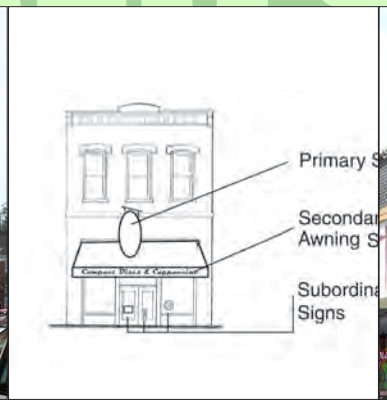
CALHOUN, GEORGIA - HISTORIC DISTRICT DESIGN GUIDELINES 07

Handbook for Owners, Residents, and the Historic Preservation Commission

CALHOUN GA



INCLUDES INTRODUCTION AND APPENDIX WITH:

- Glossary
- *Secretary of the Interior's Standards for Rehabilitation*
- Official Calhoun Historic District Ordinance
- HPC Rules for Procedure
- Resources for Assistance

Designed By:
MACTEC

Prepared For:
The Calhoun Historic Preservation Commission
June, 2007

Prepared For:

- Calhoun Historic Preservation Commission
- City of Calhoun
- Calhoun Main Street

June, 2007

Designed By:

MACTEC Engineering and Consulting, Inc.
396 Plasters Avenue
Atlanta, Georgia 30324
404.873.4761

Project 6311-06-0054

HANDBOOK TABLE OF CONTENTS

SECTION 1

OVERVIEW

SECTION 2

COMMERCIAL HISTORIC DISTRICT GUIDELINES

HANDBOOK TABLE OF CONTENTS

SECTION 3

DOWNTOWN HISTORIC DISTRICT SIGN GUIDELINES

SECTION 4

RESIDENTIAL HISTORIC DISTRICT GUIDELINES

SECTION 5

DEMOLITION AND RELOCATION

SECTION 6

APPENDICES AND RESOURCES

NOTES:

SECTION 1

OVERVIEW

1.1. Why Have Guidelines?

Design guidelines are an important part of the City of Calhoun's efforts to recognize and protect its historic downtown and neighborhoods. The guidelines are used by the Calhoun Historic Preservation Commission (HPC) in the design review process, which requires a review of proposed exterior alterations and new construction in a local historic district to determine whether the proposed change is compatible with the historic structures and character of the district. Upon finding that a proposal would not adversely affect the district, a Certificate of Appropriateness (COA) is issued. The COA authorizes the building owner to commence work or apply for a building permit with the City, if the proposed work requires a permit.

The design review process provides the City with a means of ensuring that growth, development and change respects the significant architectural, historic and environmental characteristics of its local districts. The application of design guidelines that have been adopted by the HPC ensures that uniform, objective standards are used in evaluating proposals.

1.2. Calhoun Historic District Map

The Downtown Calhoun Historic District contains approximately 24.5 acres. The district is centered along Wall Street, which bisects the City of Calhoun from north to south, and the boundary extends from Line Street on the north to Hicks Street on the south and from Piedmont Street on the east to the railroad on the west.

Fig. 1.1: Calhoun Downtown Historic District

Shaded parcels (at the right) represent those properties which are considered "contributing" to the significant character and history of the district. Not to scale as shown.

1.3. Retaining a "Sense of Place"

Calhoun's history is unique. It is represented today by individual structures and groups of buildings that contribute to an environment that is different from other nearby cities. This distinct "sense of place" can be retained by preserving the existing building stock and encouraging sensitive new development. Building owners should be mindful of the fact that each structure is an individual expression of its *typology* (the intent of its original function), its *style* (character of the period it was built or significant changes applied from other periods of its history), individual or regional *details* (materials or fenestration applied by its builder or users), and its *environment* (topography, climate, direction the building faces, social conditions, or how downtown developed).

As stewards of the individual buildings that contribute to a unique sense of place, building owners are encouraged to retain or repair all original materials and features. Items such as exterior materials, windows, doors, fenestration, glass, and interior finishes of the building "envelope" that can impact the physical structure can be studied and reviewed by the owner with guidance by the HPC. Any item lost, sold for salvage, demolished by neglect or sent to a landfill detracts from Calhoun's history and sense of place.

Upon entering downtown from the north the character of the district demonstrates a change in the "sense of place." US Route 41, the historic Dixie Highway corridor, changes from a mix of residential and early auto-centered uses, street amenities, building scale, building types, and forms into what defines the downtown environment.

The "streetscape" of downtown Calhoun is defined by wide sidewalks, custom paving materials, close and dense traditional buildings, unique lighting, and decorative banners.

Significant individual buildings which show Calhoun's history, such as the Depot, also define a "sense of place" for downtown Calhoun.

As travelers come into Calhoun, north of downtown on the historic Dixie Highway / US 41 corridor, they are greeted by landmarks that can be considered defining "gateways."

As the County seat, downtown is the government center of the community, home to civic buildings that further define Calhoun.

1.4. Recognize Change

Over time changes are made to most buildings, especially those of a commercial nature. Some building parts were intended to be interchangeable or "upgradable" for the desired market, different retailers, and/or internal subdivision of the building. If any features – even those which have been altered – are of a significant age (generally around 50 years or older) or reflect significant uses or local history, it is appropriate to study them and make a determination as to whether they should be retained. Commercial buildings often reflect storefronts, materials or branding that were applied later in a building's life but that may have gained historic significance due to their originality, uniqueness, or architectural style. The decision to remove these elements should take into account the original building's condition and the potential for it to be damaged.

In spite of visible layers of history, buildings can still qualify for Historic Preservation Rehabilitation Tax Credits. Each respective layer must be identified, interpreted and maintained with the appropriate measure sensitive to its period of significance. For example, an 1890s brick structure that has retained its late-Victorian era details may be identified and thereby maintained with soft mortar pointing, wood windows and care for its porous brick surface, yet a leaded glass storefront transom with copper frames installed in the 1920s and post-WWII original raw-aluminum display cases from 1946 could also be retained with repair methods that are appropriate for the respective eras. There are no "blanket" answers, nor overarching standards for the entire district that apply to architectural philosophy, personal choice or demographics, only history and the best built buildings.

While too much change may seem to threaten a district's history and unique character, it is important to note that commercial districts have traditionally experienced changes in appearance and function. This allows the district to be flexible in terms of rehabilitation and adaptive re-use. Saving what is original and invaluable is paramount, but exact replication of historic building styles to fool the viewer (create "false sense of history") with new construction is not encouraged. Totally new architecture that respects the predominant forms, scale, and materials of the district can be done in contemporary style which will allow the Downtown Calhoun Historic District to continue grow in the present. Done with quality construction to last, the present high styles will illustrate today's success in the future.

Victorian era buildings and cast iron storefronts were once cutting edge. Today we value them. In the 1940s they were removing them. Any building built to last 100 years will have change imposed on it. These guidelines should help determine what is relevant to preserve.

Changes such as Art Deco display cases in a storefront can be costly to re-configure and in fact might have retail, material or architecturally stylistic significance in their own merit. Every project needs study and is changing throughout time.

Early or mid-20th century architecture is part of the history and advancement of the built environment. Original architecture should be identified, assessed and retained for its individual qualities and merit.

Certain changes glare out as inappropriate today, but what about the time when this was considered acceptable? Save any and all original material. Do not allow acceptable removal of original features to continue today.

Some buildings have had changes imposed on them that might have merit and what damage has been done may be costly to repair. Study each scope before beginning work.

2.1. Project Planning and Preservation Principles

Principal Preservation Methods

Preservation is defined as taking the action needed to retain a building, district, object or site as it exists at the present time. Levels of preservation efforts might include stabilization to prevent further deterioration or loss of significant historic elements all the way to the philosophical aspects of highly studied restoration. General maintenance work that is completed using accepted preservation methods is the best, yet most deferred of any preservation efforts.

How is the proper preservation method chosen for a specific project? The condition of the property, the degree of authenticity, the significance of the property and the amount of funding available usually dictate the method used to preserve a historic property. Following is a list of the four principle preservation methods:

1. Stabilization

This begins with making a building weather resistant and structurally safe, enabling it to be rehabilitated or restored in the future. Stabilization techniques include covering the roof and windows so that rainwater cannot penetrate, removing overgrown vegetation, exterminating, carrying out basic structural repairs, securing the property from vandalism and other steps to prevent additional deterioration of the property. For a building that is not currently in use, a common stabilization approach used would be to "mothball" the building until a suitable use is found.

2. Rehabilitation

Also referred to as "adaptive use," rehabilitation involves undertaking repairs, alterations and changes to make a building suitable for contemporary use, while retaining its significant architectural and historical features. Rehabilitation often includes undertaking structural repairs, updating the mechanical systems (heating and air conditioning, electrical system, and plumbing), making additions for bathrooms, repairing damaged materials such as woodwork, roofing, or painting. Rehabilitation can accommodate the adaptive use of a building from residential to office or commercial use. Physical changes, such as additions for offices, parking lots and signage, may result. Good rehabilitation projects make changes in a way that does not detract from the historic character and architectural significance of the building and its setting.

3. Restoration

Restoration is practically a science. This method involves returning a building to its appearance during a specific time in its history by removing later additions and changes, replacing original elements that have been removed and carefully repairing parts of the building damaged over time. Restoration is a more accurate and often more costly means of preserving a building. It entails detailed research into the history, development and physical form of the property; skilled craftsmanship; and attention to detail.

4. Reconstruction

Potentially this can be the most philosophical and controversial of the preservation methods. Reconstruction entails reproducing, by new construction, the exact form and detail of a vanished building, or part of a building, as it appeared at a specific time in its history. Depending on local preservation philosophy some districts require the use of aged materials, others might wish to have something new appear old, and yet other philosophies will have new construction take the traditional form as though it was just built. When reconstructing elements that are missing from historic architecture it might be done as to not "falsify history" which would include replicating elements with similar profiles, scale, massing, placement, etc. yet using distinctly modern material.

The Secretary of the Interiors' Standards

The U.S. Secretary of the Interior's Standards for Historic Preservation Projects were initially developed for use in evaluating the appropriateness of work proposed for properties listed in the National Register of Historic Places. Revised in 1990, the U.S. Secretary's Standards for Rehabilitation are considered the basis of sound preservation practices. The standards allow buildings to be changed to meet contemporary needs, while ensuring that those features that make buildings historically and architecturally distinctive are preserved. The standards have meaningful application to virtually every type of project involving historic resources.

The Secretary's Standards for Rehabilitation provide the framework for these design guidelines and will be used by the Historic Preservation Commission in reviewing applications for Certificates of Appropriateness. These standards are:

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

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

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

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

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

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

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

2.2. HPC Review Process

Any Property Owner or Occupant interested in making a material change in appearance to any building, structure or site within a locally designated historic district must submit an application to the Historic Preservation Commission for a Certificate of Appropriateness. Demolition, relocation and new construction within the local district also requires a Certificate of Appropriateness. For a summary of the design review process, see the Flowchart at the end of this Section 1 "Overview", Chapter 2.4. (Fig. 1.2)

PROPERTY OWNER'S APPLICATION PROCESS (Please find full Rules of Procedure for COA application in Appendix C)

Step 1: Determine Whether a Certificate of Appropriateness (COA) is Needed

A COA is required before a building permit can be issued for any material change in appearance to a designated historic property or any property within a designated historic district. A material change in appearance may be:

1. A reconstruction or alteration of the size, shape or façade of a property, including relocation of any doors or windows or removal or alteration of any architectural features, details or elements;
2. Demolition or relocation of a historic structure;
3. Excavation for construction purposes;
4. A change in location of advertising visible from the public right-of-way; or
5. The erection, alteration, restoration or removal of any building or other structure within a historic property or district, including fences, walls, pavements, steps or other appurtenant features.

A Certification of Appropriateness is not required for repair of any exterior architectural or environmental feature in or on a historic property if it 1) is to correct deterioration or decay, 2) is to sustain the existing form of the property or 3) does not involve a material change in design, material or outer appearance.

Step 2: Submit an Application for a Certificate of Appropriateness

An application for a COA can be obtained from the City of Calhoun Main Street Office. Applications are due at least fifteen (15) days prior to the next regularly scheduled Commission meeting. The cut-off date for submittals shall be posted in the City offices. All applications must be accompanied by the items required by the commission as detailed on the application. Incomplete applications will not be accepted.

Step 3: Historic Preservation Commission Reviews the Application

Applications for a COA will be reviewed by the Historic Preservation Commission at their regularly scheduled monthly meeting. Appropriate public notice will be given to all owners and occupants of the subject property and other affected property owners. Applicants and affected property owners, or their representatives, will be given an opportunity to speak at the meeting at which their application is presented.

The commission reviews each property as a unique case and bases their decision on the City of Calhoun Design Guidelines and the U.S. Secretary of Interior Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (see Appendix D.2), along with the circumstances surrounding the property such as its condition, age and significance. For more details on the Historic Preservation Commission's review process.

Step 4: Certificate of Appropriateness Application Approved or Denied

The Historic Preservation Commission will approve, approve with conditions or deny an application for COA within forty-five (45) days after the completed application has been filed. Failure of the Commission to act within this time will constitute approval.

If the application is approved, the Commission will transmit a COA to the applicant. A copy of the COA will be forwarded to the City of Calhoun permit office and Code Enforcement office.

If an application is denied, the Commission will notify the applicant in writing of its decision and state the reasons for the denial. The applicant may make modifications to the proposed project plans and may re-submit the application. Persons adversely affected by a determination made by the Commission relative to either the approval or denial of a COA may appeal such determination to the Mayor and City Council within thirty (30) days after the decision is rendered.

2.3. Relationship to Zoning

Design guidelines can be an effective tool for protecting the established character of an area by promoting appropriate building forms and style. They cannot, however, regulate the use of buildings within a local historic district. The design review process pertains only to a proposed "material change in appearance" to a property and not to a proposed change in use.

Calhoun's zoning ordinance delineates permitted land uses for each property inside the city limits based on their zoning district. Development standards are also prescribed for each zoning district to, at a minimum, regulate the size and placement of a building. For properties within a local historic district, additional regulations apply in the form of the design review process. To assist property owners and city staff in determining the extent of regulation that applies to a property, the boundaries of a local historic district are shown on the city's official zoning map.

It is important to note that a proposed project must also be reviewed by the city for compliance with building codes and other applicable local ordinances.

2.4. Design Review Process Flowchart

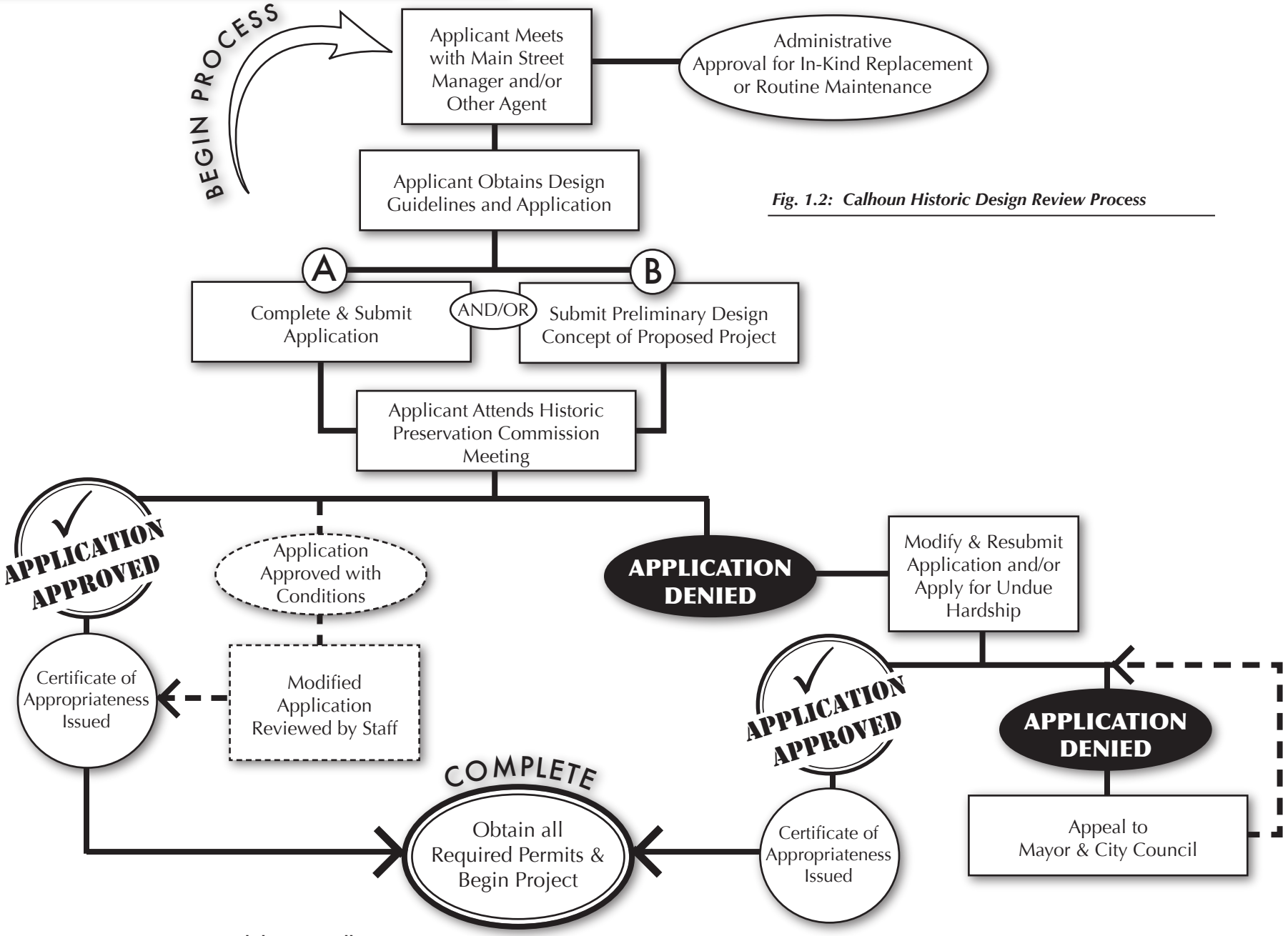


Fig. 1.2: Calhoun Historic Design Review Process

SECTION 2

COMMERCIAL HISTORIC DISTRICT DESIGN GUIDELINES

The Downtown Calhoun Historic District has a rich history and a diverse stock of commercial building forms and significant architectural styles. This section is intended to set consistent design standards that maintain the traditional building forms of the historic commercial district. These guidelines are not intended to limit design; rather, to help building owners and/or proprietors understand their unique building features, which will largely define the appropriate arrangement of storefront details and placement of architectural amenities. By following this set of guidelines, each and every storefront can work as an individual statement while contributing to the historic district as a whole and in coordination with neighboring buildings.

Calhoun Downtown Overview

Calhoun's downtown district is comprised of three distinct areas that reflect Calhoun's developmental history. Roughly, these can be defined by a railroad district, a courthouse square, and the downtown US 41 highway corridor. Some of the oldest buildings are found along each side of Court Street and made up the central business district of the late 1800s, at a time when Calhoun was oriented toward the railroad. At the turn of the 20th century and into the early 1900s, many buildings were built around the courthouse square between Wall Street and Piedmont Street, reinforcing Calhoun's role as a government center and the Gordon County seat. The third defining area, possibly of greatest commercial growth to Calhoun from the early-to-mid-20th century, includes the auto-oriented and travel-focused businesses found along the US Highway 41 corridor (Wall Street), "Dixie Highway," running north and south for many blocks between the first two areas. The Dixie Highway period in some regard continues today as a burgeoning auto heritage corridor for back-road history enthusiasts.

A later period is also apparent in the district, however it is not marked by growth nor is unique to Calhoun. From the 1960s until just prior to the end of the 20th century, the Eisenhower Interstate System displaced auto travelers from the US Highway-oriented downtowns. Decentralized populations begin traveling farther to regional retail destinations and shopping malls. To compete, many downtown building owners adopted a "cover-up to clean-up" strategy intended to reproduce a more modern "mall identity": upper facades were altered by enclosing windows with brick or wood, removing cornices, and concealing details beneath large, metal panels.

A historic structure is always worth more with the greatest amount of its original parts retained, in-tact, and maintained (even if some parts may no longer be used).

Today, across the nation, there is a renewed interest in downtowns and in restoring buildings' historical integrity. Without appropriate guidance and education, however, "band-aid" visual solutions to significant problems are often undertaken: Existing unsuitable elements are replaced with in-kind treatments rather than being repaired outright; modern materials are used to hide or displace traditional features; and historic materials are treated inappropriately.

As each building and storefront rehabilitation or restoration is addressed, it should be understood that proposed work is an individual statement of the combination of the original intent and the significant commercial changes over time. The physical materials available, the social fashions which determined different styles, technologies available for their times, and the understanding of building form vs. function for each unique developmental period should to be taken into account by the building owner and the HPC while also respecting the district as a whole.

3.1. Form vs. Style

While these guidelines are intended to guide the physical elements of each facade, two major definitions of how to "read" a building and determine its original intent must be made. Building "form" and the "style" of its architectural details are two separate subjects, and each determines how buildings would be rehabilitated, restored or reconstructed today.

FORM:

Closely associated with building "type," which focuses more on use, original or adapted, the building "form" is largely defined in plan, arrangement of its functional spaces, and sometimes its social connotation. For example, the form of a traditional commercial building differs from that of a the traditional form of a church, a firehouse, post office, gas station, etc. (see Section 2, Chapter 3.2 "Commercial Building Forms"). When defining form, it may simply be the overall shape, number and sizes of openings, what they may have been used for, and bays (or physical divisions of buildings defined by windows, walls, or lines of support columns). An example form description of a commercial building could be:

"A two-story, central block, two-part commercial building with 4 evenly spaced 4 x 7 foot upper-story windows each over a 30-foot wide double-bay storefront (consisting of an angled recessed display and centered double-door entry) and a right side (facing) single front entry door leading to interior side hall and stairs to the upper floor."

Predominant Building Forms Found In Downtown Calhoun

- One Part Commercial (See Section 2, Chapter 3.2, next page.)
- Two Part Commercial (See Section 2, Chapter 3.2, next page.)
- Business Block (See Section 2, Chapter 3.2, next page.)
- Warehouses
- Passenger Train Depot
- Parking Deck
- Auto Service Station
- Church
- Library (Institutional)
- Government Block
- Police Station
- Band Shell / Performance

STYLE:

Building or architectural "style" is a matter of the intended choice of decorative embellishments and adornments that were socially driven by the "high styles," materials and technologies of the period in which they were built. Different styles can overlap within the same time period, due to architects and building owners selecting the style that best defined the type of business being conducted or the level of sophistication they wanted to portray to their intended patrons.

Often, the original intended style is built into the fabric of the building with the choice of exterior cladding, treatment of the foundation material, proportions of the arrangement of elements and the shape of the window openings. However, style is also portrayed in the choice (or necessity) of, and not limited to, certain window sash and glass divisions, door styles, brackets, applied artistic details, tiles and original intended amenities such as awnings, railings, light fixtures, hardware or signage (and intended sign positions/styles – see Section 3 "Downtown Historic District *Sign Guidelines"* for more information.)

Significant Historic Building Styles Found In Downtown Calhoun

- Italianate Victorian
- Romanesque Revival
- Refined Classicism
- Arts and Crafts (Craftsman)
- Neoclasical Revival
- Neo-Tudor Revival
- English Cottage Revival
- Art Deco
- Art Moderne
- International
- Minimal Traditional
- Contemporary
- Post Modernism

3.2. Commercial Building Forms

One-Part Commercial

Generally, a one-story commercial building is a stand-alone "shop" or one structure of multiple storefronts with individual uses that define individual or internally connected stores within each bay from the facade back.

Two-Part Commercial

Typically, and most traditionally, a two-part commercial building is the most recognized form that defines "Main Street America." As the name implies, uses of the structure evolved into two parts, one for retail (generally street level) and the other for storage, offices, or residential (generally above). This can be a two to five stories and is generally built to have shared "party" sidewalls to either side. Eventually this forms a block of individual buildings with only their facades visible along the street. This building form creates an efficient, dense commercial structure in the growing city centers. Brick party walls help with fire separation and keeping both levels of the building's retail, stock and administrative functions contained.

The "Business Block"

The row of independently owned and managed "Two-Part Commercial" structures quickly turned into fully developed, single building complex blocks with multiple leased, usually vertically mixed, uses. Often, entertainment or gathering spaces would be incorporated in the upper levels or behind the rows of integrated street-level retail with entries for all uses designed into the street-level primary facade. Masonic lodges, which often were some of the first two-part commercial in downtown, as well as theaters, corporate offices, banking, and larger department stores expanded into "business block" form commercial structures.

Other Forms of Commercial Buildings

There are many other stand-alone commercial buildings found in different sectors of the downtown. Aside from the traditional commercial building forms, other types of structures found in downtown Calhoun are gas stations, garages, depot(s), hotels, the old post office, the courthouse, library, and city administrative buildings. Individual use defines their form.

Fig. 2.1: Most Predominant Building Form Examples

One-part commercial building (Athens, GA).

The majority of "classic Main Street" buildings, such as Thurston's Cafe in Calhoun, are good examples of two-part commercial.

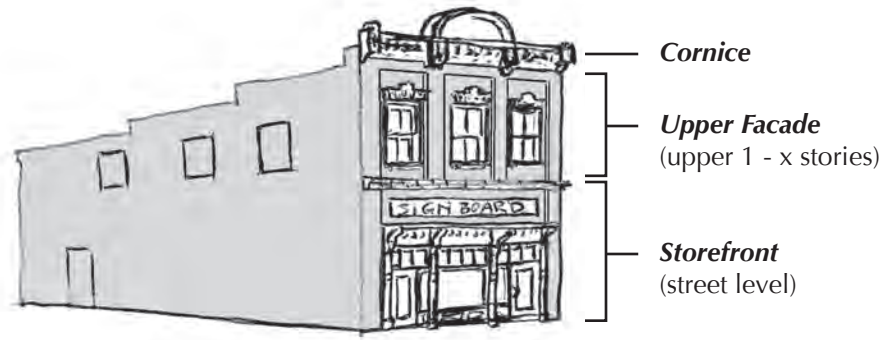
The GEM Theatre "business block" (note that the theatre lobby leads from the sidewalk to the house in the rear). Shops and some office space are located along the street front and above. (Calhoun, GA)

The downtown Calhoun 1937 Pure Oil station is another form of "stand alone" architecture separate from the dense downtown central blocks.

3.3. Parts of the Commercial Facade

The "3-Part Facade" defines the vertical sections of most primary commercial facades (those facing the street or the patron) (Fig. 2.2). The facade is divided into three sections: storefront, upper facade and cornice. Scale of these parts is for the pedestrian and the setting of the district itself. The uses and context of the main parts follow:

Fig. 2.2: Illustrated Divisions of the "3-Part Facade"



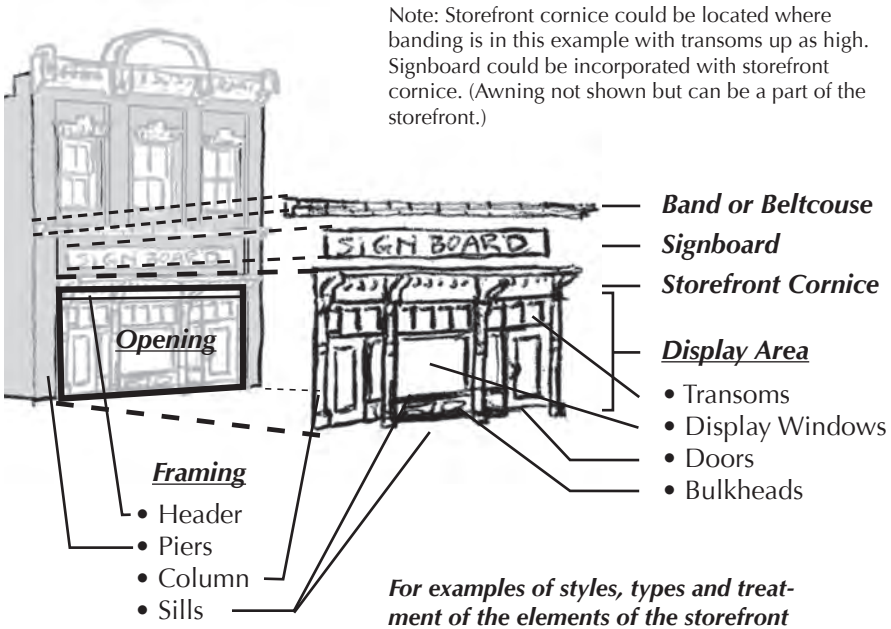
The Storefront

The storefront is the where the facade "interacts" with the patron in the area inset between permanent building piers. It is essentially a large opening filled with an arrangement of glass and provides access to the interior (Fig. 2.3). It has a marketing role as well as a functional role, and therefore street-level storefronts have traditionally been altered much more than any other part of the facade.

The storefront's marketing role is the display, which contains its own set of parts: doors, bulkheads, windows and sometimes transoms. Functionally the storefront is where entrances are set in the most functional locations for pedestrian traffic. Natural light, and often ventilation, was historically allowed into the shop through high transom windows over the displays before the advent of modern lighting and air conditioning. Transom windows were generally higher or mounted over exterior awnings if buildings faced north, since these buildings benefit from least year-round light. The use of transom windows diminished over time with the advent of technology, and by the mid-20th century they are practically phased out of design.

