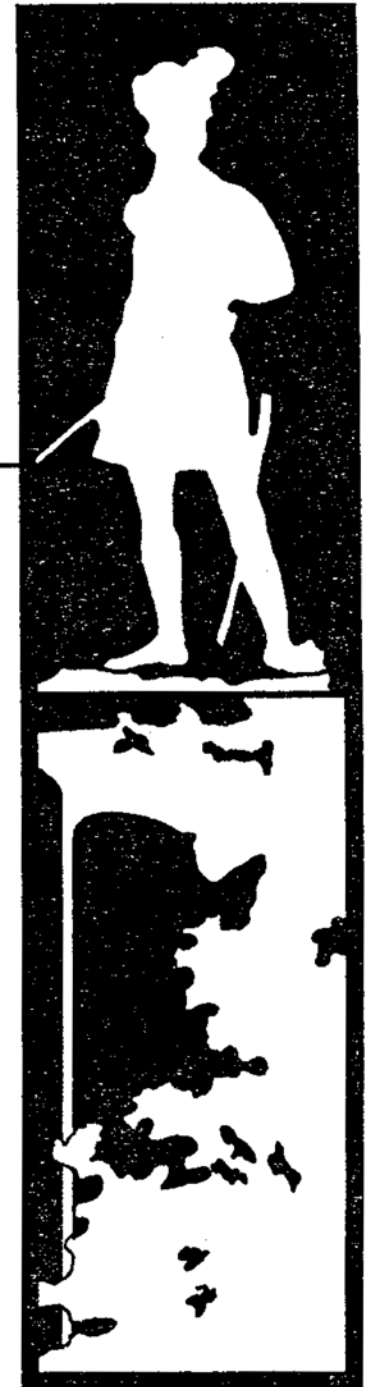# Design Manual For the

City of Spartanburg

Historic Districts & Landmarks

The Jaeger Company

Design Manual For the

City of Spartanburg

Historic Districts & Landmarks

The Jaeger Company
October 1996

City of Spartanburg, South Carolina
Department of Planning and Community Development
Board of Architectural Design and Historic Review

Acknowledgement

Title VI and Age Discrimination

Design Manual for the City of Spartanburg

Downtown Spartanburg
Historic District

Hampton Heights Historic
District

Beaumont Mill Village Historic
District

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Part Two: Preservation Principles and Design Guidelines

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Part One:
Design Review and Resource Analysis

1.0 Introduction

This manual has been developed primarily for use by the City of Spartanburg Board of Architectural Design and Historic Review in evaluating proposed changes to designated historic districts and buildings. In addition, guidelines contained herein can be used by property owners throughout the community who may be considering rehabilitation or new construction projects. The guidelines are not rigid restrictions but rather should be viewed as standards which, if followed, will result in sound preservation practices.

Design guidelines are a set of criteria which are used to evaluate the appropriateness of proposed changes in local historic districts. The ultimate goal of design guidelines is to protect the visual qualities of historic properties that reflect the history and heritage of that community.

Three historic areas representing commercial, residential, and mill village architecture and landscape architecture have been used to develop the design guidelines contained within this manual. They are the downtown Spartanburg commercial area, the Hampton Heights neighborhood, and Beaumont Mill Village. Analyses of these areas have been used to identify common rehabilitation and new construction issues for which guidelines are needed. This manual, however, presents basic principles, approaches, and guidelines that will have general application to most of Spartanburg's historic districts and individual buildings that may be designated in the future.

The manual is divided into three sections.

🍂 **Part One: Design Review and Resource Analysis** provides (1) an introduction to the Spartanburg Historic Preservation Ordinance and the design review process in Spartanburg and (2) profiles of the three representative areas including a brief history and an analysis of their historic resources.

🍂 **Part Two: Preservation Principles and Design Guidelines** provides (1) basic preservation principles and design concepts, (2) guidelines for new construction and additions, (3) commercial/institutional rehabilitation guidelines, (4) residential rehabilitation guidelines, (5) mill village rehabilitation guidelines, (6) landscape guidelines, and (7) guidelines for nonhistoric properties.

🍂 **Part Three: Appendices** contains a glossary of terms and a list of resources on maintenance and resource rehabilitation.

> *A **local historic district** is a district designated by local ordinance (Spartanburg Historic Preservation Ordinance) that falls under the jurisdiction of a local preservation commission (Board of Architectural Design and Historic Review). A local historic district is generally "overlaid" on existing zoning classifications in a community such that the preservation commission deals only with the appearance of the district and not the uses to which the properties in the district are put.*

1.1 Spartanburg Historic Preservation Ordinance

The City of Spartanburg Historic Preservation Ordinance was passed in 1995 by the authority of the Local Government Comprehensive Planning Enabling Act of 1994. A copy of the ordinance can be obtained from the City of Spartanburg Department of Planning and Community Development. This manual does not serve as a substitute for the ordinance, and any property owner interested in the content of the ordinance should obtain a copy as a supplement to this manual.

The primary purpose of the ordinance is stated to be

... to provide for the preservation and protection of historic and architecturally valuable districts and sites in the City of Spartanburg. Its purpose is to encourage the identification, protection, preservation and enhancement of the unique and special character of defined districts and sites by means of restrictions and conditions governing the right to erect, demolish on whole or in part, or alter the exterior appearance of structures within such areas.

It is important to note that the Ordinance provides for a wide variety of resources to be locally designated; these include individual landmark buildings, districts, sites, structures, objects (such as the Daniel Morgan statue), and significant landscape features.

Properties currently listed in the National Register of Historic Places are good candidates for local designation as their historic and architectural significance have already been established. At the time of this publication, the City of Spartanburg had six individual buildings listed in the National Register:

Evins-Bivings House
"Bon Haven"
Bishop Duncan House
Cleveland Law Range
Seay House
W. S. Montgomery House

Evins-Bivings House

and four districts:

Downtown Spartanburg
Hampton Heights
Converse College
Wofford College.

Many other historic properties and districts exist that could be locally designated.

The Board of Architectural Design and Historic Review (Board) of the City of Spartanburg, a nine-member commission consisting of licensed professionals and others with a demonstrated interest in relevant fields, has been established as the administrative authority for the ordinance. The ordinance lists nine areas of responsibility for the Board. Of particular interest to these guidelines are their responsibilities to:

1 prepare and maintain an inventory of all properties which have the potential for designation as a historic property;

2 recommend to City Council specific properties to be designated by the ordinance; and

3 review applications for certificates of appropriateness and grant or deny the same in accordance with the provisions of the ordinance.

1.2 Design Review Process

Design Review is the process by which the Board of Architectural Design and Historic Review approves major changes that are planned for locally-designated properties and districts and issues Certificates of Appropriateness which allow the proposed changes to take place.

There is a four-step process for obtaining a Certificate of Appropriateness.

STEP 1: Determining Whether a Certificate of Appropriateness Is Needed/ Schedule Preliminary Meeting with Board Subcommittee (optional)

STEP 2: Submitting an Application for a Certificate of Appropriateness to the Board

STEP 3: Board Review of the Application/Public Hearing

STEP 4: Application Approved - Certificate of Appropriateness Issued
OR
Application Denied - Certificate of Appropriateness Denied

STEP 1: Determining Whether a Certificate of Appropriateness Is Needed/Preliminary Meeting with Board Subcommittee

Once a property or district has been designated, a Certificate of Appropriateness is required for:

(1) all alteration, construction, demolition, or removal requiring a building or demolition permit by the Inspections Department

(2) or for any alteration, construction, demolition, relocation, or removal not requiring a building or demolition permit which changes the **"exterior architectural appearance"** of any designated property or individual properties located within the boundaries of a designated district (including properties considered to be nonhistoric).

Exterior architectural appearance is defined in the Ordinance as

the architectural character and general composition of the exterior of a structure <u>visible from a public street</u>, including, but not limited to, the kind and texture of the building material and the type, design, and character of all windows, doors, light fixtures,

signs, and appurtenant elements.

Application for a building permit will trigger the design review process.

Interior modifications, alterations to exterior features not visible from a public street, and ordinary maintenance and repairs <u>are exempted from review</u> and do not require a Certificate of Appropriateness.

Prior to the preparation of detailed specifications and plans, a property owner can request a meeting with a subcommittee of the Board to review the standards of appropriateness of design that will be required for the planned project. Applications are to be submitted to the Department of Planning and Community Development.

STEP 2: Submitting an Application for a Certificate of Appropriateness to the Board

Applications are to be accompanied by drawings, specifications, site plans or layouts, and/or photographs which illustrate existing conditions and adequately illustrate proposed plans. (See Ordinance for more information.)

STEP 3: Board Review of the Application/Public Hearing

All applications for a Certificate shall be reviewed at a public hearing. (See Ordinance for exceptions relating to Minor Works.)

When reviewing applications for alteration or new construction, the Board shall consider the U.S. Secretary of the Interior's Standards for Rehabilitation (see Section 5.3) and the following criteria:

a) the character and appropriateness of the design;
b) the scale of the buildings;
c) the texture and materials;
d) the relationship of such elements to similar features of structures in the immediate surroundings;
e) if the property is in an historic district, the extent to which the alteration or construction would be harmonious with the historic district.

This manual will also serve as a tool in reviewing applications.

Property owners may request special consideration based on Economic Hardship. See Ordinance for information and procedures related to such requests.

STEP 4: Application Approved - Certificate of Appropriateness Issued

The Board shall approve or deny an application within 30 days after it has been filed. Failure of the Board to act within this time period shall constitute approval and no other evidence is needed. (See Ordinance for exceptions.)

A Certificate shall expire after six months if the work is not commenced and diligently pursued within that time.

Application Denied - Certificate of Appropriateness Denied

If an application is denied, the Commission will notify the applicant and the Building Inspector in writing of its decision and state the reasons for the denial.

The applicant may make modifications to the plans and may resubmit the application at any time after doing so.

What Makes a Property Historic?

Several **criteria** are used to determine whether a property is historic. They include:

· **Age** - Properties greater than or equal to 50 years old are considered historic.

· **Special Architectural Significance** - Some properties less than 50 years old are considered historic because they possess special architectural significance; for example, they might be the first of a type built; be an exceptionally good example of a particular method of construction or style; or represent the work of a noted architect or master builder.

· **Historic Association** - Some properties less than 50 years old are considered historic because of their association to significant events or persons; for example, properties associated with the Civil Rights movement are now being considered historic at the national level as well as the state and local levels. Another example would be a President's home that is not 50 years old but would certainly be considered historic.

1.3 Purpose of Design Guidelines

Design guidelines are concerned with changes to the external appearance of historic properties and do not affect the use of property which is otherwise regulated through the zoning ordinance and building and development codes. For example, a property owner wishing to renovate his residence for use as an office in an area zoned residential would need to file for rezoning; if proposed changes would alter the exterior appearance of the property, the owner would also have to file a "Request for Certificate of Appropriateness" to obtain permission to make those changes. The Historic Preservation Commission would not, however, comment on the proposed use of the property.

Following is a list of what design guidelines do and what they do not do.

Design Guidelines Do:

- protect the historic character and integrity of the district
- provide guidance to design professionals and property owners undertaking construction in the district
- identify important review concerns and recommend appropriate design approaches
- provide an objective basis for review, assuring consistency and fairness
- increase public awareness of the district and its significant characteristics

Design Guidelines Do Not:

- limit growth or development within the district
- apply to routine maintenance or to work which does not visibly affect the district, such as interiors
- dictate stylistic design approaches which are based on individual preference
- restrict creative design solutions [1]

1.4 State and Federal Review Processes

National Historic Preservation Act of 1966 - Review of design projects in Spartanburg may also take place at the state and federal levels under two sets of conditions. The first concerns projects with some level of federal involvement (funding or licensing) that will impact one or more historic properties. According to Section 106 of the 1966 National Historic Preservation Act, federal agencies must provide the President's Advisory Council on Historic Preservation an opportunity to comment on the effect of federal, federally-assisted, or federally-licensed projects involving properties either listed in or eligible for listing in the National Register of Historic Places. Most often it is in fact the State Historic Preservation Office that carries out these reviews. The Secretary of the Interior's "Standards for Rehabilitation" is always the criteria for evaluation. The comments made are not binding but merely advisory, although this process has in many cases led to modifications of proposals and more sympathetic treatments of historic resources.

