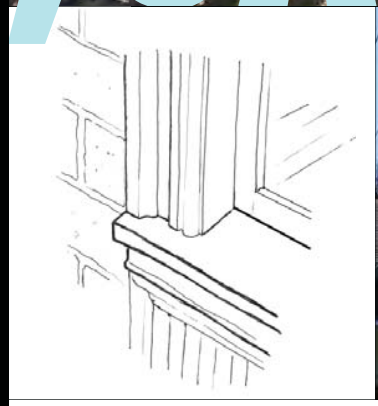
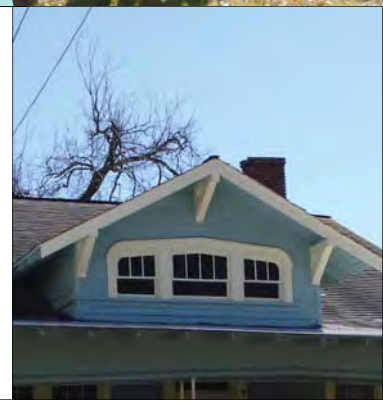
DESIGN GUIDELINES - COLUMBUS, GEORGIA

Handbook for Property Owners, Residents, and the Board of Historic and Architectural Review

Columbus, GA





Designed By:

MACTEC

Prepared For:
Columbus, Georgia

March 2010

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DESIGN GUIDELINES - COLUMBUS, GEORGIA

Handbook for Property Owners, Residents, and the Board of Historic and Architectural Review

Thank you for being a steward of the historic fabric of the Columbus neighborhoods and commercial districts. We hope you find this document to be informative and inspiring.

These guidelines constitute accepted suggestions for the preservation of the character of Columbus' historic resources. They were written in order to retain a level of historic significance and guide property owners in the choices they make for completing sensitive work on their structures. They can also be helpful in the cases of applying for historic preservation tax incentives and local historic preservation grants. This document is based on the most current standards for the treatment of historic property and environments, as set by the Secretary of the Interior, National Park Service and is to be used as a guide for the care and review of these resources by those in Columbus. The Consolidated Government of Columbus, the Board of Historic and Architectural Review, the National Park Service, the Georgia State Historic Preservation Office, MACTEC Engineering and Consulting, Inc., or any persons affiliated with the creation of these guidelines shall not be held liable for any damage or unacceptable results upon a property in conjunction with the application of these guidelines.

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Prepared For:

- Columbus Board of Historic and Architectural Review
- Consolidated Government of Columbus

March 2010

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CHAPTER 1

Introduction to Design Guidelines

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1.1. Design Guidelines Overview

Design guidelines are an important part of the efforts of the Consolidated Government of Columbus to recognize and protect the numerous historic neighborhoods, commercial buildings, site features and significant landmarks. Design guidelines protect the investments of property owners and business establishments through the objective application of uniform standards that maintain continuity in design and promote appropriate rehabilitation and construction activities. By preserving and maintaining visual character, the design review process helps ensure that future generations will enjoy the benefits of the rich architectural heritage of Columbus.

These guidelines are used by the Consolidated Government of Columbus Board of Historic and Architectural Review (BHAR) in the process of reviewing exterior alterations and new construction proposed in local Historic Districts or for local Landmark properties. Upon finding that a proposal would not adversely affect a district or property, a Certificate of Appropriateness (COA) is issued. The COA authorizes the building owner to commence work or apply for a building permit with the City if the proposed work requires a permit. This set of guidelines is an update to the design guidelines manual that was prepared in 2000 for use by the BHAR in the design review process (Design Guidelines – Columbus, Georgia, August 2000, The Jaeger Company).

WHAT GUIDELINES DO:

- **Respect** the traditional character of local historic districts and landmarks, reinforcing community identity and appearance.
- **Retain** the architectural character and historic, quality materials of buildings during the course of maintenance, renovation or rehabilitation.
- **Ensure** that proposed additions to buildings and/or new construction respects the setbacks, scale, style and other defining characteristics of surrounding buildings.
- **Avoid** demolition-by-neglect.
- **Preserve** significant site features, such as fences, retaining walls and walkways.
- **Assist** property owners by suggesting "best practices" that are consistently applied to every property in a district.

WHAT GUIDELINES DO NOT DO:

- Guidelines do not affect the use of a property.
- Guidelines do not regulate the design or alteration of interiors.
- Guidelines do not regulate a building's paint color.
- Guidelines do not take effect unless a property is within a locally designated historic district or is a locally designated landmark and propose changes to the exteriors of the property or new construction that require a Certificate of Appropriateness.

1.2. Role of the Board of Historic and Architectural Review

In 1970, the Board of Historic and Architectural Review (BHAR) was established for the purpose of reviewing proposed alterations to architecturally and/or historically significant properties that are either located within designated historic districts or individually designated as Landmark properties. Both the districts and Landmark properties fall under the jurisdiction of the BHAR (see Appendix III: Historic Preservation Ordinance).

By 2000, four local historic districts had been designated in Columbus: the Columbus Historic District, High Uptown Historic District, Waverly Terrace Historic District and Weracoba-St. Elmo Historic District. At that time, guidelines were prepared to guide the design review process for properties located within the districts as well as for Landmark properties. Since the adoption of the original guidelines document, six additional local historic districts have been designated: Dinglewood Historic District, Liberty Heritage Historic District, Peacock Woods-Dimon Circle Historic District, Wildwood Circle-Hillcrest Historic District, Wynn's Hill-Overlook Historic and Wynnton Village Historic District.

In addition to the 10 local historic districts there are another130 resources designated as Landmark properties in Columbus. Currently, all National Register-listed properties in Columbus are also locally designated Landmarks by the BHAR (see Appendix II: National Register of Historic Places Property Listing). Individual designation of properties provides protection from inappropriate alterations or changes to the property through the BHAR design review process.

In October of 1987 the Uptown Façade Board was established to preserve the architectural integrity of building façades and signage within the Uptown Zoning District (UPT) and the Central Riverfront District (CRD). Individual National Register properties within the UPT and CRD districts are subject to the Standards and review procedures of the Uptown Facade Board and the standards and review procedures of the BHAR. A portion of the Liberty Heritage Historic District is also located in the Liberty Special Area Overlay District. Design Standards for the Liberty District shall be used as a supplement to these guidelines for affected properties. The additional guidelines for the Uptown and Liberty Heritage areas are available at the Columbus Planning Department office.

The BHAR does not regulate use of property. The Columbus Unified Development Ordinance (UDO) delineates permitted land uses and development standards for property based on zoning classifications. All properties in Columbus must meet the minimum standards identified in the UDO. For locally designated historic districts and Landmark properties, the provisions of these design guidelines also apply. To assist property owners in determining the extent of regulation that applies to a property, the boundaries of the local historic districts are overlaid on the Official Zoning Map (see Appendix: Zoning in the Columbus Historic Districts). Because zoning maps are amended from time to time, it is important to contact the Planning Department office to view a copy of the most current map.

Both existing and any newly designated districts and Landmark properties fall under the jurisdiction of the BHAR. The BHAR design review process is explained in detail in Chapter 2: Design Review Process.

1.3. The Columbus Local Historic Districts

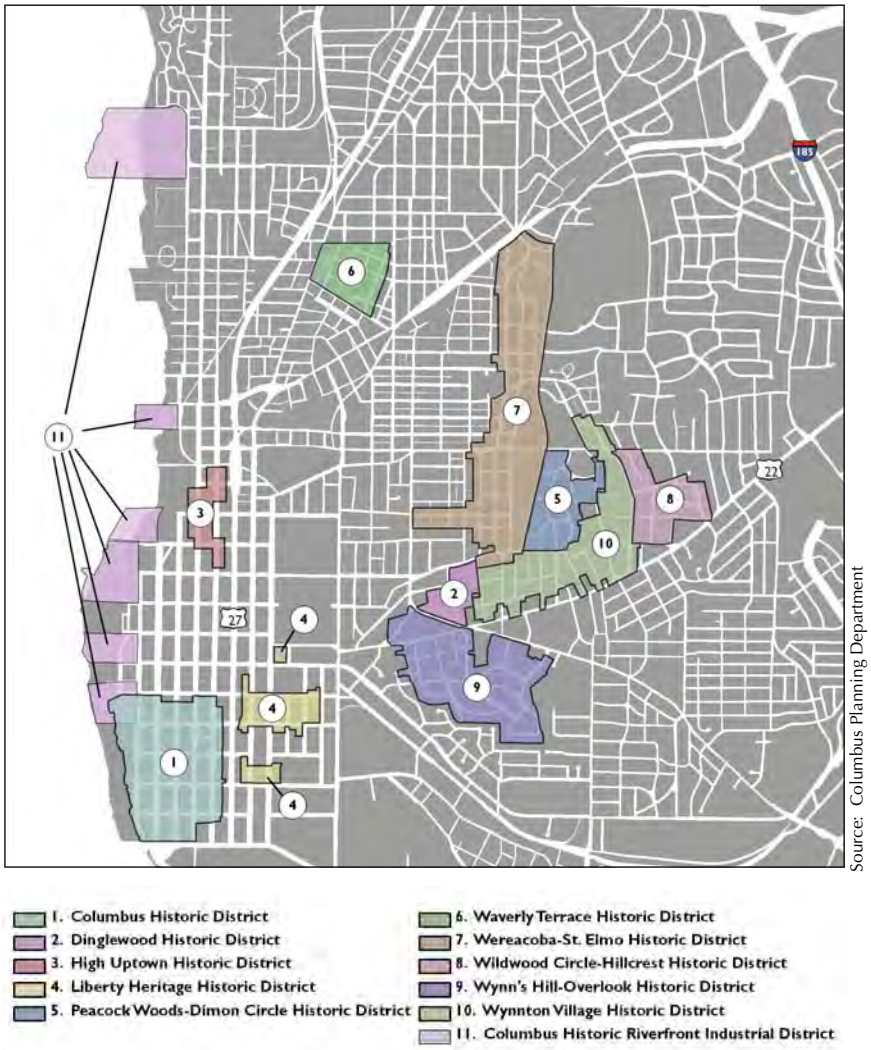
Ten local historic districts have been designated in Columbus. An eleventh district is designated as a National Historic Landmark (NHL). National Historic Landmarks are nationally significant historic places designated by the Secretary of the Interior because they possess exceptional value or quality in illustrating or interpreting the heritage of the United States. The districts are:

1. Columbus Historic District
2. Dinglewood Historic District
3. High Uptown Historic District
4. Liberty Heritage Historic District
5. Peacock Woods-Dimon Circle Historic District
6. Waverly Terrace Historic District
7. Weracoba-St. Elmo Historic
8. Wildwood Circle-Hillcrest Historic District
9. Wynn's Hill-Overlook Historic District
10. Wynnton Village Historic District
11. Columbus Historic Riverfront Industrial District (NHL)

The BHAR reviews proposed alterations to properties located in each of the eleven districts. Of these, all but the Liberty Heritage Historic District are also listed on the National Register of Historic Places. National Register (NR) listing is intended to recognize buildings, sites, districts, structures and objects significant in national, state or local historic, archaeology, architecture, engineering or culture. Listing does not protect a building from inappropriate exterior changes or demolition; however, any development project using Federal funding or requiring a Federal permit must undergo a review process ("Section 106 Review") to evaluate the potential impacts of the project on nearby National Register sites. In addition, properties listed on the National Register can apply for historic preservation-based tax benefits for rehabilitation work. See Appendix V: Financial Incentives for Preservation Projects for more details on specific programs.

An overview of each of the locally designated Columbus historic districts is provided on the following pages. For more information on the developmental history of Columbus, see Appendix II: A Brief History of Columbus.

Fig. 1.1: Columbus Local Historic District Map



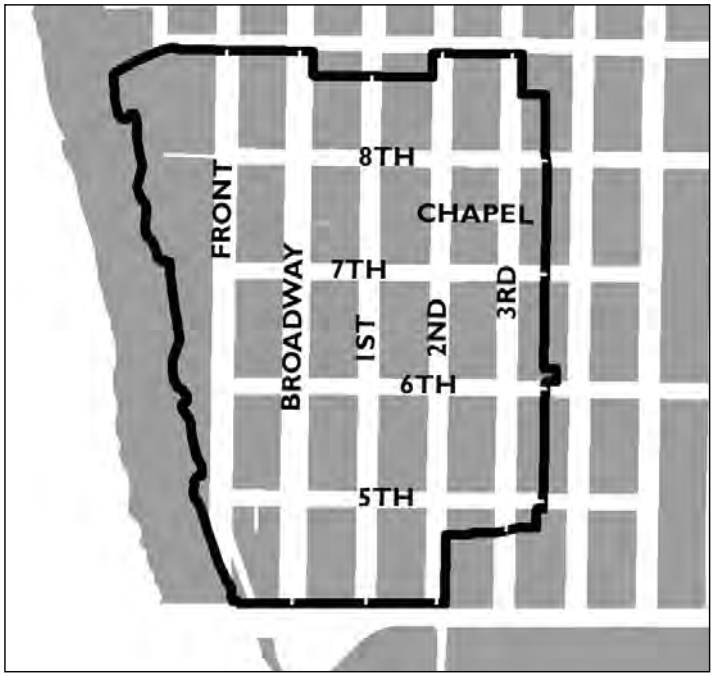
Source: Columbus Planning Department

Columbus Historic District

The Columbus (Downtown) Historic District is primarily a residential area that also includes schools, churches, stores and industrial buildings. Containing approximately twenty blocks in the southwest section of the original grid plan of Columbus, it is situated on a level floodplain adjacent to the river with topography that lends particularly well to the grid plan imposed upon it. The boundaries are roughly the Chattahoochee River on the west, 9th Street on the north, the middle of the block between 3rd and 4th Streets on the east, and 4th Street on the south. The district was listed in the National Register of Historic Places in 1969 and designated a local historic district in 1969.

With the periods of significance spanning over 150 years, between 1800 and 1949, it is apparent that development tapered off but never completely ceased. Concentrated periods of development activity include the 1840s, 1850s, and again from 1880 to the 1910s. The economic diversity of the area is illustrated through the range in types, styles and varying sizes of the homes. Styles include Greek Revival, Georgian, Late Victorian, Late 19th and 20th Century Revivals, as well as Mid 19th Century Revivals. The smaller, more indigenous examples such as the vernacular "shotgun" tend to be located in the eastern section of the district. The largest homes in the district are found along Broadway, the "main street" of Columbus.

Fig. 1.2: Columbus Historic District Map



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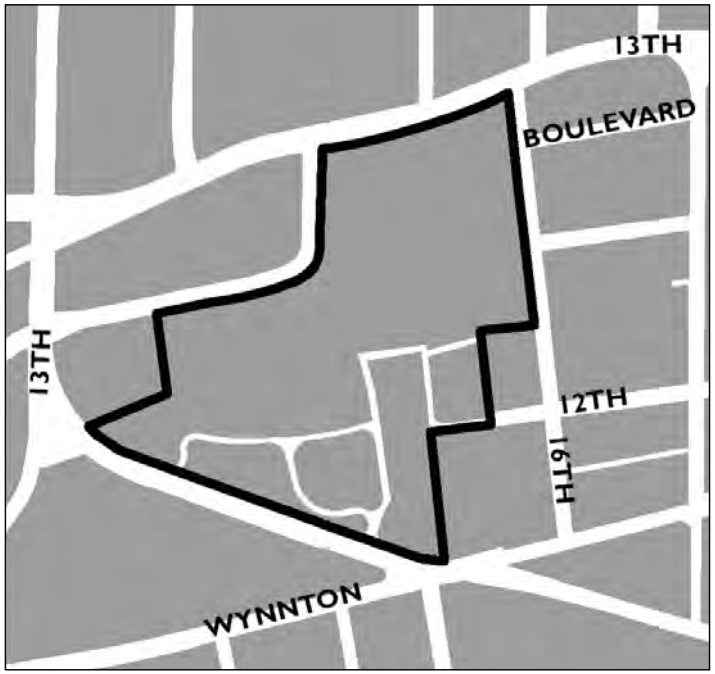
Dinglewood Historic District

The Dinglewood Historic District is comprised of 27 acres with primary dates of development from 1859 to 1951. It is located east of downtown Columbus and is bounded by 13th and 16th Avenues, 13th Street, and Wynnton Road. It was listed in the National Register of Historic Places in 1972, and locally designated in 2001. The district is a good example of a small, early 20th century, residential neighborhood with curvilinear drives, landscaped lawns, and a central neighborhood park. The Dinglewood Historic District contains a number of two-story English Vernacular Revival and Colonial Revival style homes.

Of note is the Italianate-style Dinglewood antebellum home, which was built in 1859. The 30-acre estate that it occupied remained intact until it was subdivided into single-family residential lots between 1917 and 1946. The remaining 19 acres of the Dinglewood estate was purchased by the City of Columbus in 1946 for a park.

Fig. 1.3: Dinglewood Historic District Map



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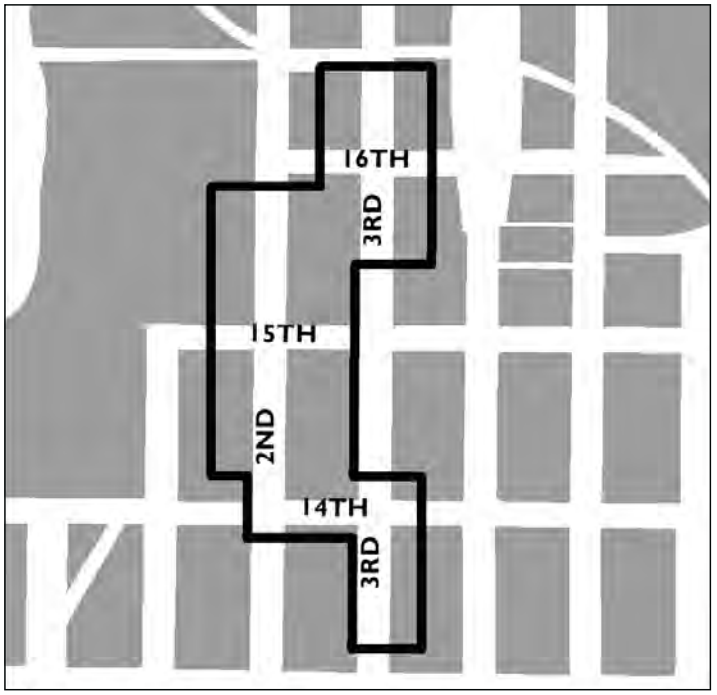
High Uptown Historic District

The High Uptown Historic District is comprised of 20 acres with primary dates of development from 1845 to 1940. It includes properties on 2nd and 3rd Avenues between Railroad Street to the north and 13th Street to the south. The district is within the original planned city boundaries of Columbus. With some individual properties already listed in the National Register of Historic Places, the entire district was listed in the National Register in 2004 after being designated as a local historic district in 1969.

Architectural styles represented include Georgian, Greek Revival, Georgian Revival, Second Empire, Queen Anne, Richardsonian Romanesque, Beaux Arts, Colonial Revival, Classical Revival, Neoclassical Revival, Jacobethan Revival and Craftsman. There are large residences with deep setbacks on spacious lots with large mature trees and formal plantings. There are also smaller vernacular homes on smaller lots with informally landscaped yards in this district.

Fig. 1.4: High Uptown Historic District Map



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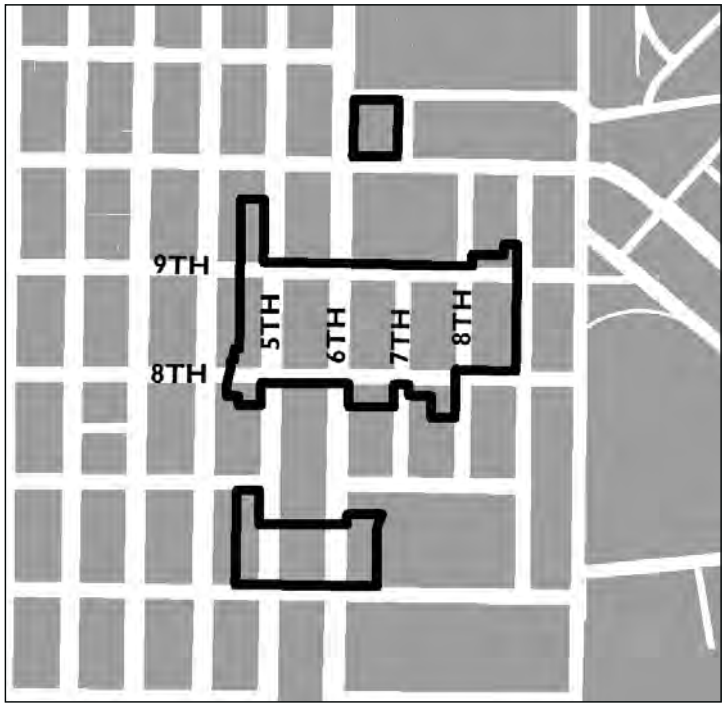
Liberty Heritage Historic District

Originally settled in the 1830s and 1840s by freedmen, the Liberty Heritage Historic District contains indigenous architectural styles that have survived within the context of the community that created them. It is possible to document the architectural contributions of local African American builders and craftsmen in this district, which is bound by 3rd and 6th Avenues south of 8th Street and between 5th and 6th Avenues south of Eleventh Street. Following the Civil War many freed slaves located to the district, making up the majority of the population during the 1870s. The area remained approximately 95 percent black into World War II.

Various businesses, new construction and the arts thrived in this from the turn of the 20th century to the beginning of World War II. The Liberty Theatre, c. 1924, was a venue for movies, social gatherings and a stop for African American musicians, singers, performers and lecturers. Other significant sites in the district include the home of Gertrude "Ma" Rainey" Pridgett, a nationally known gospel and blues performer in the 1920s who was called "The Mother of the Blues" and church buildings such as First African Baptist. These three specific buildings are listed on the National Register of Historic Places. The district was designated as a local historic district in 1969.

Fig. 1.5: Liberty Heritage Historic District Map



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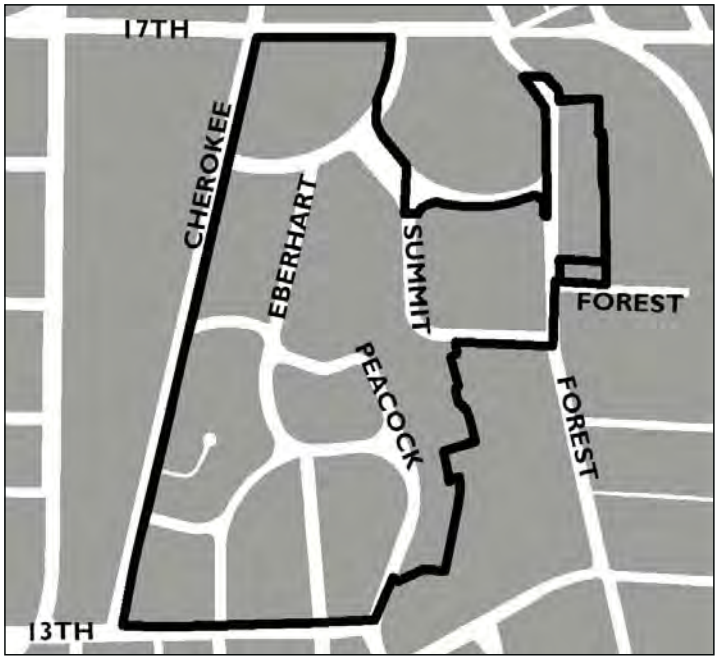
Peacock Woods-Dimon Circle Historic District

Designated as a local historic district in 2001 and listed in the National Register in 2003, Peacock Woods-Dimon Circle Historic District is comprised of 69 acres that is bounded by Cherokee and Forest Avenues and 13th and 17th Streets. The district is a residential area composed primarily of four subdivisions that were platted from 1922 to 1928, and it is characterized by curvilinear streets, informal landscaping and uniform setbacks in a park-like setting. The district includes an array of early- to mid- 20th century house types and styles built from 1922 to 1954, with a majority of the houses constructed before 1939. Common house types include English cottage, English house, Georgian cottage, Georgia house, bungalow and ranch. Architectural styles represented in the district include Colonial Revival, Craftsman, English Vernacular Revival and Spanish Colonial Revival. A few historic apartment buildings are located in the southwest corner of the district.

