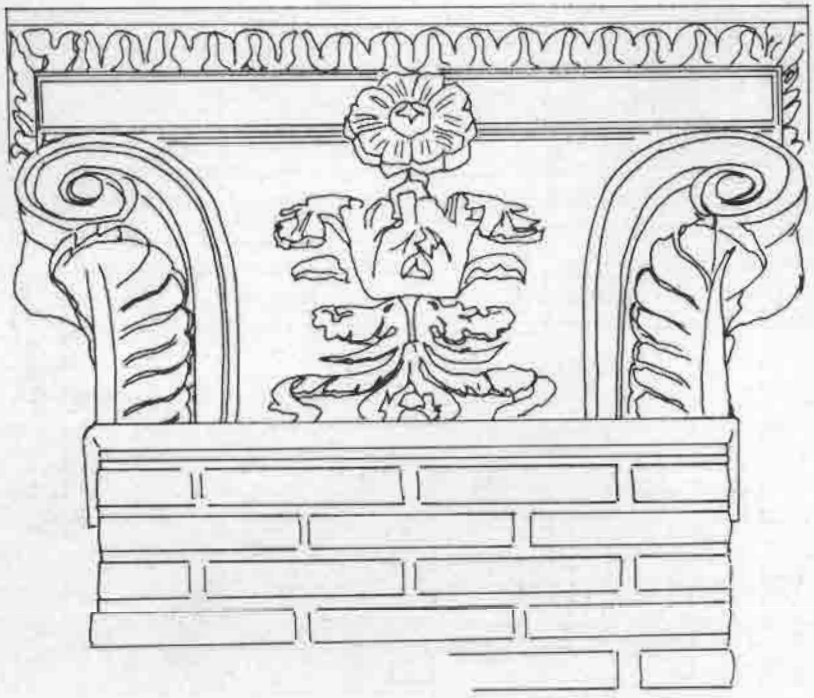
DG
GA
Commerce
c.1

COMMERCE, GEORGIA

DESIGN GUIDELINES

A HANDBOOK FOR OWNERS AND RESIDENTS



THOMASON AND ASSOCIATES
NASHVILLE, TENNESSEE

1991

LAUB

Design Guidelines

Commerce, Georgia

A Handbook for Owners and Residents

Thomason and Associates
Nashville, Tennessee

1991

Cover design: Terra cotta capital at 17 N. Elm Street.

H.B. Owens Resource Center
School of Environmental Design
University of Georgia

TABLE OF CONTENTS

Overview....1

Economic Benefits and Assistance....4

Commerce's History and Architecture....11

The Basics About Commercial Buildings....15

Design Guidelines - Commercial Buildings....19

- Storefronts....19
  - Entrances....19
  - Doors....21
  - Display Windows....21
  - Transoms....23
  - Bulkheads....23
  - Beltcourses....23
- Upper Facades....25
  - Windows....25
  - Cornices....27
  - Roofs....27
- Decorative Features....29
  - Architectural Features....29
  - Cast Iron....29
  - Awnings....31
  - Signs....34
- Building Materials....37
  - Walls and Foundation (including cleaning, repair)....37
- Rear Entrances and Side Facades....39
- Additions (including rooftop)....41
- Porches, Stairs....43
- Color....45
- Landscaping and Streetscapes....46
- Lighting....46
- Parking....47

Mechanical Units.....47

New Construction.....48

Demolition.....52

The Basics About Residential Buildings.....53

Design Guidelines - Residential Buildings.....55

Architectural Features.....55

Porches.....55
Windows.....57
Doors.....59
Roofs.....61
Decoration.....61

Building Materials.....63

Walls.....63
Chimneys.....65
Foundations.....65
Roofs.....65

Landscape Features.....67

Fences and Walls.....67
Lighting.....67
Landscaping.....69
Signs.....71

New Construction.....72

Additions.....72
New Buildings.....73
Outbuildings.....76
Moved Buildings.....76
Demolition.....76

Maintenance Advice.....77

Appendices

Appendix A - Sources of Assistance.....80

Appendix B - Low Interest Loan Pool Application Form.....85

Appendix C - The Secretary of Interior Standards for Rehabilitation.....86

Appendix D - Glossary of Terms.....88

Preserving Commerce's historic character by following a planned approach makes good economic sense and will improve the town's appearance.

Purpose of Manual

The purpose of the Commerce Design Review Guideline Manual is to assist in the rehabilitation and revitalization of Commerce's historic commercial and residential areas.

The intent of the guidelines are to provide property owners and the Commerce Downtown Development Authority (CDDA) with a planned approach to revitalization through the use of proper rehab and maintenance techniques and design parameters for compatible new construction. Economic benefits generally result through following this approach.

The guidelines should be referred to by property owners when planning any work to a building or when planning new construction in the project area.

Commerce is Growing

Commerce (pop 4,108) is the largest incorporated community in Jackson County, Georgia. The expansion of metropolitan Atlanta has resulted in associated growth and development throughout northeast Georgia. Communities such as Gainesville and Athens have increased in population during the past decade and Barrow County, directly adjacent to Jackson County, is now experiencing urbanization.

Jackson County is expected to share in this development over the next several decades. This is due to Commerce's commercial center, prosperous since the early 19th century, and particularly to its convenient access and transportation services. Downtown Commerce is bisected by the Norfolk-Southern Railroad and US Highway 441 parallels the railroad tracks through the center of town. State highways 92, 15, and 326 also intersect at Commerce and four miles to the north and west are interchanges at I-85.

Commerce Plans Quality Growth - Keeping its Character

Commerce's historic small town character, described in the book Cold Sassy Tree, is integral to its community identity. The preservation and retention of its historic commercial and residential architecture is a concern to it residents. Not only is the town's history and architecture important locally, but on state and national levels too. In recognition of downtown's importance, it was listed on the National Register of Historic Places in 1989 as the Commerce Commercial Historic District.

Commerce's citizens and city officials both recognize the town's historic character as the asset it is. Rehabilitations of several buildings have been completed or are underway. And preservation and revitalization efforts have been underway in Commerce for the past decade.

In 1982, a plan for the downtown area was produced by the Northeast Georgia Area Planning and Development Commission. This plan, the Commerce Central Business District Revitalization Study, emphasized rehabilitation of downtown buildings. Rehab of existing buildings was also a primary element in the recommendations of the Commerce Resource Team Report produced by the Georgia Department of Community Affairs in 1986. A recent streetscape study for downtown also emphasized preservation.

Pulling it Together

To facilitate economic development and preservation in the downtown area the Commerce Downtown Development Authority (CDDA) was formed in 1985. The CDDA has actively promoted business development since its inception, and has sponsored the city's involvement with the Georgia Main Street Program. Both the CDDA and Main Street Manager work with property owners, merchants, and businesspeople to promote downtown Commerce.

Financial Assistance

The CDDA has created an important program, the Low Interest Loan Pool, to provide financial assistance for a variety of projects. The Loan Pool, described on page 5 along with other types of assistance and incentives, was established in 1987.

Acknowledgements

This publication has been financed in part with federal funds from the National Park Service, Department of the Interior, through the Historic Preservation Section of the Georgia Department of Natural Resources. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the Georgia Department of Natural Resources, nor does the mention of trade names, commercial products or consultants constitute endorsement or recommendation by the Department of the Interior or the Georgia Department of Natural Resources.

This program receives Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, or handicap in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you require further information, please write to:

Office for Equal Opportunity
U.S. Department of the Interior
Washington, D.C. 20240

Assistance and input was provided during the course of the project by the following:

Commerce Main Street Program
Jennifer Sanders, Manager
Robin Hubbell, former Manager.

Commerce Downtown Development Authority

Bob Sosebee, Chairman
Luther Beck
Susan Booth
Don Moore
Russ Settles
Howard Smith
Jackie Whitfield

Design Committee

Mary Francis Bowlan
Billy Allen

RDC Preservation Planner

Bill Moffatt

The Benefits

Following design guidelines, which are intended to preserve and protect the historic and architectural character of an area, can provide economic benefits. It can reinforce community identity, encourage economic growth and development, and extend the life of a building or structure. Design guidelines can result in a positive change in the visual appearance of a community. They provide a means by which a community can preserve its historic integrity while encouraging compatible new construction.

Property Protection

Investment in historic commercial and residential areas greatly increased during the past decade. Investors are often drawn by the economic opportunities of revitalized historic areas or by the quality and character of the buildings themselves. Design guidelines ensure that rehabilitation work in historic areas protects property owner investment. Design guidelines assist property owners with proper rehabilitation techniques and provides for compatible new construction. Development which may be detrimental to the overall appearance and marketing of a historic area can thereby be avoided. It is simply good economics to protect a property owner's investment in a historic area and design guidelines serve as positive marketing approach.

Community Identity

Many communities have promoted their quality of life by improving roads, building parks, and developing strong school systems. These factors can attract business and industry that in turn stimulate economic growth. Quality of life also includes such aesthetic considerations as attractive and vital residential areas and downtown area. Design guidelines help preserve historic neighborhoods and commercial areas and demonstrate a community's commitment to its heritage and identity.

Economic Growth

The rehabilitation of historic buildings can be positive to a property owner through the Investment Tax Credit and in Georgia, through a Property Tax Freeze. Design guidelines can assist property owners in understanding proper rehabilitation techniques to take advantage of these economic incentives. On a community scale, design guidelines can work to ensure that growth and development occur in the most positive fashion possible. A community that is committed to preserving its character will often attract more business and industry than a community that

suffers from a poor self-image or worse, from poor and uncontrolled planning. Design guidelines reflect a community's pride in itself and its emphasis on quality development. The results can be increased property values, neighborhood and commercial revitalization, and stimulation of heritage tourism.

Building Preservation

Guidelines do more than just ensure the preservation of the historic character and architectural integrity of a building. Guidelines also ensure that new or replacement materials are compatible with the original materials and that the best possible rehabilitation techniques are employed. As a result, the life span of an historic building can often be extended as property owners invest in quality materials and craftsmanship.

Economic Assistance

The following three financial incentives or programs are available to provide economic assistance:

1. The Commerce Downtown Development Authority Low Interest Loan Pool

The Commerce Downtown Development Authority Low Interest Loan Pool is a public/private partnership with local participating banks to provide development incentives for downtown businesses, tenants, property owners, and individuals.

Loans may be used for overall building rehabilitation, rehabilitation or improvements only to a building's street facade, or for the acquisition of land by individuals or a group of investors.

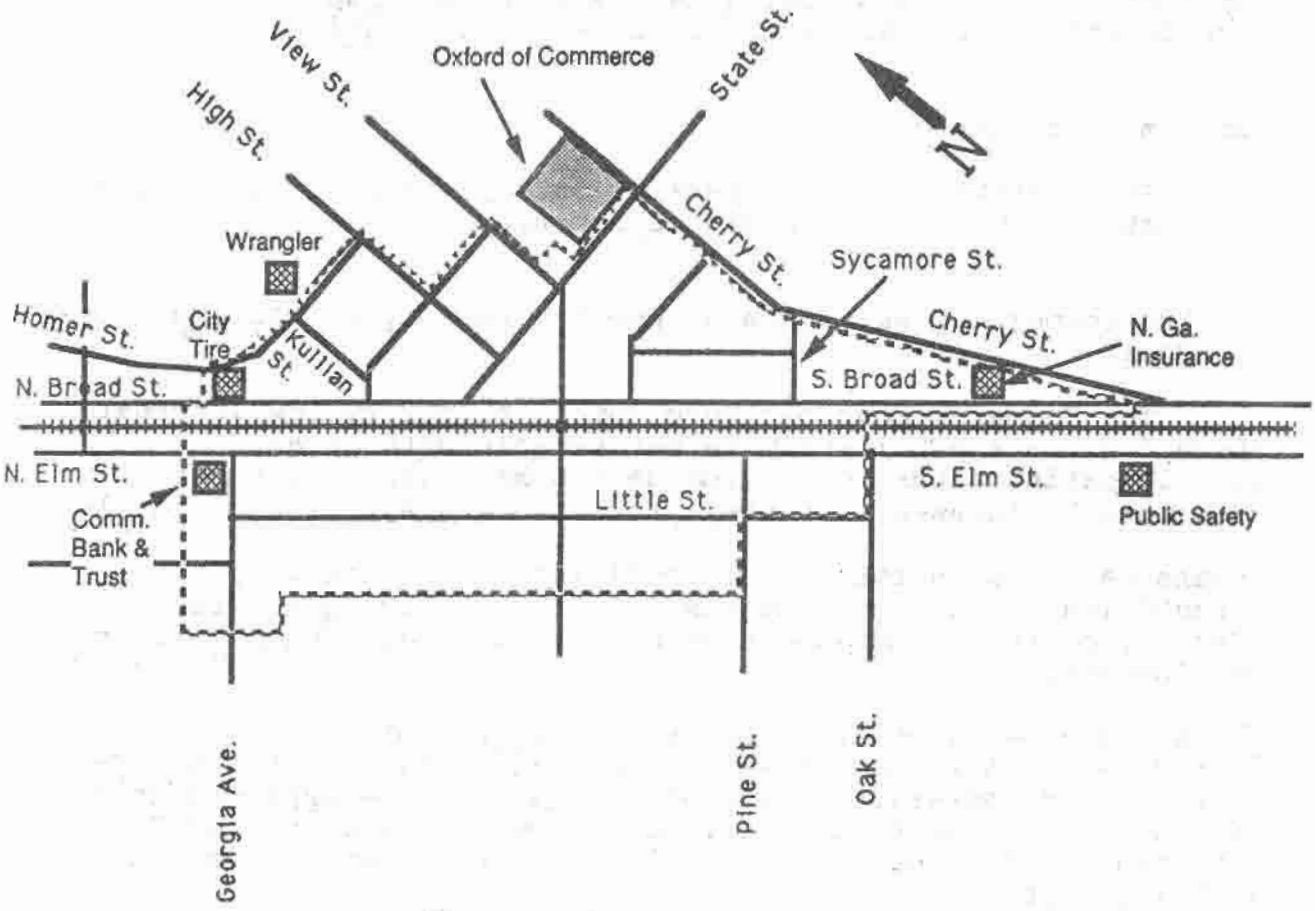
To be considered for the Loan Pool program interested property owners must submit a completed application form to the CDDA with information concerning the proposed work. To be approved the rehabilitation work, demolition, or new construction involved in the project must meet the guidelines in the Commerce Design Guideline Manual.

Who is eligible for loans?

Any business, property owner, or tenant presently within the project area is eligible to apply for a loan. Also any individual or companies wishing to establish a new business within the project area, are eligible.

What is the project area?

The project area includes those properties within the geographic area bounded generally by Short Street, Clayton Street, Piedmont Street, Madison Street, Spring Street, Victoria Street, and Homer Street.



Downtown Commerce

What types of loans are available?

Facade Rehabilitation Loans

Facade rehabilitation loans are for improvements on the street facade fronting the public right-of-way. Eligible uses include new signs, application of awnings, surface painting or cleaning, new window sash, and repair of cornices.

Structural Improvement Loans

Structural improvement loans apply to major rehabilitation work on a building. These loans can apply to both exterior and interior work such as roofing, mortar and masonry repair, electrical and plumbing improvements, heating and cooling systems, and structural modifications.

Real Estate Acquisition Loans

Real estate acquisition loans can assist in the purchase or acquisition of buildings and/or land by individuals, groups of investors, or businesses. This loan can apply to both individuals or businesses presently operating within the project area or for those wishing to locate a new business within the project area. Loans are made only if the acquisition is part of an overall project. The purchaser would have to contribute 20% of the value of the property or the purchase price up front.

Terms of the loan

All loans are made at the current New York Prime Interest Rate and the interest rate charged for a loan will be adjusted quarterly. Generally there is a $25,000 loan limit for any one project. Loan repayment terms will depend on the amount borrowed.

Loan Administration

The CDDA Low Interest Loan Pool is administered by the Commerce Main Street Manager and the Loan Pool Review Committee. The Main Street Manager is responsible for the overall management, administration, and promotion of the Loan Pool. The Manager works in conjunction with the participating banks, the Loan Pool Review Committee, and the Commerce Downtown Development Authority. The Manager also serves as the project inspector to insure funds are spent for proper activities and that the design review guidelines are adhered to.

The Loan Pool Review Committee promotes the loan pool program and reviews applications for purpose, feasibility, compatibility and the banks's recommendation on credit worthiness. Its eight members represent several disciplines and include a Realtor, the Commerce Business Association President,

the CDDA Chairman, the Main Street Manager, and an officer from each participating bank.

How to Apply?

1. Complete the CDDA Low Interest Loan Pool Application Form. These forms are available from the Main Street Manager and at participating banks. A copy of the application can also be reviewed in Appendix B.

2. Review the Commerce Design Review Guideline Manual to ensure conformance of the project with the design criteria.

3. Submit the completed form along with project plans, cost estimates, and preliminary financial statements to the Main Street Manager for review.

4. Application and information sent to the bank of the customers choice. Banks participating in the program as of January 1991, include: the Athens Federal Savings Bank; the Community Bank and Trust; the First Commerce Bank; and the First National Bank of Jackson County.

5. The bank conducts its own credit check and makes recommendations on the credit worthiness of the applicant to the Loan Pool Review Committee.

6. The Loan Pool Review Committee meets to consider the application and review the purpose of the project, the feasibility of the project, compatibility with the town and the lending institution recommendation of the project. Based on its review the Committee makes a decision on the application.

7. If approved, the applicant contacts the bank for final loan processing.

8. If rejected, the applicant will be notified of the reason or reasons for rejection. An application may be resubmitted provided it satisfies the objections stated.

2. Tax Credits for Rehabilitation

Tax credits are available for the rehabilitation of historic and non-historic buildings **for income producing purposes**. This applies to rehabilitation of structures for apartments and other residential property, retail use, office use, and other commercial enterprises. Buildings located in the Commerce Commercial Historic District could be eligible for this tax incentive.

Under the 1986 tax bill, the tax credit is 20% for historic buildings and 10% for non-historic buildings. To apply for the 20% tax credit, a building must be listed, or eligible for listing in the National Register of Historic Places either individually or as a contributing building within a historic district. To be contributing, a building must have been constructed during the district's period of significance, retain its original character, and be determined contributing by the National Park Service. A building's contributing status and the work planned for the building must be approved through Part One and Part Two of the Historic Preservation Certification Application. Buildings must also undergo a substantial rehabilitation which is determined by the value of the building and the value of the proposed rehabilitation.

Property owners who wish to take the 20% tax credit must follow established federal guidelines for rehabilitation. These guidelines, known as the Secretary of the Interior's Standards for Rehabilitation, are designed to provide guidance in the rehabilitation of historic buildings in order to preserve their original architectural character (See Appendix C)

If a property owner desires to take advantage of the tax credit, he or she should contact the Historic Preservation Section (HPS) of the Department of Natural Resources. HPS staff will supply the owner with application forms and offer guidance on rehabilitation issues. The HPS staff will review the application in accordance with the Secretary of the Interior's Standards and make a recommendation to the National Park Service. The National Park Service will then make the final decision concerning the eligibility of the building and the proposed rehabilitation. Plans and photographs should be submitted prior to any construction or demolition work on the building.

Assistance in the planning stages of a rehabilitation may also be provided by the Historic Preservation Planner of the Northeast Georgia Regional Development Commission (RDC). The Historic Preservation Planner works throughout the region to provide information on historic preservation issues. This planner is available to assist property owners in Commerce with guidance in rehabilitation and the preparation of application forms.

If the rehabilitation work is certified, the property owner may then take the 20% credit on the qualified rehabilitation expenses. All contributing buildings used for commercial or rental residential purposes in the Commerce Commercial Historic District would be eligible for the 20% credit if a substantial rehabilitation is undertaken. Non-historic buildings may also be

eligible for the 10% tax credit but not for rental residential purposes. It is recommended that property owners consult their accountants or the Internal Revenue Service for professional advice and assistance concerning the rehabilitation tax credit.