Rehabilitation Tax Incentives - State and federal involvement will also occur when a property owner wishes to take advantage of state and/or federal rehabilitation tax in-

centives or grants. A tax credit is available for qualifying rehabilitation projects, and applicants must submit a two-part application to the State Historic Preservation Office. Part One of this application documents the significance of the property while Part Two is a description of the project. After this documentation has been reviewed at the state level, it is sent on to the National Park Service for a final review and a decision concerning the application for tax credits. Again, the Secretary of the Interior's "Standards for Rehabilitation" are utilized in these evaluations. Persons desiring further information on the tax incentives for historic preservation projects should contact the State Historic Preservation Office, South Carolina Department of Archives and History.

Local Property Tax Abatement - In 1990 the South Carolina state legislature passed a law allowing municipal and county governments to give property owners tax incentives for the rehabilitation of historic buildings and low and moderate-income rental property. The law, which authorizes local governments to place a temporary ceiling on a property's assessed value, applies to property owners who complete a "substantial rehabilitation" of a historic property in an area where the special tax assessments law has been implemented. Without that temporary ceiling, the improvements made will increase the

property's assessed value and the owner's property taxes. At the time of the completion of these design guidelines, the City of Spartanburg had not passed an ordinance implementing the state law. If at any point in the future the City does pass such an ordinance, all historic properties located in designated local districts would be eligible for the tax abatement program. [2]

Persons desiring further information on the tax incentives for historic preservation projects should contact the State Historic Preservation Office, South Carolina Department of Archives and History.

1 *State Historic Preservation Office, South Carolina Department of Archives and History, "Preservation Hotline," July 1992.*

2 *State Historic Preservation Office, South Carolina Department of Archives and History, "Fact Sheet 8: Special Property Tax Assessments for Rehabilitated Historic Buildings," March 1994.*

2.0 Downtown Spartanburg Historic District Profile

The central business district focusing on Main and Magnolia Streets has served as the commercial center of Spartanburg since the city's beginnings with Morgan Square as the symbolic city center. The historic commercial, industrial, and institutional buildings that comprise much of the downtown today represent the important business activity that has shaped Spartanburg.

Spartanburg County was formed in 1785, and a small crossroads settlement grew up in an area that would become the city of Spartanburg. A courthouse and jail were constructed here in 1789 - this early log courthouse sat on the public square, later named Morgan Square. The small settlement grew, and by 1809 the public square was surrounded by the courthouse, jail, and several commercial and residential buildings. Spartanburg remained small during the first half of the nineteenth century, with its commercial area serving as a regional trading center for farmers.

The construction of the first railroad to Spartanburg from Columbia in 1858 brought more commercial activity to the town. Thirty-three businesses were in operation in the city in that year. 1870 was the beginning of several decades of rapid growth for Spartanburg - in 1880, the city received its charter from the legislature. As the city grew, the wooden commercial structures of downtown began to be replaced with more substantial brick buildings. Seventy-five commercial establishments were in operation in 1880. Also in 1880, the Daniel Morgan monument was erected, and the public square was renamed Morgan Square.

Downtown continued to grow rapidly during this late-nineteenth-century period. A variety of businesses were in operation. Main Street served as the banking and commercial center and boasted banks, clothing stores, hardware stores, druggists, and department stores. Magnolia Street was home to professional and newspaper offices. Warehouses were built on Ezell Street to store the goods transported on the nearby railroad line.

The first cotton mill was constructed in Spartanburg in 1888, and the textile industry grew rapidly so that by 1909 there were nine mills in the city. The construction of several rail lines into Spartanburg by the turn of the century also stimulated industrial growth. With this industrial activity, the downtown area continued to grow and expand through the 1920s. In 1912, the first high-rise building was constructed downtown - the eight-story Chapman Building (later known as the Andrews Building). The six-story Cleveland Hotel followed in 1915, and the nine-story Montgomery Building in 1922. Downtown Spartanburg became a major commercial center for the Piedmont area of the state.

The Depression of the 1930s slowed growth in the city considerably. Only a small number of buildings were constructed downtown in the early 1940s. After World War II, Spartanburg again prospered with the boom of the local peach industry and new growth in the textile industry. The early 1950s automobile traffic brought many changes to downtown, including new parking areas and the movement of the Daniel Morgan monument to facilitate traffic flow. During the 1960s and 1970s, urban renewal projects removed buildings on two sides of the public square. In 1974, a pedestrian mall was created on Main Street, but with renewed interested in the historic central business district, the pedestrian mall was removed, and Main Street was reopened to traffic.

Cleveland Building

Railroad Depot

Gas Station

2.1 Architectural Resources

Spartanburg's central business district has a variety of architectural resources representative of the commercial, industrial, institutional, and governmental activity that historically took place there. Rows of attached commercial buildings, groups of large industrial buildings, and landmark institutional and governmental buildings together define downtown Spartanburg.

Commercial Row on West Main Street
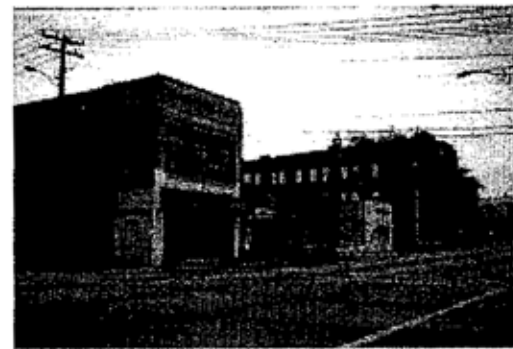
Commercial Row on Magnolia Street

Commercial Buildings

Commercial buildings housed the commercial businesses of downtown such as stores, banks, offices, theaters, and hotels. The majority of these buildings were constructed of brick masonry and built attached to each other in commercial rows. Masonry commercial buildings began to be constructed in large numbers during the late-nineteenth century to replace wood framed construction that was often lost due to fire. Spartanburg has several intact commercial rows that date from the 1880s into the 1940s. Also located in the downtown are freestanding structures such as the Cleveland Building, the railroad depot, and a small gas station on Magnolia Street.

Institutional & Governmental Buildings

These buildings served the needs of the various institutions and government entities of Spartanburg. They are often large, landmark structures designed in a particular style, usually by an architect.
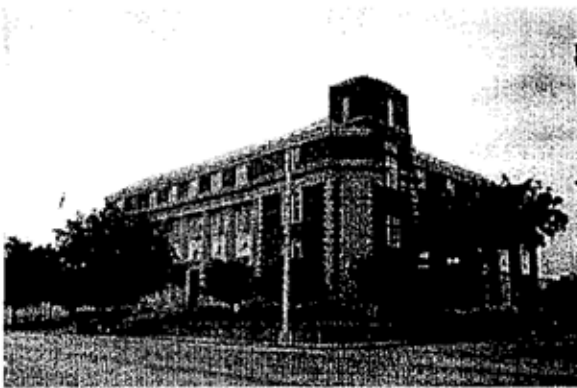
Courthouse

Methodist Church
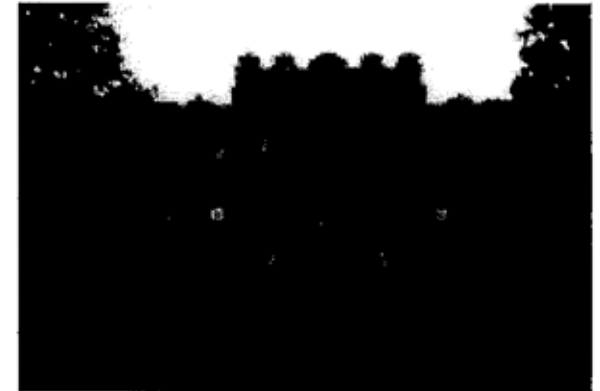
High School

Industrial Buildings

These buildings housed downtown industries and provided warehouse space for storage. They tend to be large, freestanding buildings of masonry construction that provided a large open interior space for manufacturing or storage of goods and materials.

Furniture Manufacturing Company Building

Mill Complex

Auto Garage on West Main Street

2.1.1 Commercial Building Types

Commercial buildings may be categorized into compositional types according to the design of their front facade and their general massing and height. Following are the common commercial building types of downtown Spartanburg.

Two-Part Commercial Block

The most common type of facade composition for a small to medium-sized commercial building, the two-part commercial block, appears in Spartanburg with great frequency. Developed in the mid-1800s, this type is usually from two to four stories in height and is divided into two distinct zones, with the ground level clearly distinguished from the upper level. Historically the ground level housed public spaces such as shops or restaurants while those above the street were given over to private uses such as apartments, hotel rooms, and offices. The public space was generally identified by a storefront of large display windows and prominent entrance and separated from the upper floors by a storefront cornice. The upper floors of private space were marked by rows of windows.

upper-floor private space

ground-floor public storefront area

Two-Part Commercial Block

One-Part Commercial Block

The one-part commercial block may be thought of in the same way as the ground floor of the two-part block and, like the two-part block, became very popular in the mid-1800s. The one-part block is a simple, one-story box with a front facade that consists of a storefront area topped with a cornice. The storefront usually contained large display windows and a prominent entrance. The facade may range from very plain to moderately ornamented. While not as common in Spartanburg as the two-part block, the one-part block is represented by several examples.

cornice area

storefront space

One-Part Commercial Block
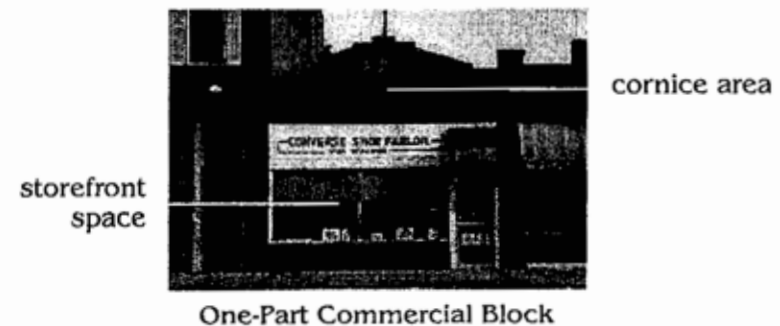
Enframed Window Wall

This compositional type became popular around the turn of the century and developed out of a desire to order the facade of commercial buildings by "enframing" their large central areas of glass with a prominent border. Examples of this type are generally one or two stories. A few examples of this type are found in Spartanburg.

enframing border
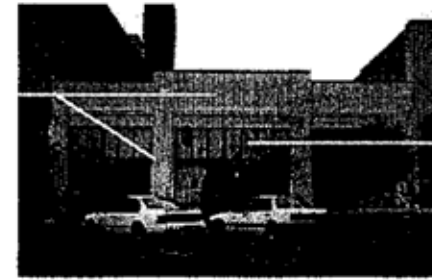
large glass area

Enframed Window Wall

Temple Front

This type is defined by a front facade derived from the temple fronts of classical architecture and became popular at the turn of the century due to the renewed interest in classical architecture. The type was most commonly used during the twentieth century for banks. The front facade has a temple design with pilasters or columns supporting a pediment or classical entablature.

classical entablature

pilasters

Temple Front

Two-Part Vertical Block

The two-part vertical block began to be used in the late-nineteenth century to simplify the exterior composition of tall commercial buildings. The facade is divided horizontally into two major zones that are different yet related to each other. The lower zone rises one or two stories and serves as a visual base for the prominent upper zone. These buildings are generally at least four stories tall and possess a sense of verticality. The Montgomery Building is a good example of this type.

multistory upper zone

lower zone/ base

Two-Part Vertical Block

2.1.2 Architectural Styles and Details

The majority of resources in downtown Spartanburg have at least some stylistic influence, and many are fairly high-style examples. Stylistic details on commercial buildings are generally limited to the building's front facade. Freestanding commercial buildings may have two or three ornamented facades. Landmark institutional and governmental buildings tend to be the most highly stylistic and may be designed by an architect. In contrast, most warehouse-type buildings have no stylistic details but are recognizable by their distinctive forms. Following are the most common architectural styles found on the commercial, industrial, institutional, and governmental buildings of Spartanburg's central business district.