Fig. 1.6: Peacock Woods-Dimon Historic District Map



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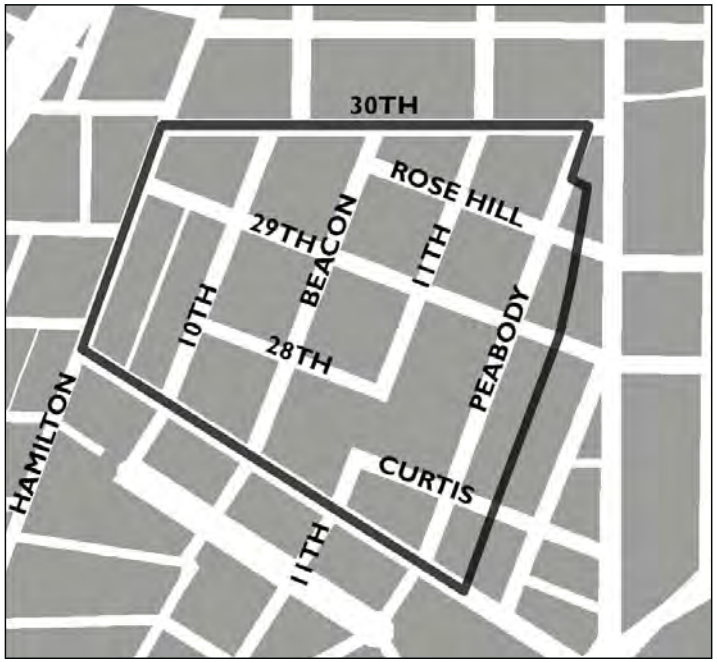
Waverly Terrace Historic District

Waverly Terrace is located on 45 acres on what was considered the "outskirts" of Columbus in the early 1900's. It is bounded by Hamilton Road on the west and 30th Street on the north, the rear property lines of lots on the east side of Peabody Avenue on the east, and 27th Street on the south. As a result of land use controls, the district is predominantly residential, with one historic church and two schools, but no commercial structures. The dominant style of architecture is Craftsman, but the district also includes Mission and Spanish Revival styles.

Prominent industrialist and landowner G. Gunby Jordan formed the Jordan Company in 1904 and submitted a plat for the first planned subdivision in Columbus on October 16, 1906. Formerly known as "Waverly Farm," "Waverly Terrace" developed over the following 25 years as a typical American streetcar suburb, providing homes to many middle-class Columbus citizens. Typical of Georgia's early 20th century residential neighborhoods, it is laid out in a grid with a park and utilities installed at the time of development, with provisions for design and land use controls included. One of the first industrial schools was included in the initial planning of the neighborhood on land donated by Jordan, who had an interest in vocational education. The Waverly Terrace Historic District was listed in the National Register in 1983 and locally designated in 1983.

Fig. 1.7: Waverly Terrace Historic District Map



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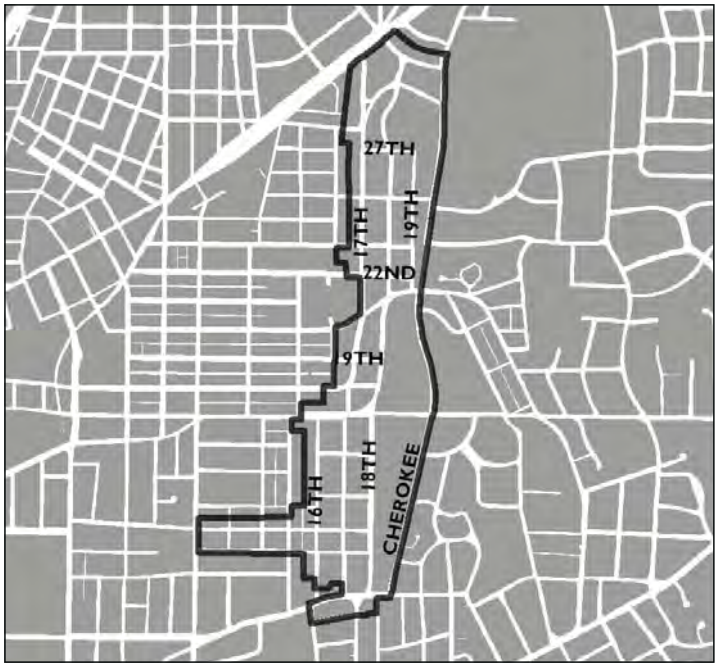
Weracoba-St. Elmo Historic District

The Weracoba-St. Elmo district features the largest and most intact concentration of 1920's and 1930's middle-class housing in Columbus, including Craftsman bungalows, English Vernacular Revival, Neoclassical Revival, Spanish Colonial Revival homes, and American Small House (some with English Vernacular Revival stylistic details) built after 1941 and into the 1950s. Developed by a loose consortium of independent developers into eight subdivisions on the west side of historic Weracoba Park, the general boundaries of the historic district are Cherokee Avenue on the east, the northern boundary of the St. Elmo neighborhood on the north, 16th and 17th Avenues (as well as both sides of 16th Street) on the west, and the southern edge of the park (Weracoba Parkway) on the south.

Most of the streets within the subdivisions are arranged in a grid pattern, which generally aligns with the streets in the original city. However, the mature canopy of trees throughout the district gives an impression of linear, tree-lined boulevards rather than a strict grid design. The district also includes St. Elmo School, a 1930 Collegiate Gothic style building that served as an elementary school until 1989, and the 1939 St. Elmo Shopping Center that is described as the first true shopping center in Columbus. Wildwood Park, now called Weracoba Park, is not only a historic landscape feature within the district, but it is also a hub of recreational activity.

Fig. 1.8: Weracoba-St. Elmo Historic District Map



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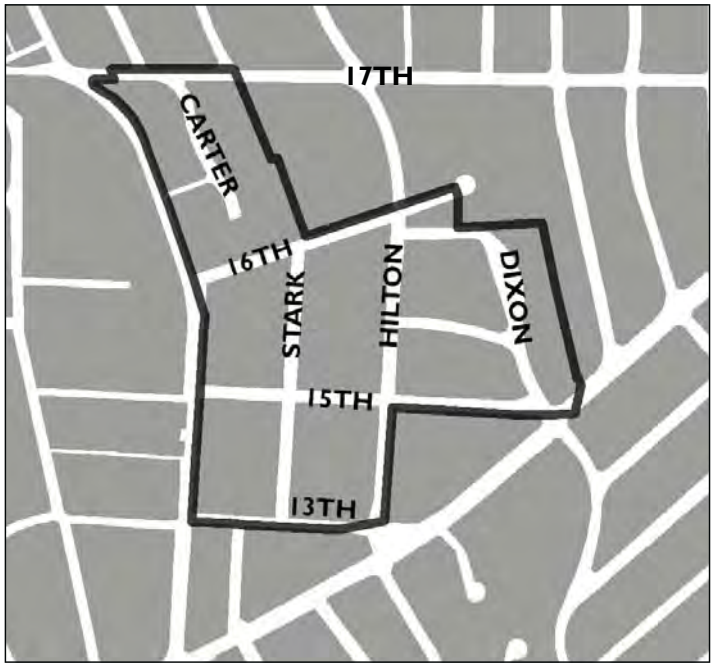
Wildwood Circle-Hillcrest Historic District

The Wildwood Circle-Hillcrest Historic District is comprised of 63 acres roughly centered on the intersection of 15th Street and Hilton Avenue, and is an example of an early 20th century streetcar suburb. Although the dates of development span a 150 year period from 1825 – 1974, the primary development occurred from 1918 – 1925. The neighborhood was platted in 1911 by John Flournoy, who actively sold and rented properties in the district through the early 1950's. Dominant architectural styles include Colonial Revival, English Vernacular Revival and Craftsman. The district was designated by Columbus as a local historic district in 2001 and a year later was listed in the National Register of Historic Places.

Fig. 1.9: Wildwood Circle-Hillcrest Historic District Map



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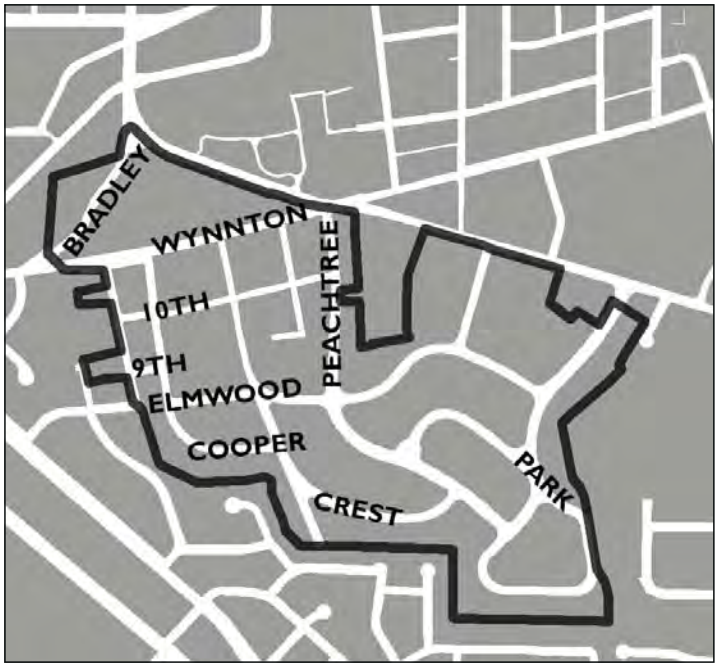
Wynn's Hill-Overlook Historic District

The Wynn's Hill-Overlook Historic District is located east of downtown Columbus and includes approximately 24 acres roughly bounded by Bradley Road, Buena Vista Road, Overlook Avenue, Crest Drive and Oakview Avenue. The district is an example of an early- to mid- 20th century residential neighborhood that was developed from earlier mid-19th century estates. Homes were built primarily between 1920 and 1950. Common house types include Georgian house, Georgian cottage, bungalow and ranch. Many of the resources in the district represent popular styles of the period in Georgia, including Colonial Revival, Craftsman, English Vernacular Revival, Mediterranean Revival, and modern ranch houses. As a planned residential neighborhood, Wynn's Hill-Overlook Historic District has curvilinear streets, sidewalks, and uniform setbacks in a park-like setting that includes gardens in the northern end of the district that were designed by the Olmsted Brothers firm. The district also includes the Columbus Museum. Wynn's Hill-Overlook District was locally designated in 2001 and listed in the National Register in 2005.

Fig. 1.10: Wynn's Hill-Overlook Historic District Map



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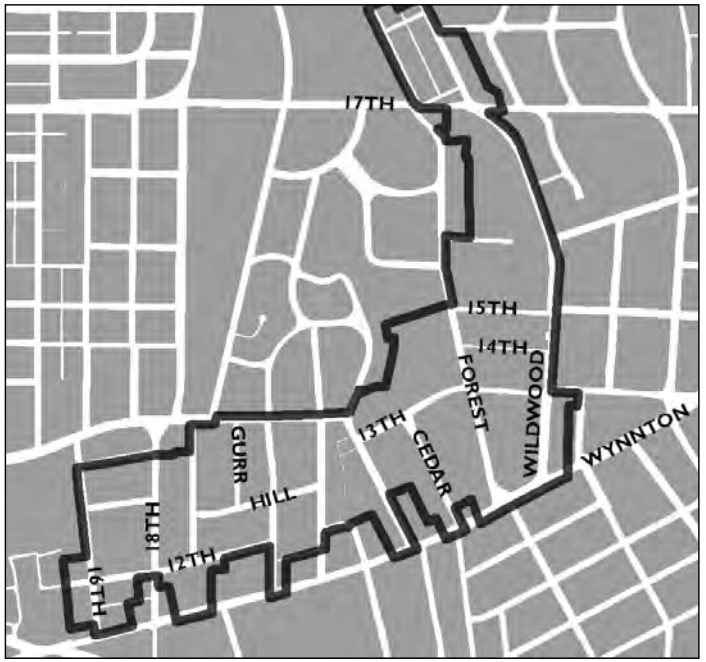
Wynnton Village Historic District

The Wynnton Village Historic District is bounded by the Dinglewood, Peacock-Woods-Dimon Circle, and Wildwood Circle-Hillcrest Historic Districts on the north side of Wynnton Road. Located on approximately 135 acres, the district is an early- to mid- 20th century streetcar suburb composed of a series of subdivisions of antebellum estates along the streetcar line. Antebellum resources within the district include The Cedars, a c.1836 Greek Revival-style home, the c. 1850 Greek Revival-style John W. Woolfolk House, and the 1843 Wynnton Academy (now the Wynnton School Library), all of which are individually listed in the National Register of Historic Places. Houses in the district were primarily built between 1920 and 1950, and common types include Georgian house, Georgian cottage, English cottage, English house, gabled ell cottage, bungalow and ranch. Architectural styles represented in the district include Colonial Revival, Craftsman and English Vernacular Revival.

In addition to single-family homes, the district includes a number of historic apartment buildings, most of which are two-story brick buildings with Colonial Revival details, in addition to two historic gas stations along Wynnton Road. Community landmark buildings include the former Wynnton Academy and the 1957 Temple Israel. As an early 20th-century residential neighborhood, the district's character defining features include mature trees, informal landscaping and uniform setbacks. The Wynnton Village Historic District was locally designated in 2001 and was listed in the National Register in 2005.

Fig. 1.11: Wynnton Village Historic District Map

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1.4. Benefits of a Local Historic District

A local historic district is designated by city ordinance, after being recommended by the BHAR, with the intention of retaining the character of a geographically definable area that contains buildings, structures, sites, objects and landscape features or a combination of these resources. Upon designation, all properties within a district are subject to design review and have the potential for positive benefits, as identified below:

Benefits of Local Historic Districts

Local districts protect the investments of owners and residents. *Buyers know that the aspects that make a particular area attractive will be protected over a period of time. Real estate agents in many cities use historic district status as a marketing tool to sell properties. Studies in Georgia have shown that local districting increases property values. Historic district status also makes possible the use of grant and tax incentive programs.*

Local districts encourage better design. *It has been shown through comparative studies that there is a greater sense of relatedness, more innovative use of materials, and greater public appeal within historic districts than in areas without historic designations.*

Local districts help the environment. *Historic district revitalization can, and should, be part of a comprehensive environmental policy. Historic districts promote a compact development pattern, reducing drive times which in turn improve air quality. They are also an excellent example of "green" building and sustainable development: the preservation and adaptive reuse of buildings recycles existing materials, utilizes energy efficient features such as wide overhangs and awnings, and reduces landfill waste.*

The educational benefits of creating local districts are the same as those derived from any historic preservation effort. *Districts help explain the development of a place, the source of inspiration, and technological advances. They are a record of ourselves and our communities.*

A local district can result in a positive economic impact from tourism. *A historic district that is aesthetically cohesive and well promoted can be a community's most important attraction. The retention of historic areas as a way to attract tourist dollars makes good economic sense.*

The protection of local historic districts can enhance business recruitment potential. *Companies continually relocate to communities that offer their workers a higher quality of life, which is greatly enhanced by successful local preservation programs and stable historic districts.*

Local districts provide social and psychological benefits. *Districts provide a cohesive community. A citizen-run review board process provides a sense of empowerment and confidence and ensures community decisions are made through a structured participatory process rather than behind closed doors or without public comment.*

See also: Georgia Alliance of Preservation Commissions web site www.uga.edu/gapc/assistance.htm

CHAPTER 2

Design Review Process

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2.1. How to Make an Exterior Change

Any property owner or occupant wishing to make a material change to any structure or site within any Historic District or to any Landmark property must make an application to the Board of Historic and Architectural Review (BHAR) for a Certificate of Appropriateness (COA). This is the document signifying that the BHAR has reviewed the application and granted approval of the proposed material alteration. A material change is one that will alter the exterior appearances of historic property (see Certificate of Appropriateness Approval Matrix on page 2-3).

Routine maintenance activities do not require application for a COA. Routine maintenance is defined as ordinary maintenance or repair (including painting) of any architectural or environmental feature in or on an historic property to correct deterioration, decay or damage, or to sustain the existing form, and that does not involve a change in design, material, or outer appearance. High pressure cleaning and sandblasting are not considered routine maintenance. **Proposed work involving in-kind replacement or other minor repairs may be allowed without application for a COA if there is administrative (staff) approval from the Secretary of the BHAR, a representative from the Planning Department.**

A seven-step design review process has been established by the BHAR and should be followed by all COA applicants:

1. **Applicant** acquires a COA application from the Planning Department and meets with the appropriate staff representative (who serves as Secretary of the BHAR) to discuss proposed alterations, establish information to aid the review process, and to ensure compliance with the local codes and ordinances.

2. **Applicant** submits a complete COA application, including documentation (site plan, exterior elevations, floor plans, detailed drawings, photos and proposed alternations and materials) to the BHAR Secretary at least 14 (fourteen) days prior to a BHAR meeting in order to be placed on the agenda.

3. **Staff** prepares BHAR meeting agenda, notifies BHAR members of the meeting, and provides BHAR members with meeting agenda, application(s) and support documentation.

4. **Applicant** presents application at the BHAR public meeting, and views of interested parties are heard. BHAR discusses the proposal and may request modifications or additional information. The BHAR may approve the application as submitted, approve with specified modifications, table the item to a subsequent meeting for additional study and/or revisions, or deny for specified reason(s).

5. **BHAR** issues a COA if an application is approved. If the BHAR rejects an application, it shall state its reason(s) and shall transmit in writing to the applicant such actions, reasons, and suggested alternative courses of action if applicable. An application may be resubmitted at any time. If an application is denied, the applicant may appeal to the Board of Zoning Appeals, whose decisions may be reviewed in the Superior Court.

6. **Applicant** may commence work if a COA is granted and no other permits are required. The approved COA must be posted on the project site until all work has been completed.

7. **Building official** and/or BHAR representative inspects construction, reconstruction, demolition or alteration.

2.2. Design Review Process Flowchart

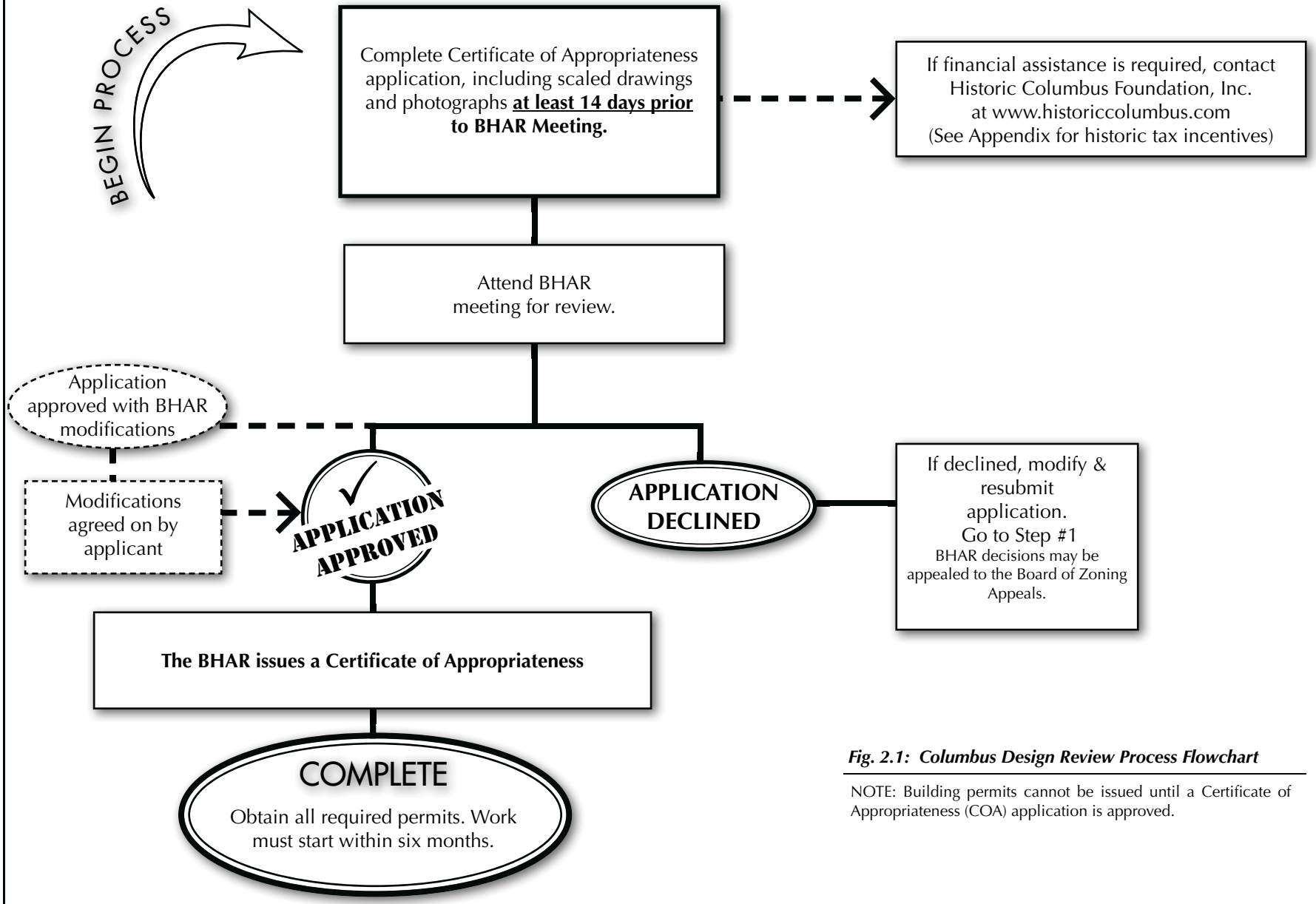

Fig. 2.1: Columbus Design Review Process Flowchart

NOTE: Building permits cannot be issued until a Certificate of Appropriateness (COA) application is approved.

2.3 What Requires Design Review

Certificate of Appropriateness (COA) Approval Matrix					
ACTION	**No BHAR Review**	**Staff Review**	**BHAR Review**	**Building Permit Required**	**Section #**
Accessory Structures (sheds, carports, gazebos, etc.)					
Visible from the street (new, changes or demolition)			x	x	5.13
Not visible from the street			x	x	
Removal of non-historic, detached accessory structures		x		*	
Additions/New Construction			x	x	3.10, 3.11, 5.14, 5.15
Awnings & Canopies					
Repair with same material	x				3.9
Restore original with new materials			x		
Installation or removal			x	x	
Decks, Patios & Porches					
Repair with same material	x				5.9
Installation, removal or repair with different material			x	x	3.11, 5.9
Installation of backyard deck		x		x	5.13
Decorative Shutters					
Repair/replace with same material and size	x				5.8
Installation, removal or repair with different material			x		
Demolition (part or all of building, structure or work of art)			x	x	6.3, 6.4
Doors / Garage Doors					
Repair with same material (includes re-painting)	x				3.6, 3.8, 5.8
Installation of exterior door or door frame			x	x	
Installation of screen or storm doors		x			5.8
Any change in opening (including infill or change in material or size)			x		3.6, 5.8
Driveways					
Repair with same surface	x				5.13
Installation, removal or repair with different material			x	**	5.13
Exterior Façade Change (including style and changes to upper storefront and rear façade)					
Repair with same material, any part of structure	x			x	3.6, 3.7, 3.8, 5.6, 5.7, 5.8
Replace materials			x	x	

** Demolition Permit Required; **Engineering Permit Required*

Certificate of Appropriateness (COA) Approval Matrix					
ACTION	**No BHAR Review**	**Staff Review**	**BHAR Review**	**Building Permit Required**	**Section #**
Exterior Railings (and other wood, wrought iron or masonry detailing)					
Repair with same material	x				5.9, 5.13
Replace materials			x	x	
Installation or removal			x	x	
Exterior Skylights, installation or removal			x	x	3.11, 5.10
Exterior Stairs or ADA Ramps (see also Porches)					
Repair with same material	x			x	3.11, 5.12
Replace materials			x	x	
Installation or removal			x	x	
Exterior Walls (including foundations and the enclosure of porch/outdoor areas)					
Repair with same materials	x			x	3.6, 5.7, 5.9, 5.11
Replace with new materials (See also Painting)			x	x	
Installation or removal of walls or exterior siding			x	x	
Fences & Gates					
Repair with same materials	x				5.13
Change in material			x		
Installation, relocation or removal (excluding removal of chain link)			x		
Construction of backyard fencing		x			
Fire Escapes, install, remove or change in materials or location			x	x	3.11
Fountains					
Repair with same materials	x				5.13
New or visible from street			x		
Gutters & Downspouts					
Repair or replace existing with same material or add gutter covers	x				5.8
Replace with new materials			x		
High Pressure Cleaning (see also page A-24, NPS Brief #6)			x		3.6, 3.8, 5.7, 5.8, 5.9
Mechanical Systems					
Replace or repair existing unit with same materials	x				3.9, 5.8
New or relocation				x	

2.3. What Requires Design Review (continued)

Certificate of Appropriateness (COA) Approval Matrix					
ACTION	**No BHAR Review**	**Staff Review**	**BHAR Review**	**Building Permit Required**	**Section #**
Painting (see also Appendix VII)					
Maintenance or color change	x				3.6, 3.8, 5.7
Painting originally unpainted surface (or removing paint)		x			
Relocation (building, structure or work of art)			x	x	6.2
Retaining Walls					
Repair with same materials and shape	x				5.13
Installation or removal (visible from street)			x		
Installation or removal (not visible from street)		x			
Removal of non-historic walls		x			
Roof					
Repair with same materials		x			3.7, 5.10
Replace with new materials or shape of shingle			x		
Change shape of roof			x	x	
Installation or removal			x	x	3.7, 3.10, 5.10, 5.15
Sandblasting (see also Appendix VII)			x		3.6, 3.8, 5.7, 5.8, 5.9
Siding (see Exterior Walls)					
Security Grills, installation or removal			x		3.8
Signs			x	x	Chapter 4
Windows (including display, transom and upper windows)					
Repair with same material (see also Painting)	x				3.6, 3.7, 5.8
Replace size, shape, configuration and/or material			x	x	
Installation of exterior window or window frame			x	x	
Installation of screen or storm windows		x			
Infill of exterior window opening			x	x	
Walkways (including steps)					
Repair, same material	x				5.13
Installation, removal or repair with different material			x		
Installation or replacement of backyard walkways and steps		x			
Removal of non-historic walkways or steps		x			

NOTES:

CHAPTER 3

Commercial Architectural Guidelines

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3.1. Introduction

This chapter provides an overview of commercial buildings (predominant building types, components of a façade, and the relationship among buildings in a downtown environment) as well as guidelines for the treatment of storefronts, upper façades, rear façades, awnings and canopies, new construction and building additions. For properties within the High Uptown Historic District that also have a UPT zoning classification, the standards of both the Uptown Façade Design Guidelines (available at the Columbus Planning Department office) and these guidelines shall apply.

