. BENEFITS OF LOCAL HISTORIC DESIGNATION

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The local designation of local Historic Districts has been found to:

- *Increase neighborhood stability and property values*
- *Preserve the physical history of the area*
- *Promote an appreciation of the physical environment*
- *Foster community pride and self-image by creating a unique sense of place and local identity*
- *Increase the awareness and appreciation of local history*
- *Increase tourism*
- *Attract potential customers to businesses*

### V. NATIONAL PARK SERVICE FUNDING

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This program received federal funds from the National Park Service administered through the Alabama Historical Commission. Regulations of the U.S. Department of the Interior strictly prohibit unlawful discrimination in departmental federally assisted programs on the basis of race, color, national origin, age or disability. Any person who believes he or she has been discriminated against in any program, activity, or facility operated by a recipient of federal assistance should write to: Office of Equal Opportunity, U.S. Department of the Interior, National Park Service, 1849 C Street, NW, Washington, D.C. 20240.

## VI. HISTORIC PROPERTY RATING

Both the National Register and the local historic inventories recognize that there are some resources that have a greater historical and/or architectural significance than others.

To recognize the range of levels of historical and/or architectural significance, every property within the City of Foley's local Historic District have been classified into one of two categories:

**C**

**Contributing:** Resources which are integral components of the City because they are historically or architecturally significant

**N**

**Non-Contributing:** Resources which are not historically or architecturally significant

### GUIDELINES FOR FOLEY HISTORICAL COMMISSION DECISIONS:

When reviewing a proposed project, the Foley Historical Commission is guided by principles contained in The Secretary of the Interior's Standards for the Treatment of Historic Properties, and more specifically, the Standards for Rehabilitation.

## VII. INTRODUCTION AND PURPOSE

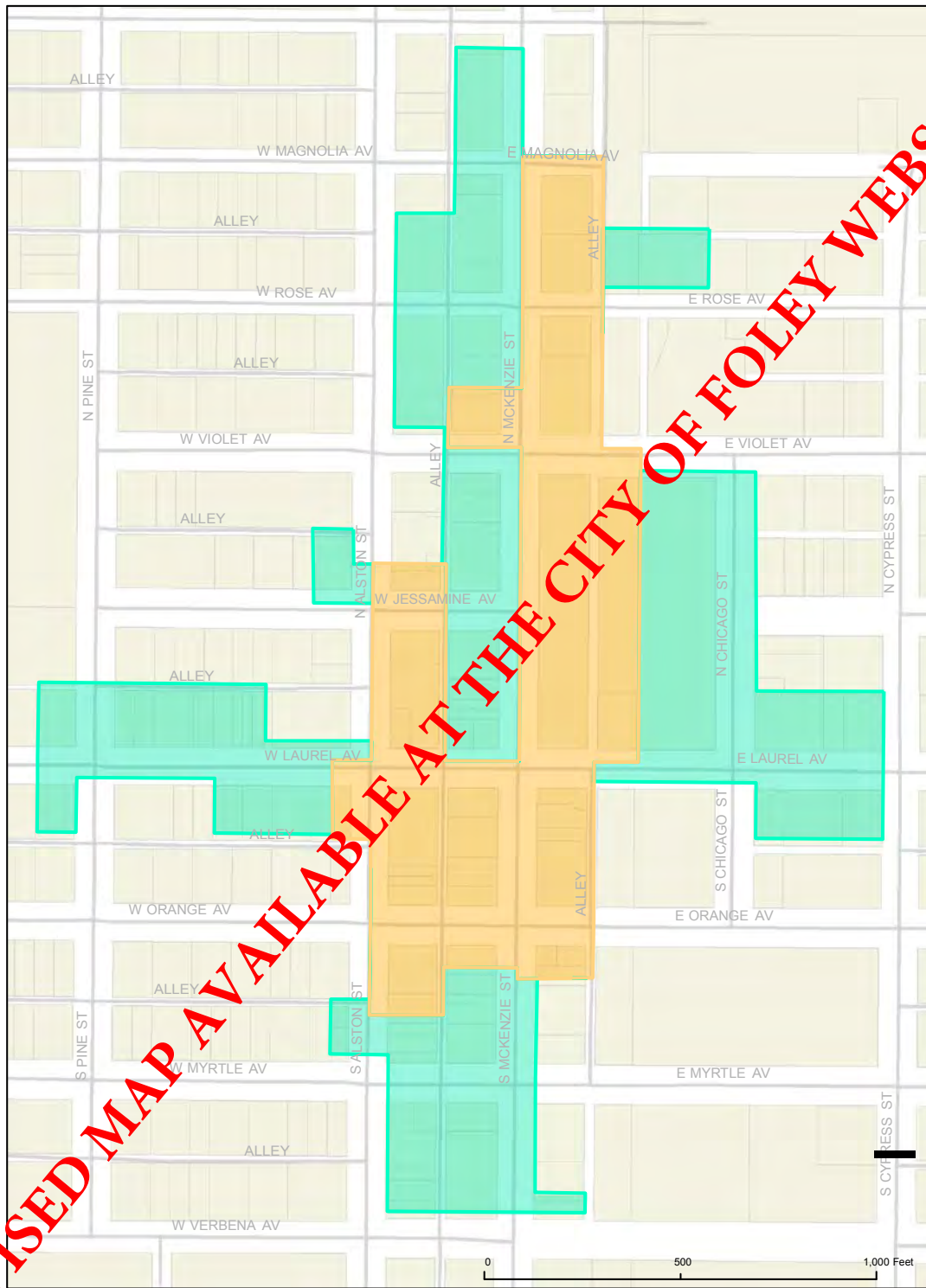
The City of Foley, through local and state enabling legislation and ordinances and these Design Guidelines, seeks to protect its unique and valuable historic resources. These guidelines pertain only to the Foley Downtown Historic District. These guidelines provide design standards for the property owners in the District who choose to renovate their properties, seek to demolish property in the District, or construct new buildings in the District. In those cases, he or she must follow these design guidelines and his or her plans must be approved by the Foley Historical Commission prior to receiving all permits required by law. Owners must follow these guidelines and all Federal, State, County, and Local codes and ordinances.

Note: These Guidelines are based on the Department of Interior's Standards for Rehabilitation (Section VII).

No owner, however, will be *required* by the Foley Historical Commission to renovate, demolish, or construct a new building in the District (unless there are pertinent health and/or safety issues involved). If however, someone *chooses* these activities, they will be required to follow these Guidelines.

### VIII. MAP OF THE FOLEY LOCAL DOWNTOWN HISTORIC DISTRICT

## Historic District



**REVISED MAP AVAILABLE AT THE CITY OF FOLEY WEBSITE**

- Foley Downtown Historic District
- National Registry Historic District
- Streets
- Parcels

This map was prepared by the GIS Division of the City of Foley IT Department. The information displayed on this map is derived from the South Alabama Regional Planning Commission, the Baldwin County Geographic Database and other public and private sources. These sources are generally considered to be dependable, but the City of Foley makes no attempt to verify or confirm any information provided by any source, and the City of Foley makes no warranties, expressed or implied as to the accuracy, completeness, currentness, reliability, or suitability for any particular purpose of the information displayed on this map. Additionally, the City of Foley and its agents, servants, and employees assume no liability or responsibility for the use of this map and expressly disclaim any liability and any damages that may arise from the use of or reliance on this map. The City of Foley expressly disclaims any representation as to the validity, accuracy, and currentness of any municipal corporate limits, police jurisdiction lines, and/or planning jurisdiction lines displayed on this map.

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Date: 12/22/2017



## IX. A- CERTIFICATE OF APPROPRIATENESS

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1.If exterior work is proposed within the bounds of a local Historic District, the City of Foley requires that an applicant obtain a CofA (Certificate of Appropriateness) prior to beginning work.

2.The Foley Historical Commission has jurisdiction over all proposed exterior changes. Within local Historic Districts, the Foley Historical Commission jurisdiction is limited to areas of properties that are visible from a public right-of-way (sidewalk, street, alley, etc.) exclusive of plantings.

3.All exterior repairs, no matter how minor, are subject to Foley Historical Commission review and require a CofA. The types of projects reviewed by the Foley Historical Commission include:

- *Change to the exterior appearance of building, site, monument or structure including maintenance and repair*
- *Change to fences, walls, walkways, driveways and garden structures (not including public sidewalks)*
- *Modification, addition or removal of signs and awnings*
- *Construction of any new building or addition*
- *Relocation or demolition of all or part of any building, site, monument or structure*

4.The Foley Historical Commission reviews proposed changes to determine whether they are appropriate to the individual property and within the surrounding historic context in terms of the architectural style, general design, arrangement, location and materials. Once the Foley Historical Commission determines that the proposed changes are appropriate, it will issue a CofA.

5.Otherwise, the Staff will advise the applicant on ways to bring the proposed work into compliance with the Guidelines and the additional review requirements to obtain a CofA.

## B- WHEN IS A CofA NOT REQUIRED

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- 1 • *The Foley Historical Commission does not have jurisdiction over interior work, although building and other permits may be required for interior work*

## WORKING WITHOUT A CofA

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The Foley Historical Commission will inspect all work for compliance with an approved CofA. If any changes are proposed after approval of a CofA, please contact the Foley Historical Commission at (251) 952-4011 for additional required reviews. Work completed without an approved CofA is subject to possible fines, removal, and restoration of the building, site, monument or structure to its appearance prior to the violation.

## STOP WORK ORDER

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The City of Foley will issue a Stop Work Order for any project that is not in compliance with the approved CofA or any project that did not receive the required CofA. Stop Work Orders have the force of law and the violation of a Stop Work Order constitutes a separate offence. A Stop Work Order can be costly both in time and money as property owners must go through the CofA Application process prior to restarting work. Properties with outstanding violations may be subject to permitting restrictions by other City Departments.

## APPROVALS REQUIRED BEFORE STARTING WORK

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Foley Historical Commission approval is required for some work that does not otherwise require a building permit. This includes maintenance and repairs as well as the replacement of roofs, doors and windows. It should also be noted that a CofA is necessary but not sufficient for the granting of a building permit. Each project is also subject to review for compliance with applicable zoning, building and safety codes. The property owner is responsible for obtaining all necessary approvals prior to commencing with work.

## C- CofA APPLICATION PROCESS

1.The level of the architectural and historical significance of the building and the type of work being proposed will determine whether the work can be approved by the Staff or if Commission approval is required. As previously stated, the architectural and historical importance of a historic resource is communicated through the following rating symbols throughout the Guidelines:

**C** **Contributing**

**N** **Non-Contributing**

2.The first step in the process is to contact the Foley Historical Commission to confirm the property rating. With the rating information in-hand, applicants should consult the appropriate Guidelines sections for the type of work proposed. In relatively simple applications, such as a proposed roof replacement, consulting the Guidelines for Roofing might be enough guidance to assure quick approval. In more complex projects, such as the repair of a building façade, it might be necessary to reference several sections, such as the Guidelines for Exterior Woodwork, Windows and Doors, Roofing and Masonry and Stucco.

3.When reviewing the Guideline sections, recommendations are provided for the most appropriate types of changes or materials as well as the level of review required based upon the rating of the property. It is recommended that applicants select options that are most appropriate for the architectural and historical characteristics of the building and site.

4.Although the Guidelines sections attempt to be exhaustive in reviewing all possible types of work, these Guidelines in no way intend to limit the type of work or material applied for use on a historic building or site. New and innovative solutions may be explored, and if appropriate for a particular situation, approved by the Commission.

5.Following a review of the Guidelines for a proposed project, an application can either be made online at [www.cityoffoley.org](http://www.cityoffoley.org) or, in person, at the Foley Department of Community Development.

6.When completing an application, supplemental materials may also be required, depending upon the type of work being proposed.

7.The Foley Historical Commission must have all required information at the time of submission for an application to be formally accepted and reviewed. The Foley Historical Commission Staff is also available to provide information and preliminary reviews of applications. This can clarify the necessary exhibits and required reviews. Appointments are encouraged, but not required.

### FIRST STEPS FOR CofA APPLICATION SUBMISSION

1. Contact the Foley Historical Commission at (251) 952-4011 to determine the rating for your specific property.
2. Consult the appropriate Guidelines that pertain to the type of work you propose – it might be necessary to consult multiple sections – Guidelines are available on the Foley Historical Commission web site at [www.cityoffoley.org](http://www.cityoffoley.org) or the Foley Historical Commission office.
3. Select design options and materials that are appropriate for the architectural and historical characteristics of your property.
4. Apply online at [www.cityoffoley.org](http://www.cityoffoley.org), or at the Foley Department of Community Development.
5. Submit the application to the Foley Historical Commission Staff for review.

When submitting an application, applicants should be aware of all applicable meeting dates, submission requirements and deadlines to minimize delays associated with postponements until a future meeting agenda. Visit the Foley Historical Commission website at [www.cityoffoley.org](http://www.cityoffoley.org) for meeting dates and submission deadlines. **Property owners are ultimately responsible for obtaining a CofA for all required aspects of a proposed project prior to commencing work.**

## D- FOLEY HISTORICAL COMMISSION REVIEW PROCESS

1. Once the Foley Historical Commission Staff has received all required review materials, they will make a determination as to whether the CofA Application can be approved by Staff or the Commission. For the Foley Historical Commission to consider an application for review, the following information and exhibits must be submitted:

- *A completed application.*
- *Detailed description of all work to be completed.*
- *Specific information regarding all visible exterior materials to be used in the work such as architectural drawings or manufacturer's cut sheets and information.*
- *The color of all materials that will not be painted after installation, such as roofing.*
- *Photographs of the building and property are often helpful.*
- *Proof of approval of the proposed project by façade or property easement holder, if applicable.*
- *Any additional exhibits or information that would be helpful for the Foley Historical Commission to consider.*

If all required information is not submitted, the application process will be delayed.

## E- ISSUANCE OF CERTIFICATE; FACTORS CONSIDERED; REASONS FOR REJECTION; APPLICATION FOR RECONSIDERATION; EFFECT OF REJECTION ON ISSUANCE OF BUILDING PERMIT

1. The Foley Historical Commission shall approve an application and issue a certificate of appropriateness if it finds that the proposed change, erection or demolition conforms to the general design standards established by the commission, is compatible with the character of the historic property or historic district and does not detract from the value of the historic property or historic district. In making this determination, the commission shall consider, in addition to any other pertinent factors, the historic and architectural features involved and the proposed change thereto, and the relationship thereof, to the exterior architectural style, and pertinent features of other structures in the immediate neighborhood.

## CLARIFICATION OF SUBMISSION REQUIREMENTS

If there are questions related to submission requirements, the Foley Historical Commission can be contacted at (251) 952-4011 to schedule an appointment for a preliminary application review.





## X. TYPES OF APPLICATIONS AND REVIEWS

In general, the following can be used as a guide to explain the level of review required for an application:

### In-kind Repair/Replacement

All in-kind repair or replacement that matches the existing details can be approved by the Foley Historical Commission Staff. The Staff will review the CofA application and, if all the necessary information is submitted, will issue a CofA.

### Restoration

The Staff may approve exterior alterations that are considered to be a restoration, returning the building, structure or site to its original condition. The Staff may require photographic or archival documentation as proof of the original design along with the CofA application. In some cases measured drawings might be required. The Staff will review the CofA application and, if all the necessary information is submitted, will issue a CofA.

### Renovation

Changes to the exterior configuration of a building, such as the addition of dormers or alterations to windows or doors that are not considered restoration will require the review of the Commission.

Applications often must include elevations and floor plans. Additional drawings might be required following an initial application review. Applicants will often submit conceptual drawings for major renovations until they have Commission approval, and then submit construction drawings for final Staff approval of details.

### Additions / New Construction / Relocation

All new construction, including accessory buildings, structures and additions must be reviewed by the Staff and approved by the Commission. All relocations must be approved by the Commission. Applications must include the following scaled and dimensioned drawings: site plan, elevations and floor plans. Submission requirements can also include detail drawings, context drawings and building models. (Refer to the Guidelines for New Construction, Additions and Demolition for more specific information.) Applicants will often be required to submit conceptual, design development

and working drawings for major renovations to obtain Commission approval, and then submit construction documents for final Staff approval of details.

### Demolition

If the proposed demolition involves only a portion of a building or structure, or if there are multiple buildings on a site – demolition applications must include a site plan which clearly shows the proposed demolition area; and details for the stabilization of the remaining portions of adjoining sections of buildings or structures. All demolition applications that do not meet the criteria for Staff review will be considered by the Commission at a public meeting. The Commission requires the submission of redevelopment plans concurrently with demolition applications.

## XI. BUILDINGS VISIBLE FROM PUBLIC WAYS

**Guideline:** Rear faces, or side faces, that were not intended to be primary, but have now become exposed (usually due to demolitions around it), should be treated as primary facades. If a building front, side, or rear is exposed to view from a public way or public parking lot, each face of the building so exposed shall be improved in a manner consistent with these design guidelines as necessary to avoid visually detracting from the area.

## COMMISSION REVIEW

The Foley Historical Commission meets as needed based on the volume and scope of applications each month. The Commission will review the work to determine whether it is appropriate and meets the Guidelines. The Commission can consider hardship variances, security and other concerns. They also review retention applications and cite property owners with “demolition by neglect”. All Commission meetings are open to the public and are the proper forum for public comment.

## XII. DEFINITIONS

**Alteration:** Any act or process that changes one (1) or more of the exterior architectural features of a structure, including, but not limited to, the erection, construction, expansion, rehabilitation, reconstruction, relocation, or removal of any structure.

**Architectural Details:** The small details like moldings, carved woodwork, etc. that add character to a building.

**Building:** Any structure having a roof supported by columns or walls designed or built for the support, enclosure, shelter, or protection of persons, animals, chattels, or property of any kind.

**Certificate of Appropriateness:** A document evidencing approval by the Commission of an application to make a material change to a historic property or any building, structure, or site within a historic district.

**City:** The City of Foley, Alabama, an Alabama municipal corporation.

**Commission:** The Foley Historical Commission established pursuant to City ordinances.

**Conflict of Interest:** A conflict on the part of a Commission member between his or her private interest and the responsibilities imposed by this article. A conflict of interest involves any action, inaction, or decision by a member in the discharge of his or her duties which would materially affect his or her financial interest or those of his or her family members or any business with which the person is associated in a manner different from the manner it affects the other members.

**Contributing Property/Structure:** Any property or resource within a historic district that is fifty (50) years old or older that retains its primary historical/physical character and integrity and thus "contributes" to the historical significance or character of the district, as determined by the National Register of Historic Places.

**Demolition by Neglect:** Allowing a building to fall into such a state of disrepair that it becomes necessary or desirable to demolish it.

**Design Guidelines:** A document describing design features and examples of appropriate treatment to preserve the historic and architectural character of a property or district.

**Exterior Architectural Features:** The architectural style, general design and general arrangement of the exterior of a building or other structure, including but not limited to, the kind or texture of the building material and the type and style of all windows, doors, signs, and other appurtenant architectural fixtures, features, details, or elements relative to the foregoing.

**Family Members:** The spouse, a dependent, an adult child and his or her spouse, a parent, a spouse's parents, a sibling and his or her spouse, of the member.

**Historic District:** a group of buildings, properties, or sites that share a common history and/or architectural distinction that is significant to the community and have been designated by one of several entities on different levels as historically or architecturally significant. Buildings, structures, objects, and sites within a historic district are normally divided into two categories, contributing and non-contributing.

**Infill:** The use of vacant land and property within a built-up area for further construction or development, especially as part of a neighborhood preservation or limited growth program.

**Material Change in Appearance:** A change that will affect the exterior architectural or environmental features of a historic property or any building, structures, site, object, landscape feature, or work of art within a historic district.

1. A reconstruction or alteration of the size, shape or façade of a historic property, including relocation of any doors or windows or removal or alteration of architectural features, details or elements;
2. Demolition or relocation of a historic structure;

3. Commencement of excavation for construction purposes;
4. A change in the location or advertising visible from the public right of way;
5. The erection, alteration, restoration or removal of any building or other structure within a historic property or district, including walls, fences, steps and pavements or other appurtenant features; or
6. Any exterior work that must be permitted by the city's building department.

**Member(s):** A person or persons appointed to serve as members of the city's historical commission.

**National Register of Historic Places:** The official federal list of districts, sites, buildings, structures, and objects of local and state significance in American history, architecture, archaeology, engineering, and culture to prehistory or history of their community, state, or the nation that are worthy of preservation.

**Non-contributing Historic Property/Structure:** Any resource within a historic district that is less than fifty (50) years old or any resource that is more than fifty (50) years old that no longer retains its primary historical characteristics or physical character and thus does not contribute to the historical significance of the district, as determined by the National Register of Historic Places.

**Object:** A material thing of functional, aesthetic, cultural, historic or scientific value that may be, by nature or design, movable yet related to a specific setting or environment.

**Owner:** The holder of the fee simple title as revealed on the property tax rolls of Baldwin County, Alabama, and any person (natural, legal, or corporate) or groups of persons, companies, associations, corporations, or partnerships who alone, jointly, or severally with others:

1. Shall have legal title to any property, with or without an accompanying right of possession; or

2. Shall have charge, care, or control of any property as owner, executor, executrix, administrator, trustee, guardian of the estate owner, mortgagee or vendee in possession, or assignee of rents, lessee, or other person, firm, or corporation in control of a property.

**Parapet:** A wall-like barrier at the edge of a roof, terrace, balcony, or other structure. Where extending above a roof, it may simply be the portion of an exterior wall that continues above the line of the roof surface or it may be a continuation of a vertical feature beneath the roof, such as a fire wall or party wall.

**Re-pointing:** The process of replacing old mortar in brick and stone walls.

**Setback:** The number of feet from the parcel's edge to the structure.

**Sign, Awning:** A building mounted sign that provides additional functionality as shelter.

**Sign, Logo:** A design that represents goods, identity or service.

**Sign, Banner:** Any sign not designed or intended for permanent use made of lightweight fabric or any other similar non-rigid material with no enclosing framework which is mounted to a pole, building, or other structure at one or more edges. National flags, state or municipal flags, or the official flag of any institution or business shall not be considered banners.

**Sign, Bench:** A sign located on the seat or back of a bench or seat placed on or adjacent to a public right-of-way.

**Sign, Canopy:** Any sign that is a part of or attached to an awning, canopy, or other fabric, plastic, or structural protective cover over a door, entrance, window, or outdoor service area. A marquee is not a canopy.

**Sign, Changeable Copy:** A sign upon which the copy may be changed, rearranged, or altered or removed without altering the structure of the sign face or support.



**Sign, Directional:** Signs designed to provide direction to pedestrian and vehicular traffic.

**Sign, Electronic Changeable Copy:** A sign or portion thereof that displays electronic information in which each character, graphic, or symbol is defined by a small number of matrix elements using different combinations of light emitting diodes (LED's), fiber optics, or other illumination devices within the display area. Electronic changeable copy signs include computer programmable, microprocessor controlled electronic displays.

**Sign, Freestanding:** Any sign supported by structures or supports that are placed on, or anchored in, the ground and that are independent of support from any building.

**Sign, Ground:** Any outdoor advertising display sign which is supported by structures or supports in or upon the ground and independent of support from any building.

**Sign, Illuminated:** A sign designed or arranged to reflect light from an artificial source.

- Direct Illumination: Light sources, including spotlights and neon tubing, which is attached to the sign face or structure and directed toward the copy area.
- Electric Message Center: Light sources arranged in rows, intended and designed to be individually and sequentially lit in such a manner to form letters and/or graphics which may blink on and off, travel, or flash.
- Indirect Illumination: Light sources not attached to the sign structure or face area, but which are designed to be directed onto the sign face area.
- Internal Illumination: Light sources enclosed in a sign face.

**Sign, Locator:** A sign which identified multiple businesses located within a structure, shopping center or complex.

**Sign, Mural:** A decoration or artwork painted on the

exterior wall of a building which may be classified as a sign when it contains lettering, trade emblems or logos. When such items are incorporated, the sign specification shall be as follows:

- Lettering: Shall be localized and the area measured to conform to the size limitations of the regulations.
- Trade emblems and logos: The entire area of the mural shall be considered to be the sign face area and shall meet the size limitations contained in the regulations.

**Sign, Projecting:** Any sign affixed to any building or structure extending beyond the building wall, structure, or building line by more than twelve (12) inches.

**Sign, Suspended:** A sign that is suspended from the underside of a horizontal plane surface and is supported by such surface.

**Sign, Wall:** A sign entirely affixed directly to the wall of a building or the slope of a mansard-type roof, and/or projecting to a point less than twelve (12) inches beyond the wall surface.

**Sign, Window:** Any sign, pictures, symbol, or combination thereof, designed to communicate information about an activity, business, commodity, event, sale or service, that is placed inside a window or upon the window panes or glass and is visible from the exterior of the window.

**Site:** The location of a significant event, a prehistoric or historic occupation or activity or a building or structure, whether standing, ruined, or vanished, where the location itself maintains historical, cultural, or archaeological value regardless of the monetary value of the site or any structure thereon.

**Structure:** Anything constructed or erected, the use of which requires permanent or temporary location on or in the ground, including but not limited to buildings, fences, gazebos, signs, billboards, backstops for tennis courts, swimming pools, radio/television antennae, including supporting towers.

**Temporary Structure:** Any shed, structure, building, trailer, tent or enclosure of any kind used for storage, commercial or business purposes which any person or business intends to place on the same lot with or on any lot immediately adjacent to, any permanent structure used for business or commercial purposes.

**Transom:** A horizontal window or crossbar located above a door that is usually hinged.

### XIII. A-MAINTENANCE IS PRESERVATION

1.Regular maintenance helps to preserve buildings and property, protects real estate values and investments, and keeps Foley an attractive place to live, work and visit. Lack of regular upkeep can result in accelerated deterioration of building elements and features. In the case of historic buildings, these features often represent character defining elements that are difficult and costly to replace. Long-term lack of maintenance can also impact a building's structural system, resulting in more costly and complex repairs.

2.It is important to regularly inspect properties to identify potential problems. If problems are detected early, minor maintenance may not only improve a property's overall appearance and value, but also can prevent or postpone extensive and costly future repairs. Regular maintenance items typically include cleaning gutters and downspouts, painting of exterior woodwork and moving vegetation from and next to building walls. (Refer to the Guidelines for Exterior Maintenance for additional information.)

#### 3.THE FOLEY HISTORICAL COMMISSION RECOMMENDS:

- *Prolonging the life of original materials on historic structures through regular maintenance.*
- *Avoiding replacement of original material with newer materials.*



The downspout is clearly clogged with leaves and is discharging onto the sidewalk instead of into the drain. It is likely that the clogged downspout will overflow onto the building walls.

### B-REPAIRS AND REPLACEMENT

1.When it is no longer feasible to maintain a historic feature, repairs or replacement in-kind may be necessary. When repair is not possible, the Foley Historical Commission encourages replacement to match existing conditions. Similar to a regular maintenance program, these activities can prevent or postpone extensive and costly future repairs.

#### 2.The Foley Historical Commission Recommends:

- *Appropriate repairs that stabilize and protect the building's important materials and features.*
- *When repair is not possible, replacement in-kind to the greatest extent possible is preferred – Reproduce the original feature exactly, matching the original material, size, scale, detailing, profile, texture and finish utilizing similar techniques.*
- *When replacement in-kind is not possible – Use compatible materials and techniques that convey an appearance similar to the original feature, similar in design, color, texture, finish and visual quality to the historic elements.*



The broken and missing louvers on this door shutter can be repaired and/or replaced in-kind, allowing it to remain on the building and continue to function. Regular repainting will minimize the potential for rot.



## C-BUILDING FACADES: FRONTS, SIDES AND REARS ABUTTING STREETS OR PUBLIC AREAS

1.All building facades, including structural and decorative elements of fronts, sides, and rears, shall be repaired or replaced to match as closely as possible to the original materials and construction of that building.

2.Rotten, deteriorated, or weakened elements shall be replaced to match the original in appearance as closely as possible.

## D-ALTERATIONS AND RENOVATIONS

1.Alterations and renovations are sometimes needed to ensure the continued use of a building, but have the potential of altering the character of historic properties.