Italianate

This mid- to late-nineteenth-century style is most notable for elaborate arched or curved window surrounds and decorative window hoods. Cornices tend to have either brackets or corbeled brickwork. This style was commonly used on late-nineteenth-century, small-town commercial buildings.

Italianate

decorative window hoods

corbeled brick cornice

segmentally arched window openings

Italianate

Richardsonian Romanesque

This style presents an appearance of massiveness with its brick and stone masonry, arched openings, and heavy columns. It was not commonly used in the southeast, and most examples tend to be vernacular interpretations of the style. Spartanburg has several good examples of the style.

Second Empire

This late-nineteenth-century style is not often seen on commercial buildings in the southeast. It is an elaboration of the Italianate style and includes some of the same details, such as decorative arched window hoods, corbeled brickwork, and bracketed cornices. The Second Empire's distinguishing feature is a mansard roof.

Richardsonian Romanesque

stone masonry lintels

large round-arched openings

Richardsonian Romanesque

mansard roof

decorative window hoods
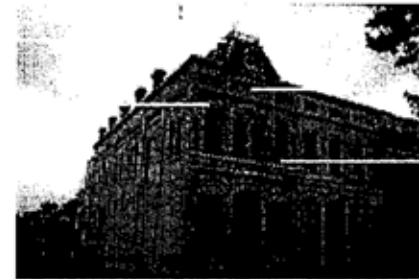
corbeled brickwork

segmentally arched window openings

Second Empire

Classical Revival

The Classical Revival style on commercial buildings uses a variety of classical details in an orderly, usually symmetrical design. A building facade may appear to have a classical portico with pilasters or columns supporting a pediment or entablature or may simply have a few classical details such as a cornice with dentils or modillions and corner pilasters.

In some instances, two styles will be deliberately mixed to produce a transitional design that shows the influence of both styles. The U. S. Courthouse is an example of the combination of the Classical Revival and Art Deco styles.

classical columns
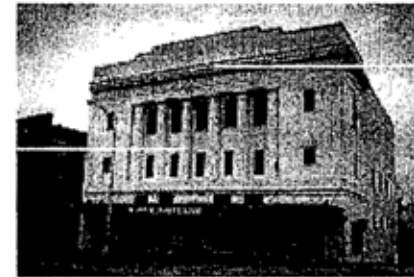
classical entablature

Classical Revival
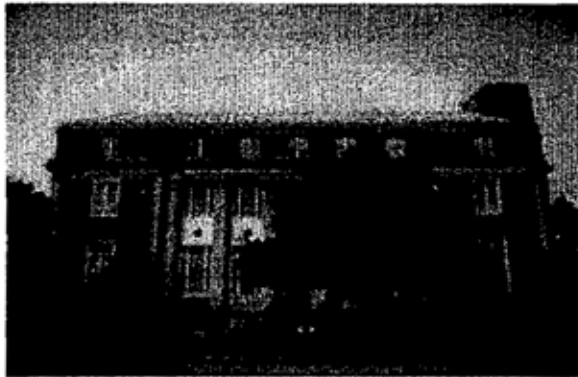
Combination of Classical Revival and Art Deco styles

Classical Revival

Colonial Revival

The Colonial Revival style was based on the revival of America's colonial architectural heritage. While generally used as a residential style, some commercial and institutional buildings were constructed in the style to give them a more residential appearance. Colonial Revival-style commercial buildings are rare and generally date from the 1930s era. Spartanburg has some interesting commercial examples.

side-gabled roof with parapet walls

multi-paned windows

round-arched window openings with keystones

Colonial Revival

Colonial Revival

Academic Gothic Revival

This style was a revival of the historical Gothic styles of the past and was used during the early-twentieth century for institutional buildings, primarily churches and schools. The term "academic" refers to the restraint used in borrowing design elements from earlier Gothic styles. The Methodist Church is a good example.

crenelated parapet wall

pointed-arched openings with decorative hoods

Academic Gothic Revival

Academic Gothic Revival

Stripped Classical

This style dates from the late 1930s and 1940s and is characterized by very simple, or stripped, classical details. Details include very plain pilasters and suggestions of classical pediments and cornices.

simplified pediment and cornice

simplified pilasters

Stripped Classical
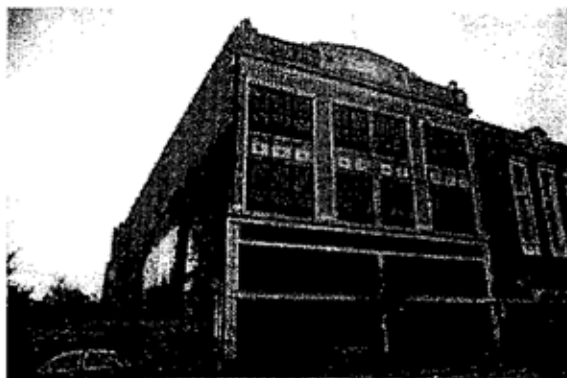
Stripped Classical

Art Deco

The Art Deco style was used on commercial buildings during the 1930s and 1940s. The style emphasized the modern movement toward smooth surfaces and simple ornament. Art Deco-style buildings usually have smooth stuccoed exteriors, and their ornament is geometric with a vertical emphasis. Spartanburg has several good examples of this style.

geometric ornament with vertical emphasis

smooth exterior surface

The Palmetto Theater was designed by architect Erle G. Stillwell in 1940 and is an excellent example of the Art Deco style. It was hailed as a wonder of modern technology and luxury at its opening. The building's storefront features Carrara glass panels in varying shades of blue. It was recently listed as one of the state's 10 most endangered buildings.

2.2 Landscape Resources

Landscape resources in Spartanburg's Central Business District (CBD) consist of the following: (1) an existing pattern of commercial building blocks surrounded by streets, sidewalks and parking areas; (2) Morgan Square; (3) existing vegetation; and (4) streetscape furnishings. Many of these resources are historic elements, while others have been added or are historic elements that have been altered in recent years.

2.2.1 Original Town Plan

Downtown Spartanburg is characterized by a linear arrangement of streets. Main Street and Church Streets, which intersect in the center of downtown, are the major streets today. Magnolia Street, which also intersects with Main Street, was also a major commercial thoroughfare in historic times. Main Street bisects the downtown district in an easterly to westerly direction. Church Street and Magnolia Street are oriented in a northerly to southerly direction. Most of Main Street and portions of Church Street near the town center were laid out along natural ridge lines. The topography of the commercial areas on either side of these streets tends to slope gently away from these primary corridors, giving Main and Church a dominance in the downtown plan. This informal layout reflects the city's evolution from a crossroads community to today's vibrant urban center.

Changes to this overall street pattern for the most part have not altered the original plan. Most changes have occurred within the boundaries of the original right-of-way. Changes have included the following: (1) widening of streets; (2) alterations to Morgan Square to facilitate vehicular circulation and parking; (3) demolition of many buildings surrounding Morgan Square, which changed the historic intensive development pattern to today's open spacious character; (4) the creation of parking areas at the rear of the commercial blocks, some in the form of parking decks; and (5) a pedestrian scheme for portions of Main Street installed around 1970 and subsequently removed in the early 1980s.

Map of Spartanburg's Central Business District in 1882 illustrates similarity of today's road pattern. (Original Map drawn by O. W. Gray & Sons, Philadelphia.)

2.2.2 Morgan Square: The CBD's Most Significant Open Space

Morgan Square is the most significant open space in downtown Spartanburg. This space has been a focal point in the town center since the community's founding. According to local historical accounts, the public square was created in 1787 around a spring. Water from the spring was used to create a public well. Three courthouses have occupied the site.

The square was named in honor of General Daniel Morgan, commander of the American forces at the Battle of Cowpens during the Revolutionary War. The statue was erected around 1880 to honor Morgan and commemorate the 100th anniversary of the battle. Historical glimpses of the square from the early 1900s, in sketch and photographic form, depict a park space with a circular pool and fountain shaded by large hardwood trees and surrounded by an ornamental iron fence. The statue to Morgan was set on a pedestal and placed in the center of the street, southwest of the park space.

The monument was relocated to the northeastern end of the square in 1960 and today stands within the park space. Photographs taken in the 1960s illustrate how the former park space with its picturesque qualities was eventually stripped of its ornamental details to improve vehicular circulation. Landscape plantings since that time have somewhat softened the impact of these roadway improvements that were insensitive to the historic qualities of the space.
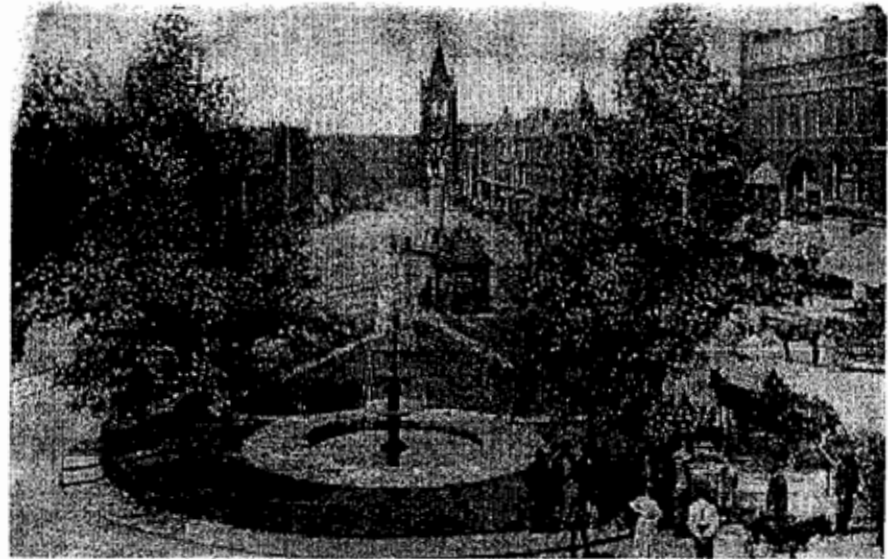
View of Morgan Square, believed to date from around the turn-of-the-century, illustrating the picturesque qualities of the space. Illustration was taken from a 1903 publication by the Chamber of Commerce.
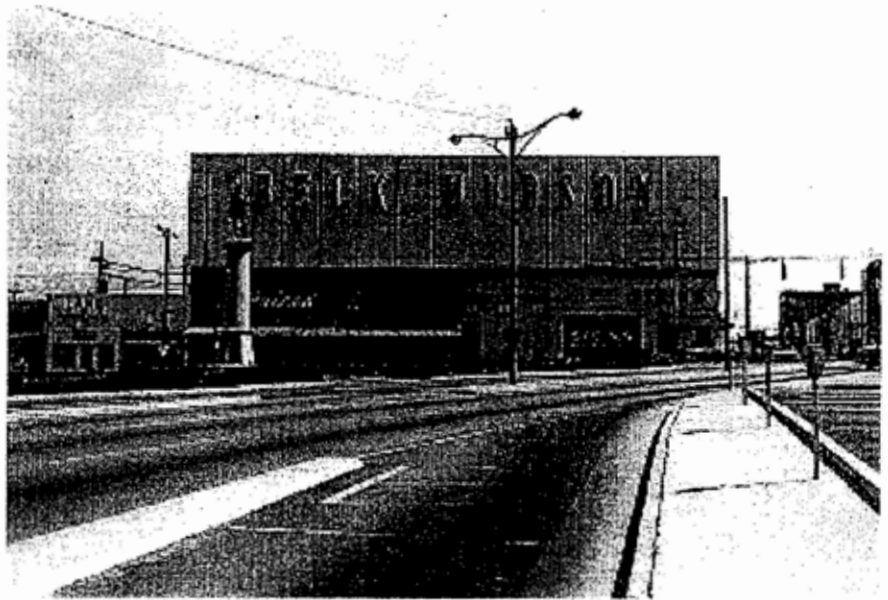
View of Morgan Square following the completing of roadway improvements in 1964

2.2.3 Vegetation

Vegetation appears to have been an important consideration in Spartanburg since the early 1900s. A 1903 description noted that specimen trees from Spartanburg were used as part of a forestry exhibit at the Charleston Exposition. Important trees noted at the time included "yellow pines, oaks of every kind, hickory, walnut, chestnut, maple, poplar, dog-wood, etc."