3.2 Type vs Style

While these guidelines are intended to guide the physical elements of each façade, there are two aspects of how to "read" a building that must be made to determine its original intent. The *type* of a building and the *style* of its architectural details are two separate subjects, and each determines how buildings should be rehabilitated, restored or reconstructed today. Both type and style are typically associated with the date of a building's construction.

TYPE

Building *type* is generally defined by the floor plan and height. It is the overall, unadorned form of the main or original part of a building, as well as the interior layout. When defining a particular type, key characteristics include the overall shape, number and sizes of openings, and arrangement of bays (physical divisions of buildings defined by windows, walls, or lines of support columns).

This is sample description of a type of commercial building:

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

STYLE

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

Often, the original intended style was built into the fabric of the building's exterior cladding, treatment of foundation material, proportions of building elements and shape of the window openings. However, style can also be portrayed in the choice (or necessity) of certain window sash and glass divisions, door styles, brackets, applied artistic details, tiles, and original intended amenities such as awnings, railings, light fixtures, hardware and signage.

3.3. Commercial Building Types

One-Part Commercial/Single Retail

One-part commercial, or single retail, buildings are built either standing alone or next to similar buildings. Constructed primarily from the mid 1800's through the 1950's, many have flat or sloping roofs and three bay façades.

Two-Part Commercial/Retail and Office

Two-part commercial, or retail and office, buildings are the most common historic commercial type in Georgia. Combining retail space on the street level and office, storage or residential space above, two-part commercial is typically two to five stories in height. Constructed from the mid 1800's through the 1950's, this commercial building type creates an efficient, dense, mixed-use environment in a city center. These independently developed and managed buildings utilize a majority (or all) of the lot, a practice commonly referred to as zero-lot-line development. To help facilitate this development pattern, shared "party" sidewalls were built of brick, stone or concrete block for fire protection. This formed a business block when the development pattern was repeated on adjacent lots, with only the building façades visible from the street. Access to the building is commonly from a public sidewalk or street.

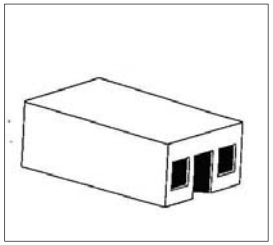
Corner Store

Corner stores in an urban environment, or country stores in rural communities, were built primarily from 1900 through the 1940's in residential or mixed-use neighborhoods. They were oriented toward the street corner with an angled corner entry. While this commercial type is most often detached, there are examples of buildings being constructed later and attached to a corner store.

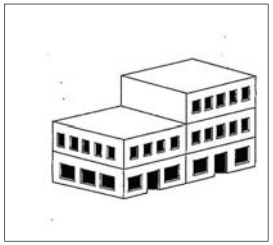
Office Tower

Historic office towers, constructed primarily from the 1910's through the 1920's, are limited to larger cities. This commercial type is typically five or more stories high with retail at the ground level.

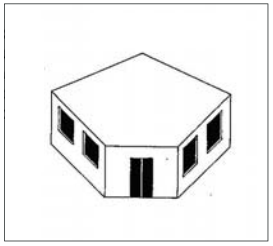
Fig. 3.1: Examples of Columbus' Commercial Building Types



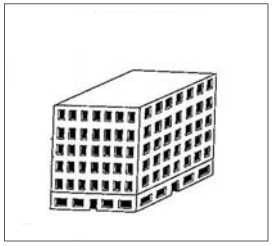
One-Part Commercial



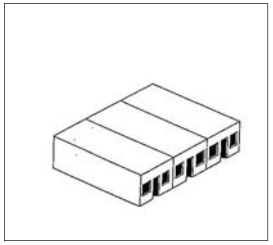
Two-Part Commercial



Corner Store



Office Tower



Multiple Retail

Source: Georgia Historic Preservation Division publication, *Building Types in Georgia*.

Multiple Retail

Multiple retail buildings contain two or more identical (originally) retail units connected together to promote more space for rental income. Typically one-story high with flat or sloping roofs and identical façades, storefronts are usually three-bay façades (entryway and two display windows). This type of historic commercial development was built predominantly in the 1910's through the 1950's and is the predecessor to the modern strip-shopping center.

3.4. Parts of the Commercial Façade

The Three-Part Façade describes the elevations of most primary commercial façades facing the street (Figure 3.2). The façade is divided into three sections: storefront, upper façade and cornice. These divisions can be found across hundreds of years of construction and in styles up to the present day. Descriptions of the uses and context of the main parts follow.

The Storefront

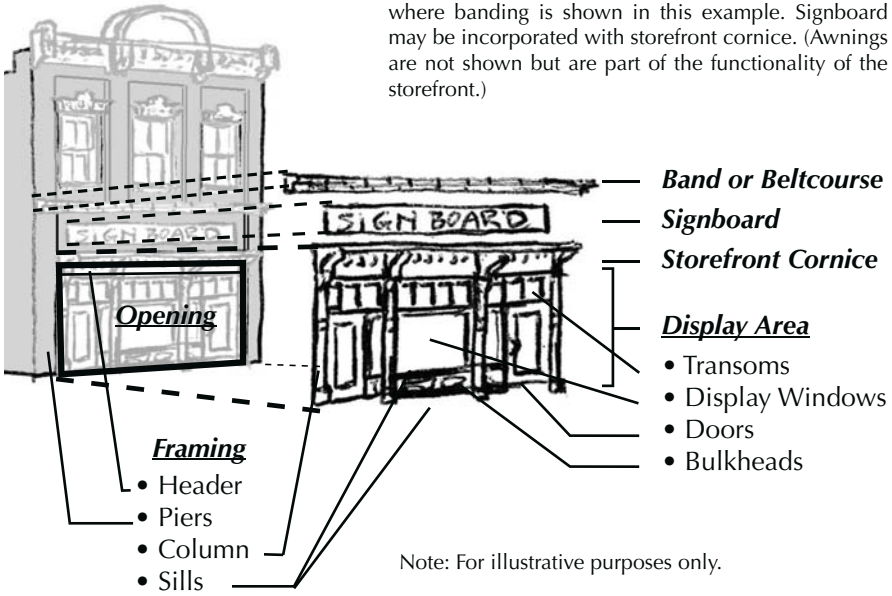
The storefront is the where the façade interacts with the patron. The area inset between permanent building piers is essentially a large opening filled with an arrangement of glass that provides access to the interior (Figure 3.3). It has a marketing role as well as a functional role, and therefore street-level storefronts have traditionally been altered much more than any other part of the façade.

The storefront's marketing element is the display, which contains its own set of parts: doors, bulkheads, windows and sometimes transoms. Functionally, the storefront provides access to the business, displays wares to sidewalk shoppers, and can also provide natural light and ventilation through high transom windows over the displays. If buildings face north, transom windows were generally designed to be taller or were mounted higher over exterior awnings since these buildings benefit from the least year-round light. The use of transom windows diminished over time with the advent of modern lighting and air conditioning, and by the mid-20th century they were practically phased out of design. The storefront styles of these later periods become lower to express their modernity.

Overall, a storefront frames the shop. Earlier types included decorated structural parts, such as columns and window frames, in the style of the building's architecture. Later, storefronts were constructed or updated using materials such as sleek copper or aluminum trim and full glass, made possible by steel header beams replacing wood structure. The storefront also usually includes an area above the framed store opening called the sign band, and above this typically is found some form of visual separation such as a material beltcourse or attached storefront cornice. These elements are found just under the lowest part of the upper façade and serve to cap the storefront.

Fig. 3.2: Illustrated Divisions of the Three-Part Façade

Fig. 3.3: Illustrated Components of the Storefront

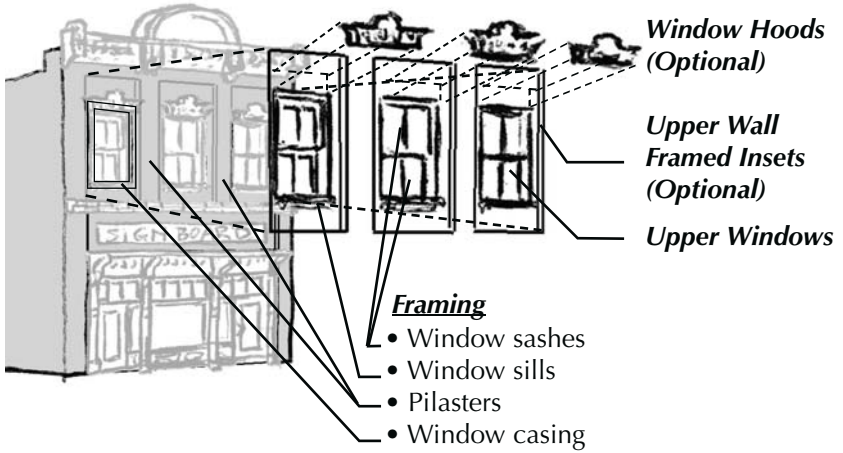


Upper Façade

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

Fig. 3.4: Illustrated Components of the Upper Façade

Note: For illustrative purposes only. Upper façade components as shown are not typical of every style.

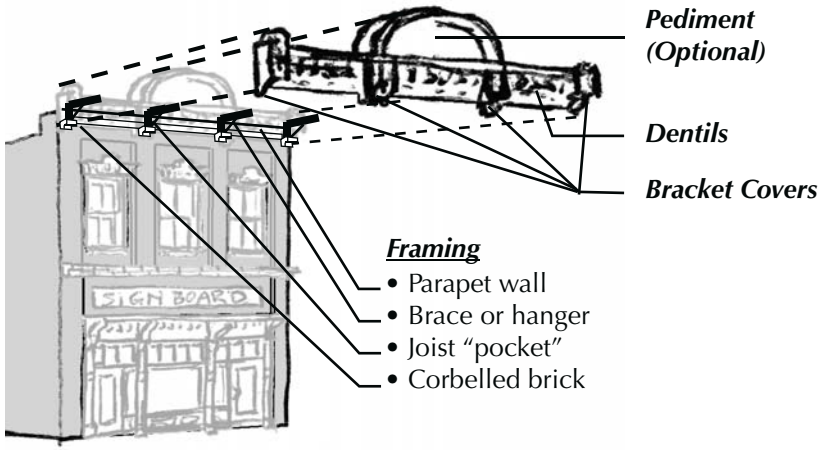


Building Cornice

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

Fig. 3.5: Illustrated Components of the Building Cornice

Note: For illustrative purposes only.



3.5. The Historic Commercial Environment

Downtowns and similar areas in historic districts with concentrations of commercial buildings are highly structured architectural environments where it is important to understand the concepts and traditional application of density, building setbacks, building height, horizontal continuity of building elements and reservation of the sidewalk as the "pedestrian hallway."

Density

The historic commercial or downtown environment is dense, regardless of the overall community size or proportional size of the commercial district. Density lends to close proximity of uses, structures, residents and business persons. Density helps businesses succeed because it provides continuous and contiguous points of interest for customers.

As a historic commercial area or downtown grows and becomes more dense, the blocks of buildings can have a layered effect on the perception of the patron or visitor, with more interesting buildings continuing around a corner and larger buildings located in the blocks farther removed from the perceived center of the area. This progression in density is reflected in scale and/or height.

MACTEC: Columbus, 2009

Zoning and the historic pattern of development in downtown Columbus allows for the highest level of density in the city. It is common for buildings to be constructed to the lot lines at the front and sides of lots.

Setback

Traditionally, historic commercial buildings are built to the edge of the sidewalk (zero-lot-line construction) and to the edges of their property boundaries where they share adjoining walls, or party walls (below left). New buildings that are set back varying distances from the front or side property lot lines offset the rhythm of the "wall" of businesses along the street. Important exceptions are buildings outside of downtown where the existing historic condition reflects larger front and side setbacks, such as homes that have been converted to businesses (below right).

MACTEC: Columbus, 2009

MACTEC: Columbus, 2009

Fig. 3.6: Example of an Improper Setback in a Commercial Block

Building Height

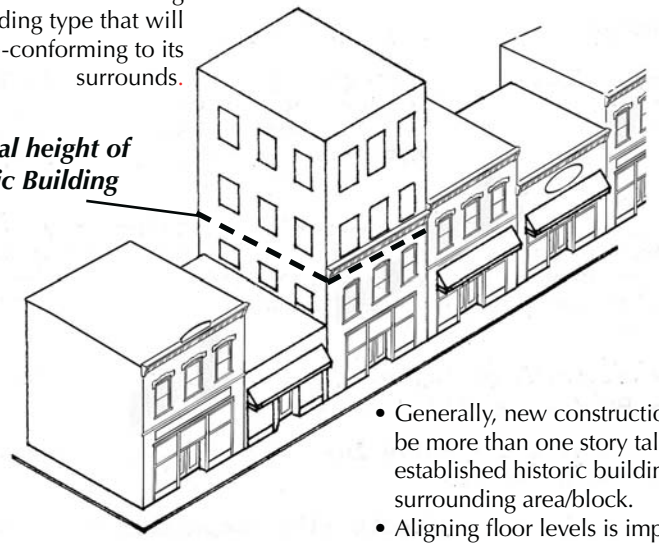
Generally, building height in a traditional downtown, or in individual districts within an area, reflects structures which were built at about the same time in block groupings. Therefore, the environment typically has blocks of buildings that are generally even and harmonious in building height and floor alignment. Slight variations are common, as some buildings may be a story higher or some building cornices may compete in decorative height within the same block. However, when planning for infill construction or building additions, heights out of scale with the average height in a historic block can be considered inappropriate. (Figure 3.7 at right)

Controlling building height is not meant to prevent new development of greater density or to limit building height. However, the concept of height progression contributes to the notion of "sense of place" and facilitates wayfinding for the user. It provides a sense of order to be able to stand in a central place, look out, and see a general progression of building heights from this vantage point.

Significant smaller historic buildings should not be visually blocked or overwhelmed by new buildings or additions to buildings. Corner buildings are usually considered anchors and may have somewhat greater mass and height. Existing historic architecture (see Fig 3.8) establishes a precedent to which new building height should be compared. Generally, a new building should not be more than one story taller than the established historic building height of an area/block.

Fig. 3.7: Contextual Building Height

New stories should not be added to a contributing historic building type that will make it non-conforming to its surrounds.



- Generally, new construction should not be more than one story taller than the established historic building height of a surrounding area/block.
- Aligning floor levels is important.

Fig. 3.8: Examples of Conforming Building Height in Columbus

MACTEC: Columbus, 2009

Typical 2-story historic commercial buildings in downtown Columbus.

MACTEC: Columbus, 2009

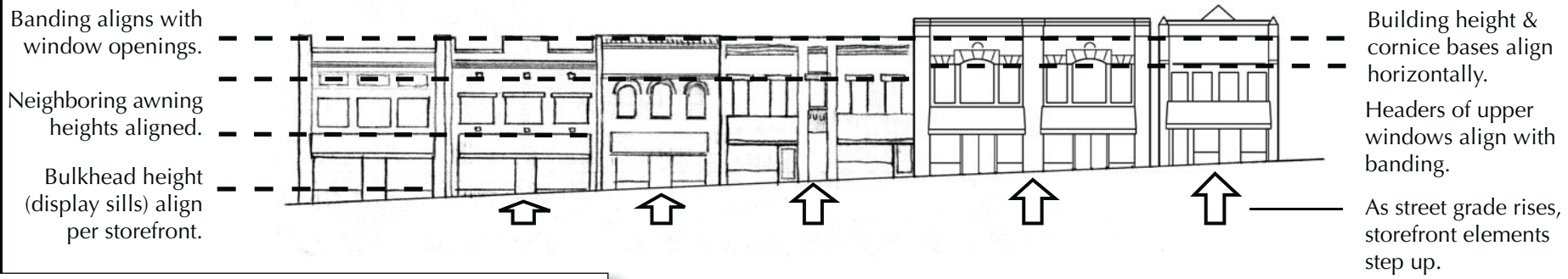
Houses are sometimes converted to commercial uses. Here, businesses maintain the residential feel of the area by preserving the existing building type and height.

Horizontal Continuity

Straight lines are harmonious. Modern strip centers follow this concept well with linear form and signs set at uniform heights. Achieving horizontal continuity is more challenging in the traditional downtown environment due to ownership of buildings and façades. However, coordinating horizontal building elements with neighbors can have a positive impact. Features which create continuous visual patterns for the pedestrian to scan the downtown marketplace are found in storefront cornices, banded building materials, awning placement, valances, and banded signs. For the benefit of horizontal continuity, retaining and restoring even the smallest building feature is important.

For each storefront, it is especially important to align items such as display sills, display frames and even some window signage. If there are sidewalk grade changes, different neighboring horizontal elements might line up, such as transom windows with awnings or sign bands. Note in the figure below the grade change along the street. Awning valances and storefronts will reflect this change in horizontal elements (Figure 3.9).

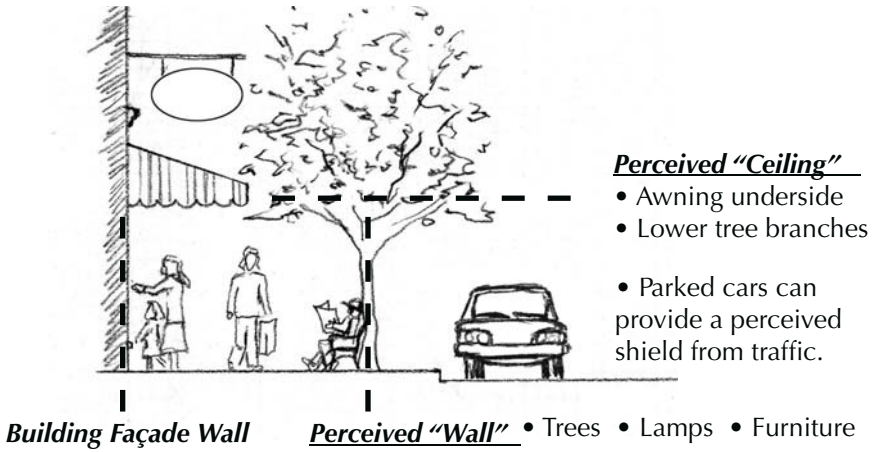
Fig. 3.9: Horizontal Alignment of Elements



The Sidewalk is the Pedestrian Hallway

Historic commercial environments are focused on the pedestrian, and provisions for the safety and comfort of the pedestrian should be the highest priority. One continuous "wall" of the pedestrian hallway is formed by the attractive building façades and storefronts. The opposite, perceived wall can be composed of a rhythmic and equally set line of street planting (a mix of shade trees and decorative trees or planting beds is preferred) and/or pedestrian amenities visually separating the sidewalk from the street. Also helping define this perceived wall and shielding the pedestrian from moving traffic can be a row of parking, which is usually parallel or angled on wider streets where allowed. Finally, creating the "ceiling" of the hallway is a combination of the lower branches of well-maintained shade trees and the even, coordinated projections of the underside of storefront awnings or canopies.

Fig. 3.10: How To Create the Pedestrian Hallway



3.6. Storefronts

General Standards

Appropriate/Acceptable

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

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

3.6.3 If a cornice or sign band area is earmarked by an attached feature that caps or frames the storefront area (often with similar material to the upper cornice on a smaller scale) or if evidence shows this existed, restore or rebuild this feature.

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

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

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

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

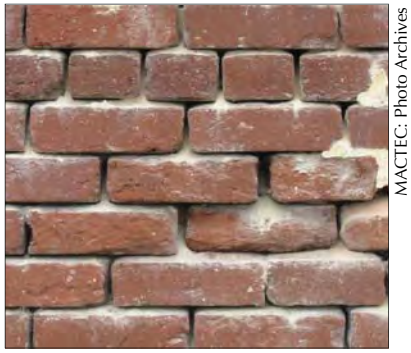
3.6.8 Assess significant storefront arrangements of later periods that use quality materials (such as irreplaceable decorative tile, glass or marble), which may have completely replaced original features. If such remodeling is architecturally important, has significant retail history, or is noteworthy, preserve these features as noted above.

3.6.9 Use the gentlest cleaning methods possible such as simple washing with mild detergent and natural bristle brushes, or specific restoration chemicals if stronger cleaning or paint removal is intended.

Fig. 3.11: Original Features and Storefront Changes

The Georgia Trust , 2005

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



MACTEC: Photo Archives

Older buildings, especially those circa 1900 and earlier, can have softer historic brick and mortar. After nearly 100 years this can become weathered. Repairs should be made with a comparable mortar to avoid destroying the integrity of the brick. Harder based mortar (Portland cement) is not acceptable for use with softer brick and lime-based mortar.

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

3.6.11 Simple color schemes are recommended, generally including not more than four colors. Neutral, brick or earth tone hues are recommended for the building surface, with the cornices and framing incorporating colors that match or compliment the dominant neutral building material of the structure.

3.6.12 Repair/repoint masonry with comparable mixes to those in place. New mortar shall duplicate the original material in composition, color, texture and method of application and joint profile.

General Standards (continued)

Inappropriate / Not Acceptable

3.6.12 Do not sandblast or use any abrasive cleaning methods on historic materials due to their age, condition and potential for irreversible damage. This includes high-pressure water washing unless monitored by a professional historic preservation specialist using appropriate restoration cleaning chemicals.

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

3.6.14 Do not install brick veneer or siding over, or in place of, storefronts.

3.6.15 If a brick wall is constructed of soft bricks and lime-based mortar, do not repair or repoint masonry with harder (Portland cement) based mortar or contemporary engineered bricks. These materials will be too hard and rigid for the softer historic masonry and will cause permanent damage to the masonry wall.

3.6.16 Do not paint unpainted masonry surfaces, nor add water sealers or apply clear coating of any kind to the masonry, as these treatments may alter the vapor transmission of the wall system.

