

# Historic Property Design Guidelines



Downtown  
Development  
Authority

DESIGNED BY  
FORWARD  
ARCHITECTS





# Historic Property Design Guidelines

Developed by the Powder Springs  
Downtown Development Authority

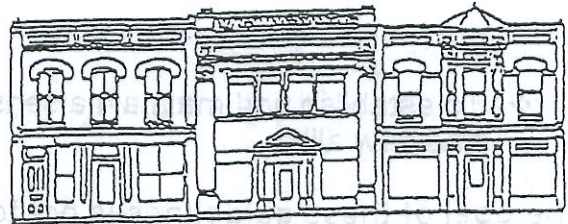
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## I. PREFACE



Residents of Powder Springs greatly value the community's heritage and historic resources.

The Vision in the City's Comprehensive Plan, adopted by the Mayor and City Council in 1996, begins with the statement, "We envision Powder Springs as a place where the heritage of the past is preserved while aggressively preparing for the future . . ." It goes on to say, "The downtown will be the soul of the City, an active, pedestrian oriented area with a consistent design and unified theme."

While many individuals, companies and organizations make up the downtown community, only one has redevelopment of the district as its primary purpose: the Powder Springs Downtown Development Authority (DDA). The DDA was created in 1980 through an amendment to the state constitution as an Instrumentality of the City of Powder Springs. In 2001, the DDA officially adopted the National Main Street Center's Main Street Four Point Approach™ as its organizational model. This comprehensive, coordinated strategy for downtown revitalization is used successfully in hundreds of towns nationwide. The four points are Organization, Promotion, Design, and Economic Restructuring. The key to success with the Four Point Approach™ is to give equal emphasis to each of the areas through operation of Committees addressing each. In Powder Springs, we have added one additional committee to address finance issues.

These Design Guidelines are a product of the DDA's Design Committee in its mission to improve and enhance downtown's physical appearance. Made up of volunteers, this committee determined that a factual, concise set of guidelines for owners, occupants and prospective owners of properties in historic downtown Powder Springs would be a powerful tool.

The Design Committee's goals in developing these guidelines are:

- ❖ To encourage the use of appropriate renovation and maintenance techniques on historic buildings in the downtown business district.
- ❖ To promote the scale and character of new development in the downtown business district to be compatible with the district's historic nature:
- ❖ To encourage the rehabilitation and redevelopment of existing, traditional, structurally sound buildings, preserving the history and heritage for future generations.
- ❖ To protect the investments of those who do rehabilitate existing historic buildings by ensuring that information and education on appropriate techniques is available to owners of surrounding properties.

- ❖ To establish and maintain a sense of place for residents of Powder Springs, old and new alike.

The goal of these guidelines is not to prevent change. Rather, the goal is to encourage sensitive and appropriate change. The existing downtown area is the product of many years of different architectural styles, building materials and construction techniques. It should be noted that good design of older buildings never goes out of style, while fashionable façade "improvements" become outdated after only a few years. These guidelines are written to encourage renovation which will build upon resources that already exist in downtown Powder Springs: to draw upon the strength of the traditional Main Street. Each building is not actually individual – it is instead a portion of an overall scheme.

Many thanks go to the members of the Design Committee who have dedicated many hours to the development of this document:

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2002



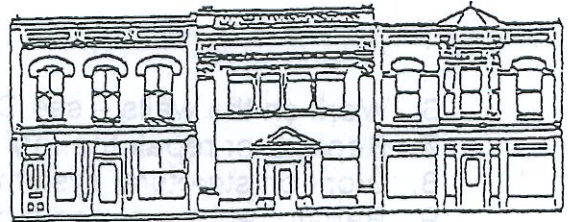
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### III. HOW TO USE THESE GUIDELINES



These Design Guidelines are written both as an informative booklet dealing with the history and architectural style present within the historic downtown business district and as a guideline for new construction within the district. They are primarily targeted at commercial structures, although the principles of historic preservation and appropriate treatment of historic structures extend to residential buildings as well. For a map of the district see Chapter XXII on page 71.

The DDA Design Committee is willing and available to assist owners of historic buildings and prospective developers of new buildings in the DDA Area in assessing their property and developing appropriate, cost effective solutions. This committee, including architects, designers and construction professionals, provides this valuable service free of charge. For more information contact the City's office of downtown development.

The reader should first peruse this entire booklet to familiarize themselves with the elements that are present in the traditional downtown architecture as well as items relating to specific construction plans. Once familiar with the guidelines, the following process should be used in the context of specific projects:

1. Examine and document existing conditions  
(consult Chapter V, page 10)
  - a. In the case of an existing building, what style is it? Has it been changed or remodeled in a way that the original appearance has been diluted or damaged? If the building has been altered, what did it originally look like and does the original façade and architectural detailing still exist? Are the original building materials deteriorated?
  - b. How does the site (and building, if applicable) relate to the architecture around it?
2. Determine the proposed use and design  
(consult Chapters V and VI, pages 10 and 15)
  - a. For existing buildings: are rehabilitation plans compatible with the stylistic features of the building and have these features been retained? What, specifically do you want to do?
    1. Remodel a Storefront – see Chapter VIII, page 21
    2. Work on your landscaping and site – see Chapter IX, page 31
    3. Add new lighting – see Chapter X, page 35
    4. Repair the foundation – see Chapter XI, page 36
    5. Add or repair a chimney – see Chapter XII, page 37



6. Work on the walls – see Chapter XIII, page 38
  7. Replace or repair the roof – see Chapter XIV, page 42
  8. Work on structural systems – see Chapter XV, page 44
  9. Repair, replace or add a door or entrance – see Chapter XVI, page 46
  10. Repair, replace or add windows – see Chapter XVII, page 49
  11. Repair or replace HVAC, electrical or plumbing – see Chapter XVIII, page 52
  12. Put up a new sign – see Chapter XIX, page 56
- b. For new construction, make sure your building is designed and sited in a complimentary manner – see Chapter XXI, page 59.
  - c. Are the construction plans, materials and design compatible and complimentary with existing materials, setbacks, street rhythm, massing, etc. around it?
  - d. Is the proposed use appropriate for the site and in compliance with zoning and land use regulations?
  - e. Don't demolish historic buildings if at all possible! Please contact the DDA before concluding that you want to demolish an existing building (see Chapter XXI.3, page 62).
3. Develop a budget and proforma (consult Chapter VII, page 17)
    - a. What will the total costs be including land, site work, design, engineering, financing, construction, etc.? Can less expensive but appropriate design/materials be used to positive effect?
    - b. Is the property for lease or for the owner's use? If for lease, is a tenant known? Can the market absorb the proposed additional space?
    - c. Will the lease rate cover the cost of debt service, insurance, taxes and other costs? Does the project make financial sense?
    - d. Determine applicable financial incentives: Local, state and federal incentives, charitable deduction (façade easement).
  4. Submit Project for Review
    - a. Design Assistance from DDA (voluntary)
    - b. Site Plan (if applicable) to City
    - c. Construction Plans to City



Balancing the goals of historic preservation, managing growth, and ensuring that existing buildings meet the safety, accessibility, energy efficiency, and comfort needs of their occupants can be a challenge. These guidelines are designed in such a way as to educate the reader in reasons for suggested actions to promote better understanding of the principles of historic design.

Nobody intentionally sets out to destroy the history of a city, but each time we remove or greatly alter an old place, the memory and understanding of who we are, and where we came from, is diminished. Much, if not most, inappropriate action taken on historic buildings is the result of ignorance as opposed to malice. Historic preservation is not about slowing development, but about recognizing the value of what is already here. Many historic neighborhoods represent exactly the sort of development that cities across the nation are now trying to emulate to combat sprawl. This "New Urbanism" takes as its model the pattern of development found in our historic neighborhoods. Promoting this compact, pedestrian friendly development is part of Powder Springs' growth management goals. Protecting this environment, and learning to manage its future seems to be common sense.

#### What These Guidelines Can Do

- Serve as an educational tool for property owners, contractors and designers
- Help maintain the character of the area
- Improve the quality of growth and development
- Protect property values by avoiding undesirable intrusions and departures from the street rhythm
- Preserve the integrity & authenticity of existing buildings

#### What These Guidelines Cannot Do

- Limit change or growth (they can only address the visual aspects of growth)
- Control how space is used within a building (they apply to exterior only)
- They only guide, they do not restrict
- Delay or inhibit ordinary maintenance or color selection
- Control use or zoning

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#### IV. A BRIEF HISTORY OF POWDER SPRINGS

Powder Springs was incorporated as Springville on December 29, 1838. The town was rechartered by the Georgia Legislature with the name Powder Springs in 1859, shortening the nickname "Gunpowder Springs" which the Indians had called the area. The name comes from the water in no fewer than seven springs containing some twenty six minerals. Its sediment, smelling faintly of sulphur, was said to be "dry as powder" when the water ran off.

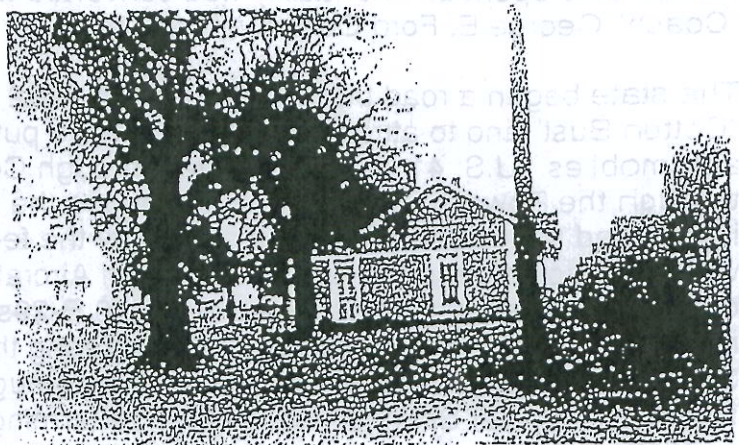


In the 1850s Powder Springs had become a resort town where people came for rest and medical treatment. Doctors prescribed water from the springs for kidney patients. Hotels were crowded and some residents took summer boarders. It was necessary to be in Powder Springs for the water cure, because this water did not have the "keeping qualities" to be shipped.

By 1876 Powder Springs had a population of 300, four churches (Methodist, Missionary Baptist, Primitive Baptist and Presbyterian) and a number of businesses including general stores, groceries, a brick yard, physicians, blacksmiths, a wagon manufacturer and a wheelwright. A new school building was built on Marietta Street in the late 1870s.

The Southern Railroad built a line through Powder Springs and constructed the first railroad depot in 1882. This event was integral in making Powder Springs the center of commerce and industry for the surrounding farming community. The railroad was crucial for the shipping of cotton and receipt of freight. By 1883-84

Georgia State Gazetteer, Business and Planters Directory reported that Powder Springs was "acquiring considerable reputation as a summer resort, having some valuable mineral springs." The number of general stores had grown to seven and the town now sported a drug store, hotel, sawmill and six cotton processing plants. Population was 400. The old depot was located along what are now the Norfolk-Southern tracks, south of Marietta Street (across the tracks from Powder Springs Park).



Southern Railway Depot

Photo Courtesy of the GA Department of Natural Resources  
Historic Preservation Division



The Seaboard Railroad would arrive on the north side of Powder Springs in 1905. It extended from Atlanta to Birmingham and provided excellent passenger and freight service. Peaches were being shipped in carload lots in 1905, and by 1923 tomatoes went out in such quantities as well. The Seaboard line was what is now the Silver Comet Trail, and its depot was at Dillard Street where there is a small trailhead park.

With the railroads came the telegraph and regular mail delivery, which improved communication. In 1902 Rural Free Delivery was established. The Powder Springs Bank was chartered in 1904.

The boll weevil arrived in Georgia in 1915 and within five years had devastated the entire cotton region. The depression and boll weevil combined to destroy the economy of Powder Springs and the south in general through the 1920s and 30s. The bank closed. Few people had any money and business was at a standstill.

Starting in the early 1920s unemployment in Cobb County skyrocketed and for 20 years the area suffered. Many local citizens found employment at the Coats & Clark thread mill built in Austell in 1931. A Farmers Cooperative boosted the local economy as well: tomatoes, produce and peaches were grown and shipped in carload lots. A cheese factory was established by the Farmers Cooperative in 1921, the same year that electric lights arrived. The factory was successful for a time, but more and more communities began opening their own cheese factories and, with declining sales, it closed in 1923.

In 1920 the Powder Springs School was constructed on Atlanta Street. This facility served high school students until 1952, when the new consolidated South Cobb High School was opened. The facility was converted to an elementary school, and is now the "Coach" George E. Ford Community Center.

The state began a road building program in 1922 to help combat the effect of the "Cotton Bust" and to attract tourists, who were puttering around in their newfangled automobiles. U.S. 41 was constructed through Cobb County, and while it does not pass through the Powder Springs area, it changed the face of the county forever. This road influenced the construction of an airfield by the federal government in the early 1940s, which attracted the construction of the Bell Aircraft Plant. At its peak, Bell employed over 28,000 people and delivered over 600 B-29s to the war effort. In 1950 the site was renamed Dobbins Air Force Base. Considering the population of Cobb County was only 38,272 in 1940, the Bell Aircraft Plant made a huge impact on the local community, including Powder Springs. No longer was farming the primary occupation: every available worker was sent to school to become skilled production workers at the aircraft plant. The population of Cobb County exploded, growing 38% to almost 62,000 in the decade of 1940 - 50. After World War II there was a significant downsizing in employment at the plant, but the Korean War brought California's Lockheed Corporation to Marietta to continue aircraft production. This production continues to this day, employing many local citizens.



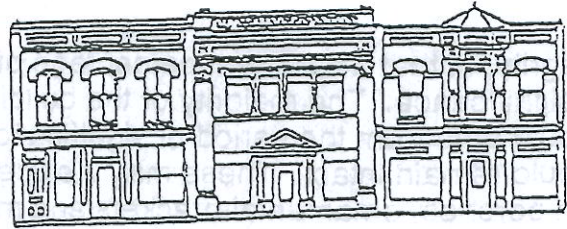
In the late 1980s the DDA undertook the task of stimulating economic development in the downtown area. A sizable tract of property was assembled, several substandard buildings were demolished, and the Old Town Square was created. It includes a 16,000 square foot retail/office building, additional office buildings, a public park and some 175 parking spaces

The Powder Springs downtown business district was once the economic center of the area. With the various economic affronts in the early 20<sup>th</sup> century, much of the built environment lost its pertinence and suffered demolition by neglect or outright tearing down. Such is the case with both train depots, the hotel and most of the industrial facilities. A few historic commercial buildings still exist, including the northside block of Marietta Street between Pineview and Oakview, and several commercial and industrial structures south of Marietta Street for several blocks.

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## V. DESIGN GUIDELINES

### BASIC PRESERVATION THEORY



#### a. The Concept of Historic Significance

What makes a property historically significant? In general, properties must be at least 50 years old before they can be evaluated for potential historic significance although exceptions do exist. A property may be significant for one or more of the following reasons:

- Association with events that contributed to the broad patterns of history, the lives of significant people or the understanding of Powder Springs' prehistory or history.
- Construction and design associated with distinctive characteristics of a building type, period or construction method.
- An example of an architect or master craftsman or an expression of particularly high artistic values.
- Integrity of location, design, setting, materials, workmanship, feeling and association that form a district as defined by the *Secretary of the Interior's Standards for Rehabilitation* (see Chapter VI) administered by the National Park Service.

#### b. The Period of Significance

In most cases, a district is significant because it represents, or is associated with, a particular period in its history. Frequently, this begins with the founding of the community and continues through the peak of its historic activity. Buildings and sites that date from the period of significance are typically considered "historic" and contribute to the character of the district.

The City of Powder Springs, for example, has a period of significance that spans approximately 70 years (1850-1920). Most of the structures built during this period represent the town's importance as a commercial and tourist center. Throughout this period, the town was witness to the construction of a number of buildings and alterations that have become an integral part of its character.

Conversely, a few structures have been built, or alterations have been made, after this period that are generally considered "non-historic" and may be considered for removal or replacement. However, there are also examples of buildings that date from outside the period of significance that may be considered historic.

#### c. The Concept of Integrity

A district's integrity is derived from having a number of historically significant structures and sites within its boundaries. Each of those properties also must have



integrity, in that a sufficient percentage of the structure must date from the period of significance. The majority of the building's structural system and materials should date from the period of significance and its character defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building. It is these elements that allow a building to be recognized as a product of its own time. Many of the historic commercial buildings in Powder Springs have been lost over time, which makes the appropriate treatment of the existing downtown core all that more important.

## 1. Preservation Principles

The following preservation principles should be applied to historic properties in Powder Springs.

### a. Respect the Historic Design Character of the Building.

Do not try to change its style or make it look older, newer or more ornate than it really was. Confusing the character by mixing elements of different styles is also an example of disrespect.

### b. Seek Uses That are Compatible with the Historic Character of the Building.

Building uses that are closely related to the original use are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site. An example of an appropriate adaptive use is converting a warehouse into a restaurant establishment. This can be accomplished without radical alteration of the original architecture. Property owners should consider the impacts that some changes in use would have upon their historic properties, since this may affect design considerations.

When a more radical change in use is necessary to keep the building in active service, then those uses that require the least alteration to significant elements are preferred. It may be that in order to adapt your building to the proposed new use, such radical alteration to its significant elements would be required that the entire concept is inappropriate. Experience has shown, however, that in most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions.

### c. Types of Treatment

The Secretary of the Interior recognizes four distinct treatments for historic buildings. The appropriateness of a given treatment will be determined by the particular circumstances that surround a building, and several considerations need to be taken into account when choosing the best treatment for a historic



building. These include the property's *relative importance in history*, the property's *physical condition*, the property's *proposed use*, and any *mandated code requirements* that might apply.

*Preservation* is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property.

Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Preservation is considered the appropriate treatment when a building's character-defining features (exterior materials, detailing and spatial organization) are substantially intact and when extensive repair work or replacement is not necessary.

*Rehabilitation* is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Rehabilitation is considered the appropriate treatment when a building has suffered from significant losses of original features and/or materials. In such a situation, the repair and replacement of deteriorated or removed features will be necessary, and yet it will still be important to retain original materials that remain.

*Restoration* is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code required work to make properties functional is appropriate within a restoration project.

Restoration is considered the appropriate treatment when a building's architectural or historic significance during a *particular period of time* is of considerably more importance than its significance from any other span of time. This means that a *restoration period* will need to be determined prior to planning the work, so that the restoration will accurately depict the building's appearance during its most significant years.



*Reconstruction* is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Reconstruction is considered the appropriate treatment when recreating a building's historic appearance is determined necessary to fully understand and interpret its historic value. It is important that sufficient historical documentation be assembled prior to undertaking a reconstruction, so that the reproduction will be accurate. It is unlikely that reconstruction will be undertaken for any buildings in Downtown Powder Springs.

*Maintenance* is a fifth treatment, and while not specifically defined by the Secretary of the Interior as a preservation treatment, it is vitally important. Maintenance is the day-to-day, routine caring for a building, the taking of steps that ensure a building's health and help prevent serious problems from developing. Maintenance work that in no way changes the exterior appearance of a building will not require a certificate of appropriateness, but it is always best to approach even minor projects with care.

## 2. Elements of Design

Several principles of design should be taken into consideration whenever significant alterations or additions to historic buildings are being planned. Not every one of the following need be examined in a given situation, but these principles need to be understood if decisions regarding appropriateness are to be valid.