Vegetation in downtown Spartanburg consists of similar varieties to the above historical description. Today's vegetation is primarily mature native hardwood trees. Native tree species located within the commercial district include several types of Maple and Oak, Sweetgum, Magnolia, and Sycamore. There are also a number of Live Oaks in the downtown district. Live Oaks are a native tree to South Carolina but are typically found in the coastal plain. Live Oaks in downtown Spartanburg are somewhat of an anomaly as it is unusual to find Live Oak used as a street tree in the piedmont section of South Carolina. Exotic tree varieties include Ginkgo, Crape Myrtle and Bradford Pear. Ginkgo and Crape Myrtle are trees that are appropriate to the age of the commercial historic district. The Ginkgo and Crape Myrtle were introduced into this country in the late 1700s, while the Bradford Pear's introduction dates from early in this century. Trees are planted in rows along the sidewalk edge or adjacent to parking lots to visually screen cars.

Vegetation in the commercial district also includes more intensive tree, shrub and ground cover plantings around the statue and fountain at Morgan Square.

Laying of brick for street paving at the turn-of-the-century

2.2.4 Streetscape

The streetscape section in the commercial district is primarily a paved sidewalk of brick or concrete, ranging in width from nine feet to twelve feet; raised six inch concrete curb; and asphalt roadway of varying dimensions. Portions of the CBD along Main Street were part of the 1970 plan that created a pedestrian mall on Main Street from South Converse Street to North Church Street. Vehicular traffic was routed around Main Street and parking areas developed behind Main Street. The plan utilized decorative lighting fixtures, benches and brick paving for walking surfaces. The pedestrian mall was later removed and vehicular traffic routed back on Main Street. Elements of the pedestrian mall plan that remain today include light fixtures, benches, and brick paving for the sidewalks. Brick is a historic material in downtown Spartanburg.

There are a few photographic examples of the historic light fixture used in the CBD. The fixture appears to have Victorian-era design with a metal fluted column and an acorn-shaped glass globe.
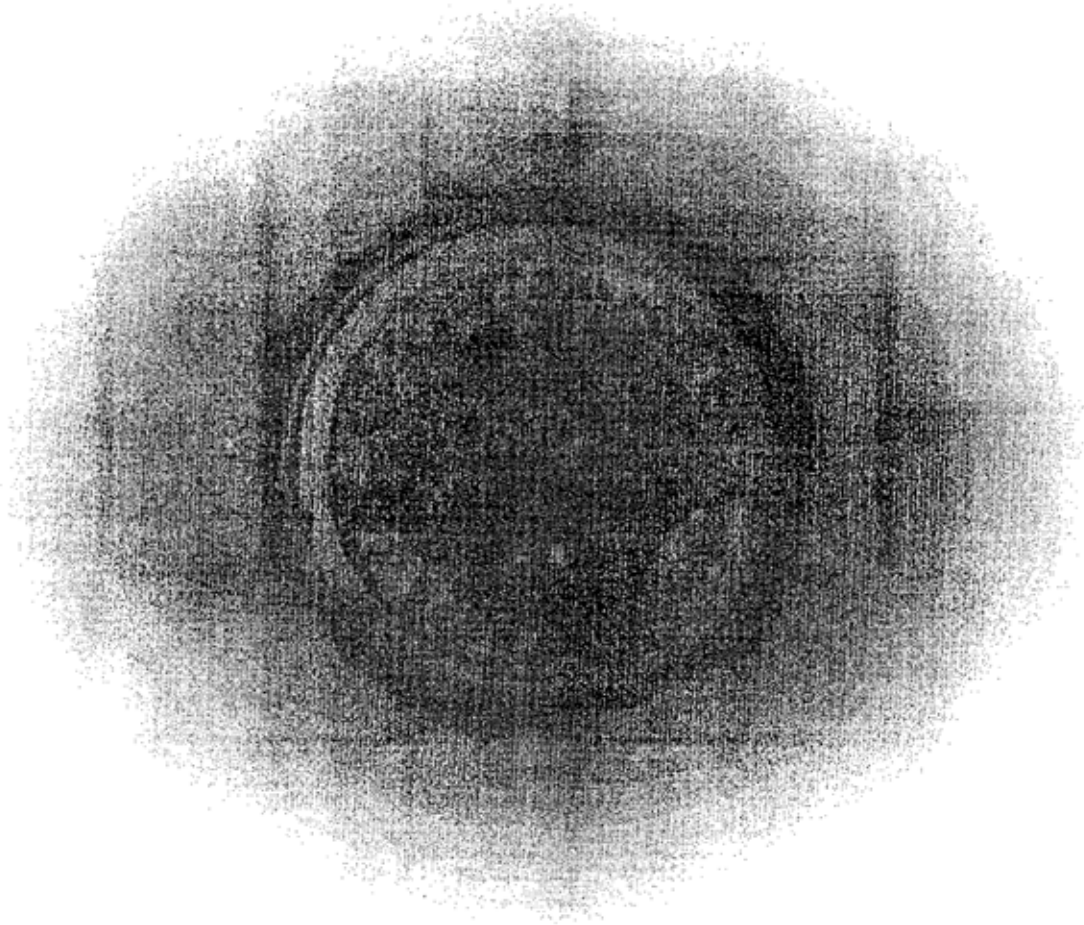
3.0 Hampton Heights Historic District Profile

The historic residential neighborhood of Hampton Heights developed from the 1890s into the 1940s as the home of many middle- and upper-income citizens of Spartanburg. The area that is now Hampton Heights was open farmland until the 1890s when the Irwin family began to develop the land as a residential suburb for the rapidly growing city. Several members of the Irwin family built large, fashionable houses on large parcels of land that included farmland. The Irwins reportedly were responsible for planting the large street trees that still line West Hampton Avenue. Three Irwin family houses remain today at 232 West Hampton Avenue, 269 West Hampton Avenue, and 450 Irwin Avenue.

By the turn of the century, other large houses set on large lots were being constructed in the area by local professionals and business people. These houses defined the early character of the neighborhood and were built largely in the Queen Anne style, with several examples of the Classical Revival and Colonial Revival styles.

During the 1910s and 1920s, the neighborhood expanded with the development of new streets. South Spring Street, Peronneau Street, and South Hampton Drive were developed by 1920 and Hidrick Street by 1930. Many of the houses on these streets are bungalows with Craftsman-style details that developed in the early-twentieth century as affordable suburban houses for middle-income families. Hampton Heights contains a fine collection of Craftsman-style houses.

Further neighborhood expansion took place with the development of Irwin Avenue, Cecil Court, and Timothy Street during the 1930s and 1940s. These later houses were smaller scale examples of the Colonial Revival and Craftsman styles as well as the English Vernacular Revival style. The 1940s saw the construction of a number of small scale minimal traditional houses in the neighborhood as well. Along with single-family houses, Hampton Heights also has a collection of historic apartment houses and duplexes that have served an important need for housing in Spartanburg over the years.

3.1 Architectural Resources

The architectural resources of the Hampton Heights neighborhood are all residential and include houses, duplexes, and apartment buildings. These historic buildings were constructed from the 1890s when the neighborhood first began to develop into the 1940s. They range from small, modest houses to large, high-style residences, and all play a part in the history of the neighborhood.

Houses may be categorized by either house type or architectural style. These are two different but related ways of understanding why a house looks the way it does.

3.1.1 House Types

Most houses may be categorized by house type. House type is the basic form of a house exclusive of the stylistic ornamentation that may be present. Type is determined by the floor plan and height of a house. Sometimes other features such as roof shape, location of doors or chimneys, or the kind of porch may be part of the definition of a type.

House type and architectural style are often confused. Style is a building's ornamentation or decoration, while type is the ba-

sic form onto which these stylistic elements are placed. Three houses of the same type may be ornamented with three different styles or may have no stylistic features at all. Categorizing houses by type helps us recognize the traditional form of a house rather than only recognizing its stylistic influences.

Many house types are traditional house forms that have been handed down from generation to generation. These include types found in Hampton Heights such as the Georgian house and central hallway which were built for many years. Many types are based on dwelling forms brought from Europe and Africa, while others evolved to fit circumstances in various regions of the United States. Some house types are particular to a certain region; others are widespread and found throughout large areas of the country, such as the bungalow.

A number of different house types are present in Hampton Heights, but the majority of houses fall into a few type categories. The **bungalow** is by far the most common. Constructed mainly during the 1910s and 1920s, bungalows were very popular all across the country as comfortable, affordable houses for middle-class families. Their popularity rapidly spread through the use of pattern books that made house designs and plans readily available. This was

the time when Hampton Heights experienced its greatest period of growth.

> *Many of these houses fit into a category of architecture called **vernacular architecture**. Most of the houses in Hampton Heights are considered to be vernacular architecture. Vernacular means based on traditional forms and materials rather than being professionally designed. An example of vernacular architecture may be a traditional house type, or it may also be a regional interpretation of an architectural style. Early vernacular architecture was based on local and regional building traditions. During the late-nineteenth and early-twentieth centuries, industrialization brought mass-produced building components and concepts to vernacular architecture, making it more widespread across the country.*

Other house types found in Hampton Heights include the **Georgian House, Side Hallway House, American Foursquare, Temple-Front Cottage,** and **Queen Anne House.** With the exception of the Queen Anne House (associated with the late-nineteenth century), these types were, like the bungalow, popular during the early-twentieth century. A number of **minimal traditional** houses were built in Hampton Heights in the 1930s and 1940s

Bungalow

Bungalows are long and low house forms with irregular floor plans within an overall rectangular shape. Integral, or recessed, porches are common as well as low-pitched roofs with wide overhangs. The bungalow type can be divided into four subtypes based on roof forms and roof orientation: Front-Gabled Bungalow, Side-Gabled Bungalow, Hipped Bungalow, and Cross-Gabled Bungalow.