3. Georgia Property Tax Freeze

In 1989, Georgia enacted legislation to establish a statewide property tax deferment program and it is now in place. This program provides an eight year freeze on assessments of property for owners of residential and income-producing historic buildings which are listed on the Georgia Register of Historic Places. This freeze is for properties which have undergone substantial rehabilitation. The property assessment/fair market value is maintained at the pre-rehabilitation amount for a period of eight years. The ninth year increases the fair market value of the property by 50% of the difference between the first year fair market value and the current fair market value. Improvements must increase the fair market value of commercial buildings by 100% and residential buildings by 50%. This preferential assessment applies to the rehabilitated building and up to two acres of property.

To be eligible, a property must be listed on the Georgia Register of Historic Places or the National Register of Historic Places. Listing on the Georgia Register would include those properties which are already listed on the National Register. Buildings may be listed individually or as a contributing building in a historic district. The buildings located in the Commerce Commercial Historic District would meet this criteria.

Properties eligible for the property tax freeze must meet a "substantial rehabilitation test" which is different for owner-occupied residential property and income-producing property. For owner-occupied properties the rehabilitation must increase the fair market value by at least 50%. For income-producing properties the fair market value must be increased by 100%. For mostly owner-occupied residential and partially income-producing properties a formula based upon the percentage of square footage for each use shall be applied by the tax assessor. If a property qualifies for this category, the rehabilitation must increase the fair market value by 75%. Only work begun after January 1, 1989 qualifies and rehabilitation work must be completed within two years. This rehabilitation must also be certified by the HPS staff of the Department of Natural Resources. Plans and photographs must be submitted to HPS staff prior to any construction or demolition.

The earliest white settlement in the area of modern-day Commerce was in 1808 when Eli Shankle built a log cabin for his bride, Rebecca Hargrove, near what is now Spring Street. Development of a business district did not commence until the 1850s when the community of Harmony Grove began to evolve. The community grew around the cross-roads of several wagon routes that connected traders in northern Georgia and North Carolina with southern markets in Athens and points farther south. One major road, the Athens-Clarksville Road, eventually became State and Cherry Streets.

Because of its rapid growth as a major distribution center in northeast Georgia, the town was never surveyed and laid out; instead, the community evolved around trade routes and later, the railroad. As a result, the layout appears to be haphazard in its departure from the traditional grid plan that was so common in Georgia towns. The completion in 1876 of the Northeastern Railroad through the town was a further influence on the development of Harmony Grove, which was first incorporated in 1884. This line connected the community to Athens on the south and Gainesville to the north. An extensive business district grew up on both sides of the railroad tracks that ran through the middle of town.

By 1889 the town was described as a "great trading center" and many new one-and-two-story brick buildings were constructed in the 1890s and early 1900s. Businesses such as dry goods stores, hardware stores, banks, and cotton warehouses were opened in these years and between 1890 and 1900 the town's population doubled from 611 to 1,454. Prominent businesses of the period included the Hardman Hardware Company, Harmony Grove Mills, and the Ike Wilbanks' Store. The prominence of the community was illustrated by the formation of the town's first bank, the Northeastern Banking Company, in 1892.

The Northeastern Railroad line became part of the Southern Railway System in 1899 and greatly increased rail traffic through the community. To reflect the town's increasing importance as a trade center, the city fathers voted in 1904 to change the name to Commerce.

Although the town functioned mainly as a distribution center, it also supported industries that included cotton and textiles. By 1880, the town was exporting 4000 bales of cotton annually. In the early twentieth century, warehouses were

replaced by factories, notably, the Commerce Overall Company in 1917. The company's trade line was the "Gander Brand Overall" and was known throughout the South.

In a second act of incorporation in 1901, the city included provisions for sewer and water lines as well as the installation of electric lights. The 1906 act of incorporation, its third, provided for the city to contract with Harmony Grove Mill to supply "twenty or more" electric street lights and electricity to the residential areas. A fire department was established in 1907 and an ordinance passed forbidding the construction of any building in material other than brick, stone, or concrete, with the exception of residential buildings. Sidewalks were paved in 1913 and streets were paved in 1927.

The town continued to grow, even through the Depression. Businesses such as the National Overall Company continued to provide employment for residents and stimulated some building construction. Commerce also gained fame in these years as the home of Georgia Governor L. G. Hardman. In recent decades the growth of the town has slowed somewhat but its economy has remained stable. The commercial district has traditionally been a viable mixture of commercial, professional, and industrial enterprises and remains an important architectural and historic resource of northeast Georgia. Commerce has recently been noted as the setting for the best selling novel Cold Sassy Tree written by Olive Ann Burns.

Commerce's historic commercial area reflects its building boom of the late 19th and early 20th century. The majority of buildings are of brick construction, although a few buildings incorporate the use of stone or concrete blocks. Many of the buildings were constructed between 1885 and 1905 and reflect the commercial Italianate style. The brick Italianate buildings on South Elm and South Broad and State Street are legacies of this period of prosperity. The Italianate style emphasized decoration and many buildings have detailing such as cast iron and sheet metal eave and window cornices, arched windows, corbelled brickwork, and cast iron columns on storefronts. The building at 9 State Street is a good example of the Italianate style.

After 1900, the commercial buildings of Commerce became more simplified in their detailing and display elements of a form commonly referred to as Brick Front or Tapestry Brick. Buildings of this form have rectangular windows on the upper floor and more simplified upper facade decoration such as corbelled brick cornices and recessed rectangular panels. Many of Commerce's

buildings reflect this more simplified building construction, such as the one-story building at 101 North Elm Street and the building of hollow core concrete blocks at 22 North Broad. No buildings were built or exist which reflect high styles of the early 20th century such as the Neoclassical Revival or Art Deco styles.

In addition to stylistic influences, Commerce's commercial buildings can be categorized as One-Part or Two-Part Commercial Block designs. Richard Longstreth's publication, The Buildings of Main Street, outlines these commercial building types based on their two separate components, storefronts and upper facades. One-Part Commercial Blocks are composed of storefronts and detailing such as an enriched cornice just above the storefront. Two-Part Commercial Blocks are at least two-stories in height with a storefront on the first floor and separate treatment for the upper story area. One-Part and Two-Part Commercial Block buildings were built throughout the country in the 19th and early 20th century and are the most prevalent commercial form in small and mid-size communities.

Storefronts were designed to provide the largest amount of space available for the viewing of merchandise. Advances in technology in the mid-19th century such as cast iron allowed storefronts to become essentially transparent. Cast iron columns and pilasters on storefronts carried the weight of the upper masonry wall and allowed most of the remaining storefront to be glass for display purposes. Many excellent examples of cast iron columns and pilasters produced by the local Hood Foundry and Machine Works and other nearby foundries are visible on downtown buildings.

Storefronts in the late 19th century typically have large display windows, transoms, and large glass and wood doors. Entrances were often recessed to provide for additional display areas. Good examples of original or rehabilitated storefront designs include the buildings at 101 North Elm Street and 9 South Broad. Original recessed entrances and single-light glass and wood doors remain at 24 North Broad and 8 North Broad.

Upper facades on Two-Part Commercial Blocks contained windows to provide illumination into upper floor areas and the exterior masonry walls were often embellished with decorative brickwork. At the roofline buildings were capped with cornices of corbelled brick, wood, or sheet metal. A fine corbelled brick cornice can be seen at 2 North Broad while sheet metal cornices remain at 2 South Elm and 30 South Elm. Sheet metal was especially popular for commercial buildings since it could be readily formed into many different designs.

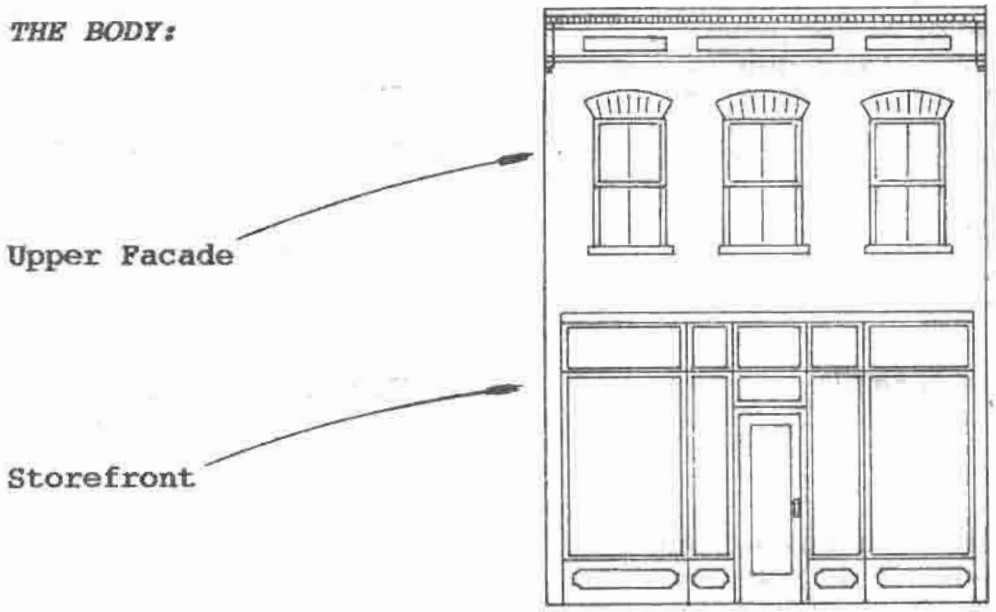
The use of cast iron for storefronts extended into the early 20th century. After 1910, most storefronts were built with steel lintels to support the upper facade masonry and a variety of materials were used in storefront construction. Large expanses of glass continued to be used along with brick piers, marble, tile, and brick bulkheads, and metals such as copper and bronze. The use of glazed tile as a bulkhead material can be seen at 9 State Street. During the 1920s and 1930s decorative tinted glass panels such as Carrara glass and Vitrolite were often applied to storefronts. These materials are very rare in Commerce but Carrara glass panels are still found at the storefront of 26 South Elm Street.

After 1910, upper facades in Commerce generally became more functional and less decorative in appearance. Rounded arch windows gave way to rectangular windows and the use of sheet metal for window and roof cornices gradually disappeared. Patterns of brick and concrete were often used to provide decoration to upper facades and different brick surface textures and colors were also used.

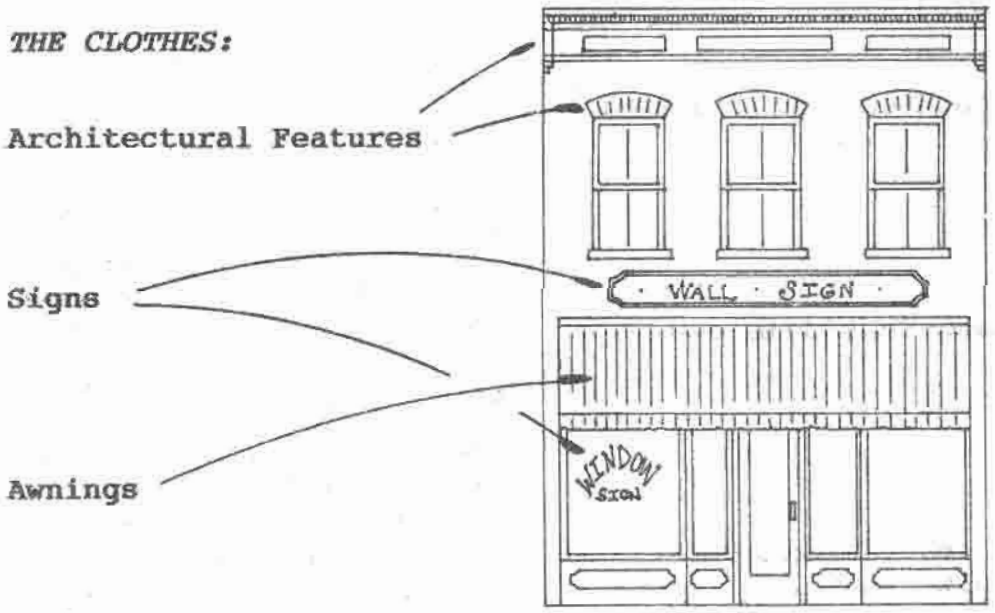
Downtown Commerce retains many original storefronts and storefront elements which should be preserved. Where modern storefronts have been added in recent years it is recommended that future storefront remodeling be undertaken in keeping with historic storefront configurations. Upper facade changes have often included the enclosing of windows with brick or wood panels, removal of cornices, and concealment of details beneath added metal panels. Future rehabilitation of commercial buildings should include the repair or replacement of upper floor elements to maintain and enhance the building's character.

It will help to use this manual effectively if you learn a few of these things that typify older commercial-type structures.

THE BODY:



THE CLOTHES:



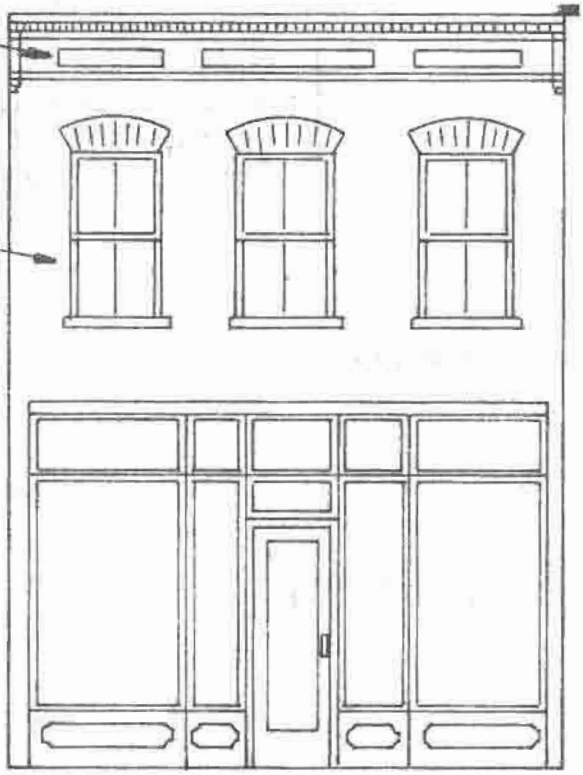
UPPER FACADE COMPONENTS

Cornice or Parapet

Decorative top to facade.

Windows

If two stories or more, usually regularly-spaced, type depends on architectural style or period of structure.



STOREFRONT COMPONENTS:

Beltcourse

Visual break between storefront and upper facade, a decorative cornice, place for signage, or decorative glass panel.

Display Window(s)

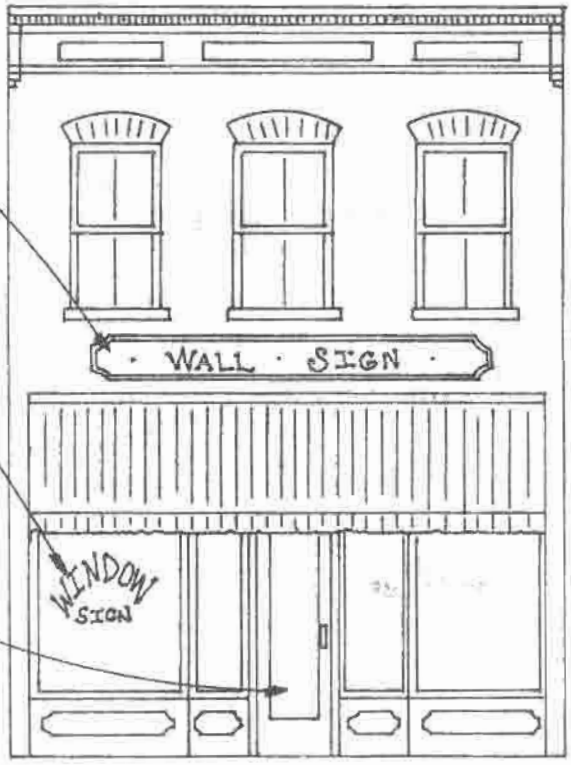
Usually with bulkhead and transom.

Entrances

Usually recessed in middle or at side.

Door(s)

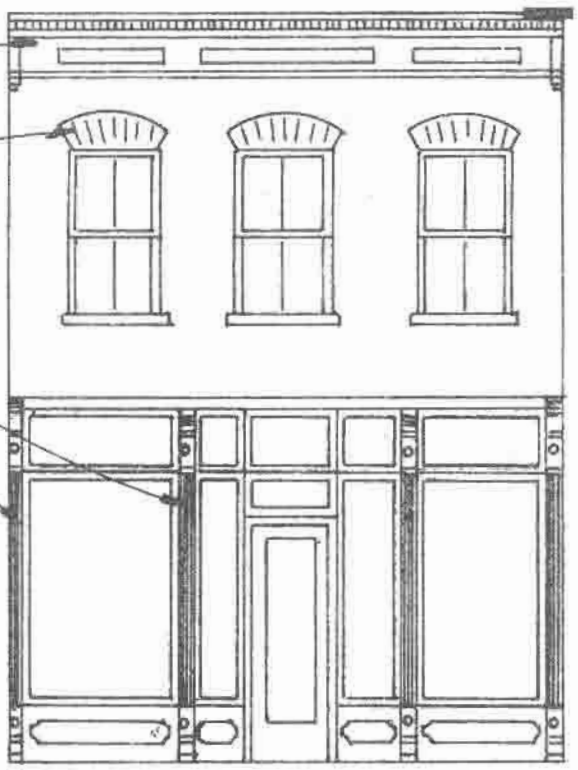
Single or double, glazed with transom and bulkhead



DECORATIVE COMPONENTS

Architectural Features

Columns, pilasters (half columns against walls), brick corbelling (pattern-work), window hoods or lintels, cornice ornamentation (dentils, brackets, etc.)

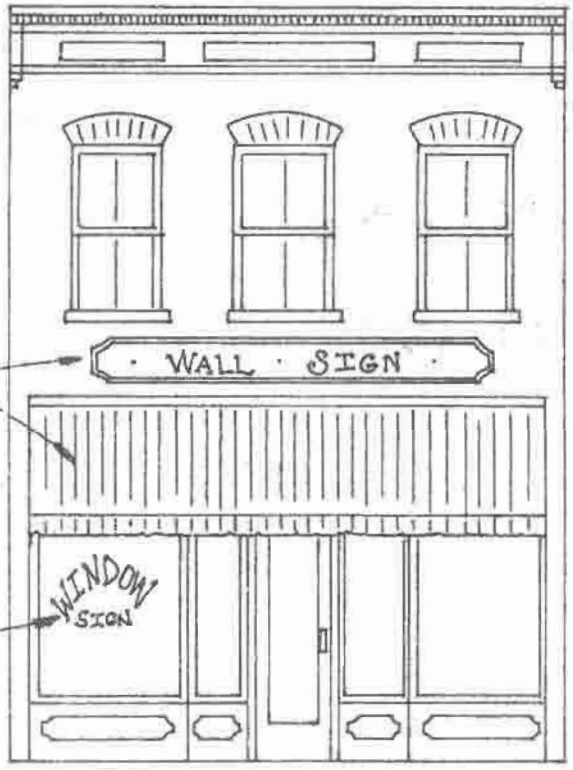


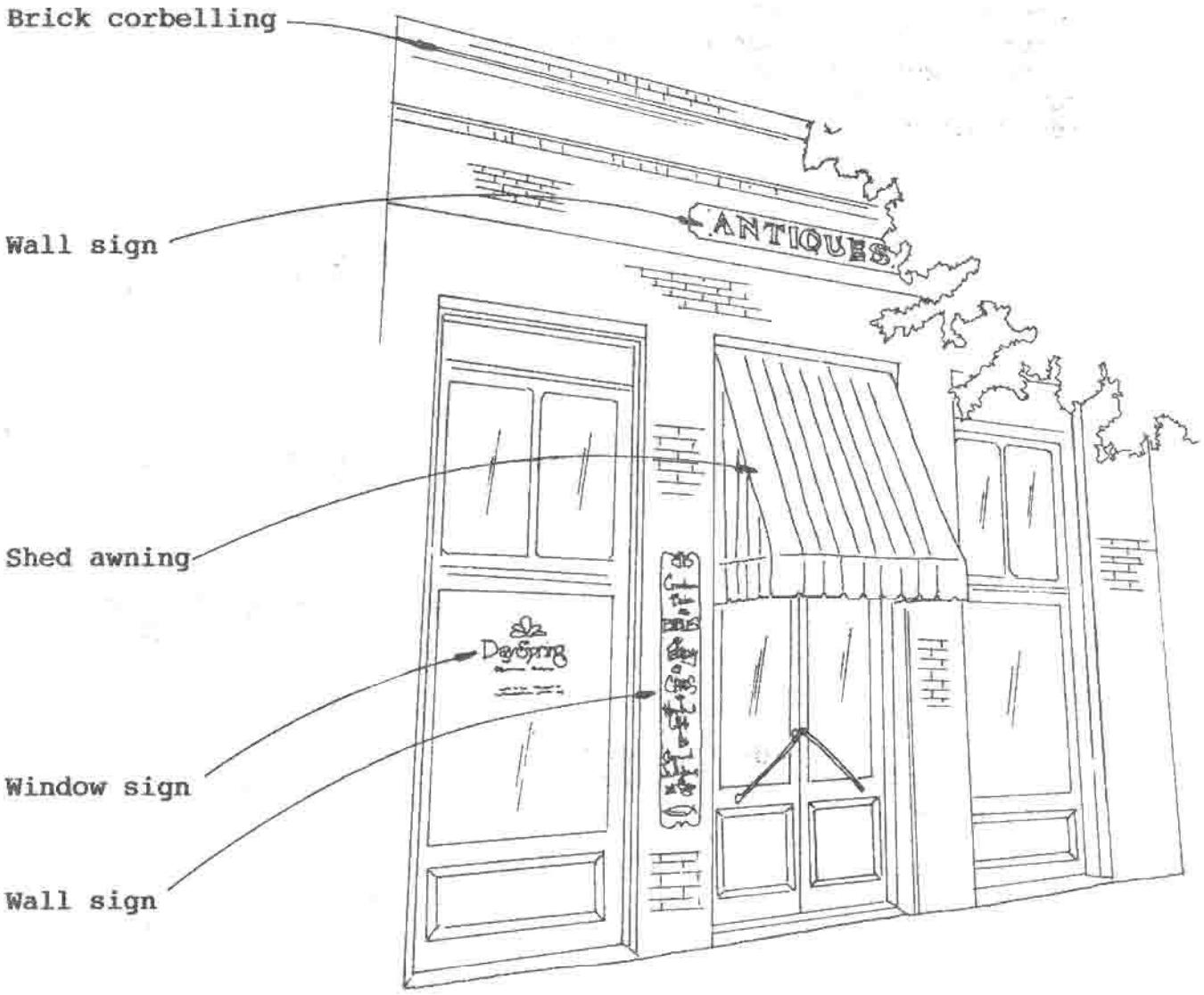
Awnings

Usually canvas shed-type over storefront, entrance, and/or at windows.