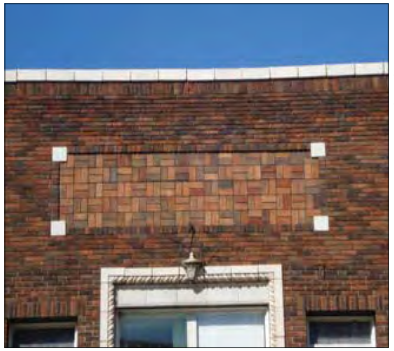
3.6.17 Do not use spray-on polystyrene, blown-on coatings, built-up mesh, or exterior insulation and finish systems (EIFS) materials to replace, rebuild, or simulate historic architectural details. These materials do not have the sharpness of the stamped details of metal or fiberglass reinforced plastic (FRP) details.

3.6.18 Do not remove or add course-work (banding, trim, cornices, etc.) that is inconsistent with the building's original architectural style.

Fig. 3.12: General Standards for Storefronts

MACTEC: Photo Archives

Inappropriate: Storefronts, the most frequently modified part of a façade, should be designed to be sensitive to the period of the building. Here, the storefront window, door, columns and brick color are incompatible with the rest of the historic building.



MACTEC: Columbus, 2009

Appropriate: Original banding of traditional building materials (masonry or applied) aligns with cornices, window openings, or across façades.

MACTEC: Columbus, 2009

Appropriate: Storefront elements (original and those from different periods) become more valuable with time. Traditional components should not be replaced or covered but can be preserved to retain historic retail.

Entrances and Plans

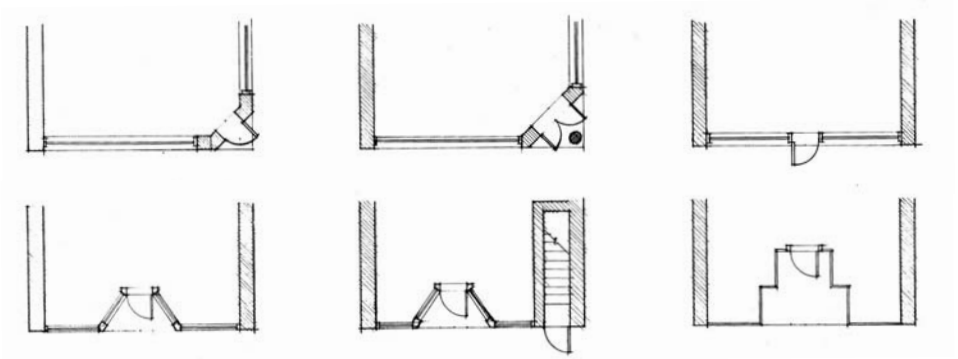
Appropriate/Acceptable

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

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

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

Fig. 3.13: Basic Storefront Plans (25 feet wide storefront)



Not to scale. These are only samples of basic storefront configurations.

Doors

Appropriate/Acceptable

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

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

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

3.6.25 If replacement of doors is necessary due to severe deterioration, replace with custom commercial doors. Generally, at least 80% of a commercial style door is glass. Replacement doors should have glazing proportionate to the display window glass, and kickplate panel height that is generally not higher than that of the display bulkhead panels. Wood is preferred, however metal doors with colors or bronze anodized finishes that have wide rails and stiles with deeper profiles may be a suitable alternative.

3.6.26 Door hardware, if missing on original or replacement doors, should be of the same architectural type and style as the storefront.

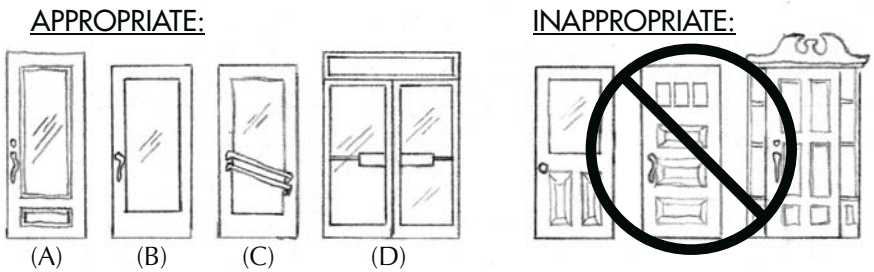
3.6.27 Retain later-period doors that match significant modern styles of storefronts, or those using quality modern materials.

Inappropriate/Not Acceptable

3.6.28 Residential doors (in type and style) are not appropriate on storefront entries. This includes "French doors" (those containing multiple divided glass panes).

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

Fig. 3.14: Illustrated Examples of Traditional Commercial Doors



Typical (yet not limited to) commercial door examples for: (A) high-style Victorian (may have oval glass or beveled glass), (B) most common door that is simple and versatile for any style storefront, is still used today with full glass, wood construction and high kick-plate, (C) Art Deco or Art Moderne styled handrails, (D) aluminum - not recommended unless displays match (1930s - today).

Displays

Fig. 3.15: Features of Storefront Displays

MACTEC: Photo Archives

In general, display glass should be the greatest amount of material in a storefront. This creates visual interest for shoppers and pedestrians.

Comparison - MACTEC: Photo Archives

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

MACTEC: Photo Archives

Non-cluttered displays and lighting help with visual organization. It is just as important to illuminate displays in the day as night.

MACTEC: Photo Archives

Replacement of window displays for a historic building should use materials that are appropriate for the building's history and design, such as this renovated display.

Appropriate/Acceptable

3.6.30 Preserve (retain, restore and maintain) any original display materials. Address the integrity of window glazing, top sides of framing reveal or wood stops that secure the display glass, as these items are exposed to weathering and UV light and require normal maintenance.

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

3.6.32 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, reveal, massing, scale) in design and materials. Contemporary glass can be ordered and often set into traditional wood framing with the same trim and stops reinstalled to the new glass thickness. Generally, replacement display windows should have glazing that is proportionate to the original display window glass. Width and placement of divisions and framework must replicate that of original display design.

3.6.33 Use flexible, clear silicone sealer where the frame meets glass, or install interior plexi-glass behind the display area to reduce heat gain and drafts.

3.6.34 Retain later-period displays or modern storefronts that use quality modern materials and that have acquired historic significance over time.

Inappropriate/Not Acceptable

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

3.6.36 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water cleaning. Cleaners other than gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes can damage historic materials.

3.6.37 Do not install smoked, mirrored, or tinted display window glass.

3.6.38 Do not remove historic glass or displays as a means to reduce drafts when proper maintenance will suffice (e.g. when use of flexible, clear silicone sealer where the frame meets the glass will solve draft problems).

3.6.39 Do not install thick insulated glass if original, historic frames, trim work and display configuration do not accommodate the new glass.

Transom Windows

Fig. 3.16: Features of Storefront Transom Windows

MACTEC: Columbus, 2009

It is common to have transom windows below the awning if a storefront opening is low. Lightweight awning fabric that is translucent allows light through.

MACTEC: Photo Archives

Keep in mind that windows create different lighting conditions depending on one's viewpoint (interior or exterior) and time of day. Unique or historic display lighting can be a marketing tool.

MACTEC: Photo Archives

The historic wood transoms above follow the original recessed storefront arrangement. The outer transom window frame obscures these details and should be removed.

MACTEC: Photo Archives

Decorative mullions or leaded prism glass transoms were commonly used in early 20th-century storefronts to diffuse light. The transoms shown here are fit into tall, individual display window openings.

Appropriate/Acceptable

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

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

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

3.6.44 If replacement of original transom windows is necessary due to severe deterioration, frame in custom replacement windows. Generally, custom replacement windows should have glazing that is proportionate to the window glass, and mullions of the transom windows should be true-divided glass panes. Wood is preferred.

3.6.45 Use interior storm windows and caulk open casement joints as the preferred methods of weather sealing to preserve original transom windows and profiles.

3.6.46 Retain later-period transom windows that match modern styles of storefronts, use quality modern materials and that have acquired historic significance over time.

Inappropriate/Not Acceptable

3.6.47 Do not replace historic transom windows with off-the-shelf replacements. Standard sized stock replacement windows often do not fit historic openings. Further, this size difference would require infill casing, which is not an acceptable treatment.

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

3.6.49 Do not use vinyl, plastic, or fiberglass parts.

3.6.50 Do not use grid-between-glass, flat snap-in vinyl mullions.

Bulkheads


MACTEC: Photo Archives

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


MACTEC: Photo Archives

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

Fig. 3.17: Features of Storefront Bulkheads


MACTEC: Photo Archives

These unique, brick "soldier course" bulkheads use the same brick as piers. Often constructed with header course sills, these are common with wood or metal display frames. Note sidewalk vent.


MACTEC: Photo Archives

Mid 20th-century and contemporary-storefronts (institutional or administrative buildings) use full plate glass or a variety of veneer materials such as marble, polished granite, cast stone, pigmented glass, or tile.

Appropriate/Acceptable

3.6.51 Preserve (retain, restore and maintain) original bulkhead material to maintain the integrity of mitered trim work, profiled framing, or wood craftsmanship below the display windows.

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

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

3.6.54 Wood is the most traditional and acceptable material for the bulkhead area. Wide framing and thick display sills are typical, as well as wide areas of raised or inset wood panels (smooth or bead-board). If original bulkhead areas are brick, they will probably match the building piers and upper façade, often with angled brick sills supporting wood framed displays. Stucco, tiles or brick veneers are other types of masonry that might have been applied over original framed bulkheads in later styles of architecture.

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

3.6.56 If replacement of original bulkheads is necessary due to severe deterioration, use custom replacement framing. Use old paint lines or shadow lines to determine original bulkhead profiles. Glazing should be proportionate to the display window glass, with bulkhead panels and sill height proportionate to the size of the storefront. Generally, bulkheads are no more than 2 1⁄2 feet, or about knee height.

3.6.57 Retain later-period bulkheads that match significant modern styles of storefronts that use quality modern materials and that have achieved historic significance over time.

Inappropriate/Not Acceptable

3.6.58 Do not remove, replace, reduce, cover or alter any original display bulkheads, and avoid use of too many colors which can detract from displays.

3.6.59 Do not use residential veneers or siding materials as a bulkhead covering.

3.6.60 Do not use spray-on polystyrene, spray vinyl, blown-on coatings, built-up mesh trim, or exterior insulation and finish systems (EIFS) materials to cover bulkhead framing.

3.7. Upper Façades

Upper Windows

Fig. 3.18: Features of Upper Windows

MACTEC: Columbus 2009

Upper windows are usually large, custom fit and have adequate depth, or reveal, to create visual interest.

MACTEC: Columbus, 2009

The upper windows above create a façade pattern based on their shape, placement and ornamentation.

MACTEC: Photo Archives

Replacing historic/original upper windows with off-the-shelf new windows that do not fit the original framed opening yields unattractive results.

MACTEC Photo Archives

The oldest wood windows are especially salvageable. Fully rotted pieces should be rebuilt and older-growth hardwood can be oiled, primed, and painted. Covered windows may be found on upper floors.

Appropriate/Acceptable

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

3.7.2 Wood is the most traditional window material, however dependent upon a building's age and style as well as window location, steel, aluminum, glass block and other materials may have been used in different eras.

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

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

3.7.5 If replacement of upper windows is necessary due to severe deterioration, install custom replacement windows with paintable surfaces. Generally, custom replacement windows should have glazing that is proportionate to the window glass (generally deeper profiles) and mullions that divide windows in panes per sash. Aluminum-clad windows are an appropriate substitute for wood windows.

3.7.6 For weather sealing (wood or metal windows) use weather stripping or route flexible weather stripping into wood sash styles. Caulk open casement joints and spaces around aprons. Use interior storm windows for ease of maintenance from upper floors and historic profile appearance from street.

Inappropriate/Not Acceptable

3.7.7 Do not replace historic windows with off-the-shelf replacements or new windows that do not correctly fit the original framed opening.

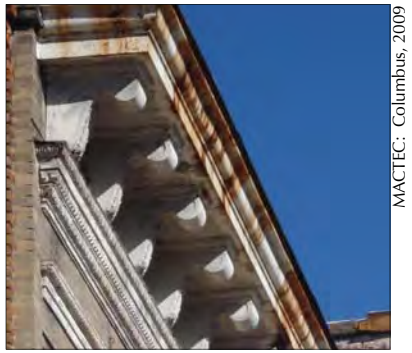
3.7.8 Do not use vinyl, plastic or fiberglass parts.

3.7.9 Do not use grid-between-glass or snap-in flat vinyl mullions.

3.7.10 Do not discard historic original windows because of condensation or air leaks. Moisture and condensation can occur on singlepane glass when there is a source of moisture from ground water infiltration into the wall system, a crawl space without moisture barriers, lack of insulation or general interior atmosphere problems.

Building Cornices

Fig. 3.19: Details of Upper Building Cornices

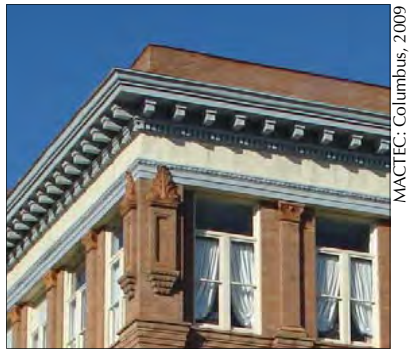


MACTEC: Columbus, 2009

Early decorative cornices typically involved masonry techniques or stone.

MACTEC: Photo Archives

Early decorative cornices used both simple and sophisticated masonry techniques to create visually interesting roof lines.



MACTEC: Columbus, 2009

Historic building cornices typically have a level of decoration consistent with the overall building.

MACTEC: Photo Archives

Many commercial buildings from the 1920s through the 1950s used styling with simple coping and inlaid masonry.

Appropriate/Acceptable

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

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

3.7.13 If replacing or repairing brick, match the characteristics (size, shape, porosity, surface finish) of any new brick with that of the old to be consistent with the existing cornice style and to address the shrinking and swelling of the entire historic masonry system.

3.7.14 Assess the stability of cornice mounting systems. Generally these are wood frames set into masonry pockets across the top front of the façade. If deteriorating and the cornice is original or historically significant, mounting must be removed carefully and replaced with a new bracket system.

3.7.15 If replacement of visible parts is necessary due to severe deterioration replace with features to match (accurately duplicate profiles, massing, scale) in design and materials. Cornice size should be proportionate to the size of the façade and the style of the building. Metal is most traditional for stamped cornice material, however quality reproduction and precise duplicate cornices in fiberglass reinforced plastic (FRP) are suitable alternatives.

3.7.16 Repair/repoint masonry with comparable mixes and materials to those in place. Harder based mortar (Portland cement) or contemporary engineering bricks are not acceptable for use with softer brick and lime mortar, which were common before 1900; however, on buildings constructed after c.1920 hard brick and mortar with Portland cement content is more likely to be found. New mortar shall duplicate the original material in composition, color, texture and method of application and joint profile.

Inappropriate/Non Acceptable

3.7.17 Do not use spray-on polystyrene, spray vinyl, blown-on coatings, built-up mesh, or exterior insulation and finish systems (EIFS) materials to replace, rebuild, or simulate a historic cornice.

Roofs

For roofs, it is important to assess visibility from the vantage point of the pedestrian. The basic form of the roof system (flat, pitched, gabled, arched, etc.) and the materials (standing metal seam, various shingles, etc.), if seen by the pedestrian, should be preserved. Most historic commercial buildings in Columbus have flat or gently sloping roofs with rolled composition or asphalt materials and masonry parapet wall systems. This provides a general visual shield from the pedestrian and allows the building owner a number of possibilities to repair or replace the roof with no detrimental impact. However, adding a new roof over an existing roof, especially if seen from the street (Fig. 3.20), is inappropriate.

A well maintained flat commercial roof (right) with good pitch to rear. Note applied roof membrane continues up back side of parapet walls to clay coping tiles that protect the wall tops. The roof in background has a skylight "monitor."

MACTEC: Photo Archives

Appropriate/Acceptable

3.7.18 Preserve original roof structure (joists and rafters), including original parapet walls, where present.

3.7.19 New roofs of like covering or similar materials are acceptable. Modern roof covering systems (generally for flat roofs) provide a range of contemporary and heat reflecting options that are appropriate for historic buildings, and help to protect the building.

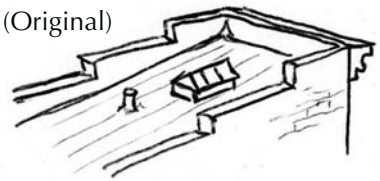
3.7.20 The installation of a higher pitched roof to improve water runoff may be acceptable if it can be proven that the existing system is incorrectly installed or failing, or if new materials cannot improve the efficiency of the roof. If a new pitched roof is installed, the new roof line must not be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

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

Fig. 3.20: Coverings and New Roofs

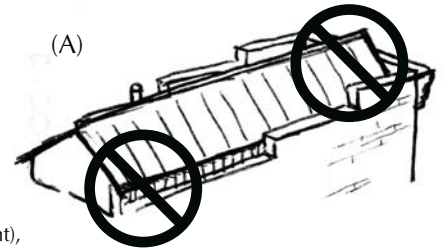
APPROPRIATE:

(Original)



INAPPROPRIATE:

(A)



(B)

In these inappropriate examples (right), new roofs are (A) installed on top of the original roof, visible over the parapet walls and designed to divert water onto side buildings rather than directly back. And (B) a full metal encasement roof changes the entire type and style of the building.

3.7.22 Repair/repoint masonry with comparable mixes and materials to those in place. Harder mortar (Portland cement) or contemporary engineered bricks are not acceptable for use with softer brick and lime mortar, which were common before 1900; however, on buildings constructed after c.1920 hard brick and mortar with Portland cement content is more likely to be found. New mortar shall duplicate the original material in composition, color, texture and method of application and joint profile.

Inappropriate/Not Acceptable

3.7.23 Do not install any form of new roof over the existing roof or such that it covers/overlaps a parapet wall.

3.7.24 Do not install a higher pitched roof that can be seen over the parapet walls or from the public right-of-way.

3.7.25 Do not alter or remove original roof parapet walls and features, such as decorative brick work, terra cotta coping, cornice tie-in or original shed or mansard roof.

3.8. Rear Façades

Although the rear elevations of buildings are traditionally service-oriented in design and have less adornment than the front façades, they contribute to a building's history. The rear of a building may be more visible to the public than a building owner realizes, making it important to address maintenance of the elements and the surrounding outdoor area. In addition, rear areas and alleys have the potential to be functional extensions of business spaces.

General Rear Façade Standards

Appropriate/Acceptable

3.8.1 Repair/repoint masonry with comparable mixes and materials to those in place. Harder mortar (Portland cement) or contemporary engineered bricks are not acceptable for use with softer brick and lime mortar, which were common before 1900; however, on buildings constructed after c.1920 hard brick and mortar with Portland cement content is more likely to be found. New mortar shall duplicate the original material in composition, color, texture and method of application and joint profile.

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

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

3.8.4 The original design of the window character should be restored or rebuilt. Preserve the sashes and mullions of rear façade windows (steel or wood). Frosted glass may be used if privacy is desired.

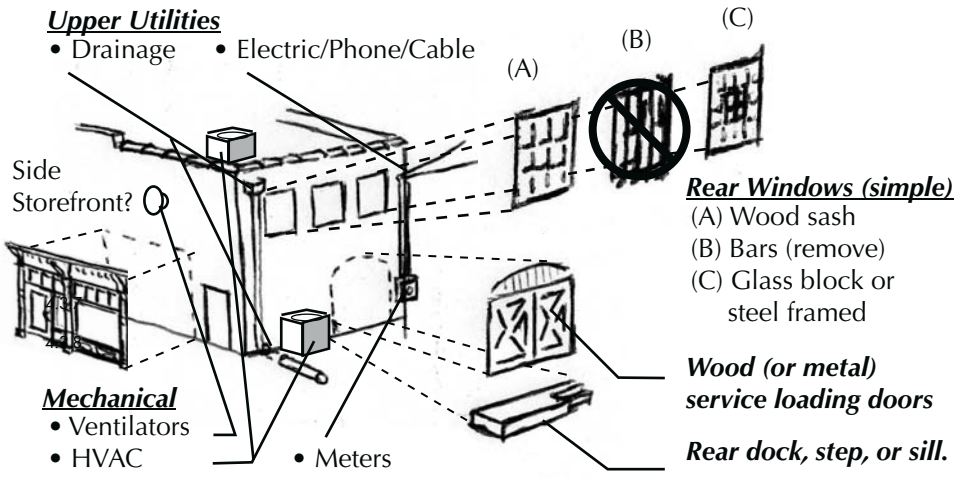
3.8.5 Consider the use of burglar window films or interior mounted burglar bars and/or permanently installed interior (insulating) storm windows as an alternative to security grilles. These measures can address safety, energy efficiency, and exterior aesthetics.

Inappropriate/Not Acceptable

3.8.6 Do not sandblast rear façades as a cleaning method, nor use any abrasive cleaning method, including high-pressure water cleaning.

3.8.7 Do not paint natural brick, or, if repainting, do not use colors other than brick hues.

Fig. 3.21: Components of the Rear Elevation



Rear Utilities

Appropriate/Acceptable

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

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

3.8.10 If possible, combine dumpster usage among multiple businesses in common dumpster corrals in the rear areas of alleys or properties. Ensure common dumpster areas are screened with landscaping if visible from a public right-of-way.

3.8.11 Ensure grease traps and disposal from restaurants are located for disposal professionals to have easy access on a routine basis. Some sites may be suitable for installation of in-ground tanks. Ensure stand-alone grease collection is ventilated to prevent heat and odor build-up.

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

Back Entrances

Appropriate/Acceptable

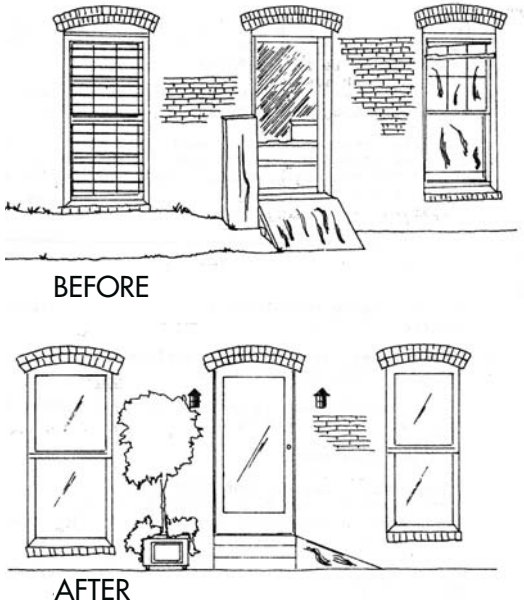
3.8.14 Retain and repair (rather than replace) original loading doors. Large original service or fire doors can be secured open with new, contemporary doors installed just inside the opening. Large service entries may have enough room to incorporate a common vestibule having multiple internal entries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

3.8.15 Metal service doors are acceptable with or without glass, depending on the desired level of security.

3.8.16 Canopies or awnings are acceptable if patrons will be using the rear entrances or if upper floors are used for business or as a residence. Simple design, such as straight edge valances rather than decorative scallops, is recommended, as is the use of solid colors rather than stripes.

3.8.13 Ensure ground surfaces are graded away from the building foundation. Installing "French drains" can help direct water away from around a building. Coordinate with local officials prior to diverting runoff to lower areas or public street gutters.

Fig. 3.22: Rear Features Before and After Retain Context



NOTE: Typical rear façade (shown) is off of a paved alley. Planters may be used where there is no public streetscape. The context of the service component is retained with a ramp, new basic sash windows and glass door. (Image Credit: Georgia Dept. of Community Affairs.)

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

Inappropriate/Not Acceptable

3.8.18 Do not impose false, "Main Street" style storefronts on the rear of a building.

3.8.19 Do not install residential-style doors.

3.9. Awnings and Canopies

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

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

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

(Continued on next page.)