Overall, the storefront "frames" the shop. Earlier forms decorate the structural parts, such as columns and window frames, in the style of the architecture. Later, storefronts were constructed or updated using more functional sleek copper or aluminum trim and full glass, as steel header beams replaced wood and the need for multiple columns. The storefront area also usually contains an area above the framed store opening called the sign band, and above this typically some form of visual separation in the form of a material beltcourse or attached storefront cornice. These elements are found just under the lowest part of the upper facade and serve to "cap" the storefront.

Fig. 2.3: Illustrated Break-down of the Storefront



3.3. Parts of the Commercial Facade (continued)

Upper Facade

The upper facade can consist of any area or floors of the building above the storefront/street level until the point where it meets the cornice. In the earliest forms this would have been a simple wood frame that essentially masked the front gable end of the roof line and provided sign space on a squared off tall facade wall. Window openings, spacing and arrangement among the upper stories overall, create a rhythm to the facade (and especially when aligned with neighboring facades along a full block) when viewed from a distance. This usually consists of at least one floor of upper windows; however, it could also be a tall, window-less facade area that covers a high parapet wall or false front covering the roof-line. With multiple floors, the window rhythm is usually repeated. This area may contain pilasters or vertical protruding half columns leading down to the building piers that meet the sidewalk to emphasize height. This is where much of the architectural ornamentation will be found, with features such as arches, stone detail and insets for business signs.

Cornice

The upper cornice is the visual "crown" along the top parapet edge of the primary facade. This decorative and/or stylized element can be attached, applied or a built-up extension of the exterior wall material. Functionally this feature came out of the coping, or "cap" material to provide protection in the form of an extra layer of material or a drip edge to the top of the upper facade parapet wall. When two-part commercial structures began to share adjoining side walls, necessitating flat roofs, the facade parapet wall became an area where a decorative "cap" gave visual interest to the building's flat edge. (Nineteenth-century commercial buildings commonly used corbelled courses of brick at the top of their brick walls. This was superseded by fashionable, ornate mail-ordered cast iron, followed by stamped metal assemblies by the turn of the twentieth-century; then terra cotta on steel frames in the early 20th-century, only to return to inset masonry materials and more refined courses in mid- to later-20th-century.) The taller a building is, generally the more elaborate the cornice arrangements, until some buildings of five to 20 or more stories would use the entire top floor(s) to begin to define the top, or "capital to the building column."

Fig. 2.4: Illustrated Break-down of the Upper Facade

Note: For example only. There are infinite ways of arranging the upper facade. Repeat with ea. floor.

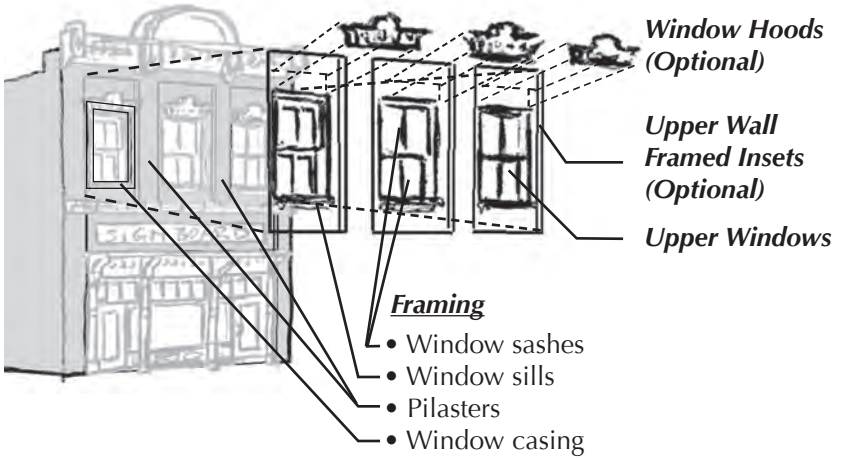
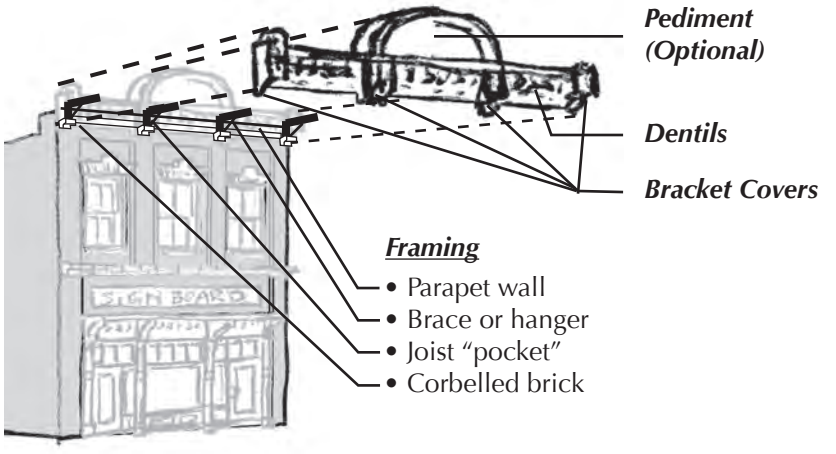


Fig. 2.5: Illustrated Break-down of the Building Cornice

Note: Cornice illustrated as stamped metal or cast iron. All parts could be in brick or other materials.



3.4. The Downtown Environment

Downtown is a highly structured architectural environment where it is important to understand the concepts and traditional application of density, set back, building heights, "horizontal continuity" and reserving the sidewalk as the "pedestrian hallway."

Density

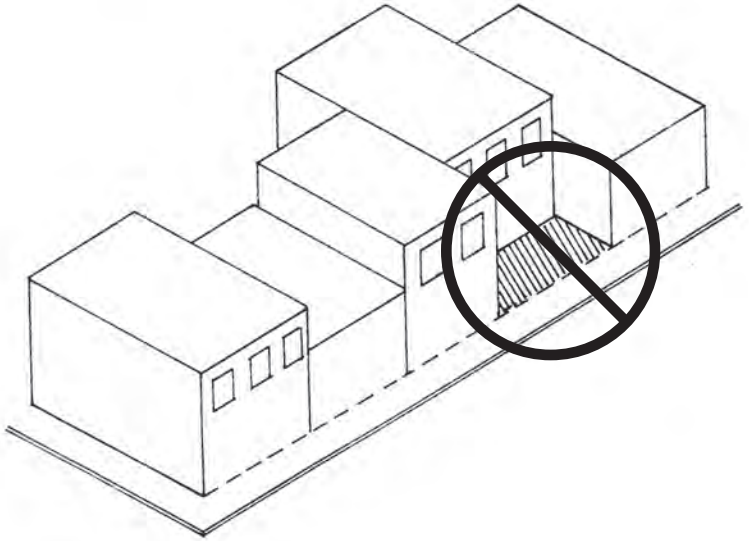
The downtown, urban environment is dense, regardless of overall community size or how large the central business district is in proportion. Density lends close proximity for the uses, structures, and lifestyle choices of residents and business persons who prefer and value their downtown location. Density helps businesses succeed because it provides continuous and contiguous points of interest. As a downtown grows and becomes more dense the blocks of buildings can have a "layered" effect on the perception of the patron or visitor with more interesting buildings continuing around a corner, with larger buildings being in the blocks further from the perceived center of the area. This "progression" in density is reflected in scale or height, covered on the next page in this chapter.

Zoning and the architectural environment in the central business district of Calhoun allow for high density. Buildings physically share "party" side walls with "zero lot line" coverage and residents in converted upper floors will be the patrons of lower floor businesses and services.

Setback

Traditionally, downtown buildings are "zero-lot-line," or built right to the sidewalk and to the edges of their property boundaries (to which commercial structures share adjoining, or "party," walls). If buildings are set back varying distances from the front or side property lot lines this will offset the rhythm of the "wall" of businesses along the street. If building gaps occur they should be encouraged to infill with new structures following these guidelines. Until filled, owners might wish to temporarily re-purpose these gaps to keep pedestrian inter-activity and interest moving along the sidewalk, potentially with visually interesting forms, amenities or landscaping along the sidewalk edge of the gap to continue the perceived line of activity. Ultimately the downtown environment should be of continual building forms with parks and greenspace occurring at planned, municipally provided locations.

Fig. 2.6: Example of Improper Setback in Downtown

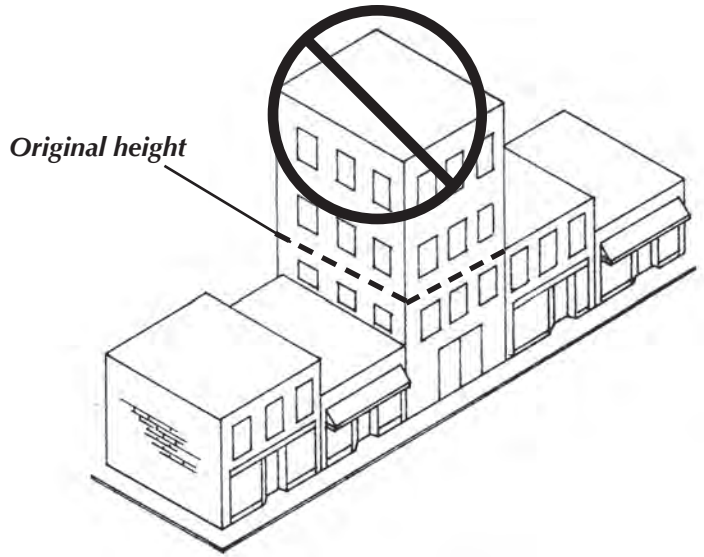


Building Height

Generally, building height in a traditional downtown (or individual districts within an area) reflects structures which were generally built at about the same time in block groupings. Therefore, the traditional downtown environment has block faces that are generally even and harmonious in building height. Some buildings may be a story higher or some building cornices may compete in decorative height within the same block. However, especially when dealing with infill construction or those who wish to add on stories (see Section 3, Chapter 4.6 "Additions"), heights out of scale with the average height originally intended for buildings in that historic block, or character area, are inappropriate.

Controlling building height is not meant to curtail new development of greater density or limit building height in downtown, however the concept of height "progression" is key to this concept. It is important to be able to stand in a central place, such as the courthouse square, and look out into downtown and see a general progression of building heights from this vantage point. The progression of larger buildings behind the earlier, smaller buildings, will give a sense of order and intensify the "sense of place" experience. The significant smaller, historic buildings in this progression should not be visually blocked or overwhelmed by buildings or additions to buildings in front. Corner buildings are usually considered "anchors" and may have a bit more mass and therefore height. Following general guidelines in height and keeping in mind progression in scale will allow Calhoun's built environment to be experienced from the heart of the district outward.

Fig. 2.7: Examples of Conforming Building Height

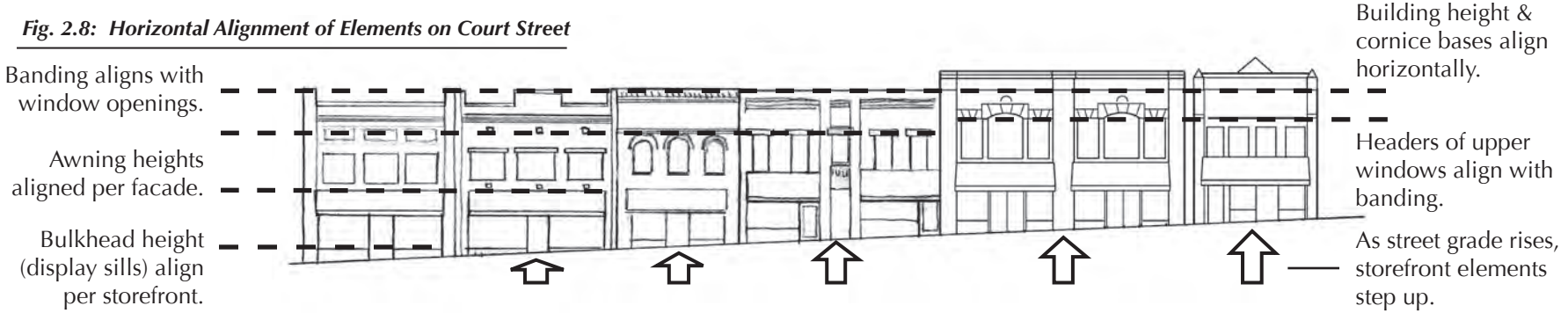


"Horizontal Continuity"

Straight lines are harmonious. Modern strip centers utilize this concept well with linear form and signs set at uniform heights. This becomes more difficult in the traditional downtown environment due to the independently owned buildings and facades. However, the original builders also understood the success of mass marketing and how clutter confuses the shared pedestrian audience. Coordinating horizontal building elements with neighbors is key. Features which create continuous visual patterns for the pedestrian to scan the downtown marketplace are found in storefront cornices, banded building materials, awning placement and valances, and banded signs. This is an important reason why retaining and restoring even the smallest building feature is crucial.

Per storefront, it is especially important to align items such as display sills, display frames and even some window signage. If there are sidewalk grade changes, different neighboring horizontal elements might line up, such as transom windows with awnings or sign bands. Note in the figure below, along the Court Street grade change, awning valances should create a clean "stair step" of horizontal elements per facade (Fig. 2.8).

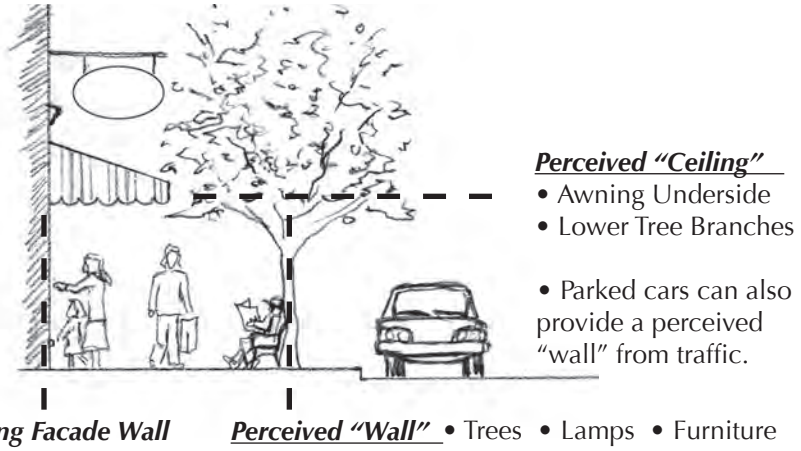
Fig. 2.8: Horizontal Alignment of Elements on Court Street



The Sidewalk is the "Pedestrian Hallway"

The pedestrian is the most important asset to the downtown environment, and provisions for the safety and comfort of the pedestrian are key. One continuous "wall" of the pedestrian hallway is formed by the attractive building facades and storefronts. The opposite "wall" is made up of the rhythmic and equally set line of street plantings (a mix of shade trees and decorative trees or planting beds is preferred), and/or pedestrian amenities visually separating the sidewalk from the street. Also helping define the street "wall" and making the pedestrian comfortable from moving traffic can be a row of parking, which is usually parallel or angled on wider streets where allowed. Finally, creating the "ceiling" of the hallway are a combination of the lower branches of well-maintained shade trees and the even coordinated projections of the underside of storefront awnings or canopies.

Fig. 2.9: How To Create the "Pedestrian Hallway"



4.1. Storefronts

General Standards

Fig. 2.10: Original Features and Storefront Changes

This storefront has retained original materials, layout and intent— appropriate to the traditional one-part commercial form.

If original elements are missing, contemporary materials in the appropriate scale and placement can be used. Here, shaped wood elements replicate a cast iron column.

Storefronts are the most converted area of the facade. Both storefronts have been changed in recent decades with added shed roof and paneling at left and storefront inset on right.

This later-inset storefront of full glass is quite modern in context to the facade. The material (glass) becomes over-scaled and the storefront loses detail.

Appropriate

4.1.1 Preserve (retain, restore and maintain) first, any original storefront and second, those changes that have gained historic significance over time.

4.1.2 Retain (and repair) rather than replace deteriorated original features.

4.1.3 If replacement is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials (Fig 2.10).

4.1.4 If the original or intended design and features cannot be determined using photographs or historic resources, use contemporary materials with features, proportions, profiles, massing and traditional arrangement typical of similar structures of the same architectural form and style.

4.1.5 Assess significant storefronts which may have replaced originals with significant retail history or those using quality materials and arrangements of a significant later period (such as decorative tile, glass or marble). If such remodeling is architecturally important or noteworthy, preserve these features as noted above.

4.1.6 Always use the gentlest cleaning methods possible which include simple washing with mild detergent and natural bristle brushes, or specific restoration chemicals if stronger cleaning or paint removal is intended (also see paragraph # 4.1.7, next.)

Inappropriate

4.1.7 Never sandblast or use any abrasive cleaning methods on historic materials. The materials are older and softer and will be permanently and irreversibly damaged. This includes high pressure water washing methods unless monitored by a professional historic preservation based contractor using appropriate restoration cleaning chemicals.

4.1.8 Do not immediately remove original or historic material if it does not seem to comply with modern building codes. Be aware that Georgia state code alternatives (O.C.G.A. § 8-2-200 through 222, "The Uniform Act for the Application of Building and Fire Related Codes to Existing Buildings.") allow for saving historic material if additional alternative code solutions can be made. Historic material is valuable when retained in place. Check with the local code inspector and ensure that all state recognized measures are taken to save historic material. (See Appendix D: "Resources" for Assistance)

4.1.9 Do not repair or re-point masonry with harder (Portland cement) based mortar or contemporary engineered bricks. These materials will be too hard and rigid for the softer (lime-based mortar) composition of the historic masonry, and will cause permanent irreversible damage to the masonry wall.

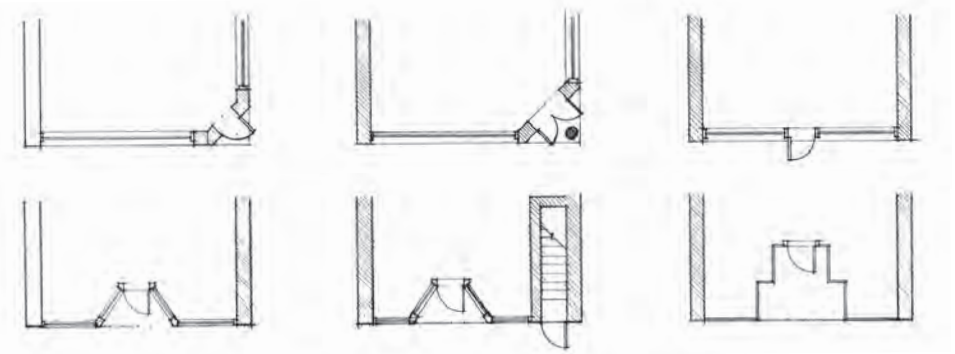
Entrances and Plans

4.1.10 Preserve (retain and restore rather than replace), or replicate if necessary, any storefront plan (angles, depth, recessed, flush or other).

4.1.11 Determine and retain or replicate if necessary the original entry ceiling height, door transoms, materials or placement of doors (right, left or center facing, single, double, etc.) original to the storefront, and/or those changes to entrances that have gained historic significance over time.

4.1.12 Determine and retain or replicate if necessary the original entry exterior floor (original hex tile, wood, cast iron sill plate, etc.) original to the storefront, and/or those changes to entry floors (terrazzo, store name plates, artistic tile, mosaic, etc.) that have gained historic significance over time.

Fig. 2.11: Basic Storefront Plans (25 feet wide storefront)



Not to scale. These are only *sample* storefront configurations.

Doors

Appropriate

4.1.13 Preserve (retain, restore and maintain) any original entry doors.

4.1.14 Retain (and repair) rather than replace deteriorated door parts.

4.1.15 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

4.1.16 If original doors cannot be determined using photographs or historic resources, order custom replacement commercial doors. Generally, at least 2/3 of a commercial style door is glass. Replacement doors should have glazing proportionate to the display window glass, and kickplate panel height should equal that of the display bulkhead panels. Wood is preferred, however there are good sources for metal doors with colors or bronze anodized finishes that have wide rails and stiles with deeper profiles.

4.1.17 Door hardware, if missing on originals or on replacement doors, should be of the same architectural form and style of the storefront.

4.1.18 Retain later-period doors that match significant modern styles of storefronts with important retail history or those using quality modern materials.

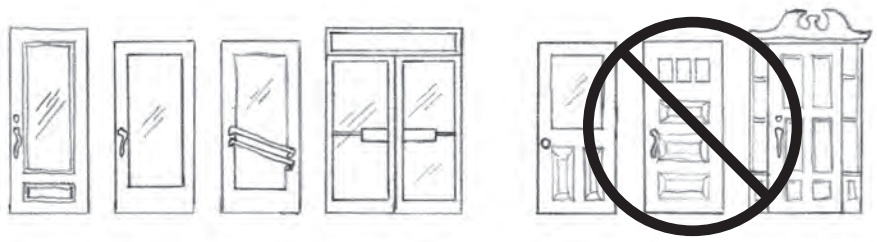
Inappropriate

4.1.19 Residential-style doors are not permitted, regardless of the amount of glass proposed; "French doors" or those containing multiple divided glass panes are too residential in form and style.

4.1.20 Do not immediately remove doors if original historic doors do not comply with modern building codes. Georgia state building code alternatives may allow for saving historic material (O.C.G.A. § 8-2-200 through 222, "The Uniform Act for the Application of Building and Fire Related Codes to Existing Buildings").

Fig. 2.12: Illustrated Examples of Doors

APPROPRIATE: INAPPROPRIATE:



Displays

Fig. 2.13: Features of Storefront Displays

In general the greatest amount of material in a storefront should be clear glass.

Technology has allowed storefront plate-glass to increase over time and framing materials to become thinner.
A) late-1800s B) 1930s - forward

Non-cluttered displays and lighting help with visual organization along with. Lights should be on day and night.

Mid-20th century displays 50 years of age, in good condition, or original to the storefront may be significant to retain. Some materials are irreplaceable.

Appropriate

4.1.21 Preserve (retain, restore and maintain) any original display material. Specifically address the integrity of window glazing, profiled framing, or wood stops that secure the display glass, as these items are exposed to normal weathering and UV light (and are intended to be periodically maintained).

4.1.22 Retain (and repair) rather than replace deteriorated display parts.

4.1.23 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

4.1.24 If original display parts cannot be determined using photographs or historic resources, order custom replacement display windows. Generally, replacement display windows should have glazing that is proportionate to the original display window glass. Wood framing is preferred, however there are good sources for metal display windows with colors or bronze anodized finishes that have wide rails and stiles with deeper profiles. The field of glass, width of and placement of divisions and framework must replicate that of original display design.

4.1.25 Retain later-period display windows that match significant modern storefronts having important retail history or those using quality modern materials. This will preserve the later period storefront features as noted above.

Inappropriate

4.1.26 Do not remove, replace, reduce, cover, or alter original display windows.

4.1.27 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water. Use only gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes.

4.1.28 Do not install smoked, mirrored, or tinted display window glass. This severely limits valuable product display capability reflecting the street scene back to the pedestrian and has an inappropriate character for the traditional environment. Gain shade with deep enough awnings and/or canopies and keep display lights on during the day.

4.1.29 Do not install thick insulated glass if original frames, trim work and display configuration will not allow. Contemporary glass can be ordered and set back into traditional wood framing if the field of glass needs replacement, with significant historic metal frames this is more difficult because of the precise fit of the parts. Generally insulated display glass will do no more good than a well placed awning or traditional sun-screening devices. Use a thin band of flexible clear silicone sealer where the frame meets the glass, or interior glass set behind the display area if display windows are drafting.

4.1.30 Do not use new glass if it requires new frames that cannot match the old in placement, width or profile (thickness for shadow lines).

Transom Windows

Fig. 2.14: Features of Storefront Transom Windows

Wood framed windows (usually with vertical mullion divisions for pattern and style) make up most transom arrangements.

Keep in mind what the transom windows look like inside looking out and the night as well as day. Unique or historic display lighting can be a marketing tool.

Some transom windows are mounted below the awning if the storefront opening is low. Use light, translucent fabric.

Leaded prism glass transoms are common in early 20th-century storefronts. These diffuse harsh sunlight and give pattern.

Appropriate

4.1.31 Preserve (retain, restore and maintain) original transom windows.

4.1.32 Retain (and repair) rather than replace deteriorated window parts.

4.1.33 If replacement parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials. Hardware should be of the same architectural form and style as that of the transom window.

4.1.34 Use interior storms and caulking open casement joints as the chosen methods of weather sealing, while preserving original windows and profiles from the exterior.

4.1.35 Use operable, wide-slat interior blinds or shades to keep direct sunlight from damaging merchandise and reduce sun-glare on patrons.

4.1.36 Transom windows may have been removed for modern steel beams to carry the weight of the structure above new glass storefronts or to install rigid canopies. Assess whether transom windows can be rebuilt or the past major alterations can be covered. An exterior awning fit to the storefront opening will cover this transom area from public view (see Section 2, Chapter 4.4, "Awnings").

4.1.37 Retain later-period transom windows that match significant modern styles of storefronts with important retail history or those using quality modern materials.

4.1.38 If original transom windows cannot be determined using photographs or historic resources, frame in custom replacement windows. Generally, custom replacement windows should have glazing that is proportionate to the window glass, and mullions of the transom windows should be true-divided glass panes. Wood is preferred.

Inappropriate

4.1.39 Do not replace historic transom windows with "off-the-shelf" replacements. Standard-sized "stock" replacement windows often do not fit historic openings. Further, this size difference would require in-fill casing, which is an inappropriate treatment in the historic district.

4.1.40 Do not replace historic transom windows as a solution to a perceived moisture problem. Moisture and condensation that appear on single-pane glass is normal from time to time in changing weather. One potential source of moisture is the wall system or interior atmosphere, which replacement windows will not mitigate.

4.1.41 Avoid vinyl, plastic, or fiberglass parts as these are not of a historic nature and degrade quickly in UV light.

4.1.42 Grid-between-glass, flat "snap-in" vinyl mullions are not allowed.

Bulkheads

Fig. 2.15: Features of Storefront Bulkheads

Wood, inset panel bead board bulkheads and sills are appropriate for Victorian era storefronts. Many have been lost as storefronts changed in style.

Wood bulkheads were later built to carry brass, copper and later aluminum displays. This method of construction is still appropriate for new construction.

Simple, brick bulkheads with header course sills are common below wood or metal display frames across generations of storefront styles.

Early 20th-century through contemporary-storefronts may use a variety of veneer materials such as marble, polished granite, pigmented glass or tile on a wood frame.

Appropriate

4.1.43 Preserve (retain, restore and maintain) original bulkhead material, especially maintaining the integrity of mitered trim work, profiled framing, or wood craftsmanship that might experience wear below the display windows. Bulkhead areas are prone to deteriorate more quickly than other areas of the storefront as they are exposed to weathering.

4.1.44 Retain (and repair) rather than replace deteriorated bulkhead parts.

4.1.45 If replacement parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) the storefront in design and materials.

4.1.46 Wood is the preferred material for the bulkhead area, with wide framing and thick display sills. Give deep profiles to trimmed decorative panels of smooth or bead-board insets. If original bulkhead areas are brick they will match that of the building piers and upper facade with angled brick sills supporting wood framed displays. Stucco, tiles or veneers of many other types of materials might be applied over original framed bulkheads in later styles of architecture.

4.1.47 Fiberglass reinforced plastic (FRP), exterior-grade bead-board panels, exterior-grade plywood, and contemporary polystyrene trim can be used only if replacing or rebuilding wood trim and/or bulkheads. All must be paint-grade and primed.

4.1.48 If original bulkheads cannot be determined using photographs or historic resources, have custom replacement framing made. Old "shadow lines" or paint lines on original storefront framing may be found to determine original bulkhead profiles. Custom replacement framing generally has glazing that is proportionate to the display window glass, with bulkhead panels and sill height proportionate to the size of the storefront. (Generally bulkheads are no more than 2 1/2 feet, or about knee height)

4.1.49 Retain later-period bulkheads that match significant modern styles of storefronts with important retail history or that use quality modern materials.

Inappropriate

4.1.50 Do not remove, replace, reduce, cover or alter any original display bulkheads.

4.1.51 Residential veneers and siding materials are not allowed as a bulkhead covering.

4.1.52 Spray on polystyrene, spray vinyl, "blown-on" coatings, built-up mesh trim, or exterior insulation and finish systems (EIFS) materials are not allowed to cover bulkhead framing.

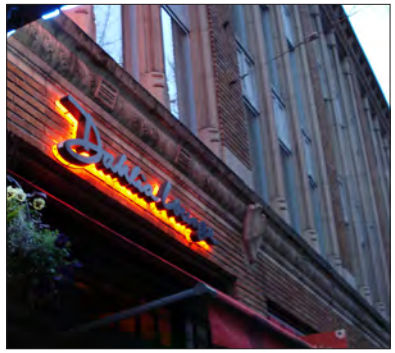
Store Cornices/Beltcourse/Sign Band

Fig. 2.16: Features of Storefront Cornices and Banding

Storefront cornices delineate top frames of storefronts. With neighboring, conforming facades this builds continuity.

Simple storefront cornices (or installed mid-century "drip caps") give a horizontal and stylized element.

"Banded" courses of brick, tile, marble, and cast material can be set vertically as well as horizontally.



This restaurant uses the "band" of open brickwork to place its sign above the storefront and below the cast concrete storefront cornice.

Appropriate

4.1.53 Preserve (retain, restore and maintain) any original horizontal dividing or decorative elements to the facade. In general these may be, but are not limited to, corbelled masonry courses, stone sills, and appliqué trim that define the horizontal division of the facade.

4.1.54 If the store cornice or sign band area is earmarked by an attached feature that caps or frames the storefront area, often with like-material of the upper cornice on a smaller scale, or if evidence shows this existed, restore or rebuild this feature.

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

(See also Section 2, Chapter 4.2 "Building Cornices" for more guidelines.)