Signs

Usually in one or more of the traditional locations (painted on doors or windows, above entrance, in beltcourse area, on awning, flush-mounted on storefront wall surfaces).





101 N. Elm Street

GENERAL STANDARDS

> Preserve (maintain or restore, not remove or alter) existing original storefronts.

> Repair rather than replace deteriorated storefront features.

> If replacement is necessary due to severe deterioration, replace with features to match (accurately duplicate) in design and materials.

> In restoring a storefront altered after the 1940s, base design and features on pictorial or physical evidence of the original.

> If original design and features cannot be determined, use a traditional storefront arrangement with features, materials, and proportions typical of similar structures of the same (not earlier or later) architectural style or period.

> Retain significant storefronts from the mid-20th century (such as those using decorative tile, glass, or marble) if such remodeling is architecturally important or noteworthy. (This can be determined on a case by case basis through consultation with the Main Street manager.

ENTRANCES

> Preserve (maintain, or restore, replace, not enclose, cover, or alter) original entrance design, materials, depth, and placement (whether recessed, flush, or other).

Preserve and maintain historic storefronts and storefront elements such as cast iron pilasters, bulkheads, display windows, and transoms (9 S. Broad Street).

DOORS

> Retain original doors.

> Replace missing doors to match original in design and materials.

> If original design is unknown, replace with plain wood doors with plain glazing (glass area), not solid doors, decorative doors, or any kind of "fake" historic door.

> For replacement doors, generally use glazing proportionate to display window glass and kickplate panels proportionate to bulkhead panels. Although wood is preferable, metal with a dark or bronze anodized finish and with a wide stile may be substituted. Raw (silver-colored) metal is never appropriate.

> Do not use solid doors on front facades. (See guidelines for side and rear elevations on page 39 for information on appropriate doors in those locations.

DISPLAY WINDOWS

> Preserve (maintain, restore, or replace, not remove, reduce, cover, or alter) original display windows.

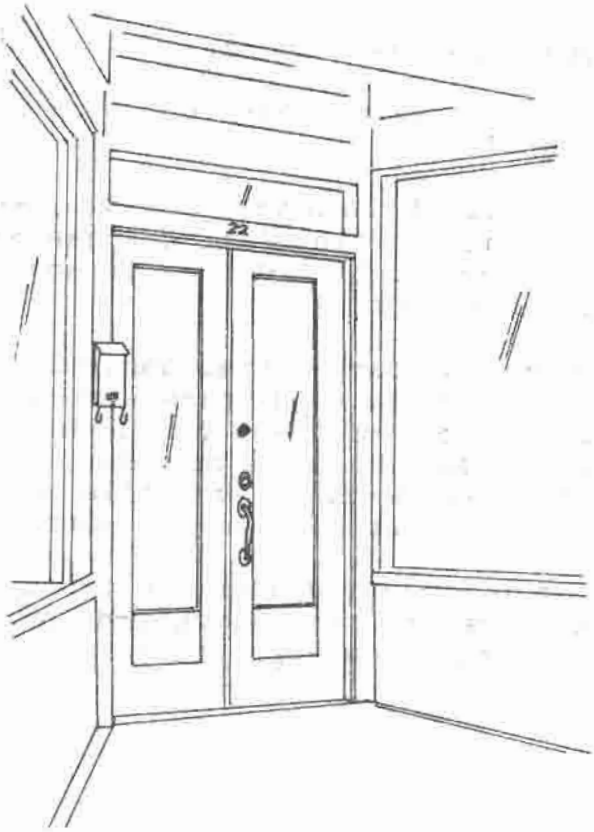
> If replacing missing display windows, match the original in location, design, size, and materials.

> If the original design is unknown, make replacement windows traditionally scaled - as large and as unobtrusively divided as possible - to keep the traditional transparent storefront look.

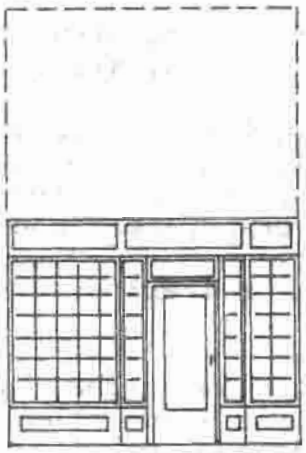
> For mullions or framing, use wood, copper, or bronze metal.

> For glazing (glass areas) use clear, not tinted glass. (If privacy, or shade other than that provided by an awning, is needed, use interior shades or blinds.

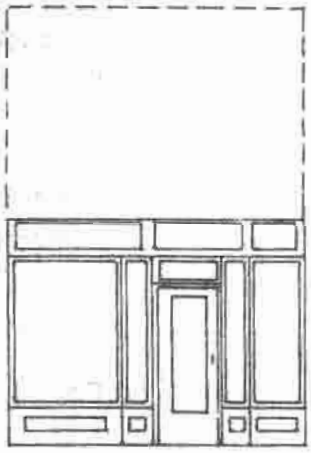
Preserve and maintain original doors (22 N. Broad Street).



Display windows should not be covered, enclosed or replaced with inappropriate small glass lights.



NO



YES

TRANSOMS

> Preserve (maintain or replace, not remove, conceal, enclose, or alter) transoms where they exist/ed.

> Retain historic transom materials (prism glass, leaded glass, etc.

> If replacing missing transoms, base design on original configuration (whether a band of transoms or transoms individually located above windows and doors.

> Use glass where possible. If not possible, use space for signage or a plain panel.

> If replacing missing transom glass or severely deteriorated glass, use clear, not tinted, glass if the original cannot be feasibly duplicated.

BULKHEADS

> Preserve (maintain, restore or replace, not remove, conceal, or alter) bulkheads (kickplates) where they exist/ed.

> If replacing missing bulkheads, match the original in design, size, and material.

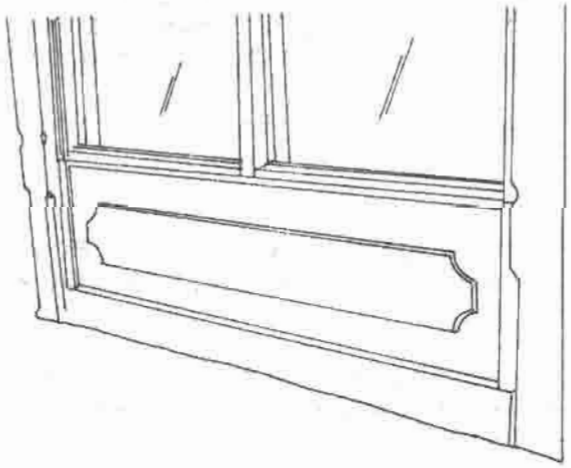
> If original material is unknown, use wood. Brick may be substituted when matching original brick of building or painted to complement other storefront elements.

BELTCOURSES

> Preserve (maintain, restore, or replace, not remove, conceal, or alter) original beltcourse where it exist/ed.

> If replacing a missing beltcourse, closely match or imitate original type in general design, location, materials, detailing, and scale.

Transoms should be preserved and not covered or enclosed (101 N. Elm Street).



Original frame, stone, and brick bulkheads should be preserved and maintained (12 N. Broad Street).

GENERAL STANDARDS

> Preserve (maintain or restore, not conceal or alter) original appearance and details of upper-story facades.

WINDOWS

> Preserve (maintain or restore, not enclose) original windows, including dimensions, sash (configuration, number and arrangement of lights), materials, and detailing.

> Repair rather than replace, where possible, window materials. Replace missing windows to match originals.

> If original window design is unknown, use window type and detailing (sash, materials, dimensions) of the architectural style or period of the building.

> If original material cannot be used, use anodized or bake-on enamel aluminum, in white, dark or bronze finishes, of the same dimensions (sash, surrounds, trim) as traditional for the building's architectural style or period.

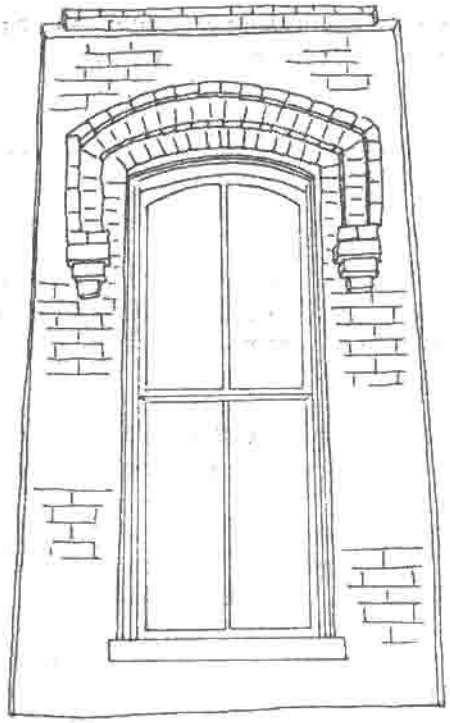
> Do not use snap-on or flush muntins.

> Do not add shutters unless based on physical or pictorial evidence that shutters existed. Do not add shutters unless based on physical or pictorial evidence that shutters existed. Closed shutters may be added to conceal blocked-in or bricked-in windows if restoration of windows is not feasible.

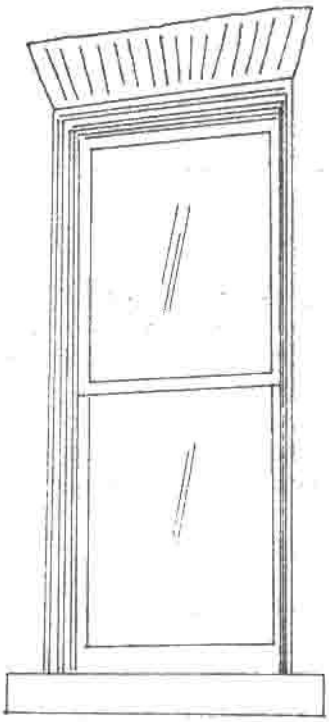
> If replacing missing shutters, use shutters to fit the window opening so that if closed, the opening would be covered.

> If adding storm windows, use full view or sash proportionate, blind-stop type of wood or aluminum with anodized or baked-on enamel finish.

> Preserve (maintain, restore, not remove, alter, or conceal) original window detailing and decoration, including lintels, sills, hoods, etc.

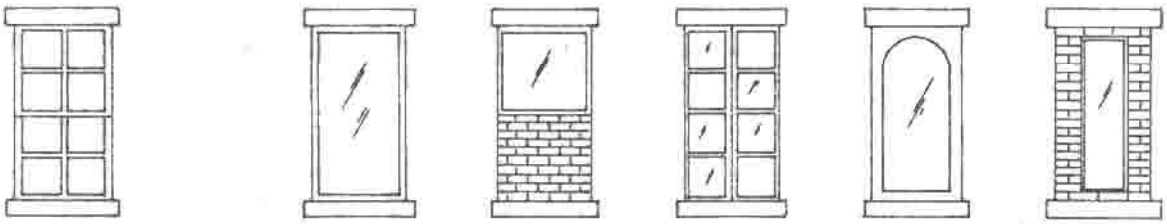


9 State Street



31 State Street

Preserve original window sash, arches, and decorative brick surrounds.



Original window.

Inappropriate window alterations.

CORNICES

> Preserve (maintain or restore - do not remove), original metal and brick cornices.

> Do not conceal or obscure original cornice elements.

> Replacement of cornices should based on historic evidence such as photographs or "ghosts" of cornice locations. If no such evidence is apparent a simple cornice is keeping with similar cornices in the downtown area is appropriate.

ROOFS

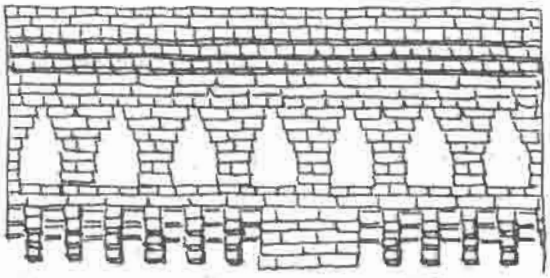
> Preserve original roof materials where they exist.

> Most of Commerce's commercial buildings have flat or sloping roofs with rolled composition or asphalt materials. New roofs of these or similar materials are appropriate. The installation of a higher pitched roof to improve water runoff is acceptable as long as the new roofline is not visible on the primary facade and is constructed below the roof parapet wall.

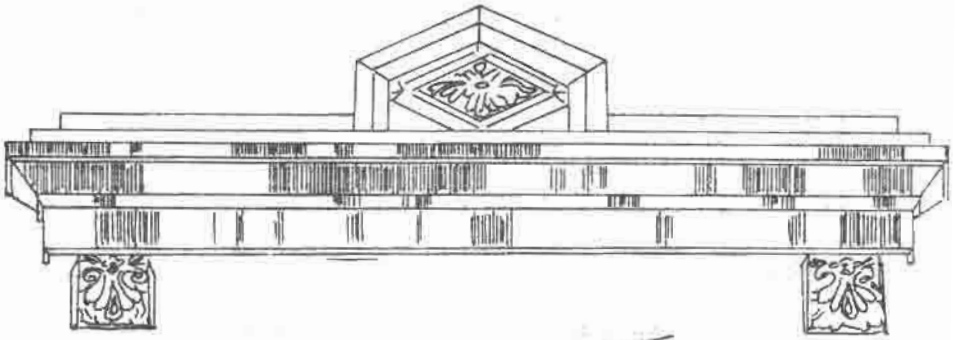
> New roof materials should have copper flashing extending along the brick walls to protect against leaks. altered.

> Original roof parapet walls and features should not be altered or removed.

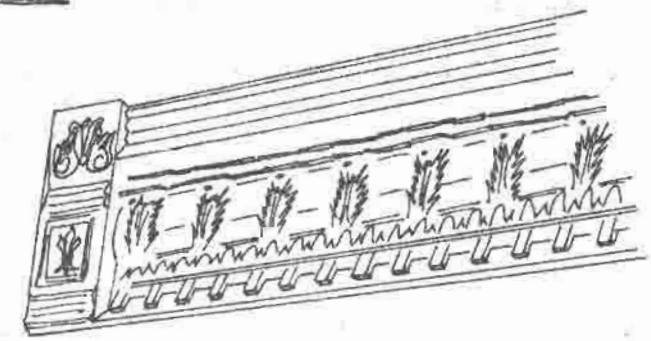
Corbelled brick cornice (2 N. Broad Street).



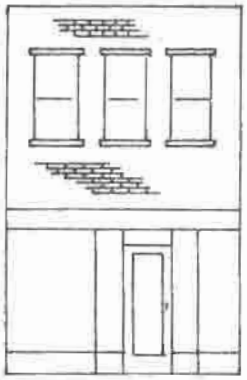
Cast iron cornice (105 N. Elm Street).

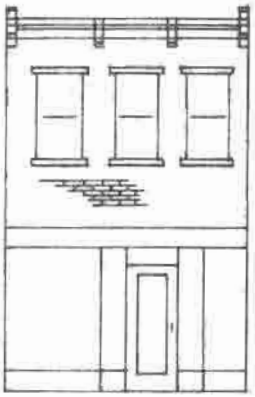


Sheet metal cornice (30 S. Elm Street).



NO





YES

Cornices should not be removed from buildings.

ARCHITECTURAL FEATURES

> Preserve (maintain or restore, not remove, conceal, or alter) original decorative features and detailing (such as columns, pilasters, brick corbelling or patternwork, window hoods or lintels, cornice ornamentation).

> Replace missing features based on original design, placement, materials, proportions, and details.

> If missing features cannot be determined or duplicated, use a simpler (but-to-scale) version of features from a similar building of the same architectural style or period.

> Do not add decorative architectural features where none existed originally.

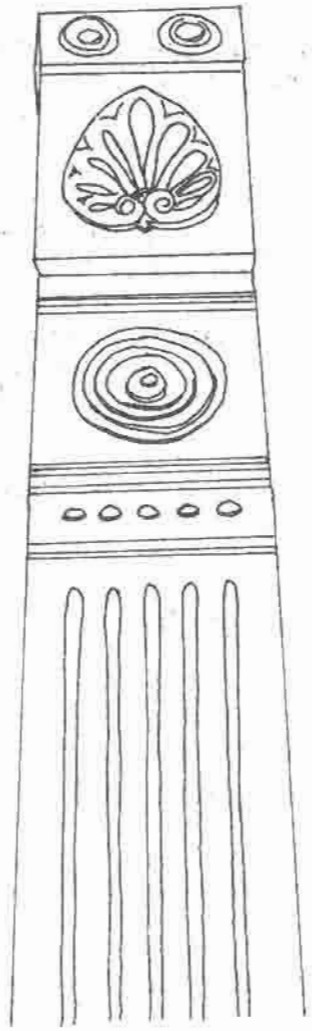
> To repair existing features, take care to avoid damage by using only compatible methods and materials.

CAST IRON

> Preserve, (maintain and restore) original cast iron columns and pilasters.

> Do not conceal or obscure original cast iron columns or pilasters.

> Paint may be removed from cast iron by chemical agents. **The use of sandblasting or other abrasive cleaning methods is discouraged.**



Pilaster at 9 S. Broad Street.

Column at 31 State Street.

Cast iron pilasters and columns are important architectural features in the downtown area.

AWNINGS

> Preserve (maintain or restore, not remove) historic awnings where they exist/ed.