2.Relatively minor alterations can include installing a new sign or installing replacement windows and doors within existing openings. When practical, minor alterations should match the historic condition to the greatest extent possible, such as in the replacement of windows or roofing material. Major alterations generally involve more substantial changes to the exterior of a building or structure, and might require modification of the existing historic fabric. Examples of major alterations might include adding window or door openings for use as storefront windows or garage entrances.

3.When considering alterations or renovations, great care should be given to maintain the character of the original building and its relationship to the alteration or renovation.

### 4.The Foley Historical Commission Recommends:

- *Identification, retention and preservation of the character defining features of the historic building.*
- *Minimal alteration to the original design, materials and features.*
- *New design elements and scale that are compatible with the historic building and setting.*
- *Use of materials and techniques that are compatible to the historic building and setting.*

- *Maintaining the appropriate historic contextual setting.*



An example of a major character altering alteration is the new entrance added at the ground level of this building while maintaining the historic window openings above. Minor alterations include the new canopy and lighting.

## E-ADAPTIVE REUSE

1. In adaptive reuse projects, more substantial alterations or renovations might be necessary to use a building for a different purpose than it is currently used or was originally designed. Similar to alterations or renovations, great care should be given to maintaining the character of the original building.

### Examples of Adaptive Reuse:

- *Conversion of a house to apartments or offices*
- *Conversion of industrial or commercial buildings into housing or institutional uses*
- *Conversion of institutional buildings into commercial space*

### Benefits of Adaptive Reuse:

- *Retains historic character and high-quality historic materials and craftsmanship*
- *Promotes stability of ownership and occupancy of historic resources*
- *Potentially saves costs over new construction*
- *Retains established neighborhood presence and existing infrastructure*

### The Foley Historical Commission Recommends:

- *Identification, retention and preservation of the character defining features of the historic building.*
- *Selecting a compatible new use that does not require substantial removal or modification of historic building fabric.*



This former warehouse has been adaptively reused as an arts high school with only minor exterior building changes.

## XIV. NEW CONSTRUCTION AND ADDITIONS

1. New construction and additions within a local Historic District can dramatically alter the appearance of the individual property, the District and the surrounding landscape. Contemporary design compatible to the siting, form and materials within the context of the historic resources and their surroundings is encouraged. This approach allows property owners to construct buildings that will become the City's future Landmarks. In cases in which a property owner prefers to construct a reproduction of a historic building, the Foley Historical Commission requires that all exterior dimensions, profiles, details and materials match the historic building type and style being duplicated exactly.

2. Because of the sensitivity of the area, property owners should take great care when proposing either new construction or an addition to an existing building within a local Historic District. (For more information, refer to Guidelines for New Construction, Additions and Demolition.)

### 3. The Foley Historical Commission Requires:

- *Preservation of the cohesive ambiance of historic resources with compatible, sympathetic construction.*
- *Compatible siting, proportion, scale, form, materials, fenestration, roof configuration, details and finishes.*
- *Construction of additions at secondary elevations wherever possible, subordinate to the historic building, and compatible with the design of the property and neighborhood.*
- *Construction of additions so that the historic building fabric is not radically changed, obscured, damaged or destroyed.*

## XV. DEMOLITION OR RELOCATION

1. The demolition or relocation of all or portions of historic resources within a local Historic District are considered drastic actions since they may alter the character of the area and surrounding buildings. Once historic resources or buildings that contribute to the heritage of the community are destroyed, they are impossible to reproduce; in particular their design, texture, materials and details, as well as the special character and interest those qualities add to the neighborhood. Similarly, if a building is relocated from its historic context, the character of the area is changed.

2. The demolition or relocation of historically or architecturally significant buildings within a local Historic District is rarely considered to be an appropriate option.

3. If the proposed demolition involves only a portion of a building or structure, or if there are multiple buildings on a site, demolition applications must include a site plan which clearly shows the area proposed for demolition.

4. The application should include details for the stabilization of the remaining portion of a building or structure for partial demolition proposals. The only instances in which Staff can approve demolition applications are when:

- The Staff can authorize demolition based on a determination of imminent danger of collapse by the City of Foley Building Inspector, or

The Commissions requires the submission of redevelopment plans concurrently with demolition applications.

### 5. The Foley Historical Commission Recommends:

- *Evaluating the significance of the historic resources*
- *Exhausting all attempts to reuse a historic resource prior to considering relocation or demolition including:*
  - *Stabilization, weatherproofing and securing*
  - *Sale or transfer of property*
  - *Renovation or adaptive reuse*

**Note:** Demolition is the single most important issue facing the Foley Downtown Historic District. No re-

quest for approval of a demolition permit will be considered without detailed plans for the proposed use of the site after demolition unless in the case of an emergency such as a catastrophic fire, tornado, etc. where health and safety factors are present.

6. No historic or contributing structure shall be demolished unless it is in imminently dangerous condition as cited by the City of Foley and unless and until the Foley Historical Commission has reviewed the significance of the building based on the following criteria:

a) Whether, in addition to being a historic or “contributing” building, it is also listed or eligible for listing as an individual listing on the National Register of Historic Places;

b) Its historical or architectural significance in the context of the Foley Downtown Historic District has been reviewed in order to determine whether its significance is a:

(1) “Reconcilable Loss,” that is, the advantages of the demolition proposal to the community’s overall preservation/revitalization efforts outweigh the disadvantages of the demolition in which case the Foley Historical Commission may approve demolition;

(2) “Significant Loss,” that is, the advantages of the demolition proposal to the community are unclear or questionable and/or the resource is capable of being repaired and reused in a practical and feasible manner;



(3) “Highly Significant Loss,” that is, the resource is an outstanding example of an architectural style, its age is particularly important to the overall integrity of the District and the community’s preservation goals, its association with an event or person is strongly associated with the history of Foley, it is an important visual landmark in the District, the disadvantages of demolition outweigh the advantages, and/or the resource is capable of being repaired and reused in a practical and feasible manner.

(4) If the Foley Historical Commission approves demolition, the owner shall agree to some measures to “mitigate” the demolition including, but not exclusive to, retaining historical materials for reuse in any new structure, retaining and storing historical materials for later use, or identifying the historical building and its context within the District(s) through signage, public display or the like.

7.If a building is considered non-historic or “non-contributing,” the Foley Historical Commission will review the demolition proposal according to the following criteria:

- a) If demolition will significantly impact historic or “contributing” structures;
- b) If it is architecturally in keeping with the historic District and, within a five year period would be 50 years of age;
- c) If advantages of demolition outweigh the disadvantages; and
- d) If it is feasible to rehabilitate the property.

No request for approval of a demolition permit will be considered without detailed plans for the proposed use of the site after demolition unless in the case of an emergency such as a catastrophic fire, tornado, etc. where health and safety factors are present.

#### **Other**

All other building repairs identified by the City of Foley which are necessary to safeguard the health and safety of building occupants shall be made.

## XVI. A-RETENTION APPLICATIONS

1.Retention applications are requests for the retention of previously completed or ongoing work that did not receive a CofA. Current property owners are responsible for ensuring that all exterior work completed since the historic designation of the property has received a CofA, even if that work was completed by a prior owner.

2.The retention application process is often initiated by a Stop Work Order, or through receipt of a letter notifying an owner of a violation. Once a Stop Work Order has been issued, the application process can be costly both in time and money. All property owners that have received a Stop Work Order must complete and submit a CofA Application requesting retention for review.

3.If additional work will be completed, required exhibits must also be submitted with the application.

- **Staff Review:** If the completed work meets the Guidelines, it can be approved by the Staff.
- **Commission Review:** If the completed work does not meet the Guidelines, the property owner will be notified to appear before the Commission at the next scheduled to explain the circumstances of the violation.

4.At its meeting the Commission can either approve or deny the retention application. **If the Commission denies the retention application, property owners can be required to return the property to the previous condition. Noncompliance can result in daily fines and liens against the property.**

## B-HARDSHIP VARIANCES

1.A property owner can only apply for a hardship variance if he/she believes that the property will be subject to serious undue hardship by the strict enforcement of the Foley Historical Commission ordinance due to:

- *Topographic conditions such as an irregularly shaped lot; or*
- *Unusual circumstances that would apply only to the subject property.*

2.It should be made clear that the Foley Historical Commission will not accept or support hardship variances whose sole aim is to provide the property owner with the most profitable use for his or her property. Improvements to the property will need to conform to the applicable Guidelines.

3.All applications for hardship variances must be made in writing with copies of all pertinent supporting information submitted. Once all necessary information has been received, it will be placed on the agenda for the next scheduled public meeting of the Commission.



The parcel on which this house sits is triangular in shape. The house plan, which follows the shape of the lot, is very narrow at one end and becomes wider at far end. Although this property owner has a solution that works in this circumstance, the unusual shape of the lot could be the grounds for a hardship variance request.

## C-“DEMOLITION BY NEGLECT”

1.The term “demolition by neglect” refers to the neglect in the maintenance of any building or structure that allows a hazardous or unsafe condition to occur as determined by the Department of Community Development or the Fire Marshall. Examples of “demolition by neglect” include:

- *Any condition at a building or structure which makes it unsafe where all or part of it might fall and injure people or property.*
- *Any structural element such as foundations, piers, walls, beams, ceilings and roofs that are deteriorated or insufficient to carry imposed loads safely.*
- *Any fault, defect or condition in a building or structure which makes it susceptible to water damage including openings in the roof or walls as well as unmaintained paint on exterior woodwork, windows and doors.*

As required by the Foley Historical Commission ordinance, all property owners must keep their structures watertight and in good repair.

2.If it is determined that a building or structure is in a state of “demolition by neglect,” the property owner will be notified that they have up to 30 days to begin the necessary repairs. If repair work has not begun within 30 days, the property owner will be notified to appear at the next public meeting of the Commission. Should the property owner or their representative fail to appear at the public meeting, the owner may be susceptible to fines or liens against the property in question.



Periodic repainting is required to maintain exterior woodwork and protect it from water damage. Exposed exterior woodwork without paint can be cited with “demolition by neglect.”



Openings in a roof, such as displaced slates or shingles, can allow storm water to enter a building and deteriorate the wood framing. Loose slates or other roof components can fall and cause injury to people or property. Peeling paint exposes bare wood to the elements and potential water damage. These are all cases of “demolition by neglect.”



All applicants must obtain a Certificate of Appropriateness (CofA) as well as all necessary permits prior to proceeding with any work. Please review this information during the early stages of planning your project. Familiarity with this material can assist in moving a project quickly through the approval process, saving applicants both time and money. Staff review of all details is required to ensure proposed work is appropriate to the specific property. Additional Guidelines addressing other historic building topics are available at the Foley Historical Commission office and on its web site at [www.cityoffoley.org](http://www.cityoffoley.org). For more information, to clarify whether a proposed project requires Foley Historical Commission review, to obtain property ratings or permit applications, please call the Foley Historical Commission at (251) 952-4011.

## XVII. A- EXTERIOR MASONRY

1.Exterior masonry includes stone, brick and stucco. Historically, a building's exterior masonry surface serves both visual and functional purposes. Visually it is an important design feature that establishes the rhythm and scale of a building. Historic exterior masonry:

- *Acts as an important design feature, helping to define a building's architectural style.*
- *Establishes a building's scale, mass and proportion.*
- *Adds pattern and casts shadows on wall surfaces.*

2.Functionally, historic exterior masonry typically acts as the principal load bearing system for the building, as well as its "skin", shedding water and typically deflects sunlight and wind. Historic exterior masonry:

- *Acts as a principal element in the structural system.*
- *Establishes a weather-tight enclosure, providing protection from rain, wind and sun.*

## USING THESE GUIDELINES

The first step in using these Guidelines is to understand the rating. The rating corresponds to the historical and/or architectural significance of properties and determines what will be permitted within local Historic Districts under the jurisdiction of the Foley Historical Commission.

**C**

### **Contributing Properties**

Contribute to the overall District and city character.

**N**

### **Non-Contributing Properties**

Do not contribute to the overall District character.

**The review provisions which follow are subordinate to the Expedited Review for COA Review provisions beginning on page 95 of these guidelines.**

## B-EXTERIOR WALLS

1. The typical exterior wall for commercial buildings in the Foley Downtown Historic District is brick, and in fewer cases, concrete block, wood, stone, or stucco. These historical materials are the District's most constant feature and should be preserved and protected. Brick, as well as concrete block and stucco, is a durable material that require little maintenance. Wood requires greater maintenance, but provides texture to the street and a relief to the more dominant brick.

2. All exterior front, side, or rear walls which have not been wholly or partially resurfaced or built over shall be repaired and or improved in an acceptable manner. Unpainted building facades should not be painted. If, however, buildings have been previously painted and are to be repainted, an approved color must be used. Existing painted masonry walls shall have loose material removed and be painted a single color as close to the original masonry color as possible. Patched walls shall match the existing adjacent surfaces as to materials, texture, color, bond, and jointing. Murals which are purely decorative in nature and content, and do not include advertising by picture or verbal message, are exempt from sign regulations but require a COA.

3. If masonry walls requiring re-pointing are proposed, the re-pointing mortar should be equivalent to or softer than the original mortar in the masonry joints. A high lime-content mortar will usually be compatible with most brick masonry more than 50 years old. If Portland Cement is to be included in the mortar mix to improve workability, no more than 20% of the combined total volume of lime and Portland Cement should be Portland Cement. This will insure that the hardness of the Portland Cement will not result in a hard mortar that could damage the masonry. The mortar used for re-pointing should also match the appearance, color, texture, joint width, and tooling of the original joint.

4. Where cleaning existing brick or stone is proposed, do not use sandblasting techniques under any circumstances. The abrasive sand used will destroy the brick or stone's outer hard surface and cause irreparable and irreversible damage which will accelerate deterioration. It is best to clean brick using

the gentlest means necessary; often a water wash is enough, though chemical cleaning may be required for very dirty areas. Do not use masonry sealers; these do not allow walls to breath and will actually accelerate deterioration.

5. Applied facing materials shall be treated as follows: If original, they shall be painted and/or repaired according to the minimum standards set forth in these design guidelines. All paint colors must be consistent with the Commission's regulations concerning paint colors and application.

6. If not original and in need of significant repair, or not in harmony with the character of the building, they are to be removed to reveal the original exterior material which shall be repaired as necessary or removed and replaced by new facing materials, according to the minimum standards set forth in these design guidelines. Do not install any material over brick or stone in a manner that causes irreversible damage to the masonry. Acceptable installation of siding will involve nailing wood strips (known as "furring") into the masonry mortar joints and then fastening the siding to the furring; do not nail into the face of any masonry unit.

7. Wood siding walls should be repaired or replaced to match the original. Metal, plastic (including vinyl), or composite siding, or metal building panels are not recommended.

8. Existing miscellaneous elements on the building fronts, such as empty conduits, unused brackets, etc., shall be removed and the building surface repaired or rebuilt as required to match adjacent surfaces.

9. Gutters, downspouts and copings shall be repaired or, if not original, replaced as necessary and shall be neatly located, securely installed, and painted to harmonize with the other building front elements, and in accordance with the Commission's regulations concerning paint colors and application.

## **C-MECHANICAL AND ELECTRICAL EQUIPMENT ON EXTERIOR WALLS**

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1. Individual room air conditioning units shall not be installed in front or side wall windows, if visible from streets or public improvements.

2. Through wall air conditioning units may be installed, subject to prior approval by the Foley Historical Commission, provided where visible from streets or public improvements the units do not project beyond any adjacent exterior face of the building and are properly screened and ventilated and do not detract from the building character and appearance. The height must be a minimum of nine (9) feet from the bottom of the air conditioning unit.

3. Where through wall air conditioning units cannot be flush mounted, awnings may be used in order to make the units as unobtrusive as possible. In such a case, they must be compatible with the scale and character of the building.

4. Grilles, louvers, vents and other mechanical and electrical items may be installed in or on exterior walls, where unavoidable and necessary for the function of the building. Where visible from streets or public improvements, the necessary items shall be painted or otherwise made as unobtrusive as possible and shall not detract from the building character and appearance.





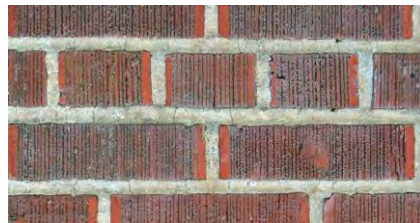
**19th Century Brick**

A soft, fired-clay, fairly regularly shaped building component; often with color and surface variations; used primarily in walls, piers, foundations and exterior pavers.



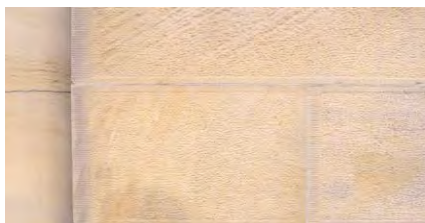
**20th Century Brick**

A hard, dense, fired-clay, regularly shaped building component; sometimes with a glazed surface; used primarily in walls, piers, foundations and exterior pavers.



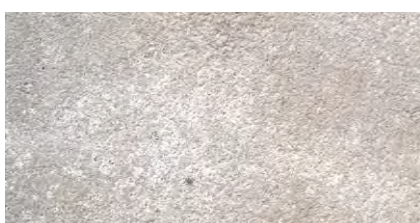
**Wire Cut Brick**

A dense, fired-clay, regularly shaped building component; with a ridged surface; used primarily in the 20<sup>th</sup> century building walls.



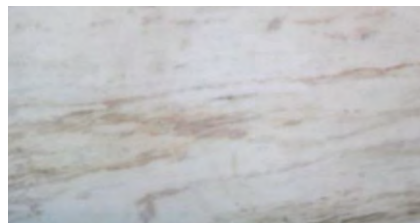
**Limestone**

A sedimentary rock; used for building walls, window sills and lintels, ornamental stone trim, sculpture and for producing lime.



**Granite**

A hard rock, consisting of small, yet visible, grains of minerals, which can be highly polished or textured; used for walls, piers and street curbs; commonly in gray, black and pink.



**Marble**

Typically fine grained and able to be highly polished; it has a wide range of colors and patterns; used for steps and stoops, statuary and fine masonry.



**Terra Cotta**

Fired-clay, non-structural building components, often with colored glaze, used for decorative, ornate details and wall finishes.



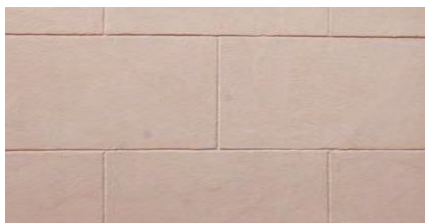
**Concrete Block**

A structural building material made by mixing water, cement, sand and aggregate, placing the mix in forms and hardening; commonly used for foundations, walls and piers.



**Textured Concrete Block**

A structural building material made by mixing water, cement, sand and aggregate, placing it in forms and hardening; commonly used for foundations, walls and piers, popular in the early to mid-20<sup>th</sup> century.



**Scored Stucco**

Smooth finish with scoring to simulate stone joints.



**Dash Finish Stucco**

Textured finish with pronounced aggregate at the surface.

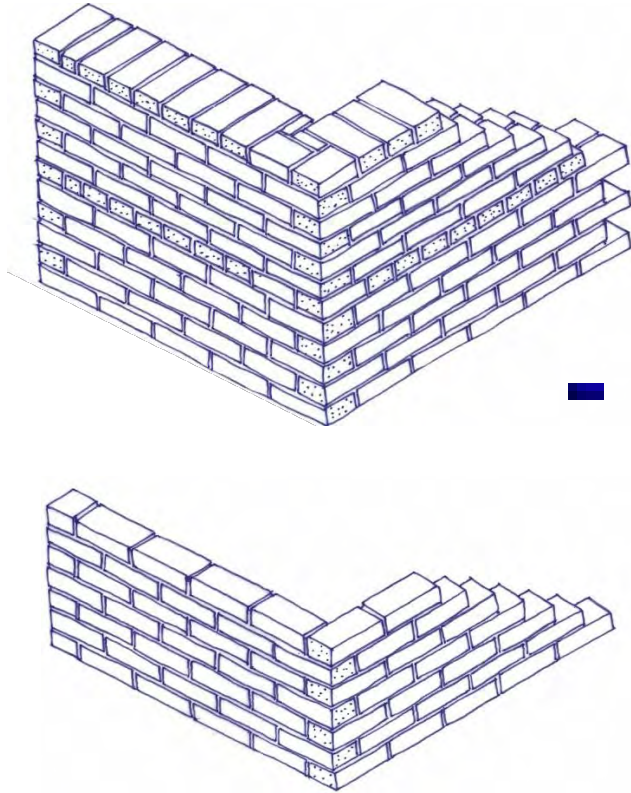


**Trowel Finish Stucco**

Highly stylized finish with pronounced ridges and shadows from trowel application.

## D- BRICK BONDING PATTERNS

1. The most frequently constructed brick bonding pattern is common bond, which is built of stretcher courses with header course every sixth row. Another familiar bonding pattern is running bond, comprised only of stretcher courses.



## E-COMPONENTS OF MASONRY WALLS AND PIERS

1. Masonry walls and piers were historically constructed of either bricks or stones, stacked on top of each other. The individual units are bonded by mortar, which serves to hold the masonry units together and fill the gaps between them. Historically the masonry was bearing, meaning it carried its own weight to the ground as well as the load of other building elements such as walls, floors and roofs.

## F- BRICKS

1. Brick is by far the most common masonry material in City of Foley and can be found at some of the City's earliest buildings as well as those constructed today. Bricks are made by inserting clay into a mold and then firing or baking the brick at very high heat. The result is a standardized unit, generally 8" by 4" by 2-1/4" in size. The color of brick can vary, but red is by far the most common. Other colors include yellow, orange and brown. The color is determined by the chemical and mineral content of the clay, and the temperature and conditions of the kiln or oven. Similar to the color, the strength or hardness of brick is determined by the clay ingredients and the firing method, but it is also affected by the way the brick is manufactured.

- *Lake bricks, also known as mud bricks, tend to be very soft and can be found on buildings and structures built during the 19th century. They were made by pressing wet clay into a wood or metal mold, historically by hand; the shaped clay was dried and then fired. In the process, small air pockets and impurities were trapped in the clay, and the bricks were often slightly irregularly shaped with holes or voids and rounded edges and corners. Because lake bricks are very soft, they were often covered with stucco to protect them from the weather.*
- *Dry pressed bricks are similar to lake bricks except the clay used is drier, is pressed into the molds with greater force and fired longer. The result is a harder brick with sharper corners and edges. Dry pressed bricks gained in popularity in the second half of the 19th century.*
- *Extruded bricks were popularized in the early 20th century and are the hardest bricks. Unlike mud bricks and dry pressed bricks which tended to be made near the construction site, extruded bricks are typically made in large factories and shipped to the site. To make extruded bricks, very dry clay is forced through a form to create a long ribbon before being cut into individual bricks. With large-scale production it is easier to achieve higher quality control of the color and hardness.*
- *Veneer bricks are thin layers of bricks, often about 1/4" thick, adhered to an underlying surface. Brick veneers have no structural capacity.*



## G-CONCRETE MASONRY UNITS

1. Concrete masonry units (CMUs), also known as concrete blocks, are similar to bricks in that they are formed structural elements. They are made by mixing water, cement, sand and aggregate, which is placed in forms to harden. The blocks are typically 8" by 8" by 16" in size and typically include voids. Similar to brick, they are typically stacked and bonded with mortar. They are most often laid in a running-bond pattern.

## I-MORTAR

1. Historically, mortar was generally composed of a few ingredients: sand, lime and water, and possibly additives such as animal hair or oyster shells. Starting in the mid-19th century, a small amount of Portland cement was added into the mix to improve the workability and hasten the setting time. In the early 20th century, the amount of Portland cement in mortar was increased, resulting in harder mortar corresponding with the manufacturing of harder bricks.

**Sand** is by far the largest component of mortar and defines its color, character and texture. Since masons would use products that were readily available, sand from historic mortars tended to have weathered, rounded edges and was available in a great variety of grain sizes and shades of white, grey and yellow. Most sand available today has sharper edges from being mechanically broken and is sieved into standard sizes. As a result, mixing sand colors and sizes might be needed to match historic mortar.

**Lime and Portland Cement** act as binders for the mortar. High lime mortar is soft, porous and varies little in volume with seasonal temperature fluctuations. Because lime is slightly water-soluble, high-lime mortars can be self-healing and reseal hairline cracks. By contrast, Portland cement can be extremely hard, resistant to water movement, shrinks significantly upon setting and undergoes relatively large thermal movements. Portland cement is available in white or grey, and the two colors can be mixed to achieve a desired color. In general, high lime mortars are recommended

## H-STONE

1. Stone buildings are relatively rare due to the lack of local building stone. The most common type of stone in City of Foley is granite piers and lintels found on Greek Revival buildings. Historically, stone walls and piers were weight bearing and constructed of individual stone units bonded with mortar. In the mid 20th century, stone veneers were popularized, which are thin slabs of masonry, (typically marble or granite) "hung" on an underlying structural support system.

for nearly all repointing projects at 18th and 19th century construction to ensure a good bond with original mortar and masonry. It is possible to add a small percentage of Portland cement to a high lime mixture to improve workability and plasticity. Portland cement can generally be increased when repointing 20th century buildings or structures.

**Water** needs to be clean and free of salts, harmful minerals and acid. If not, it can break down the mortar and adjacent masonry and discolor finished surfaces.

**Historic Additives** included oyster shells, animal hair, clay particles, etc. To duplicate the character of historic mortar, it might be necessary to include additives to match the original. (Refer to Page 07-9 for mortar analysis information.) It should be noted that there are several types of chemical additives available today including those that increase or reduce the setting time or expand the recommended temperature installation ranges. The use of newer chemical additives is strongly discouraged unless they have been specifically tested over an extended period of time with similar historic materials as the proposed installation conditions.

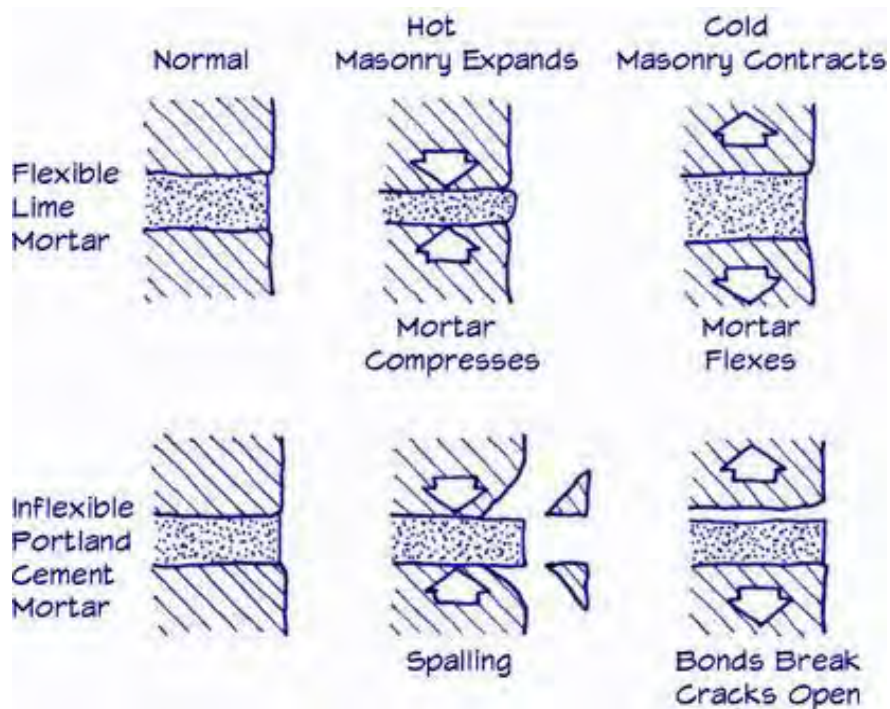


## MORTAR HARDNESS AND MASONRY

Temperature changes cause masonry units to expand when heated and contract when cold. The expansion and contraction of the masonry units results in compression and flexing of the adjacent mortar joints.