Inappropriate

4.1.56 Spray-on polystyrene, "blown-on" coatings, built-up mesh, or exterior insulation and finish systems (EIFS) materials are not be used to replace, rebuild, or simulate a historic cornice. These materials do not have the sharpness of the stamped details of metal or fiberglass reinforced plastic (FRP) cornices.

4.2. Upper Facades

Upper Windows

Fig. 2.17: Features of Upper Windows

Windows in historic buildings are custom fit to the opening. Most are rather large.

Upper windows were custom designed with architectural facade styles in mind. Their frame width and position may conform to architectural banding.

Upper windows on rears of buildings or on mid-20th century buildings might be constructed of steel mullions. Use rust-bonding primers, reglaze and paint.

The oldest wood windows are especially salvageable. Fully rotted pieces should be rebuilt and the older growth hardwood oiled, primed, and painted.

Appropriate

4.2.1 Preserve (retain, restore and maintain) original upper-story windows.

4.2.2 Retain (and repair) rather than replace deteriorated window parts.

4.2.3 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

4.2.4 If original upper windows cannot be determined using photographs or historic resources, order custom replacement windows. Generally, custom replacement windows have glazing that is proportionate to the window glass and mullions that divide the windows in panes per sash to work with the style of the building.

4.2.5 Wood is preferred. Sash, rails, stiles and mullions should be true-divided with deeper profiles. If other contemporary materials are used in the case of entirely missing original windows, surfaces must be paintable.

4.2.6 If sash weights and weight pockets still exist, these historic features should be retained, rebalanced or repaired. If these pockets are no longer used, insulate with fiberglass batting, which is reversible (do not fill with expanding-foam). Some historic windows have been retrofitted with aluminum compression channels rather than sash weights or have had these installed over the years; assess their integrity to potentially restore the weights. Use chain, wire, nylon, or natural rope that will not degrade in UV light to replace cords.

4.2.7 For appropriate weather seal, retain and repair older wood windows and use interior storms, routed flexible weather stripping into the sash styles, and caulking open casement joints. This preserves original windows and profiles from the exterior.

Inappropriate

4.2.8 Avoid replacing historic windows with off-the-shelf replacements or new windows. Moisture and condensation is a normal occurrence on single-pane glass and source of moisture could be from the wall system or interior atmosphere. Use interior storms to control air inefficiencies of older windows.

4.2.9 Avoid vinyl, plastic or fiberglass parts as these are not of a historic nature and degrade quickly in UV light.

4.2.10 Grid-between-glass or "snap-in" flat vinyl mullions are not allowed.

4.2.11 Assess the mechanics of each window and repair as needed. Window hardware, if missing on original windows, should be of the same architectural form and style of the window units.

Building Cornices

Fig. 2.18: Details of to Upper Building Cornices

Early decorative cornices involved simple to sophisticated masonry techniques.

"Industrialized" materials of cast iron and stamped sheet metal allowed mail-ordered elaborate cornices by the late 1880s.

Terra cotta, tile and artisan-like materials were introduced in the 1910s -1930s in Craftsman styled architecture.

Rows of shops built from the 1920s through the 1950s used refined styling in materials with simple coping and inlaid brickwork.

Appropriate

4.2.12 Preserve (retain, restore and maintain) original metal or brick cornices. (This also includes matching materials over windows called "hoods".)

4.2.13 Retain (and repair) rather than replace deteriorated cornice parts.

4.2.14 If replacing or repairing brick, make sure that the characteristics of any new brick match that of the old (size, shape, porosity, surface finish), not only for the cornice style but also to relate with the shrinking and swelling of the entire historic masonry system. (See Appendix D.2. "Preservation Briefs" for information.)

4.2.15 Assess the stability of the cornice mounting system. Generally this was wood frame set into masonry pockets across the top front of the facade. If deteriorating, and the cornice is original or historically significant, it must be removed carefully and returned with a new bracket system.

4.2.16 If replacement of visible parts (generally, parts seen from the street or sidewalk) is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

4.2.17 If original cornices cannot be determined using photographs or historic resources, build or attach custom replacements. Generally, cornice size should be proportionate to the size of the facade and the style of the building. Design replacement cornices in keeping with similar structures in the adjacent downtown area.

4.2.18 Metal is most traditional for stamped cornice material, however excellent reproduction and precise duplicate cornices can be ordered from companies in fiberglass reinforced plastic (FRP) designed to endure the harsh weathering and conditions of the upper section of the facade.

Inappropriate

4.2.19 Do not use spray-on polystyrene, spray vinyl, "blown-on" coatings, built-up mesh, or exterior insulation and finish systems (EIFS) materials to replace, rebuild, or simulate a historic cornice. These materials typically are out of scale, have rough surfaces, and do not age or weather well. In addition, they do not have the sharp details of the stamped systems of cornices.

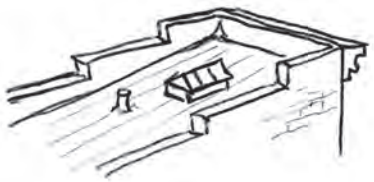
4.2.20 Do not repair or re-point masonry with harder-based mortar (Portland cement) or contemporary engineered bricks. These materials will be too hard and rigid for the softer, lime-based mortar composition of the historic masonry and will cause permanent, irreversible damage to the masonry cornice system.

Roofs

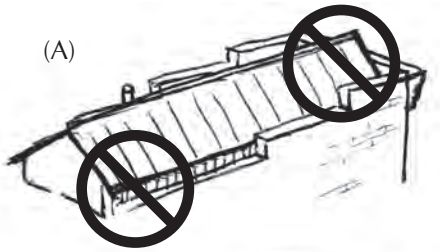
The general rule for roofs is to assess whether they are seen from the vantage point of the pedestrian. The basic form of the roof system (flat, pitched, gabled, arched, etc.) and the materials such as standing metal seam, various shingles, etc., if seen by the pedestrian, should be maintained. Most of Calhoun's downtown historic commercial buildings have flat or gently sloping roofs with rolled composition or asphalt materials and masonry parapet wall systems. This provides a general visual coverage from the pedestrian and allows the building owner a number of possibilities to repair or replace the roof with no historic detriment. However, adding extra roofs over this roof, which may be seen (Fig. 2.19) is inappropriate.

Fig. 2.19: Coverings and New Roofs

APPROPRIATE:



INAPPROPRIATE:



In these inappropriate examples a new roof (A) installed over the original (appropriate) is visible over the parapet walls from the side view and over the front cornice. (B) A full metal "shed" changes the entire form and style of the building.

1. Materials

Appropriate

4.2.21 Preserve original roof materials (joists and rafters) where they exist.

4.2.22 New roofs of like covering or similar materials are appropriate. Modern roof covering systems provide a range of options that are appropriate for historic buildings and will protect the building.

4.2.23 The installation of a higher pitched roof to "improve" water runoff may be appropriate if it can be proven that the existing system is incorrectly installed or failing, or if new materials cannot improve the efficiency of the roof. If a new pitched roof is installed, the new roof line must not be visible on the primary facade and must be constructed below the original roof parapet wall.

Inappropriate

4.2.24 Do not install a "shed" roof over the existing roof.

4.2.25 Do not install a higher pitched roof that can be seen over the parapet walls or from the public street level.

2. Parapet Walls

Appropriate

4.2.26 Preserve original parapet walls where they exist.

4.2.27 Use copper or subtle modern flashing extending along the brick parapet walls to avoid leaks where they meet the roof. Older buildings expand and contract greatly. This entire system should be installed to be flexible, with caulk and sheets of material that are not applied too rigidly to the parapet wall.

Inappropriate

4.2.28 Original roof parapet walls and features (such as decorative brick work, terra cotta coping, cornice tie-in or original shed or mansard roofs) should not be altered or removed.

4.2.29 Do not repair or re-point masonry with harder-based mortar (Portland cement) or contemporary engineered bricks. These materials will be too hard and rigid for the softer, lime-based mortar composition of the historic masonry and will cause permanent, irreversible damage to the masonry parapet wall system.

4.2.30 Do not install a "shed" system to cover or overlap parapet walls.

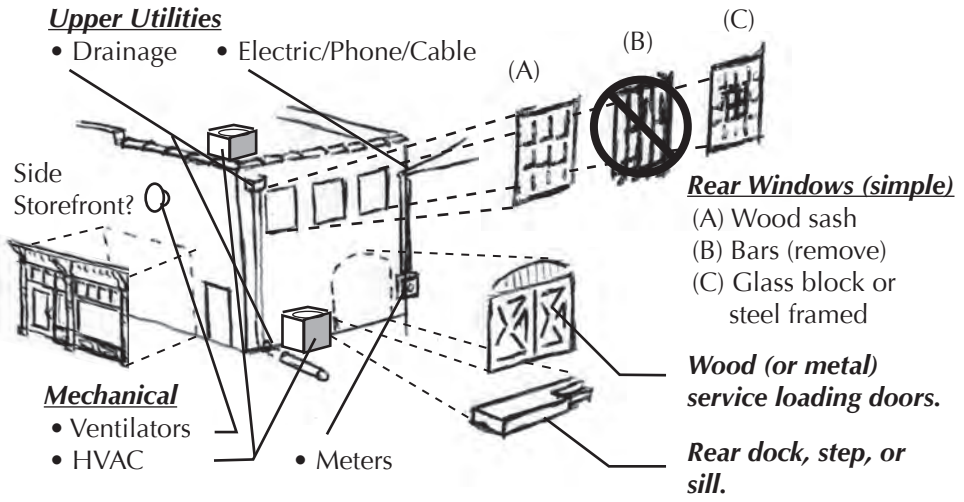
4.3. Rear "Facades"

Although the rear elevation of buildings is traditionally service-oriented in design, having less adornment than the front facade of the building, they contribute to a building's history and the overall downtown character. The rear of the building may be more visible to the public than a building owner realizes, making it just as important to address maintenance of the elements and the surrounding outdoor area.

Retain Context of the Rear Elevation

Often, with marketing and maintenance, the rear of the building can be a "second face" for the businesses within. Rear areas and alleys have the potential to be very interesting extensions of the business space if the utilitarian character of the rear facade is retained.

Fig. 2.20: Parts of the Rear Elevation



Appropriate

4.3.1 Preserve the historic integrity of the rear building environment by maintaining and re-pointing existing softer mortar or masonry with like (usually higher lime content) mortar.

4.3.2 Preserve the "service-oriented" character of the rear facade when replacing hardware or elements. Use simpler materials than those used in the front public facade. Doors, loading platforms, windows (often steel mullions with wire-glass or even burglar bars), stairs, gutters, lesser-quality brick, and exposed foundation materials would traditionally not have been adorned with the same decorative treatments as the front facade.

4.3.3 Use service or "shop-style" reproduction lights and sconces that are bright enough for security purposes.

4.3.4 The original intent of the window character should be restored or re-built. Preserve the sashes and mullions of the rear facade windows (steel or wood). Frosted glass can be used if privacy is desired.

4.3.5 Maintain safety for the business while reducing the visual detraction and "unsafe" perception of security bars. Burglar window films or interior (visibly) mounted burglar bars with audible, wireless alarm systems, and/or permanently installed interior (insulating) storm windows will improve safety, energy efficiency, and exterior aesthetics (perception).

Inappropriate

4.3.6 Do not sandblast rear facades as a cleaning method, nor use any abrasive cleaning method, including high water pressure washing. This is all too abrasive for softer, historic materials.

4.3.7 Do not paint natural brick (or use brick hues if re-painting.)

4.3.8 It is tempting to use lesser quality maintenance materials on the rear of a buildings. Do not use harder (usually Portland cement-based) mortar than the existing mortar in the joints of the rear facade. Using dissimilar materials on a historic building, which has natural movement, will ultimately and irreversibly damage the building.

Common disorder of rear elevations.

Rear elevations with basic upkeep and attractive screening.

Rear Utilities

Appropriate

4.3.9 Screen utilities and dumpsters with plantings or well-vented brick or wood screen walls.

4.3.10 Remove old mechanical equipment, service lines, HVAC and pipes. Move building services into one area if possible. Simple paint can be effective if items cannot be removed.

4.3.11 If possible, combine dumpster usage between multiple businesses in common dumpster "corrals" in the rear areas of alleys or properties. Ensure common dumpster areas are screened with landscaping if they face any public streets.

4.3.12 Ensure grease traps and disposal from restaurants are located for disposal professionals' easy access on a routine basis. Some sites are finding in-ground tanks to be useful. Ensure stand-alone grease collection is ventilated to prevent heat and odor build-up.

4.3.13 Repair broken down spouts, collection "scuppers," rusted in-ground drain pipes and gutters. These items, together with cracked asphalt alleys and foundations in need of repair can direct detrimental moisture into the masonry.

4.3.14 Ensure ground surface is graded away from the building foundation. Installing "French drains" (see Appendix D) can help direct water away through permeable ground around a building. Always gain permission to divert run-off to lower areas or public street gutters.

Back Entrances

If the rear of a building is used as a second entrance, it is important to preserve the integrity and aesthetic of the traditional service character.

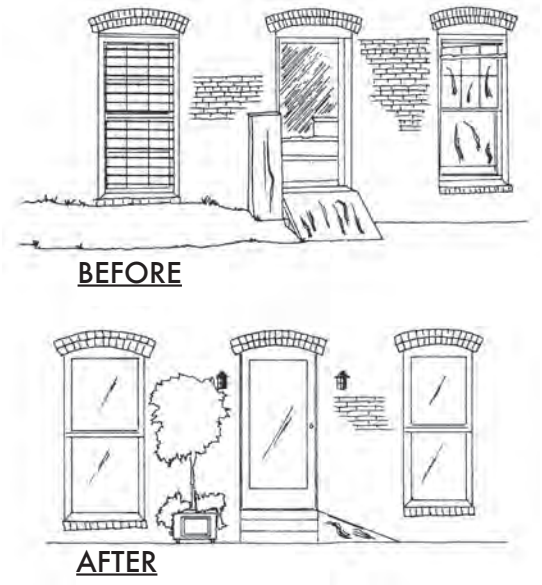
Appropriate

4.3.15 Retain and repair rather than replace original loading doors. (Large original service or fire doors can be secured open to preserve their presence with new, contemporary doors installed just inside the opening. Sometimes large service entries have enough room to incorporate a common vestibule having multiple internal entries to businesses and collected services such as gas or electric meters.)

4.3.16 Metal service doors are acceptable with or without glass, depending on the level of security, however a good coat of paint goes a long way in addressing the stark nature of a gray metal door.

4.3.17 Canopies or awnings are acceptable if patrons will be using the rear entrances or if upper floors are used for business or as a residence. Awnings on rear windows serve the same protection as those on fronts. Use simple design, such as straight edge valances rather than decorative scallops and solid colors rather than stripes.

Fig. 2.21: Rear Features Before and After Retain Context



NOTE: Rear facade (shown) is most likely off of a paved alley. Planters may be used where there is no public streetscape. The context of the service component is retained with a ramp and new basic sash windows and glass door.

4.3.18 Service entries are better served with simple rigid aluminum canopies if there will be deliveries, trucks, or movement of supplies and personnel that might damage a fabric awning easily.

Inappropriate

4.3.19 Do not impose false, "Main Street"-style storefronts to the rear of the building.

4.3.20 Do not use residential-style doors for rear entrances.

4.4. Additional Features and Amenities

Beyond the composition of the storefront, a building's complete exterior defines its architectural style. There are both built-in elements and final details that contribute to a building's appearance. The additional features and amenities, which might change often or with each business, are subject to review by the Historic Preservation Committee to ensure they apply well to each building itself and to the character of the historic district.

Exterior Walls

Building walls are the greatest mechanical system of a historic building. Built before air conditioning and to react to moisture or heat, air space within historic walls serves as insulation as well as "breathing" space for the building. Soft, historic materials are intentional and necessary for expansion and contraction and will be damaged quickly by moisture "wicking" upwards in the wall system. Known as "rising damp," this phenomenon is worsened by later applications of stucco, multiple coats of latex paint on exterior walls, and modern brick sealers on interior walls that have had their plaster inappropriately removed.

NOTE: If the interior walls are showing wear and damage, look for exterior causes first. Water infiltration caused by many of the improper exterior work listed above, "rising damp" from high water tables or dampness in foundation, or structural stresses from other areas on the wall are common and can be remedied (see Appendix D "Routine Maintenance").

Appropriate

4.4.1 Ensure no water infiltrates the walls and that ground water is diverted away (above and below ground) from the foundation.

4.4.2 If the exterior surface is painted, and the paint layer on the substrate is stable, repainting the exterior is appropriate. Chemically removing paint rather than adding new paint is preferred, as it benefits the health and original appearance of the brick. A simple color scheme is recommended, generally no more than four colors. Neutral, brick or earth tone hues are recommended for the building surface, with the cornices and framing incorporating colors that match or compliment the dominant neutral building material of the structure or others in the area.

Inappropriate

4.4.3 Do not paint unpainted masonry surfaces, add water sealers or apply clear coating of any kind to the masonry. These will change the breathability of the wall system, perhaps permanently.

4.4.4 Do not sandblast or use any form of abrasive, highly detrimental cleaning method (including high-pressure water) on walls. Use chemical strippers and cleaners formulated for the soft historic material that will not break the outer "crust" of old brick or patina on stone.

4.4.5 Do not repair or re-point masonry with harder (Portland cement) based mortar or contemporary engineered bricks. These materials will be too hard and rigid for the softer (lime-based mortar) composition of the historic masonry, and will cause permanent irreversible damage to the masonry wall.

4.4.6 Do not uncover a past problem. Some exterior surfaces may have had covering or application of veneers or stucco for maintenance reasons long ago such as poor masonry, a fire which compromised the brick, or natural disaster. Research the history if covering or veneer exists.

(note) While the HPC does not have jurisdiction over interiors, please note that Improper interior treatment of walls can easily compromise the entire wall system through to the exterior. Do not remove interior plaster to expose brick walls. Historic brick is soft, especially if intended for plaster to adhere. Exposing and covering with water sealer will not solve conditions of crumbling or sandy mortar; these actions will add an additional moisture-causing problem. If original plaster is cracking and must be removed, install furring strips and attach sheetrock to gain the appropriate "finished" interior appearance of the historic environment or leave "patina" of surface as is.

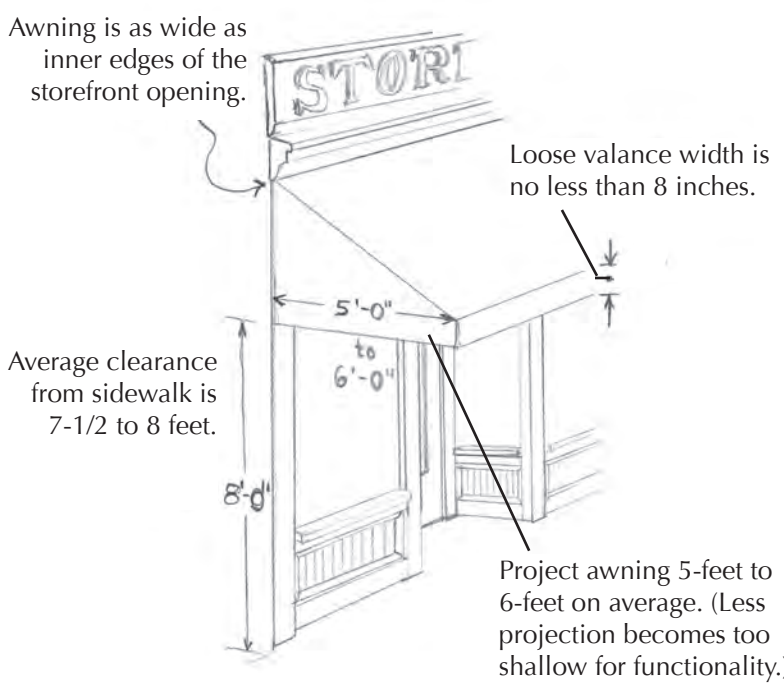
Awnings and Canopies

Awnings, properly installed and scaled (Fig. 2.22), can be an important stylistic and functional element of a building facade. They provide protection from the weather and from UV sunlight that can harm display merchandise, and they greatly reduce the amount of maintenance to the storefront area. Most historic buildings have had, or were designed to accommodate, awnings or canopies of some sort.

Awnings can be rigid canopies in the form of built-in "ledges" consistent with the architectural style of the building. They may also be lightweight aluminum or sheet metal attachments, often used to replace fabric awnings as storefronts changed in style.

The traditional installation of an awning is determined by a combination of the following factors: the direction the storefront faces, the style and period of the intended facade or storefront, and the amount of open area above the display that is available to affix an awning. Transom windows might be located above or beneath the mounted height of the awning. Northern-facing facades have higher transoms to bring in light, or quite often were designed not to accommodate awnings. Instead, recessed entries were used, shielding patrons from rain. East- and west-facing facades might have had retractable awnings to provide shade when needed at different times of day or year. Storefronts facing south may have the deepest projecting or largest awnings.

Fig. 2.22: Traditional Placement of the Storefront Awning



Original image included with permission from Georgia Dept. of Community Affairs, Office of Downtown Development.

These contemporary awnings have traditional scale and are mounted on aluminum rollers to retract (shown). Also note the side-less construction.

These deep projecting awnings are securely mounted on square-tube aluminum frames in coastal Brunswick, Georgia. Note upper window awnings also.

Many mid-20th century buildings have highly stylized and very significant canopies built in over glass fronts. Often form follows function.

Awnings may gain historic significance. This simple aluminum awning remains attractive and appropriate to the facade style and building form.

Appropriate

4.4.8 Preserve (retain, restore and maintain) any original awning hardware.

4.4.9 Retain (and repair) rather than replace deteriorated canopy parts if they are part of the original intended architecture.

4.4.10 If replacement of parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

4.4.11 If original awning placement cannot be determined using photographs or historic resources, use custom new hardware. The characteristics of new awning(s) should match that of the traditional (size, shape, width, projection, height) so that it complements the storefront style. The design of replacement awnings or canopies should be in keeping with similar structures in the adjacent downtown area.

4.4.12 Fabric is the most traditional material for use with replacement awnings, and the tightest fit will endure the best weathering. Square aluminum frames with crimped-channel fasteners along the entire length of the frame are appropriate.

4.4.13 Allow awnings to be an expression of the business. Stripe or solid fabrics will make different statements about the type of business. Some buildings with multiple businesses can choose a "fabric family" of similar stripes, while changing the colors for each storefront.

4.4.14 Install loose fabric valances – scallop, straight edge, wave, key or decorative trim give greater individuality to any storefront.

4.4.15 Conform the shape of the awning to the shape of the opening (see Fig 2.23).

4.4.16 Awning and canopy frames are traditionally the width of the storefront opening. In some cases with modern architecture there are little or no building piers, and glass storefronts are designed to the edges of (banded around) the facade.

4.4.17 For rigid canopies assess the stability of the mounting system. Those retrofitted onto older structures in the mid-20th century may have a steel header across the storefront display (often removing display transoms) for cantilevered support where old storefronts were replaced for full-glass fronts. These may require substantial expense to remove and should be studied for load-bearing integrity. Retain the canopy or re-design to the most significant storefront architecture. Assess water diversion from rigid canopies.

Inappropriate

4.4.18 Do not install an awning that crosses the entire width of the building from edge to edge.

4.4.19 Do not horizontally cross major structural piers or significant vertical storefront elements such as cast iron columns. Breaks in the awning frames lessen the potential for an awning to visually dominate the facade and ease the cost of repair if needed.

4.4.20 "Half-dome" shaped awnings are not appropriate for storefronts and upper windows, unless the shape of the opening is a true Roman-arch.

4.4.21 Avoid use of duplicate patterns or colors that match neighboring storefronts.

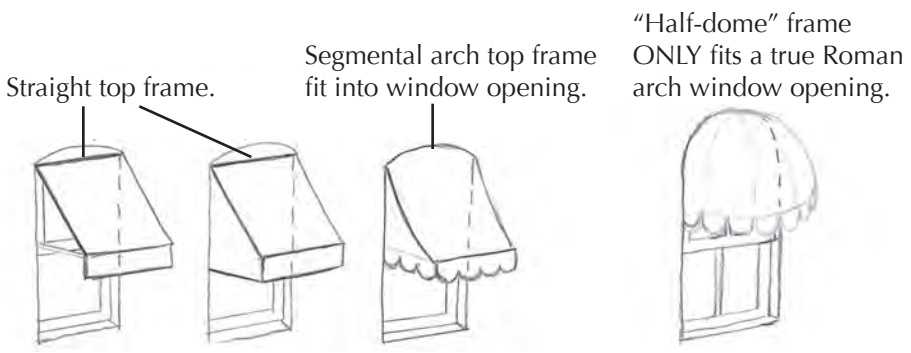
4.4.22 Do not use plastic or vinyl covering (or are intended for back-illumination) as these have a non-traditional glossy appearance and are often prone to UV damage and color fade.

4.4.23 Do not use "quarter-barrel" shaped awnings as they receive uneven sun exposure and often encounter water or stains on the top, flat surface.

4.4.24 Avoid plastic clips, nylon cord and thin round aluminum round frames which have proven over time not to be durable materials for the stresses awnings encounter.

Fig. 2.23: Fitting the Awning to the Window Opening

Note: Many older window openings contain an arch. There is more than one way to conform an awning to a segmental-arch window opening, however only one proper fit for a half-dome awning on a Roman-arch window. Scallop or straight valance, with or without side panels is an owner's choice.



Original image included with permission from Georgia Dept. of Community Affairs, Office of Downtown Development.

4.4. Features and Amenities (continued)

Architectural Lighting

Architectural, patron-oriented, display and entry lighting is highly encouraged. (See Downtown Calhoun Historic District Sign Guidelines Section 3, Chapter 5.3 for more information.)

Quality Architectural Materials

The tradition of using the highest quality materials for the public faces of any commercial facade or storefront should be continued today. Wood from 80 years ago in windows, framing, or storefronts can be re-conditioned (even when it seems the driest or "grayed") because it is of higher quality than today's lumber. Historic materials are highly flexible and resilient to change, which has allowed them to last.

Appropriate

4.4.25 Have respect for and work with historic materials by learning about them before removing (See Appendix C for guidance).

4.4.26 Cast iron or metal components are very important features. Paint may be removed from any surface with the appropriate restoration chemical agents; use the most sensitive possible. Run test patches of solvents as sandblasting or abrasive cleaning is discouraged. Because metal will rust, ensure that the proper primer is applied first or use oil-based products; latex is inherently a water-based product that can promote rust.

4.4.27 Ensure metal-to-metal contact is the correct combination. Metals will degrade or corrode if the wrong polarity of different metals is used to fasten or attach other elements.

4.4.28 Identify stone surfaces such as granite, and differentiate them from marble or stucco veneers. These materials will require entirely different chemical cleaners and methods used to attach items. Substrates could be affected by surface treatments such as rust stains from stone crimps or stucco lathe pulled through porous masonry surfaces.

4.4.29 Assess all eras of remodeling. Approach rehabilitation to preserve the period and materials which are perhaps the most in-tact for significance. Some retrofitting may not have been kind to the original structure. Study the integrity of the original materials beneath. Assess the systems in which the remodel or covering was applied. For example, during the era of "streamlining" buildings from the 1920s to the 1940s, some materials such as pigmented structural glass, tiles, or laminates are now obsolete and have become very valuable.

Inappropriate

4.4.30 Do not impose modern materials or "quick fixes" with materials that may be too rigid for the historic structure, such as Portland-based stuccoes and mortar as a replacement of the soft, high-lime content historic mortar. These materials have the potential to create permanent damage to the building.

4.4.31 Do not remove defining materials from later periods of history that may be part of the facade, such as retrofitted storefronts or facades which have historically significant materials in their own right.

Mechanical Systems

Preserve defining historic features and ensure stability of items such as old alarm boxes, porcelain electrical insulators, fire escapes and "utilitarian" features, even if they are no longer used and not visually obtrusive. Paint can be used to clean up the appearance.

(See also Commercial Historic District Guidelines Section 2, Chapter 4.3 "Rear Utilities" for information. Apply to any historic utilities on the facade and/or side.)

4.5. New Construction

New in-fill development or new construction to replace a structure that has been lost should continue the dense, pedestrian oriented, urban environment described in Section 2, Chapter 3.4 "The Downtown Environment." For additional guidance on compatible building design and construction see all of the preceding Section 2, Chapter 4 "Commercial Architectural Guidelines."

Placement and Orientation

4.5.1 Align new construction with the setback and spacing of existing structures in the adjacent downtown area, which generally have "zero-lot-line" front or side setbacks.

4.5.2 Locate parking to the rear of the building or utilize available on-street spaces.

Scale

4.5.4 Design the new construction to be of similar height, width and proportions of existing structures in the adjacent downtown area.

4.5.5 Limit the number of stories of new construction to be equal to adjacent structures on either side, or no greater than one story higher than the tallest adjacent building. The HPC may reserve the right to deny additional stories if the building appears out of scale with the building forms in the surrounding downtown area.

Style

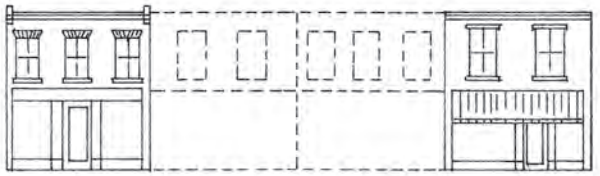
4.5.6 New buildings should be contemporary (displaying the style and construction methods of the period in which it is constructed) and not a "faux" reproduction or copy of an old style.

4.5.7 Design the characteristics of new construction (massing, height, rhythm of openings, and placement of facade features) to continue those of existing structures in the adjacent downtown area.