- a. **Siting and Placement** -- These terms refer both to how a building is situated on its lot and to how individual building elements are situated on the primary facade. Most of the buildings in downtown Powder Springs are sited in virtually the same way: setbacks and facade lines are consistent (and the only exceptions are non-historic buildings) and entrances are prominently situated on front facades. The placement of individual elements determines whether a building is symmetrical (i.e., the front facade is composed of two halves that are mirror images of each other) or asymmetrical.
- b. **Directional Emphasis** -- A building's directional emphasis can be either horizontal, vertical or neutral. This determination is made by factors such as (i) a building's overall shape, (ii) the proportions between height and width, (iii) the size and placement of elements and openings on the front facade, and (iv) characteristics of surface materials and architectural detailing.
- c. **Scale** -- The buildings that relate to one-another within a historic district are typically of the same or similar scales. Likewise, the individual elements that compose a building need to be in scale with one-another. If scale is not taken



into consideration, rehabilitated or new structures as well as additions may overwhelm historic buildings and destroy some of a district's integrity. This does not mean, however, that new work should imitate existing buildings and elements.

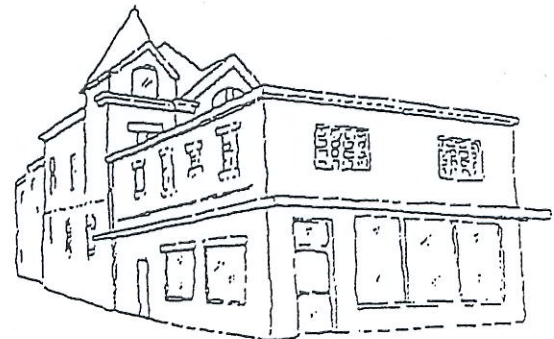
- d. Proportion -- This term is defined as the relationship of a single building element to the whole or to other elements. An example is the relationship of window widths to window heights on an upper facade. Proportion is important for enabling a building's primary facade to appear as a cohesive whole. Replacement of a deteriorated window, for example, should therefore be accomplished with careful regard for the proportions of remaining windows so as not to destroy the overall composition. Also important are the proportions between the height and width of a building. (See also *Directional Emphasis*.)
- e. Massing -- This term refers to the overall architectural composition of a building, created by major elements such as walls, bays, the roof and windows.
- f. Details -- Architectural details and ornamentation help give style to a building. Few buildings in downtown Powder Springs exhibit extensive architectural detailing, but even very restrained details contribute to a building's appearance and significance.
- g. Materials -- Exterior materials often contribute to a building's character. Some historic districts are significant for the uniformity and continuity of materials utilized in their buildings, while others exhibit considerable variety of materials. Most of downtown Powder Springs's historic buildings were originally clad with brick. The choice of materials used in a rehabilitation or addition will be crucial to an individual building as well as to all of downtown Powder Springs.

#### ADDING ON TO HISTORIC BUILDINGS— WHERE AND HOW



Good Addition

A successful addition is located on a secondary elevation, is subordinate in size, and incorporates design elements that reflect those of the historic structure.



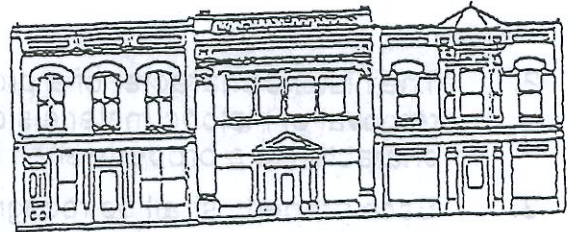
Bad Addition

An unsuccessful addition is placed on a primary elevation, overwhelms the original structure, and employs incompatible design elements.



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## VI. THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION



The Secretary of the Interior's Standards for Rehabilitation (36 CFR Part 67) are ten basic principles created to help preserve the distinctive character of a historic building and its site, while allowing for reasonable change to meet new needs.

Initially developed in 1977 by the Secretary of the Interior to determine the appropriateness of proposed project work on registered properties within the Historic Preservation Fund grant-in-aid program, the Standards for Rehabilitation have been widely used over the years--particularly to determine if a rehabilitation qualifies as a Certified Rehabilitation for Federal tax purposes. In addition, the Standards have guided Federal agencies in carrying out their historic preservation responsibilities for properties in Federal ownership or control; and State and local officials in reviewing both Federal and nonfederal rehabilitation proposals. They have also been adopted by historic district and planning commissions across the country.

The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. They also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction. To be certified for Federal tax purposes, a rehabilitation project must be determined by the Secretary to be consistent with the historic character of the structure(s), and where applicable, the district in which it is located.

Illustrated guidelines for rehabilitating historic buildings are available on the Internet at <http://www2.cr.nps.gov/tps/tax/rehabstandards.htm>

While adherence to the Standards is not mandated, owners of historic properties should consult them for reference in making decisions regarding rehabilitation. Rehabilitation projects must meet the following Standards, as interpreted by the National Park Service, to qualify as "certified rehabilitations" eligible for the 20% rehabilitation tax credit and some other incentives including the Powder Springs Historic Property Rehabilitation Incentives.

The Standards are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility.

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



2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a 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 archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- 9.) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- 10.) New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



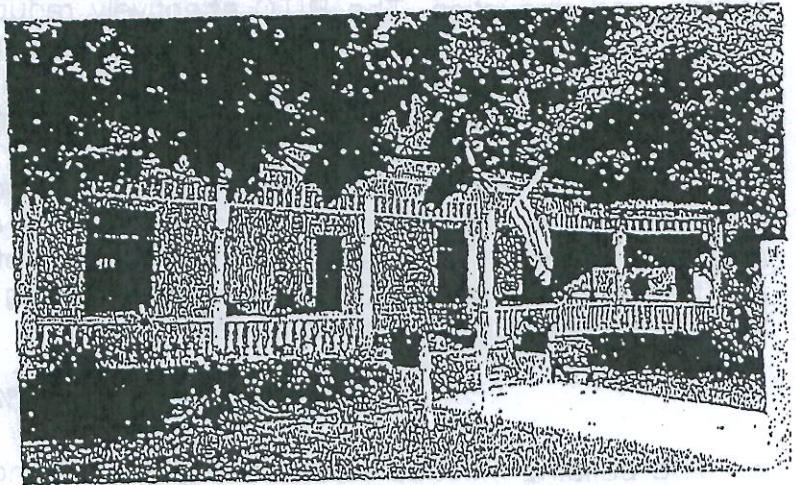
## VII. BENEFITS TO APPROPRIATE HISTORIC DESIGN

The benefits to appropriate treatment of historic properties and sensitivity to historic surroundings are many and varied. They range from financial to aesthetic.

### 1. Aesthetic

On the aesthetic side, appropriate historic design creates a comfortable human-oriented space. By considering the relationships between buildings and buildings between other physical components of the built environment, we are able to maintain the character of a place. Historic areas are an irreplaceable resource that contributes to our heritage, our economy and our sense of who we are.

In addition to the warm feeling we get from visiting historic places, there are financial incentives to historic preservation. On the large scale, these incentives make communities and economies stronger. On the smaller scale, tax credits are an attractive reason to consider a property's historic value.



A comfortable, human-oriented historic place.

### 2. The Economy

In a 1999 report by the Athens-Clarke County Unified Government and the Historic Preservation Division of the Georgia Department of Natural Resources, Historic Preservation has been found to benefit the Georgia economy in the following ways:

- Investments in the rehabilitation of historic properties create construction jobs at a greater rate than for new construction because rehabilitation projects are typically 60-70 percent labor as compared to the 50 percent labor that is typical for new construction.
- Investments in the rehabilitation of historic properties return under-utilized buildings to property tax rolls and increase property values.
- Investments in the rehabilitation of historic properties provide cost-effective affordable housing for low- and moderate-income Georgians.
- Investments in Georgia's downtowns and neighborhoods maximize use of already existing infrastructure and save local tax dollars from being spent on expensive new sewer, water lines and roads.
- Investments in historic sites and structures create attractions for heritage tourists, the highest average spenders of all tourists.
- Investments in historic sites and attractions create jobs for local residents.



- Historic district designation has protected and enhanced property values in many communities throughout Georgia.
- Historic preservation programs are proven engines of economic growth, attracting private investment into Georgia's downtowns and neighborhoods at many multiples of public dollars expended.

### 3. Federal Tax Incentives

Two federal tax incentive programs (Public Law 99-514) currently apply to preservation activities: the Rehabilitation Investment Tax Credit (RITC) and the charitable contribution deduction. The RITC effectively reduces the costs of rehabilitation to an owner of an income-producing property. The charitable contribution deduction is a donation of the historic value of a structure and is available to owners of income-producing properties as well as owner-occupied homes.

RITC's are the most widely used incentive program. Certain expenses incurred in connection with rehabilitating an old building are eligible for a tax credit. RITC's are available to owners and certain long-term renters of income-producing properties. There are two available rates: 20% for a historic building and 10% for a non-historic building, with different qualifying criteria for each rate.

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," where the amount of money to be spent on the rehabilitation is greater than the adjusted basis of the building and is at least \$5,000.
- Generally, projects must be finished within two years.
- After the rehabilitation, the building must be used for an income-producing purpose for at least five years.
- The rehabilitation work itself must be done according to *The Secretary of the Interior's Standards for Rehabilitation* (see Chapter V). These are common-sense guidelines for appropriate and sensitive rehabilitation.

Two government agencies review 20% federal tax credit projects: The State Historic Preservation Office (SHPO) and the National Park Service (NPS). In Georgia, the Department of Natural Resources Historic Preservation Division (HPD) serves as the SHPO. HPD offers technical assistance to all projects and encourages early communication with the office.



### To be eligible for the 10% tax credit:

- The building must be built before 1936 and be non-historic (not listed in the National Register, either individually or as a contributing building within a historic district.)
- A building must meet the Wall Retention Requirement retaining 50% to 75 % of the external walls and 75% of the internal structural framework.
- The project must meet the "substantial rehabilitation test," where the amount of money to be spent on the rehabilitation is greater than the adjusted basis of the building and is at least \$5,000.
- Generally, projects must be finished within two years.
- After rehabilitation, the building must be used at least five years for an income-producing purpose, which includes commercial and industrial use but does not include rental housing or apartments.

This 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.

### 4. Charitable Contribution Deduction

The charitable contribution 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 usually involves the preservation of a building's facade by restricting the right to alter its appearance. If you would like to see your building preserved and/or you could benefit from a significant tax deduction, a conservation easement is something to consider. Qualified professionals should be consulted on the matters of easement valuations and the tax consequences of their donation.

### To be eligible for the charitable contribution deduction:

The property must be listed in the National Register, either individually or as a contributing building within a historic district. Buildings listed individually are automatically designated as certified historic structures. Buildings within National Register historic districts must have the Part 1 application reviewed by the SHPO and certified by NPS.

### 5. State Tax Incentives

In 1989, the Georgia General Assembly passed a preferential property tax assessment program for rehabilitated historic property. This incentive program is designed to encourage rehabilitation of both residential and commercial historic buildings that might



otherwise be neglected. These rehabilitated buildings not only increase property values for owners, but eventually, increase tax revenues for local governments.

The law provides an owner of historic property which has undergone substantial rehabilitation an eight year freeze on property tax assessments. For the ninth year, the assessment increases by 50% of the difference between the recorded first year value and the current fair market value. In the tenth and following years, the tax assessment will then be based on the current fair market value.

The preferential assessment and classification of rehabilitated historic property includes the rehabilitated building, and not more than two acres of real property surrounding the building.

#### To Be Eligible:

- The property must be listed or eligible for listing in the Georgia Register of Historic Places or the National Register of Historic Places either individually or as a contributing building within a historic district.
- The property owner must have begun rehabilitation work after January 1, 1989.
- Work must meet rehabilitation standards and be completed within two years.

#### Requirements for Preferential Assessment:

The rehabilitation project must meet a substantial rehabilitation test. The county tax assessor makes this determination. If the property is:

- Residential (owner-occupied residential property) -- a rehabilitation must increase the fair market value of the building by at least 50%.
- Mixed-Use (primarily residential and partially income-producing property) -- a rehabilitation must increase the fair market value of the building by at least 75%.
- Commercial and Professional Use (income-producing property) -- a rehabilitation must increase the fair market value of the building by at least 100%.

The property owner must obtain preliminary and final certification on the project from the Historic Preservation Division, and rehabilitation must be in accordance with *The Department of Natural Resources' Standards for Rehabilitation*.

For further information contact:

Tax Incentives Coordinator  
Historic Preservation Division  
404/656-2840

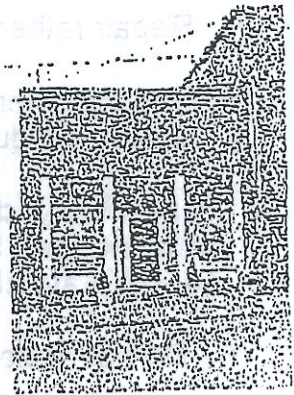


## VIII. STOREFRONTS

### 1. Facades

Because turn-of-the-century storefronts are a distinctive design in and of themselves, and because these storefronts are present in Powder Springs, we are including a section specifically about them.

Storefronts have three sections. The lower facade, where the display window and entrance are, an upper facade, and the roofline where the cornice is found.



Typical Powder Springs Storefront

#### Guidelines:

- a. Preserve, maintain or restore existing original storefronts -- do not remove or alter.

- Determine if existing storefront is original or later alteration by looking at the facade (is there a shared look between the upper facade and the lower facade?) and old photographs. When restoring a storefront altered after the 1940's, base the design and features on photos and physical evidence of the original.



TYPICAL STOREFRONT

- If original storefront design and features cannot be determined, use a traditional storefront arrangement with features, materials, and proportions typical of similar structures of the same (not earlier or later) architectural style or period.
- Retain significant storefronts from the mid-20th century (such as those using decorative tile, glass, or marble) if such rehabilitation is architecturally important or noteworthy. Storefronts should be designed to fit inside the original opening and not extend beyond it. To emphasize this feeling of containment, a storefront might be setback slightly (6 to 12 inches) from the front. The traditional storefront was composed almost entirely of windows, providing maximum light and display. This large glass area creates a visual openness that is part of the overall proportional system of the facade.



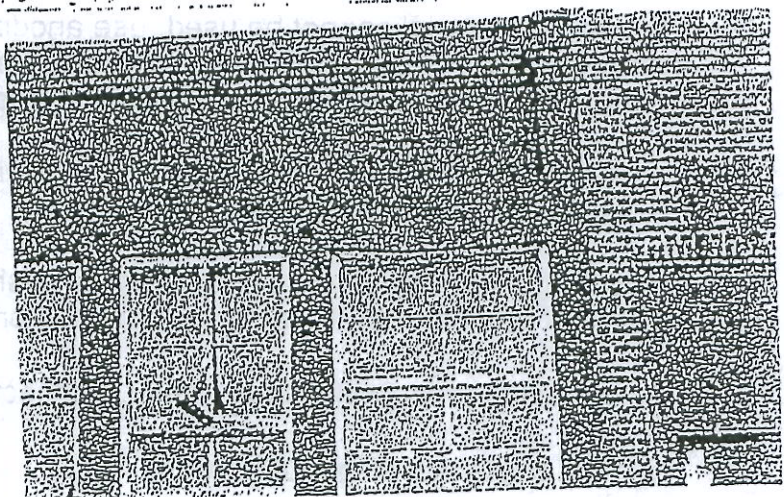
- Repair rather than replace deteriorated storefront features.
  - If replacement is necessary due to severe decay, replace with features to accurately duplicate design and materials.
- b. Historically, door design and appearance revealed a business' commercial importance. Storefront entries are typically recessed to provide a larger area for display, give shelter from the elements, and emphasize the entrances.
- Do not enclose, cover or alter entrance.
  - If original design is not known, replace door with plain wood doors with plain glazing (glass area).
  - Do not use solid doors or residential-type doors with small areas of glass or no glass on front facades.
  - Do not use decorative doors, or any doors with lots of molding and designs that give a false historic look.
  - If replacing doors, use glazing proportionate to display window glass (large glass panels with vertical proportions) and kickplate panels proportionate to bulkhead panels. Wood is preferable but metal with a dark or bronze anodized finish and with a wide stile may be used. Raw (silver-colored) metal is never appropriate.
- c. The display window is the most visible part of the building to pedestrians, and therefore should be pleasing and inviting.
- Do not remove, reduce, cover or alter original display windows. The original size, division and shape of display windows within the overall storefront frame should be preserved.
  - If the original design is unknown, make replacement windows traditionally scaled (as large and unobtrusively divided as possible) to maintain the traditional transparent storefront look.
  - For mullions or framing, use wood, copper, or bronze metal.
  - For glass areas use clear, not tinted glass. Awnings, interior blinds or shades or cafe curtains can create privacy at non-retail establishments.



- d. The kickplate protects display windows by raising the glass to a safer and more easily viewed height. Kickplates also help establish horizontal rhythms.
- Do not remove, conceal or alter.
  - For renovations with no documentary evidence, appropriate kickplate materials are: painted wood, glazed tile, or painted metal in muted colors.
  - Align kickplates with those of other buildings in the block.
- e. Transom windows are the smaller windows above the display windows. Used as early energy savers, transoms allow light back farther into the store and in the winter help heat the room. Transoms are also important to a building's proportion because they complement the display windows.
- Preserve, maintain or restore transoms where they exist(ed), keeping the original configuration/dimensions (whether a band of transoms or transoms individually located above windows and doors) retaining historic transom materials such as prism or leaded glass, etc.
  - Check for transoms hidden above display window. If found, uncover and restore.
  - If original transom glass is removed, use clear, frosted or darkened glass in its place if original cannot be feasibly duplicated.
- f. In much of Georgia, including Powder Springs, the predominant turn-of-the-century commercial building material is red brick.

- Preserve, maintain, or restore original building material and design. Do not replace, cover, or alter. If original materials have been covered by a false front, uncover them.

- If portions of materials need to be replaced, use materials similar to the original and compatible to downtown. Do not use non-historic materials or inappropriate materials



Deteriorating brick work above window



such as synthetic stucco (EFIS/dryvit). Avoid use of shiny, metal, and reflective materials such as mirror, glass, baked enamel and plastic panels as primary facade materials.

- Materials should be compatible in quality, color, texture, finish, and dimension to those in the project area.
- Do not paint brick unless it is extremely mismatched or so deteriorated that it cannot withstand weather. If painting is necessary, use original, natural color of the brick.
- Do not paint stone.
- Use stucco only on Spanish Mission and Modernistic buildings where it already exists.

g. Upper story windows create a repeated pattern that help give a block uniformity.

- Preserve, maintain, or restore original windows, including proportions and spacing of openings, dimensions, sash, materials, and details. Do not enclose, cover or alter.
- Open boarded or bricked windows to re-establish original facade and block symmetry. If possible, match material as well as design of the original windows.
- If original window design is unknown, use window type and detailing of the architectural style or period of the building.
- If original material cannot be used, use anodized or bake-on enamel aluminum in white, dark or bronze finishes, of the same dimensions (sash, surrounds, trim) as typical of the building's architectural style or period.
- If reopening windows is not feasible, consider faux windows to reestablish original proportions and horizontal rhythms.
- If adding storm windows, use full view or sash proportionate, blind-stop type of wood or aluminum with anodized or baked-on enamel finish.

h. Avoid trying to create false or earlier architectural styles.