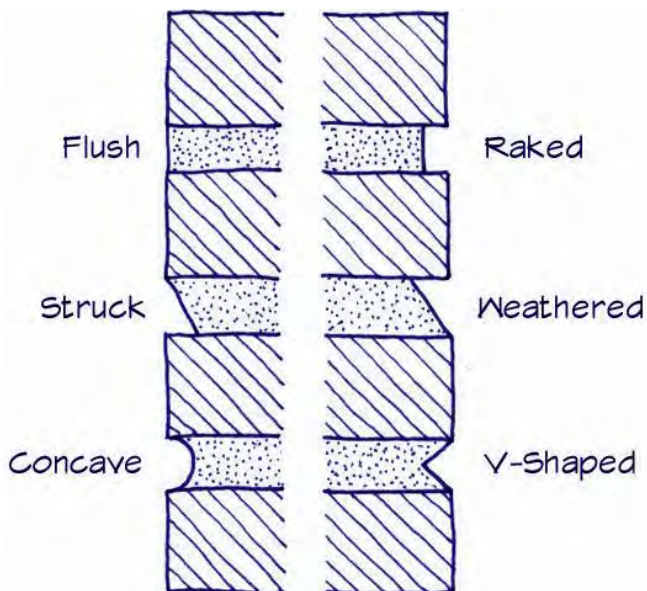
Lime based mortar is pliable and is more likely to compress and flex through temperature cycles. If properly installed, it should also be softer than the adjacent masonry.

Portland cement based mortars are significantly harder than lime based mortars and far less elastic. In addition, cement mortars tend to be substantially harder than historic masonry. When masonry units expand in warm temperatures, they press against the harder cement mortar and tend to spall at the edges. During colder temperatures, masonry units tend to pull away from mortar, resulting in open cracks that can allow moisture penetration.



## JOINT PROFILES

There are numerous joint profile types, with each producing different shadow lines and highlights. When repointing an area of masonry, it is important to tool the mortar to match the existing joint profile for a consistent appearance.



## J- STUCCO

1. Stucco is a relatively inexpensive material that can provide a more finished appearance to brick, stone or wood framed buildings. In some cases, the surface was scored to look like stone. It acts as a weather repellent coating, protecting the building from the elements including rain, snow, sunlight and wind, and can moderately increase its fire resistance. Stucco can also provide an insulating layer to a wall, reducing the passage of air, as well as improve a building's fire resistance.

2. In City of Foley, stucco was traditionally applied at the time of construction over "lake brick" as a protective coating. Beginning in the 20th century, it was also applied on wood framed buildings in revival styles of architecture. It was also applied on some buildings and structures, years after the original construction, as a remodeling material to vary the original appearance or to conceal deterioration.

3. The components of stucco are similar to pointing mortar and include sand, lime, Portland cement, water, and possible binders like animal hair or straw. In some cases, pigments were added to the mix, to alter the finished color.

## a)-STUCCO APPLICATION

1. Stucco is essentially a layer of mortar held in position by the bond formed with the underlying material. Historically at masonry walls, one of the best ways to achieve a bond was to "rake-out" the mortar joints about 1/2" to form a groove that holds the stucco in place. When installed on masonry, stucco becomes an integral part of the wall when it sets. When stucco was installed historically on wood framed walls, the stucco was generally "hung" on strips of wood called lath that were nailed to wall studs. By the mid 20th century metal lath replaced wood lath for stucco application on wood framed buildings.

2. A stucco wall surface is generally about 1" thick and applied in the following 3 coats:

- *The Scratch Coat is approximately 3/8" thick and applied directly to the wall surface. It is forced into the raked joints or pushed into the lath to provide a strong bond. The surface of the scratch coat is deeply cross scratched to allow bonding of the brown coat.*
- *The Brown Coat is also approximately 3/8" thick and finished with a wood float for a smoother surface.*
- *The Finish Coat is generally about 1/4" thick with the overall thickness being determined by the finish style.*

## SYNTHETIC STUCCO

The Exterior Insulation and Finish System, or EIFS, is a synthetic stucco system that was popularized in the United States in the late 20th century. It generally consists of 3 layers:

- *An inner foam insulation board secured to the exterior wall surface, often with adhesive*
- *A middle polymer and cement base coat that is reinforced with glass fiber mesh*
- *An exterior textured finish coat*

One of the significant problems with EIFS is that it does not "breathe" and can trap moisture within the wall thickness. This can lead to powdering or melting of soft lake bricks and rotting of wood sills and framing. If the problem persists, mold and mildew can develop in the building, providing a desirable home for termites.

Although the surface of EIFS can be finished to match many types of stucco, there are some differences. In larger areas of wall surface, EIFS is typically installed with control joints or grooves to allow the surface to expand and contract with temperature changes. These joints are typically not needed with lime based stucco and can result in odd wall patterns. Also, EIFS if properly installed should not come in contact with roofing, wood trim or porch and gallery floors to reduce the possibility of moisture infiltration. Instead, these joints are often filled with sealant that can crack and eventually allow moisture to penetrate.

Because of the differences in the visual characteristics of EIFS from stucco and the potential to harm historic building fabric, the Foley Historical Commission does not permit the application of synthetic stucco or EIFS at any Significant or Contributing building or structure.

## b)-TYPICAL MASONRY AND STUCCO PROBLEMS

1.Many problems associated with historic masonry result from the failure to keep masonry mortar joints or stucco coatings in good repair. Deteriorated mortar joints and stucco surfaces allow moisture to penetrate the masonry and cause severe interior and exterior damage. There are five principal causes of mortar joint and stucco failure:

- **Weathering** of mortar or stucco occurs when rain, wind and pollution erode softer historic mortar over time. (Historic mortar and stucco was purposely soft to allow the masonry wall to expand and contract with seasonal temperature changes.)
- **Uneven Settling** of masonry walls and piers may result in cracks of stucco surfaces, along masonry joints or within masonry units.
- **Temperature Cycles** can cause masonry, stucco and mortar to expand and contract at different rates, breaking the masonry's bond with the stucco and mortar. This situation can be worsened if moisture enters an open joint, then freezes and expands, potentially popping out the surface of the stucco, mortar and the masonry, also known as spalling.
- **Poor Original Design and Materials** can cause ongoing problems if the masonry and mortar are incompatible or inappropriate for their installation location, or if the masonry does not properly shed water. Lake brick, which is very soft, erodes if exposed to the elements and not protected by lime-based stucco.
- **Insufficient Exterior Maintenance** may result in water entering a masonry wall and accelerate deterioration. Potential areas of concern are: poorly functioning gutters, downspouts and flashing; rising damp from saturated soil; standing water at foundations; water splashing back off hard surfaces onto walls; or water-entrapping vegetation such as vines or shrubs on or near masonry walls, foundations, piers, chimneys, etc.

### DEFINITIONS

**Efflorescence:** Water-soluble salts leached out of masonry or concrete by capillary action and deposited on a surface by evaporation, usually as a white, powdery surface

**Spalling:** Chipping of masonry

## c)-WHAT TO LOOK FOR

1.It is important to identify masonry problems early to minimize damage. This is particularly true of masonry that is exposed to moisture. Once water is permitted to penetrate a masonry wall, the rate of deterioration accelerates very quickly, becoming more severe and costly. The following images include some typical masonry problems in City of Foley and possible repairs. Specific conditions might require professional evaluation by an architect or engineer, particularly settlement issues.



### Deterioration of bricks and mortar at chain wall

The surface of the bricks appear to be “melting” suggesting they are soft bricks. The mortar between the bricks is also eroding, increasing the potential for moisture infiltration.

### Recommendation

Most chain walls, particularly those made from soft bricks should have a protective stucco coating. Replace missing brick. Repoint open joints with compatible mortar, as soon as possible, to minimize storm water entering wall. Apply compatible 3-coat stucco. Verify that the ground is sloping down away from the building and storm water is not pooling next to the foundation.



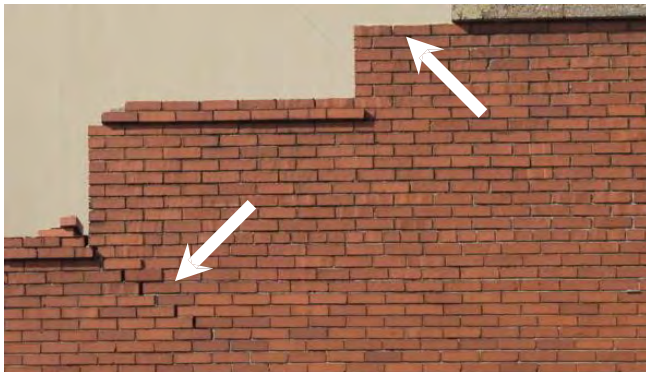


**Open joints at brick pier**

The mortar is missing in the brick pier joints. This may be an indication of settlement or movement in the building.

**Recommendation**

Review the wall structure above the pier to verify whether the wood structure has shifted or is bulging or misaligned in response to pier movement. Repoint mortar joints with compatible mortar. Inspect pier every 3 to 4 months to see if joint has reopened, which would likely suggest the movement is still occurring.



**Missing parapet cap stone, stepped crack at wall**

Part of the cast stone cap stone is missing at the top of the wall and there is a step crack following the mortar joints that suggests building movement.

**Recommendation**

Review wall structure to verify whether it has shifted or is bulging in response to movement or settlement. Repoint mortar joints with compatible mortar and install new matching cap stone to keep water from entering the top of the wall. Inspect crack every few months to see if joint has reopened, which suggests the movement is still occurring.

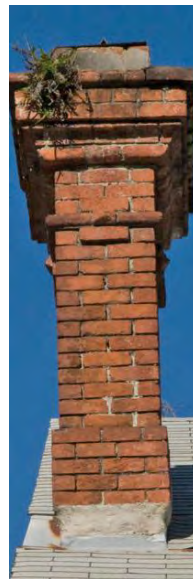


**Plant growth and staining at downspout**

Plants are growing in the mortar joints around the top of the downspout and there is dark brick staining below. Both conditions suggest the presence of moisture and saturation of the brick wall.

**Recommendation**

Verify that the downspout is clear and draining. Remove plant growth. Repoint open mortar joints with compatible mortar.



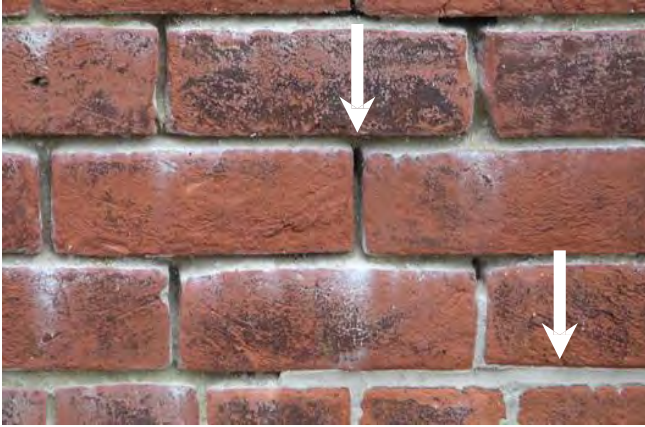
**Leaning chimney**

The chimney is leaning and has deteriorated bricks and eroded mortar.

**Recommendation**

Review chimney structure to verify whether it has shifted significantly and requires rebuilding to match existing. Remove plant growth. Repoint mortar joints with compatible mortar and install inverted "V" chimney cap or mortar wash at top of chimney to reduce water infiltration. Inspect crack every 3 to 4 months to see if joint has reopened, which would suggest continuing movement.





#### Disintegration of mortar from masonry surface

The mortar between the bricks has deteriorated particularly at the vertical joints, increasing the potential for moisture infiltration. The area at the lower right of the photograph has been recently repointed and mortar smeared into joints rather than properly tooled.

#### Recommendation

Repoint open joints with compatible mortar as soon as possible to minimize storm water entering wall. Consider repointing lower right section to ensure a tight bond with compatible mortar.



#### Masonry infill areas

The brick infill area is clearly visible. The infill area uses bricks of a different size and color than the historic bricks and is outlined by a thicker mortar joint rather than being “keyed” into the adjacent brickwork.

#### Recommendation

The bricks and mortar used in the infill areas should be the same size, color, texture, appearance, profile and hardness as the adjacent historic bricks. The repair should also be “toothed” into the adjacent brick to appear continuous with the wall surface.



#### Plant growth in stucco crack

The cracks in the stucco are supporting plant growth suggesting moisture in walls. Also note the rusting lintel above the door

#### Recommendation

The lintel is likely expanding due to the rust. Repair lintel, remove plants, repair crack and apply lime based masonry paint for a uniform appearance.



#### Algae growth at stucco foundation

The algae along the foundation suggests significant moisture in the ground immediately next to the building. Continued moisture can cause the stucco to delaminate, and fall off the wall.

#### Recommendation

Verify that the slope of the ground next to the foundation is draining away from the building and that no downspouts are discharging next to the area. Clean stucco and if required apply lime based masonry paint for a uniform appearance.

**Stucco cracking**

The crack from the window sill might be an indication of building movement.

**Recommendation**

Review wall for other signs of movement and/or settlement. Repair crack and apply lime based masonry paint for a uniform appearance.

**Stucco removed near roof**

Stucco was often used as a less expensive means of achieving the prominence and grandeur of masonry. In this example, the stucco was scored to resemble stones and molded to form the details of the window surrounds and cornice. The failure of the stucco has exposed the soft, underlying brick to the elements.

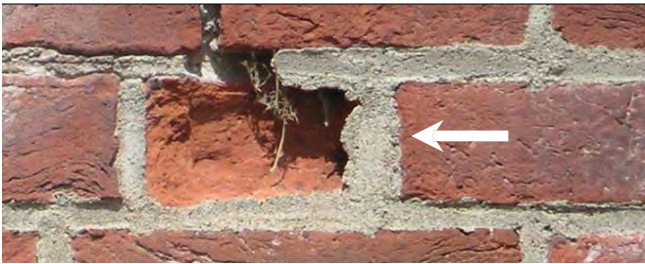
**Recommendation**

Verify whether there is a roof drainage issue that caused the stucco to fail. Apply compatible stucco to match historic profiles and finish and lime based masonry paint for a uniform appearance.

## d)- REPOINTING HISTORIC MASONRY

1.Repointing work can last at least 50 years when completed properly. However, it can be time consuming and expensive. Repointing requires a great deal of hand labor by skilled craftsmen to remove the existing mortar without damaging adjacent masonry, achieve the appropriate mortar mix and hardness, apply the mortar, and tool it to match the historic joint style and appearance. As a result, it is generally recommended that repointing projects be limited to areas of deterioration rather than an entire building.

2.To achieve the best results, repointing work is best completed when the temperature ranges between 40°F and 90°F for at least two days after the installation of the mortar to help the mortar bond to the masonry. Mortar should be placed in joints in layers of no more than 3/8" thick and allowed to harden. The final layer should be tooled to match the historic joint profile.



### Spalling of the masonry surface

The center brick surface has spalled. The repointing mortar likely includes too much Portland cement and is harder than the bricks. The mortar should be removed and replaced with soft mortar.



### Widened and extended joints

A power tool was used to cut-out the joints during repointing, extending vertical joints. The joints have also been widened and are too large.

## e)- PATCHING STUCCO

1.Similar to repointing mortar, stucco should be applied in moderate weather conditions, avoiding extreme heat, sun and freezing temperatures. The final appearance should duplicate the existing as closely as possible in strength, composition, color and texture. Successful patching of stucco surfaces generally requires the services of a skilled craftsman. Similar to stucco application, stucco repairs are applied in three coats. Similar to pointing mortar, if stucco patches are too hard, they could cause additional damage to the adjacent historic stucco surfaces or lead to the formation of cracks that can allow water migration into the wall.

2.When repairing stucco, hairline cracks can generally be filled with a thin slurry coat of the finish coat ingredients, while larger cracks need to be cut-out and prepared for a more extensive repair. Similarly, bulging wall surfaces need to be cut-out to a sound substrate. For the best appearance, the area to be patched should be squared off and terminated at a building joint or change in materials such as a window or door frame.

3.When applying stucco directly to a masonry wall, it is important to rake out the masonry joints to a sufficient depth to allow the stucco mortar to be bonded to the masonry and keyed into the joints. When applied to a wood framed building, the lath should be securely attached to the substrate. The use of metal lath at masonry buildings is strongly discouraged since it can be prone to rust and eventually lead to the spalling of the stucco surface unless it is galvanized.



The peeling paint is likely incompatible with the stucco or caused by moisture. Loose and flaking paint should be removed and the cause for failure addressed before repainting.



## f)-PAINTING STUCCO

1.The Foley Historical Commission encourages the painting of stucco with lime based masonry paint. Similar to lime based mortar and stucco, lime based paint is “flexible” and “breathes.” By contrast, multiple coats of latex paint can act as a barrier, trapping moisture and eventually peeling.

2.Repaired stucco will often need to be repainted for a uniform appearance. When selecting paint, it is important that the new paint is compatible with earlier coats of paint and the stucco material, and applied following the manufacturer’s recommendations.

## g)-MASONRY CLEANING

1.Appropriate masonry cleaning can enhance the character and overall appearance of a building. However, improper cleaning of historic masonry can damage to the historic surfaces and cause more harm than good both physically and visually. Masonry cleaning methods fall within three general categories:

- *Low pressure water, with the possible use of gentle detergent and brushing with a natural bristle brush*
- *Mechanical cleaning including sand blasting, power washing, grinding, sanding and wire brushing*
- *Chemical cleaning*

2.Because of the potential damage to historic surfaces, cleaning should be completed only when absolutely necessary using the gentlest means possible. In many cases, soaking the masonry with low pressure water can remove much of the surface dirt and deposits. If the soaking method is not successful, it might be necessary to add a non-ionic detergent, such as dish washing detergent, or brush the wall surface with a natural bristle brush.

3.The use of mechanical methods, including abrasive blasting, power washing, sanding or grinding, can potentially remove decorative details and the protective surface of the masonry, resulting in an eroded surface and permanent damage. Abrasively cleaned masonry usually has a rougher surface that can hold additional dirt and be more difficult to clean in the future. Chemical cleaners can etch,

## MATCHING HISTORIC MORTAR AND STUCCO

Most pre-mixed mortar available from hardware stores is generally inappropriate for historic masonry as it contains too much Portland cement and is too hard. The most exact method of matching historic mortar and stucco is to have it analyzed by a professional lab.

stain, bleach or erode masonry surfaces. Both mechanical and chemical cleaning methods can destroy the protective layer, making the masonry surfaces more porous and deteriorate mortar joints, allowing for increased moisture penetration and acceleration of deterioration.

4.In instances where a severe stain or graffiti is present, it might be necessary to use a chemical cleaner in specific areas. Caution should be taken to test the effects of the proposed cleaner on a discrete area of the building before using it on a principal elevation. It is recommended that the most diluted possible concentration be used to minimize potential damage of the masonry surface. It should be noted that many chemical cleaners are hazardous and require special handling, collecting and appropriate disposal of the chemicals and rinse water.



## MASONRY CLEANING GUIDE

### The Foley Historical Commission Requires:

- *Cleaning using the gentlest means possible*
- *Repointing prior to cleaning to ensure mortar joints are sound and building is water-tight before water cleaning – typically results will be more uniform*
- *Using clean water without excessive salts, acids, minerals or traces of iron or copper that can discolor masonry*
- *Conducting water cleaning a minimum of 1 month before freezing temperatures to minimize the potential for spalling*
- *Minimizing water pressure to reduce potential etching of masonry surfaces (generally no more than 100 psi)*
- *Using non-ionic detergent and natural bristle brushes when water soaking is not successful*
- *Hiring a contractor with specialized knowledge of masonry cleaning when gentler cleaning methods are not successful*

### The Foley Historical Commission Discourages:

- *Using chemical cleaning*

### The Foley Historical Commission does not Permit:

- *Cleaning with harsh chemicals, sand blasting, power washing, metal brushes or grinders that can damage the protective exposed surface*



The rough texture and uneven surface suggest that an aggressive cleaning method was used. Stucco patches replace bricks and efflorescence, a white powdery substance, can be seen on the surface.

## h)- MASONRY COATING

1. Water repellent and waterproof coatings are generally applied to prevent water from entering a masonry wall, but tend to be unnecessary on weather-tight historic buildings and problematic long term. Water infiltration through masonry buildings is often caused by other moisture related problems including open mortar joints and poor or deferred maintenance. In instances where the surface of the masonry has been severely compromised, such as sandblasted brick, the use of water repellent coatings might be appropriate.

**Water Repellent Coatings**, also referred to as “breathable” coatings, keep liquid from penetrating a surface but allow water vapor to escape. Many water repellent coatings are transparent or clear when applied, but might darken or discolor over time.

**Waterproof Coatings** seal surfaces and prevent water and vapor from permeating the surface. Generally, waterproof coatings are opaque or pigmented and some include bituminous coatings and some elastomeric coatings and paint. Waterproof coatings can trap moisture inside of a wall and can intensify damage. Trapped moisture can freeze, expand and spall masonry surfaces.



The peeling paint is likely incompatible with the brick or may be caused by moisture. The plant growth indicates moisture trapped in the wall. The paint should be removed.

## i)- MASONRY PAINTING

1.If the exterior of the masonry surface has been compromised through previous sandblasting, moisture infiltration or the use of harsh chemicals, appropriate painting can provide a degree of protection; however, applying stucco is typically the more appropriate option. Proper application of a water repellent paint can prevent water from penetrating while allowing water vapor to escape. Waterproof coatings or inappropriate paint can trap moisture within a masonry wall.

2.When repainting masonry, proper preparation is critical to a successful masonry painting project and includes removal of vegetation and loose or flaking paint; maintenance of adjoining materials, such as leaking downspouts or gutters; and repointing of open joints. Finally, it is important to select a type of undercoat and paint that is appropriate for the type of masonry or surface coating on the building and apply them following manufacturer's recommendations.

### MASONRY COATINGS AND PAINT GUIDE

**The Foley Historical Commission does not Permit:**

- *Applying water repellent or waterproof coatings to soft brick, including paint that can trap moisture and prevent the wall from "breathing".*
- *Painting previously unpainted historic brick or stone because the paint can: damage the historic masonry; alter the visual characteristic of the building and obscure the craftsmanship of the masonry including colors, texture, masonry and joint patterns; and paint on masonry is not easily removed.*

## j)- REMOVING PAINT FROM MASONRY

1.When considering whether to remove paint from a masonry surface, it is important to determine whether removal is appropriate. In some instances the building might have been meant to be painted or paint was used to hide deterioration, later changes or additions. It might be appropriate to consider stripping paint if the existing paint has failed; the paint was applied to cover other problems such as a dirty building; or to reduce the long term maintenance requirements associated with repainting. Caution should be used since some older paints include lead, requiring proper collection and disposal techniques.

2.Signs of failed paint include paint that is badly chalking, flaking or peeling, possibly due to moisture penetration. Prior to repainting, it is recommended that the cause of the moisture infiltration be repaired to minimize the potential for future peeling. It is also prudent to review whether the masonry has been "sealed" by excessive layers of paint or by waterproof coatings. The underlying masonry might not be able to "breathe" and dispel the internal moisture and salts. Eventually, pressure from moisture and salts can build up under paint layers and possibly cause the paint to peel and masonry to spall.

3.If paint is stable, complete paint stripping might not be necessary. However, new paint should be compatible with previously paint layers and surface for best adhesion.

### HIRING A CONTRACTOR

- *The repair, maintenance, installation and cleaning of masonry and stucco can be potentially dangerous work and should be left to professionals.*
- *All masons are not necessarily experienced in all materials; choose a contractor with demonstrated experience in working with historic masonry, verify warranty for materials and labor, check references to understand how well their work has held up.*
- *Hold final payment, such as 25%-30% of the project cost, until all work has been properly completed.*

## MASONRY AND STUCCO GUIDE

### The Foley Historical Commission Requires:

- *Replacement masonry that matches the historic in type, color, texture, size, shape, bonding pattern and compressive strength*
- *Repointing mortar or stucco of the same hardness or softer than the original mortar or stucco and always softer than the original masonry – typically of high lime content with limited Portland cement*
- *Using mortar and stucco that matches the appearance, color, texture, pattern, joint size and tooling of the historic mortar and stucco*
- *Replacement masonry toothed into existing masonry and continuing the adjacent pattern*

### The Foley Historical Commission Recommends:

- *Carefully removing algae, moss, vines and other vegetation from masonry and stucco walls and removing shrubs from the building perimeter*
- *Completing masonry and stucco work in fair weather*

### The Foley Historical Commission Discourages:

- *Using power tools to remove existing mortar from joints since they can damage historic masonry*
- *The use of modern chemical additives*
- *Installing pointing mortar in a single layer greater than 3/8" deep*

### The Foley Historical Commission does not Permit:

- *Widening or extending the existing mortar joints or overlapping the new mortar over the masonry surface*
- *Removal or covering of historic masonry surfaces or details*
- *Removal of historic stucco from masonry surfaces or from "brick between post" construction exposing the soft, underlying brick to the elements*
- *Installing stucco over brick, stone or wood framed buildings that were not intended to be stuccoed unless covering previously damaged masonry*
- *Installing modern brick for patching historic masonry, even if they are "antiqued", since they are generally much harder and do not match the historic masonry*
- *Using pre-mixed mortar or stucco that contains a high percentage of Portland cement*
- *Using pre-mixed mortar that does not match the appearance of the historic mortar*



## XVIII.COMMERCIAL BUILDINGS

The Foley Historical Commission encourages the economic development and revitalization of City of Foley' historic retail areas and the commercial properties within them. The Foley Historical Commission recognizes City of Foley' vibrancy is linked to the viability of its businesses and makes every effort to assist commercial building owners and tenants with revitalizing older retail areas and buildings, helping to attract new customers while promoting an appreciation of historic architecture.

### COMMERCIAL BUILDING REFERENCE GUIDE

An informative reference guide to commercial building features is *The Buildings of Main Street: A Guide to American Commercial Architecture* by Richard W. Longstreth. (National Trust for Historic Preservation. Washington, DC, 1987.)

### INSTITUTIONAL AND LARGE-SCALE RESIDENTIAL BUILDINGS

Institutional buildings generally provide public services and include religious buildings, schools, museums, libraries, hospitals and government buildings. They can be found throughout City of Foley' neighborhoods.

Large-scale residential buildings include apartment or condominium buildings, generally with more than six units. These can include buildings constructed originally for multi-family use, former warehouses converted into lofts or former institutional buildings adapted into apartment units. In some cases, large-scale residential buildings include ground floor commercial uses, such as retail or a restaurant, and possibly parking.

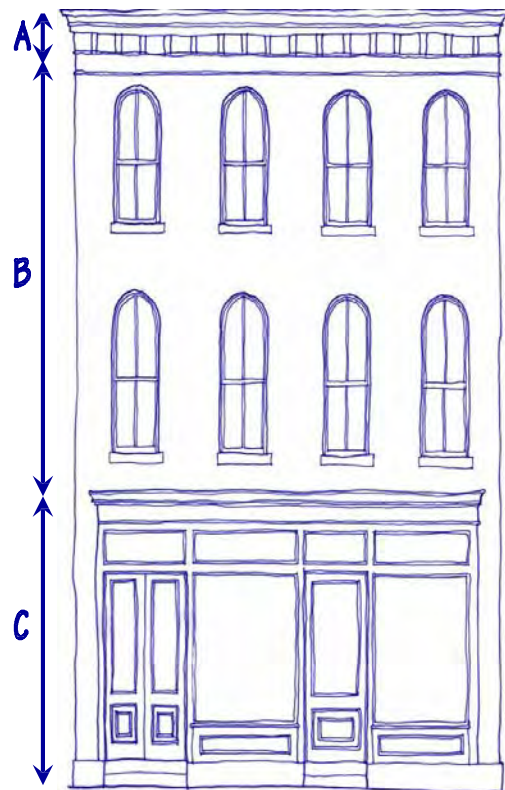
Institutional and large-scale residential buildings share many of the same concerns as commercial buildings including storefronts, signage, parking and accessible entrance needs. References throughout this section to commercial buildings shall also be applied to institutional and large-scale residential projects by the Foley Historical Commission.