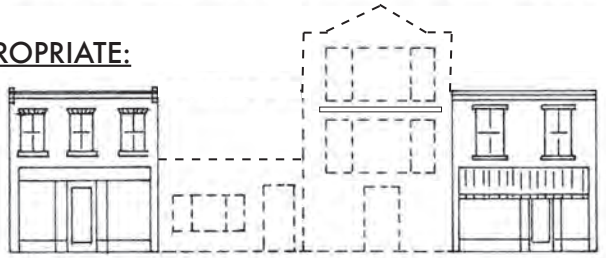
4.5.3 Window size and placement as well as storefront opening and height should be consistent with the rhythm of those in existing building forms in the adjacent downtown area (see Fig. 2.24).

Fig. 2.24: Examples of New Construction and Rhythm

APPROPRIATE:



INAPPROPRIATE:



4.5.8 Design the roof form to be consistent with those of existing structures in the adjacent downtown area.

4.5.9 Design composition and arrangement of parts (shapes, sizes, placement of windows and doors, and vertical or horizontal emphasis).

4.6. Additions

When constructing an addition to a historic downtown building, it is important to realize that most historic buildings cannot support additions. Reasons are both physical and philosophical in the architecturally valuable downtown historic district. Generally the historic downtown environment, with "zero-lot-line" construction and pedestrian-scaled sight lines, does not allow for many additions. Adding major building features, much like removal of small features, has the potential to degrade the historic downtown environment.

A building's structural integrity and the height, scale and massing of surrounding buildings are paramount when determining whether a building can support an addition. Additions should match materials, and in size and scale relationships. Being able to differentiate the new from the old, however, is important.

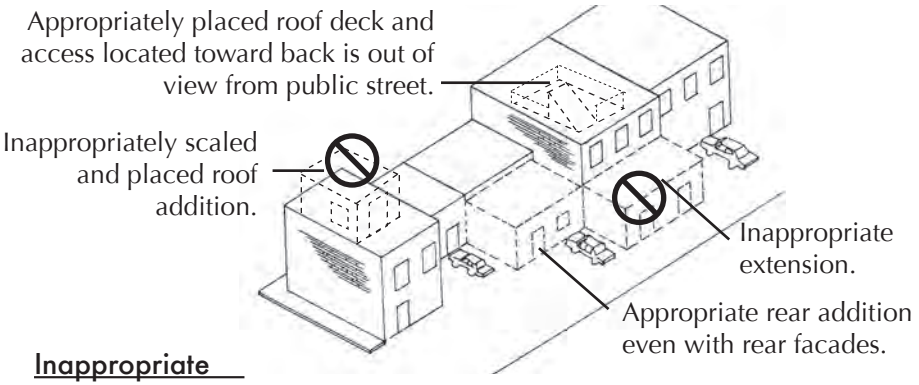
Keep Additions in Context

4.6.1 If additional square footage is necessary, designing the new addition to the rear of the structure is preferred to adding another story, if space is available to the rear of the building.

4.6.2 Inset new walls from the corner and lower roofs when framing additions from the sides of the building, allowing the original form of the historic structure to be "read."

4.6.3 Ensure that the characteristics of additions continue those of the original architecture (massing, height, rhythm of openings and general type of materials), with the goal of complimenting the existing building style as well as the structures in the adjacent downtown area.

Fig. 2.25: Examples of New Additions Off Building Rears



Rooftop Additions

Adding to roof areas can be a functional way to increase space or add living space to residential rehabilitations downtown. Decks, obscured visually by building parapets, are the most common form of roof addition as they are low and mainly "reversible" to the original building form.

Appropriate

4.6.4 Ensure deck additions do not adversely alter water run-off.

4.6.5 If small roof rooms, decks, cupolas, skylights, mechanical screening or egress structures are added, ensure they are not readily visible from public streets, prominent pedestrian viewpoints, or scenic vistas. The HPC may require illustrations showing the additions as they would be seen from other areas and will suggest the appropriate scale of additions to roofs.

Inappropriate

4.6.6 Do not add full floors as rooftop additions. This permanently alters the original building form.

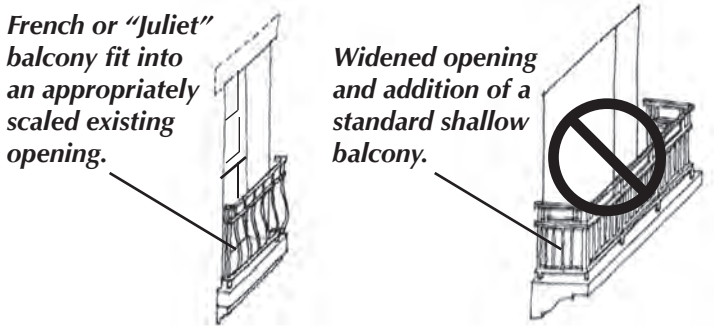
4.6.7 Do not add through roofs just for the interior aesthetics of expanding interior ceiling height.

4.6.8 Do not remove important structural members of the building to build in new roof access and ensure loads are positioned over load-bearing interior support.

Balconies

Upper facade balconies were not a historic feature of downtown Calhoun and are discouraged today. Adding a balcony necessitates a window feature to be cut open to form a "door," and this is unacceptable treatment of a building in a historic district. The original construction generally was not designed to bear the bracing and weight of upper floor balconies. Support columns to the sidewalk can pose a safety hazard. In the case of existing doorways any constructed components or extensions to upper floor exteriors should not appear to be original to building and additional review for scale and style may be required.

Fig. 2.26: Illustrated Balcony Types



Balconies may be possible for an upper floor off a rear or non-public facade if tall enough openings exist. The construction fit into window or upper door opening must be reversible. Constructing extending balconies where none existed is not allowed.

Appropriate

4.6.9 Small "Juliet balconies" off rear or non-public elevations and roof decks on neighboring buildings accessed from upper floor windows may be possible only if windows are tall enough or original upper floor door openings exist. Construction must be reversible.

4.6.10 If upper door openings do exist, research the potential historic balcony.

Inappropriate

4.6.11 Do not construct or extend balconies (this includes sidewalk "sheds") from front or side facades where none originally existed.

4.6.12 Do not cut new doors into upper facades or widen existing openings.

4.6.13 Do not extend columns to sidewalk to support new balconies.

4.6.14 Do not construct braces nor cantilever systems back into the building.

Porches, Stairs and Patios

Outdoor patios are good features to add to abandoned lots for a temporary and attractive use until new infill construction can be obtained. Public parks or greenspace to the side or behind buildings may require easements for businesses to use. Buildings requiring stairs, steps, or which were designed originally with porches are apparent in their building form, simply follow the original intent.

Appropriate

4.6.15 If necessary, add staircases (or fire escapes) to rear facades using a simple design with plain balusters (of wood or metal, with painted or stained finish and square balusters set with spacing per applicable codes). Attempt to utilize large enough existing window openings.

4.6.16 Add handicap ramps or features, if needed, at a rear facade, using wood with a plain rail and incline set to ADA standards. (See Section 2, Chapter 4.1 "Doors" for more information on life/safety additions and alternatives to entrances.)

Inappropriate

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

SECTION 3

DOWNTOWN HISTORIC DISTRICT SIGN GUIDELINES

5.1. Marketing and SIGN BASICS

The quality and amount of signs on buildings has a great impact on the appearance of a downtown area, either positive or negative. Guidelines for signage that govern an entire downtown area are an effective way to achieve the best possible appearance, enhancing the potential for businesses to be successful. These sign guidelines are written to establish consistent standards for the Downtown Calhoun Historic District, as well as encourage creativity and give the individual building owner flexibility. The guidelines are not intended to limit design; rather, to help owners understand their building features and how they will define the appropriate scale and placement of a sign. By following this set of guidelines, each and every storefront can become an individual statement for its market, while also appearing in harmony with neighboring businesses.

Different types of signs serve different purposes in a downtown area. In most areas of any downtown, first impressions may be from an automobile, and certain signs are designed to be seen from that vantage point. Other signs are intended for the pedestrian to read while strolling the sidewalk. The building or business owner's choice of materials, size, scale and type of signage are reflective of the way that the sign is intended to be viewed. A general rule of identification is that any patron needs only to recognize where a business is once. These Downtown Historic District Sign Guidelines provide for the multiple types of commonly used signs that are required for the best business visibility.

With the City of Calhoun's rich architectural history, exemplified by distinct building styles over many periods of its history, simple "marketing" rules related to signage remain basic:

- "KEEP IT SIMPLE"
- STAY IN CONTEXT
- USE APPROPRIATE SCALE
- FOLLOW GOOD SIGN PLACEMENT

"Keep It Simple"

While these guidelines are intended to prevent sign and visual "clutter" in the downtown district, they are primarily meant to guide the business owner as to traditional placement and good design. Keeping information and expression within established guidelines not only helps each business but the entire district as a whole.

APPROPRIATE:

Keeping sign clutter down, information simple, and well placed is key in the downtown commercial district where businesses are close together.

INAPPROPRIATE:

Downtown districts that tried to emulate a highway commercial aesthetic became cluttered with information, coverings, and signs.

The Context of Signs

Identify and use sign styles appropriate to the building style. Signs should work in context with the form and materials of the individual building and should use fundamental features to find the traditional and best placement of signs (Fig. 3.2 next pg). Any new or reproduction sign should be consistent with the placement and material of the signage that would historically have been used (or intended to be used) with that building. A building should not be adorned with signs of a style pre-dating or post-dating the construction of the facade or the storefront. For example, Victorian era storefronts should not have the application of Colonial signage or overly "themed" lighting and amenities that change the character of the architecture. The sign should be considered an expression of the type of business and therefore an extension of that individual business's identity, but also take in consideration the historic architecture.

If the storefront or business model is designed to utilize contemporary materials, then its signs must incorporate a traditional approach with respect to placement, size and scale relative to the building features.

In addition, the sign and its attachment to the building facade should be reversible to the greatest extent possible in order to maintain the integrity of the building materials.

APPROPRIATE:

A later-period storefront with traditional construction and scale is balanced with in-context primary blade sign and secondary sign band over the door.

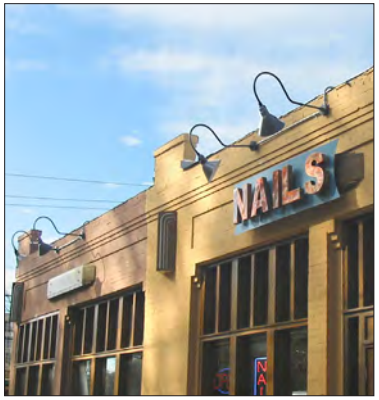
INAPPROPRIATE:

Flat vinyl letters and out-of-scale sign construction set across facade elements are out of context to the traditional architecture.

Use Appropriate Scale

Scale can be fairly subjective. Size limits set within these guidelines should help guide scale and businesses may not wish to use the full extent of all signage. To judge "scale" each business must weigh the overall proportions of all signs, the perception the business is to create, and the context to the architecture and where it is placed in the downtown environment. The average size of other signs might determine whether sign scale in a particular part of a district is smaller or larger than allowable. A marketing rule to scale is generally the smaller the sign and less information provided, the more sophisticated the business will be perceived and opposite with businesses that cram type on out-of-scale signs.

APPROPRIATE:



Scale of signs must fit the pedestrian oriented district and must not dominate the architecture. Note the back sign board is empty but defines size.

INAPPROPRIATE:

Massive signs or full metal "slip covers" which turn the entire facade visually into a sign board are highly out of scale. Retail perception is cheapened.

5.1. Sign Basics (continued)

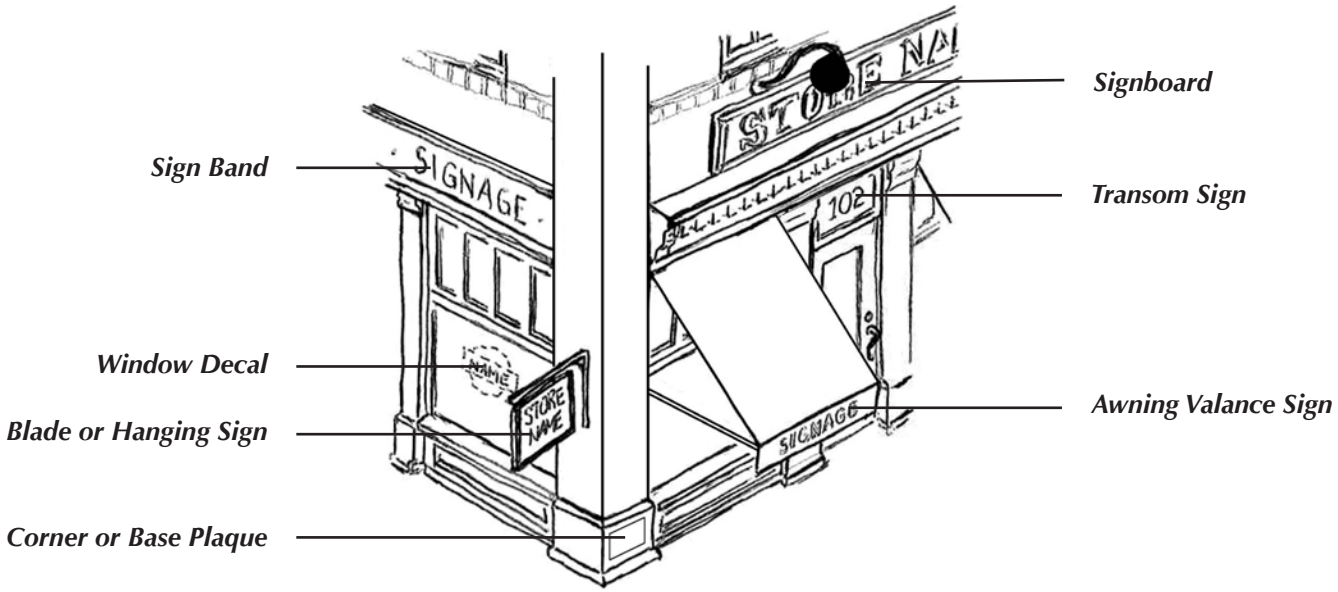
Follow Good Sign Placement

5.1.1 In no case shall a sign applied to a building be allowed to obscure any significant architectural details of a building face, nor shall a wall sign be designed to cover existing windows.

Fig. 3.1: INAPPROPRIATE Sign Placement

Signs placed over building elements and window openings will not be allowed.

Fig. 3.2: Contextual Types and Placement of Signs

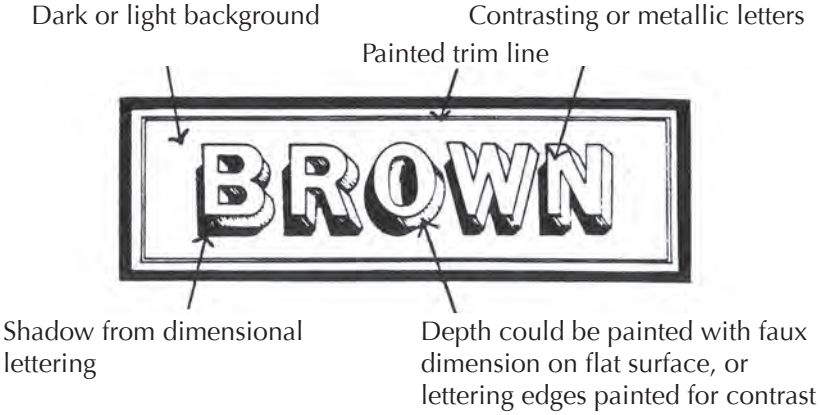


5.2. Sign Materials

All attached signs should be (or appear) dimensional. It is not expected that all signs be "hand hewn" or constructed as 100 years ago from period materials. True dimensional letters catch light and cast shadow adding depth and highlight to the characters or logos during the day or night (see Fig. 3.3).

Fig. 3.3: Typical Dimensional Lettering and Paint Example

Colors suggested for Example Only:



NEON or "NEON-APPEARING" SIGNS:

5.2.1 Gas-filled neon tubes may be used to illuminate the name of the business or corporate identity as illuminated characters of the Primary Sign ONLY (unless a neon sign found to be of historic significance is "grand-fathered" into this clause).

5.2.2 Gas filled neon may be used to "silhouette" stand-off lettering or internally-lit stenciled lettering to illuminate the name of the business or corporate identity of the Primary Sign. (See also "Sign and Architectural Lighting" later in Section 3, Chapter 5.3, item 5.3.6 for additional guidance.)

5.2.3 Gas-filled neon tubes may be in the form of product endorsement, however must follow the guidelines for "Product Endorsement Signs" as described in "Other Signage Allowed" (Section 3, Chapter 6).

5.2.4 "Channel-letter" or neon-appearing "OPEN" signs may be used as Subordinate Signs ONLY.

APPROPRIATE – Materials for Primary Sign in General

Applied Dimension | Stenciled Aluminum | Letters Set on Stems | Mixed Use/Synthetic

The above images are for example only, this does not represent the only arrangement of signs possible (as that is essentially limitless and up to the creativity of the owner).

5.2.5 Wood is appropriate in cut, stenciled, routed, or dimensional letters.

5.2.6 Aluminum (stencil cut or mounted on "stems" from the sign board or anchors set into mortar joints on the wall).

5.2.7 Synthetic modern materials such as toolable sign foam, applied pre-fab and primed-paintable dimensional lettering, "Cintra" brand board, or fiberglass reinforced plastic (FRP).

5.2.8 Hand-painted signs with implied dimension.

5.2.9 Any creative mix of sculptural layers of appropriate material.

5.2.10 Stencils or metallic foiled lettering should be used as material for applied window signs of any type.

INAPPROPRIATE – Materials for Primary Sign in General

Vinyl Banner or "transfer" applied letters.

Plastic Internally Lit box signs may not be used in primary or secondary signs.

5.2.11 "Quick" signs of vinyl lettering, heat transfers, or stick-on lettering used as Primary Signs have a cheapened and non-durable appearance for the business. This may be applied as a secondary or subordinate sign on awning valances and some window applique.

5.2.12 Plastic light box or plastic neon-appearing signs may not be used as Primary or Secondary Signs.

5.3. Sign and Architectural Lighting

Lighting of signs (and buildings) should be taken highly into consideration by every building or business owner. Evening hours are the time when many businesses are viewed from passing cars or pedestrians. More focused "direct marketing" can be achieved with an appropriately lit sign at night than during daylight hours when the entire downtown environment may visually distract. Traditional, possibly reproduction fixtures, and stylistically appropriate forms of lighting (Fig. 3.4) within the Calhoun Downtown Historic District will be required.

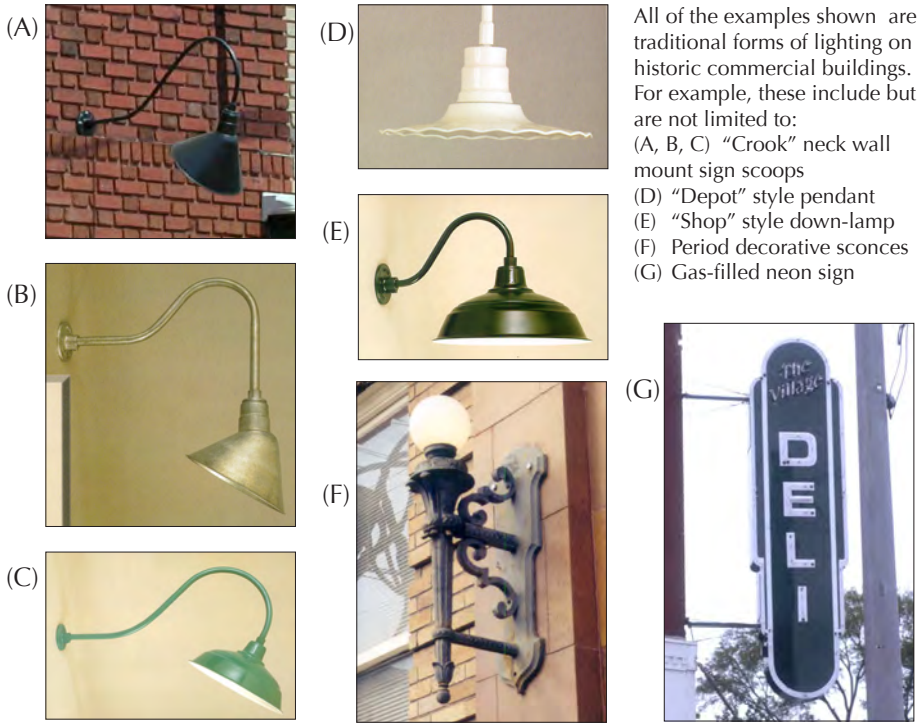
SPECIAL NOTES:

5.3.1 The Historic Preservation Commission may determine in specific cases or in general that brightness or the amount of lighting is unnecessary to the environment or architecture. The Historic Preservation Commission will suggest the appropriate amount. (Fig. 3.4)

5.3.2 Holiday lights or interactive seasonal displays are welcome, however are only temporary. Bright flashing, strobing, outdoor flood lighting, and holiday displays encroaching on sidewalk space are not allowed.

5.3.3 Make careful use of new lighting technology. Light Emitting Diode (LED) light sources are effective in creative and innovative sign packages and architectural lighting. The Historic Preservation Commission will require additional review of timed fades, brightness, and amount or type of housing (i.e. "channel lettering") the LED is set into. (see also, items 5.3.12 and 5.3.15 for more information on the use of channel lettering.)

Fig. 3.4: Reproduction and Contemporary Lighting Sources



All of the examples shown are traditional forms of lighting on historic commercial buildings. For example, these include but are not limited to:
(A, B, C) "Crook" neck wall mount sign scoops
(D) "Depot" style pendant
(E) "Shop" style down-lamp
(F) Period decorative sconces
(G) Gas-filled neon sign

APPROPRIATE SIGN LIGHTING:

Front lit contemporary arm up-light

Front-lit traditional sign scoop

Internally-lit gas filled neon tubes

Stenciled letters - silhouetted back-lit

5.3.4 FRONT-LIT OR DIRECT lighting with, scoop, arm, or reproduction "crook-neck" commercial sign lights traditionally mounted above the sign board from the wall. Modern halogen pin spots mounted below on wall, frame, thin metal arms, or canopies can be used.

5.3.5 Gas filled neon is allowed (see Sign Materials, "Neon" Chapter 3, Section 5.2).

5.3.6 Sculptural layers of material (creatively lit from behind or within) to create "silhouetted" lettering at night, or stand-off lettering that use shadow from the front lit sources for creative effect.

5.3.7 INTERNALLY-LIT signs must be done in a very minimal manner with the least amount of light "spill." Example: aluminum dimensional sign with lettering or logo stenciled out and internally lit from behind frosted Plexiglas can give a very sophisticated appearance at night.

5.3.8 Covered lighting sources can be LED "strings" or neon tube.

5.3.9 Architectural lighting accenting building details with pin spots, light columns, low-watt washes, planters, etc. must be removable. Additional approval is needed for timing slow changing fades or washes.

INAPPROPRIATE SIGN LIGHTING:

Full internally-lit plastic sign or awning.

Light emitting diode (LED) signs set to scroll, blink, strobe, flash, etc.

Internally-lit plastic-front channel letters are inappropriate to the historic district in terms of materials and scale they require. However, some internally-lit channel lettering may be appropriate if designed as a part of a creative dimensional sign package.

5.3.10 FULL INTERNALLY BACK-LIT plastic, vinyl or illuminated box or awning signs are not allowed.

5.3.11 Animated or electronic signs. Primarily programmable Light Emitting Diode (LED) read-out or digital screen video. Electronic signs may be Product Endorsement signs and should follow all placement requirements (see "Other Signage Allowed" Section 3, Chapter 6).

5.3.12 "Channel lettering" (individual, internally-lit dimensional lettering) cannot be used as the entire sign or logo.

5.3.13 Bright flashing, strobing or quickly changing colors are not allowed.

5.3.14 Do not use any electric signs with boxed "raceway" for electric or mounting exposed.

GENERALLY INAPPROPRIATE (BACK-LIT CHANNEL LETTERING):

5.3.15 Some internally-lit channel lettering may be appropriate if designed as a part of a creative dimensional sign package. In this case it cannot be the whole sign or logo and the shallowest "can" depth should be used in scale with the sign and the specific storefront.

5.4. Primary Facade and Business Division

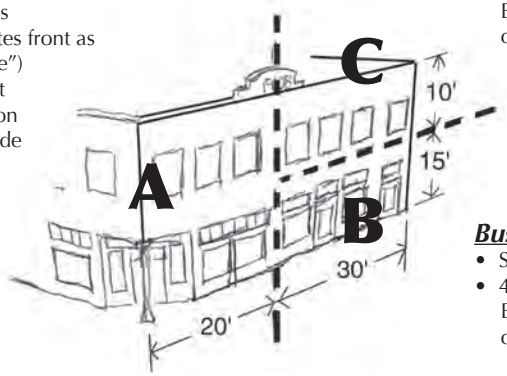
A building's Primary Facade and Business Division, which are based on building size and use, determine sign sizes for each business. Most businesses will occupy a single storefront or primary facade facing the street; however tenants may be located in corner or multi-level spaces, located only on upper floors with no display windows, or in a building with equally divisible storefronts (i.e. single story side-by-side; upper facade and storefront; 50/25/25%; etc.). In instances where corner or stand-alone businesses have multiple facades, only one is designated as the "Primary Facade" which in turn provides the location for the one allowable Primary Sign.

Generally, the "business division" is defined by the overall length and the height of each individual business on the primary facade. The resulting square footage is the amount of facade exposure that individual businesses have.

The "business division" in Figure 3.5 shows that the building owner has elected to divide the primary facade into three parts: Business A is a two-story business located on the corner with 500 square feet (20' width x 25' height) identified as the primary facade; Business B is a single storefront at street level with a 450 square feet facade (30' width x 15' height); and Business C is an upper floor space with a 300 square feet facade (30' width x 10' height) and its primary entry at a street level side door. Signs do not have to be placed only within the "business division" assigned to a specific business.

Fig. 3.5: Defining a "Business Division"

Business A
- Corner Retail
- 2 Stories
- 2 Public Facades (owner designates front as "Primary Facade")
- 500 Square Foot Business Division of Primary Facade



Business C
- Upper Floor Office
- 300 Square Foot Business Division of Primary Facade

Business B
- Street Level Retail
- 450 Square Foot Business Division of Primary Facade

Example: In the diagram above, businesses A, B, and C could join together to place a single sign, such as "Calhoun Antiques Mart" across the sign band area, even though each business sells different goods. Or, each business could display individual signs. This would give Business C (in the upper floor) the option of affixing its Primary Sign (see 3.2.b Sign Types) in the form of a perpendicular hanging sign over its street entry door even though the door is part of the lower facade business division.

5.5. Calhoun's Sign Categories

The guidelines to using these 3 different sign "types" are found in Chapter 6:

- PRIMARY SIGN
- SECONDARY SIGN(S)
- SUBORDINATE SIGNS

Primary Signs: See 6.1

Secondary Signs: See 6.2

Subordinate Signs: See 6.3

6.1. The Primary Sign

Description and Use:

The PRIMARY SIGN is the most dominant sign (i.e. largest in size, most prominently placed in the sign band or upper facade area, hung from the exterior facade, or brightest lit with front lighting). (Fig. 3.6.)

6.1.1 The Primary Sign may ONLY be the business name, logo or business type (i.e. "Bicycles," "PIZZA," "Food," "EAT," "Loans," etc.).

6.1.2 The Primary Sign may be a dimensional icon, graphically depicting the type of business.

6.1.3 A side wall mural may become the Primary Sign and will probably exceed the allowable size on that facade. A variance may be granted for a wall mural sign if the HPC determines it appropriate; however, any other signs on any facade will be "secondary" to this sign.

6.1.4 Awnings are NOT permitted to be used for Primary Signs, as they are a building amenity; however, awning valances may be used for Secondary or Subordinate Signs.

Significant Historic Signs:

(As identified by the HPC) these signs MUST be retained – they are "grand-fathered" Primary Sign as part of the historic facade.

6.1.5 Grand-fathered historic signs can be covered with new board or neon re-worked to accommodate a new business as long as modifications are "reversible" to the historic sign.

Amount Allowed:

6.1.6 ONE Primary Sign per "business division" of the primary facade (see Section 3, Chapter 5.4 above to determine how to visually divide the facade per usage).

General Size:

6.1.7 Primary signs, with the exception of projecting hanging signs, shall have an aggregate area not exceeding 1.5 square feet for each linear foot of building face parallel to a street lot line, or 10% of the wall area.

Size Limitation:

6.1.8 The widest point of ONE dimension (vertical or horizontal) of the Primary Sign should not exceed four (4) feet, or circular diameter of six (6) feet. No Primary Sign shall exceed 180 square feet.

6.1.9 Window signs on or above the second floor shall cover no more than 30% of any one window.

6.1.10 A hanging or projecting sign, known as a "blade" sign, will usually be much smaller than the allowed general size based on construction limitations. The size of a blade sign depends on the room for, and style of, the bracket hardware, adequate space for stabilization (if wires are needed), and weight/stress on the building. These factors, plus the projecting space over the storefront coupled with potential right-of-way liabilities, will usually lead to this reduction in size from the allowable amount.

NOTE: The Historic Preservation Commission may determine in specific cases or in general that the full size allowance is too large "in-scale-to" or obstructing significant architecture. The Commission will suggest an appropriate size. Primary "blade" signs will usually be much smaller than the maximum allowed size.