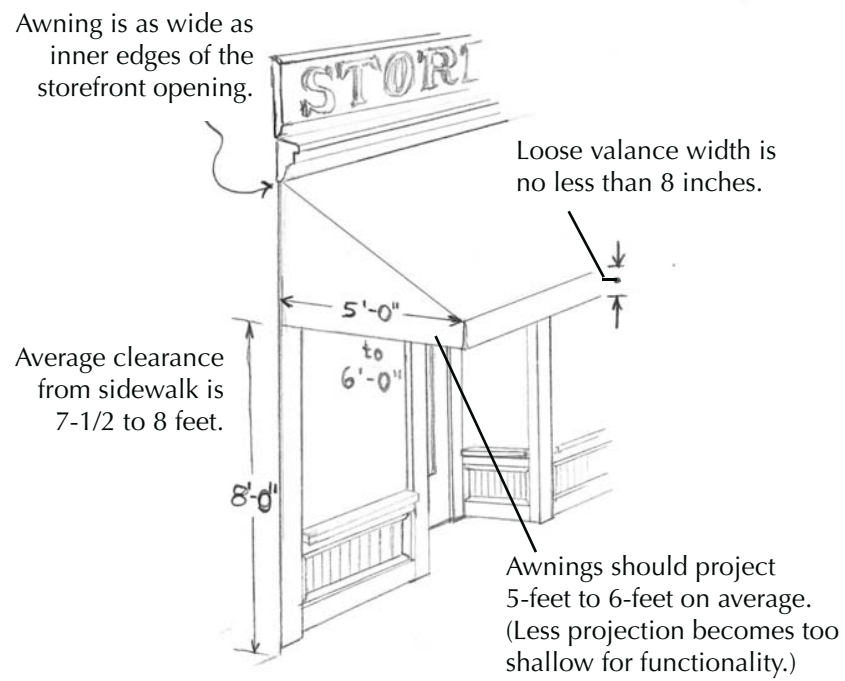
MACTEC Photo Archives

Contemporary awnings with sideless construction can have traditional scale.

MACTEC: Photo Archive

Deep projecting awnings are appropriate for the comfort of shoppers. These awnings appropriately fit to the outer edge of storefront openings.

Fig. 3.23: Traditional Placement of the Storefront Awning



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

Awning and Canopy Standards

Appropriate/Acceptable

3.9.1 Preserve (retain, restore and maintain) any awning hardware if in good condition, original, and/or not a detriment to safety.

3.9.2 Retain and repair (rather than replace) deteriorated canopy parts if they are original to the style and construction of building.

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

3.9.4 If replacement of an awning is necessary due to severe deterioration, the characteristics of new awning(s) shall complement the storefront style in terms of awning size, shape, width, projection and height. The design of replacement awnings or canopies should be in keeping with surrounding historic buildings. Fabric is the most traditional material for use with replacement awnings, and the tightest fit will endure the best weathering. Square aluminum frames with crimped-channel fasteners along the entire length of the frame are acceptable. Use custom new hardware.

3.9.5 Loose fabric valances (scallop, straight edge, wave, key or decorative trim) are encouraged to give greater individuality to a storefront.

3.9.6 Conform the shape of the awning to the shape of the opening.

3.9.7 Awning and canopy frames traditionally match the width of the storefront opening. In some cases with contemporary architecture there are few or no building piers. Glass storefronts are designed to the edges of (banded around) the façade, and canopies may run this length.

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

Inappropriate/Not Acceptable

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

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

3.9.11 Do not install half-dome shaped awnings unless the shape of the opening is a true Roman-arch.

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

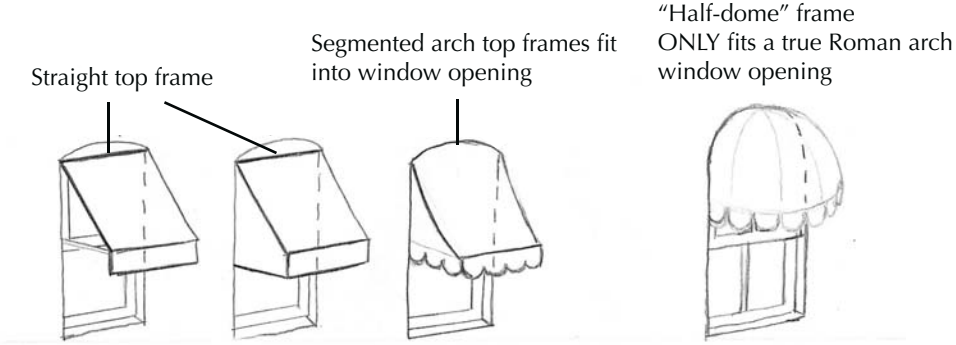
3.9.13 Do not use plastic or vinyl covering.

3.9.14 Do not use quarter-barrel shaped awnings.

3.9.15 Do not use plastic clips, nylon cord or thin, round aluminum frames as they are generally unable to sustain the stresses encountered by awnings.

Fig. 3.24: Fitting the Awning to the Window Opening

Note: Many older window openings contain an arch. There is more than one way to conform an awning to a segmented arch window opening, but only one proper fit for a half-dome awning on a Roman-arch window. Use of scallop or straight valance, with or without side panels, is an owner's choice. All are fit ONLY as wide as the opening.



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

3.10. New Construction

New, infill development or new construction to replace a structure that has been lost should continue the characteristics described in "The Downtown Environment" section of this chapter and should be compatible with surrounding historic buildings.

Placement and Orientation

Appropriate/Acceptable

3.10.1 Align new construction with the setback and spacing of adjacent buildings, which generally have zero front and side setbacks.

3.10.2 Locate parking to the rear of buildings or utilize available on-street spaces.

3.10.3 Window size and placement, as well as storefront opening and height, should be consistent with surrounding historic building façades.

Scale

Appropriate/Acceptable

3.10.4 Design new construction to be of similar height, width and proportions as surrounding historic buildings.

3.10.5 Limit the number of stories of new construction to be equal to adjacent structures on either side, or no greater than one story higher than the tallest adjacent building. Additional stories are not permitted if the proposed building appears out of scale with surrounding historic buildings.

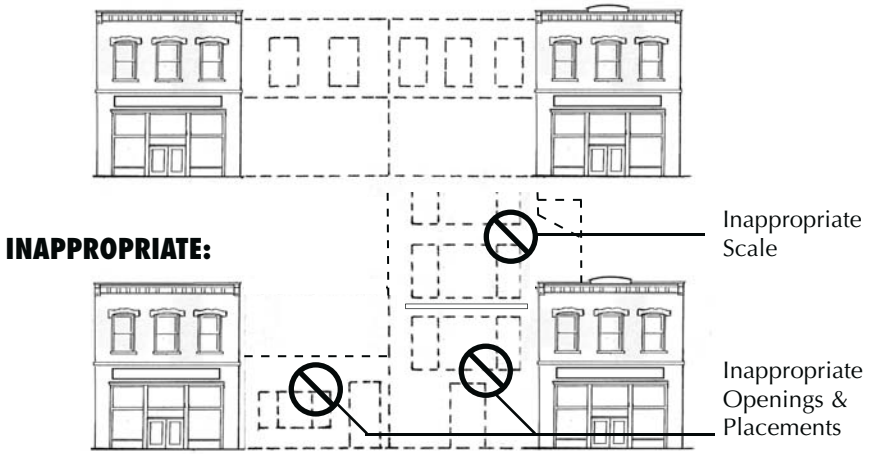
Style

Appropriate/Acceptable

3.10.6 Building design shall be compatible with features of surrounding historic buildings, but designing a building to exactly replicate neighboring historic buildings is discouraged.

3.10.7 Design the roof form to be consistent with roofs of surrounding historic buildings

Fig. 3.25: Examples of New Construction and Rhythm



The new structure (left side of courtyard) is integrated into the downtown environment with appropriately designed façade, storefront, height, orientation, scale and contextual style. Historic one-part commercial buildings in the area established the commercial building type. The new structure was built with contemporary materials.

MACTEC: Photo Archives

3.11. Building Additions

A building's structural integrity and the height, scale and massing of surrounding historic buildings are important factors when determining whether a building can support an addition. The placement of additions should be carried out without compromising the historic character, architectural integrity and design characteristics of the original building and surrounding structures.

Building Addition Standards

Appropriate/Acceptable

3.11.1 Locating a new addition to the rear of the structure is preferred to adding another story, if feasible.

3.11.2 Inset new walls from the corner and lower roofs when framing additions from the sides of the building, allowing the original building type to be discernable.

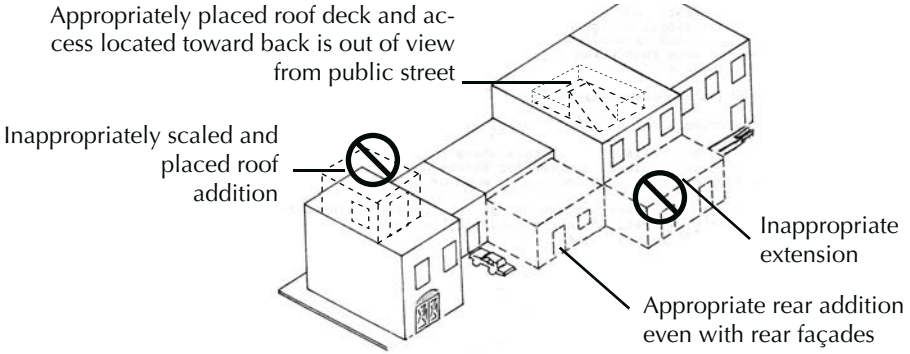
3.11.3 If small roof rooms, decks, cupolas, skylights, mechanical screening, etc. are added, ensure they are not readily visible from public streets, prominent pedestrian viewpoints, or scenic vistas.

3.11.4 Ensure that the characteristics of additions continue those of the original architecture, with the goal of complimenting the existing building type and style as well as the type and style of surrounding historic buildings while also differentiating the addition as new versus original.

3.11.5 If necessary, add staircases or fire escapes to rear façades using a simple design with plain balusters (wood or metal square balusters painted or with a stained finish).

3.11.6 Add handicap ramps or features, if needed, at rear façades using wood with a plain rail and incline in accordance with ADA standards.

Fig. 3.26: Examples of New Additions to Building Rears



Inappropriate/Not Acceptable

3.11.7 Do not locate additions on the front façade, or where they are visible from the public right-of-way.

3.11.8 Do not add full floors as rooftop additions. This permanently alters the original building type.

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

CHAPTER 4

Sign Guidelines

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4.1. Introduction

Current Columbus codes and guidelines regulate signage (see Columbus Unified Development Ordinance, Chapter 4 General Development Standards, Article 4: Sign Regulations and Chapter 9 Development Review Bodies, Article 3: Board of Historic and Architectural Review; see also Uptown Façade Design Guidelines for properties in the CRD and UPT zoning districts). There are additional guidelines, however, that are also important to note when reviewing proposed signage. The following section introduces "sign basics" to help business and building owners develop signs that are appropriate for historic buildings and districts and that enhance their businesses. This chapter is intended to provide guidance and suggestions for use in support of existing sign codes.

4.2. Marketing and Sign Basics

The quality and amount of signage on a building can influence the visual character of a commercial area either positively or negatively. Each and every storefront should be an individual statement to its intended market and audience, while also appearing in harmony with neighboring storefronts. The simple rules below should guide the design and placement of business signs.

- KEEP IT SIMPLE
- STAY IN CONTEXT
- SCALE SIGNS APPROPRIATELY
- FOLLOW GOOD SIGN PLACEMENT
- USE APPROPRIATE MATERIALS
- CREATE A HIERARCHY OF SIGN TYPES

Keep It Simple

In a broader context, such as along a commercial street, simplicity is meant to prevent sign "clutter." On an individual basis, simplicity is intended to result in appropriate placement and design of signs. Sign clarity and its ability to market a specific business is generally improved when business information is kept to a minimum.

APPROPRIATE:

MACTEC: Photo Archives

Keeping sign information simple and well placed (aligned with neighbors) is key in a downtown commercial district where businesses are close together.

INAPPROPRIATE:

MACTEC: Photo Archive

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

Stay in Context

Signs should work within the context of on an individual building and, when houses are converted to commercial uses, an overall site and surrounding neighborhood. For buildings in traditional commercial areas, fundamental features of a building façade such as building piers, storefront cornices and storefront framing provide for traditional and best placement of signs. In residential historic districts, signs should be designed to blend with the characteristics of the house or surrounding landscape and should not detract from the established residential character of the area.

Any new or reproduction sign should be consistent with the type and placement of signage that would historically have been used (or intended to be used) with that building. A building should not be adorned with signs that change the construction of the façade or the storefront. Victoria era storefronts, for example, should avoid the application of detailed Colonial styled signage or overly themed lighting and amenities that change the character of the architecture. A sign should be considered an expression of the type of business and therefore an extension of that individual business's identity, but should also take into consideration the building's architecture.

APPROPRIATE:

MACTEC: Columbus, 2009

An appropriately placed awning can be used to display a business sign. The storefronts above incorporates an awning that is consistent with the architectural style of the building and that conforms with the shape of the doorway.

INAPPROPRIATE:

MACTEC: Photo Archives

Flat vinyl letters applied to an out-of-scale signboard construction are shown above. The entire sign is set across facade elements such as building piers and banding. This becomes out of context to the traditional architecture.

Use Appropriate Scale

Signs should be scaled to an individual building as well as surrounding buildings. To evaluate scale, each business must take into account the overall coverage of all signs being used on its façade, the perception the signage is going to create, and how the signage aligns with neighboring signs. The average size of other signs in the immediate area can determine whether appropriate sign scale in a particular part of a district is smaller or larger. In residential historic districts, signs used by businesses that occupy structures originally designed as homes should be smaller in scale so as to not disrupt the existing residential character.

APPROPRIATE:

MACTEC: Photo Archives

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

INAPPROPRIATE:

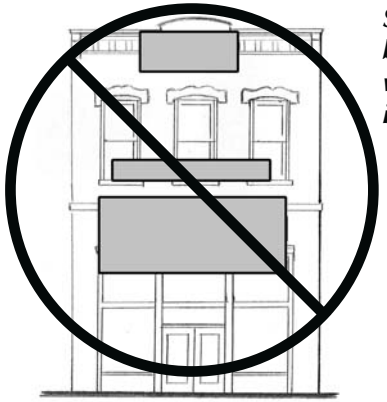
MACTEC: Photo Archives

A sign that is too small for the large area of the upper facade is out of scale. This may interrupt the rhythm viewing signs and horizontal continuity of the block. The entire business may be overlooked.

Follow Good Sign Placement

Sign placement should be guided by a building's architecture, and in turn a sign should not obscure any significant architectural details of a building face, nor should a wall sign cover existing windows.

Fig. 4.1: INAPPROPRIATE Sign Placement



Signs placed over building elements and window openings are inappropriate.

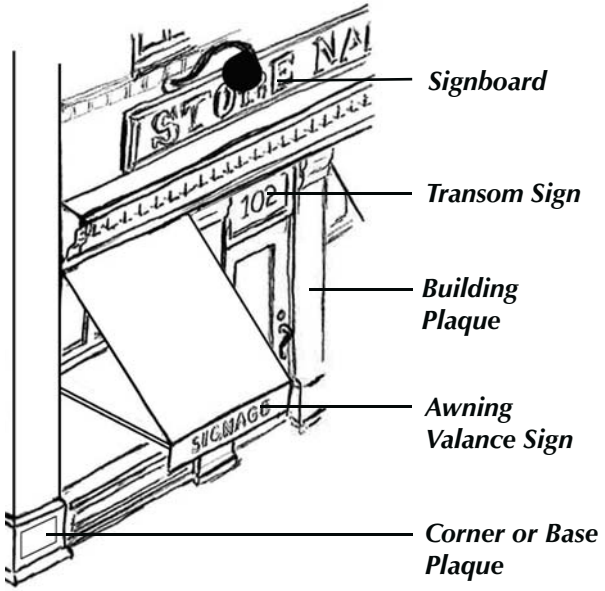
Create a Hierarchy of Sign Types

This chapter suggests a traditional system of sign "hierarchy" to assist business or building owners in organizing signs on a building façade. The hierarchy includes the following sign categories (see 4.3. Suggested Sign Hierarchy):

- PRIMARY SIGN
- SECONDARY SIGNS
- SUBORDINATE SIGNS

Fig. 4.2: Contextual Types and Placement of Signs

For example only. All signs would not be appropriate on one building:



Use Appropriate Materials

If a storefront or business model is designed to utilize contemporary sign materials (excluding those prohibited by the Columbus sign codes), a traditional approach with respect to placement, size and scale relative to the building features should still be followed. A sign attached to a building should be, or appear to be, dimensional rather than flat. In addition, the sign and its method of attachment should be reversible to the building itself to the greatest extent possible in order to maintain the integrity of significant building materials. It is not expected that all signs will be crafted as it would have been when a historic building was constructed; however, materials should be compatible with the character of the building and surrounding historic buildings. In residential historic districts, materials should reflect traditional building or landscape materials found on the site, such as wood or a decorative wrought iron support. For additional guidance on materials see 4.4. Sign Materials.

4.3. Suggested Sign Hierarchy

Primary Sign

The Primary Sign is the most dominant sign for a business. It is largest in size and most prominently placed (in the sign band or on the upper façade area). The Primary Sign should only be the business name, logo or business type (i.e. "Bicycles," "PIZZA," "Food," "EAT," "Loans," etc.). The primary sign may be a dimensional icon, graphically depicting the type of business. Awnings are generally not recommended for use as primary signs, as they are a building amenity; however, examples of awnings that are used as signage exist in Columbus. Awnings as signage are permissible with the appropriate scale and placement of lettering. In addition, awning valances may be used for Secondary or Subordinate Signs.

Secondary Signs

Secondary Signs are generally second, smaller versions of the primary sign and act as supporting, or secondary, signage to the primary sign and the business itself. The secondary sign may be the business name or the type of business; may include tag lines below the name, graphics, or proprietor/professional's name and title, or slogan; or, it may be a dimensional icon graphically depicting the type of business. Secondary signs are smaller than primary signs, and examples include matching signs on awning valances or signs in multiple display windows.

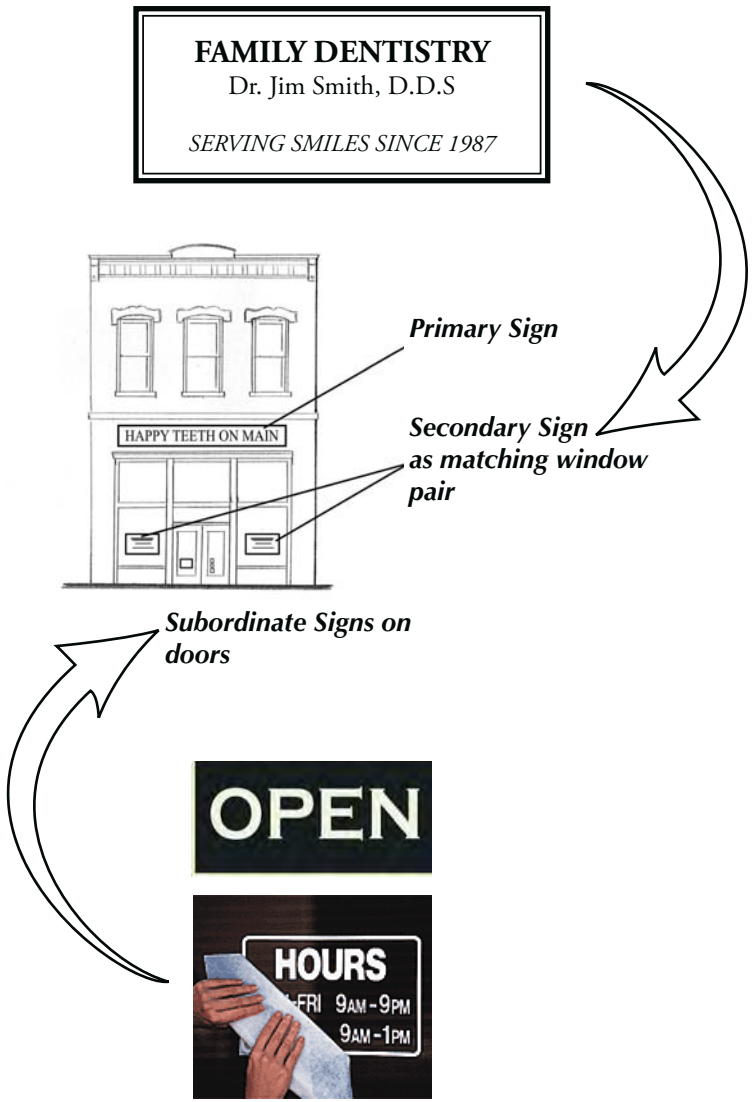
Subordinate Signs

Subordinate Signs are usually not related to promoting a specific business, yet they are necessary for the function of operating a business. They are generally made of small type, window hangings or icons intended to be viewed by the pedestrian and store patron. Subordinate signs may consist of, but are not limited to: "OPEN" signs; store hours; identification of accepted credit cards; menu postings; a repeat of the business name and/or type; a store slogan; proprietor's name, etc.

Size Limitations

Sign size is regulated by City codes. Sections 9.3.13.Signage and 4.4.11 HIST Zoning District Signage of the Columbus Unified Development Ordinance require a maximum height of 5 feet and a maximum square footage of 12 feet for a business sign. For properties subject to the Uptown Façade Design Guidelines, the maximum square footage for all signage combined is 5% of the total square footage of the building facade.

Fig. 4.3: EXAMPLE of Suggested Sign Hierarchy



4.4. Sign Materials

All attached signs should be (or appear to be) dimensional. It is not expected that all signs be hand hewn or crafted as they were 100 years ago from period materials. True dimensional letters catch light and cast shadow adding depth and highlight to the characters or logos during the day or night. The following guidelines are provided to identify examples of materials that are generally acceptable or unacceptable to use for primary signs.

APPROPRIATE – General Materials for Dimensional Primary Signs

The images below are examples only and do not represent the only design for signs considered appropriate.

Applied Dimension

Painted Sign

Text Set on Stems

Routed Sign-Foam

, MACTEC: Photo Archives

4.7.1 Wood in cut, stenciled, routed, or dimensional letters.

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

4.7.3 Hand-painted signs with implied dimension.

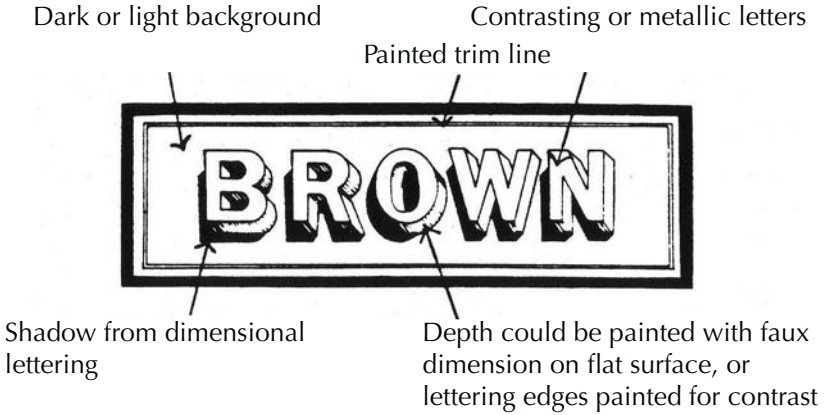
4.7.4 Metal (stencil cut or mounted on stems from the sign board or anchors set into mortar joints on the wall) is appropriate.

4.7.5 Any creative mix of sculptural layers of appropriate materials.

4.7.6 Stencils or metallic foiled lettering can be used as material for applied window signs of any type. Add dimension with an applied border (contrast color to lettering) or black outline.

Fig. 4.7: Typical Dimensional Lettering and Paint Example

Colors suggested for Example Only:



INAPPROPRIATE – Materials for Primary Sign in General

The images below are examples only and do not represent the only design for signs considered appropriate.

Vinyl banner or "transfer" applied letters.

Plastic internally lit box signs are not appropriate as primary or secondary signs.

4.7.7 Vinyl lettering, heat transfers, or stick-on lettering

4.7.8 Back-lit or internally lit plastic light box or plastic neon-appearing signs

4.5. Sign and Architectural Lighting

Lighting of signs and buildings should be taken into consideration by every building owner. Evening hours are the time when many businesses are viewed from passing cars or pedestrians. More focused "direct marketing" can often be achieved with an appropriately lit sign at night than during daylight hours. Traditional reproduction fixtures and stylistically appropriate forms of lighting are compatible in historic districts. The following guidelines are provided to identify examples of sign lighting methods that are generally acceptable or unacceptable to use for all signs.

ACCEPTABLE - Sign Lighting Methods

The images below are examples only and do not represent the only lighting designs for signs considered acceptable.


MACTEC: Photo Archives

Front lit contemporary arm up-light

MACTEC: Photo Archives

Front-lit traditional sign top-scoop

4.8.1 Front-lit or direct lighting with, scoop, arm, or reproduction crook-neck commercial sign lights traditionally mounted above the sign board, projecting from the wall.