## COMMERCIAL BUILDING TYPES

Commercial buildings are structures designed to accommodate uses that provide goods and services including stores, restaurants, offices and hotels.

In the City of Foley, there are a variety of commercial buildings of different styles, scales and types. These include:

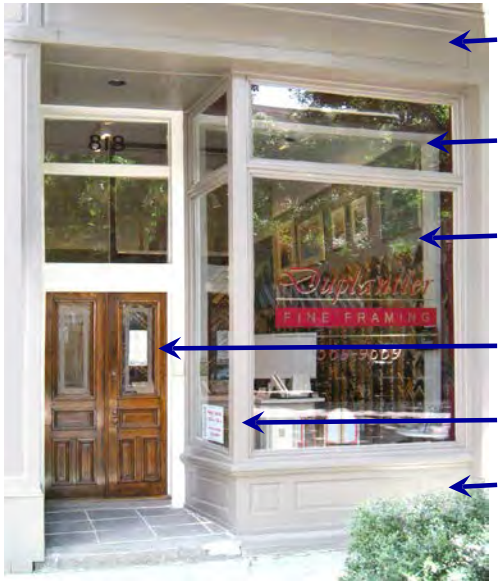
- *Buildings designed for purely commercial use*
- *Buildings with storefronts at the ground floor and residences above – Such as corner stores and those found on secondary commercial corridors*
- *Former residences converted into commercial use.*



#### Commercial Building

This represents a typical 3-story, commercial building in Foley. It has three distinct, stacked zones:

- The bracketed ornamental building cornice provides a visual cap or termination at the top of the building.
- Upper floor operable windows appear to be "punched" through the flat, relatively solid, typically masonry, wall surface in a regular pattern that does not align with the storefront openings below.
- A storefront capped by a storefront cornice runs along the ground floor with large display windows topped by transom windows.



## XIX.STOREFRONT DEVELOPMENT

A storefront is typically defined as a ground-level façade constructed with large expanses of glass to display merchandise. The development of storefronts was linked to the desire to increase commercial visibility and merchandise display possibilities. As technology progressed through the middle of the 19th century, the configuration of storefronts was also modified. Smaller windows were replaced with larger sheets of glass and new materials, such as cast iron, were introduced into architecture as structural and decorative components. Advances in structural design also allowed new building configurations, including corner entrances with wrap-around storefronts to maximize commercial visibility.

Commercial storefronts can:

- *Serve a key role in a commercial building's identity*
- *Define a pedestrian's visual experience and create a sense of transparency at the ground floor*
- *Attract potential customers with eye-catching merchandise displays*

## A-STOREFRONTS

1.The storefront is one of the most significant features of a retail commercial building, whether it was originally constructed for commercial purposes or converted to retail from another use. Most people experience buildings at the ground floor level and the attractiveness

and overall maintenance of a storefront can greatly influence a casual observer's perception of a building and the business within. Because a positive impression can help draw potential customers, regular maintenance and careful design can positively affect the success of a business.

2.Although the specific configurations of storefronts can vary greatly depending upon different styles, sizes and locations of buildings, the typical construction includes large expanses of glass to display merchandise and one or more entrances. Historic storefronts were typically constructed of wood, metal (cast iron, bronze, copper, tin, galvanized sheet metal, cast zinc or stainless steel), masonry (brick or stone), large display windows and clear, translucent or pigmented glass at transoms.

## B-STOREFRONT COMPONENTS

1.Storefronts are made up of a number of different components. One of the key aspects of storefronts is that they are designed holistically, with all of the various pieces and parts forming into a unified expression. It should be noted, however, that all storefronts do not necessarily include all components.

2.**Storefront Cornices** are projecting moldings located at the top of a storefront. Cornices provide a visual cap or termination to the storefront, a separation from the upper floors and a "drip edge" protecting the storefront below. Cornice materials can vary widely and include wood, pressed metal, limestone, terra cotta or decorative brick patterns. Cornice details can include brackets, dentils and panels.



The storefront cornice visually separates the storefront from the upper building levels.



## C-STOREFRONT GUIDELINES

1. Store fronts shall include the building face, show windows, and the entrance area leading to the door. Side- lights, transoms, and display platform devices, including lighting and signage, are designed to be viewed from the public right-of-way.

2. Show windows, entrances, signs, lighting sun protection, awnings, porches, security grilles, etc., shall be compatible and harmonious with the scale and character of the structure. All store front elements must be located within fourteen (14) feet of grade unless original store front elements exceed fourteen (14) feet.

3. Show windows shall not be painted for advertising purposes, but may be painted for authorized identification of the place of business in accordance with regulations concerning "Signs." They may be painted for civic purposes, but the paint shall not remain more than 30 days.

4. Show window trim, mullions or muntins not consistent or compatible with overall facade design shall be replaced or painted in a manner complementary to other store front elements. In particular, original wood storefronts should be repaired as necessary

and retained, rather than replaced. If rotten, or modern inappropriate storefronts are removed, the replacement should conform to the original materials and look per historic photographs.

5. Glass in show windows and transoms shall be transparent, clear, bronze or gray tinted. Translucent, opaque, reflective or colored glass, other than gray or bronze tinted, unless original, shall not be permitted except with prior approval by the Foley Historical Commission.

6. Solid or permanently closed or covered storefronts shall not be permitted, unless treated as an integral part of the building facade using wall material and window detailing compatible with the upper floors, or other building surfaces. All damaged sagging or otherwise deteriorated storefronts, show windows or entrances shall be repaired or replaced.

7. Seasonal decorations on the exterior of the property or affixed to the store front, including but not limited to lights, wreaths, stickers, and figurines, may be installed for the duration of the corresponding season (winter, spring, summer, and fall).





**8. Transom Windows** are located above display windows and doorways to provide additional daylight, and can be either fixed or operable for ventilation. They can be either single or multi-paned and are often glazed with leaded, stained, pigmented or textured glass. Historically transom windows could also include signage, lettering or other ornamental details.



These multi-light transom windows provide additional light to the interior and add detail to the exterior storefront. Many transom windows were historically operable and allowed additional ventilation.

**9. Display Windows** are typically large expanses of glazing to present the available merchandise within a shop. Display windows often flank the entrance alcove to a store and can include additional advertising to further entice potential customers.

**The removal of vitrines is highly discouraged by the Foley Historical Commission. Such a removal will only be considered by the Foley Historical Commission if there are structural or other concerns that necessitate their elimination.**



Vitrines are a specific type of display window, generally three-sided, projecting from the first floor street elevation of a commercial building. They can be, supported by heavy, ornamental wooden brackets. Many of them, such as this example, display a high level of craftsmanship and detailing.

**10.Entrances** at storefronts can be located flush with the outside wall of the building or recessed within an alcove providing additional display areas and shelter from the elements. In addition to commercial entrances, there can be secondary entrance doors that provide access to upper building levels.



The paired door includes large glazed panels with a decorative pediment and is topped by a transom window.

**11.Structural Supports** at storefronts are necessary to carry the weight of the building and roof above and are often decorative, reinforcing the storefront's style. Typically, structural supports flank entrance doors and display windows and are either fronted with a granite post and lintel system or a cast-iron post and lintel

design attached to masonry piers. Most of the granite street-fronts have simple Greek Revival detailing, while cast-iron versions tending to be much more ornamental and used at more high-style examples such, as Italianate buildings.



The granite lintel is structural, spanning between the flanking Greek Revival pilasters.

**12.Bulkheads** act as the base for the display windows and at the interior can provide a raised platform for merchandise display. Historically, bulkheads were constructed of a variety of materials with different finishes including paneled wood, brick, marble, granite and tile. More recently, storefront bulkheads are being clad with cast stone.



The vertical mullion divisions in the window above correspond to the wood panel divisions at the bulkhead below.



## D- STOREFRONT ENTRANCE ALCOVES

1.A storefront's entrance alcove acts as a transitional space from the sidewalk to the commercial entrance. It provides shelter from the weather, and is often designed to increase the display area of the storefront to entice potential customers. Entrance alcoves tend to include a decorative ceiling and floor, and be flanked by large storefront display windows leading to a central entrance door.

2.**Decorative Ceilings** within entrance alcoves were often articulated with patterns, textures or materials that included lighting and reinforced the architectural style of the building and geometry of the space. The materials used within the entrance alcove ceiling may be repeated on the ceilings of the flanking display windows. Historically these materials included paneled wood, beaded board and pressed tin, with flatter surfaces, such as stucco gaining in popularity in the early 20th century.



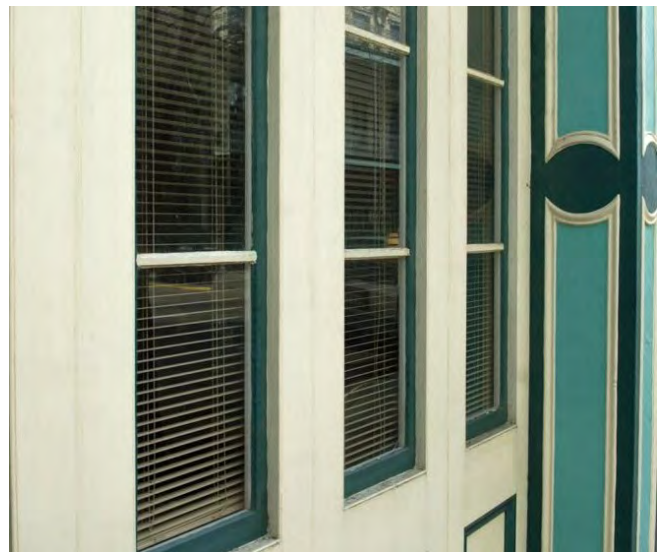
The alcove ceiling is vaulted in shape. The alcove floor includes a decorative tile pattern with the previous owner's name featured in the design.

3.**Decorative Flooring** within storefront entrance alcoves was often composed of small ceramic tiles in square or hexagonal shapes. In the early 20th century terrazzo became a popular option. Historically, the configuration of tile or terrazzo was only limited by the creativity of the installer and often included decorative borders and patterns of various colors. It was not uncommon for the tiles to include the name of the business occupying the store within the alcove flooring.

## a)-BI-FOLD AND TRI-FOLD STORE DOORS WITH NIGHT BLINDS OR GRILLES

4.Store doors are typically found on mid 19th century commercial buildings. They resemble French doors in that they have a paneled lower portion and are glazed above the lock rail. The difference is that store doors often incorporate a night blind or metal grille to cover the glazed portion for security, and when opened allow the entire bay to be open. Grilles were permanently fixed and were usually reserved for warehouses or similar buildings. Night blinds were removable and were put into place at night and removed when the shop was open.

5.Due to the rabbet or groove necessary to hold the night blind, and because doors of this type were often 11'-0" to 12'-0" tall, they were often very thick (on the order of 2-1/2"). Smaller doors were sometimes thinner, and details varied slightly because of the reduced thickness. The practice of attempting to simulate the appearance of store doors with night blinds by routing a groove around the glazed portion of conventional French doors is strictly prohibited by the Foley Historical Commission. When located between piers, the doors were usually hung behind the piers with no visible frame and swung inward. The number of doors per opening varied from 2 to 6, with multiple doors hinged onto one another. Since store doors were equipped with night blinds, exterior shutters were never used.



The rabbet or groove at the front of the windows allows for the installation of night blinds.



## E- STOREFRONT CANOPIES

1. Many warehouses and stores feature a simple canopy topped with standing seam metal roofing. These canopies are supported in one of three ways: with cable stays from above; by wall mounted brackets from below; or with posts of either wood or cast iron. They can be located between transom windows and display windows. Some of the important considerations related to the construction of new storefront canopies include:

- *The required minimum height under a canopy and distance from the street curb is typically regulated by the building code*
- *The location where the canopy intersects with the wall or window*

2. Other design issues related to storefront canopies include:

- *They are typically covered by a standing seam or corrugated metal roofing over tongue and groove boards since they tend to have a low slope;*
- *The type, material and style of the supporting system should be consistent with the building's character and style*
- *Posts are typically evenly spaced across a façade with a supporting posts at both ends of a canopy*



Decorative cast iron brackets and a frame support tongue and groove decking with standing seam roofing above.



This canopy includes a standing seam metal roof. Canopy supports should be reviewed periodically, particularly where canopies are not level, to ensure they are well supported and not in danger of collapse.



This canopy includes a standing seam metal roof. Canopy supports should be reviewed periodically, particularly where canopies are not level, to ensure they are well supported and not in danger of collapse.



A new wood storefront was installed that includes transom windows, sidelights, glazed paired entry doors and a secondary door to access upper building levels.

## F- INSTALLING STOREFRONTS

1. Making changes to storefronts or installing new storefronts can be a costly endeavor, which if not properly planned, might negatively impact a business. When contemplating storefront work, the following approach is recommended:

a. **Identify Key Historic Elements** – An important place to begin is the identification of key elements in the existing storefront or building style to determine what might be appropriate. For example, an aluminum storefront system might not be appropriate for an Italianate building constructed at the end of the 19th century; however, it might be a good option for an early 20th century building.

b. **Locate Structural Supports** – One of the important factors in designing a storefront is understanding the building's structure. A storefront serves two primary functions, providing structural support of the loads above while maximizing the merchandise display area. Identification of the locations of the structural supports will inform where openings, such as windows and doors can be installed. In the case of buildings with granite piers or cast iron facades, the location of the structure is fairly obvious. In buildings that have been clad with another material, investigation might be necessary.

c. **Review Other Storefronts** – When beginning the design process for a new storefront it is often helpful to look at the design of existing storefronts at similar

historic buildings. Existing storefronts can provide information about the size, location and pattern of doors and windows; the types of materials used; the design of the elements including the display windows, doors, bulkheads and cornice; and the detailing and proportions of the components.

d. **Designing a New Storefront** – The new storefront design should be compatible in size, pattern, scale, material and color with the overall building and similar storefronts from the period. The elements of the design should be considered holistically, and should not include elements from multiple buildings and styles.

### KEEP IN MIND...

Existing storefronts, which are stylistically dissimilar to a building, might have gained historic importance in their own right, and as such, they should be retained. This might be the case if an Art Deco storefront was installed at a 19th century building.

### WHEN CONSIDERING MODIFYING OR INSTALLING A STOREFRONT

#### The Foley Historical Commission Recommends:

- *Integrating interior security mechanisms into the design where required*
- *Installing compatible lighting where appropriate*
- *Including areas appropriate for signage and awnings in the design*
- *Providing for accessibility without installing an exterior ramp or lift*

### a)-NON-RETAIL STOREFRONTS

2. Some non-retail businesses and residential uses also can be found in former commercial buildings with storefront windows, including restaurants and professional offices. Although many of these uses do not require large display windows, the Foley Historical Commission encourages maintaining unobstructed glazing in many locations. Businesses are encouraged to use alternate means of providing privacy, while using display areas.

- *Installing display materials related to the business or service being offered*
- *Installing blinds, curtains or other semi-transparent or translucent screening that can be opened or closed during the course of the day*
- *Placing plants, seasonal displays and decorations in merchandizing display area*

In addition, businesses are encouraged to retain transom windows and maintaining their operation.

STOREFRONT REVIEW	
Repair or restore storefront with appropriate documentation	
<b>C</b> <b>N</b>	Foley Historical Commission Staff review
Install new appropriate storefront or modify existing storefront	
<b>C</b> <b>N</b>	Commission review
Install inappropriate storefront	
<b>C</b> <b>N</b>	Commission appeal

### b)-STOREFRONT GUIDE

3. Although each storefront is unique, the following provide general recommendations when addressing storefronts. Property owners are invited to consult with the Foley Historical Commission early in the process when contemplating storefront modifications.

**The Foley Historical Commission Recommends:**

- *Maintaining the rhythm, size and shape of upper floor windows and associated trim and moldings*
- *Reopening previously infilled windows*
- *Retaining residential characteristics of residences converted into commercial buildings*
- *Retaining and maintaining all building cornices, features and details; and replacing missing features*

**The Foley Historical Commission Discourages:**

- *Locating air conditioners in street elevation windows*
- *Infilling or altering window and door openings*
- *Installing built-in furniture or walls visually blocking the inside of display windows or French doors*
- *Installing any material other than clear glass within a display window*

**The Foley Historical Commission does not Permit:**

- *Introducing a new storefront or element that alters or destroys historic building materials*
- *Enclosing or removing elements, such as building cornices and storefronts*
- *Installing inappropriate materials at storefronts including vinyl siding, EFIS, ceramic tile and T1-11 siding*
- *Installing stylistic elements from periods that are different from the storefront or building and do not complement the overall stylistic expression*
- *Altering size or shape of major building forms, such as window, door and transom openings or altering doors to swing out unless required by code*
- *Altering a façade from commercial to residential character, unless the building was previously residential and there is sufficient evidence or documentation to provide an accurate representation*
- *Installing through-wall air conditioners that are visible from the public right-of-way or removing windows to install air conditioner units*
- *Installing exterior shutters at large display windows or where they did not previously exist such as at French doors with night blinds or grilles*



## **XX. SIGNS AND AWNINGS**

A well designed and located sign or awning can make a good impression, attract potential customers and unify a streetscape. By contrast, a confused, poorly designed or placed sign or awning can overwhelm buildings, detract from the area, give an inappropriate impression, turning customers away and potentially damaging historic materials or finishes. Historically, signs and awnings were attached to and placed near buildings. New signs can use similar features to both enhance the character of the building and convey the necessary information.

### **A- SIGN GUIDELINES**

1. Signs shall be limited to those identifying the property or identifying the use conducted therein. Advertising by material or product manufacturers and suppliers, other than the primary use of the property, shall not be permitted. These promotional signs may not cover more than 50% of the window space and cannot be permanently attached. All lighting elements such as wires, conduits, junction boxes, transformers, ballasts, switches, and panel boxes shall be concealed from view as much as possible.

2. Signs and displays for advertising or promotion are not permitted in public rights-of-way unless specifically authorized by the Foley Historical Commission, Foley City Council, and the Alabama Department of Transportation.

3. Historical markers, whether painted or mounted, should be repaired and retained. New projecting or mounted markers shall be permitted if they conform to the historical character of existing historical markers and if they are less than 12 square feet per face.

4. Painted or sewn signs on awnings, existing marquees, or canopies may be permitted, subject to approval.

5. Wall signs shall be placed parallel to the building face and shall not project more than 12 inches from the surface of the building and shall not exceed 40 sq ft except if a business does not have a ground sign, the wall sign may be increased by 32 sq ft. Signage on the wall and building shall not exceed 30 percent of

the area of the buildings frontage. Wall signs shall be placed a minimum of 9 feet above grade, no higher than the bottom of the second story window where windows exist or approximately 14 feet above grade level, whichever is lower. Lettering on sign size may not exceed 75% of the height of the sign. Exceptions may be granted on a case by case basis by the Commission where a building has multiple tenants.

6. In the case of corner properties one wall sign per side is permitted. The depth, size, and height limitations shall apply as in paragraph (5) above.

7. Logos are permitted and may be any color, but may not exceed 25% of the total sign face.

8. Painted signs on framed backings or use of separate cut out letters shall be permitted in accordance with the above limits for flat signs.

9. Lettering applied to ground floor show windows or entrance doors shall not exceed six (6) inches in height and must not cover more than 25% of the window space. Text shall be limited to identification of the primary business therein and days and hours of operation. They may be painted for civic purposes, but the paint shall not remain more than 30 days.

10. Signs identifying the business occupant shall be permitted at rear entrance doors if they are mounted flush against the building and do not exceed 2 square feet in size, except where authorized by the Foley Historical Commission.

11. Lettering in upper floor windows is generally not permitted, unless the upper floor tenant does not have a ground sign or space for a wall sign. If so, the guidelines for wall signs applies.

12. Ground signs may be permitted if they are in scale and character with surrounding buildings. Ground signs shall not exceed 32 sq ft in sign face area or 5 ft from grade. Ground signs should be appropriately landscaped by structure and/or plant materials. Exceptions may be granted on a case by case basis by the Commission for directional and locational signs where a building has multiple tenants.

13. Projecting signs, where permitted according to city regulations, must be a minimum of 9 feet above grade, not to exceed above the 2nd story window sill, and not project from the building more than 5 feet.

14. Temporary signs, such as lease or rental signs, political signs, may be permitted on a temporary basis not to exceed 90 days.

15. Flashing, neon, and electronic scrolling, are not permitted.

16. Signage must conform to the historic characteristics and flow of the district in color and design.



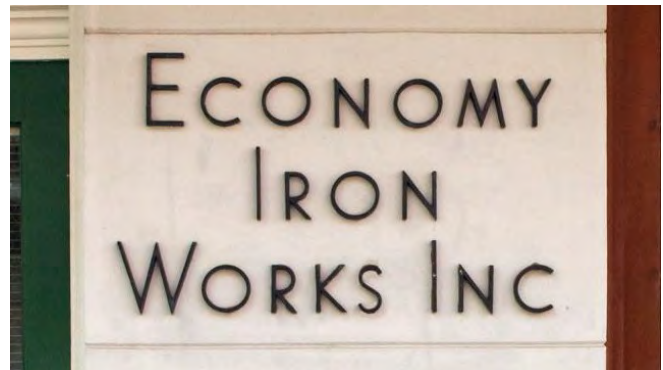
#### HISTORIC SIGNAGE

Historic signage is often an architectural feature that reflects the original owner and use of the building. Although abandoned signs from recent tenants should be removed, the Foley Historical Commission encourages historic signage to be retained. Retaining historic signage does not reduce the amount of allowable signage for an occupant.

## B-TYPES OF SIGNS

Generally, there are two types of commercial signs in the City of Foley, those that are attached to the building and those that are freestanding. The choice between attached or freestanding signs is largely based on the specific location, building setbacks, and the requirements of the Comprehensive Zoning Ordinance. Since many of the city's commercial buildings are constructed on or near the property line, the overwhelming majority of signs are mounted on buildings. In some locations where the buildings are set back from the roadway, freestanding signs can be installed if permitted by the Comprehensive Zoning Ordinance.

**Wall Signs** are single sided signs mounted parallel to and fastened to a wall of the building. Wall signs can be made from a variety of materials to suit the unique character of both the business and the building onto which they are applied.



**Projecting Signs** are generally two sided signs, suspended from a metal bracket or building element, mounted perpendicular to the face of the building.



**Suspended Signs** are one or two sided signs, generally suspended from an architectural element of the building, such as a gallery, canopy or balcony, mounted perpendicularly to the face of the building.



**Window Signs** are generally applied to the interior of the window or door glazing. Signs that are attached to the glazing are generally painted, vinyl appliqué or etched glass. A related option is stained glass. All window signs that are attached to the exterior of the glazing are subject to Foley Historical Commission review. Window signs mounted at the interior of the glazing are not subject to Foley Historical Commission review but are subject to review by the Department of Safety and Permits for code compliance.



**Awning Signs** are typically located on the awning valance. In addition to identifying a business, awnings can protect pedestrians from rain and merchandise from sun damage, as well as reduce solar heat gain. They are a good option for businesses that are orientated to the south or west.



**Freestanding Signs** are not attached to the building. They can include information on one or both sides. They are often located in landscaped planting beds and their height and location are regulated by the Comprehensive Zoning Ordinance.



**Directory Signs** can be either freestanding or attached to a building and are often used for professional offices. They include information about several businesses on a single larger sign, with an identifying building address and/or building name. For a unified appearance, the individual nameplates on the sign should match each other in size, materials, colors, letter size, case and styles.





**Blade Signs** are generally two sided signs that project from the face of a building and span multiple floors.



Stained and colored glass was sometimes used to create building signage. Historic signage should be retained if it reflects a historic building name, owner or early business.

## C-SIGN MATERIAL

1. Historically, signs were typically made of wood, either attached directly to the building or suspended from metal brackets or galleries. As technology advanced and building styles changed, a wider range of materials were used. These included bronze, cast iron, stainless steel, etched or painted glass, leaded glass, gold leaf, tile and terrazzo. Each material was popular during particular time periods, and might not be appropriate at all building locations.

2. Some materials might no longer be practical for signage installations due to limited availability or expense. When using modern materials care should be taken to select those that offer improved performance, while replicating the appearance of traditional materials. Some modern materials such as plywood may replicate the appearance of a traditional wood sign but will warp or split over time.

3. In addition to materials that appear historic, the Foley Historical Commission welcomes innovative designs and alternate signage materials that are appropriate to the building style and location. However, plastic, Plexiglas, or glossy coatings are not appropriate unless used in locations such as individual channel letter signs or routed signs. No other internally illuminated signage or box signs are permitted.

## D-SIGN SIZE AND SHAPE

1. City of Foley's Comprehensive Zoning Ordinance establishes the maximum size and type of signage; however, the Foley Historical Commission determines the appropriateness of the placement relative to the building's design. In general, the Foley Historical Commission utilizes the following guidelines when reviewing the appropriateness of proposed sign's size:

- *Signage should be compatible to scale of the building, adjacent buildings, the streetscape and adjacent signage*
- *Small scale signs are appropriate to smaller scale buildings and pedestrian traffic, while larger scaled signs are appropriate to vehicular traffic*
- *Small scale signs are appropriate to primarily residential areas and uses such as professional offices*

- *Small scale signs are appropriate for buildings that require several signs. These can be grouped in a single directory sign for a unified appearance*
- *A well-designed smaller sign can have more of an impact than a larger sign, particularly in historic commercial corridors, where the means of travel is by foot or slow moving vehicles*
- *A sign's shape can reflect the type of business or institution at the location, increasing its impact*

## E-SIGN LOCATION

Although it is helpful to understand a building's type, style and design when locating a sign, in general:

- *Signs should not be installed in locations that damage or obstruct important architectural features*
- *Signage for 1st floor businesses should be located below 2nd floor window sills*
- *No sign or sign support other than blade signs should be located on the roof or extend above a roof cornice*

## F-SIGN ILLUMINATION

In many instances, available ambient street or storefront lighting can illuminate signs, which is preferred to the installation of additional lighting. The use and placement of sign illumination is subject to the approval of the Foley Historical Commission. Gooseneck lighting or other unobtrusive light fixture is often the most appropriate choice to illuminate wall signage.



## SIGNAGE GUIDE

### The Foley Historical Commission Recommends:

- *Maintaining and repairing historic signage with materials to match the original whenever possible*
- *Innovative signage that identifies the business, complements the style of the building and is appropriately scaled for its location*
- *Using materials that are consistent with the character of the building including wood, bronze, brass, gold leaf, etched glass, paint, aluminum, stainless steel, enameled metal, leaded glass, appliqués, tile and terrazzo*
- *Using modern durable materials such as Urethane board or MDO board that are similar in appearance to historic materials but offer increased performance*
- *Using existing ambient street light or storefront lighting in lieu of sign lighting whenever possible*
- *Using light styles for signage that are consistent with the character of the historic building including location, orientation and brightness*

### The Foley Historical Commission Discourages:

- *The use of fasteners and hangers that destroy important building fabric for the installation of signs*
- *Paper signs or graphic films adhered to the exterior of glazing*
- *Signage that obstructs views into the store through storefront windows and glazing*

### The Foley Historical Commission does not Permit:

- *Removing, damaging, altering or encasing of historic architectural building features to allow for the installation of signage*
- *Exposed conduit, junction boxes and raceways for channel letters or sign lighting*
- *Obscuring distinctive architectural elements and features with signage*
- *Temporary signs or banners for more than 90 days*
- *Inappropriate signage for the type or style of building*
- *Signage installed in an inappropriate location*
- *New billboards*
- *New internally illuminated box signs*
- *Changeable message LED readerboards or digital signs*



## G-SIGN COLOR AND LEGIBILITY

1. The contrast between the logo or lettering and background color can greatly increase the overall legibility of the sign. In many instances, limiting the number of colors to those necessary to convey the information also increases the legibility.

2. Similar to selecting a color, when considering letter style for signs and awnings, business owners must balance the need to make them legible, convey the business identity or logo, and complement the historic character of the building and environment. Excessive amounts of text or highly stylized type styles can overwhelm a viewer and render the message effectively illegible.

3. In general, there are three styles of lettering available, serif, non-serif and script. Within each general style are numerous typefaces available, many of which can be varied by making them bold or italicized. Similar to materials, different styles of lettering were typically utilized for specific periods. Applicants are encouraged to utilize lettering and materials that complement their particular property and business.