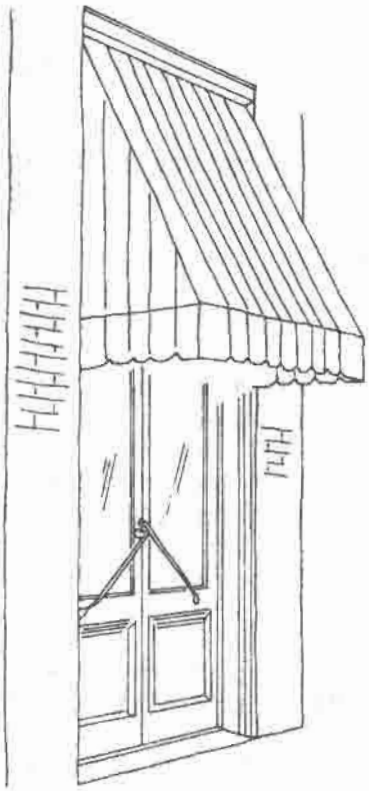
> In adding awnings, use traditional types, materials, placements, and forms. Traditional awnings are:

1. of retractable or fixed type;
2. of canvas, vinyl coated or acrylic material;
3. individually located within major bays, not covering architectural features;
4. of form to fit opening (shed awning for rectangular opening, arched awning for arched opening;
5. of straight form for shed type, not bubble, concave, or convex form;
6. and covering no more than a third of the opening (vertically - from sidewalk to top of opening.

> Do not use modern metal awnings or back lit awnings.

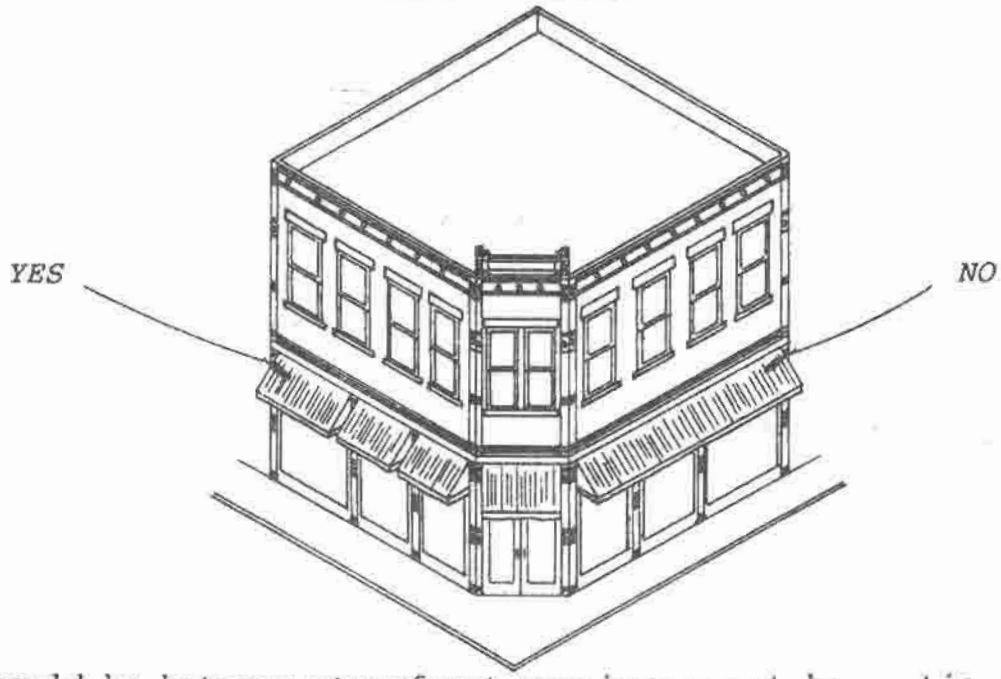
> Use canvas to cover an existing metal awning if its retention is necessary.

> Do not use canopies unless functionally required, such as valet parking use.

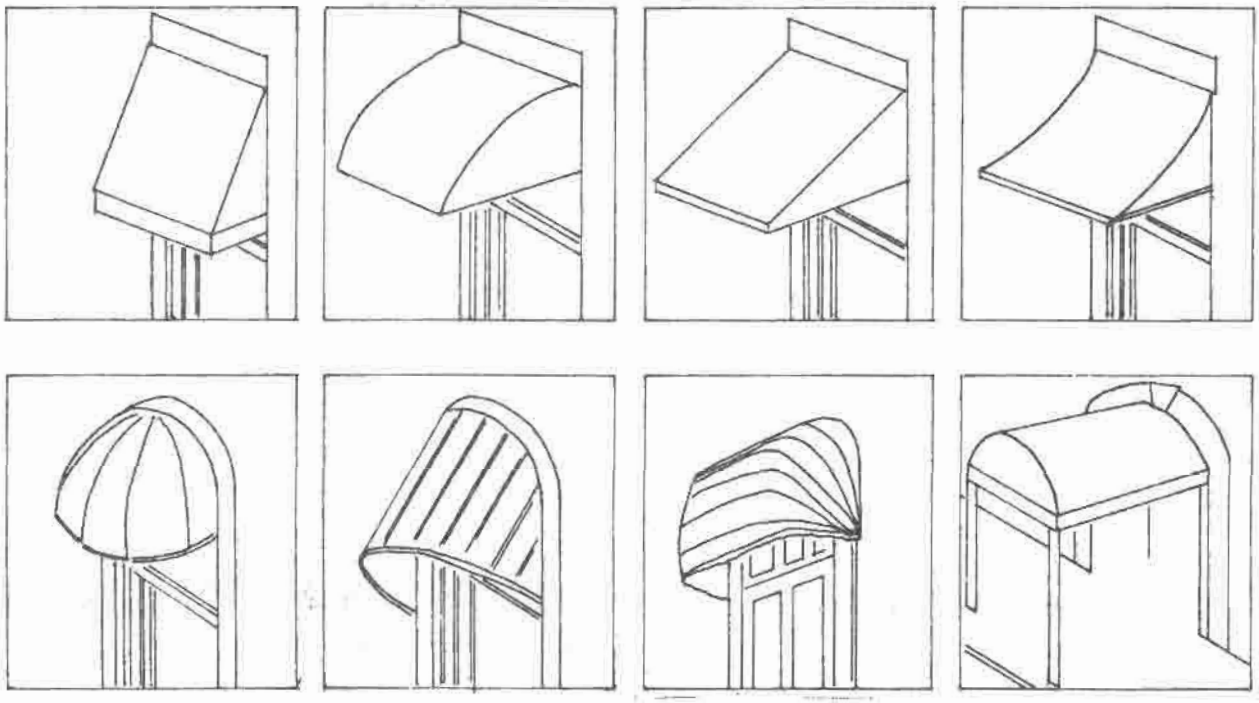


Appropriate door awning at 101 N. Elm Street.

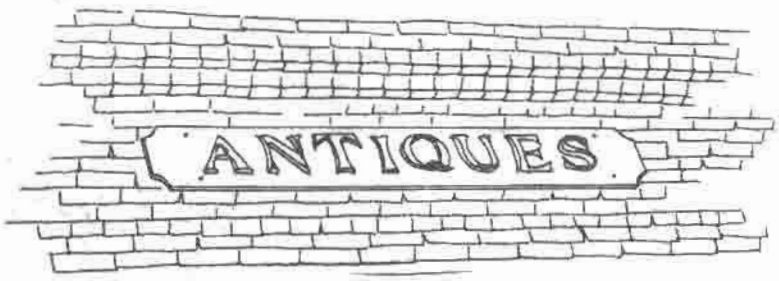
Awnings on upper facade windows are also appropriate (17 S. Broad Street).



Awnings should be between storefront openings - not be continuous and mask detailing.

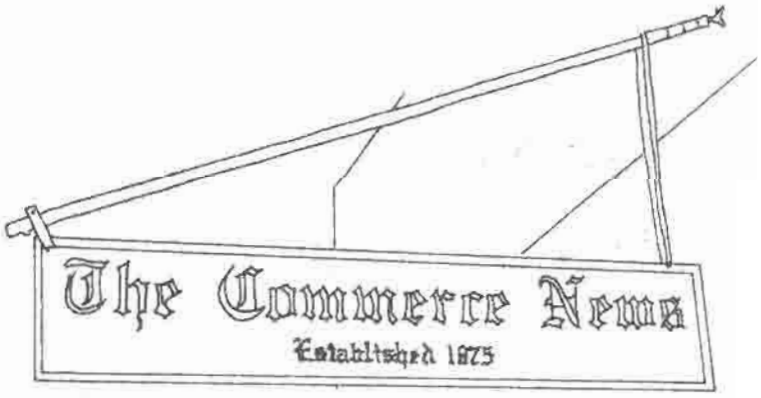


Awnings should be in conformance with the window openings such as flat or arched.



Wall sign panel at 101 N. Elm Street.

Hanging sign at 6 N. Broad Street.



Projecting sign at 21 S. Broad Street.

> Preserve (maintain or restore, not remove) existing historic wall signs on masonry walls.

> Use signs in historically traditional locations:

on storefront beltcourses or on flat surfaces of building (attached or painted on walls, not to exceed 20% of surface affixed to) or painted on glass elements;

hanging or mounted inside windows or door;

projecting, with wood or finished metal brackets mounted into mortar, not brick, no higher than second-story window sill level.

> Use historic sign materials: finished, carved, or sandblasted wood, glass, gold-leaf, brass and copper letters, not plywood, plastic or unfinished wood. (Neon is appropriate only for interior use.)

> Use signs of traditional design:

no more than 2 or 3 colors, with colors coordinating with overall building colors, dark background with light letters;

complimentary (compatible scale and appearance) with signs on adjacent buildings for visual unity;

serif, sans serif, or script lettering, not exceeding 18 inches in height, not covering more than 60% of total sign area;

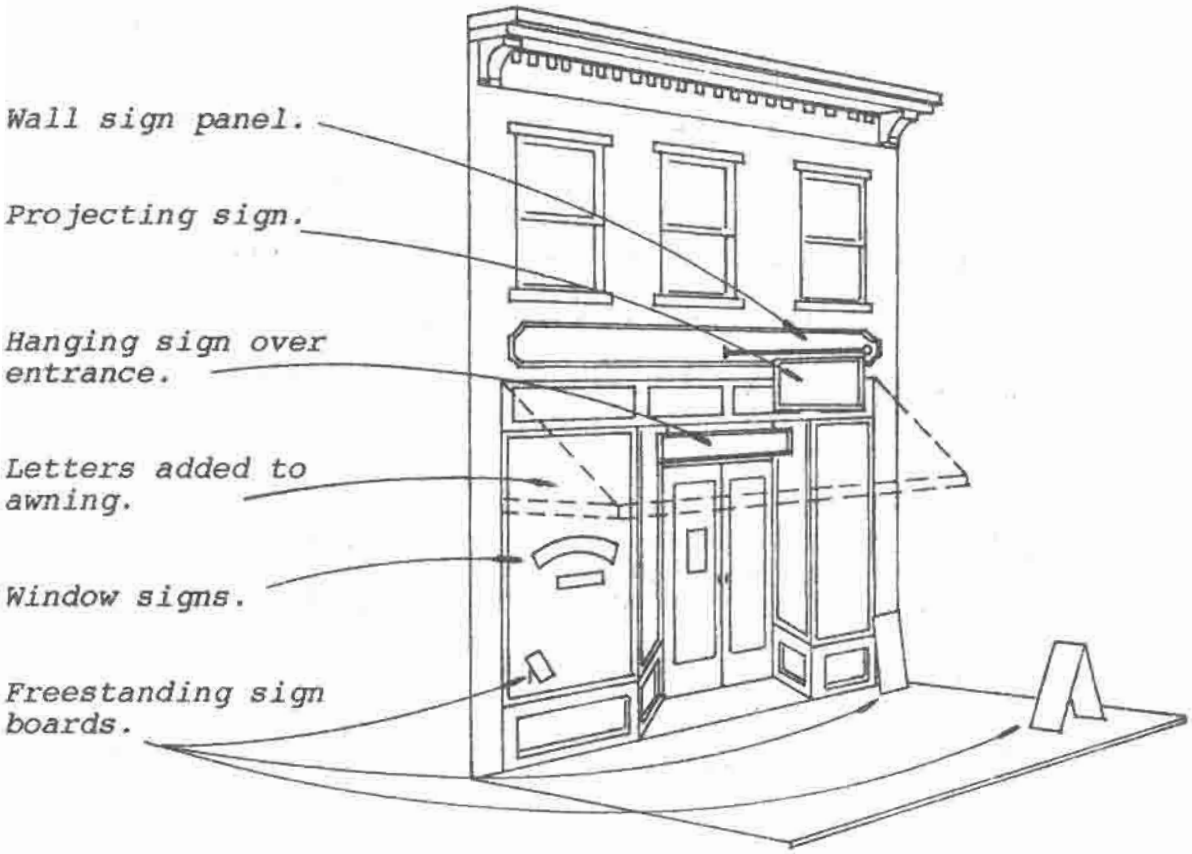
not earlier type than building itself - not Colonial Williamsburg or New England type;

with logos and symbols for easy, quick identification of business;

no more than 2 signs per building, not counting window signs, no more than 1 freestanding sign per building front;

of shape and proportions to fit the building.

> Use incandescent spot or up-lit lighting, not floor, flashing, or internally-lit type, and lighting not readily visible from sidewalk level.



Appropriate sign locations.

Preserve historic lighting fixtures for sign illumination.

GENERAL STANDARDS

> Preserve (maintain or restore, not replace, cover, or alter) original building materials.

WALLS AND FOUNDATIONS

> For masonry repointing, maintain original tooling configuration, joint width and depth, and mortar color.

> **Do not sandblast** or use any abrasive method to clean masonry. Sandblasting or high pressure cleaning methods are not acceptable for brick. These methods remove the outer patina or "crust" of the brick and expose the soft inner core which can lead to deterioration. High pressure water cleaning methods which exceed 600 pounds per square inch should also never be used on brick.

> Masonry cleaning should be with detergent cleansers or with appropriate chemical agents. Low pressure water cleaning is acceptable if the pressure is kept between 200 and 600 pounds per square inch. Steam cleaning of brick is also a good method but also requires a professional. The use of chemicals for the removal of exterior paint is also appropriate if the work is performed by a qualified professional.

> Water sealants on brick are not generally recommended. Despite these sealants water vapor can still enter the brick and can cause spalling.

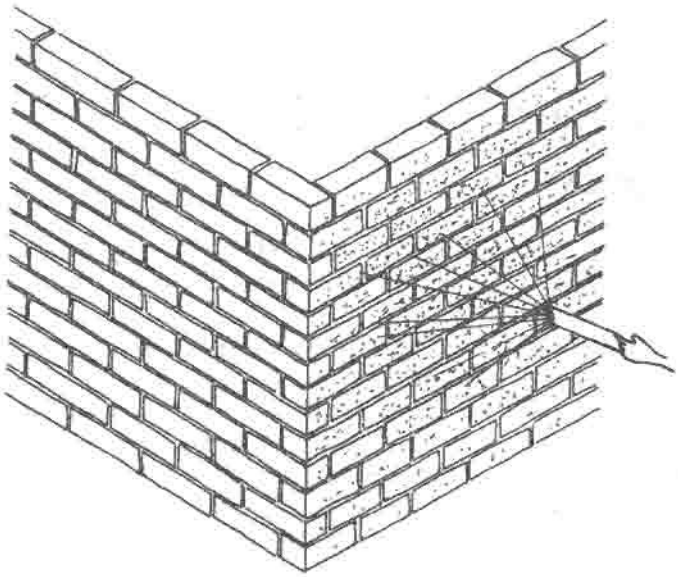
> Mortar should never be removed with electric power saws. Mortar should be hand raked and repointed with mortar to match the original or have composition such as one part lime to two parts sand.

> Do not paint brick unless it is extremely mismatched or so deteriorated that it cannot withstand weather.

> If painting is necessary, use original, natural color of the brick.

> Do not paint stone.

> Preserve (maintain or restore, not enclose or alter) original stone or brick foundation materials and design.



Sandblasting erodes brick and mortar and is never acceptable.

Mortar composition should allow brick to expand and contract.

Mortar which is too hard causes cracking and spalling.

> Preserve original windows, doors, and architectural detailing on rear and side elevations.

> If needed or desirable, enhance rear and side entrances through simple signage, awnings, and lighting that is related to those of the front facade.

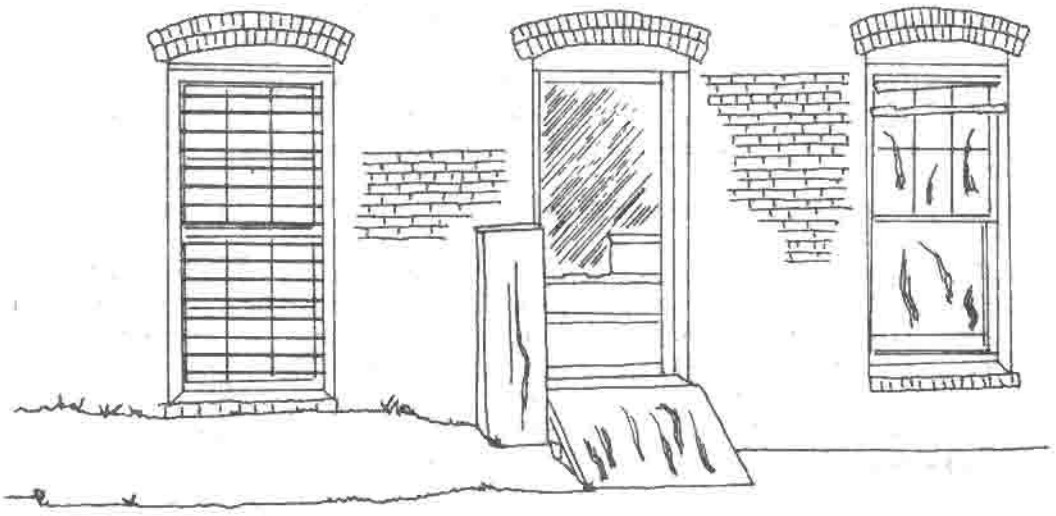
> Keep rear and side entrances clean and uncluttered.

> For openings on rear and side facades, follow window guidelines on page 25 and door guidelines on page 21. (Exception: new windows and doors may be added when needed if in keeping with the size, design, materials, proportions, and location of the originals. If solid doors are necessary do not use six-panel Colonial style doors.)

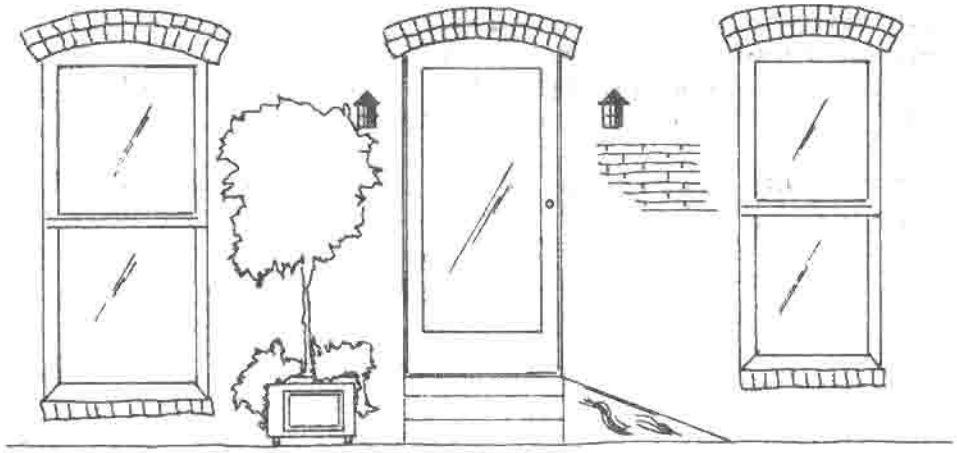
> Screen HVAC units and dumpsters through landscaping, framed lattice panels, or flat wood board fences painted to be visually unnoticeable by blending with surroundings.

> Coordinate with neighboring structures and businesses where possible for a unified look and for such things as parking, paving, landscaping, and centrally located trash collection.

> Locate any necessary exterior staircases, balconies, elevator shafts, and additions on rear facades.



Before



After

Rear facades should be cleaned and improved especially those facing parking areas.