- Do not use snap-on or flush mutins.
- Do not add shutters unless based on physical or photographic evidence that shutters existed. If replacing missing shutters, use shutters to fit the window opening so that if closed, the opening would be covered.



h. Details add to a building's character and give it identity. Cornices, window caps, pilasters, columns, roof pediments, etc. have historically been made of six materials: masonry, cast iron, pressed tin, wood, terra cotta, and decorative glass.

- Preserve, maintain, or restore original details such as columns, pilasters, cornices, window and door surrounds, brick corbelling or patternwork; keeping original design, placement, materials and proportions.
- Where details are removed, use photographic evidence to construct replicas. If missing features cannot be determined or duplicated, use a simpler (but to scale) version of details from a similar building or the same architectural style or period.
- Do not add decorative architectural features where none existed originally.

i. Painting can be one of the most dramatic improvements you make to your building. Choosing the right combination of colors can unify the building elements within the facade as well as relate the building to others on the street.

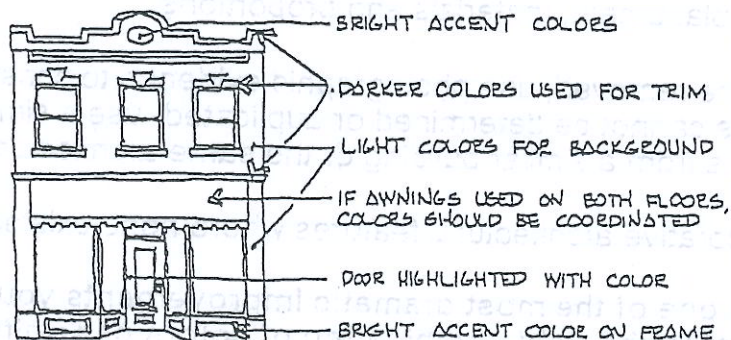
- Do not paint unpainted masonry surfaces.
- Keep color scheme simple, using no more than four colors on entire building.
- Use soft, muted earth tones or pastels for the base or body of the building. Actual colors of, or complementary to, the dominant neutral building material of the structure or others in the area (such as dark red-brown brick or buff, taupe, or gray hints of stone) are recommended.
- Accent colors should be used sparingly and only on architectural details.
- Do not use loud, harsh, or garish colors.

BASE COLOR	MINOR TRIM	MAJOR TRIM
• WALL SURFACES	• WINDOW SASH	• CORNICE
• STOREFRONT PIERS	• DOORS	• WINDOW CAPS
	• STOREFRONT FRAME	• WINDOW FRAMES
	• SMALL DETAILS ON CORNICES, WINDOW HOODS AND BULKHEADS	• STOREFRONT CORNICE
		• STOREFRONT COLUMNS
		• BULKHEADS



## A GENERAL GUIDE FOR:

### CHOOSING COLOR



Be careful to choose colors for your building in relation to the entire block or even the entire downtown. The color of your building can affect the overall character of Downtown Dalton. Traditionally, building trim was painted in a decorative manner, a contrasting shade darker or lighter than the main building color (usually a natural brick color). The paint should define the trim but should not be so loud that it overpowers the building.

- j. Awnings are used to shade storefronts. Historically, most were retractable to allow the sunlight to heat rooms during winter. Awnings help reinforce horizontal rhythms of streets and help identify businesses.
- Preserve, maintain, or restore historic awnings where they exist(ed), keeping the original awning dimensions. Do not remove historic awnings.
  - Do not use plastic, wooden shingle, metal or back-lit awnings. Use canvas to cover an existing metal awning if its retention is necessary.
  - If possible, use retractable cloth or canvas awnings.
  - Hang awnings between transom and display window.
  - Awnings should fit building dimensions and should not cover architectural details.
  - If adding awnings, use traditional types, materials, placements, and forms. Traditional awnings are:
    - ❖ of a retractable or fixed type:

- ❖ of canvas, vinyl coated or acrylic material;
- ❖ individually located within major bays, not covering architectural features;
- ❖ of form to fit opening (shed awning - rectangular opening, arched awning - arched opening);
- ❖ of straight form for shed type, not bubble, concave, or convex form;
- ❖ and covering no more than a third of the opening (vertically - from sidewalk to top of opening).
- Additionally:
  - ❖ Do not use canopies unless functionally required, such as valet parking use.
  - ❖ Do not use flat metal awnings.
  - ❖ Align bottom of awnings with awnings on adjacent buildings.
  - ❖ An eight-foot clearance from the sidewalk is suggested.
  - ❖ Coordinate an awning's color with your building.

## 2. Storefront Signs (see also Chapter XIX, page )

### Signs encouraged:

Window signs - Pedestrian oriented, they enhance window displays. Many historic window signs were made of gold lettering with dark outlines.

Flush mounted signs - Mount above display window and transom or on transom if transom is unrecoverable. Flush mounted signs mounted on upper facade are inappropriate.

Icon or graphic signs - The oldest type of sign, is often more recognizable than word signs.

Neon signs - If historic or designed as compatible historic signs.

Awning signs - Signage painted or printed on the awning.



## Guidelines:

- a. Preserve, maintain, or restore existing historic wall signs on masonry walls. Do not remove historic wall signs.
- b. Preserve, maintain, or restore historic signs where appropriate.
- c. When developing signs, use historic sign materials and traditional design.
  - Historic sign materials: finished, carved, or sandblasted wood, glass, gold-leaf, brass and copper letters -- do not use plywood, plastic or unfinished wood.
  - Traditional design considerations:
    - ❖ No more than two or three colors, with colors coordinating with overall building colors, dark background with light letters;
    - ❖ Complimentary (compatible scale and appearance) with signs on adjacent buildings for visual unity;
    - ❖ Serif, sans serif, or script lettering, not exceeding 18 inches in height, not covering more than 60% of total sign area;
    - ❖ Not earlier type than building itself - not Colonial Williamsburg or New England type;
    - ❖ Logos and symbols for easy, quick identification of business;
    - ❖ No more than two signs per building, not counting window signs, no more than one freestanding sign per building front;
    - ❖ Of shape and proportions to fit the building.
- d. Place signs in historically traditional locations:
  - on storefront cornice or on flat surfaces of building (attached or painted on walls) or painted on glass elements; hanging or mounted inside windows or doors;
  - projecting with wood or finished metal brackets mounted into mortar, not brick, no higher than second-story window sill level.

## Additionally:

- Signs should be geared to pedestrian use.

- Signs should not exceed 20% of the surface affixed to and should be proportionate to building and other signs downtown.
- Flush mounted signs should allow ornamentation and architectural features to remain visible.
- Sign's should be compatible with overall building material, color, and design.
- Large plastic hanging signs and oversized signs placed on top of buildings or over upper facades are inappropriate.
- Use incandescent spot or up-lit lighting, not floor, flashing, or internally-lit type, and lighting not readily visible from sidewalk level.

### 3. Rear Alleys/Side-Rear-Service Entrances

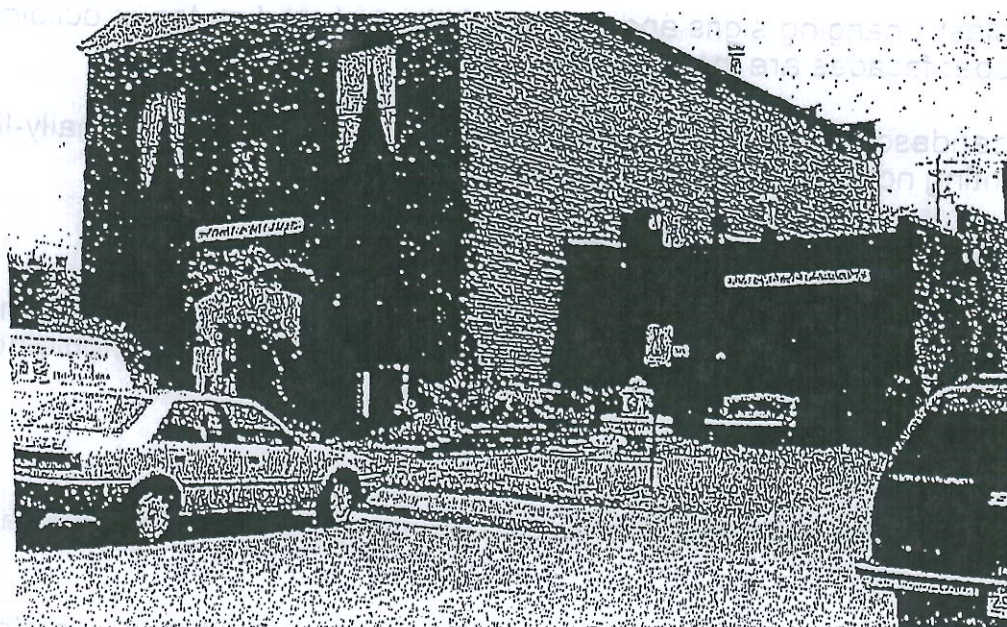
These often over-looked areas of downtown are vital in making the area an attractive, people friendly place. Alleys and service entrances should not be allowed to deteriorate or become trash heaps.

#### Guidelines:

- a. Preserve original windows, doors, and architectural detailing on rear and side elevations.
  - If needed or desirable, enhance rear and side entrances through simple signage, awnings, and lighting that is related to those of the front facade.
  - For openings on rear and side facades, follow window door guidelines. (Exception: new windows and doors may be added when needed if in keeping with the size, design, materials, proportions, and location of the originals. If solid doors are necessary do not use six-panel Colonial style doors.)
- b. Additionally:
  - If feasible, develop rear entrances as service and customer entrances.
  - Smaller versions of main awning and sign may be used at rear entrances.
  - Keep rear and side entrances clean and uncluttered.
  - Screen HVAC units and dumpsters through landscaping, framed lattice panels, or flat wood board fences painted to be visually unnoticeable by blending with surroundings.



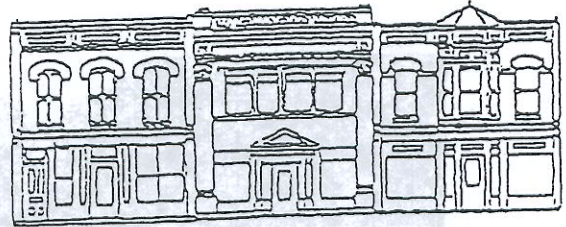
- Coordinate with neighboring structures and businesses where possible for a unified look and for such things as parking, paving, landscaping, and centrally located trash collection.
- Locate any necessary exterior staircases, balconies, elevator shafts, and additions on rear facades.



Rear entrances should be pleasant and accessible.



## IX. SITE AND STREETScape



The relationship among historic buildings, landscaping, and the features of the streetscape is a major factor in defining the historic character of an area. This overall relationship should always be considered in rehabilitation plans. In addition, even though they usually are not visible, archaeological sites are fundamental to the historic, and perhaps prehistoric, identity of an area; therefore, plans for new construction should consider the possibility that archaeological sites may be present.

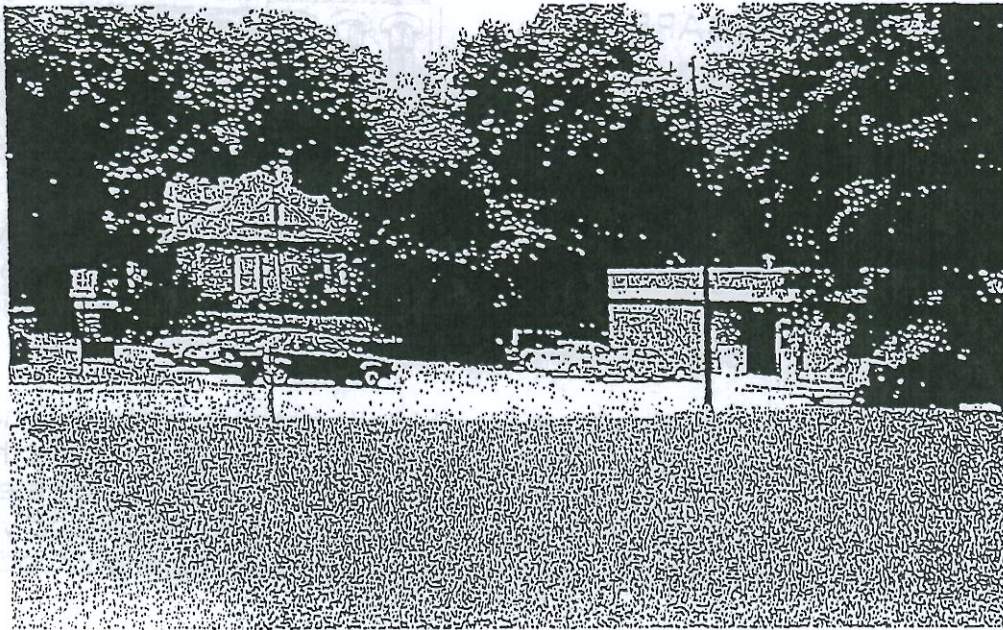
The setting is the area or environment in which a historic property is found. The elements that form the setting, such as the relationship of buildings to each other, setbacks, fence patterns, views, driveways, walkways, and landscaping create the character of a district or neighborhood. Proper maintenance of buildings and yards also contributes to the desirable appearance of the historic district or neighborhood.

### THE PUBLIC RIGHT-OF-WAY

Streets, sidewalks, parks, and other public spaces are important parts of the setting. The public right-of-way has evolved and changed over time, but much of the early twentieth century appearance and character remains in the downtown district. Most streets retain their original granite curbs with a grass strip separating the street from the sidewalk. Mature shade trees along many streets provide a green canopy. On some streets, standard streetlights have been replaced with decorative lighting fixtures of a more human scale, adding to the pedestrian character of the district. Future changes should maintain this character.

Recommended	Not Recommended
Streetscape and landscaping features which are important in defining the overall historic character of the district. Such features can include streets, alleys, walkways, street lights, signs, benches, parks, and trees and landscaping.	Removing or radically changing features in the district which are important so that, as a result, the character is diminished.
Retaining the historic relationship among buildings, streetscape and landscaping streetscape features. This includes considering the height and mass of buildings and the building set back distance from the street, as well as the architectural style of a building.	Removing or relocating historic buildings, landscaping, or streetscape features thereby destroying the historic character of the district. Introducing new construction into historic districts that is visually incompatible. Undertaking construction without considering the possibility of archaeological sites being present.





Inconsistent building setback makes the library seem out of place in the neighborhood

Recommended	Not Recommended
Protect historic wood, masonry, and other materials that are used in the construction of building and streetscape features, through appropriate surface treatments including: cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.	Failing to provide adequate protection of materials on a cyclical basis so that deterioration of a building, landscaping, or streetscape features results.
Protecting buildings, historic fencing, etc., against deterioration from weather, arson, vandalism, and theft.	Stripping features from buildings or the streetscape, including doors, wood siding, or iron fencing.
Trees and other landscaping materials should be pruned to protect the trees themselves as well as nearby historic buildings. Be sure proper pruning techniques will be used.	Removing healthy, appropriate landscaping material, especially specimen native trees. Adding trees and landscaping that is not in keeping with the era of the district, thereby diminishing the overall character.
Neatly maintain the site; have storage areas properly located where they are not visible from public right-of-way or adjacent properties.	Storing boats, trailers, or recreational vehicles in front or side yards; leaving disabled vehicles where they are visible from the public right-of-way or adjacent properties.



Recommended	Not Recommended
Evaluating the overall condition of a building and streetscape features to determine if repairs will be necessary.	Failing to undertake adequate measures to assure the preservation of features of the streetscape.
Garbage collection areas, whether cans or a dumpster, should be as unobtrusive as possible and screened from public view with landscape materials and a fence or wall when necessary. Dumpsters should be located as far away as possible from adjacent residential properties.	Locating garbage collection areas where they are easily visible or will impact adjacent properties.
If archaeological sites are discovered, leave them in undisturbed open space or landscaped areas. If a site must be disturbed, seek assistance from a professionally trained archaeologist.	Destroying an archaeological site without attempting some form of mitigation or salvage recovery program. Allowing artifact hunters to take whole items without recording what was found.
Repair will generally include the replacement in kind--or with a compatible substitute material--of those extensively deteriorated or missing parts of features when there are surviving prototypes.	Using a substitute material for the replacement part that does not have the same visual appearance as the surviving parts of streetscape features. Also, using a replacement material that is not physically compatible, such as a modern type of hard cement instead of a softer, traditional type mortar for masonry.
Replacing an entire feature of the streetscape that is too deteriorated to repair or is missing using the physical evidence or historical, pictorial, and physical documentation to guide the new work. It may be restoration based on, or a new design that is compatible with the character of the district. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.	Removing a feature of the streetscape and not replacing it; or replacing it with a new feature that does not convey the same visual appearance or is out of scale or otherwise inappropriate to the setting's character, e.g., replacing picket fencing with chain link fencing. Creating a false appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.
Since shade trees are assets of the district, when a mature tree has to be removed, it should be replaced with a native shade tree. The new shade tree should always be a quality tree. The tree should be planted far enough away from buildings so that it will not do any damage as it gets larger.	Removing a tree and not replacing it; or, replacing it with a tree that is not appropriate to the district considering the district's era and the native tree species; or replacing the tree with one that is not high quality; or, planting the new tree too close to a building.



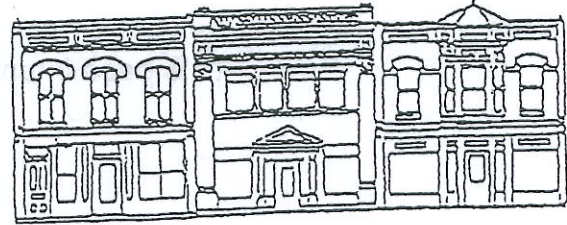
Recommended	Not Recommended
Adding appropriate landscaping, including trees, flowering bushes, ground cover, etc., that is consistent with the types of plants that would have been used originally.	Leaving yard areas without plant material, or adding inappropriate plant material based on the era of significance of the district and the local climate.
Designing required new parking so that it is as unobtrusive as possible. Parking should be located at the rear of buildings and fenced or screened to conceal parked cars. Parking areas should be the minimum size necessary to accommodate the use. The surface of a parking lot should be carefully considered and a material other than asphalt should be used when feasible. "Shared" parking and driveways should be planned so that two or more uses can utilize the same parking lot. This will reduce the number of individual parking lots in the district. Design parking lots so that specimen trees are saved in landscape islands.	Destroying streetscape and landscaping features (especially specimen trees) by introducing inappropriately designed parking areas and driveways. Constructing individual parking lots when shared parking would be possible. Using asphalt when a less obtrusive material could be substituted.
Increasing the amount of impervious surface on a site, which of course includes the addition of on-site parking, may necessitate the use of a drainage retention area (DRA). Careful consideration must be given to the location, size, slope of the sides, depth, and buffering of DRAs so that these holes will not detract from the character of the district. It may be possible to discharge most or all of the stormwater run-off into an off-site retention area.	Failing to recognize that a drainage retention area can have a significant visual impact on the district and therefore the potential negative effect of the DRA is not considered during the planning phase of new construction. Not examining the possibility of using an approved off-site DRA.
Most uses must provide for handicap accessibility. Usually a handicap ramp to accommodate a wheelchair has to be provided. Information on historically appropriate access is available from the City. Call 770.439.2501.	Installing a handicap ramp without considering its impact on the historic property and its surroundings.
Business signs must conform to the applicable requirements of the Powder Springs Code. Design for the mounting, framing or standards should be compatible with the materials suggested for the building. Style and color of lettering must be compatible with the building and location	Purchasing and installing a sign without considering Code compliance and its appearance within the district.