The bungalow and other house types presented in this section can be found in other areas of Spartanburg outside the Hampton Heights neighborhood.

front-gabled roof

integral (recessed) porch

low pitched roof with wide overhangs
rectangular shape with irregular floor plan

Front-Gabled Bungalow

wide eave overhangs

integral (recessed) porch

side-gabled roof

rectangular shape with irregular floor plan

Side-Gabled Bungalow

wide eave overhangs

hipped roof

rectangular shape with irregular floor plan

Hipped Bungalow

integral (recessed) porch

cross-gabled roof

rectangular shape with irregular floor plan

Cross-Gabled Bungalow

Georgian House

The Georgian house is two stories consisting of a central hallway with two rooms on either side and is nearly square in shape. The roof is typically hipped but may be side-gabled. Two chimneys are usually present, most often on the interior between the front and rear rooms.

symmetrical front facade

entrance into central hallway

two-story main block two rooms deep
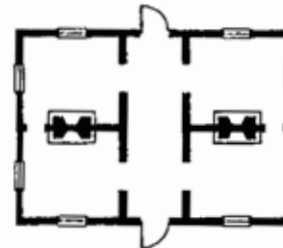
Georgian House

Side Hallway House

The side hallway house is two stories with the hallway at the side of the house, hence its name. The hallway normally contains the staircase. The house is usually two rooms deep and has a close to square shape.

two-story main block

entrance into side hallway
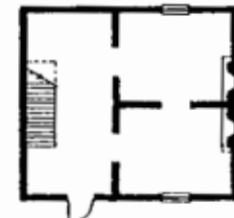
Side Hallway House

American Foursquare

The American Foursquare has a two-story cubical shape topped with a pyramidal roof. The floor plan consists of four rooms without a hallway, so that one room generally serves as the entry and stairhall.

pyramidal roof

two-story cubical block

four main rooms on each floor
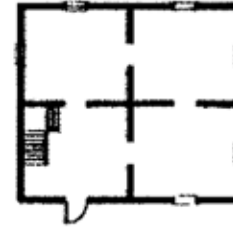
American Foursquare

Temple-Front Cottage

The temple-front cottage is a long, rectangular house distinguished by a full-facade integral (recessed) porch under a front-gabled roof. The floor plan is either a central hallway or hall-parlor (two unequal-sized rooms) plan and three or more rooms deep.

front-gabled roof

full-facade integral (recessed) porch

one-story rectangular form three or more rooms deep
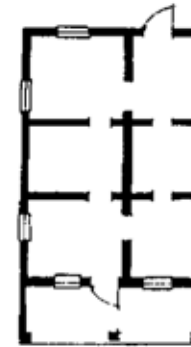
Temple-Front Cottage

Queen Anne House

The Queen Anne house consists of a two-story, square main block with projecting gables on the front and one side. There is no hallway, and rooms are arranged in an asymmetrical plan. The roof is either pyramidal or hipped, and chimneys are usually found on the interior.

projecting wing

entrance into front room, asymmetrical floor plan

hipped roof

two-story main block

Queen Anne House

Minimal Traditional Houses

A trend in residential architecture beginning in the late 1930s and extending through much of the 1940s produced houses constructed with basically traditional forms and a minimum of stylistic detail. This category of houses is often referred to as Minimal Traditional. These houses are generally more important for their house forms than for their architectural style. Although these house types have been little studied so far, they form a large group of important housing stock from this era.

Minimal Traditional House

3.1.2 Other Residential Building Types

Other historic residential building types located within the Hampton Heights neighborhood include multifamily housing such as duplexes and apartment buildings and a large number of associated outbuildings such as garages and garage apartments. These resources are important to the overall historic residential character of the district.

Apartment Buildings (Multi-Family Housing)

The apartment buildings and other multifamily housing in the residential district were constructed at a domestic scale to fit into the surrounding neighborhood. Some of these buildings are duplexes, some are quadraplexes, and others are apartment buildings with multiple apartment units inside.

Apartment Building

Associated Outbuildings

A number of garages and garage apartments exist in the residential district. They tend to be located to the rear of the main houses and range from small structures only large enough to hold one car to larger structures with space for two cars and an upstairs apartment. Many of these resources have been lost over the years.

Associated Outbuilding

3.1.3 Architectural Styles and Details

Houses in Hampton Heights represent a range of architectural styles that were popular from the late-nineteenth century into the mid-twentieth century. **Style** is the decoration or ornamentation on a house as well as overall proportion, scale, massing, and symmetry or asymmetry. Some houses are considered high-style because they have all the elements that define a particular style. Others simply have some elements of a style; others have none. Following are the most prevalent residential architectural styles in Hampton Heights.

The architectural styles presented in this section can be found in other areas of Spartanburg outside the Hampton Heights neighborhood.

The most common architectural style in Hampton Heights is the **Craftsman style**, popular from the 1910s into the 1930s. The first houses constructed in the neighborhood were generally in the **Queen Anne style**. The revival styles popular during the early-twentieth century drew from many different sources. Those popular in Hampton Heights are **Colonial Revival, Classical Revival, English Vernacular Revival, Dutch Colonial Revival,** and **Spanish Colonial Revival**. A few examples of other stylistic influences can be found scattered through the neighborhood, such as the **Folk Victorian**-style house on Spring Street just south of West Hampton Avenue.

Queen Anne (1880s-1910s)

The Queen Anne style was originally developed in England and based on late medieval Elizabethan and Jacobean sources. In the United States, it was adapted from the masonry designs found in England into a wood-framed house that became very popular with Americans. The style is characterized by irregularly shaped, steeply pitched roofs with cross gables; an asymmetrical shape; a variety of exterior surface materials, textures, and details; wraparound porches with slender turned posts and balustrades often decorated with sawn brackets and spindlework friezes. Some Queen Anne-style houses have more classically inspired details such as porch columns, Palladian windows, and cornices with dentils. Chimneys are often elaborate with patterned and corbeled brickwork.

Queen Anne

Folk Victorian (1880s-1910s)

Houses that are simple house forms, or house types, with some amount of Victorian-era ornamentation are known as Folk Victorian. This detailing was generally taken from styles such as the Queen Anne popular during the late-nineteenth century and was generally applied to the porch and gable ends of an otherwise plain house. Folk Victorian is more accurately defined as a way of decorating a house than a precise stylistic category.

Folk Victorian

Colonial Revival (1890s-1950s)

This style promoted the revival of America's colonial architectural heritage and was widely popular for a long period from the 1890s until well after World War II. Early examples were interpretations of colonial buildings and did not attempt to precisely reproduce existing structures, but by 1910 it had become fashionable to build carefully researched copies. Later examples tend to be much simpler. Most Colonial Revival examples feature symmetrical facades, prominent front entrances elaborated with sidelights or fanlights, entry porches with pediments or cornices supported by delicate columns, and roof dormers.

Colonial Revival

Colonial Revival

Colonial Revival apartment building

Dutch Colonial Revival (1920s-1930s)

The Dutch Colonial Revival also was part of the movement to revive America's colonial architecture. These houses borrow distinctive features from Dutch colonial traditions. Their major characteristic is the gambrel roof, steeply pitched and side-gabled with two different slopes.

Dutch Colonial Revival

Craftsman (1910s-1930s)

A popular architectural style in South Carolina during the first decades of the twentieth century, the Craftsman style was quite different from the other styles of its era. Instead of reviving a past style, it broke with tradition and moved toward modern house design. The style was American in origin and influenced by both the English Arts and Crafts movement and the wooden architecture of Japan. Craftsman-style houses emphasize structure and materials. They generally have low-pitched gabled, sometimes hipped, roofs with wide overhanging eaves and exposed rafters and decorative brackets. The houses are most often asymmetrical with porches supported by short columns set on heavy masonry piers.

Craftsman

Craftsman

Craftsman

Classical Revival (1890s-1930s)

This style, which signaled revived interest in classical architecture, developed during the same period as the Colonial Revival and was popular through the 1930s. The Colonial Revival and Classical Revival styles have similar features, but the Classical Revival is typically more elaborate and is distinguished by a dominant full-height portico. It is an eclectic style, meaning it is derived from several earlier styles, and it always exhibits elements of the classical orders. Its full-height porticos most often have prominent pediments supported by classical columns. Classical Revival facades are symmetrical and usually have classical cornices. The central front entrances are elaborated with classical pilasters, sidelights, fanlights, or transoms.

Classical Revival

English Vernacular Revival (1920s-1940s)

This style appeared in many of South Carolina's developing neighborhoods and suburban areas in the early decades of the twentieth century. As its name suggests, the style was derived from the vernacular architectural traditions of medieval England. Characteristic features include steeply-pitched roofs, asymmetrical front facades, prominent chimneys, and round-arched entranceways. Brick masonry is the usual exterior material and is often combined with stone and half-timbering accents.

English Vernacular Revival

English Vernacular Revival

Spanish Colonial Revival (1920s-1930s)

This style was another part of the movement to revive American colonial architecture and drew from the Spanish colonial architectural heritage of the American southwest and Florida, including the mission building traditions of California. The style was not as popular as other colonial styles but was constructed in neighborhoods during the 1920s and 1930s. Houses in this style have a clay tile roof that is usually gabled with little eave overhang, and walls are of smooth stucco. They are generally asymmetrical, and arched openings and arcaded loggias, or porches, are common. The roof may be elaborated with curvilinear gables or parapets that come from the mission tradition.


Spanish Colonial Revival

Spanish Colonial Revival

3.2 Landscape Resources

3.2.1 Layout/Original Plan

The Hampton Heights Residential Historic District is laid out in an informal grid pattern that responds to physical characteristics of the area. The street pattern within the district is generally oriented north-south and east-west. Church Street, which bounds the district on the east in a north-south direction, is situated on a major ridge line. West Hampton Avenue, situated at the center of the district, is the primary historic corridor extending east to west. The roadway for Hampton Avenue at approximately thirty-two feet wide is the most spacious in the district. Most of the avenue is situated on a ridge overlooking the surrounding district. West Hampton Avenue is characterized by architecturally-significant residences sited on large, irregular lots. The ridge line along West Hampton Avenue extends to Irwin Avenue and Peronneau Street, making these streets prominent roadways in the district as well. Large-scale, irregular lots with architecturally-significant residences also characterize development on these two streets. The pattern of land subdivision in other areas of the district includes smaller lots laid out in a more regular grid pattern with more modest style residences.

The system of creeks and drainage ways has been an important factor in the district's overall design. Tributaries to Fair Forest Creek are located within rear yard spaces of many of the residential lots. Tributaries are found in the rear yards between Irwin Avenue and Peronneau Street, between Carlisle Street and Brookwood Terrace, and southeast of Morningside Drive.
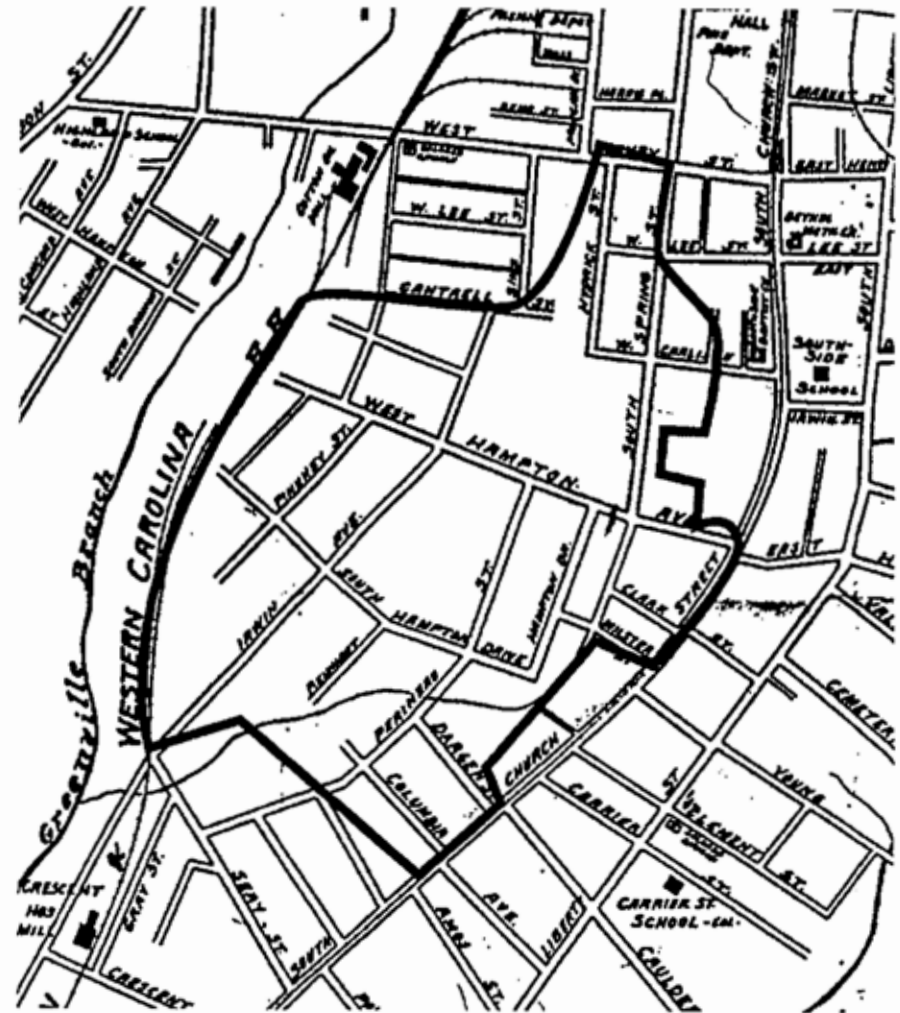
1923 Sanborn Map of Hampton Heights Residential District illustrates irregular pattern of layout and system of creeks and drainage ways.