ROOFTOP

> Do not add a rooftop addition unless it will not be readily visible from the street or other pedestrian viewpoints or scenic vistas.

> Even then, keep addition as small and set back from the visible facades of the building as possible.

> Make its design compatible with, not imitative of, the original structure through use of compatible (blending) materials, color, shape, and rhythm and proportion of openings.

REAR

> Preserve early (pre-1945) additions of architectural importance.

> Remove later (after-1945) additions only if incompatible, where feasible or desireable.

> If additional space is necessary, make a new addition: only to the rear facade;

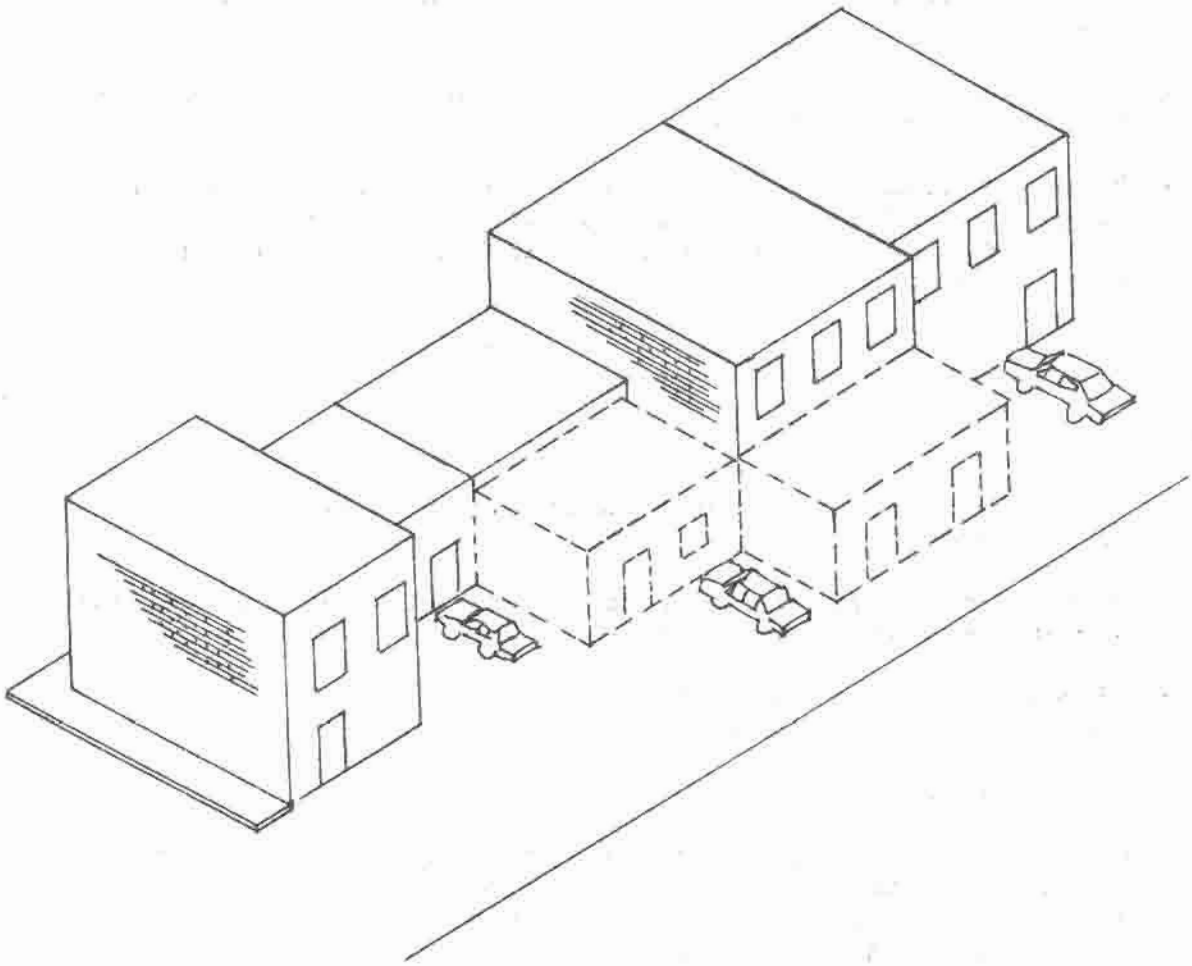
with its roof lower;

of compatible design (not imitative or conspicuously contrasting but one that blends in with the old structure) in proportion and rhythm of openings, size, scale, and materials.

of frame or brick construction preferably (glass is less desireable);

secondary in importance (keeping front storefront as primary entrance functionally and visually;

built so as not to cause irreparable damage to or destroy the rear facade and its details.



Small, one-story rear additions may be appropriate.

PORCHES AND STAIRS

> Do not add porches, staircases, or balconies on front or side facades where none existed originally.

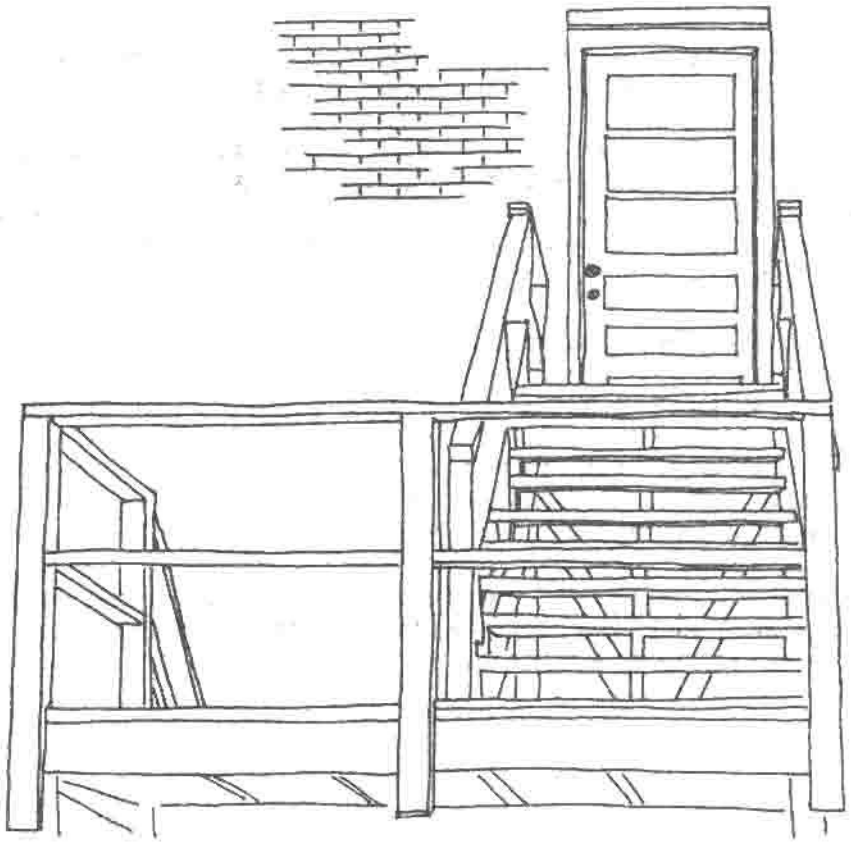
> If necessary, add staircases or balconies to rear facade using a simple design with plain balusters (of wood, with painted or stained finish and square balusters set no more than three inches apart, is most appropriate.)

> Avoid these common mistakes:

replacing original step material with brick or concrete;

adding handrails and balusters where none existed originally (unless required for safety - then use a simple, not ornate, design of wood or iron).

> Add handicap ramps, if needed, at rear facade, using wood with a plain rail of square balusters set no more than three inches apart.



Rear porches and stairs should be of wood and of simple construction and design.

> Do not paint unpainted masonry surfaces (for exceptions, see p. 37)

> Keep color scheme simple, using no more than 4 colors.

> Use colors of or complimentary to the dominant neutral building material colors (such as dark red or red-brown of brick, or buff, taupe, or gray tints of stone) of the structure or others in the area.

> Do not use loud, harsh, or garish colors.

> Use softer, muted hues overall (those with gray or white added to basic hue, not pure hues) for body and to highlight architectural details (window frames, sills, cornices, and detailing).

> Use mildly brighter tones as subtle ways to bring attention to entrances, signs, or awnings.

LANDSCAPING AND STREETSCAPES

> Preserve original landscape patterns and features, both natural and man-made, such as vegetation, street furniture, walks, drives, retaining walls, curbs, and paving materials.

> Follow recommended guidelines in the downtown streetscape improvement plan including:

enhance streetscape through complimentary landscaping;

plant new trees of limited height and canopy at maturity;

add or maintain low planters, flower boxes or low shrubs.

> Do not use solid walls or fences or chain link fences.

> Use simple iron fences, painted or stained picket fences, or shrubs to define spaces where separation is needed.

LIGHTING

> Preserve (repair or maintain, not replace) original light fixtures where they exist/ed.

> If replacement of or new light fixtures on buildings are needed, use concealed fixtures, fixtures of a plain design, or fixtures appropriate to the period of the building (not from an earlier period such as Colonial carriage lamps).

> If replacing or adding streetlamps, duplicate the original type and design if known; use historic type design for the period of the historic buildings; or use a simple contemporary fixture of quality design and materials.

PARKING

> Screen parking lots from street view with low shrubs and trees at edges, entrances, and in medians within.

> Do not use single, large expanses of parking (break parking lots into smaller, well-defined areas).

> If parking is provided on a vacant lot between buildings, align its buffer screening with the front facades of adjacent buildings (maintain existing setback).

MECHANICAL UNITS

> Locate mechanical units, dumpsters, large trash receptacles, and storage sheds at rear of buildings, and conceal them with painted or stained wood board fences, or evergreen shrubbery.

GENERAL STANDARDS

> Make a new building contemporary (of the period of its construction, not a reproduction or copy of an old style) in design, yet compatible in scale, height, materials, shape, orientation, rhythm and proportion of openings, texture and placement.

> Reconstruct a previously existing building only if it will be on its original site, and accurately duplicate it based on documentation of its original design and detailing such as photographic evidence or original drawings.

> Move a historic building only under these circumstances: if the only alternative is demolition;

when it does not involve loss of a historic building to create space for it;

when it will be architecturally compatible with adjacent buildings in style, height, scale, materials, shape, design, setback, and setting.

GUIDELINES

> Make new infill (fills vacant space between buildings) buildings:

similar to and compatible with (maintain established rhythms and patterns of) adjacent buildings, not sticking out among them;

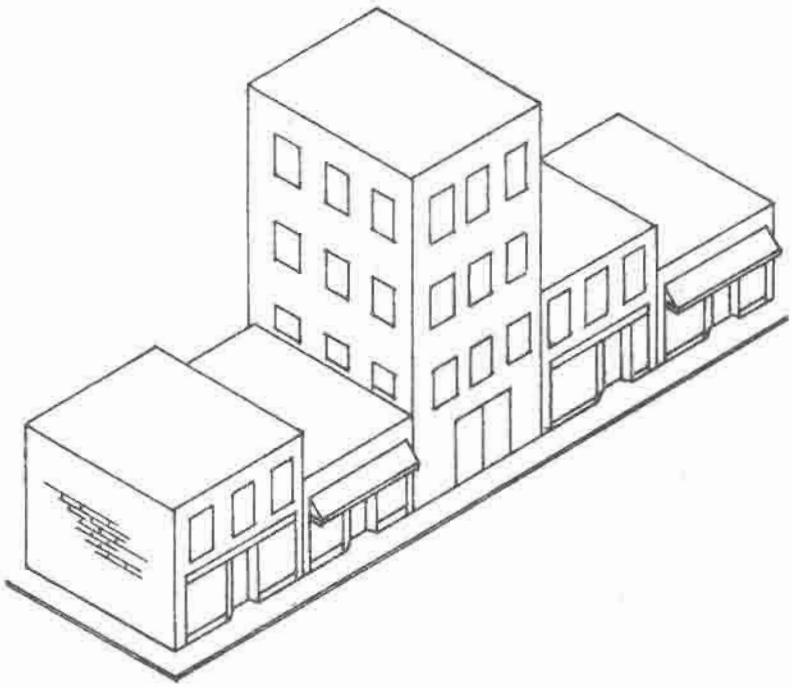
aligned with existing setbacks and spacing;

of similar height, width, scale, and proportions of adjacent buildings;

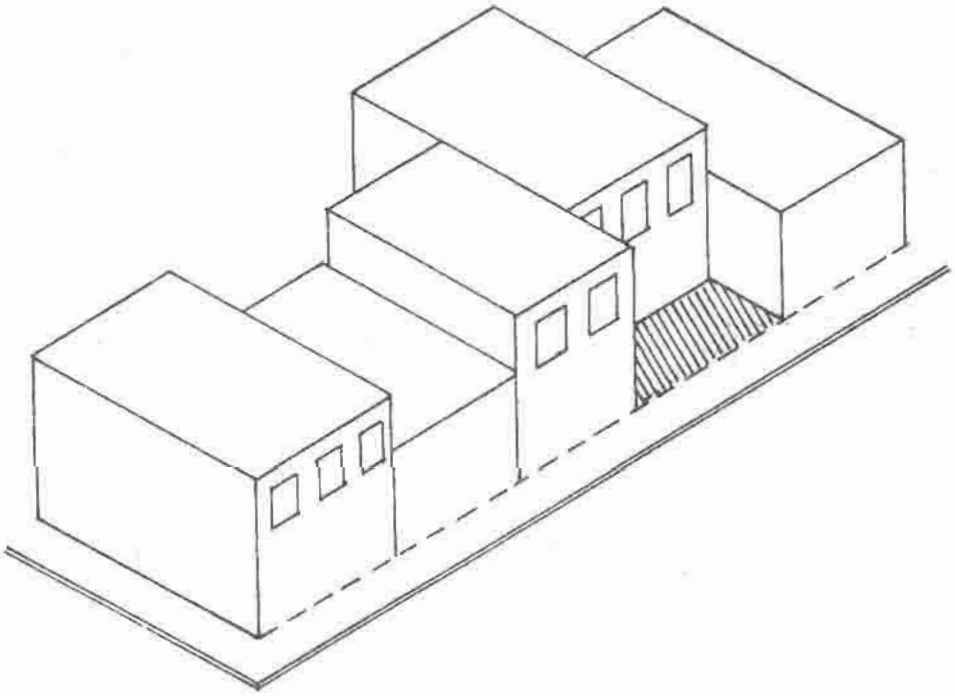
of orientation and roof forms consistent with adjacent buildings;

of similar design (composition and arrangement of parts -- shapes, sizes, placement of windows and doors, and vertical and horizontal emphasis and divisions);

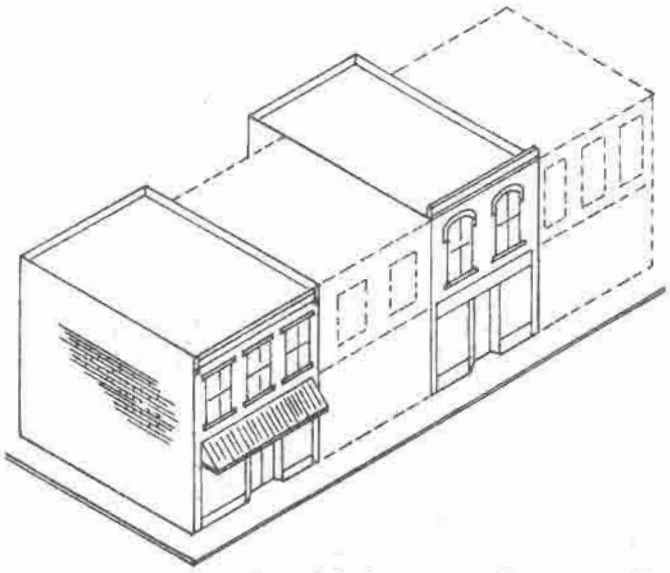
of similar, compatible materials and colors; and not imitative in details (not with features copied from historic styles).



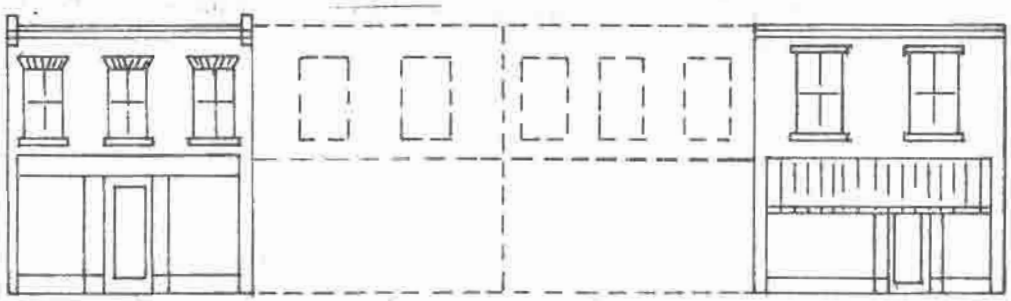
Oversized buildings of three or more stories should not be built in the downtown area.



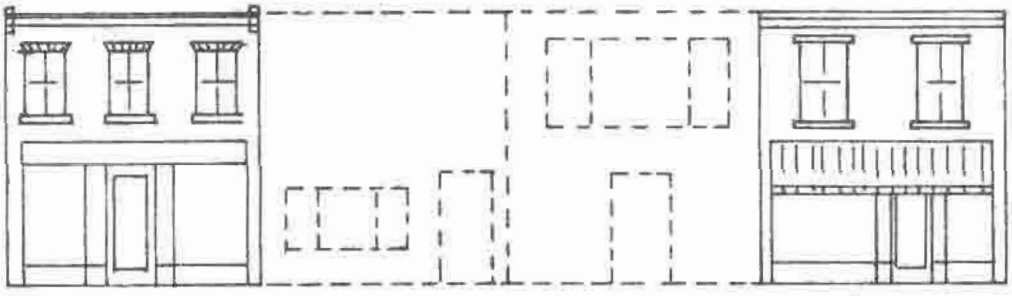
New buildings should be flush with the sidewalk and not set back from adjacent buildings.



Window size and placement should be consistent for new construction.



YES

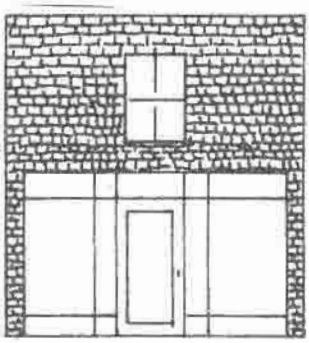


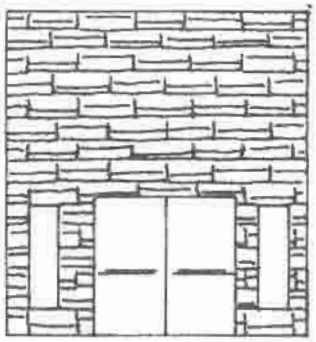
NO

Storefront and upper facade openings should be in alignment.

Original *New Construction* *Original*

Buildings on several lots should have vertical divisions to maintain streetscape rhythm.





Brick *Wood shingles* *Stone veneer*

New construction should be of brick - not wood shingles, stone veneer or other incompatible materials.

> Avoid demolition of any building or part thereof which contributes to the historic or architectural character of Commerce, unless it is so seriously structurally unsound or deteriorated (as determined by a structural engineer, historic architect, or other historic preservation expert) that its retention absolutely is not feasible.

> Demolition may be allowed if denial of the demolition would result in an unreasonable economic hardship as determined by the CDDC.

> Demolition may occur if required to ensure the public safety and welfare.

The identification of the architectural character or style of a house is based on its specific design and period of construction.