Recommended	Not Recommended
Other than what is required for traffic and pedestrian safety, keep signage in the public right of way to a minimum to preserve the appearance of the streetscape.	Installation of numerous extraneous signs which detract from the ambiance and pedestrian nature of the district.
Perform a site survey on areas of new construction to check for the possibility of archaeological remains. Monitor excavations for new construction to check for archaeological remains that were not visible at ground surface.	Excavating for new construction without checking for archaeological sites.
Whenever possible, place cables and wires underground and locate utility poles at the rear of lots.	Stringing new cables and wires overhead cluttering the visual experience downtown.



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## X. LIGHTING



Exterior lighting should be architecturally integrated with the building's style, material, and color. Lighting intensities should be controlled to assure that excessive light spillage and glare are not directed toward neighboring areas and motorists. Area lighting visible to surrounding land uses should incorporate fixtures with illumination cut-off features to control light spillage.

Recommended	Not Recommended
Where practical, replace standard streetlights with pedestrian-scale decorative streetlights constructed of materials that are compatible with the special character of the downtown district.	Use of harsh, overhead lighting on unsightly poles.
Illumination of portions of buildings, direct or indirect, may be used where the utility or aesthetic results can be demonstrated.	Lights that flash or move.
Down lighting should be used to reinforce circulation corridors.	Low-angle lighting of buildings generally is not encouraged. However, such lighting can be attractive if it is incorporated carefully into the architectural design.
All area lighting should result in a minimum of ½ foot-candles at all pedestrian areas.	



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## XI. FOUNDATIONS



A building's base, or foundation, gives the building a sense of strength and solidity, and serves to "tie" the structure to the ground.

Traditionally, residential buildings were raised on piers. Occasionally, certain early styles and mid-20th century styles used continuous masonry foundations.

Foundation screening should be recessed from the front of the foundation piers. Lattice, if used, should be hung below the skirt board or siding, between the piers and framed with trim. Lattice should be vertical and horizontal. Lattice secured to the face of the building is inappropriate. Solid infill should be recessed and screened.

Recommended	Not Recommended
Stucco piers or infill	Metal infill
Brick piers or infill	Plywood or asbestos panels
Wood lattice	Mineral board panels
Vertical picket infill	Plastic or vinyl sheeting
Stucco concrete block	Unfinished concrete block
Concrete (if original is stucco)	Imitation brick or stone
Stone	Vinyl lattice



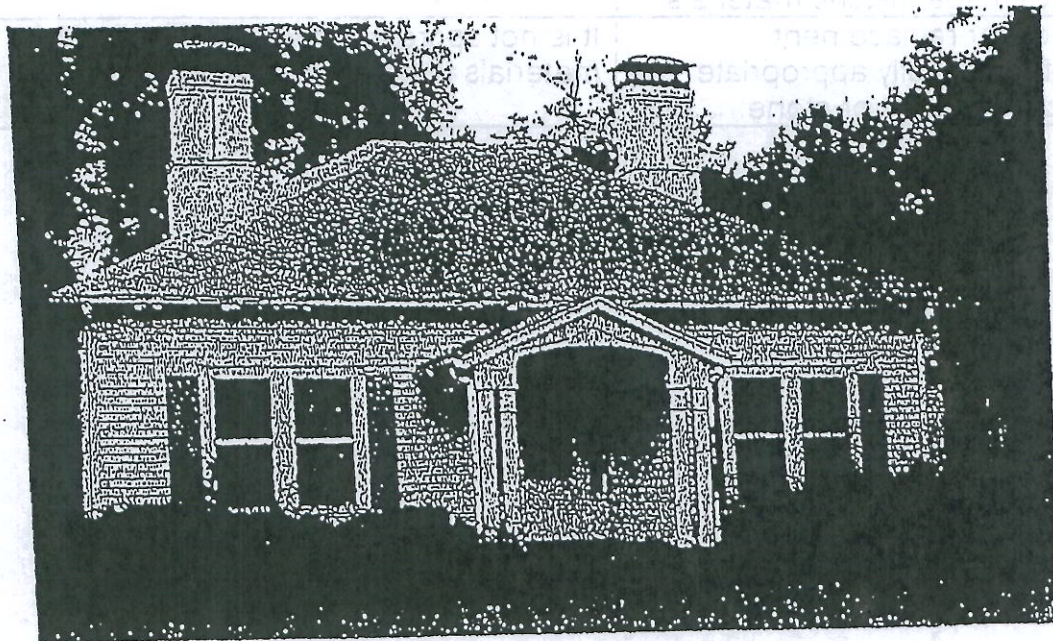
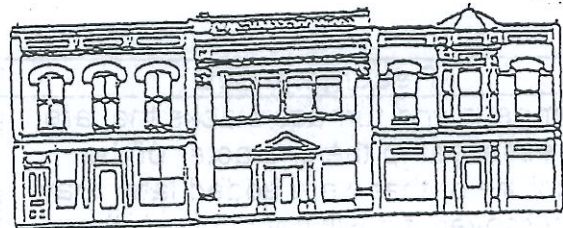
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## XII. CHIMNEYS

Chimneys are often significant architectural features of a historic structure.

Consequently, their preservation is essential to retaining the character of the building's exterior.

Proper maintenance of chimneys may include re-laying of any loose brick or stone, careful repointing of deteriorated mortar joints, and proper replacement of metal flashing where the chimney meets the roof or wall. Brick is by far the most common chimney material.



Architecturally significant chimneys. Metal chimney caps detract somewhat from the original appearance.

Recommended	Not Recommended
Preserve the shape, size, materials and details of character-defining chimneys.	It is not appropriate to shorten or remove original chimneys when they become deteriorated.
Maintain the integrity of chimneys by re-laying loose bricks or stones and repointing deteriorated mortar joints as necessary.	Parging or covering a deteriorated chimney with stucco or cement, rather than repointing the brickwork.
Retain significant chimney details such as brick corbelling, terra cotta chimney pots, and decorative caps.	Destruction of historic details or replacement of historic chimneys with modern materials.



Recommended	Not Recommended
Chimneys and furnace stacks that are not essential to the character of the structure or that were added later may be removed if it will not diminish the original design of the roof or destroy historic materials.	It is not appropriate to shorten or remove original chimneys when they become deteriorated.
If metal chimney caps or other covers are necessary, install them so they do not diminish the original design of the chimney or damage historic materials.	
Construct new or replacement chimneys of historically appropriate materials such as brick or stone.	It is not appropriate to use substitute materials that simulate brick or stone.

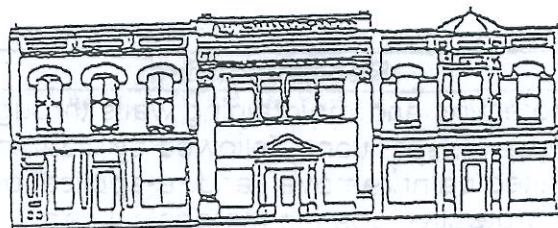


Remove original chimney if it is not essential to the character of the structure and its removal will not diminish the original design of the roof or destroy historic materials.	It is not appropriate to shorten or remove original chimneys when they become deteriorated.
If metal chimney caps or other covers are necessary, install them so they do not diminish the original design of the chimney or damage historic materials.	
Construct new or replacement chimneys of historically appropriate materials such as brick or stone.	It is not appropriate to use substitute materials that simulate brick or stone.





### XIII. BUILDING WALLS

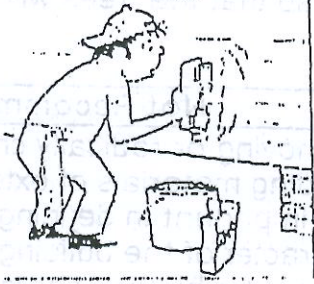
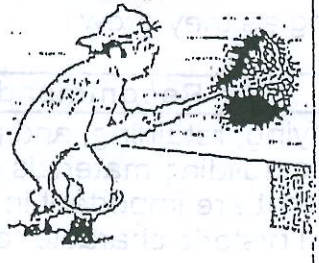
A wall is one of the sides of a building that connects the foundation and the roof. Walls have two functions: to support the roof and the upper floors; and to create an enclosed, interior space that is protected from weather and intrusion. Consideration of the appearance of a wall begins with the visible building material on the wall itself, such as wood, brick, stone, or stucco. Openings in the walls--windows and doors--are of major importance to the historic architecture as are attachments to the walls, such as porches. Windows, doors, and entrances and porches will be discussed later.



Wall insulation, which is important in energy conservation, will diminish the historic character of a building if it is applied to the exterior and then covered up with a non-historic siding material such as vinyl or aluminum. The use of non-historic siding materials is, of course, not recommended for historic buildings. One important way to help reduce the amount of air conditioning needed is to plant shade trees. Consideration should be given to planting native shade trees in locations that will shade a building, and still be far enough away so that the trees will not damage the building as they grow.

Recommended	Not Recommended
Identifying, retaining, and preserving the historic building materials of the exterior walls that are important in defining the overall historic character of the building.	Removing or radically changing the building materials of exterior walls that are important in defining the historic character of the building so that, as a result, the historic character is diminished.
Preserve the outside material by inspecting for termites and other destructive insects on a regular basis. It may be necessary to hire a professional exterminating company to make a thorough inspection	Removing a major portion of a historic wall instead of repairing or replacing the deteriorated section, and then reconstructing the wall with new material in order to achieve a uniform or "improved" appearance.
For masonry: Identifying, retaining, and preserving mortar joints and bonding patterns, coatings, and color.	For wood: Stripping historically painted surfaces to bare wood, then applying clear finishes in order to create a "natural look."
 <p>For masonry: Paint, if historically painted; do not paint if historically unpainted.</p>	 <p>For masonry: Applying paint or a coating such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.</p>

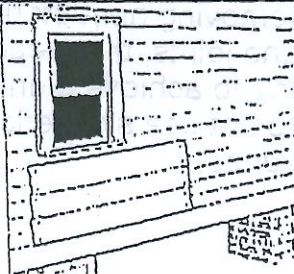


Recommended	Not Recommended
Protecting and maintaining walls through regular inspections, followed by cleaning, limited paint removal, and re-application of protective coating materials when needed	Failing to inspect and provide adequate protection to materials on a regular basis, allowing deterioration.
Protecting and maintaining walls by inspecting surfaces to determine whether repainting is necessary. Remove damaged or deteriorated paint only to the next sound layer using the gentlest methods possible (e.g., hand scraping) prior to repainting.	Removing paint that is firmly adhering to, and thus protecting, walls.
Cleaning walls only when necessary to halt deterioration or remove heavy soiling.	Cleaning wall surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials.
Cleaning wall surfaces with the gentlest method possible, such as low pressure water and detergents, using natural bristle brushes. 	Sandblasting wall surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration. 
For wood: Using with care electric hot-air guns and electric heat plates when paint is so deteriorated that total removal is necessary prior to repainting.	Using a cleaning method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures. For wood: Using a propane or butane torch to remove paint.
For wood: Using chemical strippers primarily to supplement other methods such as hand-scraping, hand-sanding, and thermal devices.	For wood: Failing to neutralize the wood thoroughly after using chemicals so that new paint does not adhere.
Applying compatible paint coating materials following proper surface preparation.	Failing to follow manufacturers' product and application instructions when repainting walls.

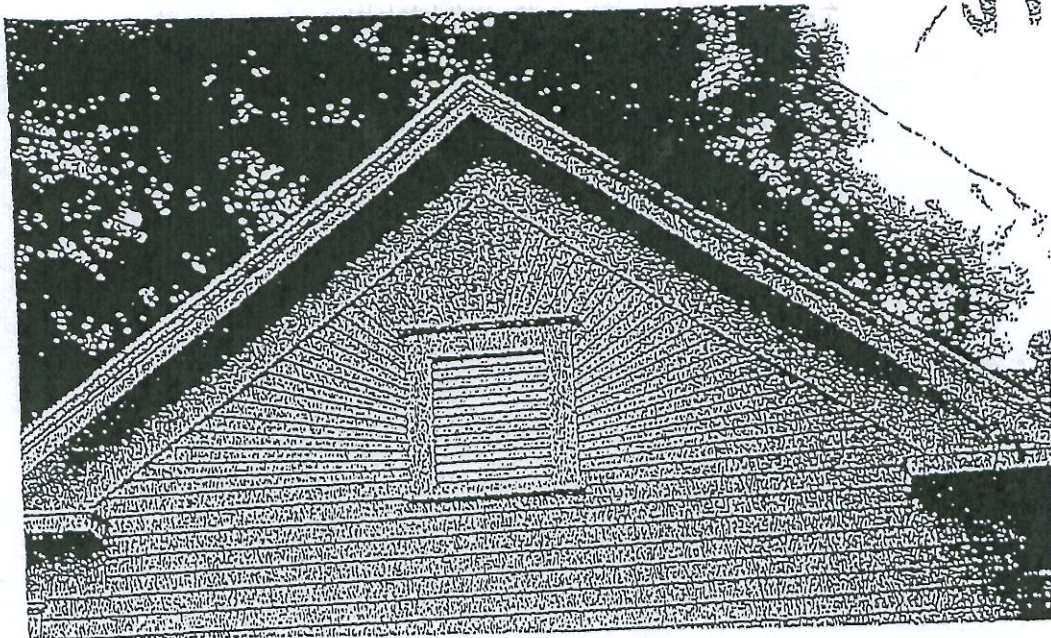


Recommended	Not Recommended
Repainting with colors that are historically appropriate to the building and district.	Using new paint colors that are inappropriate to the historic building and district.
For wood: Applying neutral or colored chemical preservatives to wood features that are exposed to decay hazards and are traditionally unpainted.	For wood: Introducing chemical preservatives, such as creosote, which can change the appearance of wood features.
For masonry: Repairing masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plasterwork. Use traditional repointing methods and duplicate old mortar joints in width and joint profile.	For masonry: Removing nondeteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance. Do not use synthetic caulking compounds.
For masonry: Removing deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.	For masonry: Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing
For masonry: Duplicating old mortar in strength, composition, color, and texture.	For masonry: Repointing with high Portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the masonry and can cause damage as a result of the differing expansion properties of the new mortar.
For masonry: Repairing original stucco by removing damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.	
Protecting and maintaining exterior walls by providing proper drainage so that water does not stand on flat horizontal surfaces or accumulate in curved decorative features.	For masonry: Removing sound stucco; or repairing with new stucco that is stronger than the historic material and does not convey the same visual appearance.
Evaluating the overall condition of the wall surfaces to determine whether more than protection and maintenance are required; that is, if repairs to the wall surface features will be necessary.	Failing to identify, evaluate, and treat the various causes of wall deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action, or extreme weather exposure.



Recommended	Not Recommended
Repairing wall features by patching or piecing-in using recognized preservation methods. Repair may also include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of wall features when there are surviving prototypes, such as brackets.	Failing to undertake adequate measures to assure the preservation of wall surfaces.
	Repairing an entire wall feature when repair of the wall and limited replacement of deteriorated or missing parts are appropriate.
Replacing in kind an entire wall feature that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.	Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the wall feature or that is physically or chemically incompatible.
Applying new or non-historic surface treatments such as a water-repellent coating to wall surfaces only if other repairs have failed to arrest water penetration problems.	Removing a wall feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance. Additionally, creating a false historical appearance because the replaced wall feature is based on insufficient documentation or introducing a new wall feature that is incompatible in size, scale, material, or color.
Installing insulating material on the inside of masonry walls to increase energy efficiency where there is no character-defining interior molding or other architectural detailing provided.	Applying waterproof, water-repellent, or nonhistoric coatings. Coatings are frequently unnecessary, expensive, and may change the appearance of historic walls as well as accelerate their deterioration.
Installing insulation in wall spaces so that the historic wall material is not damaged or covered up with new siding material.	Resurfacing historic building materials with more energy efficient but incompatible materials, such as covering historic masonry with exterior insulation.
Installing solar devices on a rear or inconspicuous side of the historic building.	Adding insulation to the exterior wall of a building, and then enclosing the insulation with nonhistoric siding material such as aluminum, vinyl, or stucco.
	Installing solar devices on primary or other highly visible elevations; or where historic material must be removed or will be obscured.

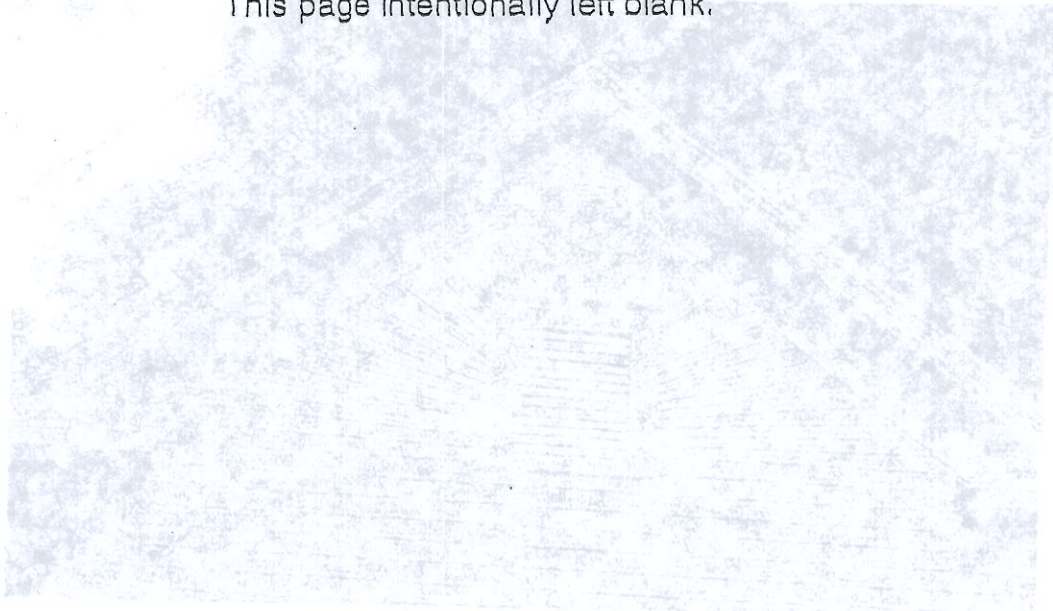




Siding details like this Victorian sunburst are often lost when installing vinyl or aluminum siding,

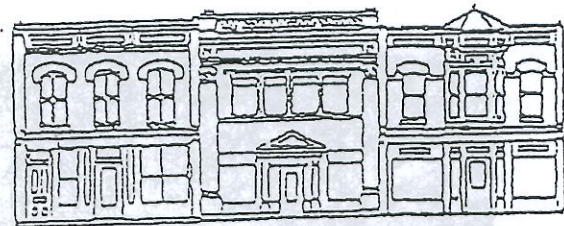


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## XIV. Roof



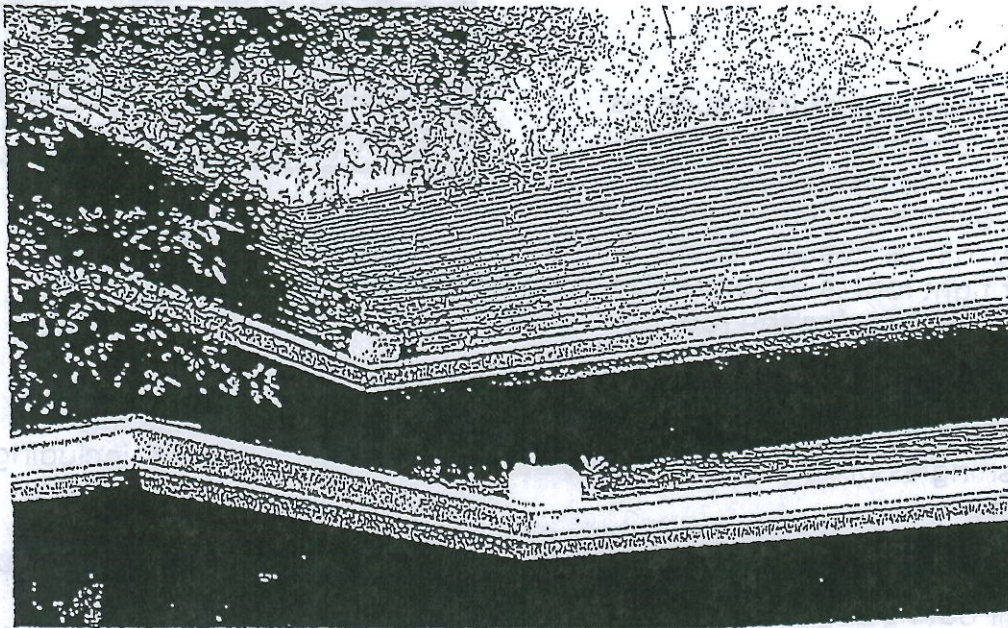
The roof - with its shape; features such as cresting, dormers, cupolas, and chimneys; and the size, color, and patterning of the roofing material--can be extremely important in defining the building's overall historic character. In addition to the design role it plays, a weather tight roof is essential to the preservation of the entire structure; thus, protecting and repairing the roof as a "cover" is a critical aspect of every rehabilitation project.