6.1. Primary Signs (continued)

Fig. 3.6: Allowable Primary Sign Types

(A) Hanging "Blade" Sign *(B) Flush Mounted Sign* *(C) Dimensional Sign*

In the example above, a dental practice may have a Primary Sign that will read "HAPPY TEETH ON MAIN" – which is the actual name of the business – or simply "DENTIST." It will be the most predominant sign on the facade in one of three configurations shown:

(A) a perpendicular hanging sign, or "blade" sign, over the sidewalk and storefront, side or corner mount,
(B) mounted or painted to a flush surface on the building designated for sign use, or
(C) the sign may just be a large fiberglass tooth hung from the side, front or corner of the building.

Hanging primary sign on wrought iron bracket set just above the storefront. Information is basic, the shape catches one's eye, and the address is included.

Flush primary sign set within the sign band area that is defined by the architecture above the display and below the upper facade banded window sills.

Painted sign directly to the side of the building. NOTE: this will be elected as the only primary sign allowed and the size would require variances.

This reproduction neon and stenciled back-lit letter sign box is a type of dimensional sign mounted to the corner of this four-story, 1920s hotel building.

The above images are for example only. This does not represent the only application and design of signs possible, as every building and allowable sign area is individually unique.

6.2. Secondary Signs

Description and Use:

SECONDARY SIGNS are generally second, smaller versions of the Primary Sign or supporting signage to the business (Fig. 3.7).

6.2.1 Secondary Signs can be located in many places on the facade, and they must be approved by the HPC to be "secondary" in nature to the Primary Sign. This includes repeated, matching signs on awning valances or in multiple display windows.

6.2.2 The Secondary Sign may be the business name or the type of business.

6.2.3 The Secondary Sign may include tag lines below the name, graphics, or proprietor / professional's name and title, or slogan.

6.2.4 The Secondary Sign could be a dimensional icon graphically depicting the type of business; however it MUST be smaller than the Primary Sign as described below.

6.2.5 Neon, channel letter or any internally-lit signs are NOT permitted as Secondary Signs.

Amount Allowed:

6.2.6 Generally ONE per "business division" (see Section 3, Chapter 5.4 above to determine how to visually divide the facade per usage), of the primary facade (with the exception of matching window signs).

6.2.7 An identical PAIR (set) of window signs (on multiple display windows) will be allowed as one Secondary Sign. (Fig. 3.7)

General Size (each):

6.2.8 20% or less of the square footage of the allowed Primary Sign.

Size Limitation:

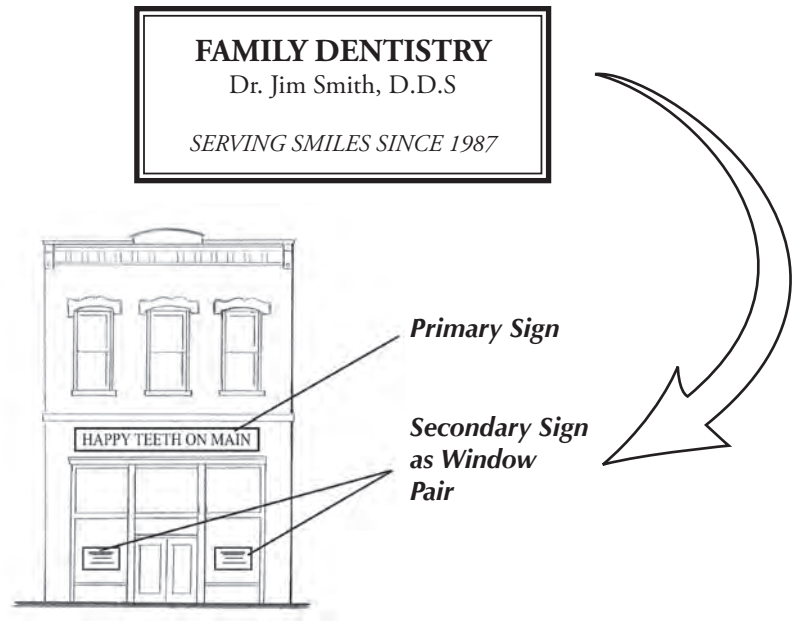
6.2.9 Multiple lines of type or full logos in mass, at their widest point NO dimension should exceed 3 (three) feet. Single lines of type and basic graphics or rules are exempt from this limitation.

6.2.10 At any time, no single window shall be covered more than 30%. Window signs on or above the second floor will be limited to identification and instructional signs and cover no more than 30% of any one window.

Additional Sign Allowance:

6.2.11 If the business is located on a corner, occupies multiple storefronts, or in a stand-alone structure, EACH facade (storefront) can have 1 (one) additional Secondary Sign (matching set) upon that facade. The entire business can still have only one Primary Sign, however.

Fig. 3.7: EXAMPLE of Allowable Secondary Signs



Using the Flush Primary Sign, from the previous Figure 3.6, the Primary Sign reads "HAPPY TEETH ON MAIN," The Secondary Signs are applied as a pair of signs to the two storefront windows. NOTE: Because this is a matching pair of signs this example is allowable as the one Secondary Sign – the dentist may still place "Subordinate Signs" described next.

6.3. Subordinate Signs

Description and Use:

SUBORDINATE SIGNS are usually not related to the title and / or type of the business, yet they are necessary for the function of operating a business. They are far less important for identification of the building and intended for the pedestrian (Fig. 3.8).

6.3.1 Subordinate Signs are generally made of small type, window hangings or icons intended to be viewed by the pedestrian and store patron.

6.3.2 Subordinate Signs may consist of, but are not limited to: "OPEN" signs; store hours; credit cards accepted; menu postings; a repeat of the business name and/or type; a store slogan; proprietor's name, etc.

6.3.3 Neon and some internally-lit signs are allowed but subject to additional review of brightness, to verify no flashing or changing color, and to ensure they are not Product Endorsement signs (See Section 3, Chapter 6.4 below).

Amount Allowed:

6.3.4 Usually MULTIPLE (see Size Limit below) groupings make up the Subordinate Signs per "business division" of the primary facade (see Section 3, Chapter 5.4 above to determine how to visually divide the facade per usage).

6.3.5 A business which occupies multiple storefronts and/or has side or corner display windows is allowed additional Subordinate Sign(s).

Size Limit: (COMBINED TOTAL)

6.3.6 ALL Subordinate Signs square footage on the primary facade, added together, are limited to a COMBINED TOTAL of 3 (three) square feet.

Additional Sign Allowance:

6.3.7 ONLY if the business occupies multiple storefronts and/or has side or corner display window area then additional Subordinate Sign(s) are allowed per extra facade.

6.3.8 Additional Subordinate Sign(s) per additional facade are limited to 1 (one) additional square foot, per additional facade.

Placement:

6.3.9 ONLY place on windows or display areas (this may include main entry door window panels).

6.3.10 In display windows, the outside edges of Subordinate Signs must be placed within a 2 1/2 foot distance inwards from the entryway edge of the window glass and 2 1/2 feet above the bottom edge (or may be centered within adjacent display windows with top edges 2 1/2 feet above the bottom of the window glass.

6.3.11 In entry doors, the Subordinate Signs should be either centered or set to the bottom, opening side of the door panel glass.

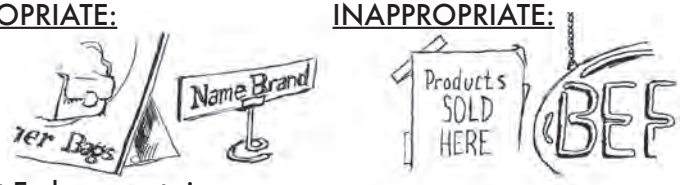
Fig. 3.8: EXAMPLE of Allowable Subordinate Signs

In the figure above, a business Primary Sign may read "MUSIC AND MORE," on a perpendicular hanging sign above the entry. The Secondary Sign is less prominent, on the awning valance in vinyl type lettering reads "Compact Disks & Cappuccino." The Subordinate Sign consists of a 1 x 1 foot square hand painted "hours" plaque in the door that also reads "Sorry, No Checks" in small writing across the bottom. This leaves the owner a remaining 2 square feet of the allowed Subordinate Sign limit. The owner places a 1-1/2 square foot simulated neon LED circle reading "OPEN" within the main display window to the right of the entry. In the remaining half square foot is an assortment of credit card stickers in the door glass.

NOTE: If the business is also in a corner location or occupies multiple facades, the same one-foot diameter window sign is also allowed in the side display window per extra facade.

6.4. Other Signage Allowed

APPROPRIATE: INAPPROPRIATE:



Product Endorsement signs

Signs for products (i.e. "Timberland Boots," "Seattle's Best Coffee," etc.) should not be mounted or fixed on the building, nor directly to or behind the display window in any form. Product signage should be placed on display boards set at least 2 feet back within the interior entry or window cases (display case space permitting), or mounted on interior side walls within the display window viewable area. Neon, LED or internally-lit product endorsement signs may ONLY be placed on the interior side walls at least 3 (three) feet from the inner surface of the display window or on a rear wall parallel to the display windows, within the establishment. Special consideration for endorsement signage, such as product wall murals, may be issued by the Design Review Committee, however it is highly suggested the product have something to do with the business. Mounting or turning the side of a building into a billboard is unfavorable. A store can get a specific product endorsement as a Secondary sign ONLY IF it is a corporate re-sale franchise of that product and the sign conforms to the guidelines of a Secondary Sign (see earlier this Section 3, Chapter 6.2).

Temporary SALE or Event Banners

Sale or event banners are generally large, sticker-type vinyl lettered "quick" signs, cheaper in materials, and therefore must be TEMPORARY. These signs may only be in place for a maximum of 10 (ten) days, should include the dates of the event and a few months should pass between hanging temporary signs. On the exterior, temporary banners should be attached with ties. On the interior, these include anything hung within 3 (three) feet from the inner surface of the display glass. One side of a "SALE" sign should not exceed 2 1/2 feet across.

Sale signs, which tend to be low-quality and "quick", should be used sparingly as to not cheapen the environment of that business or those nearby.

Pedestrian Zone Advertising

Usually in the form of A-Frame or "sandwich board," sidewalk signs are permissible and can be a for pedestrian amenity in the Calhoun Downtown Historic District - get creative! However, they may only contain daily specials, menus or sale items in erasable type such as chalk or dry-boards. Placement is in the pedestrian zone directly adjacent to the business. Height should not exceed 3 (three) feet and the sign should not take up sidewalk area of more than 3 (three) square feet. There must be a 5 (five) foot distance to pass between the sign and building or any immobile street amenity such as benches, bike racks, trees, post boxes, stairs, etc., as the sign can become a hazard to the public right-of-way. These signs must be removable and taken inside by the business when closed, in case of downtown events, and for emergency purposes. Pedestrian zone advertising is highly contingent to ongoing review by the HPC on the amount of product endorsement, amount of information placed upon them, attractiveness, and content deemed appropriate to the business of the district as a whole.

Historic, Directory or Address Information

Street numbers, date plates, local historic site identification or National Register of Historic Places plaques are usually small and ancillary to any of the day-to-day business functions of a particular building. These may be mounted, in addition to all of the above sign types, in a manner that is as un-obtrusive as possible to the business or the architecture on the facade.

SECTION 4

RESIDENTIAL HISTORIC DISTRICT DESIGN GUIDELINES

Calhoun's in-town neighborhoods have a diverse stock of residential forms and significant architectural styles. This section is intended to set consistent design standards that maintain the traditional building forms within the historic residential district. These guidelines are not intended to limit the homeowner in design; rather, to help them better understand what makes their home a contributing asset to the district. These guidelines address how to treat or add unique building features, which largely define the architectural character of dwellings in Calhoun's traditional in-town neighborhoods. By following this set of guidelines, each and every home can work as an individual statement while contributing to the historic district as a whole and in coordination with neighboring houses.

View from an early 20th century residential neighborhood just outside of downtown Calhoun.

Calhoun's Traditional Residential Overview

In addition to being the traditional center of government and commerce, downtown Calhoun is also "home" to the City's historic residences. The oldest homes are found west of the railroad along 2nd Avenue, where many of Calhoun's prosperous citizens built Victorian era homes.

Residential growth continued to the north and east of the Courthouse square and northward to the mills along Dixie Highway. In these areas, Craftsman-style homes and early 20th-century worker housing was constructed. These homes were followed by Classical Revival styles that were built during a period of mid-20th Century and Post WWII early suburban growth along the ridgeline east of the downtown center. This period also saw additional residential growth south of downtown adjacent to Dixie Highway, particularly to the southeast.

The 1950's and 1960's introduced examples of contemporary styles as well as the more prevalent Minimal Traditional Ranch style heading eastward from the top of the ridge.

North of Red Bud Road on the east side of the Dixie Highway corridor is a significant mill village of single and duplex shotgun homes and early pyramid cottages. Other mill homes are found west of downtown and portions of some remain south along the rail corridor.

South of downtown, neighborhoods are on relatively flat topography and are a mix of 19th century and 20th century construction.

7.1. Residential Form vs. Style

While these guidelines are intended to guide the physical elements of each residential structure, two major definitions of how to "read" a building and determine its original intent must be made. Building "form" and the "style" of its architectural details are two separate subjects, and each determines how buildings would be rehabilitated, restored or reconstructed today.

Some forms of homes are often confused with reference to the style. "Bungalow" is a house form and therefore the image shown is a "Craftsman-styled Bungalow."

FORM:

A residential house "form" is largely defined in plan, arrangement of its functional spaces, and sometimes its social connotation (i.e mill village, custom built or planned neighborhood). The form of a traditional residential single family home differs from that of a the form of a multi-family duplex, apartment or townhome. When defining form, it may simply be the overall shape or could include the number and sizes of openings, if it is (or intended to be) single or multi-family, room layout (i.e. shotgun, central or side hall plans, as opposed to an "open" floor plan). Residential forms, as opposed to commercial, could include roof forms, the yard, porches, and possibly even attached or out-buildings. An example form description of a residential building might read:

"A single-story, gabled wing 'L,' raised on a 4 foot high crawlspace foundation has a central hall, front parlor, 2 bedroom, 1 bath layout. Home is set on a 1/2 acre corner parcel lot with 5 foot side set back from sidewalk, 4 foot side set back with 14 foot separation from neighboring structure, and 16 foot front yard set back from the sidewalk; remaining land comprising of a back yard. The front facade of the gabeled 'L' contains a shallow 3 part bay window with mansard roof and a covered front porch runs the remaining length of the front even with the 'L' facade projection."

Predominant Residential Building Forms: In-Town Calhoun

- Shotgun House (1-Story)
- Double Shotgun (Duplex 1-Story)
- Gabled Wing Cottage ("L" or "T")
- Pyramid Cottage (1-Story)
- New South Cottage (1-Story)
- I-House (2-Story)
- Side Hallway Townhouse (2-Story)
- Central Hall Four Square (2-Story)
- Central Hall, Double Parlor
- "Saltbox" (1 & 2 Story)
- Bungalow (1 & 1-1/2 Story)
- English Cottage
- Contemporary "Usonian"
- Post WWII Ranch
- Raised Ranch
- Multi-family Apartment

STYLE:

Building or architectural "style" is a matter of the intended choice of decorative embellishments and adornments that were socially driven by the high styles, pattern books and physically properties of materials and technologies of the period in which they were built. Different styles can overlap within the same time period and different styles may be applied to the same basic house forms listed to the left, below. Architects and home owners selected the style that best defined their personality or the character of the neighborhood at that particular time.

Often, the original intended style is built into the fabric of the building with the choice of exterior cladding, the foundation material, proportions of the arrangement of elements and the shape and arrangement of openings corresponding to interior living space. Style could be dictated by an overall, intrinsic neighborhood character especially seen in "early suburban" housing, generally post WWII. However, style is also portrayed in the choice or necessity of certain window sash and glass divisions, door styles, applied artistic details and original intended amenities such as awnings, railings, light fixtures or hardware.

Significant Historic Building Styles: In-Town Calhoun

- Italianate Victorian
- Gothic Revival
- Folk Victorian
- Romanesque Revival
- Refined Classicism
- Arts and Crafts (Craftsman)
- Neoclasical Revival
- Neo-Tudor Revival
- English Cottage Revival
- Art Deco
- Art Moderne
- Prairie
- Minimal Traditional
- International
- Contemporary
- Post Modern

7.2. Common Residential Building Forms

Shotgun

A one-story residential structure, one room wide or with a side hall, with rooms lined up in front of each other. This form can be individual with a gable end or hipped roof and also in duplex form under a pyramid roof.

Pyramid Forms

An efficient residential form with the greatest amount of roof supporting itself with the least amount of materials. For wood frames this is also the strongest design for the roof. All four sides of the roof are tied to the home and rafters joined at multiple angles create more rigidity than a gable-end, single ridge roof. Greater roof area lends to variations in floor plans, generally two rooms wide and two or more rooms deep with a variety of hall configurations (generally a central hall). Gable-end wings added to extend rooms became known as a "new south cottage." Porches are under the pyramid eaves or may extend. Shallow pyramid forms are known as a "hipped" roof.

Gable-End

Beginning as a two room wide and only one room deep "I-plan," this residential house form has two gable ends to the roof. With a perpendicular wing set from one side or centered to one of the ends, the form can become a "gable-ended L" or a T-plan. Interior rooms may be arranged in many ways. With the advent of balloon framing over timber frames, more open floorplans could be achieved. Adding more gable ends, wings, dormers, and eventually towers and exotic roof forms occur with Victorian styles. Gable ended homes are used in hundreds of styles and continue today.

Bungalow

Having a very wide, low gable end running the width of the front or depth of the entire side of the house, popular in the "Craftsman" style, a true bungalow includes a full front porch under roof eave or extended with wide, often battered, pillars. Bungalows are modest one or one-and-a-half stories.

Ranch

Following WWII, through the baby-boom, early suburban planned neighborhoods had homes with efficient floorplans, refined mass produced materials, and "less-is-more" detail. Usually low hipped or shallow gable ended roofs, "International" styles have contemporary geometric or flat roofs.

Fig. 4.1: Common Examples of Traditional Residential Form

Mill houses, "shotgun" in form, found north of Red Bud Road east of "Historic Dixie Highway"/US 41.

The pyramid roof cottage with gabled wings added to one or multiple sides creates a "new south" cottage.

(Above) Gable-end vernacular farmhouse and "folk Victorian" homes are found north of downtown and west of the railroad tracks.

(Above right) Gable-end cottages continue in heavy use (ca.1930 English style) through the 1940s, replaced by the post-WWII ranch home.

(Right) Bungalow along US 41 downtown.

(Below) Contemporary and traditional ranches.

8.1 Amenities

Entrances

8.1.1 Preserve (retain and restore rather than replace) any original entry, or replicate if necessary, any residential entry (door configuration, depth, recessed, flush or other).

8.1.2 Determine and retain or replicate if necessary the original entry ceiling height, door transoms, materials or placement of doors (right, left or center facing, single, double, etc.) original to the dwelling, and/or those changes to entrances that have gained historic significance over time.

8.1.3 Determine and retain or replicate if necessary the original entry exterior floor (original hex tile, wood, cast iron sill plate, etc.) original to the home, and/or those changes to entry floors (terrazzo, artistic tile, mosaic, etc.) that have gained historic significance over time.

Entry configurations have as much to do with how they fit the exterior architectural style and with the original intended form as with the interior layout. Here a radial window in the entry gable gives detail to the actual entry with a solid door with divided upper lights.

Doors

Appropriate

8.1.4 Preserve (retain, restore and maintain) any original entry doors.

8.1.5 Retain (and repair) rather than replace deteriorated door parts.

8.1.6 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

8.1.7 If original doors cannot be determined using photographs or historic resources, order custom replacement residential doors. Residential style doors depend greatly on the style of the house, requiring research of the style door that best fits the home or the neighborhood. If replacement doors have glazing, ensure it is proportionate to window glass. Wood is preferred, however there are good sources for metal doors with factory colors or wood grain finish, if the original doors do not exist. Use with rails and stiles with deeper profiles.

8.1.8 Door hardware, if missing on originals or on replacement doors, should be of the same architectural form and style of the home.

8.1.9 Retain later-period doors that may match significant new styling or architecturally significant upgrades to the aesthetics of the home with important history or those using quality modern materials, especially if the originals are not documented with the district.

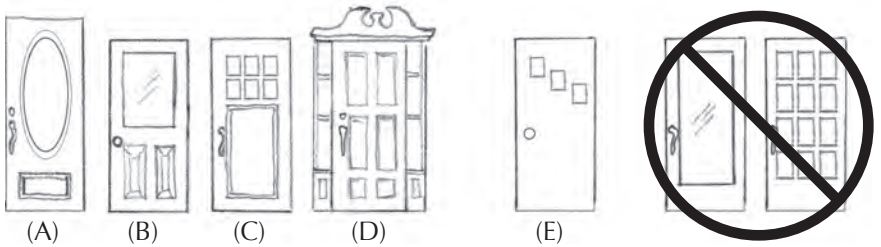
Inappropriate

8.1.10 "French doors" (those containing full face of multiple divided glass panes) or full glass doors are too casual for a front entry door. They are appropriate for use on a side porch or patio. (See Fig. 4.2)

8.1.11 Solid wood doors with geometric or small glass insets may only be appropriate on mid-20th century ranch or contemporary forms.

8.1.12 For multi-family or apartments, do not immediately remove doors if original historic doors do not comply with modern building codes. Georgia state building code alternatives may allow for saving historic material (O.C.G.A. § 8-2-200 through 222, "The Uniform Act for the Application of Building and Fire Related Codes to Existing Buildings").

Fig. 4.2: Illustrated Examples of Doors



Typical (yet not limited to) residential door examples for: (A) high-style Victorian, (B) folk Victorian, cottage, mill house, or late-19th century vernacular, (C) Craftsman-style, (D) Neo-classical or classical revival with side lights and trim, and (E) potentially and only appropriate on mid-20th century homes if evidence of similar door styles are in neighborhood.

Windows

Appropriate

8.1.13 Preserve (retain, restore and maintain) any original window material. Specifically address the integrity of window glazing, profiled framing, or wood stops that secure the lights, as these items are exposed to normal weathering and UV light and are intended to be periodically maintained.

8.1.14 Retain (and repair) rather than replace deteriorated window parts.

8.1.15 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials. Wood is preferred.

8.1.16 If sash weights and weight pockets still exist, these historic features should be retained, rebalanced or repaired. If these pockets are no longer used, insulate with fiberglass batting, which is reversible. Do not fill with expanding-foam. Some historic windows have been retrofitted with aluminum compression channels rather than sash weights or have had these installed over the years; assess their integrity to potentially restore the weights. Use chain, wire or natural rope that will not degrade in UV light to replace cords.

8.1.17 If original window parts cannot be determined using photographs or historic resources, order custom replacement display windows. Sash, rails, stiles and mullions should be true-divided with deeper profiles. If other contemporary materials are used in the case of entirely missing original windows, surfaces must be paintable.

8.1.18 Assess the mechanics of each window and repair as needed. Window hardware, if missing on original windows, should be of the same architectural form and style of the window units.

8.1.19 Use intended exterior storm windows, or new interior magnetic snap-in storms with screens.

8.1.20 There are certain styles of homes in the Art Deco, Art Moderne or Contemporary periods (1920s, 30s, 50s, respectively) when metal casement or jalousie windows with painted steel or anodized finishes were used. These have thin mullions with sleek profiles. Retain metal windows if they are original.

8.1.21 Shutters must be operable and be sized so if closed they will appropriately cover the window opening and meet in the middle. Some mid-20th century home styles used fixed shutters as decoration.

Windows in groupings or having a rhythm of repetition are significant character defining features to the form and style of a home.

Inappropriate

8.1.22 Do not remove, replace, reduce, cover or alter original windows.

8.1.23 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water. Use only gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes.

8.1.24 Do not install smoked, mirrored or tinted window glass as this is highly out of character for a traditional residential environment. For sun protection, traditional in-town neighborhoods benefit from mature tree canopy and many home styles support decorative awnings.

8.1.25 Do not install thick insulated glass in original frames, as it is incompatible with most original trim work configuration. Glass can be ordered and set back into traditional wood framing if the field of glass needs replacement. Generally insulated glass will do no more good than interior sun-screening devices, and gas filled double insulated glass are prone to leaking.

8.1.26 Avoid replacing historic windows with off-the-shelf replacements or new windows. Moisture and condensation is a normal occurrence on single-pane glass, and the source of moisture could be from the wall system or interior atmosphere. Use interior storms to control air inefficiencies of older windows.

8.1.27 Avoid vinyl, plastic or fiberglass parts as these are not of a historic nature and can degrade quickly in UV light.

8.1.28 Grid-between-glass or “snap-in” flat vinyl mullions are not allowed.

8.1.29 Do not use new glass if it requires new frames that cannot match the old in placement, width, or profile (thickness for shadow lines).

Lighting

8.1.30 Preserve original light fixtures where they exist.

8.1.31 If replacement is necessary, use fixtures appropriate to the period of the residence.

8.1.32 Conceal or recess contemporary wall or ceiling-mounted fixtures such as ceiling fans, yard lights, or motion sensors, or color coordinate these fixtures to "blend" into the home.

8.1.33 Do not automatically choose "Williamsburg" or Colonial-type fixtures on a home which would not have used this style. Choose fixtures in context of the period and intended styling of the home.

8.1.34 If desired, use security lights or architectural lighting "washes" where desired, however aim toward the structure or at the rear of the house and keep these lights on dimmers or timers.

Research original lighting or choose reproduction lighting to compliment the architectural style of the home. (Shown here a Craftsman-styled hanging porch light (left) and re-production Colonial-revival gas lamp (right).)

8.2 Foundations, Piers and Crawlspaces

Architectural Materials

8.2.1 Preserve (maintain or restore, not enclose or alter) original porch and house foundation materials and design, whether they are solid or pier, brick or stone, etc.

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

8.2.3 Ensure grading and landscaping shed water away from the foundation. If water infiltration is an issue from gutters or run-off toward the home install a French drain system along the foundation and carry water away from home and out into the property or to a curb.

(See also Section 4, Chapter 8.4 "Masonry Walls" for more on actual material treatment and maintenance. Also see Section 4, Chapter 8.3 (next page) on "Porches."

Foundations of exposed material visually "raise" the home. Generally they are a masonry material unless the home is of timber frame.

8.3. Porches

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

8.3.2 Do not enclose front porches with permanent walls.

8.3.3 Enclose rear or side porches only when necessary and when the visual openness and character of the original porch is maintained (Fig 4.3).

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

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

8.3.6 Recognize if the porch supports decorative awnings and/or canopies to enhance shade during the day.

Construction and Connection

Fig. 4.3: Properly Enclosed Porch

Porches are the most forward element and quite often the largest defining amenity to the facade or side of a home. This side porch was enclosed using clear glass and wood framing. The framing is positioned to have vertical divisions set behind columns and the entire enclosure system is set behind the balustrade and posts.

Appropriate

8.3.7 Preserve (retain, restore and maintain) any original railing or enclosed window material. Specifically for enclosed or screened porches, address the integrity of window glazing, profiled framing, or wood stops that secure the lights, as these items are exposed to normal weathering and UV light and are intended to be periodically maintained.

8.3.8 Retain (and repair) rather than replace deteriorated porch parts.

8.3.9 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

8.3.10 If original elements cannot be determined using photographs or historic resources, order custom replacements. Generally, replacement trims, decking, and railings should be proportionate to the original and the home. Wood framing is preferred for most residential homes unless the original porch was brick or stone. There are certain styles of homes in the Art Deco, Art Moderne or Contemporary periods (1920s, 30s, 50s, respectively) when refined slab concrete and metal railings are used.

8.3.11 Retain later-period porches that match modern changes, additions or upgrades with significant architectural history.

8.3.12 Screening is permitted as long as it is on the inner plane of the architectural columns and inner side of balustrades to retain visible elements.

Inappropriate

8.3.13 Do not remove, replace, reduce, cover, or alter original porch material.

8.3.14 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water. Use only gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes on wood or brick.

8.3.15 Do not install permanent window glass in replacement of porch elements. This is highly out of character for the traditional residential environment, which encourages social interaction by having porches.

8.3.16 With an original enclosed porch, do not install thick insulated glass window frames which is incompatible with trim work and display configuration. Glass can be ordered and set back into traditional wood framing if the field of glass needs replacement. Insulated glass is no better than interior sun-screening devices, and gas filled double insulated glass is prone to leaking. Use a thin band of flexible clear silicone sealer where the frame meets the glass, or use intended exterior storm windows, or new interior magnetic snap-in storms with screens if windows are drafting.

8.3.17 With an original enclosed porch, do not use new glass if it requires new frames that cannot match the old in placement, width or profile (thickness for shadow lines).

Columns and Fenestration

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

8.3.19 If original columns do not exist, replacements can be ordered in contemporary materials such as fiberglass-reinforced-plastic (FRP) however ensure that the finish is capable of applying paint, manufactured seams are not dominant, and the scale in diameter or width is adequate for the porch and the scale of the home.

8.3.20 Replace missing columns or millwork based on accurate duplication or close visual approximations of the original. Historic photographs are a primary reference source.

8.3.21 Do not introduce or substitute any columns of any style not original to the building.

In a historic neighborhood the porch is one of the most dominant features of homes, comprising 40% to 90% of the facade. The simplicity or ornate style of the home is often reflected in the columns and the porch details.

Coverings and Porch Roofs

8.3.22 Preserve (maintain or restore, not alter) original porch roof shape and pitch, eaves, rafters, overhang and connection onto the home.

8.3.23 Maintain original size and shape of dormers if present.

8.3.24 Do not add dormers where none existed originally or to portions of the roof that are visible from the public right-of-way.

8.3.25 Generally porch roofing materials match that of the main roof system. Retain matching roof materials where possible.