3.2.2 Streetscape Characteristics & Materials

Public Right-of-Ways

🍂 **Streetscape Section and Materials -** The streetscape section within most parts of the district is characterized by the following elements: (1) asphalt roadway, ranging in width from 32' feet at West Hampton Avenue to approximately 25' at Peronneau and Irwin; (2) raised curb, typically of concrete, but granite is found in older street sections along West Hampton and Irwin; (3) a greenspace, typically planted as a grass strip containing a variety of tree species and utilities, width ranging from almost 12' to less than 1'; and (4) concrete sidewalk bordering the adjacent property and typically 5' wide. The extensive system of concrete sidewalks throughout the district provides a continuous pedestrian path along the majority of streets.

🍂 **Lighting -** Lighting within the district is primarily provided by roadway-scale lights. There are a few period-type lights at the intersection of West Hampton Avenue and Church Street. West Hampton Street has been realigned in this area to a curved section. Period-type lights were added as part of this work and are identical to other lights used in the central business district.

These lights are the only pedestrian scale lighting in the district. There are no other pedestrian amenities within the district, such as trash receptacles or benches.

🍂 **Parking -** On-street parking is allowed along most streets in the district. Space for accommodating both on-street parking and two-way traffic flow is limited on streets in the 25' width range. Spring Street is one of the few locations where on-street parking is prohibited due to high traffic volumes.

🍂 **Alley -** Historically, alleys played an important functional role in the neighborhood. They were used by utilities and residents and provided access to the rear yards of properties where garages were typically placed. Some of these alleys are still visible on maps of the area: between Morningside and Irwin, between Hampton Drive and Peronneau, east of properties facing Hampton Drive (this alley converted to an extension of Spring Street), and connecting West Hampton with Brookwood. With the exception of this last one, the alleys are obstructed by vegetation and in some cases have been incorporated into private yard spaces.

Private Property

🍂 **Walls and Enclosures -** Fences are almost nonexistent within the private yard spaces of the district. One notable exception is an iron fence at 269 West Hampton, attributed to Stewart Iron Works of Cincinnati, Ohio, a famous manufacturer of decorative iron work which is still in operation today.

There are a number of low retaining walls at various locations in the district, primarily used to accommodate the rolling topography. Walls are typically of stone, brick, concrete, or granite. Granite retaining walls are more common in southern sections of the district (West Hampton, Irwin and Peronneau), while stuccoed concrete is a more traditional material in northern sections of the district (Carlisle and Hidrick).

🍂 **Walks -** Access walks typically extend through the center of lots connecting the sidewalk to the front door of the residences. All of these walks are constructed of concrete with brick occasionally used as an accent material. Walks range in width, but one distinctive pattern, found throughout the district, is a 5-foot wide walk scored to create the appearance of paired 2 1/2 x 3 1/2 foot blocks.

🍂 Drives - Residential lots contain drives providing access to rear yard spaces and garages. Drives are typically at the side of lots, and in some cases, two lots may share a single drive or two drives may adjoin one another. Drives are constructed of concrete as well as unpaved with gravel. "Driveway tracks," narrow paved strips that allow a paved surface for wheels with open space in between, are also common.

3.2.3 Vegetation

The Hampton Heights Historic District is, for the most part, characterized by dense mature vegetation, although the area from Carlisle Street north is noticeably less vegetated. Most trees are native hardwoods contained within private yard spaces. Greenspaces along the roadways in the district range in width from 1' to 12' and allow limited space for trees, particularly on West Hampton Avenue and Spring Street where the greenspace is only two feet wide. Street trees along these two major thoroughfares, in the form of large mature oaks, are instead planted just inside the sidewalks in private yard spaces. A double line of oaks were historically planted on West Hampton - one row next to the sidewalk and one near the house. This pattern still remains.

Street trees throughout the remainder of the district consist of smaller specimen trees; dogwood is a common variety. Bradford Pears were planted near the intersection of West Hampton Avenue and Church Street, likely a part of the roadway improvement project in this area.

Residential yards also feature a wide variety of shrub, ground cover, and vines. Many shrub plantings feature traditional historic varieties, such as abelia, nandina, and a variety of holly.
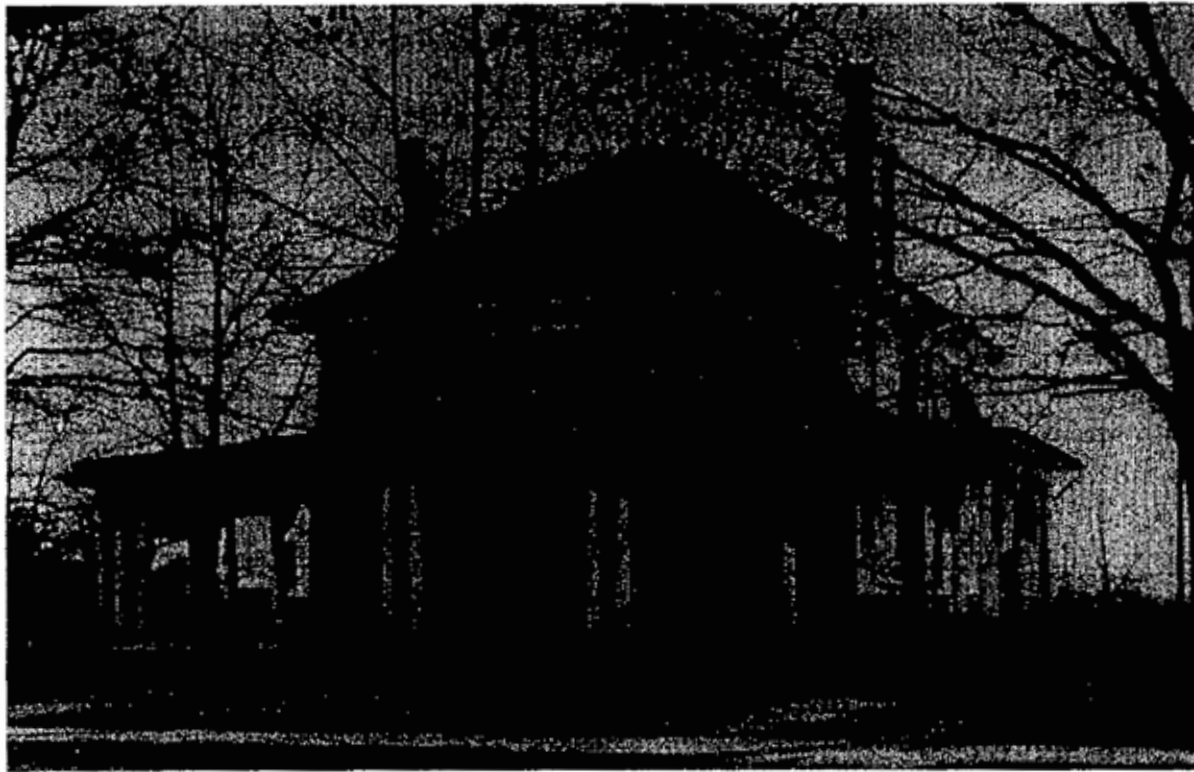
Photograph of 233 West Hampton from approximately 1920 illustrates historic character of landscape within the district.
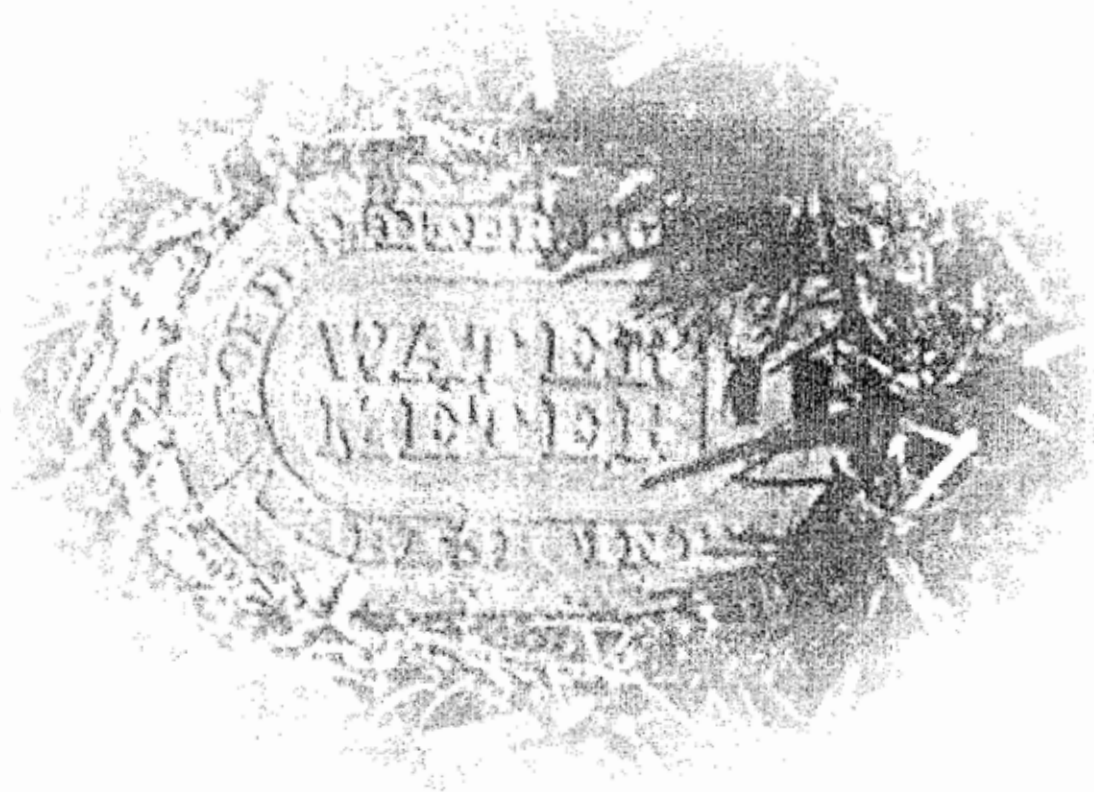
4.0 Beaumont Mill Village Historic District Profile
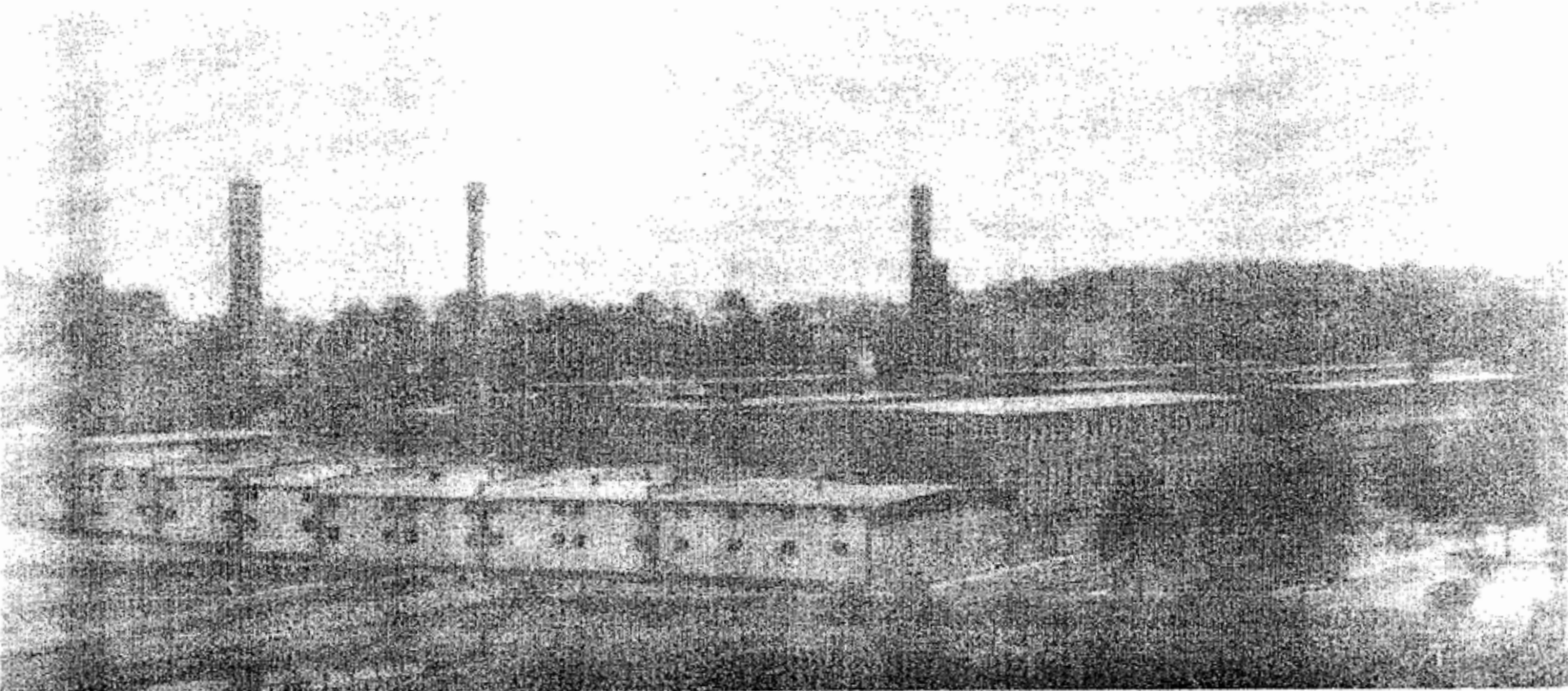
4.1 Architectural Resources
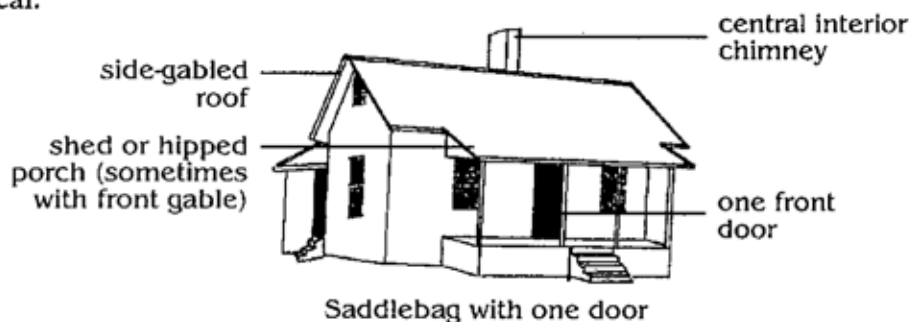
4.1.1 Beaumont House Types