A building owner should resist the urge to change from roofing materials such as clay tile, metal shingles or panels, or slate to some other type of roofing, including three-tab shingles.

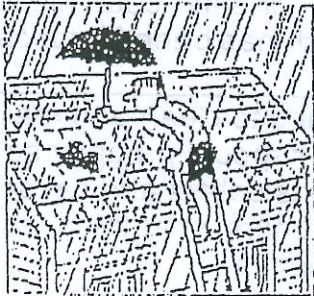
It is not uncommon to find that fascia, soffit, rafter ends, or gutters and downspouts, etc., need repair during a re-roofing project. These types of repairs should be undertaken with great care to ensure that the integrity of the structure is maintained.

Recommended	Not Recommended
Identifying, retaining, and preserving roofs--and their functional and decorative features--that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, shed, or gable; decorative features such as cupolas, cresting, chimneys, rafter ends, decorative brackets, gable-end decorations, dormer elements and weathervanes; and roofing material such as slate, wood, clay tile, and metal; as well as its size, color, and patterning.	Radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building so that, as a result, the historic character is diminished. Changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights so that the historic character is diminished. Applying paint or other coatings to roofing material which has been historically uncoated.
Protecting and maintaining a roof by cleaning the gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration; and to ensure that materials are free from insect infestation.	Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof fasteners, sheathing, and the underlying structure.
Providing adequate anchorage for roofing material to guard against wind damage and moisture penetration.	Allowing roof fasteners, such as nails and clips, to corrode so that roofing material is subject to accelerated deterioration.

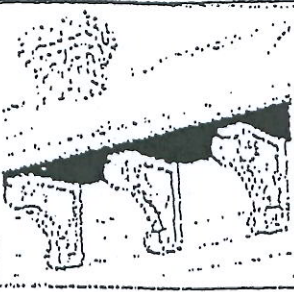
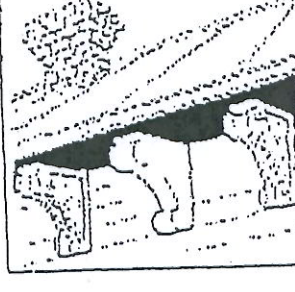
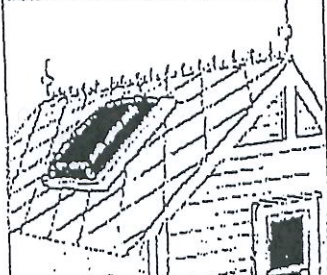




Trees growing in gutters is an indication of maintenance work needed.

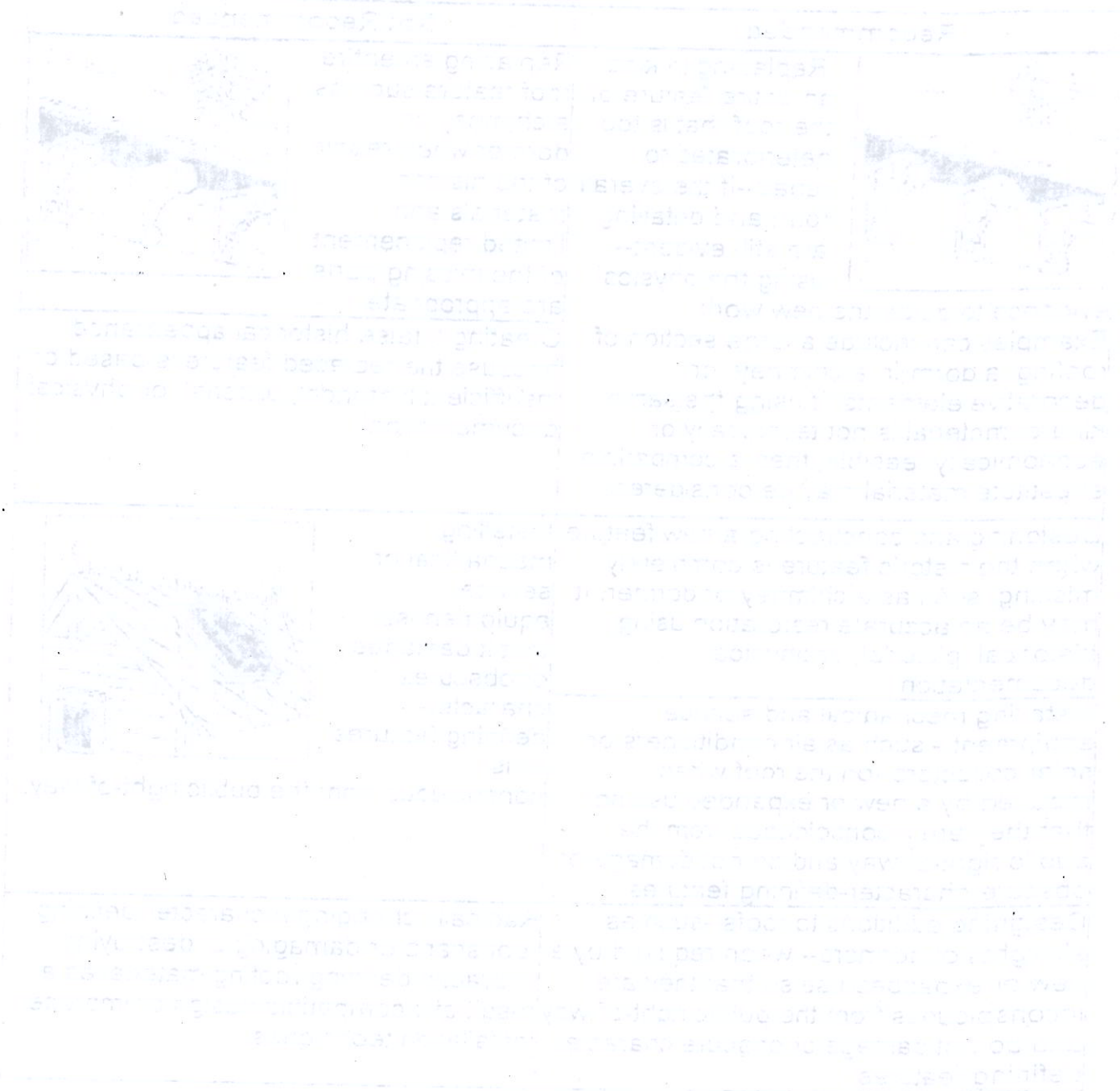
Recommended	Not Recommended
<p>Protecting a leaking roof with plywood, roofing felt, or plastic until it can be properly repaired.</p> 	<p>Permitting a leaking roof to remain unprotected so that water damage occurs inside the building and there is accelerated deterioration of structural components, such as trusses or rafters, and non-structural ceilings.</p> <p>Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the roof.</p>



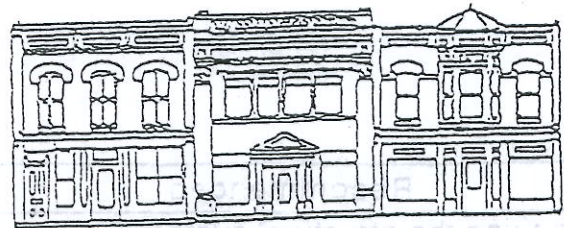
Recommended	Not Recommended
 <p>Replacing in kind an entire feature of the roof that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence to guide the new work. Examples can include a large section of roofing, a dormer, a chimney, or decorative elements. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.</p>	 <p>Replacing an entire roof feature such as a chimney or dormer when repair of the historic materials and limited replacement of the missing parts are appropriate.</p> <p>Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, or physical documentation.</p>
<p>Designing and constructing a new feature when the historic feature is completely missing, such as a chimney or dormer. It may be an accurate restoration using historical, pictorial, or physical documentation.</p> <p>Installing mechanical and service equipment-- such as air conditioners or solar collectors--on the roof when required by a new or expanded use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.</p>	 <p>Installing mechanical or service equipment so that it damages or obscures character-defining features or is conspicuous from the public right-of-way.</p>
<p>Designing additions to roofs--such as skylights or dormers-- when required by a new or expanded use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.</p>	<p>Radically changing a character-defining roof shape or damaging or destroying character defining roofing material as a result of incompatible design or improper installation techniques.</p>



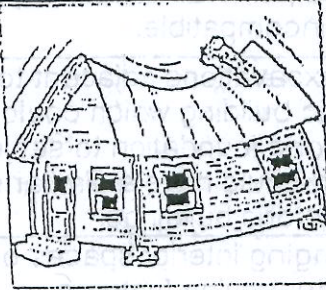
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## XV. STRUCTURAL SYSTEMS



Exposed features of the structural system, such as load bearing walls, columns, trusses, and foundation walls are not only important in defining the building's overall historic character, they are essential to the support and continued existence of the building. The structural system should always be examined and evaluated early in the project planning stage to determine both its physical condition and its importance to the building's historic character. Concealed structural features may be significant in the local history of building technology; therefore, the structural system should always be examined and evaluated early in the project planning stage to determine both its physical condition and its importance to the building's historic character or historical significance. The most common types of structural systems found in historic buildings include: wooden frame construction, balloon frame construction, cavity and solid brick wall construction, cast in place concrete, structural terra cotta clay, and concrete slab and post construction.

Recommended	Not Recommended
 <p>Identifying, retaining, and preserving structural systems, and individual features of systems that are important in defining the overall historic character of the building.</p>	<p>Removing, covering, or radically changing features of structural systems which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p>
	<p>Putting in a new use, or expanding an existing use, which could overload the existing structural system; or installing equipment or mechanical systems which could damage the structure.</p>
	<p>Demolishing a load bearing wall that could be augmented and retained and replacing it with a new wall.</p>
<p>Protecting and maintaining the structural system by keeping roof shingles or other covering and flashing in good, water tight condition; cleaning roof gutters and downspouts; keeping walls and windows in sound condition; and assuring that structural members are free from insect infestation. Examining and evaluating the physical condition of the structural system using nondestructive techniques.</p>	<p>Utilizing treatments or products that accelerate deterioration of structural material i.e. introducing urea formaldehyde foam insulation into frame walls.</p>
	<p>Leaving known structural problems untreated.</p>
	<p>Utilizing destructive probing techniques that will damage or destroy structural material.</p>

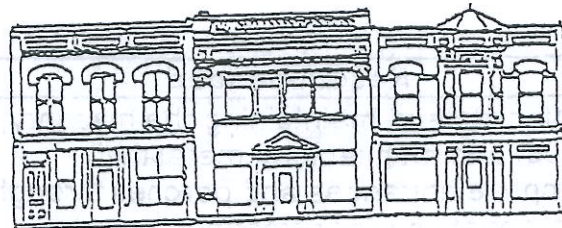


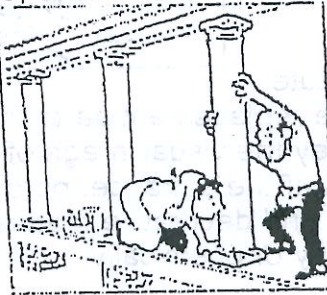
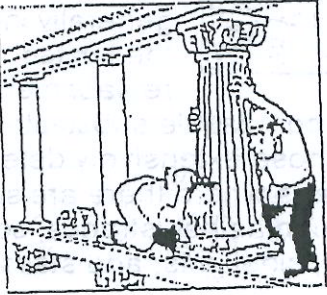
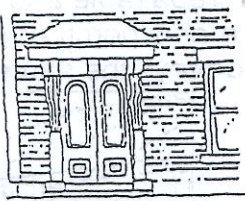
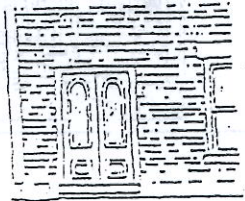
Recommended	Not Recommended
Repairing the structural system by augmenting or upgrading individual parts or features. For example, weakened floor members can be spliced, braced, or otherwise supplemented or reinforced.	Failing to provide proper building maintenance on a cyclical basis so that deterioration of the structural system results.
	Upgrading the building structurally in a manner that diminishes the historic character of the exterior.
Replacing in kind--or with appropriate substitute material--those portions or features of the structural system that are either extensively deteriorated or are missing when there are surviving prototypes. Substitute material should convey the same form, design, and overall visual appearance as the historic feature; and be able to satisfy load bearing requirements.	Replacing a structural member or other feature of the structural system when it could be augmented and retained.
	Installing a replacement feature that does not convey the same visual appearance.
	Using substitute material that does not equal the load bearing capabilities of the historic material, or is otherwise physically or chemically incompatible.
Limiting any new excavations adjacent to historic foundations to avoid undermining the structural stability of the building or adjacent historic buildings.	Carrying out excavations adjacent to or within a historic building which could cause the historic foundation to settle, shift, or fail; or, could have a similar effect on adjacent historic buildings.
Correcting structural deficiencies in preparation for a new or expanded use in a manner that preserves the structural system and individual character-defining features.	Radically changing interior spaces or damaging or destroying features or finishes that are character-defining while trying to correct structural deficiencies in preparation for the new or expanded use
Designing and installing new mechanical or electrical systems when required for a new or expanded use which minimize the number of cutouts or holes in structural members.	Installing new mechanical or electrical systems or equipment in a manner which results in numerous cuts, splices, or alterations to structural members.
Adding a new floor or ceiling when required for a new or expanded use if such an alteration does not damage or destroy the structural system or obscure, damage, or destroy character-defining spaces, features, or finishes.	Inserting a new floor or ceiling when such a radical change damages a structural system or obscures or destroys interior spaces, features; or finishes:
	Inserting a new floor or lowering ceilings which cut across the glazed areas of windows so that the exterior form and appearance of the windows are radically changed and the fenestration altered.



## XVI. ENTRANCES

Entrances often are the focal point of historic buildings, particularly when they occur on primary elevations. Together with their functional and decorative features such as door, steps, balustrades, pilasters, and entablatures, they can be extremely important in defining the overall character of a building. In many cases, porches were energy-saving devices, shading southern and western elevations. Usually entrances and porches were integral components of a historic building's design.

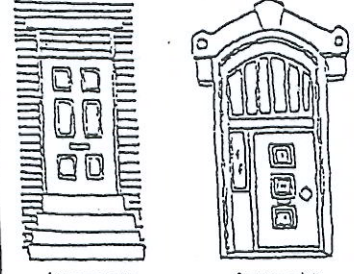
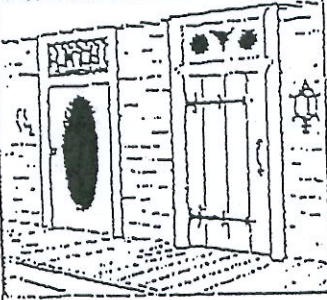
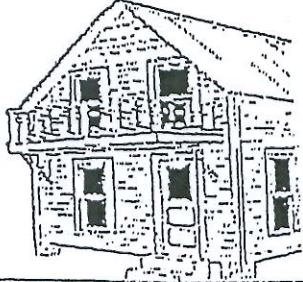
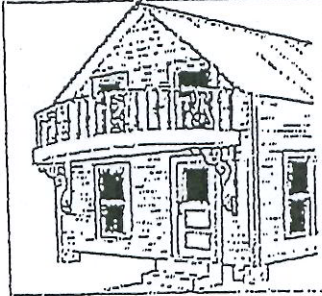


Recommended	Not Recommended
<p>Identifying, retaining, and preserving entrances and porches and their functional and decorative features that are important in defining the overall historic character of the building such as doors, fanlights, sidelights, columns, balustrades, and stairs.</p> 	<p>Removing or radically changing entrances and porches, and their functional and decorative features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> 
<p>ENTRANCE TRIM MAINTAINS ARCHITECTURAL BALANCE—IT SHOULD NOT BE REMOVED</p>  <p>The original door surround frames the entry, giving it a feeling of substance and solidity.</p>  <p>Removal of the door surround reduces the historic presentation of the entrance. The door appears to be unimportant, "floating" within the facade.</p>	<p>Stripping entrances and porches of historic material. Removing an entrance or porch because the building has been reoriented and adapted to a new use. Cutting a new entrance on a primary elevation. Altering utilitarian or service entrances so they appear to be formal entrances by adding such things as paneled doors, fanlights, or sidelights.</p>

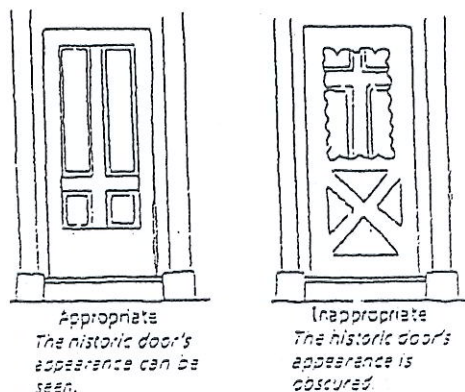


Recommended	Not Recommended
<p>Protecting and maintaining the masonry, wood, and architectural metal that comprise entrances and porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems. Evaluating the overall condition of materials to determine whether more than protection and maintenance are required; that is, if repairs to entrance and porch features will be necessary.</p>	<p>Failing to provide adequate protection to materials on a cyclical basis so that deterioration of entrances results.</p>
<div data-bbox="138 625 456 909" data-label="Image"> </div> <p>Repairing entrances and porches by conserving the historic materials. Repair will generally include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts where there are surviving prototypes such as balustrades, cornices, columns, sidelights, and stairs.</p>	<div data-bbox="1081 625 1393 909" data-label="Image"> </div> <p>Replacing an entire entrance or porch when the repair of materials and limited replacement of parts are inappropriate. Using a substitute material for the replacement parts that does not convey the visual image of the surviving parts of the entrance, porch, and functional and decorative features, or that is physically or chemically incompatible</p>
<p>Replacing in kind an entire entrance or porch that is too deteriorated to repair--if the form and detailing are still evident--using the physical evidence to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.</p> <div data-bbox="425 1329 737 1627" data-label="Image"> </div>	<p>Removing an entrance or porch, or associated functional and decorative feature, that is unrepairable and then not replacing it with a new porch or entrance or feature that conveys the same visual appearance.</p> <div data-bbox="1052 1329 1354 1627" data-label="Image"> </div>