8.3.26 Standing seam metal is only appropriate on the appropriate style home, usually a vernacular farm-house or 19th-century cottage.

8.3.27 If replacement is necessary and roof covering is proven to not be made any longer, substitute an approved "architectural" compatible roofing material. Composite shingle, with built-up material to maintain the look and dimension of slate or shake, can be found in dark color (gray or black) or earth tones. Recycled rubber products, formed into slate shapes are installed in the same manner and fiberglass replacement terra-cotta are options. Stamped metal is still available today.

8.3.28 Preserve the underside materials and character of the style of porch.

This enclosed porch is either original to the design of this house or has been added in sensitive scale and materials at a later date. The porch covering also acts as a balcony and the wrought iron rail is most likely period to the time the porch was designed.

8.4. Exterior Walls

8.4.1 Preserve (maintain or restore, not alter or remove) original siding material and features of the siding up into the gable ends including location, outline, height, roof pitch and detailing.

8.4.2 Generally wood, brick, masonry or stone are considered the only appropriate materials on historic homes in the district. Beyond aesthetics, manufactured products may permanently off-balance the intended vapor transmission and moisture levels, and increase the deterioration rate of most historic natural materials.

Siding material generally continues from the bottom sill (at the top of the foundation) up into the gable end.

High style Queen Anne Victorian, vernacular Victorian era farmhouses, and Folk Victorian gabled "L" cottages have a change of pattern and/or material with each level. One-story houses will have this treatment in the gable.

Siding and Gables

Appropriate

8.4.3 Maintain the longevity of the original material. Use mild detergent, a soft bristle brush, and hose pressure rinse to clean. Regularly scrape, sand, prime and paint small patches of flaking paint. Raw wood siding can be treated with natural oils before re-prime and painting.

8.4.4 Retain (and repair) rather than replace deteriorated siding elements. Use fastening equipment such as nails or screws that will not rust.

8.4.5 If replacing siding is necessary due to severe deterioration, replace only where siding is deteriorating by removing as little of the surrounding material as possible. Replace only what is damaged with the same wood type, wood grain direction, mortar composition and profiles of material in design.

8.4.6 With paint, a traditional color scheme is generally no more than three colors. Neutral or earth tone hues are recommended for the "field" of siding, with the trim, eaves, and framing incorporating colors that compliment and contrast.

8.4.7 If original elements cannot be determined using photographs or historic resources, order custom replacements. Generally, replacement trims, clapboards, shakes, stucco patterns, or bricks should be proportionate to the original and to the surrounding homes. Wood framing is preferred for the walls in most residential homes.

Inappropriate

8.4.8 Do not remove, replace, reduce, cover or alter original siding material.

8.4.9 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water. Use only gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes. (Also see Appendix D.2.)

8.4.10 Do not use water sealants or penetrants on historic wood or brick. If material is damaged and requires sealant, only use those recommended for the treating older materials and that come from a qualified restoration chemical source. (Also see Appendix D.2.)

8.4.11 Foam systems, penetrants, spray-on or manufactured coverings not in existence or not used on certain house styles should not be used to repair or replace siding on historic homes. Do not paint un-painted natural historic brick or stone.

8.4.12 Do not treat historic wall material until it is found that moisture is not coming from "rising damp" in the foundation or roof leaks.

Masonry Walls

Building walls are the greatest mechanical system of a historic building. Built before air conditioning and to react to moisture or heat, air space within historic walls serves as insulation as well as "breathing" space for the building. Soft, historic materials are intentional and necessary for expansion and contraction and will be damaged quickly by moisture wicking upwards in the wall system. Known as "rising damp," this phenomenon is worsened by later applications of stucco, multiple coats of latex paint on exterior walls, and modern brick sealers on interior walls that have had their plaster inappropriately removed.

NOTE: If the interior plaster walls are showing weakening and paint damage look for exterior causes first. Water infiltration in the form of "rising damp" from high water tables or dampness in foundation may require exterior foundation French drains to divert water. Leaks in the roof or structural stresses due to wall removal, remodeling or doors covered over time are often easily remedied with basic carpentry. Problems in load-bearing masonry walls should be addressed first.

Historic brick is softer in nature due to materials and firing technology of brick. Older brick expands and contracts greatly, therefore mortar MUST be soft. Portland cement mixes may dry fast but they are much too rigid for the expansion. This corner was pointed with improper, hard mortar and will eventually entirely fail.

Portland Cement-based stuccos are an historic material applied to many wall surfaces in the early 20th-century in both original design and as a cover-up for failing masonry. Before removing assess nature of substrate or if the stucco was original to the building style.

Appropriate

8.4.13 Ensure no water infiltrates the walls and that ground water is diverted away (above and below ground) from masonry foundation and piers.

8.4.14 If the exterior masonry is painted, and the paint layer on the substrate is stable, repainting the exterior is appropriate. Chemically removing paint rather than adding new paint is preferred, as it benefits the health and original appearance of the brick.

8.4.15 If replacing or repairing brick, make sure that the characteristics of any new brick match that of the old (size, shape, porosity, surface finish), not only for the building style but also to relate with the shrinking and swelling of the entire historic masonry system. (See Appendix D.2. "Preservation Briefs" for information.)

8.4.16 Use Siloxane-based masonry sealants, if needed, as they have a chemical structure with a larger molecule that will still protect but not embed deep into the pores of masonry and stop vapor transmission.

8.4.17 Respect certain styles of homes in the area such as Craftsman, Art Moderne or Contemporary periods (1920s, 30s, 50s, respectively) that use smooth stucco, engineered brick and cast-in-place concrete.

Inappropriate

8.4.18 Do not paint, add water sealers or apply clear coating of any kind to the unpainted masonry surfaces. These will change the breathability of the wall system, perhaps permanently.

8.4.19 Do not sandblast or use any form of abrasive, highly detrimental cleaning method (including high-pressure water) on walls. Use chemical strippers and cleaners formulated for the soft historic material that will not break the outer "crust" of old brick or patina on stone.

8.4.20 Do not repair or re-point masonry with harder (Portland cement) based mortar or contemporary engineered bricks, unless the home uses this (generally circa 1940 forward). These materials will be too hard and rigid for softer (lime and sand based) composition of historic mortar and masonry, and will cause permanent irreversible damage to the brick wall. Find a qualified mason who is knowledgeable in lime and lime putty mortars.

8.4.21 Do not uncover a past problem. Some exterior surfaces may have had covering or application of veneers or stucco for maintenance reasons long ago such as poor masonry, a fire which compromised the brick, or natural disaster. Research the history if covering or veneer exists.

8.5. Roofs and Roof Lines

8.5.1 Roofing takes the most abuse from the elements. It is expected to be replaced, yet maintained. The more a roof costs is generally the longer it will last. Slate can last at least a century, metal 50 to 80 years, and other materials less in age. The longevity of materials should match that of the historic home resulting in much added value to the property.

8.5.2 A general rule for roofs and rooflines is to assess what is seen from the public right of way and preserve the basic form of the roof system (flat, pitched, gabled, arch, etc.) and materials.

8.5.3 Preserve (maintain or restore, not alter) original main roof shape and pitch, eaves, rafters, overhang, and connection onto the home.

8.5.4 Maintain original size and shape of dormers if present.

8.5.5 Do not add dormers where none existed originally.

Shingles and Covering

Appropriate

8.5.6 Maintain the longevity of the original material if it is of a quality such as slate or metal where individual sections can be repaired.

8.5.7 When replacement is necessary and roof covering is proven to not be made any longer, substitute an approved "architectural" compatible roofing material. Composite shingle, with built-up material to maintain the look and dimension of slate or shake, can be found in dark color (gray or black) or earth tones. Recycled rubber products, formed into slate shapes are installed in the same manner and fiberglass replacement terra-cotta are options. Stamped metal is still available today.

Inappropriate

8.5.8 Do not use roofing material of different color or composition than what has a visual appearance of what would have been originally used.

Roof Pitch

8.5.9 Retain intended roof pitch. This is an important feature that greatly identifies the intended style of the historic home. Older homes often depend on the high attic space for proper ventilation. In planned subdivisions or districts with a common builder, a changed pitch on one home can affect the area.

Brackets, eave overhang and verge boards (shown on the front gable end of a Craftsman-Style bungalow) all help define the style and denote construction technology of the time a home was built.

The graceful sweeping roofline is punctuated by an exaggerated pitch gable directly over the entry of this ca.1930 traditional, English cottage. This creates a complex roof, yet it is very minimal in material and eaves.

Stamped metal shingles are an appropriate, long-lasting, and quality material for late 19th and early 20th century houses.

Note steep pitch of original pyramid form roof.

Chimneys, Eaves and Parapets

8.5.10 Preserve (maintain or restore, not remove) original chimneys following masonry repointing and cleaning guidelines for repairs.

8.5.11 Do not use metal chimney caps, rather use clay, slate, or stone.

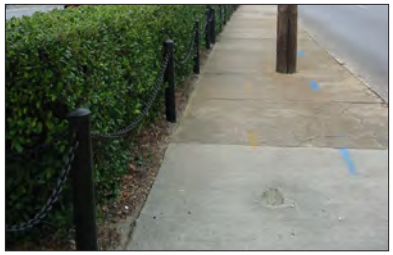
8.5.12 Preserve (maintain or restore, not remove, cover, or alter) the eaves and architectural decoration such as brackets, dentils, gingerbread, caps, flashing and trimwork found along the roof edge.

8.5.13 Replace missing eave trim and millwork based on accurate duplication or close visual approximations of the original. Historic photographs are a primary reference source. Match to the original material.

8.5.14 Specific gutters are an identifying architectural feature. Repair or replace in kind. Half round copper gutter was a common material prior to aluminum. Many wide-eaved roofs do not require gutters.

8.6 Yards

The yard is a common feature to the residential setting. Not readily found in commercial districts, where most green space is intended for the public, the residential yard is a place for the enjoyment and relaxation of the resident, as well as a character defining element for the neighborhood as a whole. Single family homes will generally have their own yards to the front, back and side of the home up to the property line, while duplexes or multi-family properties may have joined yards or segmented areas of the general property. Yards are also intended for the growth of trees to keep the residential property shaded and to contribute to the overall benefit of the neighborhood. The physical treatment of the yard is an intended product often contributing to the character of the neighborhood and should be considered an extension of the style of the home.



Highly controlled and engineered materials and manicured landscaping may be found in the front or side yards of mid-to-late-20th century homes.

Natural yards are intentionally rustic, fitting into the topography of the property rather than trying to control it.

Landscape Features and Surfaces

8.6.1 Make landscape features (personal amenities, lighting, sidewalks, plantings, etc.) visually compatible with the building and neighborhood (*i.e.* engineered or natural composition, see pictures above).

8.6.2 Construct free-standing gazebos, pergolas, fountains or decks only in rear yards.

8.6.3 If a ramp must be constructed to access a home do not remove or alter any historic built-in features of the home or anchor the ramp into the home unless the connection is totally reversible to the original architecture of the home. Construct the ramp with as much freestanding structure as possible, using materials (such as wood or fiberglass lumber) that are in keeping with common materials of the home.

8.6.4 Avoid the use of ponds or water features in front yards unless there is historic evidence of one previously existing. If water features are used in rear yards, ensure that they have a system of movement so water does not become stagnant.

8.6.5 Install shade and decorative trees as much as is possible for the yard - check with applicable city codes for species to use or avoid.

8.6.6 Use permeable surfaces such as grass and gravel as much as possible to help drainage and avoid lot coverage with concrete.

8.6.7 Do not park vehicles or construct parking pads in front yards.

Fences, Steps and Walls

8.6.8 Preserve original retaining walls and fences where they exist.

8.6.9 Add iron fences only in yards where appropriate to the neighborhood.

8.6.10 Add wood picket fences, in front or side yard facing a public street of any period building, that are stained or painted, no taller than 42 inches, and with pickets spaced generally 1-1/2 to 4 inches apart (unless city code requires more stringent spacing).

8.6.11 Use flat wood board fences, no taller than 6 (six) feet tall, only around rear yards, with the front sections located no closer to the front façade than approximately half distance between the front and rear facades.

8.6.12 Do not use chain link fences unless the character of a mid-20th century neighborhood or home style allows.

8.6.13 If use of a chain link fence is found to be appropriate and is necessary, use only in the back yard, paint it dark green or black to camouflage it and do not come past the rear facade of the house.

8.6.14 Do not use freestanding or “dry laid” walls.

8.6.15 Assess whether exterior steps or walks outside the home should be designed with engineered (concrete), traditional (brick, slate, hex, timber, or pavers), or rustic/natural (gravel, clay, or chip) as it would fit with the style of the home and within the surrounding neighborhood.

8.7. New Residential Construction

New in-fill development or new construction to replace a structure that has been lost should continue the established pattern of the neighborhood environment (generally taking in consideration the remainder of the block to each side and what is directly across the street). See Section 4, Chapter 7.2 "Basic Residential Building Forms" for guidance on choosing the correct roof and building combination.

This new home, built in 2006, respects the bungalow form of adjacent homes in the historic neighborhood and used craftsman-era styling. The owners did not add stories, recognizing that more value in an established neighborhood comes from conforming to the environment. Construction materials are easily identified as contemporary.

Placement and Construction

8.7.1 Align new construction with the front and side yard setback with the existing structures in the adjacent neighborhood by either:

A) Setback even with all other homes if there is a developed pattern to the neighborhood or complex of dwellings, or

B) if the established pattern is a random setback, take the average setback of all original homes (excluding new additions) in that block face using a common line (street or walk).

8.7.2 Avoid the exact reconstruction of a previous house unless it will be exactly reconstructed on its original footprint and accurately produced with materials, detailing, proportions, etc. – all based on documentation and plans of the original, otherwise this would be "creating false history."

8.7.3 Materials should be used on new construction consistent with existing structures in the adjacent neighborhood (brick, wood, stone, etc.).

Scale and Form

8.7.4 Foremost, design the new construction in the same residential form consistent with the established patterns of the neighborhood - if traditional mix there is leeway to design in the most contemporary form.

8.7.5 Design the roof form to be consistent with adjacent structures.

8.7.6 Limit the number of stories of new construction to be equal to or compatible with adjacent homes on either side. The HPC may reserve the right to deny additional stories if the home appears that it will be out of scale with the building forms in the surrounding residential area.

8.7.7 Design the new construction to be of similar height, width, and proportions of existing structures in the adjacent neighborhood, taking in consideration:

A) Foundation height;

B) Floor to ceiling height;

C) Use of porches (in depth, height, massing, columns)

8.7.8 Design composition and arrangement of parts (shapes, sizes, placement of windows and doors) to be consistent with existing homes.

Style

8.7.9 Design the characteristics and placement of exterior decoration on new construction to continue that of existing structures in the adjacent neighborhood, if there is an established style to the neighborhood.

8.7.10 Avoid reproduction of styling which is too faux, such as using all old materials to build a new home, creating a "false sense of history."

8.7.11 In a neighborhood of traditionally mixed styles of homes, after conforming to placement and scale, one may design in a contemporary style that is compatible with the surrounding area.

8.8. Residential Additions

When constructing an addition to a historic home, it is important to realize that many historic buildings cannot support additions. Often, to get the desired addition major reconstruction of very significant features is required. Adding these major building features, much like removal of small features, has the potential to degrade the historic residential environment. A building's structural integrity and the height, scale and massing of surrounding buildings are paramount when determining whether a dwelling can support an addition.

Views from the Public Right-of-Way

8.8.1 If small roof rooms, decks, cupolas, skylights, mechanical screening, or egress structures are added, ensure they are not readily visible from public streets, prominent pedestrian viewpoints, or scenic vistas. The HPC may require illustrations showing the additions as they would be seen from other vantage points and will suggest the appropriate scale of additions to roofs.

Home Additions in Context

8.8.2 If additional square footage is necessary, designing the new addition to the rear of the structure is preferred to adding another story if space is available to the rear of the building. This will not interfere with the original form of the home as seen from the public right-of-way.

8.8.3 Inset new walls from the corner and lower roofs when framing additions from the sides of the home, allowing the original form of the historic structure to be "read."

8.8.4 Use of new construction material is permitted and welcome. Offset board or brick pattern slightly. Being able to differentiate the new from the old is important.

8.8.5 Ensure that the characteristics of additions continue those of the original architecture (massing, height, rhythm of openings, and general type of materials), with the goal of complimenting the existing building style as well as the existing homes in the adjacent neighborhood area.

This side addition to the historic gable-end has been done in a consistent manner to the form of the home. It uses a gable end, not dominating the architecture, matching the foundation height with a slight visible variation in height, and using new windows with identical divisions (yet with no shutters).

(Right) Close-up of the same home (shown above) and the materials, differentiated new to old. Siding (new to the right) is separated by a vertical strip of trim and is contemporary fiber-cement compared to the original wood.

Rooftop Additions

Adding to (or preferably into) roof areas can be a functional way to increase space or add living space to residential rehabilitations in established neighborhoods.

Appropriate

8.8.6 Ensure roof additions or connection into existing roofs do not adversely alter water run-off.

8.8.7 Use a like form of roofing material.

8.8.8 Ensure loads are positioned over load-bearing interior support.

Inappropriate

8.8.9 Do not add full floors as rooftop additions. This permanently alters the original building form.

8.8.10 Do not add through roofs just for the interior aesthetics of expanding interior ceiling height.

8.8.11 Do not remove important structural members of the building to build in new roof access - choose an interior room to construct stairs.

8.8.12 Do not add dormers to the front or sides of a roof, visible from street where none originally existed.

SECTION 5

DEMOLITION AND RELOCATION

Chapter 9:
Process of Removing Buildings

The demolition of historic buildings diminishes the built environment and creates unnecessary waste. Because demolition is irreversible, all possibilities for saving a threatened historic structure should be explored.

Demolition and relocation is only appropriate in very specific and narrowly defined circumstances. No demolition occurs without approval of post-demolition plans. In addition, the historic preservation ordinance incorporates a proactive demolition-by-neglect strategy to aggressively pursue remedies for historic properties endangered by disregard to structural integrity.

Each building proposed for demolition or relocation should be evaluated for historic and architectural merit as well as its importance to the character of the site and historic district.

Plans for demolition or relocation must go through a special pre-application review process in the city of Calhoun. This can be found in Calhoun's "HPC Rules of Procedure" (see Appendix C), Section III, with focus on Articles E.9 - 10.

Most well built structures from any era can be rehabilitated. Here the removed building can become a liability on the neighboring buildings (i.e. exposed party-wall interior brick). When this facade is gone it will create an unpleasant gap in the overall environment.

9.1. Demolition By Neglect

A prolonged lack of significant maintenance results in "demolition by neglect" – the preventable demise of a historic building due to willful lack of maintenance. In the City of Calhoun, demolition by neglect issues are typically addressed through compliance with codes for failure to maintain historic property as adopted by the City of Calhoun in the *Historic Preservation Commission Ordinance* Section VI.

9.2. Undue Hardship

When a property owner claims that a historic structure is incapable of earning an economic return on its value, the burden of proof rests with the property owner. An undue hardship shall not be a situation of the person's own making.

In order to warrant a favorable action by the Historic Preservation Commission, the owner must establish clear and convincing evidence. This evidence is not to be based on the personal financial situation of the property owner, but, rather, the financial feasibility of preserving and maintaining the subject property as required by these guidelines.

While property owners have a right to reasonable use of the land, the U.S. Constitution does not guarantee the most profitable use. Federal courts have upheld that if the entire property has a reasonable economic use, a taking of the property has not occurred.

NOTES:

SECTION 6

APPENDICES & RESOURCES

APPENDIX A:
Glossary of Terms

APPENDIX B:
Calhoun Historic District Ordinance

APPENDIX C:
HPC Rules of Procedure for COAs

APPENDIX D:
Routine Maintenance

APPENDIX E:
Financial Incentives for
Historic Preservation Projects

APPENDIX F:
Additional Resources for Assistance

APPENDIX A

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. The trim under the projecting interior sill of a window.

Arcade. A range of arches supported on piers or columns, generally standing away from a wall and often supporting a roof or upper story. A covered walkway.

Arch. A curved construction which spans an opening and supports the weight above it.

Ashlar. Finished building stone or quarried block often used in the foundation. Usually ashlar has a smooth or tooled finish, though other textures are possible as well.

Awning. A sloped projection supported by a frame attached to the building facade or by simple metal posts anchored to the sidewalk.

Bay. The horizontal divisions of a building, defined by windows, columns, pilasters, etc.

Bay window. A window projecting from the body of a building. A "squared bay" has sides at right angles to the building; a slanted bay" has slanted sides, also called an "octagonal" bay. If segmental or semi-circular in plan, it is a "bow" window.

Belt course. A continuous horizontal band on an exterior wall, usually of projecting masonry. Also called a "string course" and in some instances marks the watertable where the top edge of the basement level of a masonry building is identified.

Bond. A term used to describe the various patterns in which brick is laid. Bracket. A decorative support feature located under eaves or overhangs.

Bulkhead. The framed, brick, or otherwise decorative or stylized material area below the display windows. This area is part of the storefront area and acts as a lower, horizontal wide frame edge for the display window. Generally finished in the same hue or color family as the upper window exterior casing, this area might have recessed or projecting panels and trim, but should never detract from the visual activity of the displaying merchandise.

Cantilever. A projecting element, "anchored" in the body of the building, as in the case of a "cantilevered balcony."

Capital. Topmost member, or head, of a column or pilaster. Classical orders (Doric, Ionic, or Corinthian) which define the era or decorative embellishment of the architecture were often reflected in the design of the capital.

Casement. A window in one or two vertical parts mounted on hinges and opening in the center or from one side ("double"-leafed or "single"-leafed).

Chamfered. When the exterior angle of two surface planes has been cut away or "beveled."

Column. A vertical, cylindrical or square supporting member, usually with a classical capital.

Coping. The capping member of a wall or parapet.

Corbeling. A series of stepped or overlapped pieces of brick or stone usually forming a projecting support.

Corbeling. A series of stepped or overlapped pieces of brick or stone forming a projection from the wall surface.

Cornice. The uppermost, projecting part of an entablature, or feature resembling it. This embellishment "caps" the front parapet edge of downtown commercial structures and often in Victorian era facades was made of stamped or formed metal to resemble intricate details and shapes from many classical eras. Cornices can be made of corbelled masonry and can be as simple as a single course of brick, tile, or simply aluminum flashing in mid-to-later 20th century architecture.

Course. A horizontal layer or row of stones or bricks in a wall. This can be projected or recessed. Defined by the arrangement or directional assembly of its parts, such as a "soldier course" defining a row of bricks all set with their stretcher face showing, side to side, while a "header course" is a continuous row of brick laid with just headers side to side.

Crenellation. A low parapet or retaining wall composed of alternating squared blocks and spaces. Originally designed for defensive purposes, this feature was used strictly for decorative purposes during the late 18th and 19th centuries.

Cupola. A dome placed on a circular or polygonal base crowning a roof or turret.

APPENDIX A: GLOSSARY (Continued)

Dentil. One of a series of small, square, tooth or block-like projections forming a molding. Another reference is a "dentil course" when used as a banding element on a building.

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

Elevation. Any of the external faces of a building.

Facade. The front elevation or "face" of a building.

Fanlight. An semicircular or semi-elliptical window 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 window openings in a building.

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

Flashing. Thin metal sheets used to make the intersections of roof planes and roof/ wall junctures watertight.

Footprint. The outline of a building's ground plan from a top view.

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

Frame construction. A method of construction in which the major parts consist of wood.

Frieze. The middle horizontal member of a classical entablature, above the architrave and below the cornice.

Gable. The triangular upper portion of an end wall, underneath a peaked roof.

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

Gambrel roof. A roof with two sloping planes of different pitch on either side of the ridge; the lower portion is the steeper one.

Header. A brick laid with the short side exposed, as opposed to a "stretcher."

Hipped roof. A roof with slopes on all four sides meeting at a ridge or at a single point.

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, dripstone, or drip cap.

Infill. New construction where there had been an open lot prior. Applies to a new structure such as a new building between two older structures, inappropriate material such as block infill in an original window opening, or new material such as a wood column inserted to match the profile, placement, and scale of a missing historic iron column.

Jack arch. An arch with wedge shaped stones or bricks set in a straight line; also known as a flat arch.

Jamb. The vertical side of a doorway or window. Keystone. The top or center member of an arch. Light. A section of a window - single pane of glass.

Lintel. A horizontal beam over a door or window which carries the weight of the wall above; usually made of stone or wood.

Load Bearing. Structural system or wall directly carrying building load.

Mansard. A roof form, or style of attached canopy, with a steeply pitched and, in some cases, concave face and a flattened roof top.

Masonry. Brick, block, or stone which is secured with mortar.

Massing. A term used to define the overall volume of a building.

Meeting Rail. The horizontal location of overlap formed by the juncture between the upper sash and lower sash of a window.

Modillion. A horizontal bracket, often in the form of a plain block, 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. In more recent architecture, or that with harder, "engineered" brick from the 1930s onward, certain mortar mixes can have percentages of Portland cement mixed in for quicker drying and harder bonding (too much so for the softer historic brick). Always test and match the consistency and hardness of any mortar.

Mullion. A heavy vertical divider between windows or doors.

Muntin. A secondary, thin framing member to divide and hold the panes of glass in a window.

National Register of Historic Places. The nation's official list of buildings, sites, and districts which are important in our history or culture. Created by Congress in 1966 and administered by State Historic Preservation Officers (SHPO).

Oriel. A projecting bay window. Usually on an upper story, it is sometimes supported on brackets.

APPENDIX A: GLOSSARY (Continued)

Palladian window. A window arrangement of three parts; the central and larger window is topped by a round arch. Sometimes referred to as a "Serlian window."

Parapet. A low protective wall located 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 that "frames" the storefront and is usually clad in the dominant material of the body of the facade. Building piers often cover perpendicular walls of major interior divisions.

Pilaster. A pier attached to a wall, often with capital and base.

Pitch. A term which refers to the steepness of roof slope.

Pointing or "Tuck Pointing." The process of scraping out failing mortar between bricks back to a stable point and re-troweling new mortar that matches the make up, color, and mixture of the original mortar. Done correctly, only the failing areas need treatment and the mortar can be tinted to match the original or allowed to weather. (See also Portland cement.)

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 (too much so for historic buildings) hydraulic cement used to bind mortar. (Much like gray sidewalk cement.) As opposed to softer lime-based historic mortar generally a certain proportion of lime sand and water. Always match new mixes of mortar to match that of the original mortar content.

Quoins. Decorative blocks of stone or wood used on the corners of buildings.

Recessed panel. A decorative element that often functions as an area for signage.

Sash. The operable portion of a glazed window that holds the glass and usually moves up or down in side tracks and held in place by counter-balanced weights, springs, or metal compression channels. See also "double-hung window."

Scale. A term used to define the proportions of a building in relation to its surroundings.

Setback. A term used to define the distance a building is located from a street or sidewalk.

Sidelight. A glass window pane located at the side of a main entrance way.

Siding. The exterior wall covering or sheathing of a structure.

Sill. The horizontal member located at the top of a foundation supporting the structure above; also the horizontal member at the bottom of a window or door.

Storefront. Area between the building piers, pillars, or pilasters that is generally mostly glass and wood framing for the essential purpose of interacting with the public, selling goods in display windows, and providing entry to the interior of the building. Usually contains its own storefront cornice to visually divide the area from the upper façade and provide space for signage. Often this is the area of the façade that undergoes the greatest amount of stylistic and physical change due to the nature and audience of the retail business.

Streetscape. The combination of building facades, sidewalks, street furniture, etc. that define the street.

Stretcher. A brick laid with the long side exposed, as opposed to a "header."

String Course. A projecting band of masonry running horizontally around the exterior of a building, also referred to as a "belt course."

Studs. Upright framing members of a wood building.

Stucco. Any kind of plasterwork, but usually an outside covering of portland cement, lime, and sand mixture with water.

Surround. An encircling border or decorative frame, usually around a window or door.

Transom. A small operable or fixed window located above a window or door.

Weatherboard. Wood siding, usually overlapped, placed horizontally on wood-frame buildings. Often "beaded," that is, finished with a projecting, rounded edge.

Wrought iron. Decorative iron that is hammered or forged into shape by hand, as opposed to cast iron which is formed in a mold.

APPENDIX B

HISTORIC DISTRICT ORDINANCE

Ordinance No. 860

ORDINANCE

AN ORDINANCE TO DESIGNATE A HISTORIC DISTRICT WITHIN THE CITY OF CALHOUN, GEORGIA; TO PRESCRIBE THE BOUNDARIES OF SUCH HISTORIC DISTRICT; TO LIST EACH PROPERTY IN THE HISTORIC DISTRICT; TO REQUIRE A CERTIFICATE OF APPROPRIATENESS FROM THE CALHOUN HISTORIC PRESERVATION COMMISSION PRIOR TO ANY MATERIAL CHANGE IN APPEARANCE OF PROPERTY WITHIN THE HISTORIC DISTRICT; TO REQUIRE THE BOUNDARIES OF THE HISTORIC DISTRICT BE SHOWN ON THE OFFICIAL ZONING MAP OF THE CITY; AND FOR OTHER PURPOSES.