Beaumont Mill Village contains a very intact collection of a variety of house types constructed as housing for mill workers. In Beaumont, the majority of houses have no stylistic features but are important as examples of house types.

Following are examples of the house types found in Beaumont with their defining elements.

House types are defined by their exterior forms and features and the interior arrangement of their rooms. Different types can be distinguished from each other by their distinctive characteristics. Defining elements of a house type are: *building height*, *roof form*, *number and placement of primary doors*, *porch form*, *chimney placement*, and *floor plan*. Beaumont houses may be categorized into house types by these defining elements.

Saddlebag

A side-gabled, single-story house, two rooms in width and one room in depth, resulting in two rooms which are typically square and share a central chimney. Saddlebags often exhibit two front doors, one opening into each room. Hipped or shed porches are typical.

side-gabled roof

central interior chimney

shed or hipped porch (sometimes with front gable)

one front door

Saddlebag with one door

Saddlebag with one door

side-gabled roof with long rear slope

central interior chimney

shed or hipped porch (sometimes with front gable)

two front doors

Saddlebag with two doors

Saddlebag with two doors

Pyramidal Cottage

The pyramidal cottage consists of a square main mass with four principal rooms and no hallway. The distinguishing characteristic of this type is the steeply-pitched pyramidal roof.

interior chimney

pyramidal roof

square main block with four rooms
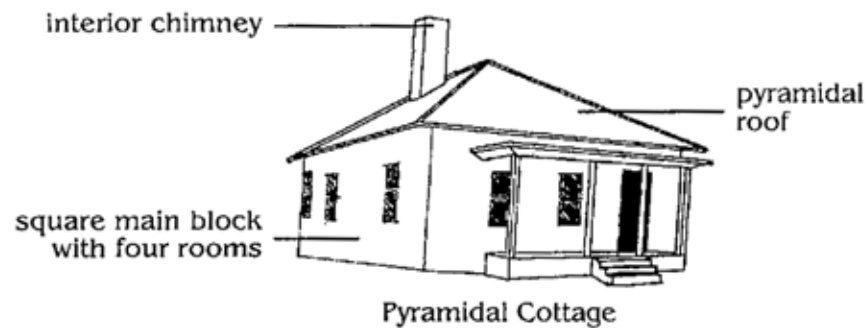
Pyramidal Cottage

Pyramidal Cottage

Hipped Cottage

The hipped cottage is similar to the pyramidal cottage in that it consists of a square main mass with four principal rooms. The hipped cottage has a steeply-pitched hipped roof, usually with prominent interior chimneys.

interior chimneys

hipped roof

square main block with four rooms
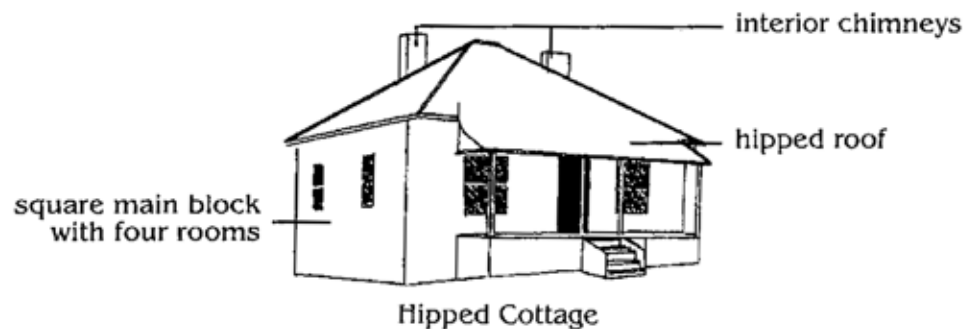
Hipped Cottage

Hipped Cottage

New South Cottage

The New South cottage has a central square mass with a hipped roof and gabled projections. The main distinguishing trait of the New South cottage is its central hallway floor plan with one room projecting forward. The house type gets its name from the turn-of-the-century period of great economic growth in the South during which the house was built in great numbers.

side-gabled projection

main block with hipped roof

entrance into central hallway

front-gabled projection
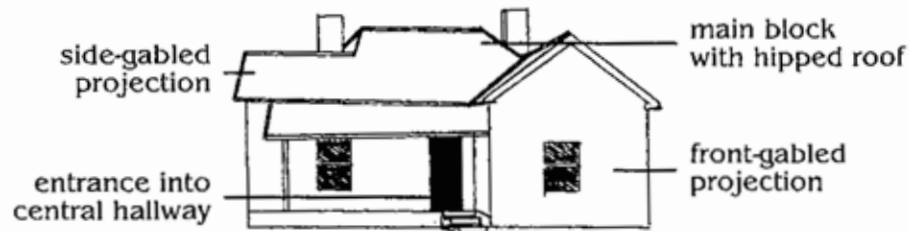
New South Cottage

New South Cottage

Front-Gabled Bungalow

Bungalows are long and low house forms with irregular floor plans within an overall rectangular shape. The front-gabled bungalow is one of four bungalow subtypes based on roof form and roof orientation. Low-pitched roofs with wide overhangs and integral, or recessed, porches are common.

low-pitched roof with wide overhangs

front-gabled roof

rectangular shape with irregular floor plan

Front-Gabled Bungalow

Front-Gabled Bungalow

Gabled Ell House

The gabled ell house has a two-story, L-shaped plan with a gabled front-facing wing and a recessed perpendicular wing with side-facing gable. The front porch and entrance are located along the recessed wing.

Gabled Ell House

Gabled Ell House

Georgian House

The Georgian house is two stories consisting of a central hallway with two rooms on either side and is nearly square in shape. The roof is typically hipped, but may be side-gabled. Two chimneys are usually present, most often on the interior between the front and rear rooms.
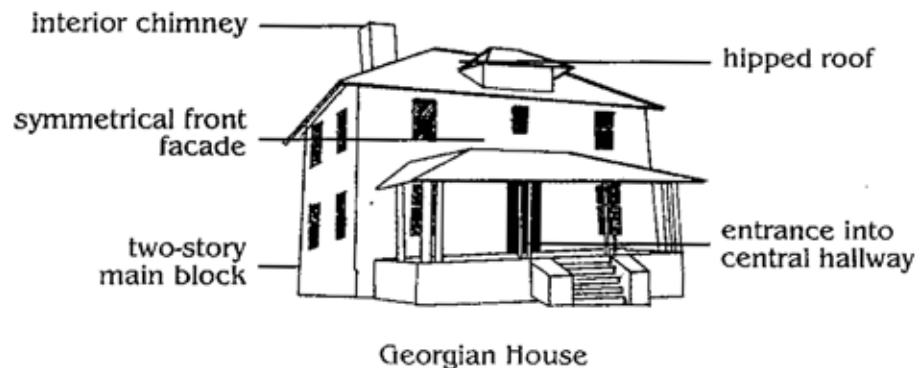
Georgian House

Georgian House

I-House

I-houses are two stories in height, one room deep, and at least two rooms wide. They typically have exterior end chimneys. Floor plans vary and may have either a central hallway flanked by one room on either side or two rooms of either equal (double-pen) or unequal (hall-parlor) size.

hipped porch

main block two stories high and one room deep

interior chimney

rear shed rooms
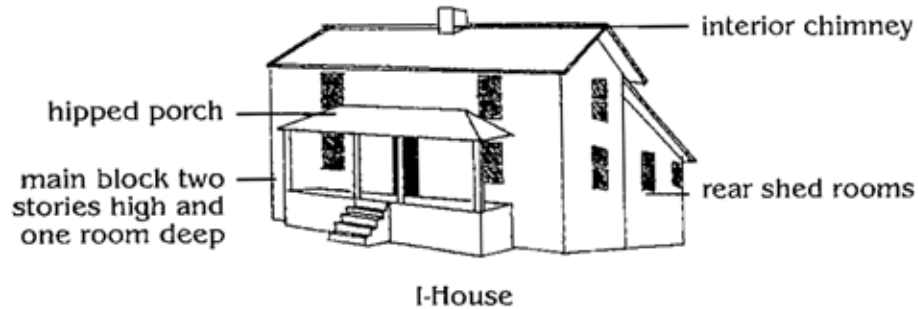
I-House

I-House

Front-Gabled with Partial Recessed Porch

This house type has a long, rectangular shape that is generally three rooms deep and two rooms wide with a front-gabled roof. The distinguishing characteristic of this house is a partial recessed, or integral, porch.