1 Architectural styles

Common building styles and forms found in Commerce include:

Queen Anne
ca. 1885 - ca. 1910
(266 S. Elm Street)

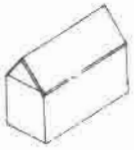
Folk Victorian
ca. 1880 - ca. 1915
(Oak Street)

Craftsman
ca. 1910 - ca. 1940
(266 Ivie Street)

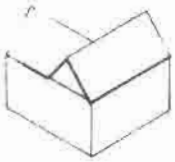
2 Components

The components of a house are specific to its particular style and distinguish it from other architectural styles and periods. Components usually fall into these categories:

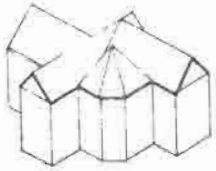
Form



Rectangular



Ell-shape



Asymmetrical

Height

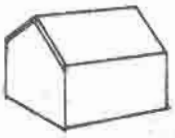
1 story

1 & 1/2 story

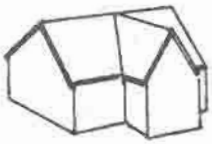
2 story

2 & 1/2 story

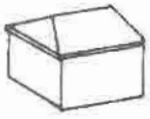
Roof Shape



Gable



Cross Gable

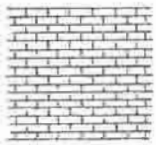


Hipped

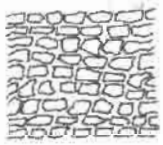
Pyramidal

Building Materials

Wood

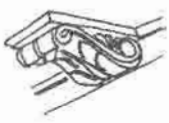


Brick



Stone

Architectural Features



Brackets

Vergeboard

ARCHITECTURAL FEATURES

GENERAL STANDARDS

> Preserve (maintain or restore, not alter, destroy, or remove) the original features and character of a house.

> Do not use features which have no historical basis or create an earlier appearance.

> Repair rather than replace features whenever possible.

> If replacement is necessary, accurately match the new in material, location, scale, proportions, and design based on physical or pictorial evidence, not conjecture.

PORCHES

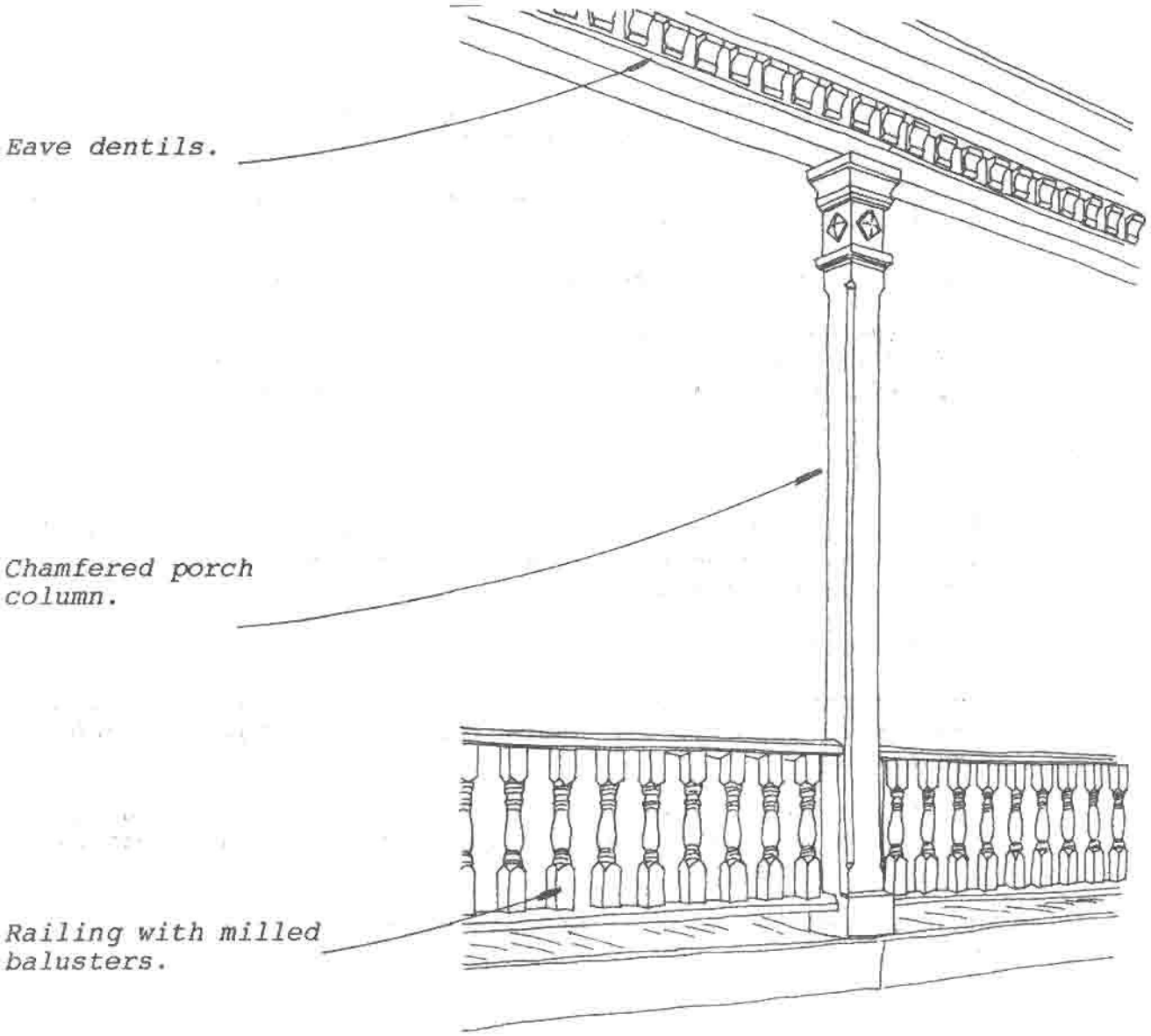
> Preserve (maintain or restore, not alter or remove) original porches and features -- location, outline, height, roof pitch, and detailing.

> Do not enclose front porches.

> Enclose rear or side porches only when necessary and when the visual openness and character of the original porch is maintained.

> Add balustrades where none existed originally only when necessary for safety, and use wood in a design compatible with the house.

> Do not replace porch steps with materials other than the original.



Preserve and maintain original porch features (125 S. Cherry Street).

WINDOWS

> Preserve (maintain or restore, not cover, enclose, alter, or remove) original windows -- size, shape, placement, and details -- particularly on sides of the house visible from a public street.

> Maintain original number and arrangement of panes.

> Do not use snap-on or flush muntins.

> Introduce new windows on other walls, if necessary, where not very noticeable, to match original window configuration, and to harmonize in placement and design with the existing windows and rhythm of location.

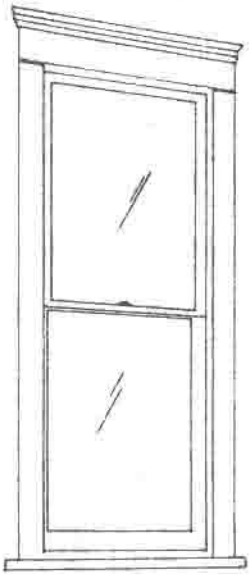
> Do not add skylights on the front or any part of a roof visible from a public street.

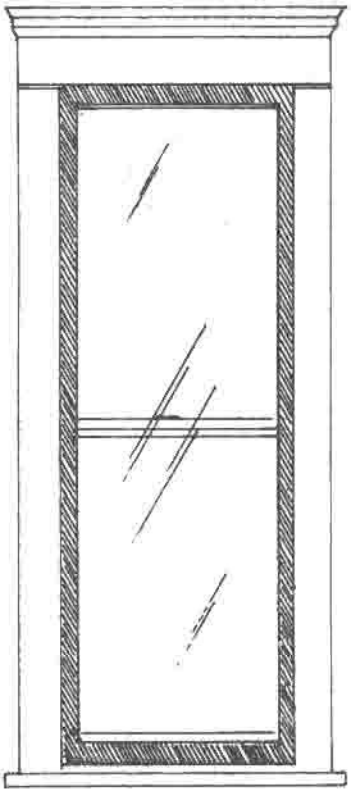
> Do not use shiny raw aluminum storm windows or screens.

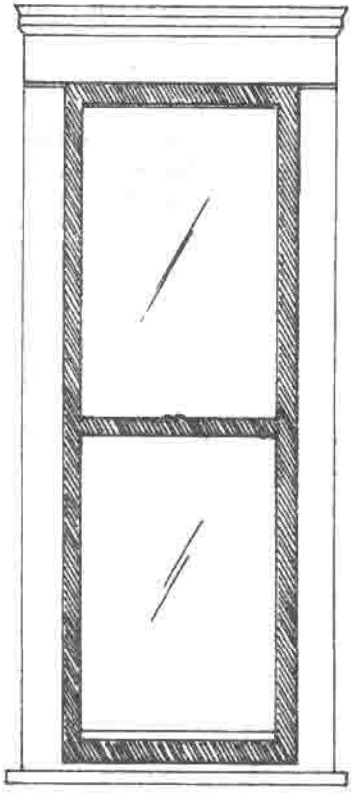
> Use blind-stop storm windows finished to match sash color.

> Do not use shutters unless appropriate to the style of the building. Make shutters fit opening in height and width so that if closed, the opening would be covered.

Preserve and maintain original window sash design and lights (266 S. Elm Street).







Storm windows should fit the original opening and can be full-view or match the window's meeting rail location.

DOORS

> Preserve (maintain or restore, not remove, enclose, or alter) original doors -- location size, shape, materials, and details.

> Maintain or restore original transoms and sidelights.

> To replace missing doors, use doors like or similar to the original in style, size, materials, and glazing (glass area).

> Do not use flush or unglazed doors on primary facades.

> Do not use shiny raw aluminum storm doors and screens.

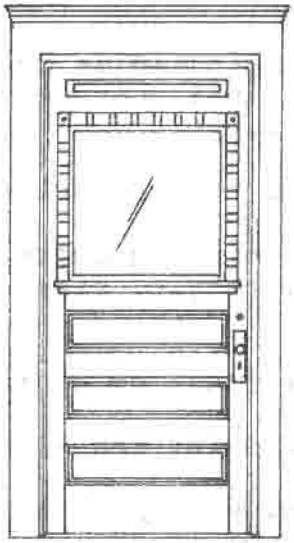
> Use full-view, blind-stop storm doors and screens, finished to match door frame.

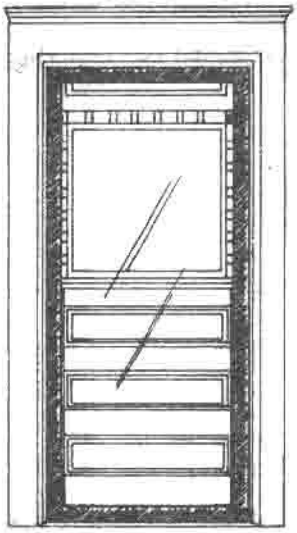
> Do not introduce new doors on primary facades.

> Do not use decorative or ornate metal security doors.

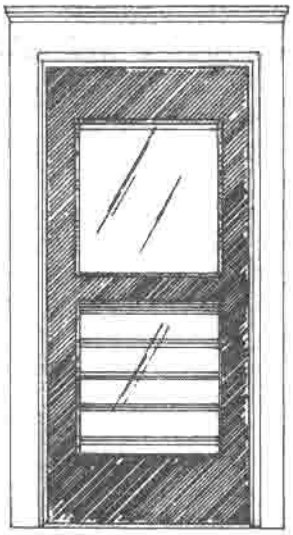
> If security doors are necessary, only use full-view design.

Original doors and surrounds should be preserved and maintained (266 S. Elm Street).





YES



NO

Storm and security doors should be full view design.

ROOFS

> Preserve (maintain or restore, not alter) original roof shape and pitch.

> Maintain original size and shape of dormers.

> Do not add dormers where none existed originally where visible from a public street.

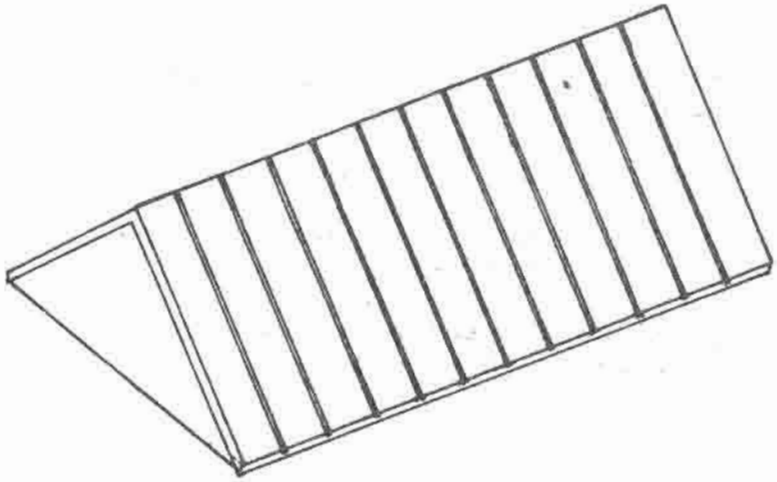
> Retain original roof materials where possible. See page 65 for further guidance on materials.

DECORATION

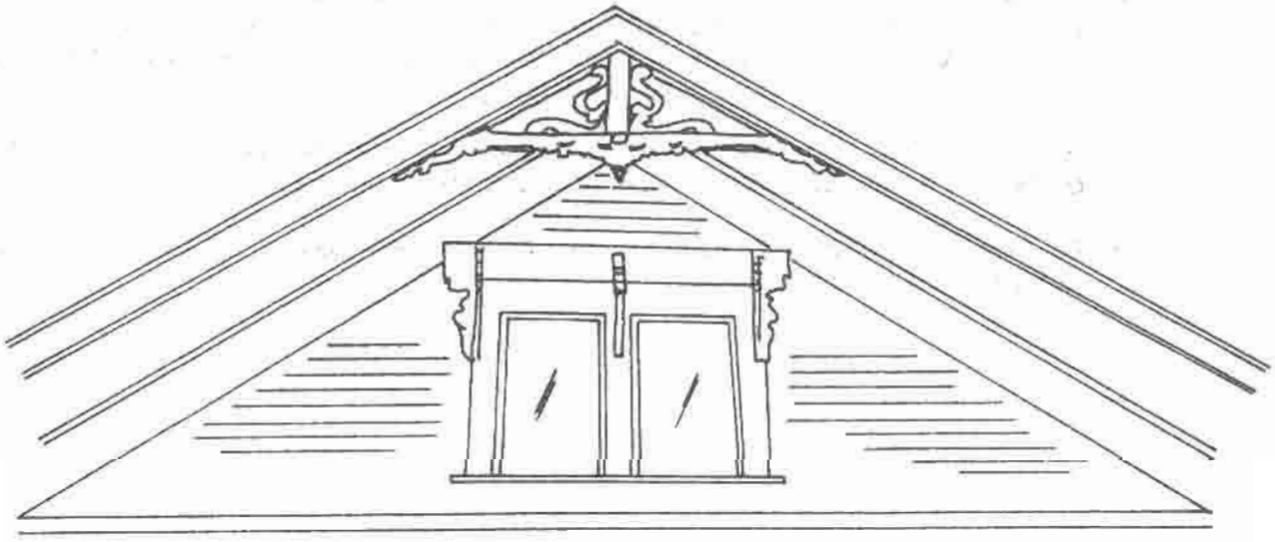
> Preserve (maintain or restore, not remove, cover, or alter) architectural decoration such as brackets, dentils, gingerbread, fish-scale shingles, window hoods and lintels, columns, and trimwork or molding.

> Replace missing features based on accurate duplication or close visual approximations of the original.

> Do not introduce or substitute any features of any style not original to the building.



Metal standing seam roofs should be maintained.



Preserve architectural ornamentation such as eave vergeboard (266 S. Elm Street).

GENERAL STANDARDS

> Preserve (maintain or restore, not replace, cover, or alter) original building materials.

WALLS

> For masonry repointing, maintain original tooling configuration, joint width and depth, and mortar color.

> Do not sandblast or use any abrasive method to clean masonry (see cleaning guidelines on page 37).

> Do not paint brick unless it is extremely mismatched or so deteriorated that it cannot withstand weather.

> If painting is necessary, use original, natural color of the brick.

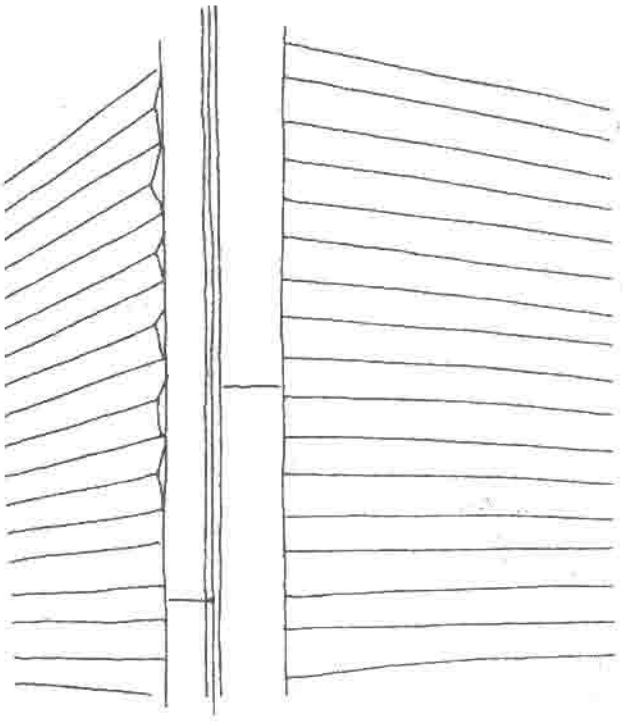
> Do not paint stone.

> Retain wood siding where it exists.

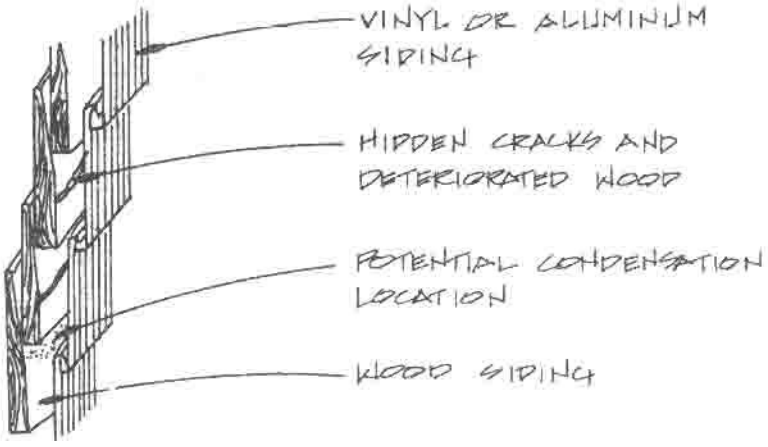
> Do not cover or replace wood siding or trim with artificial siding such as vinyl, aluminum, or permastone.

> If replacement of wood siding is necessary, match original in size, direction, and lap dimension.

> Retain original wall shingles.



Original wood siding should not be removed or concealed.



Hides condensation and deteriorated siding.

Artificial sidings should not be applied over historic siding materials.

CHIMNEYS

> Preserve maintain or restore, not remove) original chimneys.

> Use clay, slate, or stone, not metal chimney caps.

> Follow masonry repointing and cleaning guidelines for repairs.

FOUNDATIONS

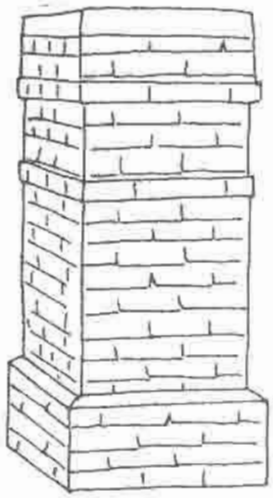
> Preserve (maintain or restore, not enclose or alter) original porch foundation materials and design -- whether solid or pier, brick or stone, etc.

> Use lattice panels (preferably of 45 or 90 degree angles with minimum 1/2-inch thick wood strips and square openings no more than two inches) or vertical wood slats where needed between foundation piers.