Signage that obstructs the interior view is discouraged.



Exposed raceways for channel letter signage are not permitted.



Internally illuminated box signs are not permitted.



Conduit should be concealed and not mounted to the face of the building. The number of lamps should be reduced to provide enough light for the signs to be read.



LED reader boards or changeable message signage is not permitted.



## **XXI. ROOFS**

1. Roof styles, materials, color and construction are very defining elements of the character of the Foley downtown streetscape and the integrity of individual buildings and should be maintained. The typical roof for commercial buildings in the Foley Downtown Historic District is flat, built up tar and gravel, often with a parapet. Some, on the south side of West Laurel Avenue have interesting gabled roofs. It is imperative that these historic roof lines be maintained and repeated on new structures throughout the District.

2. Original or historical roof types, such as pitched; roof materials such as built up tar and gravel or tin; and roof elements such as gables or parapet, etc., should be repaired where possible or replaced to match the original or historical type.

3. Chimneys, elevator penthouses or any other auxiliary structure on the roofs shall be repaired and cleaned as required in Section I, "Buildings visible from Public Ways."

4. Any mechanical equipment placed on a roof shall be concealed from public view, and be as inconspicuous as possible from other viewpoints. Equipment shall be screened with suitable elements of a permanent nature or finished so as to harmonize with the rest of the building. Where such screening is unfeasible, equipment shall be painted in a manner as to minimize its visibility.

5. Roofs shall be cleaned and kept free of trash, and debris. Other elements which are not a permanent part of the building are not permitted.

## **XXII. TEMPORARY STRUCTURES**

1. Structures, such as trailers, which are in place for a temporary purpose, must be reviewed by Foley Historical Commission Staff and should be held to the same standards and design guidelines as all other structures in the District, unless a variance is necessary for operational purposes. Approval is given on a three month basis. At the end of the three month period, a new Certificate of Appropriateness application must be filed and reapproved by Foley Historical Commission Staff.

2. Events shorter than one week that are held in the John B. Foley Park or Heritage Park are not subject to Commission's design guidelines.

3. Structurally deficient attached or unattached structures at the rear of buildings shall be properly repaired. If new siding material is necessary, the historical material should not be removed and the new siding installed in a manner not to damage historical material.

## **XXIII. AUXILIARY STRUCTURES**

1. Auxiliary structures that are historically significant (i.e., listed in the National Register of Historic Places documentation as a "contributing" structure), should not be demolished unless they are considered imminently dangerous by the City of Foley; if not imminently dangerous, they should follow guidelines in Section T "Demolition. Non-historic auxiliary structures (i.e., considered "non-contributing" on the National Register of Historic Places) may be demolished according to Section T "Demolition."

## XXIV. AWNINGS

Awnings are a historically popular means of sheltering pedestrians, advertising a business, and protecting window merchandise from sun damage. Several awnings along a streetscape can provide a sense of scale and separation of the storefront from the upper stories. Historically, awnings project at a continuous angle away from the face of the building on a metal frame, terminating at a skirt or valance. Awnings can include a business name and logo, subject to the provisions of the Comprehensive Zoning Ordinance. The installation of awnings over a public sidewalk requires the leasing of associated air rights from the City.

### A- AWNING GUIDE

1. Awnings provide color, style, and function and are often an integral part of the pedestrian streetscape. If used, they must be installed in a manner that does not destroy existing building facade.

2. If compatible and harmonious with the scale and character of the structure, and adjoining structures, soft, flameproof/flame resistant as specified by local building and fire codes awnings are permitted over the first floor doors and windows and on upper floors above windows only.

3. Awnings shall not project more than seven (7) feet from the building front, shall not be lower than nine (9) feet above grade and shall terminate against the building at a height not to exceed approximately twenty (20) feet or the roof line, whichever is lowest above the pavement, except with prior approval of the Foley Historical Commission and according to city regulations.

4. Rigid or fixed awnings or canopies are not recommended unless they were historically present, are an integral part of the structure, in good condition, or similar materials, and compatible with and harmonious with the scale and character of the structure and adjacent structures. The Foley Historical Commission must approve the awning and method of installation.

#### The Foley Historical Commission Recommends:

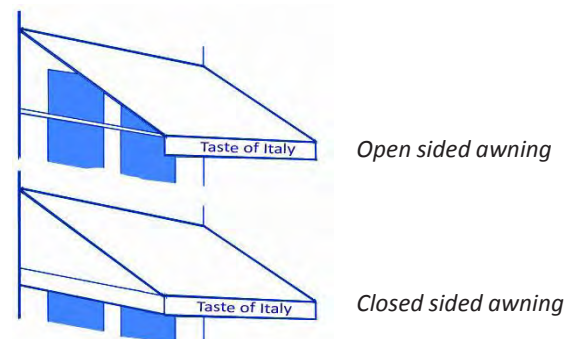
- Awnings shapes that correspond with the openings they protect
- Canvas fixed or retractable awnings, whose color, style and location are compatible with the building's historic character
- Awnings whose slope projects down approximately 3'-0" from the face of the building in a continuous angle of approximately 45 degrees, possibly with an 8" to 12" straight or scalloped valance
- Locating awnings between storefront bays
- Limiting lettering and logos to awning valances
- Installing awning hardware in a manner that minimizes damage to historic building materials

#### The Foley Historical Commission Discourages:

- Contemporary awning shapes, such as balloon or barrel awnings
- The use of awning materials that act as wall signs
- The use of fasteners and hangers that destroy important building fabric for awning installation
- Pole supported awning canopies
- Awnings that obscure architectural features

#### The Foley Historical Commission does not Permit:

- Awnings installed in locations where they are non-functional, such as under a gallery or overhang
- Contemporary or glossy awning materials such as vinyl, plastics or leatherette
- Internally illuminated awnings
- Awnings with a solid or closed underside



## B- MOUNTING SIGNS AND AWNINGS

1. Care should be taken in mounting walls signs and awnings to minimize the damage to historic materials. This includes reusing hardware or brackets from previous signs or awnings. If reusing existing hardware or attachment locations is not an option, remove abandoned hardware and patch holes. When installing new signage or awnings, select mounting locations that can be easily patched if the sign or awning is relocated or removed. An example would be to locate anchors in mortar joints rather than mounting directly into brick faces.

2. When installing signage, such as wall mounted signs, business owners are encouraged to recess fasteners and patch the fastener opening to match the sign background for a more finished appearance, unless the fasteners are part of the overall design.



The awning is mounted between the granite piers. The poles are fastened to the stucco surface rather than the masonry, facilitating future repair if removed.

## C- SUBMISSION REQUIREMENTS FOR SIGNS AND AWNINGS

1. Certificate of Appropriateness (CofA) application forms are available at the Foley Historical Commission offices or on our website at [www.cityoffoley.org](http://www.cityoffoley.org). With the completed CofA application, applicants for sign and awning review will be required to provide the following information:

- A description of the size, shape, total square footage, colors and any lighting for the proposed sign – Can be

- submitted as a scaled sketch labeled with dimensions
- Accurate information regarding the location of the sign in relation to the building – Can be submitted as a marked-up photograph indicating the location of the proposed sign or awning
- Freestanding signs must include a scaled site plan and elevation showing the location of the sign, locations of adjoining buildings, walkways, driveways and roadways

In addition, it is often helpful to include the following:

- Photographs of the building
- Drawings of any proposed logos or other graphic designs
- The proposed font to be used for lettering
- Color samples
- Material samples for awnings

## D- SIGN AND AWNING REGULATION

1. Prior to installing any permanent or temporary sign or awning, applicants must verify that the proposed sign or awning is compliant with all zoning, building, Development District and other applicable requirements. In addition, applicants must:

- Obtain a CofA
- Obtain a Building Permit
- Lease air rights for signs or awnings that project over the public right-of-way

SIGN AND AWNING REVIEW	
Repair or modify existing signage; or install new appropriate sign, awning or sign lighting	<div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 5px; margin-right: 10px;">C</div> <div style="border: 1px solid black; padding: 5px; margin-right: 10px;">N</div> <div>Foley Historical Commission Staff review</div> </div>
Remove historic signage	<div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 5px; margin-right: 10px;">C</div> <div style="border: 1px solid black; padding: 5px; margin-right: 10px;">N</div> <div>Commission review</div> </div>
Install new inappropriate sign or awning or sign lighting	<div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 5px; margin-right: 10px;">C</div> <div style="border: 1px solid black; padding: 5px; margin-right: 10px;">N</div> <div>Commission appeal</div> </div>



## XXV. A-WINDOWS AND DOORS

1.Windows and doors typically comprise at least one quarter of the surface area of exterior walls of most historic buildings. Windows and doors, in addition to their shutters, trim and associated features are important elements of historic buildings because they can:

- *Define the character of each individual building and provide a visual feature on the streetscape*
- *Help define architectural style, building type*
- *Help date the age of construction*
- *Provide natural light and ventilation*
- *Act as a transition from the exterior to the interior*
- *Windows act as the “eyes” of a building*
- *Doors can be welcoming for visitors*

2.Windows and doors are always key defining features of any historical building and are critical to maintaining rhythm and scale. Inappropriate changes always interrupt the character of historical streetscapes.

3.Sashes with rotten wood and/or deteriorated metal, broken joints, or loose mullions or muntins shall be re- placed with original materials or materials that closely resemble original materials. Glass in show windows and transoms shall be transparent, clear, bronze or gray tinted. Translucent, opaque, reflective or colored glass, other than gray or bronze tinted, unless original, shall not be permitted except with prior approval by the Foley Historical Commission. If non-clear glass is preferred for security reasons, it is recommended that the clear glass be painted black or dark gray on the inside of the glass to retain a reflective quality from the street.

4.All windows must be tight fitting and have sashes of proper size and design to be compatible and harmonious with the scale and character of the structure. Shutters on residential structures should be “real” operable shutters, and not “false” shutters that are typically undersized. Original doors should be repaired and retained wherever possible.

5.Maintain historic window styles: If it is necessary to re-place windows or doors due to serious deterioration, the replacement should match or resemble the original in character and scale, and should have the same operat-

ing characteristics as the original. That is, double-hung windows should be replaced with double-hung replacement windows, casement windows should be replaced with casement windows, etc. Glass in show windows and transoms shall be transparent, clear, bronze or gray tinted. Translucent, opaque, reflective or colored glass, other than gray or bronze tinted, unless original, shall not be permitted except with prior approval by the Foley Historical Commission.

6.Modernizations which reduce or enlarge window or door openings from the original or change the original fenestration are not permitted without the prior approval of the Foley Historical Commission. Large, modern “picture” windows, for example, are totally out of character for the age and style of the District’s historical structures.

7.Do not enclose transom windows or side lights above or around doors. Transoms are a primary historical characteristic on commercial storefronts to allow light in, create visual interest, and where operable, allow air in and out. Covering transoms creates a “flat” character that is out of scale and uninteresting. If incoming light is not desired, paint the transom window inside with black or gray paint so that it continues to “read” as reflective glass from the street.

8.Window openings in upper floors of the front of the building shall not be boarded up and shall not be filled without prior approval by the Foley Historical Commission. If blocking up doors and windows is unavoidable, this must be done in a manner that maintains the size and shape of the existing opening, and that will not cause damage when removed. The front surface of the infill material should be set back from the front surface of the adjacent wall.

9.Windows or doors not in the front of the building shall be kept properly repaired or, with Fire and Community Development Departments approval, may be closed, in which case, sills, lintels and frame must be removed and the opening properly closed to be compatible with the adjacent wall.

10.It is important to the streetscape of a historic commercial District that the storefronts remain “clean” to

the eye, and do not become visually marred by the appearance of the interior spaces behind the storefront: If dropped ceilings, partitions or other interior elements terminate inside the window area, and are visible through the window from the exterior, they shall be stopped short of the glass and the exterior edge or face shall be treated in such a manner so as not obvious from the exterior. Boxes, crates, etc. should not be stacked inside windows unless concealed by shutters, blinds, drapes or other appropriate window covering.

11. Windows shall not be painted for advertising purposes, but may be painted for authorized identification of the place of business as authorized by the Foley Historical Commission and in accordance with guidelines involving "Signs." They may be painted for civic purposes, but the paint shall not remain more than 30 days.



Example of an original storefront window opening that has been incorrectly filled with a vinyl, simulated divided-lite window.

**COMMON WINDOW TYPES**

12. All of the identified window types can have different muntin patterns or configurations. Window type is closely linked to building style. As a result, not all window types are appropriate for all buildings. Double-hung windows are the most common type of window found in Foley.

13. A benefit of the double-hung, triple-hung and slip head window type is that the top sash can slide down. This allows heat within a room to escape and promotes cross ventilation. Maintaining operation of the top sash can be very beneficial in City of Foley' climate.

**Single-hung:** Fixed upper sash above a vertically rising lower sash

**Double-hung:** Two sashes that can be raised and lowered vertically – the most common window type in City of Foley

**Triple-hung:** Three sashes that can be raised and lowered vertically and extend to the floor to allow passage through the window – limited to the 1830s

**Awning:** Hinged at the top and projects out at an angle

**Slip Head:** Two sashes that can be raised and lowered vertically with a taller bottom sash that can be raised into a pocket in the head (top) of the window allowing passage through the window

**Hopper:** Hinged at the bottom and projecting in at an angle

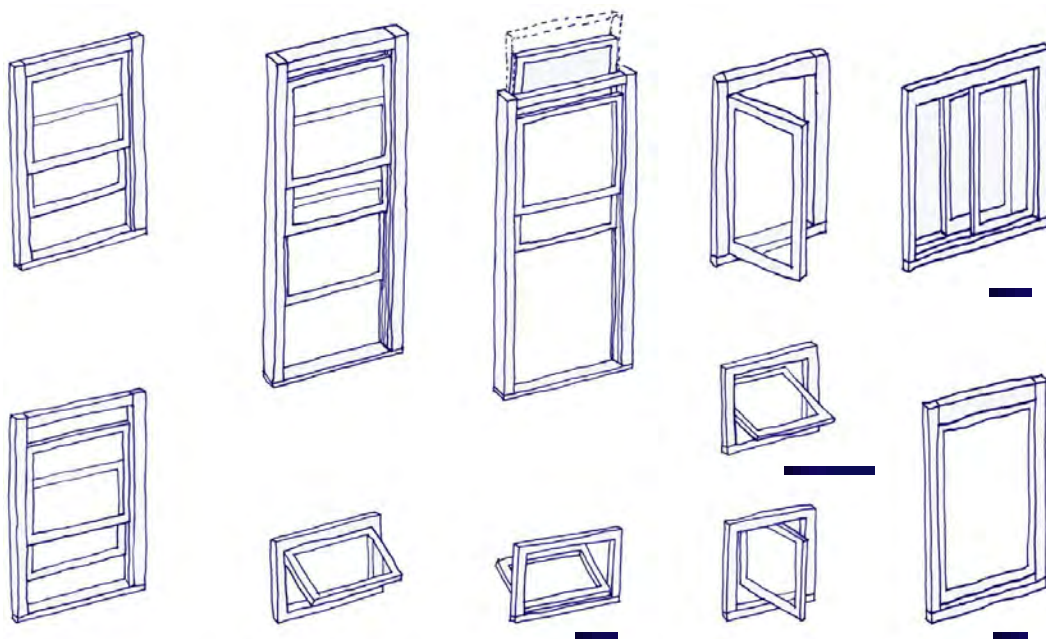
**Casement:** Hinged on one side, swinging in or out - typical in French influenced architecture before 1830 when casement sashes were always hung on the inner face of an exterior wall, made to swing inward, and includes exterior shutters; early 20th century installations were mounted at the exterior wall thickness and open out

**Horizontal pivot:** Pivots horizontally along a central axis

**Vertical pivot:** Pivots vertically along a central axis

**Sliding:** Either a fixed panel with a horizontally sliding sash or overlapping horizontally sliding sash – generally not appropriate for historic City of Foley buildings

**Fixed:** Non-operable framed glazing – generally only appropriate in storefronts as display windows





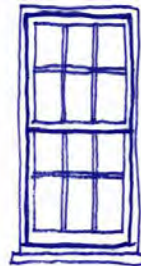
## WINDOW CONFIGURATIONS

14. Different window configurations are associated with specific architectural periods and styles. Altering the window type, style, shape, material, size, component dimension, muntin pattern or location can dramatically alter the appearance of the building.

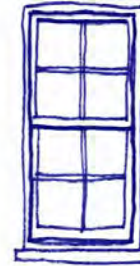
## WINDOW STYLES

15. Window patterns and configurations are linked to a building's period of construction and style. Pre-1850 buildings were typically constructed with small individual pieces of glass within an operable sash. As technology developed at the end of the 19th century, smaller pieces of glazing were replaced with larger pieces of glass allowing for more expansive views. This coincided with the beginning of the Victorian period, which encouraged varied shapes of windows and more elaborate frames, casings, applied ornament and trim. When the Colonial Revival style was popularized beginning in the 20th century, the use of multi-paned windows with simpler frames and casings was more prevalent.

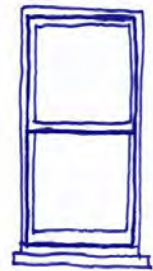
16. Since all of the components and details of a window are essential to defining the construction period and style, the pattern and configuration of proposed re- placement windows should be historically appropriate for each building.



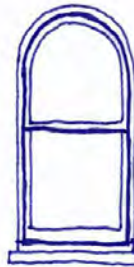
6/6 Double-hung Window  
Creole, Greek Revival



4/4 Double-hung Window  
Italianate, Eastlake



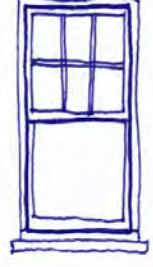
1/1 Double-hung Window  
Queen Anne, Colonial Revival, Neoclassical



1/1 Round-head Window  
Italianate, Neoclassical

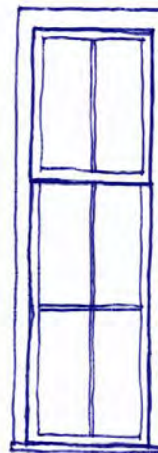


2/2 Arched-head Window  
Italianate, Eastlake



6/1 Double-hung Window  
Mediterranean, Craftsman

### Windows that typically open to provide passage onto a porch or gallery.



2/4 Slip Head Window  
Italianate, Neoclassical



6/9 Slip Head Window  
Greek Revival, Italianate



6/6/6 Triple-hung Window  
Greek Revival

### WINDOW TYPE, CONFIGURATION AND STYLE REVIEW

Replace existing windows with true divided light windows to match existing



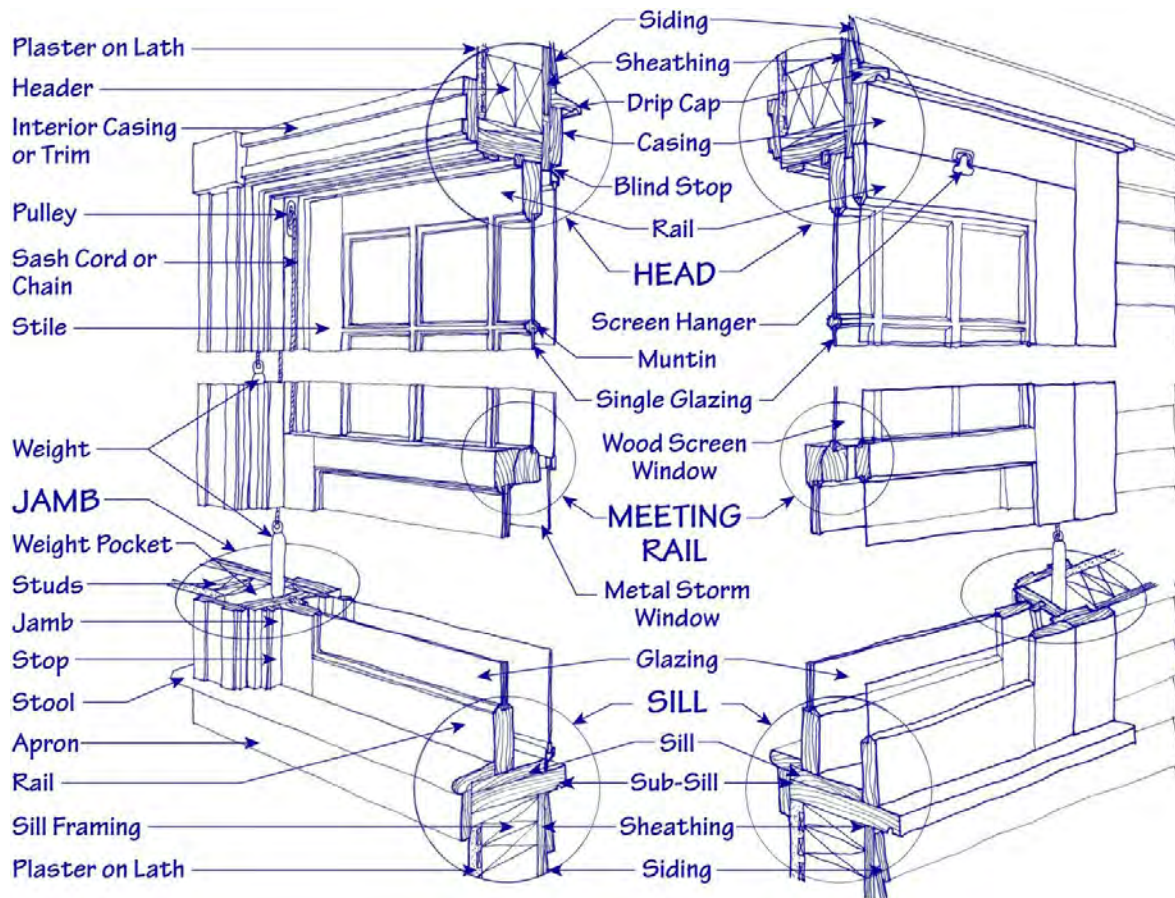
Foley Historical Commission Staff review

Install historically inappropriate window type or configuration



Foley Historical Commission

## DOUBLE-HUNG WINDOW COMPONENTS



## HISTORIC WINDOW PROBLEM SOLVING

17. Property owners generally do not pay attention to their windows until a problem occurs. Typical concerns include operation, reducing air infiltration, maintenance and improving appearance. Generally, the appearance of a window that has not been properly maintained can seem significantly worse than its actual condition. Re-placement of an entire wood window because of a deteriorated component, typically the sill or bottom rail, is rarely necessary. In many instances, selective repair or replacement of damaged parts and the implementation of a regular maintenance program is all that is required. It is generally possible to upgrade windows in fair or good condition relatively economically.

### To improve operation

- Verify that sash cords, chains and weights are functional
- Remove built-up paint, particularly at jambs
- Repair or replace deteriorated components such as parting beads that separate window sash

### To reduce air infiltration

- Install weather-stripping snugly between moving parts (quality metal weather-stripping can last 20 years)
- Replace broken glass (glazing)
- Re-caulk perimeter joints
- Remove and replace missing or cracked glazing putty
- Add sash locks to tighten windows
- Add an interior storm window (a storm window can achieve similar R-values to a new thermal window)
- Insulate weight pockets if no longer in use

### To reduce solar heat gain or heat loss

- Install and utilize operable exterior shutters
- Install interior blinds or curtains
- Plant deciduous trees at south and west elevations to block summer sun and allow in winter sun
- Install UV window shades or film

### Maintenance

- Regularly review, repair and repaint windows



## WOOD WINDOW REPAIR

18. When considering repairing an existing window versus installing a replacement window, the Foley Historical Commission requires applicants to repair existing elements. However, they do recognize that it is sometimes necessary to replace window components or an entire sash because of extensive deterioration or damage. It is important to remember that because a portion of the window is deteriorated, replacement of the entire component or unit might not be necessary.

19. Given the significance windows play in defining the architectural character of a building, the Foley Historical Commission requires the repair of existing windows. If components are deteriorated, replace only deteriorated components. If a property owner wishes to pursue historic window replacement, they will be required to demonstrate that the existing windows are beyond repair and replacements are warranted.

**Perform routine maintenance:** Replace broken or missing components such as trim, glazing or sash cords. Verify that caulking, glazing putty and weather-stripping is securely applied and repaint the window.

**Treat or repair deteriorated components:** At the earlier stages of wood deterioration, it is possible to complete in-place treatments that do not necessitate component replacement. This includes treating wood for insects or fungus, epoxy consolidation, applying putty at holes and cracks and painting.



The window sill and jamb have peeling paint and some checking or splitting. Removal of the loose paint will allow the wood to be inspected for signs of rot.

## WOOD WINDOW REPAIR GUIDE

### The Foley Historical Commission Requires:

- *Documentation of deterioration of existing windows sufficient to justify proposed replacement*
- *Detailed and dimensioned documentation of proposed windows and the existing window to be replaced*

### The Foley Historical Commission Recommends:

- *Retaining, maintaining and repairing original windows*
- *Replacing modern inappropriate windows with historically appropriate windows*

### The Foley Historical Commission Discourages:

- *Removing historic window sashes*
- *Removing or encapsulating historic wood trim*

**Replace Deteriorated Components:** Replace either the deteriorated portion of wood with a “Dutchman” or the entire component if the majority is deteriorated. A Dutchman is a repair with a piece of the same material in a sharp-edged recessed cut. The replacement pieces should match the original in design, shape, profile, size, material and texture. New sills are usually easily installed, while complete sash replacement might solve problems of broken muntins and deteriorated rails.

**Replace Window:** If the majority of the window components are deteriorated, damaged or missing and in need of replacement, installation of new window that matches the original window might be warranted.



Typically, window deterioration first occurs at the sill. Peeling paint can allow moisture to enter wood and cause rot.



## WINDOW MATERIALS PAST AND PRESENT

**20.** Wood windows were historically manufactured from durable, close, straight-grain hardwood of a high quality uncommon in today's market. The quality of the historic materials and relative ease of repairs has allowed many well-maintained, wood windows to survive from the 19th century or earlier.

**21.** Replacement windows and their components tend to have significantly shorter life spans than historic wood windows. Selecting replacement windows is further complicated by manufacturers, who tend to offer different grades of windows, with varying types and qualities of materials and warranties.

**22.** Today, a wide variety of materials are used in window production. Lower cost wood windows are typically made from new growth timber, which is much softer and more likely to deteriorate than hardwoods of the past. Vinyl and PVC materials, now common for re- placement windows, break down in ultraviolet light, and have a life span of approximately 15 years. The great variety and combinations of other materials and finishes for replacement windows, including alu- minum, continue to be tested to determine projected life spans.

**23.** Other areas of concern with replacement windows beyond the construction materials used in the frame and sash are the types and quality of the glazing, seals, fabrication and installation. Double glazing or insulated glass, used in most new window systems, is comprised of an inner and outer pane of glass sandwiching a sealed air space. The air space is typically filled with an inert gas such as argon with a perimeter seal. In lower quality and often vinyl windows, this perimeter seal can fail in as few as 10 years, resulting in condensation between the glass layers, necessitating replacement to allow for clear visibility. Many of the gaskets and seals that hold the glass in place also have a limit- ed life span and deteriorate in ultraviolet light.

**24.** Significant problems with replacement windows also result from poor manufacturing or installation. This is particularly true if the existing window opening is not square or plumb. Twisted or crooked frames can

## SALVAGED WINDOWS

To find the best quality replacement window, a good place to start might be an architectural salvage store. Because of the quality of the wood historically used in Foley's windows, salvaged and repaired windows will often outlast new replacement windows. Salvaged windows should match the size, shape, type, configuration and profiles of historic windows.

## REPLACEMENT WINDOW QUALITY

Reputable lumber yards or window specialists typically provide a better selection and higher quality replacement window options than companies that advertise with bulk mailings or flyers. Each manufacturer also provides various grades of replacement window options. Manufacturer's information can generally be found on their web sites or in catalogues.

make windows difficult to operate. Open joints allow air and water infiltration into the wall cavity or building interior.