The Mayor and Council have established the Calhoun Historic Preservation Commission in and for the City of Calhoun by its Ordinance of July 25, 2005;

Pursuant to its purposes under said Ordinance establishing the Calhoun Historic Preservation Commission, such Commission has recommended to the Mayor and Council the establishment of a historic district in the City of Calhoun;

The Commission's recommendation to the Mayor and Council for the establishment of a historic district comes after the Commission's conducting of a survey of local historic resources and a study of historic characteristics of the area recommended for designation;

The Calhoun Historic Preservation Commission has prepared a report setting forth the physical description of the proposed historic district; a statement of the historical, cultural, architectural and/or aesthetic significance of this area; a map showing the district boundaries and classification of individual properties therein; and representative photographs;

The Mayor and Council upon consideration of the recommendation and report of the Historic Preservation Commission find that the proposed historic district is a geographically definable area containing buildings, structures, sites, objects, landscape features and works of art or a combination thereof which have special historic and aesthetic value or interest in representing one or more periods, styles or types of architecture typical of one or more eras in the history of the city, the county, the state or the region in which the city is located and cause such area, by reason of such factors, to constitute a visibly perceptible section of the municipality;

It is hereby ordained by the Calhoun City Council of Calhoun, Georgia, as follows:

SECTION ONE
Purpose

In support and furtherance of its findings and determination that the historical, cultural and aesthetic heritage of the city is among its most valued and important assets and that the preservation of this heritage is essential to the promotion of the health, prosperity and general welfare of the people; and

In order to stimulate revitalization of the business districts and historic neighborhoods and to protect and stimulate business districts and historic neighborhoods and to protect and enhance local historical and aesthetic attractions to tourists and thereby promote and stimulate business; and

In accordance with the ordinance to establish a Historic Preservation Commission in the city; to provide for the designation of historic properties of historic districts; to provide for issuance of certificates of appropriateness; to provide for an appeals procedure; to repeal conflicting ordinances; and for other purposes;

The city council hereby declares it to be the purpose and intent of this ordinance to designate a historic district in a geographically definable area containing buildings, structures, sites, objects, landscape features and works of art or a combination thereof which have special historic and aesthetic value or interest in representing one or more periods, styles or types of architecture typical of one or more eras in the history of the city, the county, or the state.

SECTION TWO
Designation of Historic District and Boundary Description

There is hereby created and designated in and for the City of Calhoun the Downtown Calhoun Historic Business District with boundaries as follows:

All those lots and parcels of land with improvements lying and being in the City of Calhoun, Georgia in Land Lots 205, 206, 227 and 228 in the 14th District and 3rd Section of Gordon County, Georgia within the following described boundaries: BEGINNING at the Northwest corner of the intersection of the South edge of the right of way of Line Street with the Easterly edge of the right of way of the CSX Railroad; thence proceed Easterly along the Southerly edge of Line Street crossing Wall Street (also known as U.S. Highway 41 and State Route 3) to the Westerly edge of the right of way of Piedmont Street thence Southerly along and with the Westerly edge of Piedmont Street crossing Trammell Street, North Court Street and South Court Street to the Northerly edge of the right of way of Hicks Street; thence Westerly along the Northerly edge of Hicks Street crossing Wall Street (also known as U.S. Highway 41 and State Route 3) and crossing Park Avenue to the Northeast corner of a store building currently owned by Kemp Mauldin (as described in a warranty deed recorded in Deed Book 219 Page 225, Deed Records, Gordon County, Georgia); thence Southerly along the Westerly edge of the right

(Note: Ordinance shown for reproduction purposes only and not to scale. Continued on next page.)

APPENDIX B: HISTORIC DISTRICT ORDINANCE (Continued)

of way of Park Avenue 80 feet to the Southeast corner of the Mauldin Store building lot; thence Westerly along the Southerly line of the Mauldin store building lot 110 feet, more or less, to the Easterly edge of the CSX Railroad right of way; thence Northerly along and with the Easterly edge of the CSX Railroad right of way crossing Oothcaloga Street and Court Street to the Southerly edge of the Line Street right of way, the POINT OF BEGINNING.

SECTION THREE
List of Property in the Historic District and Ownership Thereof

There is attached a list of properties located within the Downtown Calhoun Historic District as created in Section Two hereof, and the owner thereof is set forth beside the name of each property.

SECTION FOUR
Historic District boundaries on the Official Zoning Map

Upon designation, the Downtown Calhoun Historic District shall be shown on the Official Zoning Map of the City of Calhoun and kept as a public record to provide notice of such designation.

SECTION FIVE
Certificate of Appropriateness

Upon the effective date of this Ordinance, no material change in the appearance of any structure, site, object or work of art within the designated Downtown Calhoun Historic District shall be made or be permitted to be made by the owner of occupant thereof, unless or until an application for a Certificate of Appropriateness has been submitted to and approved by the Calhoun Historic Preservation Commission.

SECTION SIX

This Ordinance shall become effective upon a first reading, publication, and second reading, which shall be certified by the Clerk of the City of Calhoun.

So ordained this day of June 11, 2007.

Date of Implementation: _____ day of _____, 20__.

APPROVED:

CITY COUNCIL

BY: _____
Mayor

_____
Council Member
Post 1

_____
Council Member
Post 2

_____
Council Member
Post 3

_____
Council Member
Post 4

ATTEST:

_____
City Clerk

(Note: Ordinance shown for reproduction purposes only and not to scale, nor in relation with signature page.)

APPENDIX C

HPC RULES OF PROCEDURE FOR COAs

CITY OF CALHOUN HISTORIC PRESERVATION COMMISSION
Rules of Procedure for the Review of Applications for
Certificates of Appropriateness

I. DEFINITIONS

A. HISTORIC DISTRICT. A Historic District is a geographically definable area that contains buildings, structures, sites, works of art, objects, or a combination thereof, which in turn:
(1) have a special character or special historic, archaeological, or aesthetic value or interest;
(2) represent one or more periods or styles of architecture, possess a range of historic building types, or represent architecture typical of one or more eras in the history of the municipality, county, state, or region;
(3) cause such an area, by reason of such factors, to constitute a visibly identifiable section of the municipality.

B. HISTORIC LANDMARK. A Historic Landmark is a building, structure, site, work of art, or object, including the adjacent area necessary for the proper appreciation or use thereof, deemed worthy of preservation by reason of value to the City of Calhoun, to the State of Georgia, or to the local region, for one or more of the following reasons:
(1) It is an outstanding example of a building, structure, site, or object representative of its era;
(2) It is one of the few remaining examples of an artistic or architectural style or building type;
(3) It is a place, site, or building associated with an event, activity, or person of historic or cultural significance to the City of Calhoun, the State of Georgia, or the region;
(4) It is a site of natural, historical, archaeological, or aesthetic interest that continues to contribute to the cultural heritage of the municipality, county, state, or region, and to the general knowledge of the past.

C. EXTERIOR ARCHITECTURAL FEATURES. Exterior Architectural Features are the distinguishing elements of a building that together constitute the architectural style, type, or design of a building or structure. Exterior Architectural Features include, but are not limited to, the arrangement of windows, roofs, doors, porches, and other features; the type and texture or visual qualities of construction materials; appurtenant features, such as fences, outbuildings, walkways, signs, exterior lighting, relating to a historic property or any property within a designated historic district.

D. CERTIFICATE OF APPROPRIATENESS. A Certificate of Appropriateness is a document evidencing approval by the Historic Preservation Commission of an application to make a material change in appearance of a designated historic property or of a property located within a designated historic district.

E. MATERIAL CHANGE IN APPEARANCE. A Material Change in Appearance is any change that will affect either the exterior architectural features or the surrounding area of an individually designated historic property or any structure, site, work of art, or landscape feature within a historic district. A Material Change in Appearance may include one or more of the following changes:

(1) The alteration of the size, shape, or other physical attributes of a historic building or any other building within a designated historic district;
(2) The demolition of a historic structure;
(3) The commencement of excavation for construction purposes;
(4) A change in the design of or location of advertising or other signs visible from a public right-of-way;
(5) The erection, alteration, restoration, or removal of any other structure or feature, adjacent to a designated historic property or within a historic district, including walls, fences, steps and pavements, or other appurtenant features.

F. ORDINARY REPAIR/ROUTINE MAINTENANCE.
Routine Maintenance refers to any on-going or periodic repair to a historic structure that in itself does not constitute a Material Change in Appearance. Repainting, including the choice or colors; re-roofing in a visually similar material; lesser changes to plantings and yards as well as on-going lawn care, would all be considered examples of routine maintenance.

II. REVIEW CRITERIA/GUIDELINES

A. SECRETARY OF INTERIOR'S "STANDARDS FOR REHABILITATION."
When considering applications for certificates of Appropriateness, the Commission shall refer to the Secretary of Interior's "Standards for Rehabilitation" as a general set of guidelines for review.

(Continued on next page.)

APPENDIX C: COA RULES FOR PROCEDURE (Continued)

B. CALHOUN DESIGN GUIDELINES. In addition to the Secretary of Interior's "Standards, " the Commission shall, together with professional or consulting staff, develop its own set of guidelines governing appropriate treatments of historic properties or new construction within its jurisdiction. These guidelines shall be published and made available to owners, residents and the interested members of the public.

C. GENERAL CRITERIA FOR REVIEW. In reviewing applications for Certificates of Appropriateness, the Commission shall take into account the general historic and architectural character of particular historic properties affected by the proposed undertaking, including adjacent areas, and in the case of properties or proposed projects within designated Historic Districts, the more general affect upon the surrounding area, adjacent properties and the district as a whole. In its review of designated historic properties the Commission shall make decisions consistent with the existing or known historic appearance and character of the subject property. In its review of proposed new structures, both free-standing buildings or additions to existing structures, the Commission also shall take into account the following elements to insure that the exterior forms and appearance of any proposed new construction is consistent with the historic and/ or visual character of the district:

(1) The height of the proposed structure in relation to the average height of the nearest adjacent and opposite structures;
(2) The setback and placement on the lot of the building in relation to the average setback and placement of the nearest adjacent and opposite buildings;
(3) Exterior construction materials, including textures and patterns, but not to include color;
(4) Architectural detailing, such as lintels, cornices, brick patterns, and foundation materials;
(5) Roof shapes, forms, and materials, including textures and patterns but not to include color;
(6) Proportions, shapes, positioning, and locations, patterns and sizes of any elements of fenestration;
(7) General form and proportions;
(8) Appurtenant fixtures and other features such as lighting and signage.

D. POLICY STATEMENTS. In addition to the Secretary of Interior's "Standards" and its own guidelines, the Commission may from time to time as deemed necessary, issue policy statements on specific treatments and approaches to building rehabilitation and/or new construction, as well as more general issues necessitating, in the Commission view, a clear statement of policy.

E. PRECEDENCE OF DECISIONS: While the Commission will consider past actions when making decisions on Applications for Certificates of Appropriateness, it is not held by those decisions when considering new applications which may appear similar in character. Each application will be considered on its own merits, with reference to the Secretary of Interior's "Standards" and the Commission's published guidelines.

F. INTERIOR ALTERATIONS. In its review of Applications for Certificates of Appropriateness, the Commission shall not consider proposed changes to the interior of a subject property that will have no appreciable affect upon the building's exterior architectural features.

G. CONFORMITY TO EXISTING BUILDING CODES.
Nothing in the Calhoun Historic Preservation Commission Ordinance or in these Rules shall be construed as to exempt property owners from complying with existing City codes, nor to prevent any property owner from making any use of his or her property not prohibited by other statutes, ordinances, or regulations.

H. UNDUE HARDSHIP. Where, by reason of unusual circumstances, the strict application of any provision of the Calhoun Historic Preservation Commission Ordinance, published guidelines, Statements of Policy or these Rules, would result in an exceptional practical difficulty or undue hardship for any owner of property within its jurisdiction, the Commission in passing upon Applications, shall have the power to vary or modify strict adherence to such a provision, or to interpret the provision so as to relieve such difficulty or hardship; provided such variances, modifications, or interpretations shall remain in harmony with the general purpose and intent of such provisions, so that the architectural or historical integrity or character of the property shall be preserved and substantial justice be done. In granting variances, the Commission may impose such reasonable and additional stipulations and conditions as will, in its judgment, best fulfill the purpose of the Calhoun Historic Preservation Commission Ordinance. An undue hardship shall be a situation not the person's own making, which is:

(1) a problem unique to a specific property; or
(2) in order to comply to the Commission's review criteria, the proposed undertaking will conflict with another ordinance of the City of Calhoun.

(Continued on next page.)

APPENDIX C: COA RULES FOR PROCEDURE (Continued)

III. PRE-APPLICATION REVIEW PROCESS

A. SUBMITTAL OF PRELIMINARY PLANS. Preliminary Plans for any project requiring a Certificate of Appropriateness can be submitted to the Commission for Preliminary Review at least thirty (30) days prior to the deadline for submittals of regular or Final Applications for Certificates of Appropriateness. Generally, Preliminary Plans shall be required of larger projects, requiring either major alterations of historic properties or new construction. Routine matters and smaller projects generally dispense with the submittal of Preliminary Plans, pending advice from assigned Commission staff or Commission members.

B. DEADLINES FOR SUBMITTAL: All applications, either for Certificate of Appropriateness or for Preliminary Review, must submit their application and/or request for Preliminary Review at least fifteen (15) days prior to the next regularly scheduled Commission meeting. The cut-off date for submittals shall be posted in the City offices.

C. NOTIFICATION OF THE PUBLIC: At least five (5) days prior to its review of Certificates of Appropriateness, the Commission shall take such action as reasonably may be required to inform owners of any property likely to be affected by reason of the application, and shall give such owners and other members of the public an opportunity to be heard. In cases where the Commission deems it necessary, it may hold a public hearing on the Application. Publication of the agenda in the Official Organ of Gordon County shall be considered sufficient legal notice.

D. RECORDS OF APPLICATIONS: The Commission shall keep, or assign to be kept by the appropriate City official, a public record of all Applications for Certificates of Appropriateness, and all information, including the date of application, correspondence received, etc., pertaining to that application. The Record shall also indicate all of the Commissions proceedings in connection with the Application as set out further in these Rules in Section V.

E. SUBMITTAL REQUIREMENTS: An Application for Certificate of Appropriateness shall be entered onto the appropriate form provided for applications and made available in the City offices. Specific information required for different types of proposed undertakings shall be listed on the form, but shall generally conform to the following criteria according to the category of undertaking.

(1) GENERAL REQUIREMENTS:

(a) Location/address of the proposed undertaking;
(b) Zoning classification;
(c) Name of owner of the property;
(d) Proposed starting date of the project.

(2) NEW BUILDINGS:

(a) Elevation drawings at a minimum scale of 1/4"-1'0". Drawings should show all sides of the proposed building and be properly dimensioned. Elevation drawings of adjacent and opposite buildings must also be submitted demonstrating the relation of the new building to the existing buildings;
(b). Photograph(s) of the proposed site and adjoining properties sufficient to convey an understanding of the site and location;
(c) Site plan (s) showing the building footprint (plan outline) , existing vegetation and streets, proposed and existing parking, walkways, fences, and other pertinent information. The parking proposal should indicate the number of spaces, surface material, screening, and all other information set out in requirements described for in Parking Areas, below;
(d) Detailed building plan(s) showing location of steps, doors, windows, etc.
(e) An indication of proposed materials, including samples where necessary, showing exterior finishes, windows, doors, roofing, lighting fixtures, etc., necessary to understanding the impact of the project;
(f) In some cases at the discretion of the Commission, a scale model of the proposed project.

(3) ADDITIONS INCLUDING SITE CHANGES:

(a) Elevation drawing(s) indicating the proposed addition and its relation to the existing building, at a minimum scale of 1/4"-1'0";
(b) Photograph(s) of the site and the existing property sufficient to convey an understanding of the project;
(c) Site plan(s) showing the existing building footprint (plan outline) , the proposed additions and any other pertinent information, including the location of any new proposed parking, walkways, fences, lighting, etc.;
(d) Detailed plan(s), showing the location of steps, doors, windows, etc.;
(e) An indication of proposed materials, including samples where necessary, showing exterior finishes, windows, doors, roofing, lighting fixtures, etc.

(4) MAJOR RESTORATION/REHABILITATION OF HISTORIC AND NON-HISTORIC BUILDINGS:

(a) Elevation drawing indicating proposed alterations, minimally scaled at 1/4"-1 '0";
(b) Description of exterior materials, existing and proposed, and any new window, door designs. Manufacturer's catalog information in the case of re-

(Continued on next page.)

APPENDIX C: COA RULES FOR PROCEDURE (Continued)

placement features, should be submitted;
(c) Site plan of lot and location of any additions, new parking, lighting, walkways, etc.;
(d) Plan(s) and sections of building showing major changes affecting Exterior Architectural Features, structural conditions, etc. at a minimal scale of 1/4"-1'0";
(e) Photographs of building showing the condition of the site and material conditions;
(f) For restoration projects attempting to return a building to an earlier historic appearance, historic photographs or other documentary and/ or material evidence justifying the proposed changes to the existing structure.

(5) MINOR MATERIAL CHANGES TO HISTORIC AND NON-HISTORIC BUILDINGS:
(a) A written description of the proposed change;
(b) Color photograph(s) of the building and areas of the building affected by the undertaking;
(c) An indication of proposed new and replacement materials, including samples where necessary, showing exterior finishes, new windows, doors, roofing, lighting fixtures, etc.

(6) SIGNS:
(a) Dimensioned elevation drawing identifying materials, colors (include samples) , lettering style;
(b) Description of lighting, if applicable;
(c) Indication of location; for fascia sign, showing means and place of attachment; for hanging sign, showing height above ground, projection, clearance, etc.
(c) Photograph and/ or elevation drawing of building upon which sign is to be placed.

(7) PARKING AREAS
(a) Site plan showing layout, number of spaces, dimensions, and proposed screening;
(b) Photograph of site and surrounding area;
(c) Elevation drawings showing proposed screening (fences, vegetation) , and impact of project; (d) Detailed drawing of proposed fences, lighting fixtures, benches, etc. (also include manufacturers' information where applicable);
(e) Samples of materials or other features where applicable.

(8) FENCES, WALLS, WALKS, MECHANICAL SYSTEMS AND EQUIPMENT, OTHER LANDSCAPE FEATURES:
(a) Site plan showing proposed location;
(b) Photograph(s) of areas to be affected;
(c) Description and, where appropriate, samples of materials;
(d) In the case of fences, walls, and walkways, detailed drawings of proposed work;
(e) In the case of exterior mechanical systems or equipment, manufacturer's information on the product to be used.

(9) RELOCATION:
(a) Photograph(s) of original or existing structure with structure in place;
(b) Photograph(s) of proposed new site;
(c) Site plan of proposed site, showing orientation, footprint, appurtenant features, etc. , of the relocated structure;
(d) Written description of the reasons for the proposed move.

(10) DEMOLITION OF HISTORIC AND NON-HISTORIC STRUCTURES
(a) Photograph(s) and description of existing building;
(b) Indication of building or structure's historic status as Historic (Contributing), Non-historic (Noncontributing) or Intrusive;
(c) Explanation and documentation of the fact that a Historic or Contributing Building is incapable of earning an economic return on its value, as appraised;
(d) Explanation of the proposed use for the site after demolition, including, plans, drawings and other pertinent information required for new structures, parking areas, or any other category of use as set out in these Rules.

IV. REVIEW OF APPLICATIONS

A. COMMISSION MEETINGS. Applications for Certificates of Appropriateness shall be reviewed during regular and special meetings of the Commission. All proceedings and requirements set out in these and of other Rules the City of Calhoun Historic Preservation Commission apply.

B. ACCEPTABLE COMMISSION REACTION TO APPLICATION FOR CERTIFICATE OF APPROPRIATENESS. The Commission is charged with reviewing Applications for Certificates of Appropriateness and with making the following decisions:
(1) Approval of Applications. The Commission shall recommend approval of the application and recommend the issuance of a Certificate of Appropriateness if it finds that the proposed change (s) in the appearance of a property or site would not have a substantial adverse affect upon the property or site and would not have

(Continued on next page.)

a substantial adverse affect upon the property, its surrounding area or a historic district. The Commission may, according to the procedures set out in these Rules, also approve a project subject to conditions and attach those conditions to the Certificate of Appropriateness.
(2) Denial of Application. The Commission shall recommend denial of a Certificate of Appropriateness if it finds that the proposed change(s) in appearance would have substantial adverse affects on the aesthetic, historic, or architectural significance of a historic property or a historic district.

C. REPRESENTATION AT MEETINGS. The Applicant may appear in person at the Commission meeting or may be represented by an agent designated by the Applicant. Authority for representation of an owner must be stated and presented in writing, with the owner or legal representative of the owner's signature, to be attached to the Application form and kept as a matter of record.

D. ORDER OF BUSINESS. Following the normal conduct of the meeting as set out in the agenda, the order of business for the review of applications shall be as follows:
(1) The Chairman identifies the application, giving
(a) the name of the applicant;
(b) the date of submission of the application;
(c) a summary of any past review of the proposed undertaking, including the results of Preliminary Review if such was conducted;
(d) an outline of the proposed undertaking as described in the application form; and
(e) any additional submitted letters or information pertaining to the project.
(2) The Chairman insures that no Conflict of Interest exists among members of the Commission, following procedures set out in the Commission's Rules.
(3) An assigned member of the staff of the City of Calhoun or other assignee of the Commission, if present or appropriate, will provide a preliminary statement on the application, assessing the impact of the project on the historic property or historic district.
(4) The Chairman will then call upon the Applicant for a summary of the project and any additional information or comments from the public.
(5) The Commission then addresses questions to the Applicant.
(6) The Chairman calls for discussion.
(7) The Chairman calls for a motion for the Application for Certificate of Appropriateness to be approved or denied, or approved subject to conditions or continued for further information. Second motion. Discussion. Vote.
(8) The Chairman thanks the Applicant and informs the Applicant that a written decision will be mailed to the Applicant's home or business, as specified on the application form.

E. DISCRETIONARY PROCEDURES. The Commission may, at its discretion, view the subject property and obtain any additional facts when considering an application. In addition, witnesses may be called and other factual evidence may be submitted and taken into account by the Commission, though the Commission is not limited to consideration of such evidence as would be admissible in a court of law.

F. DEADLINE FOR APPROVAL OR REJECTION OF APPLICATION FOR CERTIFICATE OF APPROPRIATENESS.
(1) The Commission shall recommend the approval or rejection of an Application for Certificate of Appropriateness within forty-five (45) days of the filing of the Application by the owner, occupant or other representable of a historic property or other property, site or work of art within a historic district.
(2) Failure of the Commission to recommend within the forty-five (45) day period shall constitute approval, and no other evidence of approval shall be needed.

V. POST REVIEW PROCEDURES

A. ACTIONS TO BE TAKEN BY THE COMMISSION UPON REJECTION OF AN APPLICATION FOR CERTIFICATE OF APPROPRIATENESS.

(1) Recommendations to Applicant: Right of Resubmittal.
In the event that the Commission recommends to reject an application, it shall state its reasons for doing so and shall transmit a record of such actions and the reasons for the action, in writing, to the Applicant and to the Mayor and Council of the City of Calhoun. The letter shall reference specific violations of the proposal, citing the appropriate Secretary of Interior's "Standards" and other criteria guiding the Commission's decisions. The Commission may at this time suggest alternative courses of action it thinks proper if it disapproves of the application as submitted. The Applicant , if he or she chooses, may make modifications to the plans and may resubmit the application at any time afterward.

(2) Notification of Building Inspector.
In cases where the application entails a change in appearance of a structure or site that would require the issuance of a building permit, the recommendation of rejection of the Application for a Certificate of Appropriateness by the Commission shall be binding upon the building inspector or other administrative officer charged with issuing building permits and, in such a case, no building permit shall be issued.

(Continued on next page.)

APPENDIX C: COA RULES FOR PROCEDURE (Continued)

B. REQUIREMENT OF CONFORMANCE WITH CERTIFICATE OF APPROPRIATENESS. Work not in conformance with an issued Certificate of Appropriateness shall be halted before it is completed.

C. CERTIFICATE OF APPROPRIATENESS VOID IF CONSTRUCTION NOT COMMENCED. A Certificate of Appropriateness shall become void unless construction is commenced within six (6) months of the date of issuance. Certificates of Appropriateness shall be issued for a period of eighteen (18) months and are renewable.

VI. DEMOLITION AND RELOCATION APPLICATIONS:

A. COMMISSION AUTHORITY TO COMMENT ON ALL DEMOLITION AND RELOCATION APPLICATIONS. The Commission shall have the authority over any request for a permit to demolish or relocate a Historic Landmark or any structure within a Historic District.

B. ACCEPTABLE COMMISSION REACTIONS TO APPLICATIONS FOR DEMOLITION OR RELOCATION PERMITS. The Commission shall have the authority to deny demolition or relocation permits within its jurisdiction. A public hearing may be scheduled, at the Commission's discretion, for any and all applications for demolition or relocation. The hearing shall be scheduled prior to the initiation of the specified Delay Periods set out in these Rules.

C. CONSIDERATION OF POST-DEMOLITION PLANS. The Commission shall not approve demolition applications without reviewing at the same time plans for any new building or other proposed use for the original site. Requirements for submittal are set out in these Rules in Section III.

D. JUSTIFICATION FOR DEMOLITION OR RELOCATION. It is incumbent upon the Applicant to demonstrate that a building classified as Contributing or Historic is incapable of earning an economic return on its value, as appraised. The Commission shall review applications for demolition or relocation permits following the general procedures set out in these Rules for the review of Applications for Certificates of Appropriateness. The Commission decision shall result in a Certificate of Appropriateness for demolition or relocation. An additional Certificate of Appropriateness shall be issued for any post-demolition construction on the site, if such construction is anticipated. (See Part C in this Section above).

E. DELAY PERIODS. The Commission may impose a delay period on any and all applications for demolition or relocation notwithstanding justification by the owners of the inability of the property to earn an economic return on its value, as appraised. The Delay Periods shall be limited as follows:
(1) Historic or Contributing Buildings -Six (6) months
(2) Non-Historic or Non-Contributing Buildings -Two (2) months
(3) Intrusion -No Delay The specified Delay Period may be waived at the discretion of the Commission. The requirements, however, shall be stated in writing by the Commission at the time of its decision. In no way should the written decision of the Commission be considered as a substitute for an official demolition or relocation permit, application for which must still be made through he appropriate City official.

F. ACQUISITION OF PROPERTY. The Commission may, when such action is authorized by the Mayor and City Council, and is reasonably necessary or appropriate for the preservation of a historic property or site, enter into negotiations with the owner for the acquisition by gift, purchase, exchange, or otherwise of the property or any interest therein to the City of Calhoun.

VII. APPEALS AND PENALTIES.

A. APPEALS. Any person adversely affected by any action of the Commission relative to the issuance or denial of a Certificate of Appropriateness may appeal such recommendations to the Mayor and City Council; the appeal must be applied for in writing within thirty (30) days after the decision is rendered. The City may approve, modify, or reject the decision made by the Commission, if the governing body finds that Commission abused its discretion in reaching its decision. Appeals from decisions of the City made pursuant to the Georgia Historic Preservation Act may be taken to the Superior Court of Gordon County, Georgia.

B. PENALTY PROVISIONS. Violations of any provisions of this Ordinance shall be punished in the same manner as provided by charter or local law for punishment of violations of other validly enacted ordinances of the City of Calhoun.

APPENDIX D

ROUTINE MAINTENANCE

Appendix D has been included for the information and benefit to the building owner, business owner, and HPC member. It can be used as a reference for keeping a project simple, preservation sensitive, and on track.

D.1) Eight Steps to Complete a Preservation Project

The following is an outline of an accepted approach to planning and implementing preservation projects. Property owners should review these points carefully and consider their importance. The first three steps of the planning phase should be completed prior to the submission of a Certificate of Appropriateness application. These steps are explained in recommended order:

STEP 1

Inspect and Document the Property and Make a Wish List

A thorough inspection of the structure or site will allow for an understanding of specific problems that may exist, as well as special conditions and features that need to be considered. This inspection should also take into account the character of the surrounding area (area of influence), with special attention given to how the property in question relates to nearby buildings and sites. Develop a wish list of what needs to be done and what improvements and/or changes are desirable, but not necessary, to the physical soundness of a property.

Before any work is undertaken existing conditions of the historic property should be documented through photographs. This is especially true when tax credits are being sought for the rehabilitation of an income-producing property. Property owners should consult with the State Historic Preservation Office if they anticipate applying for federal tax credits (see Appendix B: Financial Incentives for Historic Preservation Projects for more information).

STEP 2

Define the Project and Develop a Preliminary Concept

At this stage the property owner must determine the preservation method (stabilization, rehabilitation, restoration, or reconstruction) and extent of the project to be undertaken. It is advisable to consult with an architect, landscape architect, interior designer or preservation planner for assistance in defining the basic components of the project. At this stage, the preliminary concept should be presented to the Historic Preservation Commission for initial comments.

STEP 3

Refine Preliminary Concept and Develop a Master Plan

This is the final step of the planning process, the end result of which is often called a Master Plan. The Master Plan should outline the principal goals of the project and the efforts needed to complete Steps 4 through 8.

Apply for a Certificate of Appropriateness.

STEP 4

Stabilize the Building

Before any new work is undertaken, the property must be in a stable condition with all deterioration halted. An example would be the repair of a leaking roof so that further moisture will not enter the structure after new work has been completed.

(Continued on next page.)

APPENDIX D.1 (Continued)

STEP 5

Carry Out Structural Repairs

Once deterioration has been halted, any structural damage must be corrected. This type of work needs to be completed as one step rather than in phases. If the approved project involves an addition to the building, it should be made only after all structural repair work has been completed.

STEP 6

Carry Out Infrastructure Repairs

Repairs and improvements to mechanical systems (i.e., cooling and heating systems, electrical systems and plumbing) are essential to achieving the highest degree of comfort and economy in any building. Attend to this type of work fairly early in the overall project rather than delaying or even neglecting to complete it. Infrastructure improvements can be costly, which is yet another reason for placing this work early in the project schedule.