Recommended	Not Recommended
<p data-bbox="261 373 505 415">REPLACEMENT DOORS MUST FIT ORIGINAL OPENINGS</p>  <p data-bbox="305 709 402 730">Inappropriate</p> <p data-bbox="492 709 589 730">Inappropriate</p> <p data-bbox="277 730 613 772"><i>Blocking-in door openings to accommodate stock doors is not permitted.</i></p> <p data-bbox="123 785 756 1026">Designing and constructing a new entrance or porch if the historic entrance or porch is completely missing. It may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building.</p>	 <p data-bbox="1105 338 1419 667">Creating a false historical appearance because the replaced entrance or porch or associated functional or decorative features are based on insufficient historical, pictorial, and physical documentation. Introducing a new entrance, porch, or associated functional or decorative feature that is incompatible in size, scale, material, design, or color.</p>
 <p data-bbox="483 1037 756 1346">Designing and installing additional entrances or porches when required for a new use in a manner that preserves the historic character of the building, i.e., limiting such alteration to non-character-defining elevations.</p>	<p data-bbox="781 1037 1068 1415">Installing entrances and porches that are incompatible in size and scale with the historic building or obscure, damage, or destroy character-defining features.</p> 

STORMS AND SCREENS SHOULD NOT CONCEAL



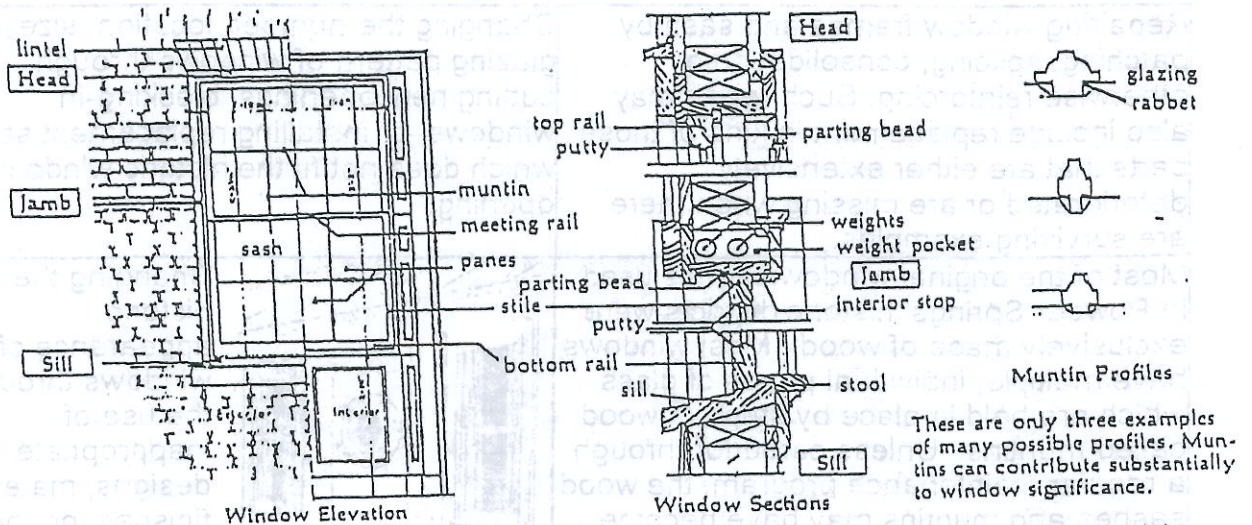
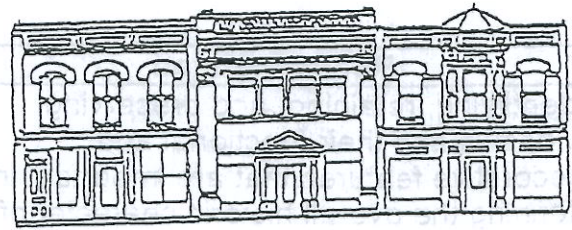
*If needed, storm doors and screen doors that have a narrow frame, which allow the door behind it to be seen, are preferred.*



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## XVII. WINDOWS

A window is an opening in an external wall of a building that will admit light and (before air conditioning) air. Windows are usually glazed.



*These drawings of window details identify major components, terminology, and installation details for a wooden double-hung window.*


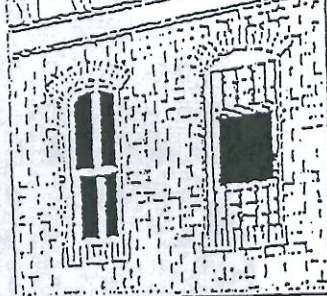
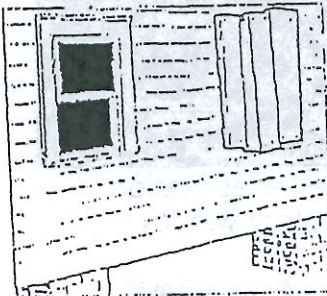
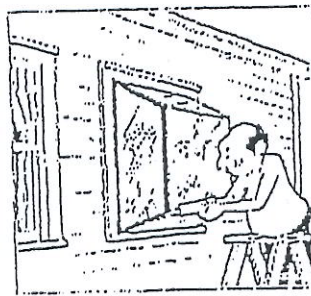
The arrangement and design of the window, i.e., the visual pattern made by all the windows of a building, is called fenestration.

As a character-defining feature a window must be assessed at two levels: First, the design(s), materials, and appearance of the individual windows must be noted; then the fenestration of the entire assemblage of windows must be considered. Because rehabilitation projects frequently include proposals to replace window sash or even entire windows to improve thermal efficiency, it is essential that the contribution to the overall historic character of the building be assessed for individual windows and for the fenestration. The physical condition of each window should be evaluated before specific repair or replacement work is undertaken.



Recommended	Not Recommended
Identifying, retaining, and preserving windows and their functional and decorative features that are important in defining the overall historic character of the building.	Removing or radically changing windows which are important in defining the overall historic character so that, as a result, the historic character of the building is diminished. Such features can include frames, sash, muntins, glazing, sills, heads, hood molds, paneled or decorated jambs and moldings, and exterior shutters.
Repairing window frames and sash by patching, splicing, consolidation or otherwise reinforcing. Such repair may also include replacement in kind of those parts that are either extensively deteriorated or are missing when there are surviving examples.	Changing the number, location, size, or glazing pattern of windows through cutting new openings, blocking-in windows, or installing replacement sash which does not fit the historic window opening.
<p>Most of the original window sashes used in Powder Springs' historic districts were exclusively made of wood. Most windows have multiple, individual panes of glass which are held in place by strips of wood called muntins. Unless cared for through a regular maintenance program, the wood sashes and muntins may have become damaged by weather or termites.</p> <p>Wooden windows with true muntins always should be retained. Many window companies will custom make replacement windows which can be ordered locally.</p>	<div data-bbox="792 772 1104 1050" data-label="Image"> </div> <p>Changing the historic appearance of windows through the use of inappropriate designs, materials, finishes, or colors which radically change the sash, depth of reveal, and the muntin configuration; the reflectivity of the glazing; or appearance of the frame.</p>
<p>Protecting and maintaining the wood material which comprises the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning and repainting. Making weather tight by recaulking and replacing or installing weatherstripping. (These actions also improve thermal efficiency.)</p> <p>Evaluating the overall condition of materials to determine whether more than- protection and maintenance are required, i.e., if repairs to windows and window features will be required.</p>	<p>Failing to provide adequate protection of materials on a cyclical basis so that deterioration of the windows results. Retrofitting or replacing windows rather than maintaining the sash, frame, and glazing. Failing to undertake adequate measures to assure the preservation of historic windows.</p> <p>Replacing the entire window when repair of materials and limited replacement of deteriorated or missing parts are appropriate.</p>

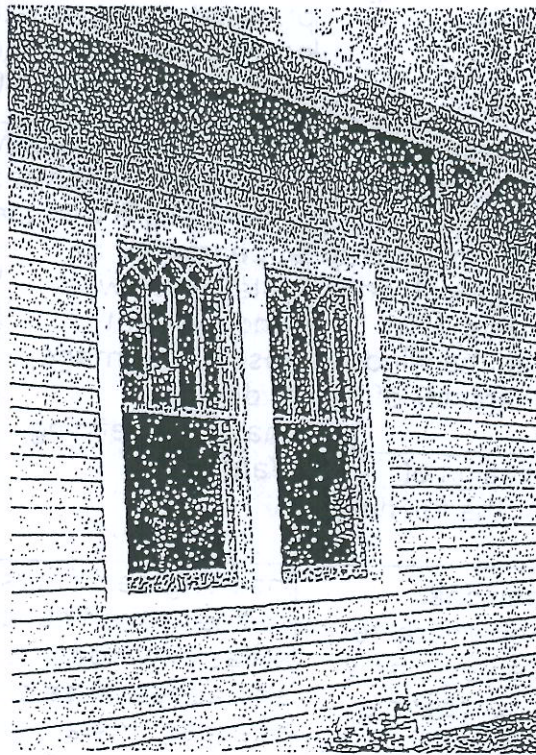


Recommended	Not Recommended
	
<p>Replacing in kind an entire window that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.</p> 	<p>Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the window or that is physically incompatible. Failing to reuse serviceable window hardware.</p> <p>Removing an unrepairable character-defining window &amp; blocking the opening.</p> <p>Creating a false historical appearance because the replaced window is based on insufficient historical, pictorial, and physical documentation. Introducing a new design that is incompatible with the historic character of the building.</p>
<p>Designing and installing new windows when the historic windows (frame, sash, and glazing) are completely missing. The replacement windows may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the window openings and the historic character of the building.</p>	<p>Installing new windows--including frames, sash, and muntin configuration--that are incompatible with the building's historic appearance; or, installing new windows that obscure, damage, or destroy character defining features.</p> 
<p>Providing a setback in the design of dropped ceilings to allow for the full height of the window openings.</p>	
<p>Designing and installing additional windows on rear or other non-character-defining elevations if required by a new use. The design should be compatible with the overall design of the building, but should not duplicate the fenestration pattern and detailing of a character-defining elevation.</p>	<p>Inserting new floors or lowering internal ceilings which cut across the glazed areas of windows so that the exterior form and appearance of the windows are changed. Installing a new roof, such as for a porch, that obscures existing windows.</p>





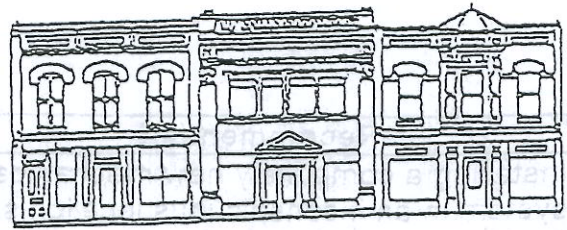
This otherwise sensitive rehabilitation  
blocked in the second story window.



Important window details include  
the upper sash muntins and rain hood.



## XVIII. MECHANICAL SYSTEMS: AIR CONDITIONING, HEATING, ELECTRICAL, AND PLUMBING



The visible features of historic mechanical systems help define the overall historic character of a building. Surviving elements of historic mechanical systems should be retained and repaired whenever possible.

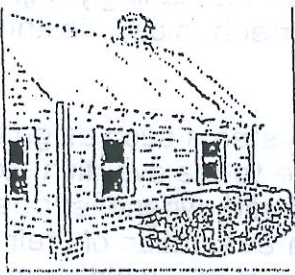
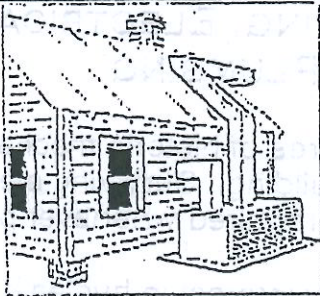
The 19th century interest in hygiene, personal comfort, and the reduction of the spread of disease was met with the development of central heating, piped water, piped gas, and networks of underground cast iron sewers. By the turn of the 20th century, it was common to have all of these modern amenities in a building.

In the 20th century the greatest impact on mechanical systems was from the use of electricity. Electronic technology was accompanied by an increasingly high level of design and decorative art in the functional elements of mechanical, electrical, and plumbing systems.

The visible decorative features of historic mechanical systems such as grilles, lighting fixtures, and ornamental switch plates contribute to the overall historic character of a building and should be retained and repaired, whenever possible. Their identification needs to take place together with an evaluation of their physical condition early in project planning. The functioning parts of many older systems, such as radiators, electric wiring, and pipes may need to be upgraded or replaced entirely in order to accommodate a new use and to meet code requirements.

Recommended	Not Recommended
Identifying, retaining, and preserving visible features of historic mechanical systems that are important in defining the overall historic character of the building.	Removing, radically changing features of, or failing to provide adequate protection to, the components of historic mechanical systems important in defining the overall historic character of a building so that, as a result, the character is diminished.
Retain or upgrade existing mechanical systems whenever possible.	Installing a new system if you don't need to.

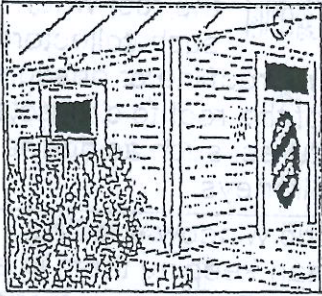
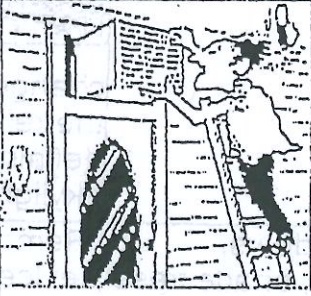


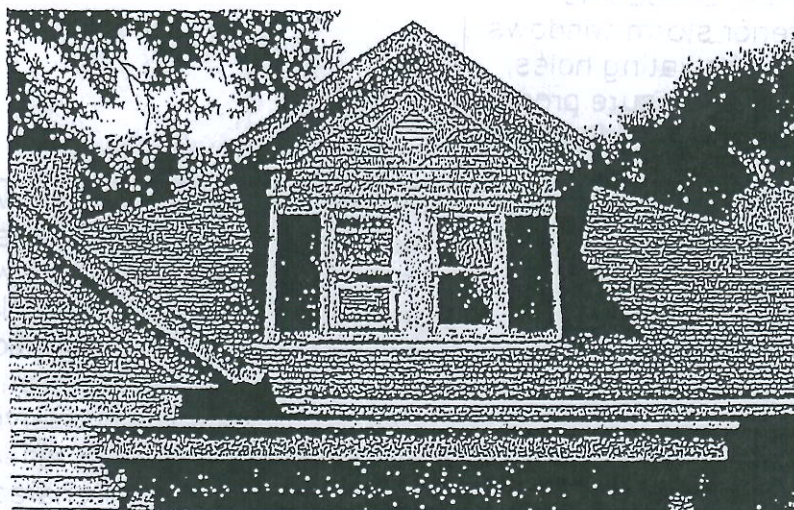
Recommended	Not Recommended
<p>Installing a completely new mechanical system in an inconspicuous location so that it does not detract from the exterior elevations, so that damage to historic building material is minimized, and selecting the type of equipment that requires the least alteration possible to the building's floor plan. Installing ducts, pipes, and cables in concealed locations such as under the building, in wall cavities, or in closets.</p> 	 <p>Installing a new mechanical system so that character-defining structural or interior features are radically changed, damaged, or destroyed. This includes: cutting through walls in order to install air conditioning units, concealing mechanical equipment in walls or ceilings in a manner that requires the removal of historic building material, installing "dropped" acoustical ceilings to hide mechanical equipment when this destroys the proportions of character-defining interior spaces and installing ducts, pipes, and cables in places where they will obscure or visually detract from character-defining features.</p>
<p>Installing thermal insulation in attics, under floors, and in wall cavities (with vapor barrier) to increase the efficiency of heating/air conditioning systems. Installing insulating material on the inside of masonry walls to increase energy efficiency where there is no character-defining interior molding around windows or other interior architectural detailing. Installing freestanding solar collectors in a manner that preserves the historic property's character-defining features.</p>	<p>Applying urea or formaldehyde foam or any other thermal insulation with a water content into wall spaces in an attempt to reduce energy consumption. Resurfacing historic building materials with energy efficient but incompatible materials, such as covering exterior walls with insulation and siding or stucco. Installing freestanding solar collectors that obscure, damage, or destroy historic character-defining features.</p>



Recommended	Not Recommended
<p>Install equipment such as condensers, solar collectors, chimney stacks, vents and other equipment on a rear or inconspicuous side of the historic building so that the character-defining features of the property are preserved.</p>	<div data-bbox="748 254 1073 558" data-label="Image"> </div> <p>Locating condensers, solar collectors, chimney stacks, vents or other equipment on visible portions of the roof when such collectors change the historic roofline or obscure the relationship of the roof to character-defining roof features, such as dormers, skylights, and chimneys.</p>
<p>Use shutters, operable windows, porches, curtains, awnings, shade trees and other historically appropriate non-mechanical features of historic buildings to reduce the heating and cooling loads. Maintain windows and louvered blinds in good operable condition for natural ventilation. Improve thermal efficiency with weatherstripping, storm windows, caulking, interior shades and, if historically appropriate, blinds and awnings. Install interior storm windows with airtight gaskets, ventilating holes, and/or removable clips to insure proper maintenance and to avoid condensation damage to historic windows.</p>	<p>Removing historic window shading devices rather than keeping them in an operable condition. Replacing historic multi-paned windows with new thermal windows utilizing false muntins. Replacing wood framed windows with aluminum framed windows. Installing interior storm windows that allow moisture to accumulate and damage the window.</p>
<p>Installing exterior storm windows which do not damage or obscure the windows and frames. Considering the use of lightly tinted glazing for windows on noncharacter-defining elevations if other energy retrofitting alternatives are not possible. Retaining historic interior and exterior shutters and transoms for their inherent energy conserving features.</p>	<p>Installing new exterior storm windows which are inappropriate in size or color, or are inoperable. Replacing windows or transoms with fixed thermal glazing or permitting windows and transoms to remain inoperable rather than utilizing them for their energy conserving potential. Using tinted or reflective glazing on windows on character-defining or other conspicuous elevations. Removing historic interior or exterior features which play a secondary energy conserving role.</p>



Recommended	Not Recommended
<p>Installing heating/air conditioning units in the window frames in such a manner that the sash and frames are protected. Note: Window installations should be considered only when all other viable heating/cooling systems would result in significant damage to historic materials.</p>	<p>Cutting through exterior walls in order to install air conditioning units; radically changing the appearance of the historic building or damaging or destroying windows by installing heating/air conditioning units in historic window frames or transoms.</p>
	

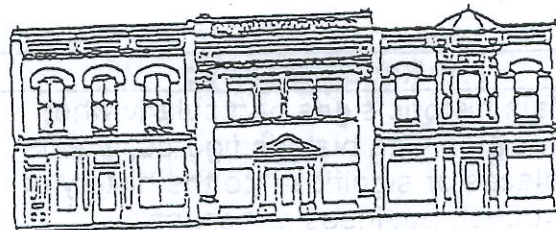


A more desirable option for placement of this air conditioner would be in a side or rear window.