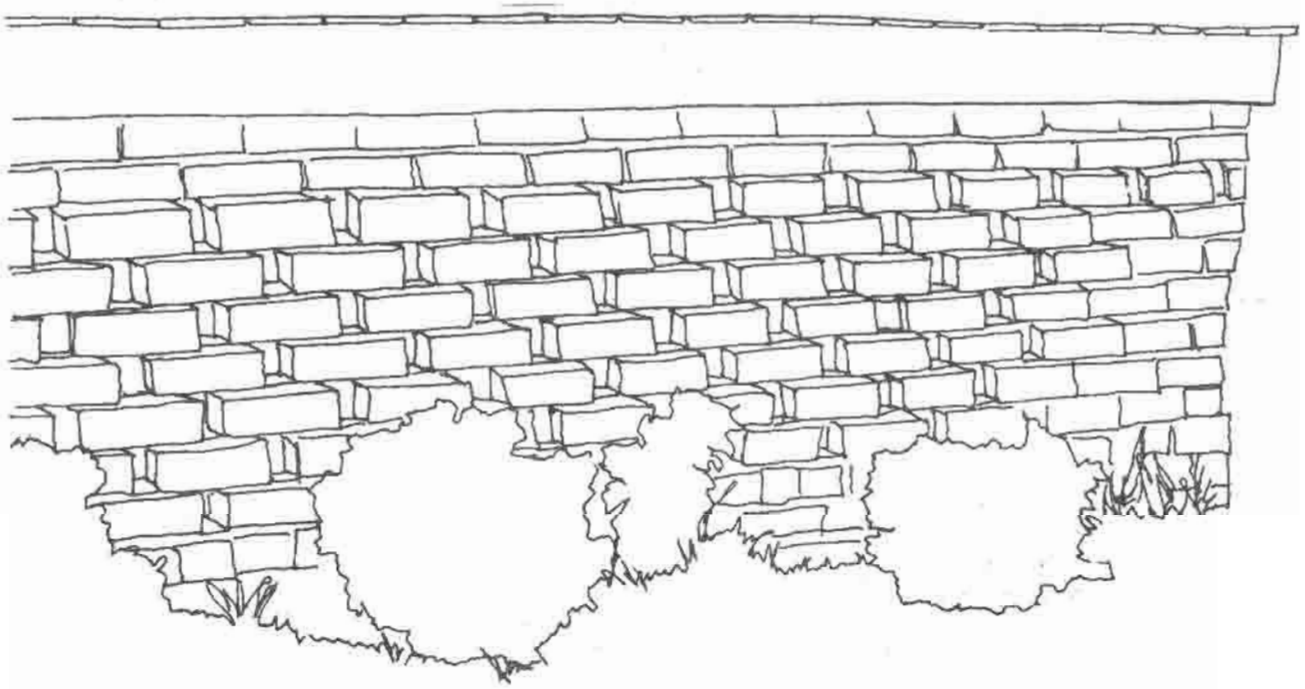
ROOFS

> Preserve original roof materials where they exist.

> If replacement is necessary, use original materials if possible. When not economically feasible to repair or replace with original materials, substitute fiberglass shingles of a dark color (gray or black).



Corbelled brick chimneys should be maintained and not removed.



Open weave and other brick foundations should not be removed or concealed.

GENERAL STANDARDS

> Make landscape features (fences, walls, lighting, sidewalks, landscaping, signs, etc.) visually compatible with and traditional for the building and area.

FENCES, WALLS

> Preserve original retaining walls and fences where they exist.

> Add iron fences only in yards of pre-1900 buildings.

> Add wood picket fences, in yard of any period building, that are stained or painted, no taller than 42 inches, and with pickets spaced between 1-1/2 to 3-1/2 inches apart.

> Use flat wood board fences, up to 6 feet tall, only around rear yards, with the front sections located no closer to the front facade than about half the distance between the front and rear facades.

> Do not use chain link fences.

> If retention of a chain link fence in the rear yard is necessary, paint it dark green or black to camouflage it.

> Do not use freestanding walls.

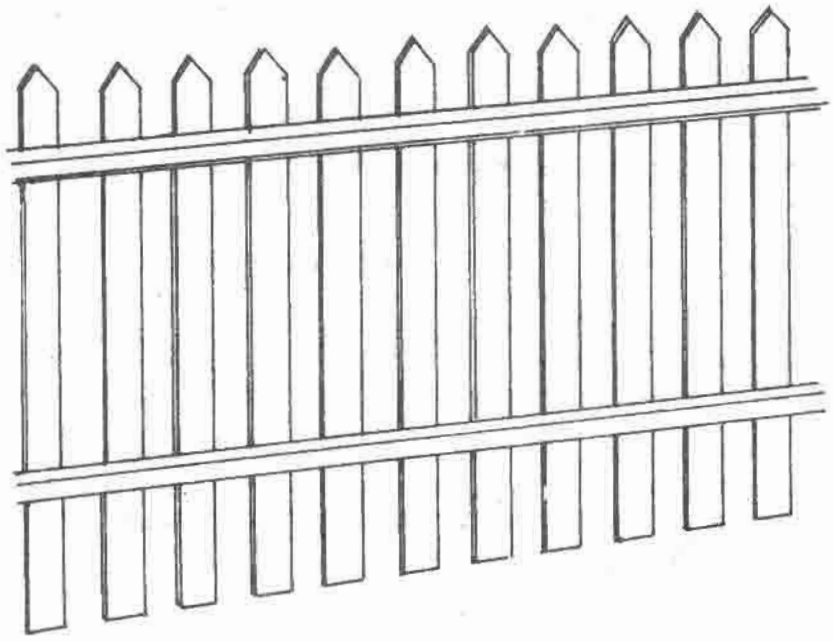
LIGHTING

> Preserve original light fixtures where they exist.

> If replacement is necessary, use fixtures of the period of the house, concealed or recessed fixtures, or plain black, wall or ceiling-mounted fixtures.

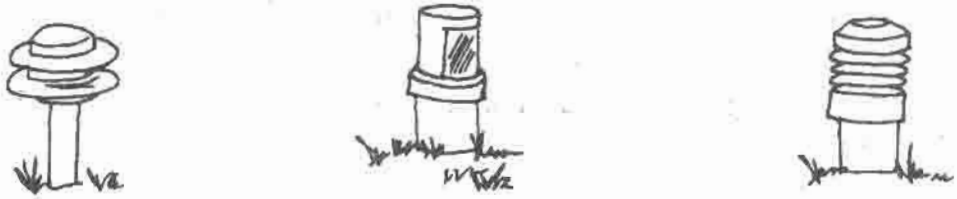
> Do not use carriage lamps or any fancy or Williamsburg or Colonial-type fixtures.

> Use flood lights where needed, located toward or at the rear of the house.



Wood picket fence designs are appropriate for Commerce.

Appropriate ceiling mounted fixtures.



Footlights for walkways and paths.

LANDSCAPING

> Use landscape plants native to North Georgia, if possible.

> Do not conceal or obscure the primary facade of a historic building with landscaping.

> Avoid new retaining walls of railroad timber or concrete blocks.

> Do not pave driveways unless evidence exists that driveways were traditionally paved in the area. In that case, pave with the historic material, not asphalt.

> Keep the locations of driveways and sidewalks as traditional for the neighborhood.

> Use brick sidewalks, or concrete where appropriate. (Do not use block porch steps unless traditionally bricked.)

> Screen parking lots with trees and shrubs.

> For parking lots on vacant lots, maintain setback with adjacent buildings.

> Do not destroy historic landscaping - historic trees, shrubs, etc.

OTHER

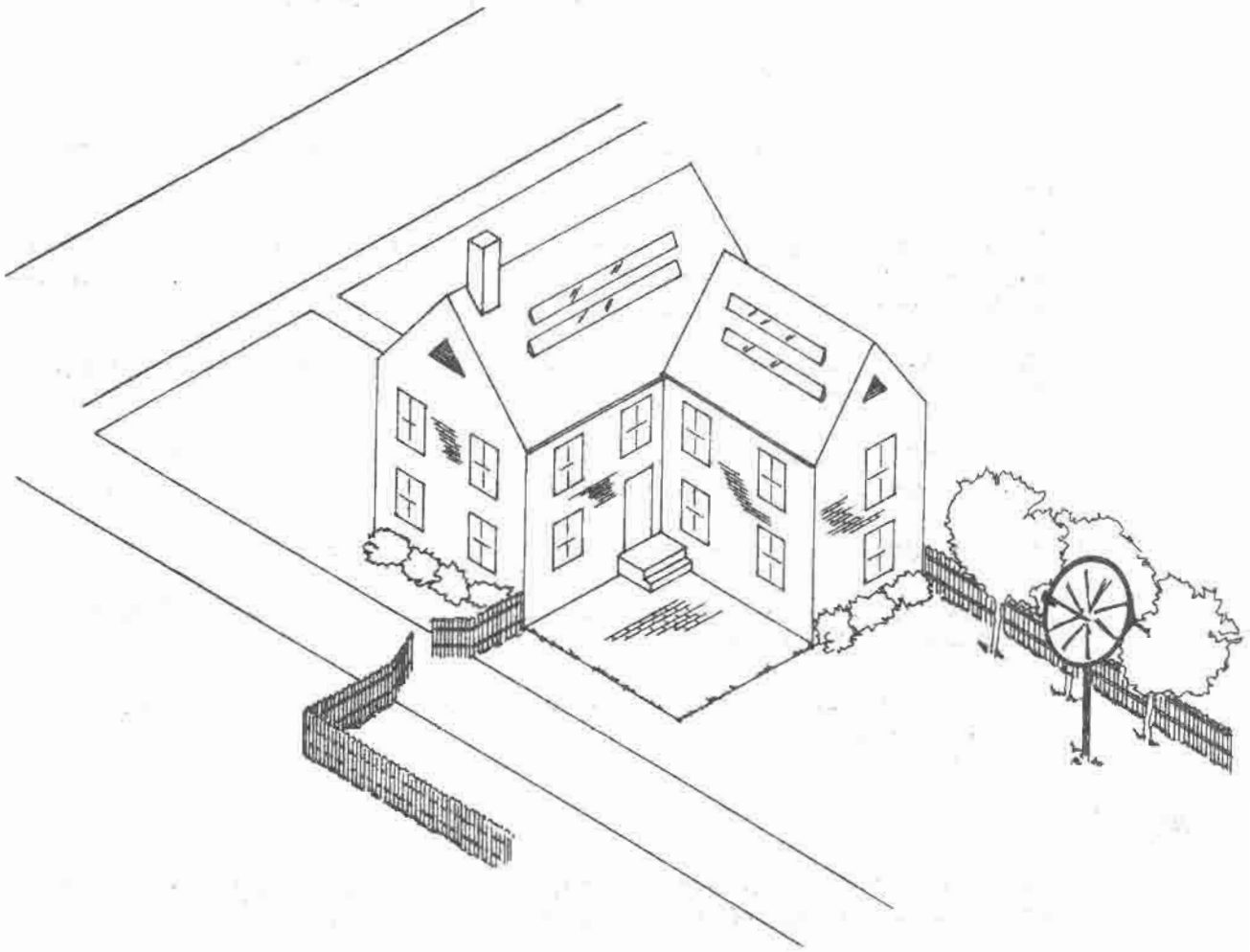
> Locate HVAC units at or near rear of building, and screen with vegetation if visible from the street.

> Use paint colors on wood that are in keeping with the building's architectural period.

> Locate satellite dishes where not visible from a street.

> Locate solar panels, if necessary, only on rear facades or in rear yards with plant or fence screening for camouflage and situated where not visible from a street if possible.

> If a swimming pool is necessary, screen from street view by appropriate fencing.



Solar panels and satellite dishes should be located at rear facades.

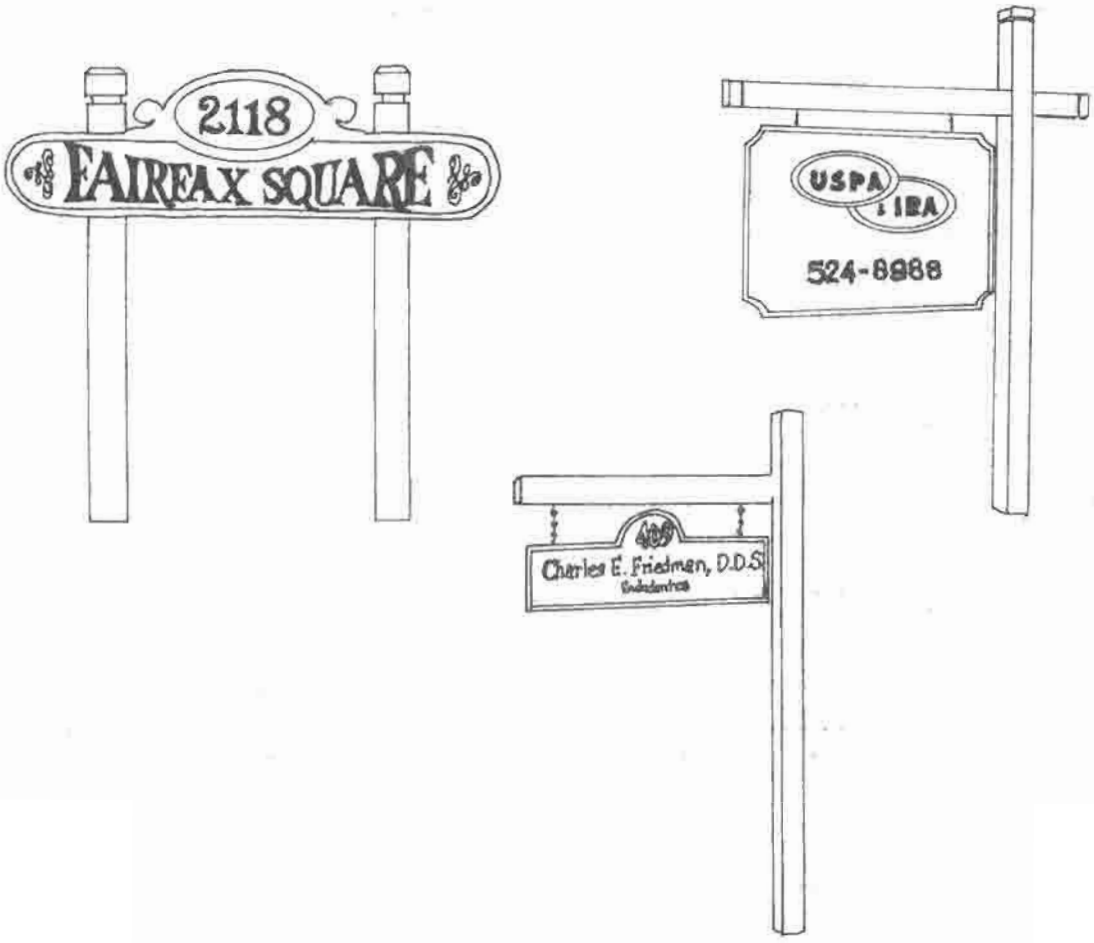
SIGNS

> Do not use signs which flash or rotate.

> Use freestanding signs, where necessary, no more than 1 foot in height and 0.5 square feet for residential-use buildings and no higher than 5 feet and 1 square feet for commercial-use buildings.

> Do not cover architectural features with a sign.

> Illuminate signs, if necessary, preferably by remote sources, not with visible bulbs or luminous paints.



Appropriate examples of freestanding signs.

ADDITIONS

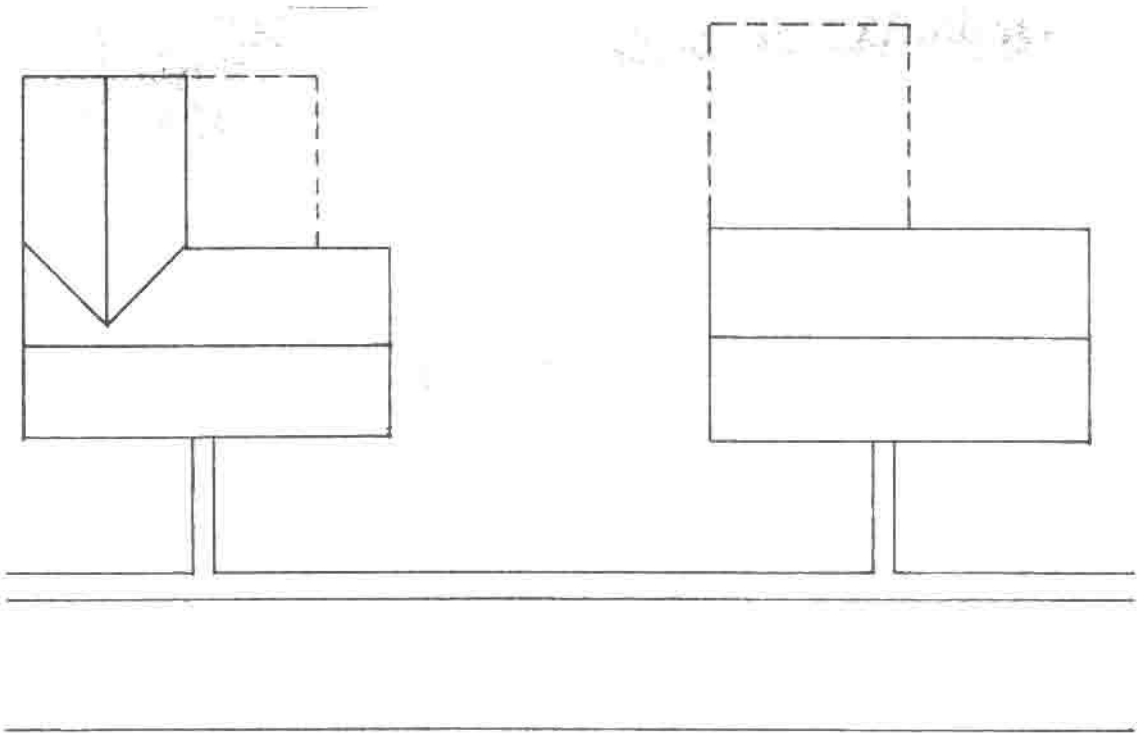
> Locate a new addition to the rear or inconspicuous side of a building so as to not be very visible from the street.

> Make a new addition:

contemporary (of the period of its construction, not a copy of the house, so that it will be distinguishable as new, not part of the original structure);

compatible in scale, design and materials (blends, not contrasts) with the original structure; and

secondary in appearance and scale to the original structure;



Appropriate locations for residential additions.

NEW BUILDINGS

> Make a new building contemporary (not a historic reproduction or replica or too imitative of a historic style.

> Avoid reconstruction of a previous house unless it will be reconstructed on its original site and accurately reproduced -- in materials, detailing, decorative features, and proportions -- based on documentation of the original.

> Make a new building:

consistent, not disruptive, with the established patterns and dominant rhythms of existing buildings along the street;

consistent with existing buildings along the street in height; scale; setback; rhythm; relationship of materials, texture, details, and color; roof shape; orientation; and proportion and rhythm of openings;

similar to or consistent with details of adjacent buildings in:

foundation height;

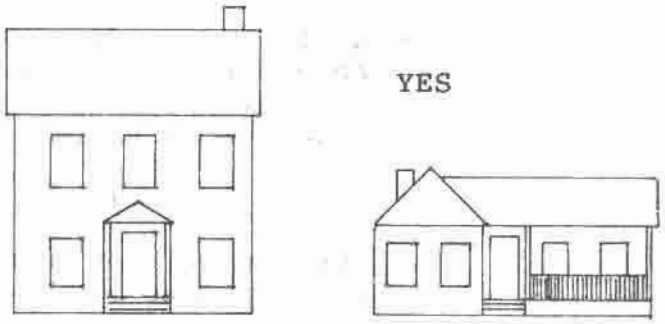
floor to ceiling heights;

use of porches, with compatible scale, depth, heights, and proportions;

materials (if brick, closely match appearance of mortar and brick color tones; if frame, match lap dimension with wood or smooth masonite, not vinyl or aluminum; in concrete foundation, use a stucco finish); and size of trim around windows, doors, eaves, and of water courses, corner boards, etc.