## WINDOW OPTIONS POSITIVES VERSUS NEGATIVES

**25.** Repair or replacement of existing components: Deteriorated sills, sash and muntins can be repaired by skilled craftsmen using wood consolidant or replacement parts, retaining original fabric and function. In- kind replacement sash and sills can be custom-made to replace deteriorated sections if necessary. The Foley Historical Commission requires that all repair and selective replacement part options be explored prior to considering complete replacement of sash or frames.

Repair and selective component replacement benefits:

- *Original building fabric and historic character remain*
- *Historic profiles, dimensions and proportions can be retained and matched*
- *Repairs can be completed by skilled local carpenters*
- *Timber, used in historic windows, can last substantially longer than replacement units*

**Sash replacement package:** Some manufacturers offer replacement jamb liners and sash for installation within existing window casings. The system allows installation of new sash of various muntin patterns within existing frames. Because of the loss of the historic sash, this option is discouraged by the Foley Historical Commission.

**Sash replacement package benefits:**

- *Original muntin pattern can be duplicated*
- *Maintains the historic opening, surround and trim*

**Sash replacement package negatives:**

- *Historic sash are removed and become landfill debris*
- *Stock replacement sash are often inappropriate to the size and proportions to existing openings and detailing*
- *Replacement sash have a limited warranty, likely needing partial or full replacement again in 10 to 25 years as seals and joints open*
- *Modification of the jambs is necessary*
- *The jamb liners do not always work well in existing window openings and might need more frequent replacement*
- *Racked openings can be hard to fit, making window sash hard to operate, and seals might not be tight*

**Frame and sash replacement unit:**

A complete frame with pre-installed sash of various muntin patterns for installation within an existing window frame opening. Due to the total loss of the sash and modification of the frame, this is strongly discouraged by the Foley Historical Commission.

**Frame and sash replacement unit benefits:**

- *Manufactured as a unit to be weather tight*
- *Original muntin pattern can be duplicated*

**Frame and sash replacement unit negatives:**

- *Historic sash are removed and become landfill debris, and the historic character of the building is diminished*
- *Stock replacement sash are often inappropriate to the size and proportions to existing openings and detailing*
- *The surrounding frame is modified, alteration of built-in surrounds might be required and two frames and sills are typically visible at the exterior*
- *The size of the window sash and glass openings are reduced due to the new frame within the old frame*
- *In-fill might be required for non-standard sizes*



• *Can require modification of existing casing and sills*



**Top Image:** The 9/6 vinyl replacement windows in the top image have applied muntins, are mounted flush against the outside wall and lack the depth of traditional windows. They do not have trim or casings including a drip cap and sill. As a result they are inappropriate and would not be approved by the Foley Historical Commission.

**Bottom Image:** The traditional 6/6 wood windows in the bottom image has true divided light muntins and wood casings with a decorative window cornice. The window sashes are set back from the wall plane.

## VINYL AND ALUMINUM REPLACEMENT WINDOWS

26. One of the claims of vinyl and aluminum window sales people is that vinyl and aluminum replacement windows do not require maintenance. However, considering the relatively short life span of many of the materials and components, they will need continual replacement.

- *As joints or seals in replacement windows deteriorate, openings can be formed that allow air and water to enter into the window frame, wall cavity and/or building interior, causing additional damage. Repair of these openings typically requires replacement of the deteriorated parts. This can present a problem if the manufacturer has modified their designs or is no longer in business, necessitating custom fabrication of deteriorated elements or replacement of the entire window.*
- *The double-glazing has similar problems over time with the deterioration of the perimeter seal. In addition, if the glazing unit is cracked or broken, it will require full replacement. This is further complicated when the double-glazing includes an applied or internal muntin grid.*

27. By contrast, a good carpenter or handy homeowner can generally repair a historic wood window with single pane glazing and install an interior storm window to improve thermal performance. As a result, the Foley Historical Commission recommends the use of wood replacement sash, with details to match other existing units on the building when the historic sashes are missing or non-reparable.

28. **The Foley Historical Commission does not permit the replacement of historic wood windows with vinyl or aluminum windows at street elevations or in areas in public view. Aluminum clad wood windows are permissible in certain situations. New windows can have true divided lites or simulated- divided lites, but simulated-divided-lite windows must contain a spacer to create the appearance of a true divided lites.**

## REPLACEMENT WINDOW COSTS

The costs that should be anticipated if considering the installation of replacement windows include:

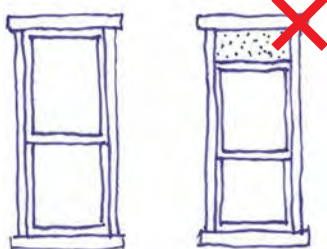
- *Labor to remove old windows and disposal fee*
- *Purchase price and delivery of new windows*
- *Labor and materials to modify existing framing for new windows*
- *Labor to install new windows*
- *Life-cycle costs associated with more frequent replacement of deteriorated components and windows*



## INAPPROPRIATE REPLACEMENT WINDOWS

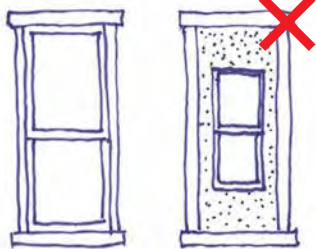
29. The following diagrams indicate historic windows with inappropriate examples of replacement windows. When considering a replacement window, every effort should be made to match the size, configuration, shape and proportions of the existing window in addition to retaining or duplicating the historic decorative wood trim.

**Historic Replacement**



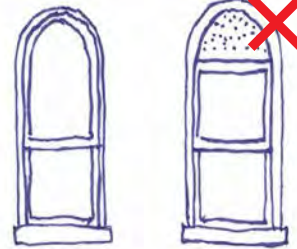
**Size:** The replacement window should be sized to fit the window opening – Infill panels should not be installed

**Historic Replacement**

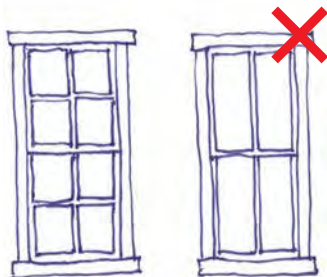


**Size:** The replacement window should be sized to fit the window opening – Infill panels should not be installed

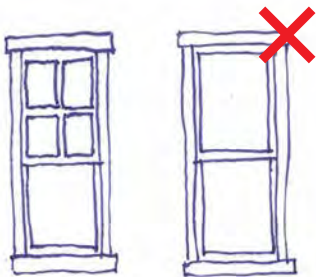
**Historic Replacement**



**Shape:** The replacement window should be shaped and sized to fit the window opening – Infill panels should not be installed



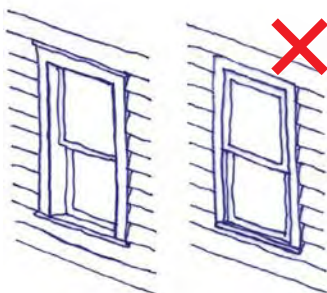
**Configuration:** The replacement window should have a 4/4 light configuration to match the historic window



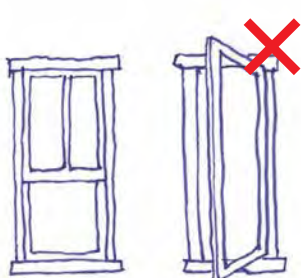
**Configuration:** The replacement window should have a 4/1 light configuration to match the historic window



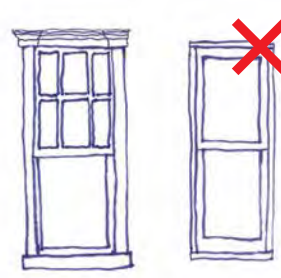
**Proportions:** The proportions of window components should match the historic window including the size of the frame and muntins



**Depth in Wall:** The location of replacement window should be set back into the wall the same distance as the historic window



**Type:** The replacement window should match the type of historic window



**Decorative trim:** Decorative trim should be retained or replaced

## WINDOW REPLACEMENT GUIDE

### The Foley Historical Commission Requires:

- *Matching the original size, shape, configuration, type, operation, materials, muntin pattern, dimensions, profiles and detailing to the greatest extent possible with a salvaged or new replacement window*
- *Installing clear glass at all openings unless replacing historic colored, beveled or frosted glass in-kind*

### The Foley Historical Commission Recommends:

- *Installing replacement windows in less visible areas*
- *Installing quality wood replacement windows*
- *Reusing serviceable trim, hardware or components or using salvaged materials*

### The Foley Historical Commission does not Permit:

- *Replacing a window component or unit if repair and maintenance will improve its performance and preserve historic elements*
- *Decreasing window size or shape with in-fill to allow for installation of stock unit size*
- *Installing an inappropriate window type, such as a casement in a former double-hung window location*
- *Increasing window sizes or altering the shape to allow for picture or bay windows*

### KEEP IN MIND

- *Carefully review various grades of windows offered by manufacturers*
- *Utilize quality materials throughout the installation process*
- *Determine pricing, availability, and installation cost for replacement glazing*
- *Install weather stripping and caulk appropriate to the installation*
- *Understand the limits of the warranties for all components and associated labor for replacement*
- *Select reputable manufacturers and installers who are likely to remain in business and respond if there is a future problem*



Much of a building's character is defined by its windows. The ornamental cornice above the windows and supporting brackets are typical of the Italianate style.

### REPLACEMENT WINDOW REVIEW

**Dimensioned drawings of proposed windows including all details and finish of vinyl and aluminum must be approved by the Foley Historical Commission Staff prior to any installation**

Install historically appropriate wood windows

**C** **N** Foley Historical Commission Staff review

Install recessed mounted, simulated divided light windows with profiled exterior muntin, interior and internal muntin with sash sizes and profiles that match traditional wood windows at non street facing elevations

**C** **N** Foley Historical Commission

## B-DOORS

1. Entrance doors serve an important role in regulating the passage of people, light and air into a building, as well as providing a threshold separating the exterior and interior. Historically most doors were wood and varied stylistically based upon the building design, providing a grand formal appearance or one that is more informal and welcoming. Traditionally, a door's hardware and trim complemented the overall building style. When selecting hardware for a door it is important to complement the historic style.

2. Doors are typically constructed of numerous parts. In some of the earliest examples doors were constructed of vertical boards nailed to horizontal boards, similar to batten shutters. By the middle of the 18th century, elaborate paneled doors became more common and represent the most common door type in American style residences. Paneled doors can be constructed in a variety of configurations that can reflect the style of the building. Later doors often included glazed panels.

### DOOR STYLES

3. Door styles tend to correspond to the architectural style of the building, with some examples being more "high-style" while others are simpler interpretations. As a result, doors are considered an important feature and the Foley Historical Commission recommends the retention, maintenance and repair of historic doors.

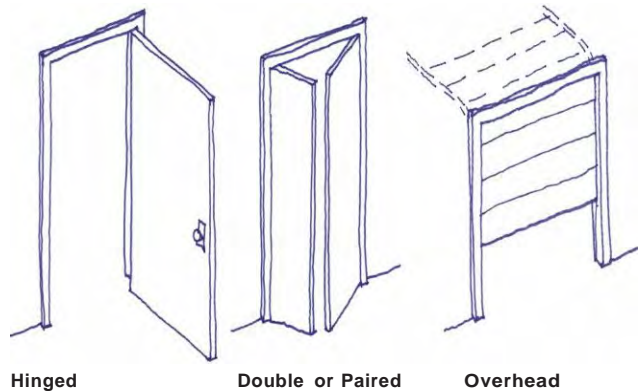
### COMMON DOOR TYPES

4. All of the identified door types can have different patterns or configurations.

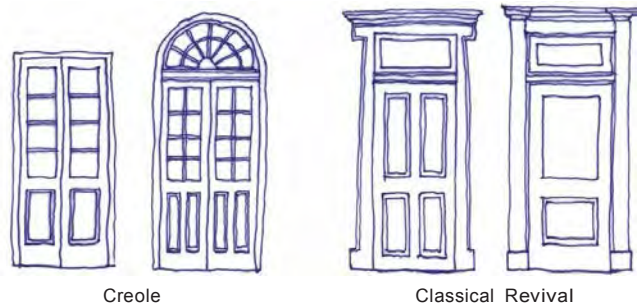
**Hinged:** Swings to close at opposite jamb – almost always mounted at interior thickness of wall swinging inward

**Double or Paired:** A pair of swinging doors that close an opening by meeting in the middle – the most common door type in City of Foley' historic buildings, includes French doors and most historic store doors.

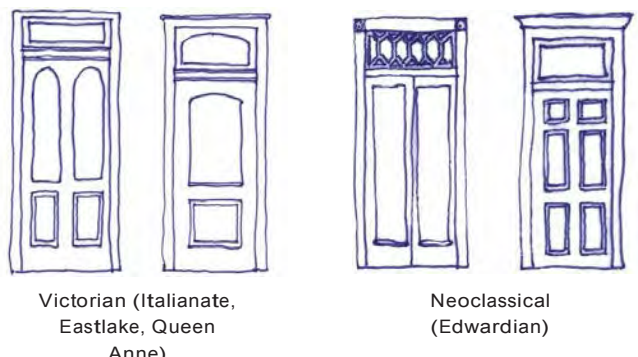
**Overhead:** Horizontal sections that slide on tracks opening upward – most often found at garages



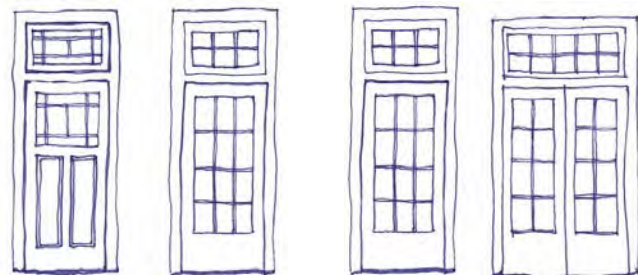
Hinged                      Double or Paired                      Overhead



Creole                      Classical Revival

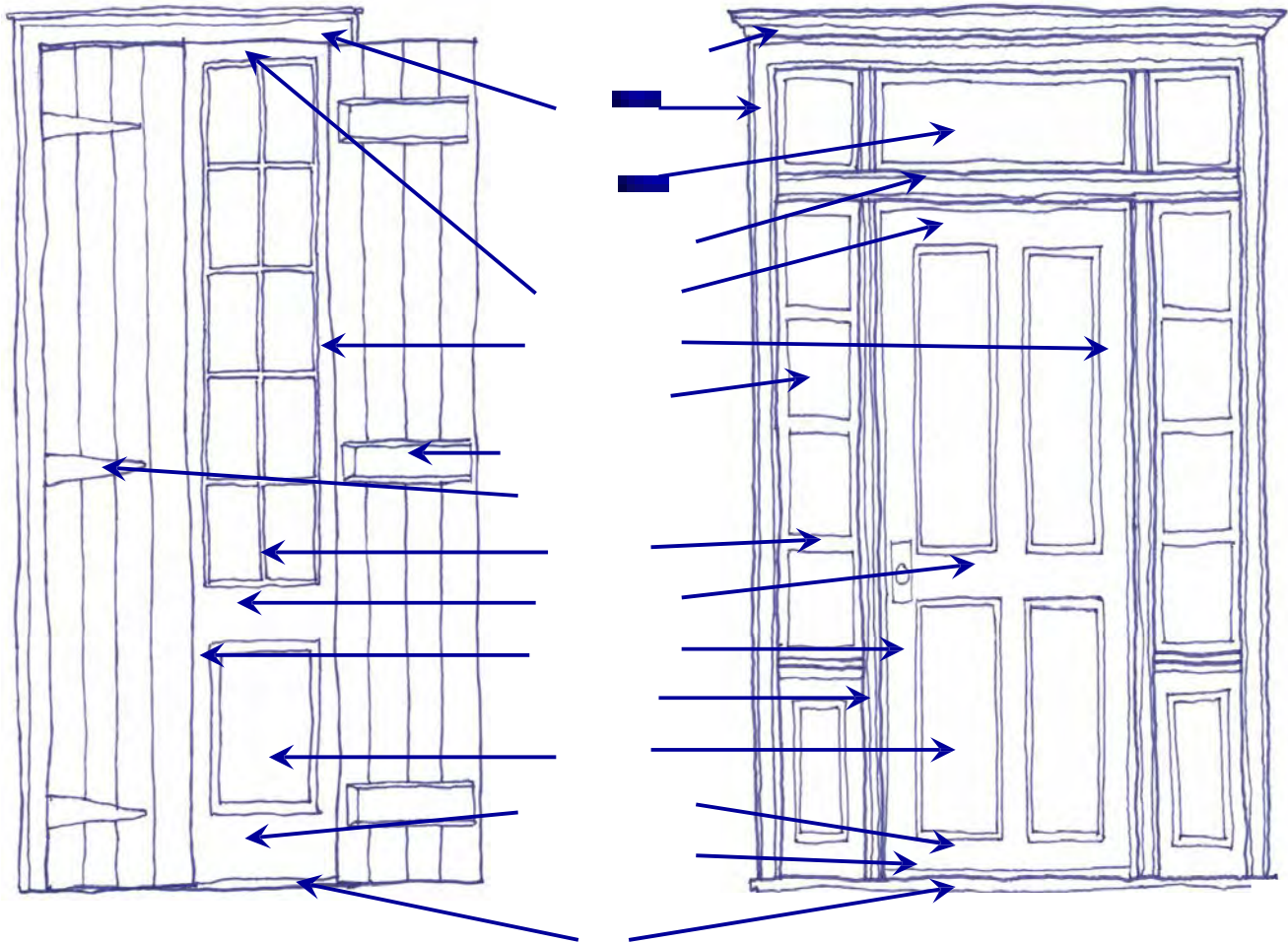


Victorian (Italianate, Eastlake, Queen Anne)                      Neoclassical (Edwardian)



Arts & Crafts / Bungalow                      Mediterranean Revival





## FRENCH DOORS

5. French doors consist of a pair of doors, each having one or two narrow panels at the bottom and a glazed section at the top. Early French doors, constructed before

1830, generally were made with a single bottom panel with many small panes of glass above. As the size of available glass increased during the mid 19th century, later examples often featured large panes of glass over wood panels. French doors of various forms were used in buildings of virtually all styles, types and dates. The specific design, including the arrangement of glazing and panels, as well as the proportions and hardware, relate to the specific design, style and period of construction of the buildings on which they are located.

## PATIO DOORS

6. Patio doors are often referred to as French doors by door and window manufacturers today. Patio doors are either paired or sliding doors with a single or multi-

ple panes of glass and no panels, and do not replicate the proportions of traditional French doors.

## PANELED WOOD DOORS

7. In the City of Foley, paneled wood doors are common on American style townhouses or center hall cottages. Paneled wood doors consist of rails and stiles which form a framework in which solid wood panels are held in place with moldings. The width of the various rails and stiles, their arrangement, the profiles of panel moldings and panels are all determined by the style, type and date.

Exterior panel doors are typically hung individually. Later 19th century examples often included one large glazed panel above the lock rail. More ornate examples would also include transom windows and/or sidelights to provide interior light and a grander appearance.

## HISTORIC DOOR PROBLEM SOLVING

8. Since doors tend to be one of the most operated elements on the exterior of a building, they are more likely to deteriorate from wear or damage and generally require more regular maintenance, such as painting. If deterioration occurs, selective repair or replacement of damaged parts and the implementation of a regular maintenance program is often all that is required to retain a historic door.

### To improve operation

- Verify that doors fit properly in their frames and joints are tight
- Verify that hardware is operational, particularly that hinges are tight and hinge pins not worn
- Remove built-up paint at door and jambs
- Repair or replace deteriorated components such as trim and stops

## DOOR GUIDE

### 9. The Foley Historical Commission Requires:

- Retaining serviceable original wood doors, transoms, sidelights unless seriously deteriorated
- Retaining serviceable trim and hardware unless seriously deteriorated or non-operational
- If the originals do not survive, matching replacement doors as closely as possible to original doors or using doors appropriate to the building's period and style
- Installing wood doors that fit fully within historic door opening without infill panels

### The Foley Historical Commission Recommends:

- Mounting new doors at the interior thickness of the wall to swing inward unless outward swing required by Code
- Understanding the limits of the warranties for all components and associated labor for replacement
- Selecting reputable manufacturers and installers who are likely to remain in business and respond if there is a future problem

### If Door Replacement is Warranted, The Foley Historical Commission Requires:

- Installing quality wood doors that are appropriate to the building
- Utilizing quality materials in the installation process
- Matching the original materials, type, size, shape, configuration, muntin pattern, dimensions, profiles

*and detailing to the greatest extent possible*

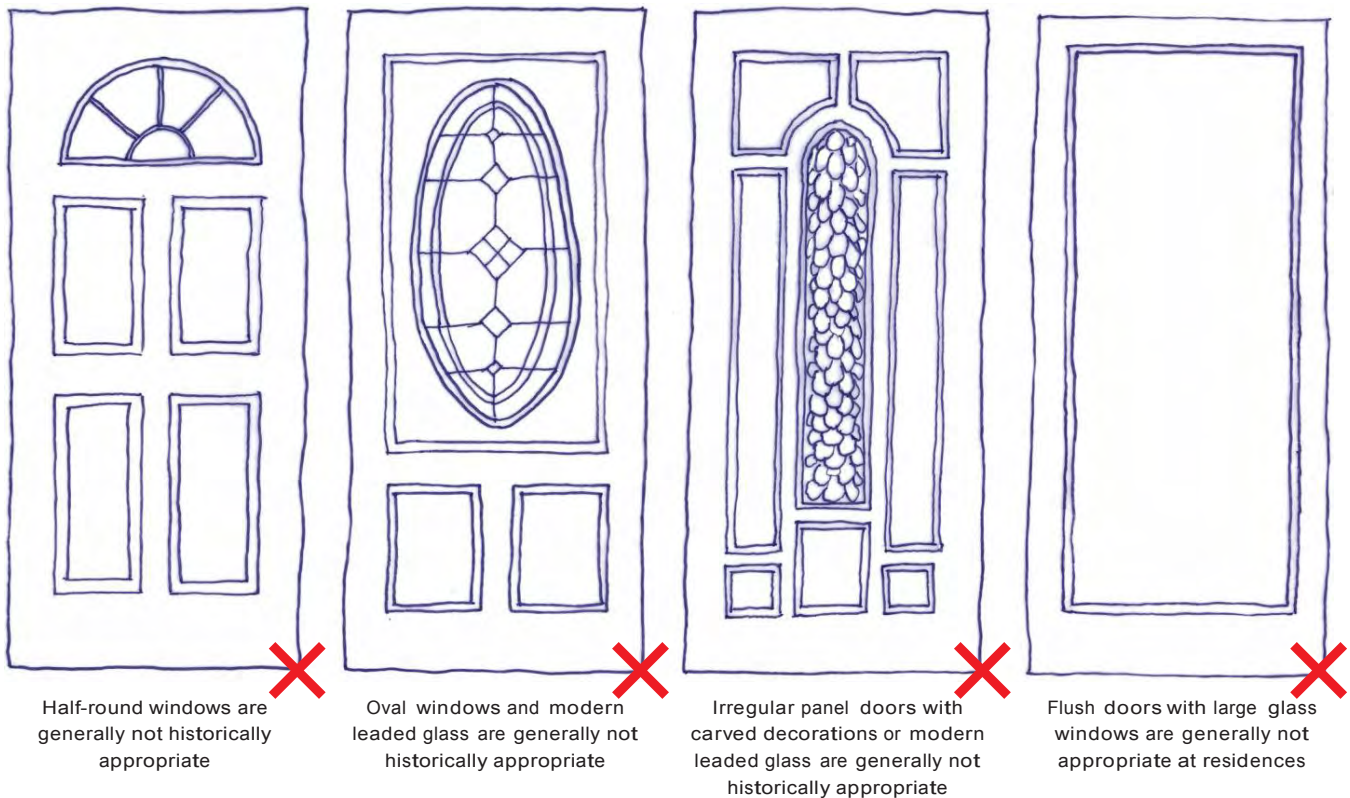
- Selecting true divided-light, single glazed doors with matching muntin profiles and dimensions as appropriate when allowed by Code
- Retaining and reusing serviceable trim, hardware or components or using salvaged materials
- Installing clear glass at all glazed openings unless replacing historic colored, beveled or frosted glass in-kind

### The Foley Historical Commission does not Permit:

- Installing an inappropriate door type, i.e. a single hinged door in a former double door location or increasing door sizes or altering the shape to allow for larger entrances unless there is no alternative to meet accessibility requirements
- Replacing a door or component if repair and maintenance will improve its performance and preserve historic elements
- Decreasing door size or shape with in-fill or increasing door opening to allow for installation of stock door size
- Removing or encapsulating historic wood trim



Wood checking (splitting) and peeling paint visible. Minor repair and maintenance can prolong the serviceable life of this historic door. The trim at the bottom rail of the door helps prevent storm water from entering the building.



**WOOD REPLACEMENT DOOR TYPES**

10. Similar to windows, replacement doors should match the original materials, type, size, shape, configuration, panel pattern, glazed window type and pattern, proportions, profiles and details as historic doors.

There are several replacement door styles that are commercially available that are not appropriate for historic buildings, as seen in the diagrams above.

**KEEP IN MIND**

- Stock replacement doors often do not fit the size and proportions of historic openings
- Stock replacement doors often do not include the level of design and detailing typically found in historic doors
- Doors generally open inward, hung on the inner wall surface, allowing the thickness of the wall surface to be expressed at the exterior

**REPLACEMENT DOOR REVIEW**

Dimensioned drawings of proposed doors including all details and finish of non-wood doors must be submitted and approved by the Foley Historical Commission prior to any installation

Install historically appropriate wood doors

**C** **N** Foley Historical Commission Staff review

Replace existing wood doors with inappropriate doors; or modify or install new non-historic door opening

**C** **N** Foley Historical Commission



## XXVI. A- SHUTTERS AND BLINDS

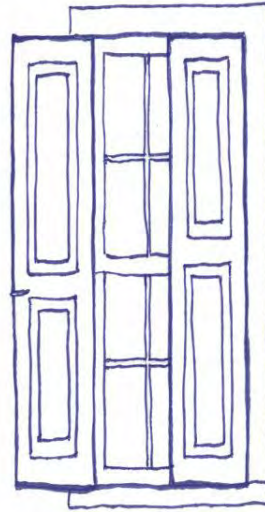
Historically, exterior shutters were used as shielding devices for windows and doors, providing privacy and protection from intruders and hurricanes. Batten; vertical board/rail and stile; and paneled shutters were installed to provide a solid barrier when closed. Louvered shutters, the most common shutter type in City of Foley, allow the control of light and air. Shutters were not used on all buildings or in all locations. Their use is often dependent on a building's style. It is often possible to determine if shutters previously existed by looking for hardware, such as hinges or tie-backs or evidence of their attachment, such as former screw holes in the window casing.

### B-SHUTTER TYPES

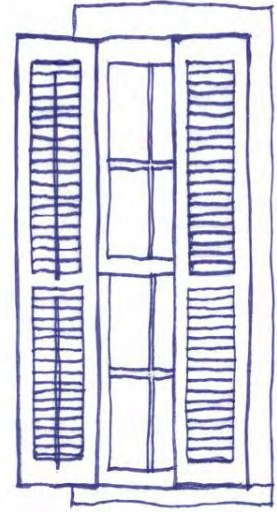
1. All of the identified shutter types can have different construction methods and configurations. In many instances, the interior of the shutters, the side facing the inside of the building when closed, will have a different appearance than the outside face of the shutter. It is important to note that all shutter types are not appropriate for all buildings.

**Paneled Shutters:** Frames of rails and stiles which support panels of wood held in place by moldings. Hung on strap hinges, "Clark's Tip" or "Acme, Lull & Porter" hinges depending on the building and dating style and construction date. Often installed at the ground floor with louvered above. Generally appropriate for 18th century through the mid 20th century buildings.

**Louvered Shutters:** Louvered shutters, also known as blinds, are the most common shutter type in City of Foley' historic buildings. Frames of rails and stiles support either fixed or operable wood slats. Hung on "Clark's Tip" or "Acme, Lull & Porter" hinges. Generally appropriate for mid to late 19th century styles such as Greek Revival and Italianate.