4.8.2 Modern halogen pin spots mounted below the sign on the wall, frame, thin metal arms, or canopies.

4.8.3 Sculptural layers of material (creatively lit from behind or within) to create silhouetted lettering at night.

NOT ACCEPTABLE - Sign Lighting Method

The images below are examples only and do not represent the only types of sign lighting considered not acceptable.

MACTEC: Photo Archives

Full internally-lit plastic sign or awning.

MACTEC: Photo Archives

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

MACTEC: Photo Archives

Internally-lit plastic-front channel letters.

Internally-lit plastic & LED OPEN signs

4.8.4 Full, internally lit plastic, vinyl or illuminated box signs or backlit awning signs.

4.8.5 Animated or electronic signs, including Light Emitting Diode (LED) readout or digital screen video.

4.8.6 Channel lettering (individual, internallylit dimensional lettering).

4.8.7 Bright flashing, strobing or quickly changing colors.

CHAPTER 5

Residential Architectural Guidelines

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5.1. Introduction

This chapter provides an overview of residential buildings (predominant building styles and types) as well as guidelines for the treatment of exterior alterations, building additions and new construction. The guidelines are primarily intended for residences but also apply to residential buildings that have been converted to commercial or other non-residential uses. Additionally, institutional buildings such as churches and school buildings located in residential historic districts are addressed in this chapter.

5.2. Residential Type vs. Style

While these guidelines are intended to guide the physical elements of each residential structure, two major definitions of how to "read" buildings and determine original design intent must be made. The *type* of buildings and the *style* of their architectural details are two separate subjects, and each determines how buildings should be rehabilitated, restored or reconstructed today.

MACTEC Photo Archive

Home types are often misinterpreted by only considering style. A "craftsman" is not a house type. Rather a "Craftsman-styled Bungalow" (at left) is a more proper definition. A unique home (at right) is also a bungalow type (porch and mass approximately same), with detailing that classifies as a "Mission-Revival-style Bungalow."

TYPE

A residential house *type* is largely defined by floor plan and building height. It is the overall, unadorned form of a building, in addition to the interior layout of rooms. When defining type, important factors include the overall shape, the number and sizes of openings, if it is (or intended to be) single or multi-family, and room layout (i.e. shotgun, central or side hall plans, as opposed to an open floor plan). Residential building types, as opposed to commercial, are also influenced by roof forms, the yard, porches, and possibly even attached structures or outbuildings. A sample description of a residential building type might read:

"A single-story, gabled wing 'L' cottage with a central hall, front parlor and a 2 bedroom, 1 bath layout. The home is set on a 1/2 acre corner lot with 5 foot side yard set back from sidewalk, 4 foot side yard set back from adjacent property, a 16 foot front yard set back from the sidewalk, with remaining land comprising the back yard. The front facade of the gabled 'L' contains a shallow 3 part bay window with mansard roof and a covered front porch that runs the remaining length of the front even with the 'L' facade projection."

STYLE

Building or architectural *style* is a matter of the intended choice of decorative exterior embellishments and adornments that were associated with the high styles, pattern books, physical properties, materials and technologies of the period of construction. Different styles can overlap within the same time period and different styles may be applied to the same basic house types. Architects and home owners selected the style that was most compatible with their preferences or the character of the neighborhood at that particular time.

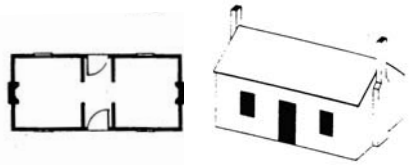
Often, the original intended style is built into the fabric of the building with the choice of exterior cladding, the foundation material, proportions and arrangement of building elements, and the shape and arrangement of building openings. Style could be dictated by an overall, intrinsic neighborhood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

5.3. Predominant Residential Building Types

Houses are categorized by type, or the overall form of the house, in addition to style, which is the external ornament or decoration of a house. Together, building type and style make it possible to identify and analyze historic homes. A house's type is generally defined by the following: floorplan (interior layout) plus building height. In this section, predominant residential building types in Columbus' historic districts are presented. Common house styles will be identified later in this chapter. The images and basis for descriptions on the following pages are taken from the Georgia Historic Preservation Division publication, *House Types in Georgia*.

Central Hallway

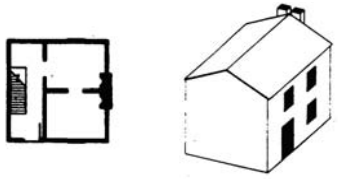
The central hallway house type consists of a central hallway flanked by a room on each side. It is one room deep, usually with a gabled roof and exterior end chimneys. Most central hallway house types were built between 1830 and 1930, with clusters occurring from 1840-1860 and 1870-1890.



Central Hallway House (1830 - 1930)

Side Hallway

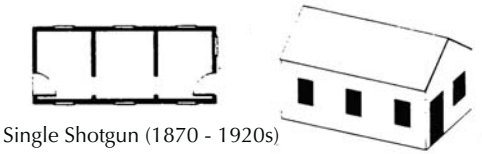
The side hallway house type is named for the location of the hallway at the side of the house, which is typically two rooms deep. Most examples of this house type were built between 1820 and 1850. In Columbus, the side hallway is most often expressed as a subtype called the Augusta house, which is a two-story dwelling without a raised basement.



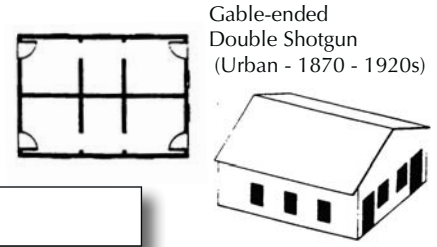
Side Hallway (1820 - 1850)

Shotgun House

The shotgun house is represented by a one-story dwelling, typically one room wide without a hallway. Rooms are lined up in front of each other under a gabled or hipped roof and are accessed by a series of passageways that continue through the house. A shotgun house may also have a mirrored plan, called a double shotgun, which is essentially two shotgun houses sharing a central wall that form a duplex building.



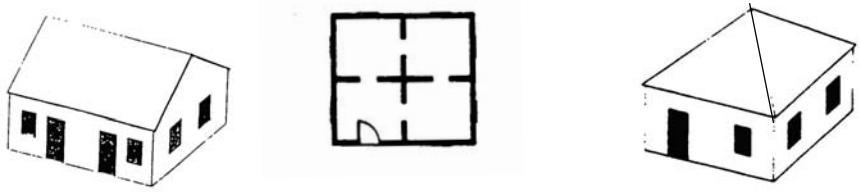
Single Shotgun (1870 - 1920s)



Gable-ended Double Shotgun (Urban - 1870 - 1920s)

Basic Gabled and Pyramid Cottage

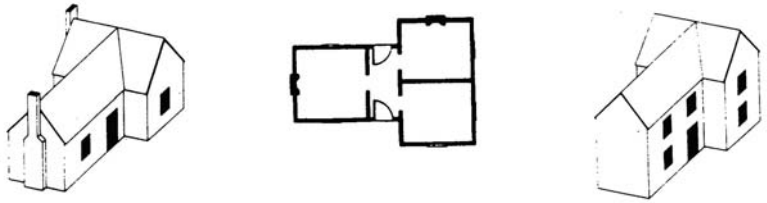
One of the simplest housing types in early 20th century Georgia is a square main mass, typically with four principal rooms and no hallway. Roof forms to this house plan may be found as a side gable / gable-end or as pyramid form. The side-tabled cottage reflects either a hall-parlor plan with a central doorway or a foursquare plan with equal sized rooms, which is indicated by two front doors.



Side-Gabled cottage (left) and Pyramid Cottage (right) (1890 - 1930)

Gabled Wing Cottage and House

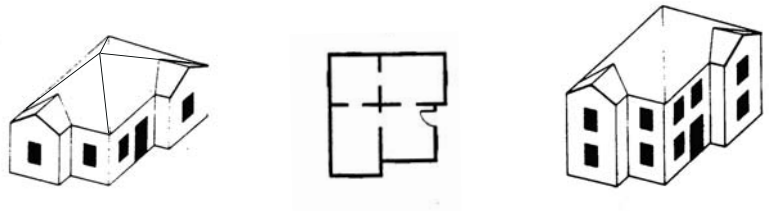
The gabled wing, also called the gabelel ell, is a late 19th century house type formed by a perpendicular wing that been added to the center (T-plan) or to one end (L-plan) of a gable-end house. The front door and porch is located along the recessed wing.



One-Story Gable Winged Cottage (left) and Two-Story Gable Winged House (right)
(1875 - 1915)

Queen Anne Cottage and House

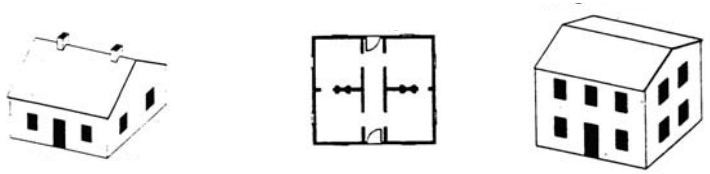
In the late 19th century, the mass of the home under the basic pyramid cottage expanded into a variety of hall and room configurations. Gabled wings added or extended rooms to form the Queen Anne cottage. There is no hallway, and rooms are arranged in an asymmetrical plan.



Queen Anne Cottage (left) and Two-Story Queen Anne House (right)
(1880 - 1900)

Georgian Cottage and House

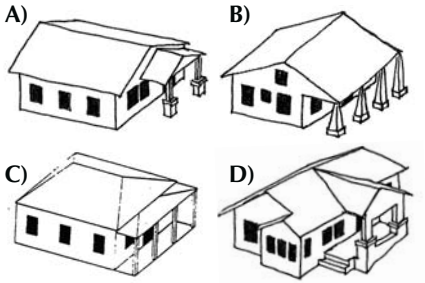
One of the most popular residential house forms in Georgia is the Georgian Cottage. Not named for the state, its single-level floor plan consisting of a central hallway with two symmetrical rooms on either side is associated with 18th-century English Georgian architecture. The roof can be hipped or gabled. Chimneys are usually in the interior of the house, between each pair of rooms. The Georgian House is a two-story version of the cottage.



Georgian Cottage (left) and Georgian House (right)
(1850-1890) (1850s-1860s, 1900-1930s)

Bungalow

Often mistaken as a style, bungalows are a house type with wide, low gable ends running the entire width of the front or depth of the side of the house. Based on these roof forms and variations, there are four sub-types: front gable, side gable, hip, and cross gable. A true bungalow includes a full front porch, integrated under the roof eave or extended, with evenly spaced, wide, or grouped square pillars. Bungalows are usually one or one-and-a-half stories.



Bungalow Sub-Types: A) Front Gable,
B) Side Gable, C) Hip, D) Cross-Gable
(1900 - 1930s)

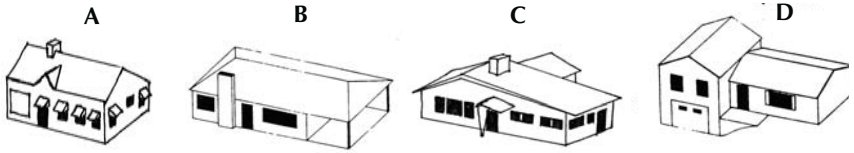
English Cottage

The English Cottage, with its distinctive cross-gabled massing and front chimney, was popular in the 1930s and 1940s. In contrast to gabled-wing house types, the cross-gabled form projects slightly, if at all. A secondary gable-front or recessed opening may mark the entrance, which is near the center of the facade.

English Cottage
(1930s-1940s)

Ranch

Popular in the mid-20th century, the ranch house type has a long, narrow, rectangular shape, with or without projections. The principal entry is near the center, and bedrooms and a garage/carport are located at opposite ends. The roof is typically very low-pitched (hipped or shallow gable).



Basic Ranch Types: (A) Minimal Traditional, (B) Hip Roof w/ Carport, (C) Contemporary w/ Geometric Roof, and (D) Split-Level
(1930s - 1980s)

American Small House

The American Small House is a loosely defined house type that is typically expressed as a traditional rectangular block with one or more gabled wings. These wings are often made up of a side room situated flush with the front façade of the house or as a slightly projecting front wing. This house type usually has a frame or masonry exterior finish, very little or no roof overhang, and a minimum of stylistic detail. These houses occasionally feature simplified Colonial Revival or English Vernacular Revival details.

American Small House (1940s-1950s)

Apartment Buildings

Apartment buildings and other multi-family housing in the historic districts were generally constructed at a domestic scale to fit into residential neighborhoods. Some of these buildings are duplexes, some are quadraplexes, and others are buildings with a number of apartment units inside. The most common exterior building materials are brick and wood siding.

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Apartment Buildings

5.4. Predominant Residential Building Styles

While building type is determined by the unadorned form and interior layout of a structure, building style is the external ornament or decoration that is applied to the form. A home's architectural style reflects the character of the period in which it was built or significant changes applied from other periods of its history. A building is characterized as high style if it is truly a "textbook" or "pure" version of a particular style; a high style house exhibits all of the elements used to define its particular style. When only a few stylistic elements of a style are represented, a house is described as reflecting a vernacular style. Most homes in Georgia, including many of those in Columbus local historic districts, show the influence of shaped materials and detailing characteristic of fashionable styles but not to such an extent as to be classified as high style.

The following are the most common architectural styles found in Columbus local historic districts:

- Federal
- Greek Revival
- Italianate
- Second Empire
- Queen Anne
- Colonial Revival
- Neoclassical Revival
- Spanish Colonial Revival
- Craftsman
- English Vernacular Revival
- Craftsman-Prarie
- Cape Cod
- California
- Neo-Colonial Revival
- Neo-Georgian

Typical design elements and illustrative examples are found in the "Predominant Residential Architectural Styles Matrix" on the following pages. Illustrative examples are taken from Residential Architectural Styles, excerpted from the Georgia Historic Preservation Division publication, *Georgia's Living Places: Historic Houses in Their Landscaped Settings* (1991).

Fig. 5.1: Examples of Columbus Residential Building Styles


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Queen Anne


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Craftsman Bungalow


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English Vernacular Revival


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Colonial Revival

Fig. 5.2: Predominant Residential Styles Matrix

Predominant Residential Styles					
Design Element	*Style*				
	Federal (1790-1830)	**Greek Revival (1830-1865)**	**Italianate (1840-1880)**	**Second Empire (1855-1890)**	**Queen Anne (1880-1900)**
Plan Shape	Rectangle	Rectangle	Rectangular or irregular	Rectangle	Irregular
Height	Generally two stories	Generally two stories	Generally two stories	Generally two stories	One or two stories
Façade Symmetry	Symmetrical	Symmetrical	Symmetrical or asymmetrical	Typically symmetrical	Asymmetrical
Roof Type	Gabled or hipped (low pitch)	Gabled or hipped (low pitch)	Gabled or hipped	Mansard (dual pitched)	Steeply-pitched; often central hip with gabled extensions
Windows	Double hung sash, commonly 6-over-6 or 9-over-9 pane configuration	Double hung sash, commonly 6-over-6 or 9-over-9	Double hung sash, often tall and narrow and 1-over-1 or 2-over-2	Double hung sash, usually 1-over-1 or 2-over-2	Double hung-sash, commonly 1-over-1
Exterior Materials	Brick or weatherboard	Commonly stucco-faced brick	Brick or weatherboard	Brick or weatherboard	Commonly weatherboard with a variety of other materials
Porch(es)	Small, entry type	Full-height and often full-façade; usually supported by classical columns	Full or partial-façade, usually prominent	Partial or full-façade	Asymmetrical, often wrapping around two or more façades
Details	Centrally positioned entrance; fanlight over entrance with sidelights to either side	Sidelights and transom lights at entrance; emphasis on cornice	Elaborate window hoods; large decorative eave and porch brackets; wide eaves	Bay and dormer windows; eave brackets; window hoods; central tower	Decorative brackets; spindlework and turned porch supports
Example					

Predominant Residential Styles					
Design Element	*Style*				
	Colonial Revival (1880-1950)	**Neoclassical Revival (1890-1940)**	**Spanish Colonial Revival (1920s-1930s)**	**Craftsman (1905-1930)**	**English Vernacular Revival (1920s-1940s)**
Plan Shape	Rectangle	Rectangle	Rectangular or irregular	Rectangular or irregular	Rectangular or Irregular
Height	Generally two stories	Generally two stories	Typically one story	Typically one story	One or two stories
Façade Symmetry	Usually symmetrical	Usually symmetrical	Usually asymmetrical	Usually asymmetrical	Usually asymmetrical
Roof Type	Gabled or hipped (Colonial Revival) or gambrel (Dutch Colonial Revival)	Gabled or hipped	Gabled or hipped	Gabled or hipped (low pitched)	Gabled (steeply pitched)
Windows	Double hung sash, commonly 6-over-6 or 9-over-9 and often paired	Double hung sash, commonly 1-over-1 and often paired	Casement windows most common; double hung sash	Double hung sash, often 3-over-1 or 4-over-1	Casements; double hung sash
Exterior Materials	Weatherboard, brick or stucco	Weatherboard, brick or stucco	Stucco	Weatherboard, brick shingles or stone veneer	Brick veneer; stone detailing
Porch(es)	Typically a central entry-type	Often a prominent, full-height portico with classical columns and a one-story porch	Cantilevered balconies	Partial or full-façade, usually with short square or tapered supports	Typically a recessed entry with small porch or stoop
Details	Prominent central entrance; fanlight and sidelights at entrance; emphasis placed on cornice	Classical cornice; fanlight and sidelights at entrance	Clay tile roof with little eave overhang; prominent arches over front door or focal window	Overhanging eaves with exposed rafters; decorative bracketing	Prominent chimneys; round-arched entryways
Example					

Predominant Residential Styles					
Design Element	*Style*				
	Craftsman-Prairie (1900 – 1960)	**Cape Cod (1940-1960)**	**California Style (1945-1965)**	**Neo-Colonial Revival (1950 – 1970s)**	**Neo-Georgian Style (1950 – 1990)**
Plan Shape	Rectangle or Irregular	Rectangle or Irregular	Long, rectangular	Rectangular	Rectangular
Height	Generally One Story	One or one and a half stories	Generally One Story	One or two stories	One or two stories
Façade Symmetry	Asymmetrical	Symmetrical with door in center	Asymmetrical	Symmetrical	Symmetrical
Roof Type	Low pitched with wide eaves	Steeply pitched gable roof	Low-pitched, hipped roof	Gabled, Lower and steeper than late 19th & early 20th century examples	Hipped roof
Windows	Rectangular or squared, some with multi-paned picture windows	Window dormers and bay windows common	Rectangular or ribbon windows	Double-hung windows with multiple panes	Window Dormers, double-hung with multiple panes
Exterior Materials	Natural materials – predominantly wood with brick on later models	Wide (originally) wood siding	Natural materials: wood, stone and brick	Brick or wood	Brick or wood
Porch(es)	Extensive porches	Side porches typical	Patios or courtyards at the rear	Not typically on the front	Not typically on the front
Details	Exposed rafters, decorative braces,	Decorative trim, central fireplace, brick or stone foundation typical	Indoor-Outdoor living concept, often garage or carport included	Overhanging eaves	Elaborate front doors, decorative brick quoins, crown molding, pediments over doors and windows, masonry belt-courses, 2-story pilasters
Example					

5.5. Predominant Institutional Building Styles

The historic districts of Columbus feature non-residential buildings that serve many people in these neighborhoods and function as community landmarks. These structures are often larger than surrounding houses and are therefore very prominent in their neighborhoods. They also exhibit a variety of architectural styles, as in the following examples.

Gothic Revival

Although this style was most popular in the mid-to-late nineteenth century, Gothic Revival institutional buildings continued to be built well into the present century. Characteristic Gothic Revival features include steeply pitched roofs and pointed-arch windows, often paired. The United Congregational Church in the Waverly Terrace Historic District is an example of a Gothic Revival style religious building (at right).

Romanesque Revival

This late-19th century style is primarily expressed in sizable masonry buildings and is most easily recognized by the presence of wide, rounded (Romanesque) arches.

Neoclassical Revival

Popular during the first half of the twentieth century, this style is frequently expressed in buildings dominated by full-height porticos with roofs supported by classical columns. Neoclassical Revival buildings are almost always symmetrical and usually feature prominent central entrances. The Columbus Industrial High School in the Waverly Terrace Historic District, and the Woodall School in the High Uptown Historic District are examples of the Neoclassical Revival style.

Mediterranean Revival

The Mediterranean Revival style as expressed in institutional buildings is rather rare in Gerogia. Characteristic features of this style include the use of stucco as an exterior surface material, widely overhanging eaves, tiled roof coverings, and rounded door and window openings. The Waverly Terrace School exhibits some of the most typical elements of the Mediterranean Revival style.

Fig. 5.3: Examples of Columbus' Institutional Building Styles

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Gothic Revival

MACTEC: Columbus, 2009

Neoclassical Revival

MACTEC: Columbus, 2009

Mediterranean Revival

MACTEC: Columbus, 2009

English Vernacular Revival

MACTEC: Columbus, 2009

Romanesque Revival

The architectural styles of institutional buildings contribute to the unique character of Columbus.

English Vernacular Revival

This architectural style, while popular in early-twentieth century residential development in the southeast, is more unusual in institutional buildings. An unusual example of this style is found in the St. Elmo school that features castellated parapet walls and red clay roofing tiles.

5.6. Architectural Details

Architectural Details Standards

Appropriate/Acceptable

5.6.1 Preserve, maintain or restore (but do not alter or remove) original stylistic details, including:

- Brackets, columns, and decorative hoods of the Greek Revival and Italianate styles
- Spindlework, jigsawn details, and decorative windows and shingles of the Victorian era
- Dentils, classical columns, and Palladian windows of the Colonial Revival and Neoclassical Revival styles
- Triangular braces, exposed rafter ends, multi-light windows, and brick porch piers of the Craftsman style
- Steeply-pitched gables and arches, varied surface treatments, and small entrance porches of the English Vernacular Revival and Spanish Colonial Revival styles

5.6.2 Retain and repair (rather than replace) deteriorated elements.

5.6.3 If replacement of historic details is necessary due to severe deterioration, the selection of new materials should be substantiated by historical documentation so they match the original in composition, design, color and texture.


MACTEC: Columbus, 2009s


MACTEC: Columbus, 2009

Original details help define a home's architectural style and should be preserved, such as the triangular braces and multi-light windows on the front gable of the Craftsman style (left) and decorative brackets and shingles of the Victorian era (right).

Inappropriate/Not Acceptable

5.6.4 Do not remove original stylistic details.

5.6.5 Do not add details inappropriate to the period or style of a house.

5.7. Exterior Materials

The dominant exterior materials used in a neighborhood or historic district contribute to the visual relationships among buildings. Sometimes only a few materials will be seen, resulting in uniformity and continuity. It is also possible for considerable variety of surface materials and treatments to characterize an area, and yet even in such cases the addition of certain inappropriate materials would greatly disrupt the predominant visual textures.

Wood is the predominant exterior wall cladding in the residential sections of the Columbus historic districts. Weatherboard and drop/shiplap siding are the most common, although there are also examples of wood-shingled exteriors and flush wood siding. Brick buildings, both structural and veneered, are also common. The brick buildings range widely in appearance due to type and style of brick and mortar. Stuccoed buildings are less common than brick buildings, although they appear more frequently in twentieth century neighborhoods. Many types of stucco texturing are found throughout the districts, such as the scored stucco commonly found beneath the porches of mid-nineteenth century buildings. Stucco, as well as stone veneer, is usually found on foundations, porch piers, or as an accent material. Cast-concrete block, either as the primary exterior material or as an accent, is rare within the districts.

The guidelines in this section include acceptable maintenance and repair methods. For additional guidance, see Appendix IV: Building Maintenance.

Exterior Materials Standards

Appropriate/Acceptable

5.7.1 Preserve, maintain or restore (do not alter or remove) original cladding material on walls and gables, as well as original details such as brackets, cornerboards, moldings, shingles and weatherboards.

5.7.2 Retain and repair (rather than replace) deteriorated cladding materials. If the original material is damaged and requires sealant, only use applications recommended for the treatment of older materials. They should come from a qualified restoration chemical distributor and only be applied to the specific area in need of repair.