NO

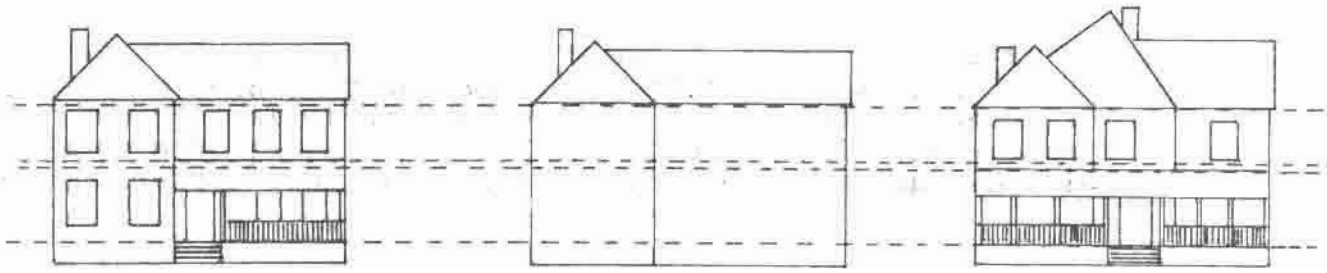
YES



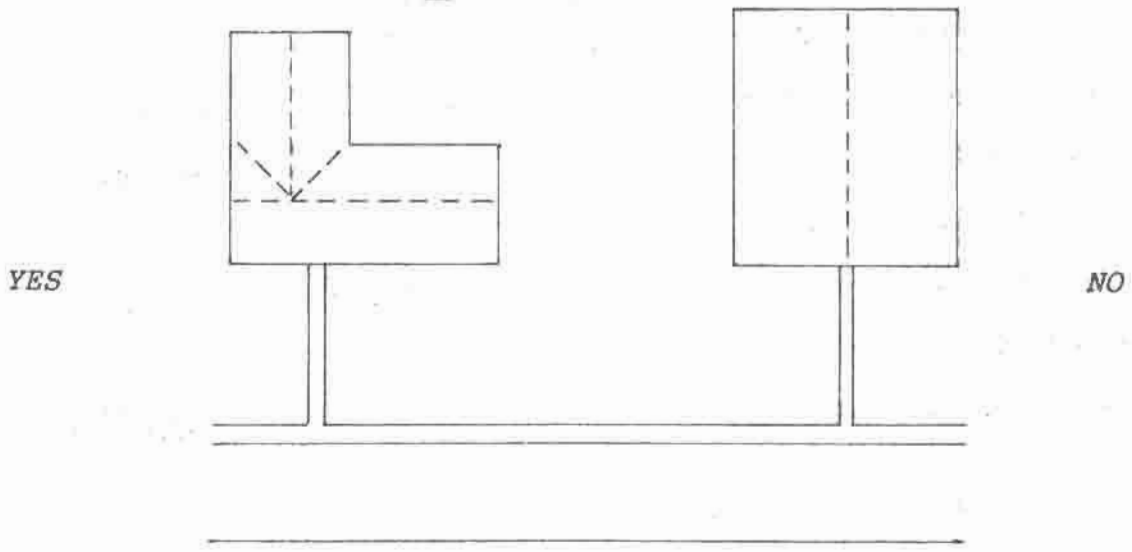
Original Buildings.....

New Construction.....

New construction should reinforce existing building heights.



Floor to ceiling heights should be maintained.



Roof forms and building orientation should be maintained.

New construction must maintain foundation heights and window and door spatial rhythms.

OUTBUILDINGS (Garages, Sheds, etc.)

> Make new garages and other outbuildings:

simple, but reflecting the character of the house;

compatible in design, shape, roof shape, and materials;

secondary in height and scale to the house;

and located on the lot as traditional for the area.

MOVED BUILDINGS

> Do not relocate a building into or within the historic area unless:

its demolition is the only alternative;

it will not involve the loss of another historic building to make space for it;

it will be compatible with adjacent structures at its new site in architectural style, period, design, scale, setting, and location on the lot.

DEMOLITION

> Avoid demolition of any building or part thereof which contributes to the historic or architectural character of Commerce, unless it is so seriously structurally unsound or deteriorated (as determined by a structural engineer, historic architect, or other historic preservation expert) that its retention absolutely is not feasible.

> Demolition may be allowed if denial of the demolition would result in an unreasonable economic hardship as determined by the CDDC.

> Demolition may occur if required to ensure the public safety and welfare.

EXTERIOR WOOD SIDING

> Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.

> All exposed wood should be kept painted or treated with preservatives.

> Repairs for wood siding such as cracks can be made through the use of waterproof glue or plastic wood. Large cracks may be filled with caulk followed by putty or plastic wood. The surface should then be sanded, allowed to dry, and painted.

> Where exterior siding has to be replaced the use of pressure treated wood is recommended to prevent deterioration.

> Oil based paints are recommended for exterior siding.

MASONRY AND MORTAR

> Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, waterblasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.

> Repointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is generally not appropriate due to the hardness of the mortar versus the softness of the brick.

> Most silicone based or waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is discouraged.

ROOFS, CORNICES, CHIMNEYS

> Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.

> Know what metals are used in your cornice or roof's flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.

> Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with a iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.

> Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture.

GUTTERS AND DOWNSPOUTS

> Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.

> The use of splash blocks to keep water away from the foundation is recommended.

> Gutters and downspouts which are deteriorated should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

FOUNDATIONS

> All water should drain away from a building and should not enter the foundation.

> Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement.

PORCHES AND EXTERIOR ORNAMENTATION

> Use pressure treated wood for exterior repairs and replacement.

> Keep all porch and trim elements painted.

ENTRANCES

> Doors, transoms, and sidelights should be kept clean and the glass should be continually washed.

> Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.

> Doors with stained wood finish should be kept varnished and paint over the wood finish is not recommended.

WINDOWS

> Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.

> Windows should be kept caulked and sealed to aid in energy conservation.

> Shutters and blinds should be kept painted and in good repair.

> Old or deteriorated curtains or shades behind windows should be removed or replaced.

AWNINGS

> Canvas awnings should be washed periodically and kept in good repair.

> Awning hardware should be regularly checked for rust or loose mechanisms.

> Awnings which become torn or otherwise deteriorated should be replaced.

SIGNS

> Abandoned signs and sign hardware should be removed from buildings (unless historic).

> Signs should be kept painted and mounting bolts should be checked to make sure they are secure.

> Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary.

APPENDIX A - SOURCES OF ASSISTANCE

a. Organizations

Georgia Alliance of Preservation Commissions
c/o Pratt Cassity
School of Environmental Design
Caldwell Hall
University of Georgia
Athens, Georgia 30602 (404) 542-4731

Georgia Historic Preservation Office
Historic Preservation Section
Georgia Department of Natural Resources
205 Butler Street, SE, Suite 1462
Atlanta, Georgia 30334 (404) 656-2840

Georgia Trust for Historic Preservation
1516 Peachtree Street, N.W.
Atlanta, Georgia 30309 (404) 881-9980

Institute of Community and Area Development
300 Old College
University of Georgia
Athens, Georgia 30602 (404) 542-3350

National Trust for Historic Preservation
1785 Massachusetts Ave., N.W.
Washington, D.C. 20036 (202) 673-4000

Southern Regional Office
National Trust for Historic Preservation
456 King Street
Charleston, S.C. 29403 (803) 724-4711

Historic Preservation Planner
Northeast Georgia RDC
305 Research Drive
Athens, Georgia 30601 (404) 369-5650

University of Georgia Historic Preservation Program
School of Environmental Design
609 Caldwell Hall
University of Georgia
Athens, Georgia 30602 (404) 542-4706

Georgia State University (404) 651-2251
History Department
University Plaza
Atlanta, Georgia 30303-3083

Georgia Department of Community Affairs
1200 Equitable Building
100 Peachtree Street, NW
Atlanta, Georgia 30303 (404) 656-9790

Georgia Main Street Program
Contact: Frank McIntosh
Georgia Department of Community Affairs
1200 Equitable Building
100 Peachtree Street, NW
Atlanta, Georgia 30303 (404) 656-9790

National Alliance of Preservation Commissions (202) 624-5465
Hall of States, Suite 332
444 No. Capitol Street
Washington, D.C. 2001

b. Suggested Biblography

Blumenson, John J.-G., Identifying American Architecture. Nashville: American Association for State and Local History, 1981.

Browne, Dan. The Renovation Book. New York: McGraw-Hill, 1976.

Bullock, Orin M. The Restoration Manual. Norwalk, Connecticut: Silvermine, 1966.

Center for Business and Economic Studies, Small Business Development Center, University of Georgia. Economic Benefits from the Rehabilitation of Certified Historic Buildings in Georgia. Atlanta: Department of Natural Resources, Parks, Recreation and Historic Sites Division, Historic Preservation Section, 1986.

Crook, Morgan R., Jr. A Strategy for Cultural Planning in Georgia. Atlanta: Department of Natural Resources, Parks, Recreation and Historic Sites Division, Historic Preservation Section, 1986.

Evers, Christopher. The Old-House Doctor. Woodstock, New York: The Overlook Press, 1986.

Fahy, Christopher. Home Remedies. New York: Scribner's, 1975.

Friedland, Edward P. Antique Houses: Their Construction and Restoration. Garden City, New York: Doubleday, 1981.

Georgia Department of Natural Resources. A Vision for the Future: The Georgia Historic Preservation Plan. Atlanta: Historic Preservation Section, Georgia Department of Natural Resources, 1989.

Georgia Department of Natural Resources. Georgia's Living Places: Historic Houses in Their Landscaped Settings. Atlanta: Historic Preservation Section, Georgia Department of Natural Resources, 1991.

Georgia Department of Natural Resources. Building the Future: A Resource Guide for Community Preservation in Georgia. Atlanta: Historic Preservation Section, Georgia Department of Natural Resources, 1989.

Hanson, Shirley, and Nancy Hubby. Preserving and Maintaining the Older Home. New York: McGraw-Hill, 1983.

Hotton, Peter. So You Want to Fix Up an Old House. Boston: Little, Brown, 1979.

Hutchins, Nigel. Restoring Old Houses. New York: Van Nostrand Reinhold, 1980.

Kangas, Robert. The Old-House Rescue Book. Reston, VA: Reston Publishing Company, 1982.

Labine, Clem, ed. Clem Labine's Traditional Building. Brooklyn, New York: Historical Trends Corporation.

Litchfield, Michael W. Renovation: A Complete Guide. New York: Wiley, 1982.

Longstreth, Richard. The Buildings of Main Street. Washington: The Preservation Press, 1987.

McAlester, Virginia and Lee McAlester. A Field Guide to American Houses. New York: Alfred A. Knopf, 1984.

Morton, W. Brown, III, Gary L. Hume, and Kay D. Weeks. The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. 1979. Rev. ed. Washington, D.C.: Technical Preservation Services. U.S. Department of the Interior, 1983.

Nash, George. Old-Houses, A Rebuilder's Manual. Englewood Cliffs, N.J.: Prentiss-Hall, 1980.

Old-House Journal. Monthly. Old-House Journal Corporation, 435 Ninth Street, Brooklyn, New York, 11215.

Park, Sharon D., AIA. The Use of Substitute Materials on Historic Building Exteriors. Preservation Brief no. 16. Washington, D.C.: Technical Preservation Services, U.S. Department of the Interior, 1989.

Rooney, William F. Practical Guide to Home Restoration. New York: Bantam/Hudson Idea Books, 1980.

Roth, Darlene R. Georgia Historiography and Historic Preservation in Georgia: Themes, Bibliography, Analysis and Observations. Atlanta: Department of Natural Resources, Parks, Recreation and Historic Sites Division, Historic Preservation Section, 1988.

Rusk, Katherine. Renovating the Victorian House: A Guide for Aficionados of Old Houses. San Francisco: One Hundred One Productions, 1981.

Stahl, Frederick A. A Guide to the Maintenance, Repair, and Alteration of Historic Buildings. New York: Van Nostrand Reinhold, 1984.

Stanforth, Deirdre, and Martha Stamm. Buying and Renovating a House in the City: A Practical Guide. New York: ALfred A. Knopf, 1972.

Stephen, George. New Life for Old Houses. Washington, D.C.: The Preservation Press, 1989.

_____. Remodeling Old Houses Without Destroying Their Character. New York: Alfred A. Knopf, 1973.

Technical Preservation Services, National Park Service, U.S. Department of the Interior. Respectful Rehabilitation. Washington, D.C.: The Preservation Press, 1982.

_____. Preservation Briefs. Published periodically. Washington, D.C.: Government Printing Office.

The State Historical and Archaeological Resources Protection Report. Atlanta: Department of Natural Resources, Parks, Recreation and Historic Sites Division, Historic Preservation Section.

Weeks, Kay D. New Exterior Additions to Historic Buildings: Preservation Concerns. Preservation Brief no. 14. Washington, D.C.: Technical Preservation Services, U.S. Department of the Interior, 1986.

Williams, Henry Lionel, and Ottalie K. Williams. Old American Houses: How to Restore, Remodel, and Reproduce Them. New York: Coward-McCann, 1957.

C.D.D.A. LOW INTEREST LOAN POOL
APPLICATION FORM

OVERVIEW

The Commerce Downtown Development Authority Low Interest Loan Pool is a public/private partnership with local participating banks to provide development incentivies for downtown businesses, tenants, property owners and individuals. The application must be reviewed by the Downtown Development Authority and the chosen financial institution. This completed loan application should be accompanied by:

1. Plans or sketches clearly showing scope of work and specifications of design, improvements, and/or acquisition costs.
2. Financial disclosures for bank review.
3. Cost estimates of proposed work.

APPLICANT INFORMATION

Name of Applicant(s) _____

Name of Business _____

Business Address _____

Daytime Telephone _____

BUILDING INFORMATION

Property Address _____

Ownership Own _____ Rent _____

If rent, who owns building _____

How much of building is occupied. List tenants, businesses, terms of lease. _____

_____

_____

Date _____

PROJECT INFORMATION

Use of loan funds:

acquisition _____ facade rehab _____

structural improvements _____

Amount requested _____ _____

Expected starting date _____ _____

Expected completion date _____ _____

BANK INFORMATION

The C.D.D.A. Loan funds are available from the following financial institutions. Please indicate your preference for loan servicing.

1. Community Bank and Trust _____
2. Athens Federal Savings Bank _____
3. First Commerce Bank _____
4. First National Bank of Jackson County. _____

Individual Bank participation is based on the availability of allocated funds.

CONTRACT AGREEMENT

Please initial the following to acknowledge your acceptance of the terms of the loan program.

____I have read the Design Guidelines and am willing to comply with the criteria.

____I understand that the loan monies are to be used for eligible activities only and cannot be used for any other activities without prior consent and approval.

____I understand that any information required by the bank or the C.D.D.A. will be provided to the best of my ability.

Signature(s) _____

_____

APPENDIX C - The Secretary of the Interior's Standards for Rehabilitation

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION AND GUIDELINES FOR REHABILITATING HISTORIC BUILDINGS

The Standards that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass 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.

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 in the gentlest means possible.

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

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

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

APPENDIX D: GLOSSARY OF TERMS

Addition New construction added to an existing building or structure.

Alteration Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

Apron A decorative, horizontal trim piece on the lower portion of an architectural element.

Arch A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch)

Attic The upper level of a building, not of full ceiling height, directly beneath the roof.

Baluster One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

Balustrade An entire rail system with top rail and balusters.

Bargeboard A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

Bay The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

Bay window A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

Belt course A horizontal band usually marking the floor levels on the exterior facade of a building.

Board and batten Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

Bond A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond' or "Flemish bond."

Bracket A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

Bulkhead The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. 19th century bulkheads are often of wood construction with rectangular raised panels. 20th century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

Bungalow Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

Capital The head of a column or pilaster.

Casement window A window with one or two sashes which are hinged at the sides and usually open outward.

Certified Local Government Any city, county, parish, township, municipality, or borough or any other general purpose subdivision enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilites and funding to the local level.

Clapboards Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof wall surface.

Classical order Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

Clipped gable A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

Colonial Revival House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.

Column A circular or square vertical structural member.

Common bond A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" end exposes, to structurally tie the wall together.

Corbel In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

Corinthian order Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

Cornice The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.

Cresting A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

Cross-gable A secondary gable roof which meets the primary roof at right angles.

Dentils A row of small tooth-like blocks in a classical cornice.

Doric order A classical order with simple, unadorned capitals, and with no base.

Dormer window A window that projects from a roof.

Double-hung window A window with two sashes, one sliding vertically over the other.

Eave The edge of a roof that projects beyond the face of a wall.

Elevation Any of the external faces of a building.

Ell The rear wing of a house, generally one room wide and running perpendicular to the principal building.

Engaged column A round column attached to a wall.

Entablature A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

Facade The face or front elevation of a building.

Fanlight A semi-circular window usually over a door with radiating muntins suggesting a fan.

Fascia A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

Fenestration The arrangement of windows on a building.

Finial A projecting decorative element, usually of metal, at the top of a roof turret or gable.

Fishscale shingles A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

Flashing Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Flat arch An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

Flemish bond A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

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

Foundation The lowest exposed portion of the building wall, which supports the structure above.

Frieze The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

Gable The triangular section of a wall to carry a pitched roof.

Gable roof A pitched roof with one downward slope on either side of a central, horizontal ridge.

Gambrel roof A ridged roof with two slopes on either side.

Ghosts Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's facade.

Greek Revival style Mid-nineteenth century revival of forms and ornament of architecture of ancient Greece.

Hipped roof A roof with uniform slopes on all sides.

Hood molding A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.

Ionic order One of the five classical orders used to describe decorative scroll capitals.

Infill New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

Jack arch (see Flat arch)

Keystone The wedge-shaped top or center member of an arch.

Knee brace An oversize bracket supporting a cantilevered or projecting element.

Lattice An openwork grill of interlacing wood strips used as screening.

Lintel The horizontal top member of a window, door, or other opening.

Mansard roof A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

Masonry Exterior wall construction of brick, stone or adobe laid up in small units.

Massing The three-dimensional form of a building.

Metal standing seam roof A roof composes of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.

Modillion A horizontal bracket, often in the form of a plainblock, ornamenting, or sometimes supporting, the underside of a cornice.

Mortar A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

Mullion A heavy vertical divider between windows or doors.

Multi-light window A window sash composed of more than one pane of glass.

Muntin A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

Neoclassical style Early twentieth century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

Oriel window A bay window which emerges above the ground floor level.

Paired columns Two columns supported by one pier, as on a porch.

Palladian window A window with three openings, the central one arched and wider than the flanking ones.

Panelled door A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

Parapet A low horizontal wall at the edge of a roof.

Pediment A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

Pier A vertical structural element, square or rectangular in cross-section.

Pilaster A square pillar attached, but projecting from a wall, resembling a classical column.

Pitch The degree of the slope of a roof.

Portico A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

Portland cement A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)

Preservation The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

Pressed tin Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

Pyramidal roof A roof with four identical sides rising to a central peak.

Queen Anne style Popular late nineteenth century revival style of early eighteenth-century English architecture, characterized by irregularity of plan and massing and a variety of texture.

Quoins A series of stone, bricks, or wood panels ornamenting the outside of a wall.

Reconstruction The accurate recreation of a vanished, or irreplaceably damaged structure, or part thereof; the new construction recreates the building's exact form and detail as they appeared at some point in history.

Rehabilitation The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.

Restoration The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

Ridge The top horizontal member of a roof where the sloping surfaces meet.

Rusticated Roughening of stonework of concrete blocks to give greater articulation to each block.

Sash The moveable framework containing the glass in a window.

Segmental arch An arch whose profile or radius is less than a semicircle.

Semi-circular arch An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

Sheathing An exterior covering of boards of other surface applied to the frame of the structure. (see Siding)

Shed roof A gently-pitched, almost flat roof with only one slope.

Sidelight a vertical area of fixed glass on either side of a door or window.

Siding the exterior wall covering or sheathing of a structure.

Sill The bottom crosspiece of a window frame.

Spindles Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

Stabilization The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

Streetscape The over facade, not of a single structure, but of the many buildings which define the street.

Surround An encircling border or decorative frame, usually at windows or doors.

Swag Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

Transom A horizontal opening (or bar) over a door or window. (see Overlight)

Trim The decorative framing of openings and other features on a facade.

Turret A small slender tower.

Veranda A covered porch or balcony on a building's exterior.

Vergeboard The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

Vernacular A regional form or adaptation of an architectural style.

Wall dormer Dormer created by the upward extension of a wall and a breaking of the roofline.

Water table A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

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

Center
School of Environmental Design
Caldwell Hall
University of Georgia