Paneled Shutter



Louvered Shutter

### C-SHUTTERS BY STYLE

The type and detailing of a shutter should be appropriate for the age, type and style of the building on which it is hung.

**Greek Revival (mid 19th century)**

- Any variation of louvered shutters
- Paneled shutters

**Italianate (late 19th century)**

- Louvered shutters, especially operable louvers

**Gothic Revival (late 19th century)**

- Paneled shutters, custom fit to pointed arch openings
- Louvered shutters, operable or fixed

**Queen Anne (late 19th century)**

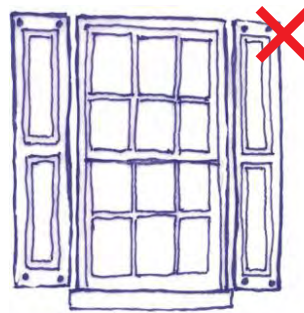
- Louvered shutters, usually operable

**Neoclassical (early 20th century)**

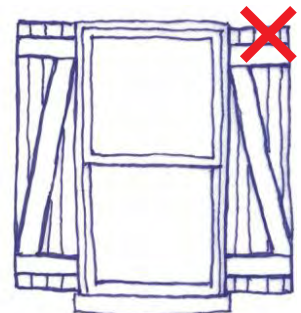
- Typically without shutters or operable or fixed louvered shutters only on side façades

**Bungalow/Craftsman/Arts and Crafts (early 20th century)**

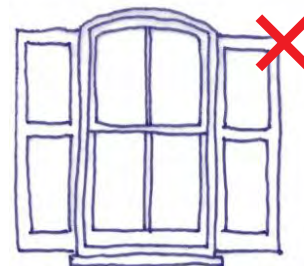
- Typically without shutters or shutters only on side façades
- Operable louvered or paneled with Arts and Crafts motif cut outs



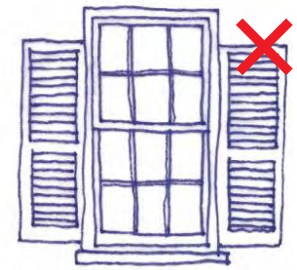
Six-over-six double-hung window with screwed-in shutters



One-over-one double-hung window with Z-shutters



The 2-panel shutters do not fit the arched opening



The louvered shutters are the incorrect size for the window

**SHUTTER REVIEW**

Remove existing historic shutters



Foley Historical Commission Staff review

Install operable wood shutters; appropriately sized to opening; appropriate to building style with period appropriate hardware



Staff review

Install other shutters or shutter hardware



Foley Historical Commission Staff review

**SHUTTER GUIDE**

**The Foley Historical Commission Requires:**

- All shutters must be operable with the ability to open and when closed, must fill the entire door or window recess

**The Foley Historical Commission Recommends:**

- Retaining, maintaining and repairing historic wood shutters

**The Foley Historical Commission does not Permit:**

- Shutters that do not replicate the dimensions and proportions of historic wood shutters
- The installation of fixed shutters
- The installation of Bermuda shutters unless the building was specifically designed to include them
- The installation of roll-down hurricane shutters
- The installation of shutters in locations they would not have existed historically

## XXVII. SCREEN WINDOWS AND SCREEN DOORS

1. Screens should conceal as little of the historic window or door as possible and should be selected to complement each window or door type. This generally means selecting a screen window or door that has rails that coincide with the rails and glazing pattern and overall configuration of the window or door behind.

2. The most recommended option for a screen door is a simple wood framed opening with a large screen and minimal ornament. If more elaborate detailing is desired, the style and level of detailing should complement the building style; for example, a screen door with Victorian gingerbread would not be appropriate for a Colonial Revival house.

SCREEN WINDOW AND SCREEN DOOR REVIEW	
Install exterior wood screen windows appropriately sized to opening	<b>C</b> <b>N</b> Foley Historical Commission Staff review
Install exterior wood screen doors appropriately sized to opening	<b>C</b> <b>N</b> Foley Historical Commission Staff review
Install other screen windows or screen doors	<b>C</b> <b>N</b> Foley Historical Commission Staff review

## SCREEN WINDOW AND SCREEN DOOR GUIDE

### The Foley Historical Commission Requires:

- Simple screen windows and doors with large screened openings that reveal as much of the historic window or door as possible
- Installing removable window screens to facilitate maintenance of historic windows

### The Foley Historical Commission Recommends:

- Screens that minimize the change to the exterior appearance
- Painting the wood screen window or door frame to match the adjacent window trim

### The Foley Historical Commission does not Permit:

- Exterior storm windows or doors at locations that are visible from the street
- Vinyl, aluminum, metal or other synthetic material for screen frames (Wood frames can be custom made to fit any size or shape opening)
- Installing Plexiglas, or similar material, fastened to window or door frames, screens, or shutters
- Screens adhered or fastened directly to window or door trim, shutters or blinds
- Using half or stock screen windows that are too small or a different shape than the window opening and require in-fill trim or panels



## XXVIII. HURRICANE PROTECTION

1. For many homes in City of Foley, one of the most traditional forms of hurricane protection is shutters or blinds. Additional protection can be obtained by fastening pre-fitted plywood panels onto closed shutters. These forms of protection allow historic windows to remain in place, retaining the historic character of buildings.

2. When significant changes are made to existing buildings and new buildings are constructed, the International Building Code and Residential Code require hurricane protection for windows. Hurricane rated windows and doors can provide additional protection; however, they do not necessarily prevent windows and doors from breaking during a storm and allowing the building's interior to be damaged. Hurricane resistant windows and doors tend to have very wide frames and muntins and shallow profiles that do not match historic proportions and are not appropriate for historic buildings.

3. Another hurricane protection option is fabric storm panels that can protect windows and doors from flying debris in the event of a storm. Fasteners can be pre-installed in locations that are minimally visible and painted to match adjacent surfaces. Fabric storm panels are lightweight, easy to install and allow light to enter a building in the event of a storm. Another benefit is that they have little to no impact on the historic character of a building if installed only when storms threaten.

4. Manufacturers are continuing to develop new options for hurricane protection. The Foley Historical Commission encourages innovative solutions that do not require removal of historic fabric and have minimal visual impact when not in use.



Hurricane shutters should not be permanently installed on windows. They should be stored and installed when needed for storms.

**KEEP IN MIND**

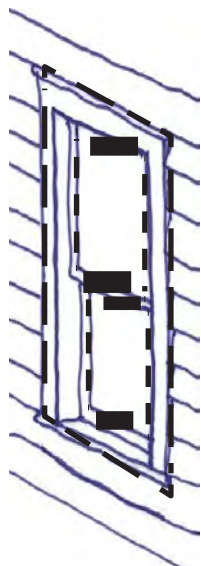
- Hurricane resistant windows and doors do not mean they will not break in the event of a storm, they only potentially reduce interior damage during a storm
- Clips and fasteners can be installed on existing window trim to allow pre-cut plywood panels, fabric storm panels or other hurricane protection to be installed quickly in the event of a storm

HURRICANE PROTECTION REVIEW	
Install appropriate fasteners to allow quick installation of protection prior to a storm	<div style="display: flex; align-items: center; gap: 10px;"> <div style="background-color: black; color: white; padding: 5px 10px; border-radius: 5px;">C</div> <div style="background-color: black; color: white; padding: 5px 10px; border-radius: 5px;">N</div> <span>Staff review</span> </div>
Install visually obtrusive hurricane protection or remove historic building fabric	<div style="display: flex; align-items: center; gap: 10px;"> <div style="background-color: black; color: white; padding: 5px 10px; border-radius: 5px;">C</div> <div style="background-color: black; color: white; padding: 5px 10px; border-radius: 5px;">N</div> <span>Foley Historical Commission Staff review</span> </div>

## XXIX. WEATHER STRIPPING AND CAULK FOR WINDOWS AND DOORS

1. Proper application of weather stripping and caulk around windows and doors can greatly reduce air infiltration and drafts. When selecting weather stripping or caulk, it is important to choose the material appropriate for each location and follow the manufacturer’s installation recommendations for the best results. Because weather stripping is used between the moving parts of windows and doors, it can easily become damaged, loose, bent or torn. It is important to inspect weather stripping on a regular basis, preferably every fall, and replace it as needed. For heavy use installations such as entrance doors, it may be beneficial to install more durable weather stripping, such as spring metal or nailed felt.

2. The installation of caulk or other sealants should occur throughout the exterior of the building. Locations where caulk is recommended include where two dissimilar materials meet; where expansion and contraction occur; or where materials are joined together. In some instances caulks and sealants can be sanded and/or painted to minimize their visual appearance. It is important to select the appropriate type for each location and exercise care when removing old caulk that might contain lead.



Recommended weather stripping locations:

- Behind window sash track
- Between window meeting rails
- At perimeter of doors and windows

Recommended caulk locations:

- Between window or door frame and adjacent wall
- Between abutting materials such as corner boards and siding, porch and wall surface
- Between dissimilar materials such as masonry and wood, flashing and wall surface

## XXX. WOOD TRIM AND ORNAMENT

1. Exterior wood trim frames windows and doors and serves as the transition to adjoining wall surfaces. Functionally, it provides protection at the perimeter and corners of openings, creating a weather-tight building enclosure.

2. Historically, wood trim and ornament profiles, details and sizes varied with building styles and whether a building was “high-style” or simple, all of which are important to the historic character. As a result, wood trim and ornament are considered to be important building features. At buildings where some of the wood trim or ornament has been removed, the wood trim or ornament should be replaced in-kind. At buildings where all original moldings have been removed, simple examples from buildings of similar style and age should be used.

### WOOD TRIM AND ORNAMENT GUIDE

**The Foley Historical Commission Requires:**

- Retaining historic wood trim and ornament

**The Foley Historical Commission Recommends:**

- Following guidelines for maintenance and repair of historic wood trim and ornament as outlined in the Guidelines for Exterior Woodwork
- Reusing original window and door frames and trim when replacing windows or doors, or exactly copying the dimensions and profiles of original trim
- Using modern composite materials as an alternative to wood where rot is a problem, while matching the profiles and dimensions of the historic trim

**The Foley Historical Commission Discourages:**

- Removal, alteration or concealing of original trim and detailing including window and door trim

### WOOD TRIM AND ORNAMENT REVIEW

Install appropriate wood trim or ornament to match historic wood trim or ornament

**C** **N** Staff review

Install other wood trim or ornament

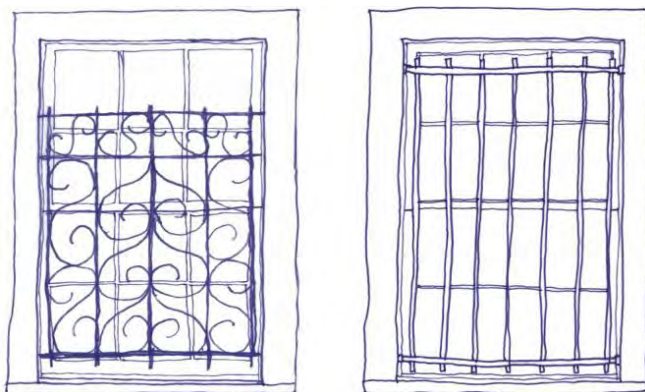
**C** **N** Foley Historical Commission Staff review

### XXXI. SHUTTER AND DOOR HARDWARE

1. Hardware (hinges, hooks, locks, etc.) forms an important part of the character of historic openings. The selection of specific hardware types should be carefully related to the type of window, door or shutter that the hardware is intended to serve. Until the mid 19th century, hardware was often made by hand and very simple in design. These simple designs included the strap hinges found on early doors and shutters. In the mid 19th century, the design of hardware became more detailed and elaborate, typically selected to complement the specific style of a building. Simpler buildings would typically have simple hardware and more high-style designs would have more decorative designs. As a result, the Foley Historical Commission encourages that the design and finish of hardware should be carefully considered when replacement is necessary, and proposed hardware should match historic samples as closely as possible.

2. Since brightly polished brass hardware was rarely found in historic architecture, its use is discouraged. If a property owner wishes to have a bright finish, they are encouraged to polish their hardware.

3. If metal bars or grilles are installed at the exterior, they should be sized to fit the opening and align with frames and muntins with simple barrier grilles and no decoration.



If metal bars or grilles are installed at the exterior, they should be sized to fit the opening and align with frames and muntins with simple barrier grilles and no decoration.

### XXXII. WINDOW AND DOOR SECURITY

1. Traditionally, one of the best means of securing a property was to close shutters or apply night blinds. Closed louvered shutters provide an additional level of security and privacy while allowing windows to be opened for ventilation. More recently, re-glazing, particularly tempered glass, has been used as a deterrent, providing a barrier that is difficult to break. Electronic security systems and warning devices can be installed at the interior of doors and windows without altering the historic appearance of the building's exterior.

2. If metal bars or grilles are considered the only acceptable method for securing a building, the Foley Historical Commission encourages property owners to install them at the interior of the window, door or display window. **If metal bars or grilles are installed at the exterior, the Foley Historical Commission only permits the use of simple barrier grilles without decorative detailing. The bars or grilles should be properly sized to fit the opening and align with the frame opening and muntin configuration. No acrylic panels or metal mesh will be permitted to be attached to the security screens.**



Strap hinges were originally handmade of wrought iron and often painted black. On historic buildings, strap hinges should be simple in design without decorative detailing.

WINDOW AND DOOR SECURITY REVIEW	
Install appropriate or unobtrusive security device	
<b>C</b>	<b>N</b> Foley Historical Commission Staff review
Install exterior bars, grilles or other security device	
<b>C</b>	<b>N</b> Foley Historical Commission Staff review



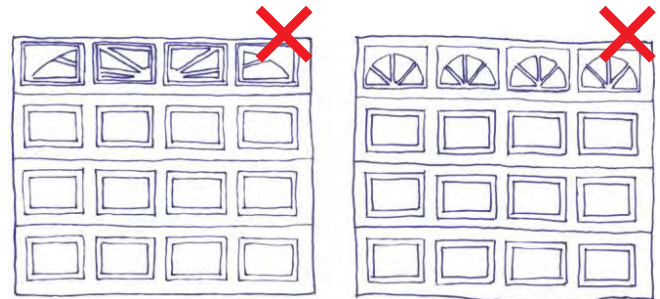
### XXXIII. NON-HISTORIC DOOR TYPES

1. Occasionally, modern functions require openings not found in historic architecture. These may include garage doors, doors that must swing outward to meet safety or code requirements, specialized vents or other special conditions. The goal of the Foley Historical Commission is to integrate these types of openings into buildings in such a way as to maintain the historic character of the building and the neighborhood.

2. If an opening can be made which copies another opening type which could have reasonably existed on a particular building, then it may be desirable to do so. It should also be understood that in some cases, it may be impossible to make certain desired changes simply because the style or type of building does not lend itself to such modification. Where existing additions or modifications do not fit the pattern of historic development in the district, every effort should be made to minimize their impact rather than making the intrusion more prominent.



The former storefront opening to the right was modified for use as a garage. The historic transom window configuration matches the storefront to the left.



Garage doors with arched or round window openings are generally not appropriate for historic buildings.

### XXXIV. MODIFYING OR ADDING WINDOW OR DOOR OPENINGS

1. The arrangement, size and proportions of window and door openings are key components of a building's style and character. As a result, the modification or addition of window or door openings, particularly on more prominent building façades, is discouraged. This includes the infill of all or part of an opening to make it smaller or to visually remove it. It also includes increasing the size of a door opening to provide a larger opening for a display window, garage or other use.

NON-HISTORIC DOOR TYPES / DOOR OR WINDOW OPENING MODIFICATION REVIEW	
Install a non-historic door type	<div style="display: flex; align-items: center; gap: 10px;"> <div style="background-color: black; color: white; padding: 5px; border-radius: 5px;">C</div> <div style="background-color: black; color: white; padding: 5px; border-radius: 5px;">N</div> <div>Foley Historical Commission Staff review</div> </div>
Install door or window in a new opening or modified opening	<div style="display: flex; align-items: center; gap: 10px;"> <div style="background-color: black; color: white; padding: 5px; border-radius: 5px;">C</div> <div style="background-color: black; color: white; padding: 5px; border-radius: 5px;">N</div> <div>Foley Historical Commission Staff review</div> </div>

#### GARAGE DOOR GUIDE

**The Foley Historical Commission Recommends:**

- Retaining historic garage doors
- Wood or metal paneled doors
- Single bay openings that do not require removal of decorative features or modification of opening

## **XXXV. CORNICES AND TRIM**

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1. Cornices and trim provide most of the decoration for Foley's commercial buildings and should be retained. They provide definition to the building and cohesion to the streetscape. Trim may be simple or elaborate and provides personality, framing, and interest along the street. It may also provide the function of sealing joints between building elements.

2. Do not remove cornices and trim. Cornices and trim shall be repaired or, if absolutely necessary, replaced to match the original as closely as possible in materials and style. In the case of wood trim, paint the back as well as the front to prevent deterioration from moisture.

3. If it is necessary to cover a cornice or trim, do not remove the original material, but leave it in place. Install new material in a manner that allow for ventilation of the cornice so that trapped moisture does not damage underlying material so that it may be re-exposed in the future.

## **XXXVI. PAINT COLOR AND PLACEMENT**

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1. Unpainted building facades should not be painted. If buildings have been previously painted and are to be repainted, an approved color must be used.

2. Trim Colors: Architectural details such as cornices, windows, shutters, or doors should be the same color as the façade, a darker or lighter shade of the façade, or an accent color that complements the façade color. The most successful trim colors may differentiate trim work from the façade, but are not inconsistent with the color of the façade and other trim, signs, or awnings.

3. Historic color palettes must be approved by the Historical Commission or staff.

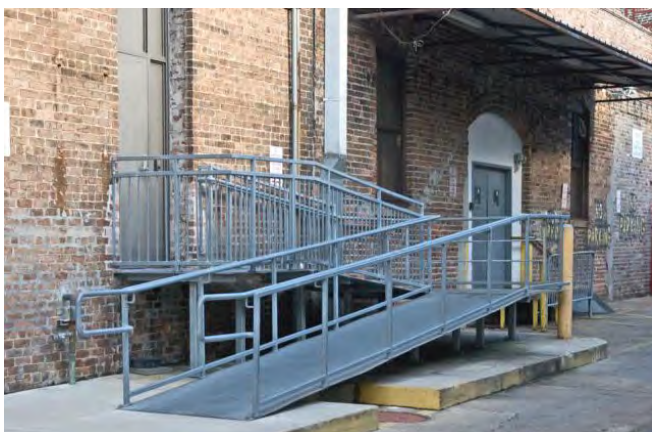
4. Please provide the staff with options that you would prefer for your project. Bright pastel or neon colors are not approvable for signage or paint color.

### XXXVII. A- ACCESSIBILITY

1.The Americans with Disabilities Act (ADA) strives to improve the quality of life of people with disabilities. The ADA recognizes that, for people with disabilities to participate in the everyday activities in their communities such as going to work, eating in a restaurant or shopping in a store, they need to have access to the goods and services provided by businesses. Many business facilities in Foley were constructed prior to the enactment of the ADA in 1992 and lack features to accommodate people with disabilities, including those who use wheelchairs.

2.As existing buildings are renovated, they are often required to make accommodations for people with disabilities. One of the most visible exterior alterations required by ADA is the installation of a wheelchair ramp or lift to provide building access. In many locations in City of Foley, these ramps or lifts have been successfully incorporated at the interior of the building envelope with modification of existing door sills. When installing ramps, it is important to remember that if the ramp is too steep or railings are not secure, it can potentially be hazardous.

3.This library has an accessible ramp that both maintains the original entrance steps and allows physically challenged patrons to utilize the main entrance door of the building.



This former warehouse building includes a ramp with an industrial aesthetic located at the building's side elevation.

### B- ACCESSIBILITY GUIDE

#### The Foley Historical Commission Recommends:

- *Retaining the historic entrance stairs and doors*
- *If access to the front door is not possible, providing a respectful accessible entrance that is located as close to the principal entrance as possible and designed in a manner that is visually unobtrusive and complements the building's style*
- *Complying with all aspects of the accessibility requirements, while minimizing alterations of the primary building façade and architectural features*
- *Modifying sidewalk or walkway elevation a few inches, where possible to provide an accessible entry and meet all code requirements*
- *Installing ramps and/or lifts within the building envelope where it is possible to modify an existing door sill to allow entry at grade – The design of interior features are not subject to Foley Historical Commission review*
- *A lift in lieu of a ramp if it would be less obtrusive*
- *Ramp or lift styles that are compatible with the building*
- *Railings that are as simple and visually unobtrusive*

ACCESSIBILITY REVIEW	
Repair, modify or remove existing ramp or lift; modify a door or window opening appropriately to accommodate an accessible entry	<div style="display: flex; align-items: center; gap: 10px;"> <div style="background-color: black; color: white; padding: 5px 10px; border-radius: 5px;">C</div> <div style="background-color: black; color: white; padding: 5px 10px; border-radius: 5px;">N</div> </div> Foley Historical Commission Staff review
Install new appropriate ramp or lift	<div style="display: flex; align-items: center; gap: 10px;"> <div style="background-color: black; color: white; padding: 5px 10px; border-radius: 5px;">C</div> <div style="background-color: black; color: white; padding: 5px 10px; border-radius: 5px;">N</div> </div> Foley Historical Commission Staff review
Modify a door or window inappropriately or install an inappropriate ramp or lift	<div style="display: flex; flex-direction: column; gap: 10px;"> <div style="display: flex; align-items: center; gap: 10px;"> <div style="background-color: black; color: white; padding: 5px 10px; border-radius: 5px;">C</div>                     Commission appeal                 </div> <div style="display: flex; align-items: center; gap: 10px;"> <div style="background-color: black; color: white; padding: 5px 10px; border-radius: 5px;">N</div>                     Foley Historical Commission Staff review                 </div> </div>



### **XXXVIII. PORCHES AND STEPS**

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1. Porches and steps should be preserved as a key character-defining element.

2. Porches should be repaired with original materials or materials that closely match the original.

3. Porches shall not be removed unless determined to be imminently dangerous by the City of Foley. In case of necessary removal, the porch shall be reconstructed to match the original as closely as possible.

4. Alterations to porches that involve covering porch elements with vinyl or aluminum siding are not permitted without the approval of the Foley Historical Commission. When those types of alterations are unavoidable, do not remove historic building material, but leave it in place. Install new siding in a manner that does not damage or hasten the deterioration of the underlying material.

5. Enclosing porches essentially obliterates the visual presence of the porch and is not permitted without the approval of the Foley Historical Commission. However, if it is determined that enclosing the porch is necessary, the enclosure shall retain the details of the original porch. Columns and railings should remain in place, and the new construction must be set behind the original porch elements.

6. Alterations to front steps should use the same material and dimensions as the original. Change to step dimensions require prior approval by the Foley Historical Commission.

### **XXXIX. FENCES**

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Fences or walls must be compatible with the architecture of the building and the streetscape. Galvanized chain link fence is prohibited along front or side streets or any place where there is public view.

### **XL. PUBLIC, PARKS, PUBLIC SPACES, AND PUBLIC RIGHTS-OF-WAY**

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1. Any furniture, signs, kiosks, fencing, lighting, trash receptacles, or any other feature in public parks, public spaces, and/or public rights-of-way shall conform to the overall character of the historic district as set forth by these guidelines.

2. Any benches, trash receptacles, etc. shall be reviewed before being placed in the public right of way.

### **XLI. LANDSCAPING AND VACANT LOTS**

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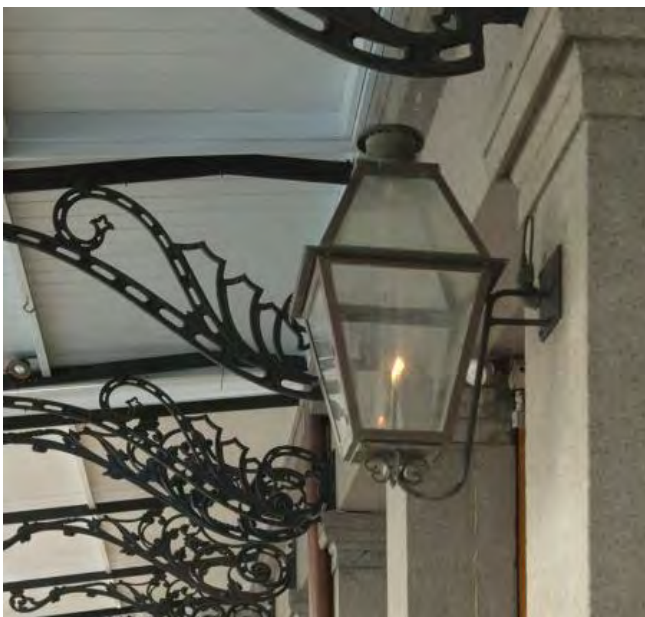
1. Landscaping includes without limitation grading, paving, construction of walkways, driveways, pools, and all other surface additions and improvements. Its design, whether on private or public areas, should promote the safety and convenience of pedestrians, and enhance the appearance of Foley's downtown structures and public rights of way.

2. When a vacant lot exists, whether temporary or permanent, or is created through demolition, the owner must properly landscape and/or screen the property from adjacent streets, alleys and public improvement areas; cover all areas not actively used for storage, parking or loading with grass or other ground cover approved for the property by the Foley Historical Commission; and maintain said ground cover and keep all of the property free of trash and debris.

**XLII. A-****LIGHTING**

1.The type and placement of lighting plays an important role in maintaining the authentic historic character of a building. However, historic lighting is often considered inadequate for modern uses. Therefore, when modifying or installing lighting, there must be a balance between providing sufficient lighting to create a secure feeling and fitting within a neighborhood context. All lighting should be installed in a manner that only illuminates the building, walkway surfaces and parking areas, without spillover onto adjacent properties or into the night sky. In addition the color and quality of the proposed light should mimic the soft, warm tone of incandescent lamps. Exposed conduit, wiring or junction boxes are not permitted.

2.When possible, the Foley Historical Commission encourages the use of original lighting adapted for contemporary use, such as increasing brightness with new or additional bulbs. Fluorescent tube lighting and flood lights are not permitted at street elevations. Where the building no longer has original exterior lights or never had them, the Foley Historical Commission encourages the development of a lighting design that includes fixtures which are compatible in age, style and scale to the building or which are unobtrusive and not suggestive of a style or age. In addition, the Foley Historical Commission requires that lighting be maintained and burned-out bulbs be replaced.

**B- LIGHTING TYPES**

**Decorative Lighting** is typically ornamental and it represents the only type of lighting that should be highly visible at a façade. Since the visual appearance of the fixture is highlighted, its style should be compatible with the building. In most instances, the number of decorative lights should be limited, and located at the primary entrance. They should be installed in a manner to minimize damage to historic building fabric and evenly spaced on a post or around an element such as a door. They should be of a material and scaled appropriately for the proposed location. Some faux historic materials, such as varnished, polished brass, are not appropriate. In addition, any traditionally temporary lights such as seasonal Christmas lights, or decorative light displays that are installed for more than 90 days are subject to Foley Historical Commission review and approval.

**Ambient Lighting** provides a wash of general illumination of the storefront and sidewalk area, and in some cases, up-lighting of a building's façade. Since the emphasis of ambient lighting is the illumination rather than the fixture, all ambient lights should be small, unobtrusive and installed as discreetly as possible. An example would be to install recessed lighting under a gallery. Applicants are encouraged to provide a number and type of fixture that will allow an even wash of light across the area being illuminated without hot spots or shadowed areas.

**Security Lighting** should be located as discreetly as possible, preferably on rear or non-street elevations. The number of security lights should be limited, and they should be activated by motion sensors whenever possible.

**Freestanding Lighting**, such as parking lot lights, should be designed and installed in such a way as to minimize visibility of the fixture during daylight hours and to provide a uniform lighting pattern. **The Foley Historical Commission does not permit freestanding lights that exceed 25 feet in height above the adjacent ground level. All freestanding lighting must be installed on poles designed for that purpose.**

**Television Screens** can be visually distracting from the aesthetic quality of the structure and neighborhood. The Foley Historical Commission does not allow the installation of exterior, mounted television screens.