5.7.3 Maintain the longevity of original materials by using gentle cleaning methods and undertaking regular maintenance. Regularly scrape, sand, prime and paint small patches of flaking paint on wood siding, which can be treated with natural oils before priming and painting. Minimize foliage and earth contact with wood siding and sills.

5.7.4 If exterior masonry is painted, and the paint layer on the substrate is stable, repainting the exterior is acceptable. Chemically removing paint rather than adding new paint is preferred, as it benefits the health and original appearance of the brick. Siloxane-based masonry sealants may be an acceptable treatment to unpainted masonry, if needed, as they have a chemical structure with a larger molecule that will protect masonry but will not embed too deeply or impede water vapor transmission.

5.7.5 If replacement of original masonry is necessary due to severe deterioration, choose new materials that match original materials (size, shape, porosity, surface finish, color), not only to be consistent with the building's style but also to be compatible with the expanding and contracting of the entire historic masonry system.

5.7.6 If replacement of wood siding or features is necessary due to severe deterioration, replace only where siding is deteriorating by removing as little of the surrounding material as possible. Replace only what is damaged with the same wood type, wood grain direction, and profile.

5.7.7 Repair of stucco with a mixture that approximates the original material in both appearance and texture is acceptable.

Inappropriate/Not Acceptable

5.7.8 Do not install synthetic or non-historic materials such as vinyl or aluminum siding, spray-on vinyl coating, brick veneers, Exterior Insulation Finishing Systems (EIFS), or asphalt siding over, or in-place-of, existing wood siding, brick or stucco. These materials can compromise the historic integrity of buildings and lead to deterioration. Aluminum or vinyl siding can hide potential problems with original wood siding, such as moisture retention and insect infestation, and can alter or obscure the original scale, architectural details and appearance of a building.

5.7.9 Do not paint, add water sealers, or apply any surface treatment to unpainted masonry surfaces, as these treatments have the potential to change the "breathable" nature of the wall system, perhaps permanently.

5.7.10 Do not use water sealants or penetrants on wood siding.

5.7.11 Do not repair siding or treat walls or wall cavities with chemical treatments such as expandable foam, penetrants, vinyl coatings, or spray-on adhering insulation as these are contemporary applications to historic wall systems and are not reversible.

5.7.12 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water cleaning, on any type of historic exterior surface. Cleaning and stripping methods other than gentle, restoration-sensitive chemical cleaners and strippers or mild detergents can permanently damage historic materials.

5.7.13 Do not repoint mortar joints unless necessary due to severe deterioration. Iff repointing is necessary, then completed joints should not exceed the width of original mortar joints. The use of electric saws and hammers in the removal of old mortar is strongly discouraged as these methods can seriously damage adjacent bricks or stones. And if a wall is constructed of historic masonry with soft bricks and lime-based mortar, do not repair or repoint with harder (Portland Cement) mortar or contemporary engineered bricks.

5.7.14 Do not use mechanical fasteners such as nails or screws that will corrode or cause corrosive reaction when in contact with historic materials.

5.8. Amenities

Doors

Appropriate/Acceptable

5.8.1 Preserve (retain, restore and maintain) any original entry doors, including historic screen doors, as well as the overall entry including door configuration, placement (right, left or center facing, single, double, etc.) and depth (recessed, flush or other) as well as details such as sidelights, fanlights and trimwork.

5.8.2 Retain and repair (rather than replace) deteriorated door parts. If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

5.8.3 If replacement of a door is necessary due to severe deterioration, replace with a custom residential door that matches the original in terms of design, profile and materials. Wood is preferred, however a metal door with a wood grain finish may be a suitable alternative. If a replacement door has glazing, ensure it is proportionate to window glass.

5.8.4 Door hardware, if missing on original or on replacement doors, should be consistent with the architectural style of the home.

5.8.5 Screen and storm doors should be compatible with the character of the house and with the original doors.

Inappropriate/Not Acceptable

5.8.6 Solid wood doors with geometric or small glass insets are not appropriate except on mid-20th century ranch or contemporary house types.

5.8.7 Removal of original doors on multi-family dwellings or apartments may be inappropriate. It may not be necessary to remove doors on multi-family dwellings or apartments that do not comply with modern building codes. Georgia state building code alternatives may allow for saving historic materials (O.C.G.A. § 8-2-200 through 222, "The Uniform Act for the Application of Building and Fire Related Codes to Existing Buildings").

In addition to the door itself, it is important to preserve original entry features including transom windows, fanlights, sidelights and trimwork.

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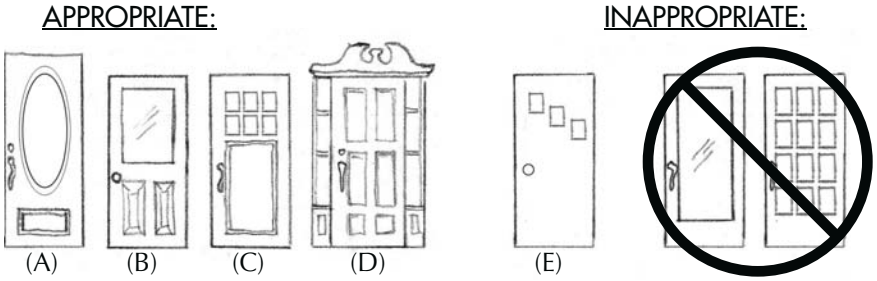
Fig. 5.4: Illustrated Examples of Traditional Residential Doors



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

Windows

Appropriate/Acceptable

5.8.8 Preserve (retain, restore and maintain) any original window material and opening, including window sash, glass, lintels, sills, frame molding, shutters and all hardware.

5.8.9 Retain and repair (rather than replace) deteriorated window parts. Also address the integrity of window glazing, profiled framing, or wood stops that secure lights, as these items are exposed to normal weathering and UV light and may require periodic maintenance.

5.8.10 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design, materials and hardware. Wood or wood composite is preferred, unless metal casement or jalousie windows (windows with parallel glass, acrylic, or wooden louvers set in a frame) with painted steel or anodized finishes are original to the home.

5.8.11 If replacement of a window is necessary due to severe deterioration, replace with a custom window rather than an off-the-shelf replacement. Sash, rails, stiles and mullions should be true-divided with deeper profiles, unless thin mullions with sleek profiles are original to the home. If other contemporary materials are used, surfaces must be paintable.

5.8.12 If a storm window is to be installed, its frame should match the original design and color of the existing window and the window should be removable. New interior magnetic snap-in storm windows may be a suitable alternative to exterior storm windows.


MACTEC: Photo Archives

Windows are significant character defining features to the type, style and technology of a historic home. (Left) Tall 2-over-2 windows set to the front bay of a gable wing (note operable shutters) took in a great deal of sunlight pre-electricity and are appropriate for most Victorian styles, while (right) a more modest 3-over-1 double-hung sash (matched to smaller sash side units and upper attic casements) is found on a c.1920 bungalow.

Inappropriate/Not Acceptable

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

5.8.14 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water cleaning. Cleaning and stripping methods other than gentle, restoration-sensitive chemical cleaners and strippers or mild detergents can permanently damage historic materials.

5.8.15 Do not install smoked, mirrored or tinted window glass.

5.8.16 Do not install thick insulated glass in original frames, as it is incompatible with most original trim work. Custom-ordered glass can be set back into traditional wood framing if the field of glass needs replacement.

5.8.17 Do not install vinyl, plastic or fiberglass parts as these are not of a historic nature.

5.8.18 Do not install grid-between-glass or "snap-in" flat vinyl mullions.

5.8.19 Do not compromise original window appearance or damage window frames when installing storm windows.

Mechanical Systems

Appropriate/Acceptable

5.8.20 Locate air conditioners, mounted satellite TV dishes and similar mechanical systems so as to not detract from the historical integrity of a building.

Inappropriate/Not Acceptable

5.8.21 Do not disrupt the principal elevation of a building by the addition of mechanical systems.

Lighting

Appropriate/Acceptable

5.8.22 Preserve original light fixtures where they exist.

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

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

Inappropriate/Not Acceptable

5.8.25 Do not install fixtures that are traditional in appearance (e.g. Colonial-style fixtures) but incompatible with the style of the home.

It is important to research original lighting or choose reproduction lighting to compliment the architectural style of a home. Shown here are a Craftsman-styled hanging porch light (left) and a reproduction Colonial-revival gas lamp (right), provided as examples only.

Rejuvenation (left) and Charleston (right) Lighting

Chimneys

Appropriate/Acceptable

5.8.26 Preserve, maintain or restore original chimneys.

5.8.27 Retain and repair (rather than replace) original chimney materials, including the chimney cap.

5.8.28 Clean chimney masonry with gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes.

Inappropriate/Not Acceptable

5.8.29 Do not cover, remove or replace original chimneys. This includes non-functioning chimneys, as they are an important element in the overall composition of a home.

5.8.30 Do not cover chimneys with stucco or other material, unless the materials are original to the home.

5.8.31 Do not sandblast or use any abrasive method to clean, including high-pressure water cleaning, on any type of historic exterior surface.

5.8.32 If a chimney is constructed of historic masonry with soft bricks and lime-based mortar, do not repair or repoint with harder (Portland Cement) mortar or contemporary engineered bricks.

Gutters

Appropriate/Acceptable

5.8.33 Preserve, maintain and restore the original appearance and location of gutters and downspouts.

5.8.34 If replacement of original gutters and downspouts is necessary, the replacements should match the appearance of the original in materials and design.

5.8.35 Downspouts should be situated along the edges and corners of buildings and along porch supports so as to create minimal visual disruption.

Inappropriate/Not Acceptable

5.8.36 Do not replace original gutters and downspouts with vinyl materials or those with sharp square edges, unless the shape is original to the home.

5.9. Porches

Porch Standards

Appropriate/Acceptable

5.9.1 Preserve, maintain or restore original porches and features, including steps, handrail, balustrade, columns, brackets, location, outline, height, roof (shape, pitch, eaves, rafters, overhang and connection to the structure) enclosed window material and detailing, as these elements help to define the overall historic character of a building.

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

5.9.3 If replacement of parts is necessary due to severe deterioration, replace with features that are based on documented and physical evidence, if possible, to match the original in design and materials and to be compatible with remaining original features. Custom replacements, including trims, decking and railing, should be proportionate to the original and to the home. Wood framing is preferred for most homes unless the original porch was brick or stone, or if refined slab concrete or metal railings are original to the home. Contemporary materials such as fiberglass-reinforced-plastic (FRP) may be appropriate for replacement columns if the finish allows the application of paint, manufactured seams are not dominant, and the scale in diameter or width is adequate for the porch and the scale of the home. Porch roofing materials should match that of the main roof system.

5.9.4 Retain later-period porches that use quality modern materials and have acquired historic significance over time.

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

MACTEC: Photo Archives

Deep porches and coverings provide shade and shelter from rain. Additionally, porches extend living space closer to the street and sidewalk.

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

MACTEC: Photo Archives

Inappropriate/Not Acceptable

5.9.6 Do not remove, replace, reduce, cover or alter original porch materials, design or features.

5.9.7 Do not enclose or infill front porches or historic side porches that are visible from the public right-of-way, with the exception of screening.

5.9.8 Do not replace porch steps with materials not compatible with the original.

5.9.9 Do not add balustrades where none existed originally. An exception may be for safety reasons. Installation for this reason shall require the use of appropriate materials in a design that is consistent with the house style.

5.9.10 Do not introduce or substitute any columns of a style not original to the house.

5.9.11 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water cleaning. Cleaning and stripping methods other than gentle, restoration-sensitive chemical cleaners and strippers or mild detergents can permanently damage historic materials.

5.10. Roofs

Roof Standards

Appropriate/Acceptable

5.10.1 Preserve (maintain or restore) original roof shape and pitch as well as eaves, rafters, overhang, materials (in particular metal, clay tile and slate), connection to the structure and architectural decoration such as brackets, dentils, flashing and trim work found along the roof edge.

5.10.2 Retain and repair (rather than replace) original roof materials. Life expectancies of roofs with original materials (slate – 60 to 125 years and longer; clay tile – 100+ years; metal – 50 to 80 years) are considerably greater than most replacement materials.

5.10.3 If replacement of original materials is necessary due to severe deterioration, new materials shall match as closely as possible the texture, color, design and composition of historic roof materials. Replicas of original materials are preferred when reroofing. Contemporary materials that may be appropriate for use when replicas are unavailable include asphalt or fiberglass shingles and recycled rubber formed into slate shapes. Stamped metal is still available today.

5.10.4 Maintain original dormers, if present.

5.10.5 The installation of skylights is permissible if they are not visible from public rights-of-way. Possible unobtrusive locations include rear rooflines or behind dormers. Skylights which are flush with the roofline or lay flat are more acceptable than those with convex or "bubble" designs.

5.10.6 Preserve (maintain or restore) the eaves and architectural decoration found along the roof edge.

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

MACTEC: Columbus, 2009

(Above) The architectural decoration along the roof edge is an important feature that should be preserved.

MACTEC: Columbus, 2009

Roof forms are a character defining feature of historic districts that should be preserved. Additionally, original dormers should be maintained to preserve the roof form of historic homes.

MACTEC: Columbus, 2009

Replacement of roof materials should match, as closely as possible, the texture, color, design and composition of historic roof materials. Asphalt shingles, or other contemporary materials, can be appropriate when original materials are not available.

Inappropriate/Not Acceptable

5.10.8 Do not remove, alter or cover the original roof shape, materials and features.

5.10.9 Do not add roof decks or balconies (where none existed originally) to portions of the roof that are visible from the public right-of-way.

5.10.10 Do not use roofing material of a different color than what would have originally been used.

5.10.11 Do not add decorative dormers. Functional dormers that respect the architectural integrity of the building are permissible, preferably to the side or rear of the building. (See also Section 5.14. *New Residential Building Additions.)*

5.11. Foundations

Foundation Standards

Appropriate/Acceptable

5.11.1 Preserve, maintain or restore house foundation materials and design, whether foundation walls are solid or pier, brick or stone, etc. Foundations can contribute to the stylistic expression of a building in addition to providing support for the structure.

5.11.2 Design grading and landscaping to shed water away from the foundation. If water infiltration from gutters or runoff is an issue, consider a properly installed French drain system to carry water away from the foundation.

5.11.3 Foundation enclosure between piers may be acceptable if materials and methods used are reversible and allow for ventilation beneath the structure. A preferred method is lattice panels (preferably of 45 or 90 degree angles with minimum 1/2-inch thick wood strips and square openings no more than 2 inches) or vertical wood slats. A less desirable option is the utilization of a material similar to the original foundation with new material recessed to emphasize the original piers.

Inappropriate/Not Acceptable

5.11.4 Do not permanently enclose or alter the design of original porch or house foundation walls.

MACTEC: Photo Archives

Exposed foundations visually and physically raise the home. Generally they are either solid masonry walls or evenly spaced masonry piers. This image shows a stuccoed brick foundation wall with landscaping trimmed back from the base. (Note decorative vent to the crawlspace.)

MACTEC: Photo Archives

These brick pier foundations have openings protected with lattice to keep animals from crawling under the porch and air flow moving into the crawlspace under the home.

5.12. Handicap Accessibility

Handicap Accessibility Standards

Appropriate/Acceptable

5.12.1 Handicap accessible ramps or entryways (placement and design) should respect the historic character, materials and scale of the principal building.

5.12.2 Ramps should be located to the side or rear of a building, where feasible, and should not be anchored into the building in such a way that makes the ramp a permanent fixture.

5.12.3 Ramp design should incorporate design elements of the primary façade, such as continuation of a porch balustrade along the length of the ramp.

5.13. Site Features

The site on which a house is located is a character defining element for a district as a whole. Single family homes will generally have yards to the front, back and sides of the home to the property line, while duplexes or multi-family properties may have joined yards or segmented areas of the general property. Yards accommodate and are often defined by fences, walls, hedges, driveways and walkways. The design of an individual residential landscape should be considered an extension of the home since landscaping reflects the period of construction as does the house.

Predominant site features in Columbus' residential districts include wood picket fences, iron fences, vegetative hedges that surround the entire front yard or divide neighboring yards, low retaining walls, double track driveways, and access walks or steps. All of these elements are typically located on private property and are addressed in this section.

Wood Fences

Wood fences are restrained in design, typically with simple pickets and railings. Wood fences have a semi-transparent quality. Posts and gates are also constructed of wood. Picket fences are the most common historic fence type in Columbus districts, varying in design during different historic periods. Generally, fences for Greek Revival houses had narrow, square-shaped pickets. Fences from the late 19th-century tended to be more elaborate with wider or decorative sawn pickets. Craftsman style homes might have picket fences with alternating vertical boards or lattice. Colonial revival homes typically featured simple fences with large posts and gates.

Iron Fences

Iron fences have posts of iron or stone and railings of transparent character typically extending across front yard boundaries. They typically date from the 19th century and commonly feature curved or spiked details, as well as floral motifs.

Retaining Walls

Retaining walls are primarily used in front yard spaces, which are typically elevated above the adjacent sidewalk. The rolled curb is a prevalent wall type and, like the granite curb, increases in height in response to the topography. Other wall types include brick and rock.

MACTEC: Columbus, 2009

Retaining walls help define property lines and add character to historic districts. The retaining wall above also addresses changes in topography between the yard and sidewalk.

MACTEC: Columbus, 2009

Double track driveways are a common driveway design in Columbus historic districts. The driveway above includes concrete tracks with grass surrounding tracks to reduce impervious surfaces.

Driveways

Driveways are commonly solid or double tracks, with each track being slightly wider than the width of a car tire and constructed of concrete. The space between the tracks is often grassed area. Many of the solid concrete drives within the districts feature textured concrete paving, with a ribbed pattern being the most common.

Access Walks and Steps

Access walks and steps, when required due to topography, are typically situated at the center of private lots and provide access between the roadway and the front door of the structure. Walks and steps are typically constructed of concrete and/or stone. Walkways often correspond to the sidewalk paving grid, its width, and the gridded paving pattern.

Site Feature Standards

Appropriate/Acceptable

5.13.1 Preserve original fences, retaining walls, vegetative hedges, driveways and walkways where they exist.

5.13.2 Retain and repair (rather than replace) original materials, using accepted preservation methods. Historic fencing in Columbus districts is constructed predominantly of wood and iron. Walks and paths are usually concrete, although granite, marble or brick examples are also seen. Driveways are primarily textured concrete.

5.13.3 Vegetative hedges should be maintained, and dying plant material should be replaced to ensure their longevity.

5.13.4 New walls and fences should complement the associated structures through compatible design. They should be informed by the characteristics found in historic examples, such as the transparent character of wood fences, and should be similar in height, materials and detail to historic enclosures found in the district.

5.13.5 New wood picket fences should have pickets spaced appropriately 1.5 to 4 inches apart unless nearby historic picket fencing reflects a different configuration.

5.13.6 It is acceptable to construct freestanding gazebos, pergolas, fountains or decks in rear yards.

5.13.7 Changes to driveway surfaces should preserve the original driveway form (double track is most common).

5.13.8 Garages, garage apartments and other accessory buildings that are original to their main houses, or are historic, should be preserved as significant site elements.

5.13.9 Rehabilitation of accessory structures should follow the applicable guidelines provided in this section.

Inappropriate/Not Acceptable

5.13.10 Do not install fence or wall types that are not common to the district, or use materials that are not common.

5.13.11 Do not obscure historic features with the installation of new site features.

5.13.12 Do not install fences taller than 4 feet in height in front yards, 6 feet in side yards and 8 feet in rear yards to maintain the open feel of the district.

5.13.13 Do not install vertical plank fences (opaque in nature) or chain link fencing in front or side yards.

5.13.14 Do not park vehicles or construct parking pads in front yards. Parking and loading areas for home occupation or business uses should not be located in the front yard.

5.13.15 Do not install ponds or water features in front yards unless there is historic evidence of previously existing similar features.

5.14. New Residential Building Additions

Adding to buildings, much like removal of features from buildings, has the potential to degrade the architectural integrity of an individual building and the historic district as a whole. To maintain overall historic character, it is important that certain guidelines be followed for design and construction of additions to historic buildings. A property owner proposing an addition should consult historic photographs, if available, to provide clues as to any previous additions on the building which could provide guidance for the location of new additions. These questions should also be considered:

- Does the proposed addition preserve significant historic materials and features?
- Does the proposed addition preserve the historic character of the building and the surrounding historic district?
- Does the proposed addition protect the historical significance of the building by making a visual distinction between old and new?

This side addition to the historic gable-end has been done in a manner consistent with the house type. It uses a properly scaled gable end, new windows with identical divisions and a matching foundation with a slight variation in height.

MACTEC: Photo Archives

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

MACTEC: Photo Archives

New Residential Building Addition Standards

Appropriate/Acceptable

5.14.1 Locate an addition away from the public view, preferably to the rear of the building. An addition to the side may be acceptable if it is set back from the front façade if new walls are inset from the corner and lower roof, and if it is scaled appropriately.

5.14.2 Respect the proportions of the building to which an addition is being made so the newly constructed portion does not dominate the building and site. Also, continue characteristics of the original building (height, massing, rhythm of openings, and general types of exterior materials, including roof materials) to complement the existing structure and surrounding buildings (see Section 5.15 - New Residential Construction).

5.14.3 Whenever possible, construct an addition so that at a later date it can be removed without compromising the historic character of the building.

5.14.4 Respect the design characteristics and architectural integrity of the original buildings while differentiating the design of the addition so that it is not mistaken for part of the original building. This can be achieved by providing slight differentiation in material, color, and/or detailing, as well as setting additions back from the historic building's wall plane.

5.14.5 Design the addition so that a minimum amount of historic materials and character-defining elements are obscured, damaged, or destroyed.

5.14.6 Design additions and alterations to non-historic properties so they do not detract further from the character of the historic district.

5.14.7 The addition of functional dormers where none previously existed should respect the architectural integrity of the original building. Placement to the rear or side of the building is preferred.

Inappropriate/Not Acceptable

5.14.8 Do not place a new addition on the main historic façade or façades of a building.

5.14.9 Do not make an addition flush with the front façade of a building.

5.14.10 Do not add false historical details to a non-historic property in an attempt to make it more compatible with a historic district.

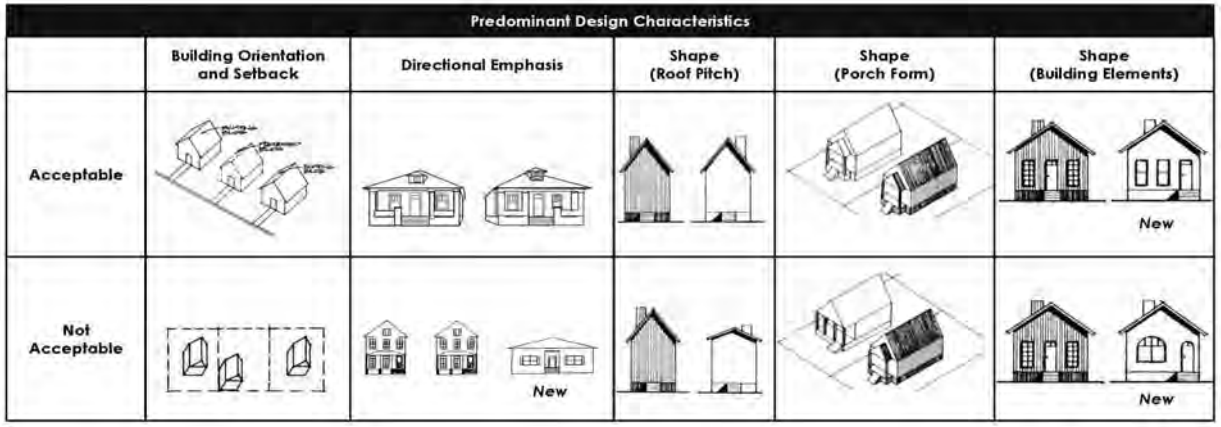
5.14.11 Do not add full floors as rooftop additions. This permanently alters the original building type.