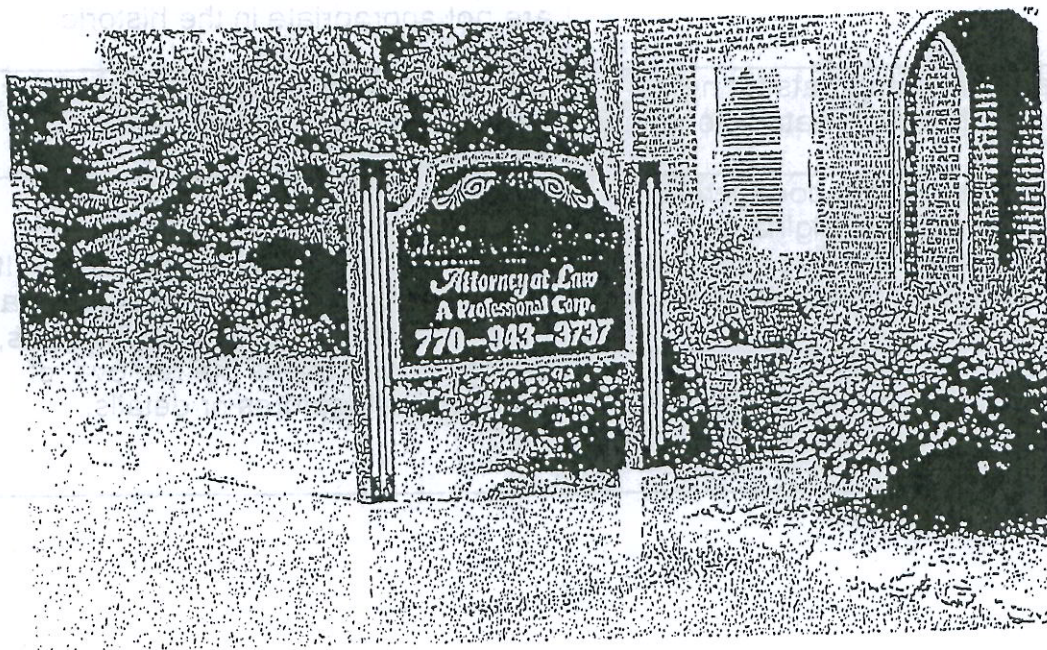


## XIX. SIGNS

Traditionally, storefront signs were relatively small, of simple, rectangular shapes, with straightforward and legible lettering (see Chapter VIII.2, page 27). They were usually constructed of wood or metal with a smooth, painted sign face. Commercial buildings usually had a location intended for a sign. Signs in residential locations were often located beside the front walk near the public sidewalk.



Signage within the district should be compatible with the human scale and environment. Signs whose purpose is to attract the attention of passing motorists are usually too large to be compatible with the pedestrian character of the historic district.



A tasteful human-scale sign.



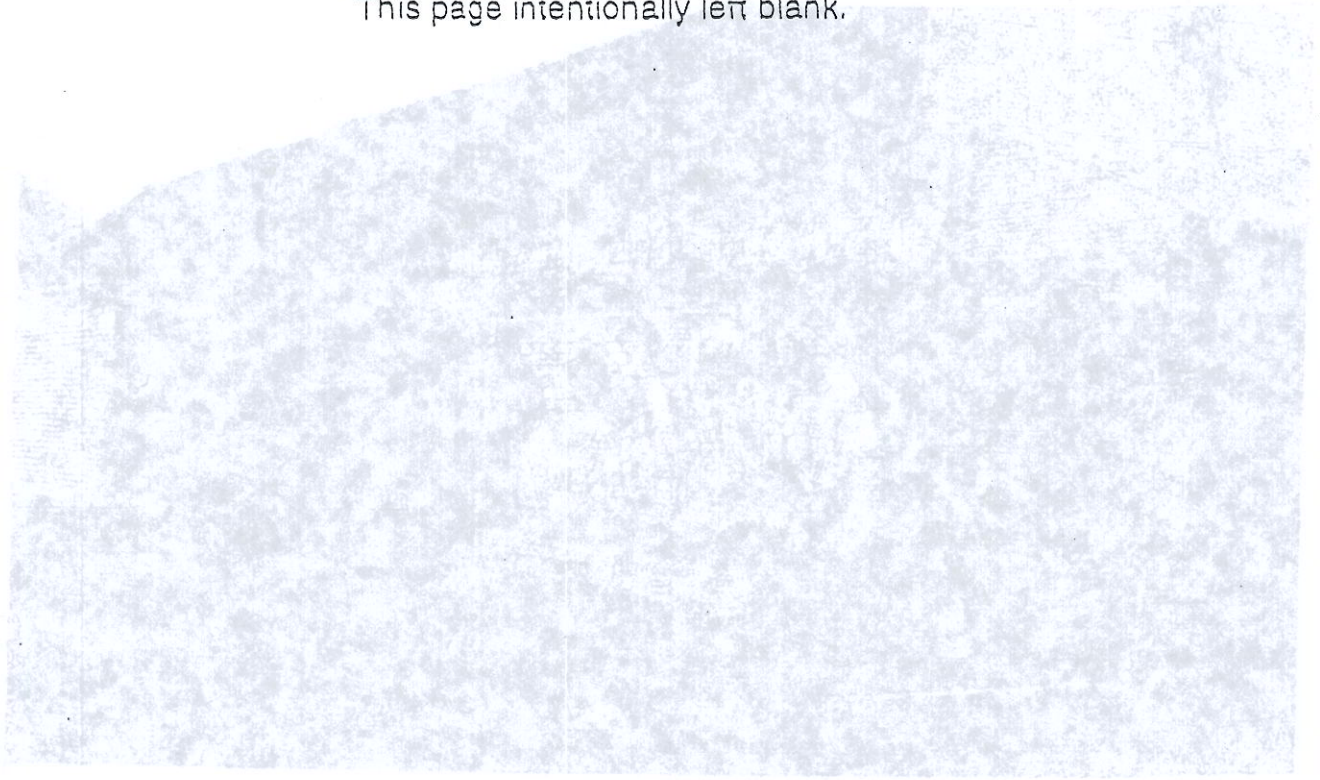
Recommended	Not Recommended
Retain historic signs particularly when associated with historic figures, events or places or significant to the history of a product, business or service advertised; reflecting the history of the building or district; characteristic of a specific period; integral to the building's design or physical fabric; outstanding examples of the signmaker's art; local landmarks; or are elements important in defining the character of a district.	Remove, destroy, cover or conceal existing signage until its origin and historical significance have been ascertained.
Size signs to be no larger than necessary to identify the building they serve, and locate them so that they do not block pedestrian views along the street.	Billboards (outdoor advertising signs) and other tall freestanding signs, portable signs, flashing or lighted message signs, plastic signs, and signs with internally illuminated letters are not appropriate in the historic districts.
Select traditional materials for new signs including wood, metal, stone, and masonry.	Carved or sandblasted signboards are generally not appropriate in the historic district.
Place signs for historic commercial buildings in locations originally intended for signage such as at the top of the storefront or on windows, doors, or awnings.	Generally, it is not appropriate to install signs directly on facades or porch roofs of residential buildings. It is not appropriate to attach signs to a building in any manner that conceals, damages, or causes the removal of architectural features or details.
An appropriate location for a freestanding sign in a residential area is close to the front walk and near the public sidewalk.	



A sign significant to the history of a product.

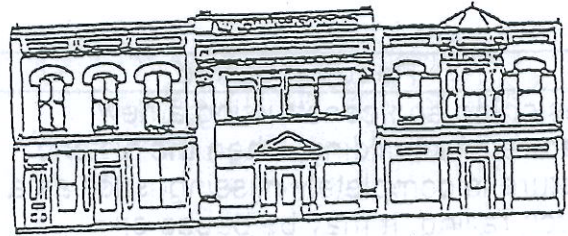


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## XX. HEALTH AND SAFETY CODE REQUIREMENTS



As part of general rehabilitation, or to provide for a new use, it is usually necessary to make modifications to a historic building so that it can comply with current health, safety, and code requirements. Such work needs to be carefully planned and undertaken so that it does not result in a loss of character-defining spaces, features, or finishes. In undertaking rehabilitation work on historic buildings, it is necessary to consider the impact that meeting current health and safety codes (public health, occupational health, life safety, fire safety, electrical, structural and building codes) will have on character-defining space, features, and finishes.

Research has found that some materials commonly used in the past such as asbestos in insulation, floor and wall coverings, siding, and shingles; and lead paint, can be hazardous to building occupants. Following careful investigation and analysis, some form of abatement may be required such as encapsulation, or partial or total removal. All workers involved in the encapsulation, repair, or removal of known toxic materials should be adequately trained and should wear proper personal protective equipment. Finally, preventative and routine maintenance procedures for historic structures known to contain such toxic materials must contain adequate safety precautions.

Recommended	Not Recommended
Identifying the historic building's character defining spaces, features, and finishes so that work required to bring the building up to code will not result in their damage or loss and will not diminish the building's historic character.	Undertaking code-required alterations to a building or site before identifying those spaces, features, or finishes which are character-defining and therefore must be preserved.
Replace asbestos roof shingles with shingles having a similar visual appearance, i.e., shape and texture. If replacement shingles are prohibitively expensive, consider a dimensional, three-tab shingle.	Replacing asbestos shingles with standard three-tab shingles without checking into the availability and cost of shingles that are visually similar to the asbestos shingles.



Recommended	Not Recommended
Designing and constructing a new feature of a building, when the historic feature is completely missing, such as a porch railing. It may be based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building.	Creating a false historical appearance because a replaced feature is based on insufficient historical, pictorial, or physical documentation. In the case of a porch rail, designing a rail based on current code requirements without checking with the Building Official to see if a more compatible railing could be allowed.
Working with local code officials to investigate alternative life safety measures so that visually intrusive alterations and additions to historic buildings can be avoided or minimized.	Making changes to historic buildings without first seeking alternatives to code requirements.
Complying with health and safety codes, including barrier-free access and other applicable portions of the Americans with Disabilities Act, in such a manner that character-defining spaces, features, and finishes are preserved.	Altering, damaging, or destroying character defining spaces, features, or finishes while making modifications to a building or site to comply with code requirements.
Providing barrier-free access through removable or portable, rather than permanent, handicap ramps.	Installing permanent handicap ramps that damage or diminish character-defining features.
Upgrading historic stairways to meet health and safety codes through means that will not damage historic materials or obscure historic character.	Damaging or obscuring historic stairways or altering adjacent spaces in the process of doing work to meet code requirements.
Installing sensitively designed fire suppression systems, such as sprinklers, instead of applying fire-resistant sheathing to character-defining features.	Covering character-defining features with fire-resistant sheathing which results in altering their visual appearance.
Applying fire-retardant coatings, such as intumescent paints, which expand during fire to add thermal protection.	Using fire-retardant coatings if they damage or obscure character-defining features.
Adding a new stairway to meet health and safety codes in a manner that preserves adjacent character-defining features and spaces.	Radically changing, damaging, or destroying character-defining spaces, features, or finishes when adding a new code-required stairway.
Adding a new stairway that cannot be accommodated within the historic building in a new exterior addition. Such an addition should be located at the rear of the building or on an inconspicuous side. The size and scale of the addition must be appropriate for the historic building.	Constructing a new addition to accommodate code-required stairs on character-defining elevations highly visible from the street or where it obscures, damages, or destroys character-defining features.

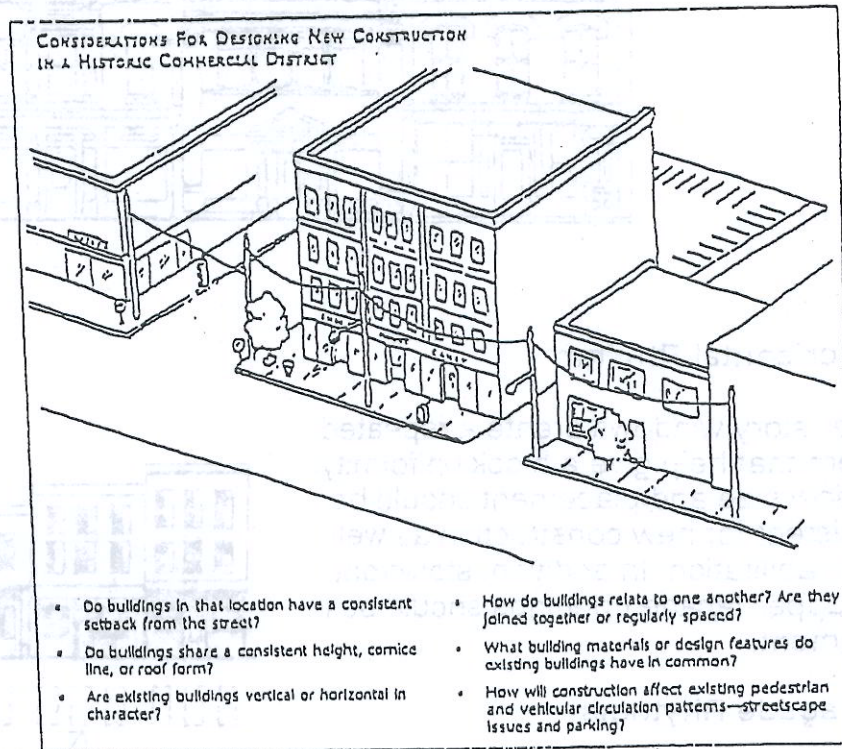


## XXI. NEW CONSTRUCTION, MOVING AND DEMOLITION

### 1. New Buildings

New buildings should of the period of its construction, not a reproduction or copy of an old style, yet compatible in scale, height, materials, shape, orientation, rhythm, and proportion of openings, etc.

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

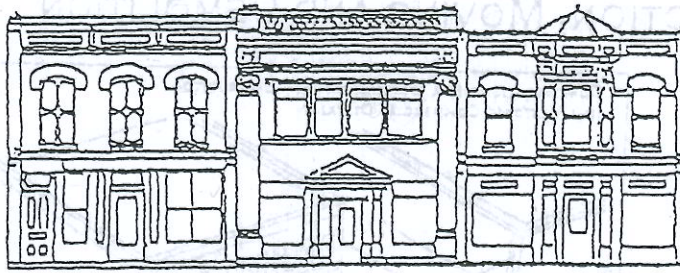


#### a. Building Proportions

New buildings or additions to buildings in downtown should respect overall height and width of other buildings on the block. New structures built too high, low, or wide damage rhythms established by existing rooflines.

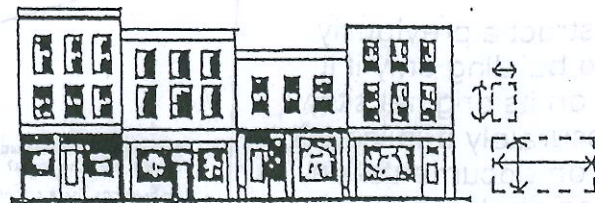
Recommended	Not Recommended
Construct one building per lot to keep established building patterns.	Construction of multiple buildings on a single lot.
If a new downtown building or addition spans several lots, separate the facade into smaller bays to maintain horizontal rhythm.	Construction of significantly larger buildings than currently exists.
New buildings or additions should fall within 10% above or below established rooflines on neighboring buildings.	Construction of buildings significantly taller or shorter than currently exist, except that corner buildings serve as visible landmarks and can be taller.





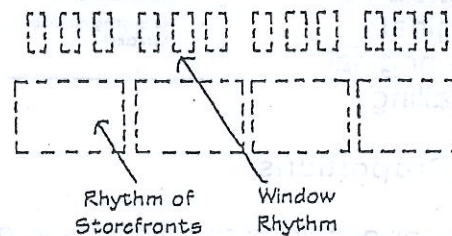
## b. Horizontal Rhythm

Upper story windows create a repeated pattern that help give a block uniformity. Window size and placement should be consistent for new construction as well as rehabilitation. In addition, storefront and upper facade openings should be in alignment.



## c. Façade Rhythms

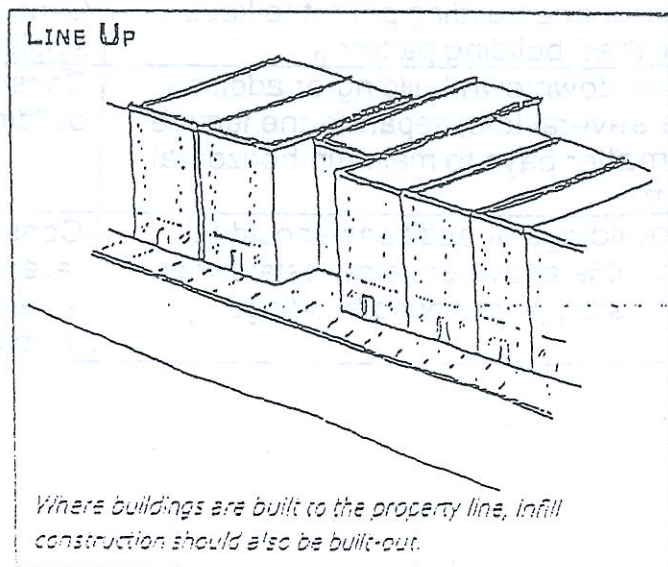
Multi-storied new buildings or additions should distinguish their lower and upper facades. The new building should not mimic neighboring buildings, but should maintain storefront designs that have display windows, recessed entries, bulkheads, awnings, upper story windows, cornices, produced in a complimentary manner.



Infill Design

## d. Setback

Setback is the distance buildings from lot lines. Similar setbacks help reinforce horizontal rhythms of a streetscape.



## e. Building Materials and Architectural Details

Recommended	Not Recommended
Use materials on new buildings similar to neighboring buildings for compatibility. The use of traditional materials, such as brick and cut stone is encouraged.	Artificial sidings, such as aluminum, dryvit, or stucco are discouraged. Keep use of materials that cause glare reflection to a minimum.
Architectural details: such as window caps, cornices, and brick work should complement neighboring buildings and help horizontal rhythms.	

## 2. Moving an Historic Building

Move an historic building only under these circumstances:

- if the only alternative is demolition;
- when it does not involve loss of a historic building to create space for it;
- when it will be architecturally compatible with adjacent buildings in style, height, scale, materials, shape, design, setback, and setting.

Make infill buildings:

- similar to and compatible with (maintain established rhythms and patterns of) adjacent buildings, not sticking out among them;
- aligned with existing setbacks and spacing;
- of similar height, width, scale, and proportions of adjacent buildings;
- of orientation and roof forms consistent with adjacent buildings;
- of similar design (composition and arrangement of parts - shapes, sizes, placement of windows and doors, and vertical and horizontal emphasis and divisions);
- of similar, compatible materials and colors; and not with feature copies from historic styles.



### 3. Demolitions

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

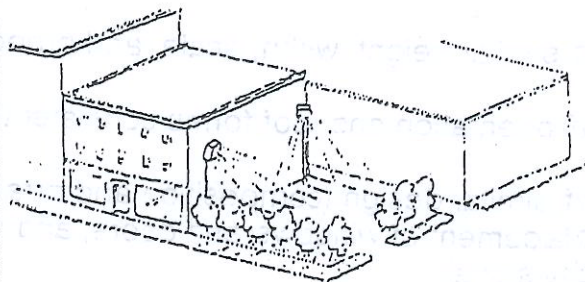
Demolition should be the last resort for any building. First consider:

- b. Are there any other feasible plans like rehabilitation that would keep the building useful? Many times it is more economical to renovate a historic building than demolish it and build a new one.
- c. If demolition is inevitable, then architectural details should be removed and saved for future use.
- d.
- e. Prevent buildings from being demolished by neglect. Demolition by neglect reflects poorly on the building, and has a negative effect on the other buildings downtown.