### XLIII. BUILDING EQUIPMENT

**CEILING FANS**

Ceiling fans should be as simple as possible and with a style that complements the building. They should be limited in number, evenly spaced and mounted on short poles. The installation of exterior ceiling fans with integral lighting is not permitted. The installation of ceiling fans underneath balconies, canopies or galleries over ground floor sidewalks is prohibited.

LIGHTING AND CEILING FAN REVIEW	
Remove historic lighting	<p><b>C</b> Commission review</p> <p><b>N</b> Foley Historical Commission Staff review</p>
Install new appropriate lighting or ceiling fan	<p><b>C</b> <b>N</b> Foley Historical Commission Staff review</p>
Install new inappropriate lighting, ceiling fan, security camera, speaker, television screen	<p><b>C</b> Commission appeal</p> <p><b>N</b> Foley Historical Commission Staff review</p>

1.Modern mechanical equipment includes HVAC (heating, ventilation and air conditioning) equipment, restaurant exhaust fans, electrical supply, generators and energy vaults. Although they represent necessities of modern life, the design and location of this equipment can have a significant negative impact on historic integrity of a building or area.

2.In many cases in the City of Foley, buildings are constructed to their property lines and the opportunity to locate equipment in rear or side yards is not viable. In these situations it might be necessary to locate items such as HVAC equipment and restaurant exhausts on roofs or energy vaults at ground level. In either instance, the equipment should be made as unobtrusive as possible.

3.This HVAC equipment is located within this building’s courtyard, partially concealed by a fence at a secondary street elevation. It would be preferable if the height of the equipment was lowered to the fence height to minimize visibility.

4.The rhythm of the storefront was maintained in the installation of the building equipment behind the louvered window and door.

5.Restaurant ventilation equipment should not be mounted to the face of publically visible elevations, nor should features like windows be removed for installation. Electric meters should not be located on the front elevation.

6.If modification of a storefront is necessary for the installation of equipment, care should be taken to maintain the major structural components and rhythm and patterns of the openings. If equipment ventilation is required, louvered screens should be installed and painted to be as unobtrusive as possible. It is also recommended that original doors, windows or other architectural features if required to be removed, be stored on-site for use by a future owner.

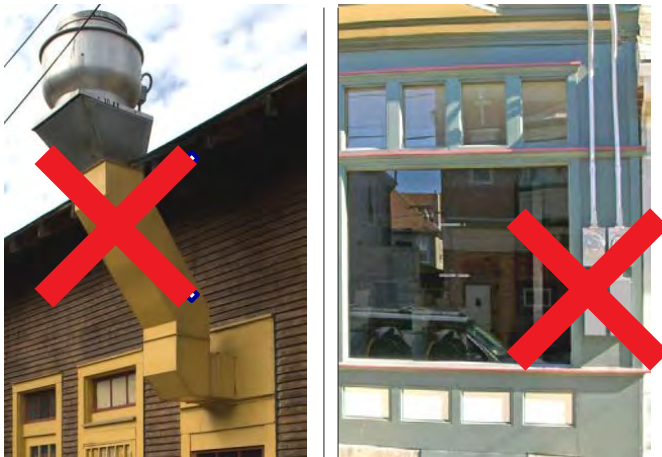
Restaurant ventilation systems typically provide exhaust for cooking equipment. Restaurant vents and



exhausts should be installed in a location where they are minimally visible from the public right of way and within the building envelope. All exterior building equipment that is visible from a public way must receive a Certificate of Appropriateness (CofA) and comply with mechanical and building codes.



Mechanical equipment should not be installed in a visually obtrusive manner.



Restaurant ventilation equipment should not be mounted to the face of publically visible elevations, nor should features like windows be removed for installation. Electric meters should not be located on the front elevation.



This HVAC equipment is located within this building's courtyard, partially concealed by a fence at a secondary street elevation. It would be preferable if the height of the equipment was lowered to the fence height to minimize visibility.



The rhythm of the storefront was maintained in the installation of the building equipment behind the louvered window and door.

### BUILDING EQUIPMENT REVIEW

Install unobtrusive building equipment

- C** Commission review
- N** Foley Historical Commission Staff review

Modify a storefront and install building equipment –  
Such as energy vaults

- C** Commission review
- N** Foley Historical Commission Staff review

Install visually prominent building equipment

- C** Commission appeal
- N** Foley Historical Commission Staff review

**XLIV.  
SECURITY**

1. Traditionally, one of the best means of securing a property was to close shutters or apply night blinds. However, commercial buildings with large expanses of glass did not historically have shutters. In these cases, the installation of shutters is not appropriate. The Foley Historical Commission recommends installing tempered glass, which provides a barrier that is difficult to break and shatter. Electronic security systems, motion detectors, lights and warning devices can be installed at the interior of doors and windows without altering the historic appearance of the building's exterior.

2. If metal bars or grilles are considered the only acceptable method for securing a building, the Foley Historical Commission encourages property owners to install them at the interior of the window, door or display window. **If metal bars or grilles are installed at the exterior, the Foley Historical Commission only permits the use of simple barrier grilles without decorative detailing. The bars or grilles should be properly sized to fit the opening and align with the frame opening and muntin configuration.**

3. If considering the installation of roll-down security grilles, they should be of an open-weave pattern and installed at the interior of the glazing and ideally the display area. This allows people passing by to see into the storefront even when the business is closed, and conceals the housing for the roll-up security grilles. **The Foley Historical Commission does not permit the installation of solid or opaque security grilles or the installation of visible grille housings at publically visible exterior elevations.**



Interior open-weave security grilles provide protection while allowing the merchandise to be visible when the store is closed.



Exterior security grille housings are not permitted.

WINDOW AND DOOR SECURITY REVIEW	
Install appropriate or unobtrusive security device	
<b>C</b>	Commission review
<b>N</b>	Foley Historical Commission Staff review
Install solid roll-down shutters, exterior bars, grilles or other security device	
<b>C</b>	Commission review
<b>N</b>	Foley Historical Commission Staff review

**XLV. A-****PARKING**

1. In City of Foley' recent history, the demolition of historic buildings was seen as a means of providing parking areas. As a result, many architecturally significant buildings have been demolished and replaced with parking lots. **The Foley Historical Commission strongly discourages the demolition of buildings for parking.**

2. Although it can be desirable to install parking lots in front of new buildings, it is more appropriate within the context of City of Foley to maintain a consistent building setback, which typically places the building adjacent to or near the sidewalk. Even non-contributing buildings play a role in maintaining the streetscape. If parking lots are desired and the configuration of the existing property allows it, such as those locations outside of the Central Business District, they should be located to the side and rear of buildings or along secondary elevations or streets whenever possible.

3. The Foley Historical Commission encourages the screening of the perimeter of parking lots with evergreen shrubs or a low wall. If desired for security, perimeter solid metal picket fencing can be installed atop a low wall or on posts set into the ground. Parking lot lighting must comply with the lighting requirements, and any new or altered paving material is subject to Foley Historical Commission review. Any parking area with over 8 spaces requires a photometric plan. In addition, parking lots must comply with landscaping requirements contained in the Comprehensive Zoning Ordinance.

4. Alternatives to open parking lots include constructing new parking structures, incorporating parking in a new building or modifying an existing building to accommodate parking.

5. Commercial buildings often need dedicated parking and possibly loading docks. Typically, the most significant alteration required for the modification of an existing building to accommodate parking is the need to install a new opening or garage door in the building. The Foley Historical Commission discourages the removal, relocation or modification of architectural fea-

tures to accommodate garage doors and openings. If parking is desired, the entrance should be located on side or rear elevations. If the removal of any feature is required, such as a door, window, or significant trim, it is recommended that the feature be stored on site.

6. The style of the garage doors should also be compatible with the building. Another change that is often required is the installation of a curb cut and apron. The Foley Historical Commission encourages the continuation of the adjacent sidewalk material at the apron whenever possible.

**B- REAR AND SIDE YARDS AND PARKING AREAS**

1. When a rear or side yard exists or is created through demolition, the owner may utilize the space for storage and loading or parking provided the area is appropriately landscaped and/or screened from all adjacent streets, alleys, and public improvement areas.

2. Off-street parking areas shall be designed as an integral part of the total site design with careful regard to orderly arrangement, landscaping and ease of access. Off-street parking areas, except at entrance ways, shall be separated from streets or public rights-of-way by appropriate landscaping or screening.

3. Existing front yard parking areas shall be clearly defined as to ingress, egress, and internal circulation and must be appropriately screened by plant materials and/or structure unless given prior approval by the Foley Historical Commission.

4. New front parking is only allowed in conformity with applicable laws and regulations.

**PARKING REQUIREMENTS**

In addition to Foley Historical Commission review, applicants are required to comply with all applicable code requirements when proposing new parking.



PARKING REVIEW	
Modify existing building for parking	
<b>C</b>	Commission review
<b>N</b>	Foley Historical Commission Staff review
Install or modify paving, visual screening, fencing	
<b>C</b>	Commission review
<b>N</b>	Foley Historical Commission Staff review

## XLVI. WALK-UP SERVICES

1. Walk-up services include automated teller machines (ATMs), pay telephones, vending machines and take-out windows. The installation of these services should not include the removal of historic building fabric or negatively impact the historic character of the building. When considering the addition of a walk-up service, it is preferred if they are located at the interior of the building, such as an ATM lobby. The modification of historic building materials should be avoided and the features installed should be sympathetic to the historic building. The locations of these services should be discreet and unobtrusive, and the overall building design should be considered as part of the process. In addition, power and other supply services, such as conduit, junction boxes and water supplies, should be concealed and not mounted on the exterior of the building.

2. It should also be noted that many of these services also require protective coverings, such as awnings or canopies in addition to lighting. The addition of canopies or awnings and lighting should comply with the applicable sections in the Guidelines.



This ATM canopy was designed in a manner that complements the building's style and includes integrated down-lighting illuminating the immediate area allowing the merchandise to be visible when the store is closed.

WALK-UP SERVICES REVIEW	
Install new appropriate walk-up service	
<b>C</b>	Commission review
<b>N</b>	

**XLVII.  
REFUSE**

1. Refuse or garbage collection bins are often a visually obtrusive necessity. Many of the smaller commercial offices and shops rely on individual collection bins that are similar to those used at residences. In larger buildings, garbage and recycling collection is often handled at a loading dock or adjacent to a rear or secondary entrance.

2. For larger commercial uses, if refuse collection bins are located on the property at the exterior of a building, they should be located to minimize visibility and screened with opaque fencing that meets Foley Historical Commission requirements. In addition, shrubs and plantings can be installed to reduce the visual impact.

**XLVIII. PRODUCT VENDING MACHINES / OUT- DOOR EQUIPMENT**

1. Product vending machines or encasements such as soft drink, newspaper, ice freezers, etc. shall be approved by the Foley Historical Commission prior to being installed or placed and, except for newspaper machines and public telephones, should provide for screening from the public right of way

2. Broken or out of service machines or encasements, or machines and encasements in disrepair, shall be removed.



Many small businesses rely on residential-style refuse containers. These containers are not subject to Foley Historical Commission review.

REFUSE CONTAINER REVIEW	
Install or modify visual screening, fencing at refuse containers	
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## **XLIX. NEW CONSTRUCTION AND ADDITIONS TO EXISTING STRUCTURES**

1. The following standards shall be applied to all new structures or additions to existing structures:

### **L. COMMUNITY HISTORIC ARCHITECTURE**

1. The historical, architectural, and community character of the Foley Downtown Historic District is primarily commercial, with a notable inclusion of several exceptionally important government cultural buildings and a few historical houses. It is important for new construction to blend seamlessly into the historic context and design of the district.

**Commercial Architectural:** The district's commercial, civic, and government buildings range from the c. 1910s to the early 1950s with brick, limestone, or concrete block being the predominant material. Included are early twentieth century commercial blocks, Art Deco buildings, and the Mission Revival style Masonic Lodge. Commercial buildings are one or two stories and many feature decorative brick detailing (pilasters, corbelling, and belt courses). Wood windows and doors, as well as transoms, are common. Setback in Foley is generally close to the sidewalk and consistent with adjacent buildings and overall setback within the District.

### **LI. COMMUNITY CHARACTER**

1. The purpose of the following guidelines is to encourage appropriate new development within the District while preserving the historic character of the existing District and buildings. The health of the overall District will depend, in significant part, on the compatibility of new construction with historical construction materials, types, setback, and scale.

a) New construction or addition designs shall be compatible to the historical architectural and community character of the District as described above, "Community Historical Architectural and Community Character." Specific sites shall be considered in relation to their immediate environment (that is, those buildings adjacent to or facing the proposed construction) and will consider every aspect that affects its public visu-

al appearance including, but not exclusive to, building materials, fenestration, height, scale, landscaping, and setback. New Building Design

1. Each building unit, whether existing or proposed, shall be an integral element of an overall site design plan and shall reflect and complement the character of the surrounding area or plans prepared therefore.
2. Each building facade shall be compatible with adjacent or nearby facades in terms of scale, amenity, and appearance.
3. Building design shall be designed to function as an integral part of the streetscape with attention to visibility, safety, lighting and incorporation of public amenities. It should reflect and confirm the pedestrian-oriented character of the District.
4. Building design shall reflect an overall compatibility to existing historical architecture with regard to building materials, fenestration, height, scale, color, contrast, roofs, and parapets.
5. Building design shall address the public right-of-way and define and complement the streetscape.
6. Generally, blank walls are not permitted. Developers and designers should provide windows in high activity areas or provide architectural relief elements in wall design to the ground level.
7. Awnings, canopies, etc. shall be designed as an integral part of the structure, shall be at least 9 feet above grade, and shall not project more than 7 feet over a public right-of-way as allowed by City regulations.
8. Building entrances shall provide ease of access, be designed so that pedestrians/patrons have visual and actual access from the front/street facade of the building, easily identify entrance points, be well lit, and act as an integral part of the streetscape.
9. Building materials shall be of good quality and reflect the same historic characteristics of the surrounding structures. Metal buildings or buildings of other materials that are "modern" that do not follow the his-



torical character of the district are prohibited unless they cannot be seen from the public right-of-way.

10. Corner buildings shall be designed so that they are architecturally responsive to the corner condition, help to define the intersection, and accentuate the building line along the street.

## LII. BUILDING ADDITIONS

Additions to buildings must never be to the front of the property and/or, in most cases, visible from the street.

1. Additions to roofs, such as roof decks or roof structures, may not be visible from the street.
2. Install satellite dish antennas and mechanical equipment so that they are not visible from the street.
3. Enclosing historic house porches is not recommended. If it becomes necessary, the enclosure must visibly retain the details of the original porch. Columns and railings must remain in place, and any addition must be set behind the original porch elements. The construction of new porches to historical commercial buildings is generally prohibited. New porches to non-historic ("non-contributing") buildings must be approved by the Foley Historical Commission prior to construction.

## LIII. SITE PLANNING AND DESIGN

1. Site Planning shall consider the orderly arrangement of all site elements including: parking, delivery, access, trash storage and collection, landscape treatments, open space, pedestrian walkways, street furniture, auxiliary services (phone, vending machines, news etc.), signs, building and auxiliary structures, and fencing.

### 2. Buildings:

- a) Where adjacent structures exist, buildings shall be located at comparable or compatible setbacks.
- b) Where no adjacent structures exist, buildings gen-

erally shall be located at the minimum setback in order to define the street/building line.

- c) Generally, buildings shall be located so that maximum building frontages define the street or public right-of-way.

### 3. Parking:

- a) Parking lots on corners are generally prohibited.
- b) Parking lots shall be located in rear or, where there is specific and compelling justification, side yards in order to minimize their view from public rights-of-way. Where parking areas are exposed to public view, they shall be screened with appropriate structure and/or plant materials.
- c) Paving the front yards of historical residential structures is prohibited.
- d) Vehicular access to parking areas shall be direct and not in conflict with general vehicular movement serving the various uses within the site. Ingress and egress points shall be well distanced from intersections to avoid congestion and interference with traffic. Where feasible, entrances shall be shared with adjacent properties.

- e) Entrances and exits shall be designed so that they are easily identifiable by motorists. Any signage required to direct motorists to entrances shall be simple, clear and designed to work in harmony with site elements and signs for the project. Any gates, arms, or booths will be reviewed as to their visual impact on the District.

### 4. Loading and Service Area Design

- a) Loading and service space shall be unobtrusively provided off-street to serve business uses in the proposed development.

### 5. Open Space and Landscape Design

- a) Proposed development shall consider the provision of appropriate open space in combination with the proper position of buildings. Streets, pedestrian walk-

ways, and open spaces, including street furniture and signs, shall be designed as an integral part of the overall design, and shall be properly related to adjacent existing and proposed buildings.

b) A coordinated landscape program for the proposed development shall be incorporated for the entire proposed site. Landscape development includes paving, surface treatments, and other amenities deemed necessary to the project.

#### **LIV. SIGNS**

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1. A systematic and coordinated sign package is required for all new developments. Sign packages for new developments shall address signs for the entire site including, but not limited to, building identification, business name, tenant signage, parking, loading or service, informational, and directional signs.
2. Consideration shall be given to the provision of sign space in the building and site design.
3. All signs shall reflect quality workmanship and materials.
4. Special consideration shall be given to the quality and placement of light sources emitting from or directed toward signs.
5. See Section "Signs" for specific criteria regarding size, placement, and types of signs allowed.

## LV. DEPARTMENT OF INTERIOR STANDARDS FOR REHABILITATION

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility. Rehabilitation projects must meet the following Standards to qualify as "certified rehabilitations," eligible for the 20% tax credit for historic preservation.

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



**LVI.EXPEDITED REVIEW FOR COA REVIEW**

**Routine Maintenance** does not require the issuance of a Certificate of Appropriateness. Routine maintenance includes repair or replacement where there is no change in the design, materials, or general appearance of the structure or grounds. Certificates of Appropriateness are issued for all other projects. Any repair or replacement where there is a change in the design, materials, or general appearance is defined as an alteration and needs a Certificate of Appropriateness.

**Minor Work** projects are reviewed by the staff of the local historic preservation commission. Staff will refer Minor Work projects to the commission for review if in staff's judgment the change involves alterations, additions, or removals that are substantial, do not meet the guidelines, or are of a precedent-setting nature.

**Major Work** projects are reviewed by the local historic preservation commission. In general, major work projects involve a change in the appearance of a structure or site, and are more substantial in nature than routine maintenance or minor work projects, such as new construction, expansion of a building footprint, or significant changes in landscape features.

A selection of common work items are listed and classified as routine, minor or major work.

No.	Work	Routine	Minor (Staff)	Major (FHC)
1	New Construction or Additions to primary building			●
2	Demolition of any structure			●
3	Demolition of any part of a structure			●
4	Relocation of buildings			●
5	Alteration/Removal of Archeologically Significant Features			●
6	Alteration/Removal of Contributing Historical Features			●
7	Repair/Replacement of existing Accessory Structures or Buildings when there is no change in design, materials, or general appearance	●		
8	Alteration of existing Accessory Structures or Buildings		●	
9	Additions to existing Accessory Structures or Buildings			●
10	New Accessory Structures or Buildings			●
11	Removal of existing Accessory Structures or Buildings which are not architecturally or historically significant		●	
12	Removal of existing Accessory Structures or Buildings which are architecturally or historically significant			●
13	Repair or Replacement of Architectural Details when there is no change in design, materials, or general appearance	●		
14	Alteration/Addition/Removal of Architectural Details		●	
15	Repair/Replacement of Awnings, Canopies, or Shutters when there is no change in design, materials, or general appearance	●		

**EXPEDITED REVIEW FOR COA REVIEW**

**Routine Maintenance** does not require the issuance of a Certificate of Appropriateness. Routine maintenance includes repair or replacement where there is no change in the design, materials, or general appearance of the structure or grounds. Certificates of Appropriateness are issued for all other projects. Any repair or replacement where there is a change in the design, materials, or general appearance is defined as an alteration and needs a Certificate of Appropriateness.

**Minor Work** projects are reviewed by the staff of the local historic preservation commission. Staff will refer Minor Work projects to the commission for review if in staff's judgment the change involves alterations, additions, or removals that are substantial, do not meet the guidelines, or are of a precedent-setting nature.

**Major Work** projects are reviewed by the local historic preservation commission. In general, major work projects involve a change in the appearance of a structure or site, and are more substantial in nature than routine maintenance or minor work projects, such as new construction, expansion of a building footprint, or significant changes in landscape features.

A selection of common work items are listed and classified as routine, minor or major work.

No.	Work	Routine	Minor (Staff)	Major (FHC)
16	Alteration/Addition/Removal of existing Awnings, Canopies, or Shutters		●	
17	Installation of New Awnings, Canopies, or Shutters		●	
18	Alteration/Addition/Removal of Carports			●
19	Construction of New Carports			●
20	Construction/Alteration/Removal of Chimneys		●	
21	Repair/Replacement of Decks when there is no change in design, materials, or general appearance	●		
22	Alteration/Addition/Removal of existing Decks			●
23	Construction of new Decks			●
24	Alteration/Addition/Removal of Doors		●	
25	Installation of new Doors		●	
26	Installation/Alteration/Removal of storm Doors		●	
27	Repair/Replacement of existing Driveways when there is no change in design, materials, or general appearance	●		
28	Alteration/Addition/Removal of existing Driveways		●	
29	Construction of new Driveways			●
30	Repair/Replacement of existing Fences, Walls, Hedges or other Screen Plantings when there is no change in design, materials, or general appearance	●		
31	Construction of new Fences, Walls, Hedges or other Screen Plantings			●

**EXPEDITED REVIEW FOR COA REVIEW**

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No.	Work	Routine	Minor (Staff)	Major (FHC)
32	Removal of existing Fences, Walls, Hedges or other Screen Plantings			●
33	Repair/Replacement of exposed Foundations when there is no change in design, materials, or general appearance	●		
34	Alteration of exposed Foundations		●	
35	Repair/Replacement of Gutters and Downspouts when there is no change in design, materials, or general appearance	●		
36	Installation/Addition/Removal of Gutters and Downspouts		●	
37	Installation of House Numbers and Mailboxes		●	
38	Repair/Replacement of exterior Lighting Fixtures when there is no change in design, materials, or general appearance	●		
39	Installation/Alteration/Removal of exterior Lighting Fixtures		●	
40	Repairs/Replacement, including repointing, to existing Masonry when the color and composition of the mortar match the original, and new brick or stone matches the original	●		
41	Construction/Alteration/Removal of Masonry		●	
42	Installation of Air Conditioners in windows		●	
43	Painting when there is no change in color	●		
44	Painting when there is a change in color		●	
45	Repair/Replacement of existing Parking Lots when there is no change in design, materials, or general appearance	●		



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No.	Work	Routine	Minor (Staff)	Major (FHC)
46	Alteration/Removal of existing Parking Lots		●	
47	New Construction of/Addition to Parking Lots			●
48	New Construction/Addition/ Removal of Porch			●
49	Repair/Replacement of Roof coverings when there is no change in design, materials, or general appearance	●		
50	Alteration of Roof coverings		●	
51	Installation of Satellite Dishes and/or Television Antennas		●	
52	Repair/Replacement of Signs when there is no change in design, materials, or general appearance	●		
53	Installation/Alteration/Removal of Signs		●	
54	Repair/Replacement of exterior Stairs and Steps when there is no change in design, materials, or general appearance	●		
55	Alteration/Addition/Removal of exterior Stairs and Steps		●	
56	Construction of new exterior Stairs and Steps		●	
57	Repair/Replacement of exterior Surfaces when there is no change in design, materials, or general appearance	●		
58	Alteration/Addition/Removal of exterior Surfaces		●	
59	Installation/Alteration/Removal of Temporary Features that are necessary to ease difficulties associated with a medical condition		●	

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No.	Work	Routine	Minor (Staff)	Major (FHC)
60	Repair/Replacement of existing Walks when there is no change in design, materials, or general appearance	●		
61	Alteration/Addition/Removal of existing Walks		●	
62	Construction of new Walks		●	
63	Repair/Replacement of Windows when there is no change in design, materials, or general appearance	●		
64	Alteration/Removal of existing Windows		●	
65	Installation of new Windows		●	
66	Installation/Alteration/Removal of storm Windows		●	
67	Temporary Structures		●	

## LVII. FREQUENTLY ASKED QUESTIONS

### **Q: Where should I begin the process?**

A: It is often helpful to begin by understanding what makes your property historically or architecturally significant. Contact the Foley Historical Commission at (251) 952-4011 for your property rating. Obtain the Guidelines section applicable to your proposed project and consider whether the proposed changes are appropriate for the property.

### **Q: How can I find out about the history of my neighborhood or property?**

A: Property owners within local Historic Districts can obtain a District description and map from the Foley Historical Commission web site at [www.cityoffoley.org](http://www.cityoffoley.org), or in person at the Foley Community Development Department. Additional information regarding National Register historic districts and properties is available at the Alabama State Historic Preservation Office, also known as the Alabama Historical Commission. The Foley Public Library also contains a local history and local archives section.

### **Q: How do I make sure the Foley Historical Commission will approve my project?**

A: It is helpful to have an understanding of what makes your property architecturally or culturally significant when considering a project. This will allow you to make informed decisions about the proposed project with an understanding of some of the issues considered by the Foley Historical Commission. Each section of the Guidelines outlines what will and will not be approved by the Commission. By following the Historic Guidelines and speaking with a staff member early in the process, you can increase the chances that your project will be approved.

### **Q: Is the review process expensive? Do I need to hire an outside professional?**

A: The Foley Historical Commission does not charge a fee for a CofA, however, other city departments assess fees based on the nature of the application. Carefully reviewing the applicable Guidelines and the application package for the Certificate of Appropriateness prior to hiring a design professional or contractor can assist in the early planning stages of your project. If not required by Code to receive a construction permit, you are welcome to submit applications for work without the assistance of a design professional. However, for complex proposals or those that requires the submission of scaled drawings, consultation with a professional will often speed up the review process. If you are retaining the services of a professional, it is helpful to work with architects, contractors, etc. who are familiar with the requirements of working with the Foley Historical Commission. Before submitting your application materials, confirm that it is complete.

### **Q: Can Staff decisions be appealed?**

A: All Staff decisions can be appealed to the full Commission.

### **Q: I am planning a complex project. When is the best time to talk to the Foley Historical Commission?**

A: If your project is complex or requires multiple review boards, the best time to talk to the Foley Historical Commission is as early in the project as possible, before you invest a lot of time and money into the design process. This initial informal informational review can help move a project more quickly through the review process saving both time and money.

### **Q: Is there a way to expedite the review process?**

A: No, there is not a route for expediting an application. It is important to thoroughly complete the application and submit all required materials to the Foley Historical Commission for review in advance of beginning a project. It is recommended that you contact the Foley Historical Commission directly to understand what submission materials are required for your project; whether Staff and/or full Commission review is required; and the specific submission deadlines and meeting dates. Following these procedures will ensure the fastest processing possible for your application.

### **Q: Does my project require Foley Historical Commission review?**

A: Proposed changes to any building, site or structure within the boundaries of a local Historic District are required to receive a Certificate of Appropriateness (CofA) from the Foley Historical Commission. This includes all work that might be considered ordinary maintenance and repair with the exception of repainting. This also includes work that is not visible from a public right-of-way. (Most applications for maintenance and repair are reviewed at the Staff level and are completed within 5 business days.)

### **Q: How do I apply for Foley Historical Commission review?**

A: The specific submission requirements for Foley Historical Commission review will vary based upon the complexity of the proposed project, but the submission materials are similar to those required for a building permit review.

For specific information regarding the submission requirements for your proposed project please refer to the information available on the Foley Historical Commission website at [www.cityoffoley.org](http://www.cityoffoley.org) or contact the Foley Historical Commission at (251) 952-4011.

### **Q: Can I begin construction immediately after I get the Foley Historical Commission's approval?**

A: The Foley Historical Commission review is not sufficient for the granting of a building permit. Each project is also subject to review by all agencies having jurisdiction over compliance with zoning, building and safety codes. Foley Historical Commission review is just one step in obtaining a building permit. You must complete all necessary reviews and obtain all necessary permits applicable to your project prior to proceeding with any work. You cannot receive a building permit without obtaining a CofA from the Foley Historical Commission.