front-gabled roof

interior chimney

partial porch recessed under main roof

Front-Gabled with Partial Recessed Porch

Front-Gabled with Partial Recessed Porch

Extended Hall-Parlor

The extended hall-parlor is two rooms wide (the hall-parlor plan - a larger hall and a smaller parlor) and two or three rooms deep, giving it a rectangular shape with the front facade on the narrow end. The main roof is generally front-gabled, and the porch may be either front-gabled or shed.
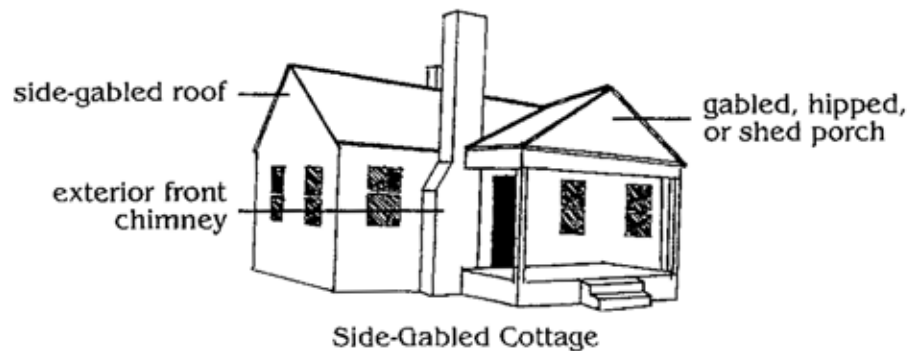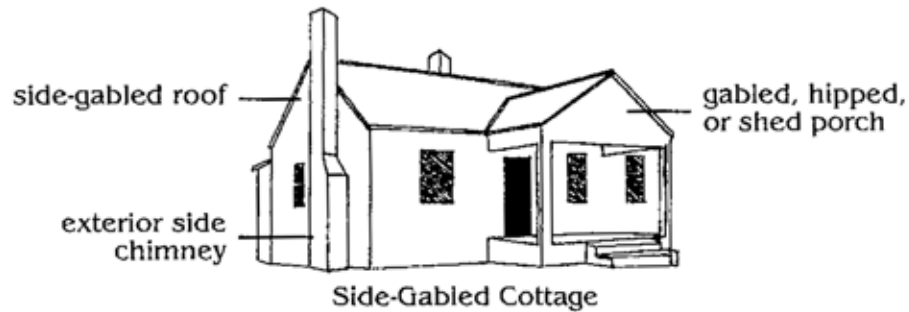
interior chimney

front-gabled roof

shed porch

rectangular shape
two rooms wide and
two rooms deep

Extended Hall Parlor

Extended Hall Parlor

front-gabled roof

exterior side
chimney

front-gabled porch

rectangular shape
two rooms wide and
three rooms deep

Extended Hall Parlor

Extended Hall Parlor

Side-Gabled Cottage

The side-gabled cottage found in Beaumont has several variations. The distinguishing characteristic of this type is the side-gabled roof. The chimneys and porches vary in placement and size. Chimneys are placed on the exterior end and exterior front facades and on the interior of the house. Porches vary from a small entry stoop to a prominent front-gabled porch. A smaller-scale version of the side-gabled cottage has a shed porch.

side-gabled roof

gabled, hipped, or shed porch

exterior side chimney

Side-Gabled Cottage

Side-Gabled Cottage

side-gabled roof

gabled, hipped, or shed porch

exterior front chimney

Side-Gabled Cottage

Side-Gabled Cottage

Cross-Gabled Cottage

The cross-gabled cottage has both a prominent front-facing gable and a prominent side-facing gable. The porch is partially recessed under the front-facing gable as well as having its own projecting front-gabled roof. The main chimney is on the house's side facade.

Cross-Gabled Cottage
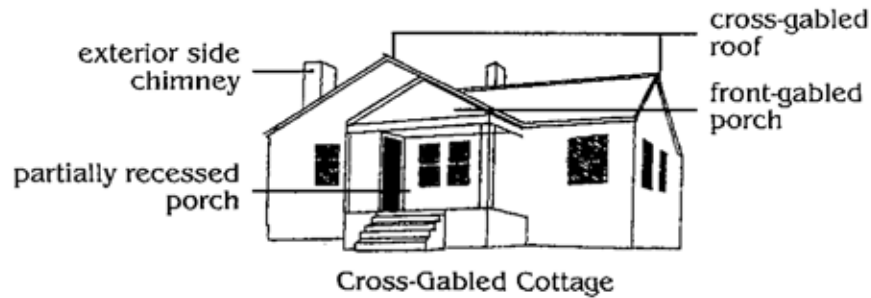
Cross-Gabled Cottage

Gable-on-Hip Cottage

The gable-on-hip cottage takes it name from its roof shape. The overall roof is hipped with small gables at each end of the ridgeline. The porch roof may be hipped or gabled. The main chimney is on the exterior end of the house.

Gable-on-Hip Cottage

Gable-on-Hip Cottage

4.1.2 Other Building Types

Churches

Beaumont contains three church buildings. All of these are brick-veneered structures with stylistic features characteristic of religious buildings such as stained-glass windows and steeples.

Beaumont Mill

The Beaumont Mill complex consists of several large brick structures characteristic of (late-19th-c. / early-20th-c.) mill buildings. The large brick buildings that housed the manufacturing processes are multistory, rectangular structures with rows of large window openings (now bricked in) and widely overhanging, bracketed roof eaves. A tall, round brick smoke stack still stands adjacent to the mill buildings. As was typical with mill structures, the most stylistic building in the mill complex is the main office building, constructed to appear more as a house than an industrial building. A number of other utilitarian buildings with various functions make up the remainder of the complex.
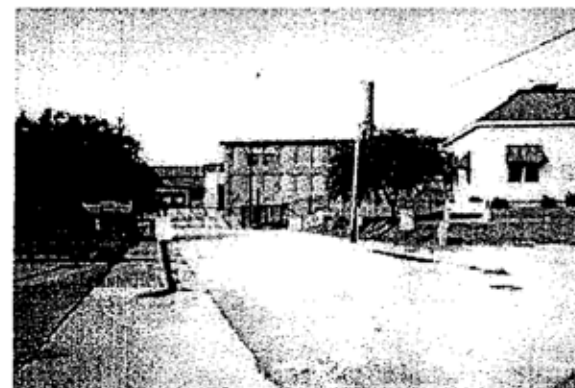
4.2 Landscape Resources

4.2.1 Layout/Original Plan

The Beaumont Mills Historic District is located to the east of Pine Street, a major thoroughfare in Spartanburg, and is bordered on two sides by rail lines. The mill building is situated on Pine Street with residential and institutional buildings sited on the hillside to the east. The residential structures are laid out in a fairly uniform grid pattern. Liberty Street appears to be a major street in the district. It is the widest boulevard and has the largest scale homes within the district. There are several institutional buildings, primarily churches, situated throughout the district.

Open spaces within the district include a ballfield, the railroad right-of-way, and a community garden area. The ballfield, a traditional element in most mill communities, is located at the extreme eastern edge of the district and is bordered on one side by a row of mill cottages and is surrounded on the remaining three sides by less intensively-developed acreage. The ballfield is accessed from Phifer Drive. The Southern Railroad right-of-way bisects the mill community along Beaumont Avenue and extends to the southeast to form the southwest boundary line for the district. Beaumont Avenue and the railroad serve as a separation between the mill cottages and the mill structure. A spur line from the railroad extends to the mill structure at both ends, allowing the transportation of goods to and from the mill. The area currently being used as a community garden is located at the southwestern edge of the district between Southern Street and the Southern Railroad right-of-way.

One of a group of Craftsman-style houses on Liberty Street
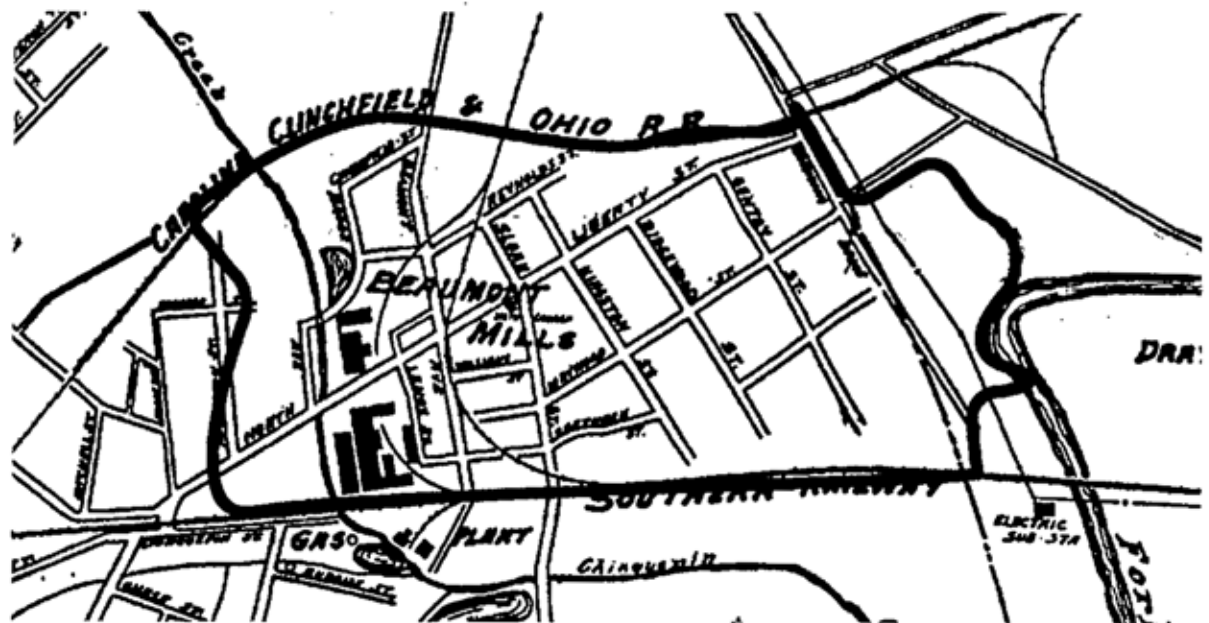
1923 Sanborn Map of Beaumont Mills Historic District illustrates that few changes have occurred to the overall layout of the district.

4.2.2 Streetscape Characteristics & Materials

Public Right-of-Ways

🍂 **Streetscape Section and Materials -** The streetscape section within most parts of the district is characterized by the following elements: (1) <u>asphalt roadway,</u> ranging in width from 25' to 17'; (2) <u>raised concrete curb</u>; (3) a <u>greenspace,</u> typically planted as a grass strip and sometimes containing trees and/or utilities, width ranging from approximately 3' to 5.5' and (4) <u>concrete sidewalk</u> bordering the adjacent property and typically 4'-5' wide with a few at 3'. The extensive system of concrete sidewalks throughout the district provides a continuous pedestrian path along almost all of the streets.

🍂 **Lighting -** Lighting within the district is primarily provided by roadway-scale lights. There are no other amenities, such as a benches or trash receptacles.

🍂 **Parking -** On-street parking is allowed along most streets in the district. Space for accommodating both on-street parking and two-way traffic flow is limited on streets in the 20' - 25' width range. For street width less than 20', such as Camp Street at 17.5', there is space for parking on one side of the street only.

Private Property

🍂 **Walls and Enclosures -** Fences throughout the district are primarily chain link placed in both front and rear yard spaces. Chain link is a transparent material that does not disrupt the open character of the district. Chain link fences are typically in the 4' high range, though there are some examples of fences in the 5'-6' high range.

There are a number of low retaining walls at various locations in the district, primarily used to accommodate the rolling topography. Walls are typically of concrete.

🍂 **Walks -** Access walks typically extend through the center of lots connecting the sidewalk to the front door of the residences. Most of these walks are constructed of concrete. Walks range in width from 2.5' to 4'. There are also several examples of concrete steps that allow access to the lots in areas where the topography is more severe.

🍂 **Drives -** Residential lots contain drives providing access to rear yard spaces and garages. Drives are typically at the side of lots. Drives are constructed of concrete as well as unpaved with gravel.

4.2.3 Vegetation

The Beaumont Mills Historic District is characterized by manicured lawns with scattered hardwood trees throughout the district. Most trees are native hardwoods contained within private yard spaces. Greenspaces along the roadways in the district are, for the most part, narrow (approximately 2' - 4') and allow limited space for trees; they are typically planted as grass strips with no trees. The most notable exception is along Phifer Street; here a 5-foot greenspace hosts oaks, redbuds, and crape myrtles. This street also stands out because of its later development evidenced by a collection of house types not found elsewhere in the neighborhood. Common tree species in the remainder of the district include oaks, maples, and red buds. Shrub planting around residences is limited.