Always give a building basic maintenance like roof and window repairs.

#### PARKING CONSIDERATIONS

*Historic buildings should never be demolished for parking lots.*



Parking lots developed on vacant land should:

- be accessed off secondary streets and alleys;
- allocate space for plantings;
- have restrained lighting; and
- include street trees, fencing, colonnades, or other elements to maintain the building line.

## XXII. HELPFUL ARCHITECTURAL TERMS

**Anchor Iron:** an iron bar or ring, usually decorative used with a bolt to hold a masonry wall tight to a wood beam.

**Architrave:** (1) the lowermost part of an entablature resting on top of a column in classical architecture. (2) The molding around a door or window.

**Baluster:** a turned or rectangular upright supporting a stair handrail or forming part of a balustrade.

**Balustrade:** a series of balusters with a rail.

**Band windows:** a horizontal series of uniform windows that appear to have little or no separation between them.



**Bargeboard:** a board covering the end rafters of a gable; also called a verge board.

**Batten door:** a door composed of two or more vertical boards held together by horizontal wooden strips.

**Batter:** the receding upward slope of a wall or structure.

**Bay:** one unit of a building facade, defined either by columns or piers or single or grouped openings, such as windows.

**Belt course:** a narrow horizontal band projecting from the exterior walls of a building usually defining the interior floor levels.

**Blind arch:** an arch that does not contain an opening for a window or door but is set against or indented within a wall.

**Bonding:** in brickwork and stonework, the binding of the pieces together by overlapping lengthwise and in thickness.

**Brace:** a diagonal stabilizing member of a building frame.

**Bracket:** a support element under eaves, shelves or other overhangs, often more decorative than functional.

**Cantilever:** a projecting beam or part of a structure supported only at one end.





**Cap:** the protective or finishing member at the top of a post, wall, or window.

**Capital:** the top, decorated part of a column or pilaster crowning the shaft.

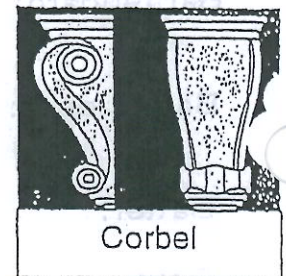
**Casement:** a window with sash hung vertically opening inward or outward on side hinges.

**Cast Iron:** iron shaped in a mold that is brittle, hard, and cannot be welded; in 19th century American commercial architecture, cast iron units were used frequently to form entire facades.

**Chair rail:** a wooden molding on a wall at chair height, designed to protect walls from damage by chair backs.

**Clapboard:** board siding laid horizontally, and overlapped to cover the outer walls of frame structures. The lower edge is usually thicker than the upper one; also known as weatherboard.

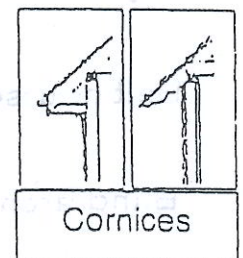
**Corbel:** a projecting block, sometimes carved or molded, that acts as a means of support for the floor and roof beams as well as other structural members; also used as ornamental supports for mantels.



Corbel

**Corbel steps:** bricks arranged in steps to form the top of a wall.

**Cornice:** (1) a molding at the edge of a roof, (2) a molding that covers the angle formed by ceiling and wall, (3) the uppermost section of an entablature.



Cornices

**Course:** a horizontal row of bricks, stones, and shingles as well as other materials.

**Cove molding:** a concave molding.

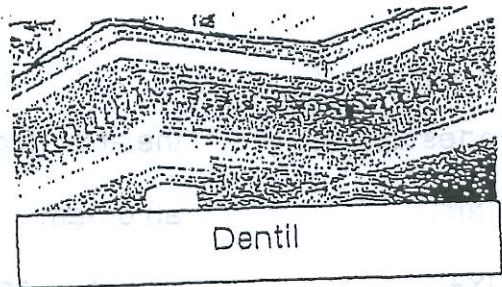
**Cross-gable:** a gable set parallel to the roof ridge.

**Cupola:** a lookout or similar small structure on the top of a building.

**Dado:** lower part of the wall below the chair rail.

Dentil:

a small, rectangular block forming one of a series applied as an ornament below a cornice.



Drip course:

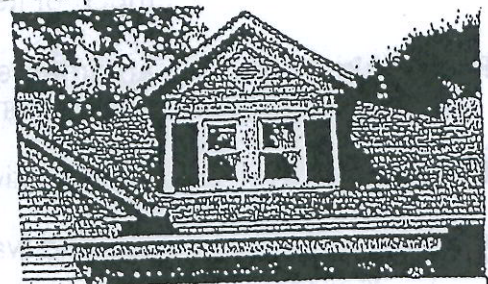
a projecting course of masonry serving to deflect rainwater from a wall or structural opening or joint beneath it.

Doric order:

the oldest and simplest of the classical Greek orders, characterized by heavy fluted columns with no base, plain saucer-shaped capitals and a bold simple cornice.

Dormer windows:

a window that projects from a roof. Among the various styles are: shed, doghouse (ridge-roofed), and pedimented stair.



Double hung Sash window:

a window with two sash, one above the other, arranged to slide vertically past each other.

Dormer with Double Hung Sash windows

Double portico:

a projecting two-story porch with columns and a pediment.

Eaves:

the projecting overhang at the lower edge of a roof.

Elevation:

one face or side of a building usually on the exterior.

Engaged columns:

a column attached to a wall surface and generally forming only part of a cylinder.

English bond:

bricks laid in alternate courses of headers and stretchers.

Eyebrow window:

the low, inward opening, bottom-hinged sash inserted in the architrave of a Greek Revival house at the upper floor; also called "lie-on-your -stomach" window.

Facade:

the front exterior of a building.

Fanlight:

a fan-shaped (semicircular) window above a door frame.

False front:

a facade that extends well above the rest of the building, generally to conceal a gabled roof and give the impression that a building is larger than it actually size.



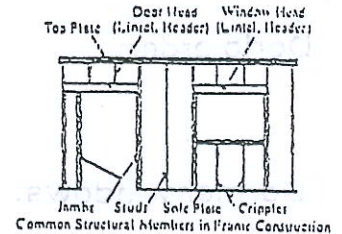
**Fenestration:** the arrangement of windows in a wall.

**Finial:** an ornament at the top of a spire, gable, or pinnacle.

**Fixed sash:** a window sash that is made to remain closed.

**Fluted:** having regularly spaced vertical, parallel grooves or 'flutes' as on the shaft of column, pilaster, or other surface.

**Framing:** the vertical and horizontal members of a building that make up its structure and carry much of its weight.



**Fretwork:** an ornamental pattern cut into or through wood, stone, or iron.

**Frieze:** a decorative horizontal band set just below the cornice.

**Gable:** the end wall of a house having a pitched or gabled roof.

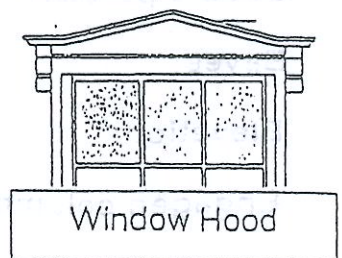
**Gambrel:** a form of ridged roof with two slopes on each side, the lower slope having the steeper pitch.

**Gingerbread:** decorative woodwork applied to Victorian houses.

**Hipped roof:** a roof with four uniformly pitched sides.

**Hood:** a protective and sometimes decorative cover found over doors, windows or other objects.

Synonymous with hood molding.



**Jamb:** the masonry, brick, or wood lining or vertical surround of a window, fireplace or doorway.

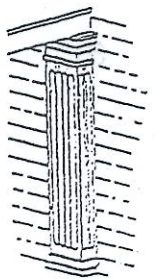
**Joist:** timber laid horizontally to support a floor or ceiling.

**Keystone:** the central, tapered masonry member of an arch, which acts as a wedge to keep the arch from collapsing.

**Leaded glass:** small panes of glass held in place with lead strips, the glass may be clear or stained.

**Lean-to:** a simple structural addition that has a single-pitched roof.

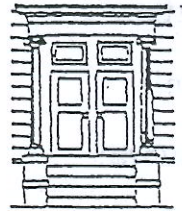
- Lights:** window panes.
- Lintel:** a horizontal member spanning an opening.
- Louvers:** elongated vents or horizontal slats in an opening which admit air but not light.
- Mansard roof:** a roof that has two slopes, the lower one being steeper than the upper. Unlike the gambrel, it always has four sides so that there is no gable.
- Masonry:** wall construction of materials such as stone, brick, and adobe.
- Medallion:** an object resembling a large medal or coin.
- Molding:** a continuous decorative band that is either carved into or applied to a surface.
- Mullion:** a vertical member separating (and often supporting) windows, doors, or panels set in a series.
- Muntin:** a small, slender wood or metal member to hold the glass in a window sash.
- Oriel window:** a small bay window usually supported by corbels or brackets.
- Palladian window:** a group of three sashes, the center one being higher and having a rounded top, named after its inventor Andrea Palladio.
- Parapet:** a low solid wall at the edge of a roof or gable often used to obscure a low-pitched roof.
- Pavilion:** a part of a building projecting from the rest to give architectural emphasis; an ornamental structure in a garden or park.
- Pediment:** a wide low pitched gable on the facade of a classical building, any similar triangular crowning element used over doors, windows, and niches.
- Pilaster:** an upright, flat, rectangular pillar projecting only slightly from a wall, and designed to simulate a column with a capital, shaft, and base.
- Portal:** the main entrance of a structure or wall of a city.





**Portecochre:** a large covered entrance porch through which vehicles can drive.

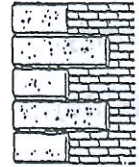
**Portico:** a covered or roofed space (porch or walk) at the entrance of a building. In a classical portico the roof pediment is supported by columns.



Portico

**Pressed metal:** thin sheets of metal molded into decorative designs and used to cover interior walls and ceilings.

**Quoins:** heavy blocks, usually of stone or wood cut to imitate stone, used at the corner of a building to reinforce masonry walls or in wood as a decorative feature.



Quoins

**Reeded:** decoration of parallel convex moldings (the opposite of fluted).

**Return:** a term applied to a right-angle turn in a molding or other applied feature of a building, such as a cornice.

**Reveal:** the vertical side of a door or window opening between the frame and the wall surface.

**Ridge board:** a board placed vertically between the top ends of rafters to form a roof ridge.

**Rosette:** a stylized floral decoration.

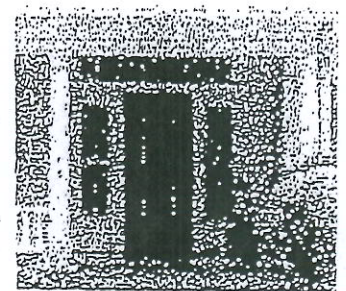
**Rusticated:** a term applied to masonry in which the edges of a joint are chamfered or recessed, giving the appearance of a wide joint.

**Sash:** a frame in which the panes of a window are set.

**Shaft:** the main part of a column between the base and capital.

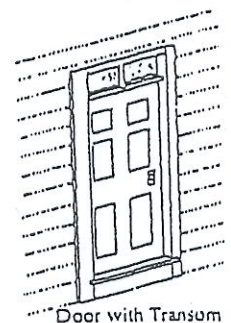
**Side Lights:** a vertical line of small glass panes flanking a doorway.

**Sill:** (1) the bottom-most horizontal timber of a wall;  
(2) the exterior horizontal member on which a window frame rests.



Door with Side Lights and Transom

- Sill:** (1) the bottom-most horizontal timber of a wall; (2) the exterior horizontal member on which a window frame rests.
- Spandrel:** a section of wall, often defined as an ornamental panel, between two vertically aligned windows or arches.
- Spindle:** a turned wooden element, often used in screens, stair railings, and porch trim.
- Steamboat Gothic:** a term applied to Victorian Gothic houses with vertical battened siding.
- Stringcourse:** a narrow continuous band, either plain or molded, set in the face of a building as a design element; sometimes called a belt course or cordon.
- Stringer:** a side member of a staircase against which the steps abut.
- Stucco:** a substance generally made of cement, lime, and sand, applied in a fluid state to form a hard exterior wall surface.
- Surround:** an ornamental device used to enframe all or part of a window or other opening in a wall.
- Terra Cotta:** a fine-grained brown-red fired clay used for roof tiles and decoration, literally cooked earth.
- Tie beam:** a beam extending between a pair of roof rafters to prevent them from bending inward or spreading at the feet; also called a wind beam.
- Transom:** a small window or series of panes above a door or window.
- Turret:** a small slender tower usually at the corner of a building, often containing a circular stair.
- Vault:** an arched ceiling of masonry.
- Veranda:** a roofed open gallery or porch.
- Wainscot:** wood paneling applied to interior wall (usually tongue and groove).
- Weatherboarding:** clapboarding.

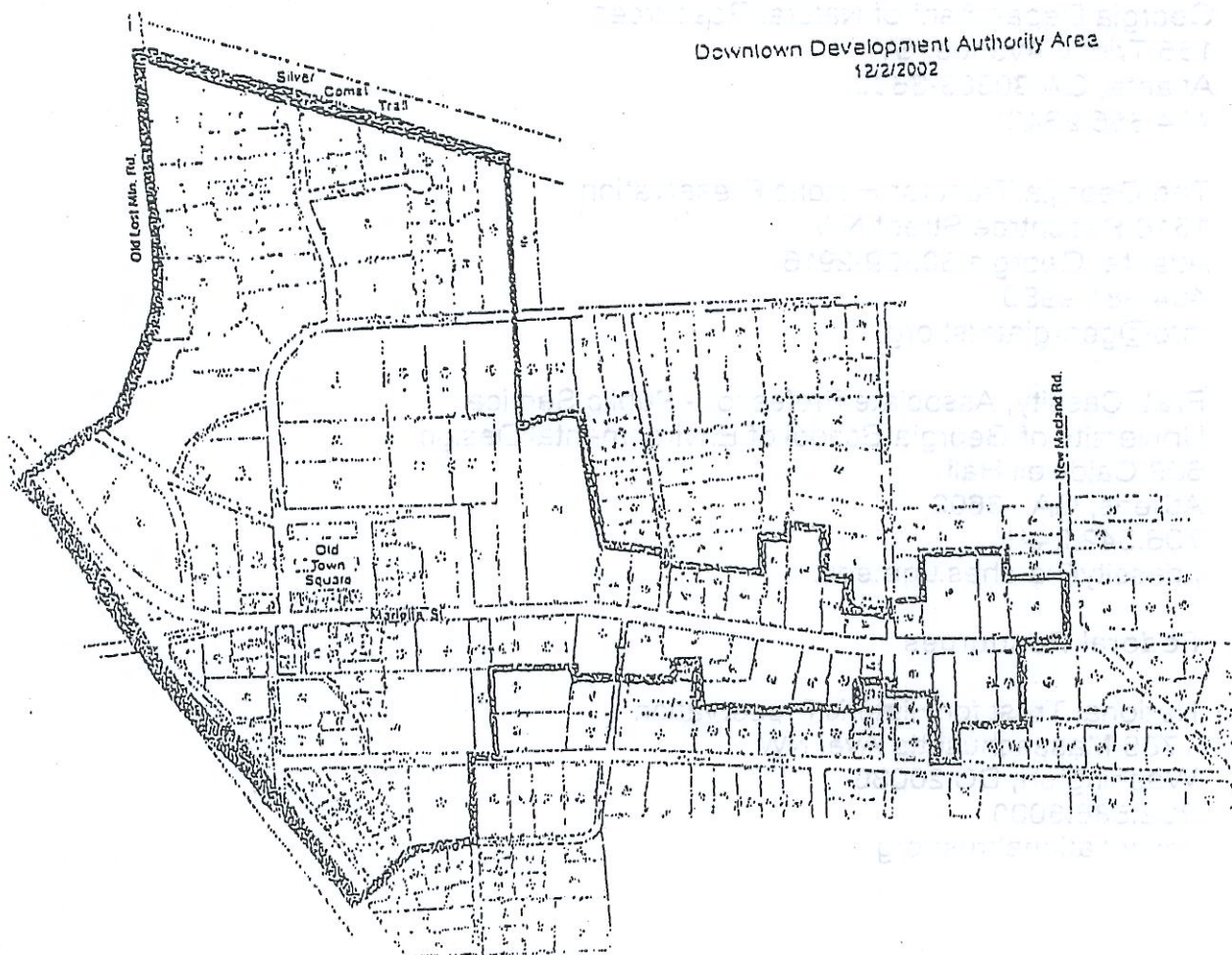




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## XXIII. RESOURCES

### 1. The Downtown Development District



### 2. Local Resources

Gary R. Tilt, Communications & Development Coordinator  
City of Powder Springs  
P.O. Box 46  
Powder Springs, GA 30127  
770.943.1666  
[commdev@cityofpowdersprings.org](mailto:commdev@cityofpowdersprings.org)

Cobb Landmarks & Historical Society, Inc.  
145 Denmead Street  
Marietta, Ga. 30060  
770.426.4982  
[CLHS2@bellsouth.net](mailto:CLHS2@bellsouth.net)



### 3. State Resources

Historic Preservation Division  
Georgia Department of Natural Resources  
156 Trinity Avenue, SW  
Atlanta, GA 30303-3600  
404.656.2840

The Georgia Trust for Historic Preservation  
1516 Peachtree Street NW  
Atlanta, Georgia 30309-2916  
404.881.9980  
[info@georgiatrust.org](mailto:info@georgiatrust.org)

Pratt Cassity, Associate Professor - Public Service  
University of Georgia School of Environmental Design  
609 Caldwell Hall  
Athens, GA 3602  
706.542.2449  
[pcassity@arches.uga.edu](mailto:pcassity@arches.uga.edu)

### 4. Federal Resources

National Trust for Historic Preservation  
1785 Massachusetts Ave, NW  
Washington, DC 20036  
202.588.6000  
[www.nationaltrust.org](http://www.nationaltrust.org)

## XXIV. CREDITS

These guidelines were written by City of Powder Springs Communications and Development Coordinator Gary R. Tilt and were compiled from a number of sources. Primary among them were Design Guidelines from the following communities:

Mobile, AL  
Colorado Springs, CO  
Denver, CO  
Georgetown, CO  
Jacksonville, FL  
Ocala, FL  
Carrollton, GA  
Dalton, GA  
East Point, GA  
Rome, GA

Statesboro, GA  
Thomaston, GA  
Tifton, GA  
Valdosta, GA  
Vidalia, GA  
Louisville, KY  
Holland, MI  
Las Vegas, NM  
Chapel Hill, NC  
Charmek, NC

Greensboro, NC  
Hillsborough, NC  
Rocky Mount, NC  
Eugene, OR  
Austin, TX  
Jefferson, TX  
Norfolk, VA  
Beverly, WV

Other resources include:

*Design Review in Historic Districts*; One in a series of Historic Preservation Information Booklets; National Trust for Historic Preservation; Washington, D.C.; 1994.

Profiting From The Past: The Economic Impact of Historic Preservation in Georgia; Athens-Clarke County Unified Government and the Historic Preservation Division, Georgia Department of Natural Resources; 1999.

*Preservation Briefs*; a series of informational brochures on a variety of historic rehabilitation/restoration topics by the U.S. Department of the Interior, National Park Service, Heritage Preservation Services.

*Reviewing New Construction Projects in Historic Areas*; Information Series No. 62; National Trust for Historic Preservation; Washington, D.C.; 1992.

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