STEP 7

Carry Out Energy Conservation Improvements

Most steps to improve energy efficiency are generally quite straightforward and sometimes surprisingly inexpensive. Therefore, this type of work can usually be put off until more complicated and expensive tasks have been completed.

STEP 8

Carry Out Cosmetic Work

Finishing work, such as exterior painting, minor siding repairs and porch reconstruction, should be the final stage of a preservation or rehabilitation project. This is the work that will generally create the greatest visual impact, and it is essential that all preliminary work (stabilization, structural repairs and infrastructure improvements) be completed beforehand so that nothing will have to be done twice.

D.2.) National Parks Service Preservation Briefs

For over 25 years, the National Park Service Technical Preservation Services division has helped home owners, preservation professionals, organizations, and government agencies by publishing easy-to read guidance on preserving, rehabilitating and restoring historic buildings.

Below is a list of the 44 Preservation Briefs that are available online at http://www.cr.nps.gov/. These can also be purchased in hard copy from the U.S. Government Bookstore at http://bookstore.gpo.gov/ or by calling 866.512.1800.

01: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

02: Repointing Mortar Joints in Historic Masonry Buildings

03: Conserving Energy in Historic Buildings

04: Roofing for Historic Buildings

05: The Preservation of Historic Adobe Buildings

06: Dangers of Abrasive Cleaning to Historic Buildings

07: The Preservation of Historic Glazed Architectural Terra-cotta

08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings

09: The Repair of Historic Wooden Windows

10: Exterior Paint Problems on Historic Woodwork

11: Rehabilitating Historic Storefronts

12: Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)

13: The Repair and Thermal Upgrading of Historic Steel Windows

14: New Exterior Additions to Historic Buildings: Preservation Concerns

15: Preservation of Historic Concrete: Problems and General Approaches

16: The Use of Substitute Materials on Historic Building Exteriors

17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character

18: Rehabilitating Interiors in Historic Buildings - Identifying Character-Defining Elements

19: The Repair and Replacement of Historic Wooden Shingle Roofs

20: The Preservation of Historic Barns

21: Repairing Historic Flat Plaster - Walls and Ceilings

22: The Preservation and Repair of Historic Stucco

23: Preserving Historic Ornamental Plaster

24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches

25: The Preservation of Historic Signs

26: The Preservation and Repair of Historic Log Buildings

27: The Maintenance and Repair of Architectural Cast Iron

28: Painting Historic Interiors

29: The Repair, Replacement, and Maintenance of Historic Slate Roofs

30: The Preservation and Repair of Historic Clay Tile Roofs

31: Mothballing Historic Buildings

32: Making Historic Properties Accessible

33: The Preservation and Repair of Historic Stained and Leaded Glass

34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament

35: Understanding Old Buildings: The Process of Architectural Investigation

36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes

37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing

38: Removing Graffiti from Historic Masonry

39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings

40: Preserving Historic Ceramic Tile Floors

41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront

42: The Maintenance, Repair and Replacement of Historic Cast Stone

43: The Preparation and Use of Historic Structure Reports

44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design

D.3.) Energy Efficiency and Historic Buildings

This article is excerpted from a presentation given at the *Tax Incentive Workshop for Energy Efficient Buildings* sponsored by the Chatham County-Savannah Metropolitan Planning Commission on August 23, 2006.

By Bill Hover, Architectural Reviewer
Georgia Department of Natural Resources – Historic Preservation Division.

Introduction

This article is intended to provide the reader with some basic information about energy efficiency and historic buildings so that logical and smart choices can be made regarding decisions that combine the two.

Prefatory to considering energy efficiency and historic buildings, bear in mind the following:

1. *Where does energy efficiency rank for you as a priority in building use and function?*
2. *Do you understand how your home or building deals with energy?*
3. *Do you keep track of your home or building energy usage and costs?*
4. *Have you have had an energy audit?*
5. *What can you afford to spend to have an energy efficient home?*
6. *Do you think you need new windows?*

Establishing the Paradigm

To start our discussion of energy efficiency, we need to establish, define, and understand what is actually being dealt with.

The basic concept here, then, is that buildings are used to shelter us from "the elements," mainly rain, temperature, and other manifestations of the weather. Our expectations are that they provide comfortable warmth in winter, comfortable coolness in summer, and both at a reasonable cost.

To this end, our shelters have evolved from simple use of natural sheltering features (such as caves), to minimal built comfort (like log cabins), to moderate built comfort in sync with the local environment (such as houses and buildings in the south with high ceilings, sleeping porches, and tall windows strategically located to take advantage of cross-breezes), to buildings designed for excellent comfort in all seasons using advanced climate control that is a fundamental intent of most new construction.

While this seems to put energy efficiency into a simple enough context, everyone has probably had some experience with the complications of achieving such environmental comfort.

So let's look at some of the complications.

Building Systems and Definitions

As we have made advances in controlling our interior environment to counter the exterior environment, our relatively simple systems have become complex ones. Yet we are still dealing with two principal challenges.

First, we have exterior environmental encroachment, which involves Nature's need to equalize everything, or to put it another way "Nature abhors a vacuum." This balancing act is a dynamic one, one that is constant and continuous. We recognize its effects, cold air rushing in when the door's opened in the winter, water evaporation on a hot day, but maybe do not exactly understand why it happens and how it relates to energy efficiency.

Second are the inherent weaknesses in our building systems. These boil down to the need to have openings in our buildings and, also, by the very nature of the way they are put together, creation of air leakage points.

Now, in this context, building systems are:

- *The Building Structure: roof, walls, windows and doors – this is considered the building "envelope"*
- *The Mechanical System: consisting of furnace, air conditioner, ductwork, and*
- *Energy Users (which are in addition to the mechanical system): including water heater, dish washer, clothes washer, dryer, refrigerator, lighting, and other appliances.*

(Continued on next page.)

APPENDIX D.3. (Continued)

Before we look at how we meet these challenges, a review of some terms that crop up in specifications, advertising, and other discussions of energy efficiency is appropriate, like:

• R-Values and U-values. These are scientific calculations that measure thermal resistance (R) and thermal conductance (U), or in simpler terms, how slowly or quickly heat flows through a material. These values are related, in that they are the inverse of each other (U=1/R). They show up on labels for insulation and windows, but the important things to remember are the larger the R-Value or the lower the U-value the better the insulating capability.

• Conduction, convection, and radiation. These are the different ways of heat (energy) transference. Conduction is through solid objects, convection is by air movement, and radiation is heat transfer from a surface to the surrounding air without a transfer medium.

Notice that these terms closely parallel the two challenges mentioned. Other terms that can appear include:

• Vapor Diffusion. This is the movement of moisture in the vapor state through a material because of vapor pressure and temperature differences. Moisture moves from areas of greater to lesser concentration and from warm to cool sides of materials. The measurement of moisture movement is by units of permeability, also known as "perms." Any material with a perm rating of less than 1.0 is a Vapor Diffusion Retarder (aka Vapor Barriers).

• Climate Zones. These have been established for the United States by the National Oceanic and Atmospheric Administration (NOAA) and are regions with relatively homogenous climates based on 30-year averages for heating degree-days (HDD) and cooling degree-days (CDD) calculations. Georgia falls in Climate Zones 4 (northern) and 5 (southern).

• Insulation Zones. The U.S. is also divided into Insulation Zones, which, in Georgia at least, roughly parallel the Climate Zones. Insulation Zones are used for design purposes to determine recommended insulation levels. Georgia falls for the most part in Insulation Zones 4 (southern) and 5 (northern).

Note that climate zones and insulation zones provide important basic guidance for design purposes and characterize our environmental adversary. However, be aware that the various places you find this information use the data to define the zones somewhat differently. So depending on where you look, be it the internet, code books, or other sources, the maps and zone designations are probably going to vary. Nonetheless, the basic information is pretty consistent.

With the help of these definitions, we need to bring our discussion into some sort of understandable perspective.

Approaches to Energy Efficiency Improvements

On one hand we have a building, its systems, and the desire to be energy efficient and comfortable at a reasonable cost. On the other hand we have Mother Nature knocking at the door. What to do, what to do?

The first thing to do is know what you're working with and where you want to get. In other words, you need to understand your local climate, its recommended design efficiencies, and make an assessment of your building systems, which also includes understanding your individual energy costs.

Understanding your local climate and design efficiencies is relatively easy - - you look at maps and tables. Probably the most useful are the Insulation Zone Map and tables of Insulation Groups, which are available on the U.S. Department of Energy website.

The tables provide recommended levels of insulation for various parts of your house. For instance, southern Georgia falls in Insulation Zone 4. If you have gas heat, this puts you in Insulation Group E-3. The recommended amounts of insulation for this group include:

• R-38 for Attics, which equals about 13"

• R-11 for floors over unconditioned space and for walls, which equals about 31/2"

An alternate source for similar information is the International Energy Conservation Code (be aware it will look different than the DOE maps and tables). These numbers give you a baseline for comparison when you assess your building systems. But besides looking at how much or little insulation you have, you need to look at and evaluate other things, too. In no particular order, you should inspect the building envelope for leakage points, which includes around windows, doors, fireplaces, and pipe and wire penetrations; check floors, walls, and attics for insulation levels; check your furnace and air-conditioning unit to determine if they are approaching an age where they might need replacement; check your ductwork for joint seals and insulation; finally, check your major appliances, including water heater, to determine if they are getting to the point of replacement.

Concurrent with the building systems assessment, you also need to look at past energy costs and usage, since without this information, you really can't quantify any improvements. Of these two numbers, the one for usage will likely be more useful as an indicator of improved efficiency.

(Continued on next page.)

APPENDIX D.3. (Continued)

With this information in hand, it's time to look at a couple of other government provided charts. These charts identify how we typically use and lose energy. Combined, they tell us where money is best spent to make improvements. Also factored into these prioritization decisions should be the ease with which something can be accomplished.

So how would this work? Maybe something like this (indulgence is requested for taking and manipulating numbers out of context):

If the building systems assessment reveals that wall penetrations aren't sealed, openings aren't caulked and weather-sealed (windows will be addressed a little later), and ductwork isn't properly sealed and insulated, then it makes good sense to take care of these things first. Air leakage from these areas accounts for almost half of the infiltration total and the single worst culprit is ductwork, accounting for 15%. Sealing and insulating ductwork, caulking plumbing and other penetrations could eliminate more than a quarter of the air leakage. And, relatively speaking, doing so is easy and inexpensive, as typically everything is readily accessible, and the quantity of the materials small and reasonable cheap.

To get a sense of what this means relative to energy efficiency, if, using the energy use chart, 34% of energy used is for space heating and 11% for cooling, and you assume the reason you're using that energy is, in great part, to replace conditioned air lost due to leakage, then eliminating more than 25% of the leaks should reduce total energy usage by about 12% (.34+.11=.45x.28=.126).

While more expensive because of the amount of material you'd need, adding insulation to recommended levels is also cost effective, especially if added to attic spaces and floors over unconditioned spaces. In such a scenario, since the chart combines floors, walls, and ceiling leakage (31%), let's say floors and ceiling account for about half of that – 16% – doing so should reduce energy usage another 7% (.45x.16=.072).

In this hypothetical example, over 19% energy savings could be achieved by doing things relatively easy that wouldn't have a major disruption factor on building use. Obviously, real- world results will vary.

Now consider some big-ticket items. If the furnace and air-conditioning unit are old and need to be replaced, doing so with ones, for instance, 15% more efficient, should translate into energy savings of about another 7% (.45x.15=.0675). Applying the same 15% more efficient figure to a new refrigerator gains you 1% and to a new water heater about 2%.

Again, while these numbers are hypothetical, there is a recognizable trend here. That is, doing some less expensive, relatively easy, and low physical impact work results in greater energy savings, while more expensive equipment replacement work, while making sense if replacement is necessary, actually has a lower energy savings return of investment or one that takes longer to recoup expenditures.

Which brings us to windows.

Somehow old windows have become the poster-child for energy inefficiency, while new windows are touted as the miracle cure - - "cut your energy bills up to 25%!" However, such numbers don't appear to stand up under closer examination. If, using DOE figures, windows account for 10% of energy loss (air leakage), stopping all of that loss only calculates into energy savings of just under 5% (.45x.10=.045). Additionally, this best-case scenario is unlikely in that a typical single-glazed wood window should have a U-value of about .98, which converting to R-value is about 1. A comparable double-glazed window with a low-e treatment has a U-value of about .34 or R-3. Logic would indicate the values available aren't great enough to achieve such a remarkable improvement in overall energy usage.

The point here is that windows are, by their very nature, not very energy efficient. However, they also provide a multitude of functions; among them are light, ventilation (sometimes) and stylistic character. Light and ventilation come at a cost to energy efficiency that we all seem willing to pay. And, from casual observation and judging from the selection of windows used in new construction, it appears that the costs of style are readily accepted, too.

From a preservationist perspective, old windows are very significant to the stylistic character of old buildings; in fact, they go further, because they also help define their physical historic character. As such, retaining old windows as part of a rehabilitation renovation or maintenance project really is a reasonable and desirable expectation. And, old windows don't need to be replaced for the sake of energy efficiency. Some independent studies indicate that adding a storm window to single-glazed windows will provide similar efficiencies as new double-glazed windows.

But this isn't to say you should keep the old windows in their current condition, which in many cases probably is pretty sad. It's kind of ironic that old windows have proven durability because they've withstood neglect, little or no maintenance for years and years, yet can often be repaired to function as they did originally and continue to last indefinitely, with a little care.

The reasons for this are that the material these windows are made from generally is of a higher quality than what is readily available and typically used today, and their assembly techniques make them quite repairable. Of course, that doesn't

(Continued on next page.)

APPENDIX D.3. (Continued)

mean that working on old windows is necessarily cheap, but, then again, neither are replacement windows.

But you might be thinking about maintenance and its associated costs. The answer to that is twofold.

First, maintenance is a good thing. Stuff lasts longer if you take care of it. And, if you are doing regular maintenance, you get to know your building and systems pretty well and have a greater chance of catching problems when they're small and easily taken care of. Windows that are candidates for replacement probably got that way because they were neglected. If they had been taken care of regularly, their maintenance costs should have been relatively low. The alternative to maintenance is a big window project, either repair or replacement - - both expensive. And, actually, what are your choices? Repair a window that may last as long or longer than it already has (60-80-100 years?) or put new ones in that tout low or no maintenance and a warranty that ends at 20-years.

Second, if something isn't designed for maintenance, by default it's designed for replacement. Which in the long run costs more?

So, while it makes sense to replace a window that has deteriorated to the point that it can't be repaired, replacing repairable windows doesn't appear quite as logical when you factor in these considerations.

While windows have been the main point of this retention versus replacement discussion, the same basic concepts apply to other historic features as well. Some energy efficiency improvement projects can be done with little or no impact on historic features and materials, like adding attic insulation; others could constitute a historically detrimental impact, like removing plaster to insulate walls.

Other cautionary notes relative to energy efficiency improvements.

In historic buildings energy efficiency improvements could also have unintended consequences, which for the most part generally involve moisture-related problems, including mold, rot, condensation, and peeling paint. When sealing and insulating and otherwise making a building snug and tight, you might also be creating situations where moisture is being trapped and will lead to these problems.

How could this happen?

One circumstance could be installing a "vapor barrier" incorrectly. The general rule of thumb is to put a Vapor Diffusion Retarder on the warm side of the building envelope. But, you might be thinking, "the warm side varies, in winter it's the inside, in summer, it's the outside." Well, what's really recommended is based on what Climate Zone you're in and more specifically its number of Heating Degree Days. For Georgia, generally, in the northern half of the state, the Vapor Diffusion Retarder should be put on the interior side, while in the southern portion of the state one shouldn't be used.

Another situation could be the inadvertent use of a paint, which because of its perm rating, acts as a Vapor Diffusion Retarder. If you're having paint peeling problems, that could be a reason why your paint is not sticking.

Other moisture problems might have to be dealt with by adding exhaust vents in bathrooms and kitchens and/or by installing a dehumidifier.

Conclusion

Improving the energy efficiency of historic buildings can be a beneficial objective. Doing so makes the buildings more desirable and agreeable as places in which to live and work, allowing for their continued use, which also helps stabilize communities and neighborhoods. Often these improvements can be accomplished economically and with minimal physical impact on the historic fabric of the buildings. However, the means by which the improvements are made and the level of improvement expected should be carefully considered so that the historic character of the buildings is not compromised and so that money will be spent for those improvements which will provide the best results.

To plan an energy efficiency improvement project, remember to:

- *Recognize your building as an assembly of systems – framing, including wall/ceiling/roof finishes; mechanical system, including furnace, A/C, and ductwork; and energy users, including water heater, appliances, and lighting.*
- *Identify weaknesses in the systems and where they might be failing or need improvement. Understand that changes in one system may impact the others, e.g., sealing the house up too tight may result in conditions where existing ventilation and humidity control are no longer adequate, resulting in mold growth and other moisture-related problems.*
- *Fix or improve the easy and less expensive stuff first.*
- *Avoid treatments that require wholesale removal or loss of historic material or finishes.*

A good source for energy efficiency guidance can be found at: www.eere.energy.gov/buildings/info

APPENDIX E

FINANCIAL INCENTIVES FOR PRESERVATION WORK

Upon request, the Department of Natural Resources' Historic Preservation Division (HPD), will offer technical assistance to rehabilitation tax projects either by meeting with individuals at HPD or on-site to discuss specific rehab issues. HPD encourages early communication with the office. For more information: www.gashpo.org and click on Tax Incentives or contact the Tax Incentives Coordinator or Specialist at 404-656-2840.

E.1.) Georgia State Property Tax Freeze

Known as the "Preferential Property Tax Assessment Program," this incentive is designed to encourage rehabilitation of both residential and commercial historic buildings by freezing property tax assessments for eight and one-half years. The assessment of rehabilitated property is based on the rehabilitated structure, the property on which the structure is located, and not more than two acres of real property surrounding the structure.

What properties are eligible? The property must be listed or eligible for listing in the Georgia Register of Historic Places either individually, or as a contributing building within a historic district.

Requirements to Participate

1) The cost of rehabilitation must meet the substantial rehabilitation test. This test is met by increasing the fair market value of the building by the following percentages. The county tax assessor is the official who makes this determination.

- Residential (owner-occupied residential property): rehabilitation must increase the fair market value of the building by at least 50%
- Mixed-Use (primarily owner-occupied residential and partially income-producing property): rehabilitation must increase the fair market value of the building by at least 75%
- Commercial and Professional Use (income-producing property): rehabilitation must increase the fair market value of the building by at least 100%

2) The property owner must obtain preliminary and final certification of the project from HPD.

3) Rehabilitation must be in accordance with the Department of Natural Resources' Standards for Rehabilitation and must be completed within two years.

Application Process

The Rehabilitated Historic Property Application is a two-part process: Part A and Part B, with supplemental information and amendments when necessary. The program is designed to review projects before work begins; therefore, the earlier application materials are submitted to HPD for review, the better.

Part A – Preliminary Certification

Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia Register of Historic Places, and to determine if the proposed work meets the Standards for Rehabilitation. Ideally this is submitted to HPD before rehabilitation begins. An application-processing fee of $50.00 must accompany the Part A (Preliminary Certification). A cashier's check, money order, or official bank check, made payable to the Georgia Department of Natural Resources, are the only acceptable forms of payment. Personal checks are not accepted. The fee is non-refundable. Once all application materials are submitted, HPD has 30 days to review and comment on the rehabilitation project. After the review, HPD mails the applicant the signed preliminary certification form. The applicant is then responsible for filing the Part A certified form with the county tax assessor to initiate the assessment freeze period beginning the following tax year for two years.

Part B – Final Certification

Part B is submitted to HPD after the project is completed and must be certified by HPD and submitted to the tax assessor within two years of filing the Part A preliminary certification form. Once all application materials are submitted, HPD has 30 days to review and certify the rehabilitation project. HPD is the final certification authority concerning all state rehabilitation applications.

After HPD reviews the Part B application and approves the rehabilitation, the certified Part B form is mailed to the applicant. The applicant is then responsible for filing the Part B certified form with the county tax assessor in order to maintain the assessment freeze for an additional 6 1/2 years. In the ninth year, the assessment will increase 50% of the difference between the value of the property at the time the freeze was initiated and the current assessment value. In the tenth year, the property tax assessment will increase to the 100% current assessment value.

Amendments are submitted to HPD when there is a change in the scope of work submitted in the Part A application. This allows a certain amount of flexibility as the project continues to be developed.

E.2.) Georgia State Income Tax Credit Program

The program provides property owners of historic homes who complete a DNR-approved rehabilitation the opportunity to take 10% of the rehabilitation expenditures as a state income tax credit up to $5,000. If the home is located in a target area, as defined in O.C.G.A Section 48-7-29.8, the credit may be equal to 15% of rehabilitation expenditures up to $5,000, and for any other certified structure, the credit may be equal to 20% of rehabilitation expenditures up to $5,000. The credit will not exceed $5,000 for any single project in any 120-month period.

What properties are eligible?
The property must be eligible for or listed in the Georgia Register of Historic Places.

Does the rehabilitation have to be reviewed and approved?
Yes, the rehabilitation must meet DNR's Standards for Rehabilitation. The Department of Natural Resources' Historic Preservation Division reviews all projects to certify that the project meets the Standards. The rehabilitation project must start on or after January 1, 2004.

How much does a project have to cost to qualify?
Every project must meet the substantial rehabilitation test and the applicant must certify to the Department of Natural Resources that this test has been met. The substantial rehabilitation test is met when the qualified rehabilitation expenses exceed the following amounts:

1) For a historic home used as a principal residence, the lesser of $25,000 or 50% of the adjusted basis of the building
2) For a historic home used as a principal residence in a target area, $5,000
3) For any other certified historic structure, the greater of $5,000 or the adjusted basis of the building

The Georgia Department of Revenue developed a worksheet, included in the application packet, in order to help applicants determine if a rehabilitation project will meet the substantial rehabilitation test.

At least 5% of the qualified rehabilitation expenditures must be allocated to work completed to the exterior of the structure. Acquisition costs and costs associated with new construction are not qualified rehabilitation expenses.

Application Process
Part A – Preliminary Certification
Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia Register of Historic Places and to determine if the proposed work meets the Standards for Rehabilitation. Ideally this is submitted to HPD before rehabilitation begins. An application-processing fee of $50.00 must accompany the Part A (Preliminary Certification). If you are also participating in the Georgia Preferential Property Tax Assessment program, the total fee for both programs is $75.00. A cashier's check, money order, or official bank check, made payable to the Georgia Department of Natural Resources, are the only acceptable forms of payment. Personal checks are not accepted. The fee is non-refundable. Once all application materials are submitted, allow at least 30 days for HPD to review and comment on the rehabilitation project. After the review, HPD mails the applicant the signed Part A preliminary certification form. Rehabilitation work should be completed within 24 months, or 60 months for a phased project.

Amendments are submitted to HPD when there is a change in the scope of work described in the Part A application. This allows a certain amount of flexibility as the project continues to be developed.

Part B – Final Certification
Part B is submitted to HPD after the project is complete. Once all application materials are submitted, allow at least 30 days for HPD to review and certify the rehabilitation project. After HPD reviews the Part B application and approves the rehabilitation, the certified Part B form is mailed to the applicant. The applicant is then responsible for filing the DNR certified Part B application with the appropriate schedule when filing the State of Georgia income tax forms. The DNR-approved Part B application certifies to the Department of Revenue that a certified rehabilitation has been completed in accordance with DNR's Standards, and that the owner has certified that the substantial rehabilitation test has been met.

APPENDIX E: FINANCIAL INCENTIVES (Continued)

E.3.) Federal Income Tax Incentive Program

Rehabilitation Investment Tax Credit (RITC)

The RITC effectively reduces the costs of rehabilitation to an owner of a historic income-producing property.

The RITC program provides an opportunity to owners of certified historic structures, who undertake a certified rehabilitation, a federal income tax credit equal to 20% of the qualified rehabilitation expenses. Only properties utilized for income-producing purposes can take advantage of the credit.

To be eligible for the 20% tax credit:

- The 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.
- The project must meet the "substantial rehabilitation test." This test means that the cost of the rehabilitation must be greater than the adjusted basis of the property and must be at least $5,000. Generally, projects must be finished within two years.
- Following rehab, the building must be used as an income-producing purpose for at least 5 years
- The rehabilitation work itself must be done according to The Secretary of the Interior's Standards for Rehabilitation; these are common-sense guidelines for appropriate and sensitive rehabilitation.

All rehabilitation tax credit projects must be reviewed by the Georgia Historic Preservation Division (HPD) and certified by the National Park Service (NPS). A property owner interested in participating in the RITC program must submit the Historic Preservation Certification Application and supporting documentation to HPD for review and comment. After HPD reviews the work, the project is forwarded to NPS for final certification. The application has three parts: Part 1 requests documentation that the building is a historic structure, listed or eligible for listing in the National Register of Historic Places. Part 2 requests a detailed description of the rehabilitation work supplemented with before rehab photographs and proposed floor plans. The Part 2 should be submitted to HPD before work begins to ensure compliance with the Standards. Part 3 is the Request for Certification of Completed Work. This application is submitted after the rehabilitation is complete and requests photo-documentation of the rehabilitation in compliance with the Standards for Rehabilitation.

There is also a 10% federal income tax credit available to property owners who rehabilitate non-historic buildings built before 1936.

To be eligible for the 10% tax credit:

- The building must be built before 1936 and be non-historic.
- A building must meet the physical wall retention test. At least 50% of the building's walls existing before the rehab must remain as external walls, at least 75 % of the external walls must remain in place as either external or internal walls, and 75% of the internal structure must remain in place.
- The project must meet the "substantial rehabilitation test." Generally, projects must be finished within two years.
- The building must be used for non-residential, income-producing purposes for at least five years after the rehabilitation.

Rehabilitation work under the 10% tax credit program is not subject to review by any state or federal agency. If the above criteria are fulfilled, then the 10% rehabilitation tax credit can be claimed as an investment credit on an owner's federal income tax return.

Charitable Contribution Deduction

The charitable contribution deduction is a donation of the historic value of a structure and is available to owners of residential and income-producing properties. The deduction is taken in the form of a conservation easement and enables the owner of a "certified historic structure" to receive a one-time tax deduction. A conservation easement ensures the preservation of a building's facade by restricting the right to alter its appearance. Qualified professionals should be consulted on the matters of easement valuations and the tax consequences of their donation.

For more information on Federal Programs, go to
http://www2.cr.nps.gov/tps/tax/incentives/

APPENDIX F

ADDITIONAL RESOURCES FOR ASSISTANCE

There are many other sources, organizations (national and statewide), and websites to contact for additional information on historic preservation and good urban planning principles. In the state of Georgia these include, but are not limited to:

How to preserve and revitalize historic downtowns and main streets:
National Trust Main Street Center
1785 Massachusetts Avenue, NW.
Washington, DC 20036
(202) 588-6219
http://www.mainstreet.org/

Rehabilitation tax incentives, grants, historic resource surveys, and the National and Georgia Register of Historic Places program:
Georgia Historic Preservation Division
Department of Natural Resources
34 Peachtree Street, NW Suite 1600
Atlanta, GA 30303
(404) 656-2840
http://hpd.dnr.state.ga.us/

Revolving Fund for Endangered Properties, Main Street Design Assistance Program, endangered & award winning properties, historic preservation education resources:
The Georgia Trust for Historic Preservation
1516 Peachtree Street, NW
Atlanta, GA 30309
(404) 881-9980
http://www.georgiatrust.org/

Best practices and model preservation policies, Public Policy Weekly Bulletin:
National Trust for Historic Preservation
1785 Massachusetts Ave, NW
Washington, DC 20036-2117
(202) 588-6000
http://www.nationaltrust.org/

Legislative tracking, municipal research, contact for Georgia Downtown Association (non-profit organization for downtown development):
Georgia Municipal Association
201 Pryor Street SW
Atlanta, GA 30303
(404) 688-0472
http://www.gmanet.com/home/default.asp

Revolving Loan Fund Program for property acquisition, building rehabilitation and new construction:
Georgia Cities Foundation
201 Pryor Street, SW
Atlanta, GA 30303
(888) 488-4462
http://www.georgiacitiesfoundation.org/home/default.asp

Downtown Development Resource and Program Guide, Georgia Statewide "Main Street" program:
Georgia Department of Community Affairs
Office of Downtown Development,
60 Executive Park South, NE
Atlanta, Georgia 30329
(404) 679-4940
http://www.dca.state.ga.us

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings:
Heritage Preservation Services
National Park Service
1849 C Street, NW (2255)
Washington, DC 20240
http://www.cr.nps.gov/hps/tps/

Technology and techniques for building rehabilitation, Historic Building Trade Catalogs:
Association for Preservation Technology International
3085 Stevenson Drive, Suite 200
Springfield, IL 62703
(217)529.9039
http://www.apti.org/
Georgia specific information through Southeast Chapter.

Education, networking, and outreach for the traditional building trades:
Preservation Trades Network, Inc.
PO Box 249
Amherst, New Hampshire 03031-0249
(866) 853-9335 (toll free)
http://www.iptw.org/

Resources for commercial, civic, institutional, and religious building projects:
Traditional Building Magazine
45 Main Street, Ste 705
Brooklyn, New York 11201
(718) 636-0788
http://www.traditionalbuilding.com/

Documentation and conservation of buildings, sites and neighborhoods of the modern movement:
DOCOMOMO US
P.O. Box 230977
New York, NY 10023
http://www.docomomo-us.org/
News of Georgia Chapter at: www.docomomoga.org/