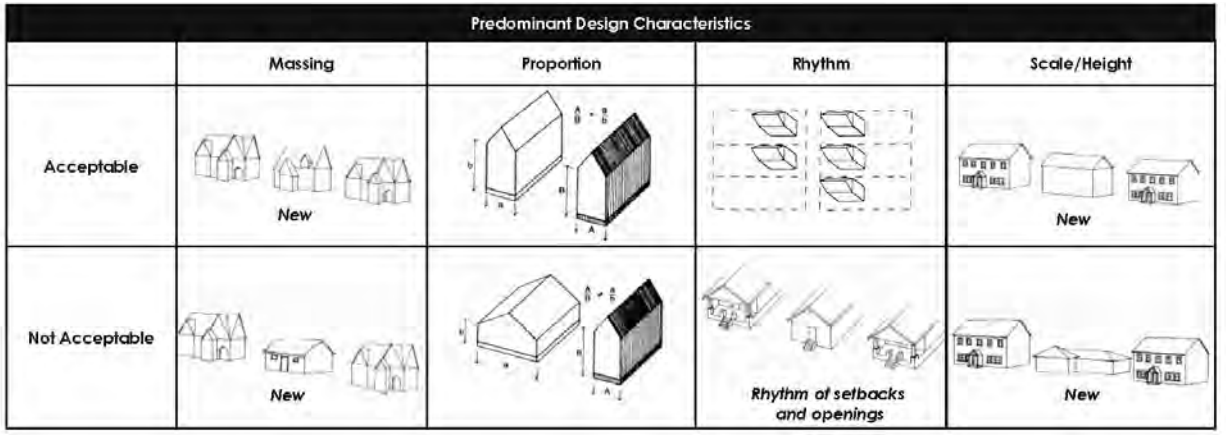
5.15. New Residential Construction

New infill development or new construction to replace a structure that has been lost should continue the established pattern of surrounding development, generally taking into consideration the remainder of the block to each side and what is directly across the street as the area which will be visually influenced by the new construction. Neighboring buildings should be examined to identify consistent patterns of design and architectural elements.

Every building is a product of design, and the design of buildings is determined by the way in which various basic elements are utilized. Key elements include building orientation and setback, directional emphasis, shape, massing, proportion, rhythm, scale/height, and architectural and site features. These form the basis for visual relationships among buildings, which in turn influences the ways in which buildings are perceived by the public (see Figure 5.5 Predominant Design Characteristics). When a new structure is built among historic buildings, the level of success with which it relates to existing buildings – and whether it contributes or detracts from the area – will be determined by the ways in which its design recognizes the prevailing design expression in surrounding architecture.

Fig. 5.5: Predominant Design Characteristics for New Residential Construction





New Residential Construction Standards

Appropriate / Acceptable

5.15.1 A new building's orientation (directional placement on a site) and setbacks from the street and adjacent structures should be consistent with dominant patterns in surrounding development.

5.15.2 A new building's directional emphasis should be consistent with dominant patterns in surrounding development. Most buildings are either vertical or horizontal in their directional emphasis, which is determined by the building's overall shape as well as the size and placement of elements and openings on a building's front façade.

5.15.3 A new building's shape, including the shape of individual elements such as roof pitch, porch form and doors and windows, should be compatible with those of surrounding buildings.

5.15.4 A new building's massing should be consistent with dominant patterns in surrounding development (Massing is defined as the way in which its volumetric components i.e., main body, roof, bays, overhangs and porches are arranged in addition to the relationship between solid wall surfaces and openings).

5.15.5 A new building's proportions (the relationship of one building dimension to another), should be consistent with dominant patterns of proportion of surrounding buildings. It is important to evaluate the relationship of the height to the width of façades, the height and width of windows and doors, and the relationship of individual elements of a building to each other and to the building.

5.15.6 A new building's rhythm should respect (and not disrupt) existing patterns of surrounding development. Rhythm is the recurring patterns of lines, shapes, forms or colors on a building or along a streetscape. The rhythm of openings on a house is established by the placement of windows and doors on a façade. Rhythm also occurs on a larger scale of streetscapes as created by development patterns (orientation and setback), details of individual buildings (directional emphasis, scale, height, massing), and landscaping.

5.15.7 A new building should be consistent with dominant patterns of scale in surrounding development. Scale refers to the apparent relationship between two entities, such as the relationship of a building's height to human height and the relationship between different buildings' heights and sizes.

5.15.8 A new building should appear to conform to the floor-to-floor heights of surrounding structures.

5.15.9 A new building should reference (and not conflict with) predominant architectural and site elements of surrounding properties. The following is a list of different types of elements that should be assessed prior to a new construction project:

- Roofs – There are often a variety of roof shapes, pitches and types found within an historic area. Roof details such as chimney gable ornamentation, ridge decoration and roofing materials may also be a predominant characteristic.
- Walls – The surfaces of the walls may be relatively smooth and uninterrupted, or they may be broken by projecting windows, porches and other architectural elements.
- Windows and entrances – There may be patterns of window and entrance placement, size or ornamentation that are a strong visual component of the area. Shutters and window trim affect this patterning.
- Details – Facia, soffit, eave and cornice trim, porch railings and brackets, and other decorative materials can provide a pattern and scale to historic buildings and areas.
- Materials – Buildings may incorporate wood, masonry, stucco, and other materials. These materials may have different textures and shapes, such as fishscale wooden shingles, or coarsely surfaced brick, or pressed metal or asbestos roof shingles, which give variety to the appearance of the building. Materials such as smooth cement fiberboard siding are acceptable where wood is predominant.
- Landscape elements – Specific types of vegetation such as oak trees, shrubs or expanses of grassy lawn may predominate in an area. Architectural elements such as fences, walls, garden architecture, outbuildings or flower beds may also contribute to visual continuity along the street.

CHAPTER 6

Relocation, Demolition and Stabilization

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6.1. Introduction

A Certificate of Appropriateness must be obtained prior to demolition or relocation of a building, structure, or work of art on a historic property or within a historic district. Decisions by the Board of Historic and Architectural Review (BHAR) approving or denying COAs are guided by criteria that are delineated in the Columbus Unified Development Ordinance (see also Appendix III: Historic Preservation Ordinance). Columbus has also adopted standards for "demolition by neglect," which occurs when a building is allowed to deteriorate due to lack of maintenance and security. Efforts should be made to minimize the occurrence of this condition through the education of property owners concerning proper methods of upkeep and preservation, including stabilization of structures.

6.2. Relocation

The relocation of historic buildings should always be viewed as a last resort to be taken only after all reasonable attempts have been made to retain the building at its original site. When a building is moved into a historic district, it must be compatible with nearby buildings in terms of all criteria that apply when new construction is being proposed.

A decision by the BHAR approving or denying a COA for the relocation of a building, structure, or object shall be guided by the standards listed below:

Contribution to Present Setting

The historic character and aesthetic interest the building, structure or object contributes to its present setting.

Plans for Vacation of an Area

Whether there are definite plans for the area to be vacated and what the effect of those plans will be on the character of the surrounding area.

Potential for Significant Damage

Whether the building, structure or object can be moved without significant damage to its physical integrity.

Relocation Area

Whether the proposed relocation area is compatible with the historical and architectural character of the building, structure, site or object.

6.3. Demolition

Because demolition is irreversible, all possibilities for saving a threatened historic structure should be explored prior to demolition. A decision by the BHAR approving or denying a COA for the demolition of a building, structure, site, or object shall be guided by the standards listed below:

Significance

The historic, scenic or architectural significance of the building, structure, site, or object.

Contribution to District

The importance of the building, structure, site, or object to the ambiance of a district.

Reproduction

The difficulty or the impossibility of reproducing such a building, structure, site, or object because of its design, texture, material, detail, or unique location.

Status

Whether the building, structure, site, or object is one of the last remaining examples of its kind in the neighborhood or the county.

Reuse of Property

Whether there are definite plans for reuse of the property if the proposed demolition is carried out, and what the effect of those plans on the character of the surrounding area would be.

Remedial Measures

Whether reasonable measures can be taken to save the building, structure, site, or object from collapse.

6.4. Demolition by Neglect

Failure to maintain or repair a structure is also known as demolition by neglect. Property owners of historic properties or properties within historic districts shall not allow their buildings to deteriorate by failing to provide ordinary maintenance or repair. The BHAR is charged with the responsibilities listed below regarding demolition by neglect:

Monitoring

The BHAR, along with the Planning Department and Inspections and Code Department, shall monitor the condition of historic properties and existing buildings in historic districts to determine if they are being allowed to deteriorate by neglect. Such conditions as broken windows, broken doors openings which allow the elements and vermin to enter, and the deterioration of a building's structural system shall constitute failure to provide ordinary maintenance or repair.

Determination of Failure to Maintain or Repair

If the BHAR determines a failure to provide ordinary maintenance or repair, it shall request the Inspections and Code Department to notify the owner of the property and set forth the steps needed to remedy code violations or failure to provide ordinary maintenance and repair. The owner of such property shall have 90 days to remedy all instances of deterioration or neglect that have been identified by the Department.

Enforcement

Enforcement of any failure to maintain and repair a historic structure shall occur as provided in Chapter 12 of the Unified Development Ordinance.

6.5. Stabilization

If a building becomes vacant or is abandoned, it should be secured in order to prevent demolition by neglect.

1. **Security**. Secure the building against vandalism, break-ins and natural disasters. Apply temporary coverings to window and door openings in such a manner as to not damage historic features or materials.

2. **Stabilization**. Structurally stabilize the building as needed and provide and maintain a weather-tight roof. Temporary roofing may be installed if needed. Discontinue all utilities and remove flammable materials and debris from the building.

3. **Ventilation**. Provide adequate ventilation to the interior of the building through the use of vents in the window and door coverings. Inexpensive air duct covers set over square holes cut in plywood are effective.

4. **Pest Control**. The building should be treated to prevent termite infestation and any foundation or eave damage should be covered with wire screen.

5. **Monitor**. Periodically monitor the building to insure the effectiveness of the mothballing program.

6. **Maintain vegetation**. Cut back landscaping or remove any shrubs, small trees, and vines that may grow into the foundation, damage structural materials or overtake the building. Visibility deters trespassers as well.

Motion Activated Security Lights
(If power is on)

Full Plywood Sheets Over Windows
- Paint dark gray to give the impression of windows.
- Use house-trim color to paint 8-inch boarders on boards.

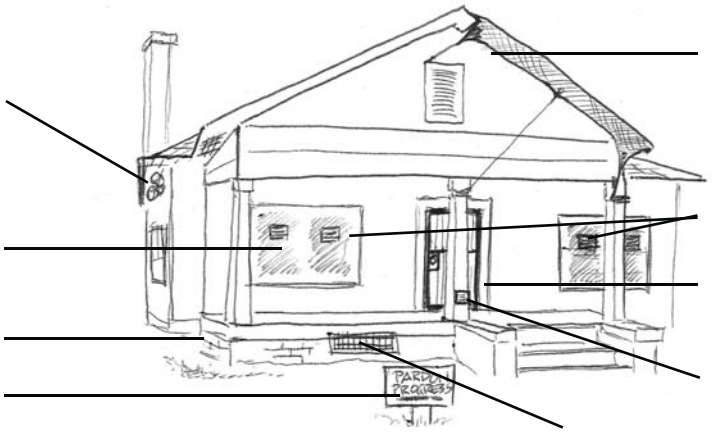
Cut Down Vines & Shrubs for Visibility

Visible Sales Sign if For Sale or "Pardon Progress" if Possibly Working on Structure

For additional information, see the National Park Service Preservation Brief: #31: Mothballing Historic Buildings (information on researching NPS Briefs is located in Appendix IV).

Fig. 6.1: "Mothballing" Measures for Vacant Property

(Above) This is an example of a structure which, given more time in a vacant condition, may need to follow a "mothballing" routine. (Below) An illustrated concept of simple mothballing measures.



NOTES:

APPENDIX

Appendices and Resources

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APPENDIX I. Glossary of Terms

Addition. New construction added to an existing building or structure.

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

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

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

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

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

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

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

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

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

Bond. A term used to describe the various patterns in which brick is laid.

Bracket. A decorative support feature located under eaves or overhangs.

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

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

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

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

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

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

Coping. The capping member of a wall or parapet.

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

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

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

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

Cupola. A dome placed on a circular or polygonal base crowning a roof or turret. It may be large enough to stand inside. Used for venting, or decoration.

(Continued on next page.)

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

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

Elevation. Any of the external faces of a building.

Façade. The front elevation or face of a building.

Fanlight. A semicircular or semi-elliptical window with radiating muntins suggesting a fan.

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

Fenestration. The arrangement of window openings in a building.

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

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

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

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

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

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

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

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

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

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

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

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

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

Jamb. The vertical side of a doorway or window. Keystone. The top or center member of an arch.

Light. A section of a window - single pane of glass.

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

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

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

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

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

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

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

Mortar. A mixture of sand, lime, cement, and water used as a binding agent in masonry construction. In more recent architecture, or that with harder, engineered brick from the 1930s onward, certain mortar mixes can have percentages of Portland cement mixed in for quicker drying and harder bonding (too much so for the softer historic brick). Always test and match the consistency and hardness of any mortar.

Mullion. A heavy vertical divider between windows or doors.

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

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

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

APPENDIX I: Glossary of Terms (Continued)

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

Parapet. A low protective wall located at the edge of a roof.

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

Pier. A vertical structural element that frames the storefront and is usually clad in the dominant material of the body of the facade. Building piers often cover perpendicular walls of major interior divisions.

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

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

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

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

Portland cement. A strong, inflexible (too much so for historic buildings, generally) hydraulic cement used to bind mortar, as opposed to softer lime-based historic mortar. Always match new mixes of mortar to match that of the original mortar content.

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

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

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

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

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

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

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

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

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

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

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

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

Studs. Upright framing members of a wood building.

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

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

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

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

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

APPENDIX II. Background Information

A Brief History of Columbus

From Design Guidelines – Columbus, Georgia (August 2000, The Jaeger Company)

On December 24, 1827 the Governor of Georgia, John Forsyth, signed into being an act creating the City of Columbus on the Chattahoochee River near the Coweta Falls. The site was chosen for its potential to yield great waterpower and thus perhaps fulfill the state's wishes for a successful trading town with extensive industrial potential. Columbus was the last of only four such planned communities in Georgia and soon became its most successful industrial endeavor.

Five commissioners were sent to lay out the town with specific instructions detailing shape and size of the city, number and size of building lots, and requirements for a number of squares reserved for public buildings, churches and schools. The commissioners appointed surveyor Edward Lloyd Thomas to lay out the town; surveying of streets commenced February 1, 1828 and was completed within three months. A total of 1,200 acres was set aside for Columbus within which was located Thomas' design for a rectangular grid plan, thirteen blocks long and eight blocks wide, surrounded by a green belt of commons land. There were also four squares, designated for civic, religious and academic use. Areas were also set aside for two cemeteries, and a promenade was designated to run along the river.

Sales of lots began on July 10, 1828, and within two weeks 488 of the total 632 half-acre lots had been sold. The remainder was sold in February 1829. By the end of 1829, the city had 1,000 inhabitants.

Once settled, Columbus grew rapidly within the boundaries of the original town plan. City directory research reveals a steady growth in the number of businesses involved in the building trades, as well as increasing specialization of those trades. Aspiring homebuilders and businessmen in Columbus were apparently well served by local tradesmen, even before the outbreak of the Civil War. The City Directory from 1859-60 lists four builder/contractors, providing lumber and finished products such as sashes, blinds, doors and "mouldings of all kinds." Several iron works companies were listed, including the Columbus Iron Works, which advertised cast iron columns and storefronts. Even one ornamental plasterer, Edward Faber, was listed. No brick masons were listed.

By the time of the Civil War, Columbus was a major industrial center. The U.S. Census for 1860 listed 9,039 people living in the town of Columbus, of which approximately 2000 were African-American. The census taker found "nineteen manufacturing establishments employing four or more people. These included one carriage factory; one cotton gin manufacturer; one furniture factory; two manufacturers of cast-iron items, machinery and steam engines; one marble and stone works; one paper mill; and one woolen mill." [Mahan, Joseph B., Columbus: Georgia's Fall Line Trading Town, p. 46.] Integrated into this industrial complex was a thriving residential and commercial community including numerous churches and schools, several hotels, hospitals and various fellowship halls. Residential neighborhoods were primarily located on the southern, eastern and northern edges of the gridiron plan of 1828. Columbus enjoyed tremendous residential development during the 1840s and 1850s and then again from the 1880s through the 1910s. Existing properties in the two downtown districts confirm these dates.

By the 1880s almost all of the 1,200 acres of the city was covered by the basic gridiron layout of four-acre squares. The major exceptions were the Commons areas that had been given over to the railroads, manufacturing operations and the two cemeteries, the "colored cemetery" located on the East Common and the City Cemetery, Linwood, on the North Common. With the remainder of the city platted, there was plenty of room for growth. Again, city directories indicate a thriving local building industry. Directories from 1873 through 1892 show increasing numbers of builders and contractors, some of these listed as architects as well. Other businesses listed included brickmasons and brick manufacturers; iron founders and machinists; painters; one real estate agent in 1873, thirteen by 1891; copper, tin and sheet iron workers; plumbers; awning makers; paper hangers; and building suppliers. Advertisements from this period illustrate the increasing sophistication of the trades. An advertisement from 1878 describes the availability of "brackets, pickets, lattice etc. made to order." A local architect in 1884, A.H. Frazier, advertises "plans and specifications furnished to every description." Monumental Marble Works claims "iron railings and other enclosures a specialty." It is clear that local craftsmen must have been largely responsible for much of the

(Continued on next page.)

historic architecture admired in Columbus today.

Throughout the late 1800s and early 1900s, growth and change continued to be focused in the downtown area, especially north of Ninth Street, the northern border of the Columbus Historic District, which is primarily residential. While the original town plan was not altered, change was a constant in the commercial downtown as well as in the residential area to the north known today as "High Uptown." In the early 1900s, residential "suburbs", such as Waverly Terrace, sprang up to the east and northeast. In 1922 Columbus annexed the Wynnton and Weracoba areas. The construction of the Thirteenth Street viaduct in 1925, spanning the railroad yards to the east of downtown, opened a commerce corridor, and "Columbus sped to develop the hills and dells east of the original city." [Kyle, F. Clason, Images: A Pictorial History of Columbus, Georgia, p. 184]. Weracoba-St. Elmo was one of the city's suburban areas developed during the 1920s and 1930s.

The Columbus of today is remarkable for its retention of the original grid plan of 1828 as well as much of the land use patterns that were established early in its history. The southern residential neighborhood remains primarily residential; industrial factories and warehouses still dominate the river banks, though their uses have changed in some instances; the courthouse square survives as does the church square; the commercial area typified by Rankin Square remains commercial and non-residential as it has been from the earliest days. The area represented by the High Uptown Historic District has probably undergone the most drastic change in terms of land use. What was once a neighborhood of affluence alongside a black community in the shadow of the railroads, today fights to retain representative dwellings amid increasing encroachment. Still, the grid plan remains intact.

Zoning in the Columbus Historic Districts

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

Columbus' Unified Development Ordinance (UDO) delineates permitted land uses for each property inside the city limits based on its zoning classification, or district. Development standards are also prescribed for each zoning district to, at a minimum, regulate lot size and placement of buildings. For properties within a local historic district, additional regulations apply in the form of the design review process.

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

National Register of Historic Places Property Listing

National Register Properties in Columbus		
Resource Name	**Address**	**Listed**
Adams Cotton Gin Building	Columbus Botanical Gardens (moved from 6601 Hamilton Road)	5/17/84
Alma Thomas House	411 21st Street	08/11/09
Berry, George O., House	912 2nd Avenue	09/19/80
Building at 1007 Broadway	1007 Broadway	09/29/80
Building at 1009 Broadway	1009 Broadway	09/29/80
Building at 1400 Third Avenue	1400 Third Avenue	09/29/80
Building at 1519 3rd Avenue	1519 3rd Avenue	12/02/80
Building at 1531 3rd Avenue	1531 3rd Avenue	12/02/80
Building at 215 Ninth Street	215 Ninth Street	09/29/80
Building at 221 Ninth Street	221 Ninth Street	09/29/80
Building at 920 Ninth Avenue	920 Ninth Avenue	09/29/80
Building at 921 Fifth Avenue	921 Fifth Avenue	09/29/80
Bullard-Hart House	1408 3rd Avenue	07/28/77
Bush-Philips Hardware Co.	1025 Broadway	12/02/80
Butts, Thomas V., House	1214 3rd Avenue	09/29/80
C.S.S. Muscogee and Chattahoochee (gunboats)	4th St., W of U.S. 27	05/13/70
Cargill, Walter Hurt	1415 3rd Avenue	09/29/80
Carter and Bradley, Cotton Factors and Warehouseman	1001-1037 Front Avenue	12/02/80
Cedars, The	2039 13th Street	11/23/71
Central of Georgia Railroad Terminal	1200 6th Avenue	09/29/80
Church of the Holy Family	320 12th Street	09/29/80

(Continued on next page.)

APPENDIX II: National Register of Historic Places Property Listing (Continued)

National Register Properties in Columbus		
Resource Name	**Address**	**Listed**
Church Square	Roughly bounded by 2nd and 3rd Aves, 11th and 12 Sts.	12/02/80
City Fire Department	1338 and 1340 Broadway	09/29/80
Cole-Hatcher-Hampton Wholesale Grocers	22 W. 10th Street	09/29/80
Colored Cemetery	10th Avenue	09/29/80
Columbian Lodge No. 7 Free and Accepted Masons	101 12th Street	09/29/80
Columbus High School	320 11th Street	09/29/80
Columbus Investment Company Building	21 12th Street	09/29/80
Columbus Ironworks	901 Front Street	07/29/69
Columbus Stockade	622 10th Street	12/02/80
Cooke, Wm., L., House	1523 3rd Avenue	12/02/80
Denson, William H., House	213 7th Street (moved from 930 5th Ave.)	09/29/80
Depot Business Buildings	519, 521, and 523 E. 12th Street	09/29/80
Dinglewood	1429 Dinglewood Street	02/01/72
Dismukes, Robert E. Sr., House	1617 Summit Drive	01/08/79
First African Baptist Church	901 5th Avenue	09/29/80
First African Baptist Church Parsonage	911 5th Avenue	09/29/80
First National Bank	1048 Broadway	11/01/74
First Presbyterian Church	1100 1st Avenue	09/29/80
Fletcher, John T., House	644 2nd Avenue (moved from 311 11th St.)	09/29/80
Fontaine Building	13 W. 11th Street	09/29/80
Fortson House	11000 Fortson Road	1999 (nomination)
Frank Brothers	18 W. 10th Street	12/02/80
Garrett-Bullock House	1402 2nd Avenue	09/29/80
Garrett-Joy Building & Sol Loeb Building	900 Front Avenue	-
Girard Colored Mission	1002 6th Avenue	09/29/80

(Continued on next page.)

National Register Properties in Columbus		
Resource Name	**Address**	**Listed**
Goetchius-Wellborn House	405 Broadway	07/29/69
Golden Brothers, Founders and Machinists	600 12th Street	09/29/80
Green Island Ranch	6551 Green Island Drive	02/07/97
Highland Hall	1504 17th Street	04/01/80
Hilton	2505 Macon Road	01/20/72
Hofflin & Amp; Greentree Building	1128-1130 Broadway	09/30/82
Illges House	1428 2nd Avenue	06/19/73
Illges, John Paul, House	1425 3rd Avenue	09/29/80
Joseph House	828 Broadway	07/29/69
Kress	1117 Broadway	09/29/80
Lafkowitz, Abraham, House	217 7th Street (moved from 934 5th Ave.)	09/29/80
Ledger-Enquirer Building	17 W. 12th Street	12/02/80
Liberty Theater	821 8th Avenue	05/22/84
Lion House	1316 3rd Avenue	01/20/72
McArdle House	927 3rd Avenue	09/20/80
McGehee-Woodall House	1443 2nd Ave. (moved from 1534 2nd Ave.)	01/20/72
Methodist Tabernacle	1605 3rd Avenue	09/29/80
Mott House	Front Avenue	12/03/74
Octagon House	527 1st Avenue	07/29/69
Old City Cemetery	Linwood Blvd.	09/29/80
Old Dawson Place (Gordonido)	1420 Wynnton Road	01/08/79
Peabody-Warner House	1445 2nd Avenue	12/29/70
Pemberton House	11 7th Street	09/28/71
Phillips, George, House	1406 3rd Avenue	09/29/80
Pond, George, House	922 2nd Avenue	09/29/80

(Continued on next page.)

APPENDIX II: National Register of Historic Places Property Listing (Continued)

National Register Properties in Columbus		
Resource Name	**Address**	**Listed**
Power and Baird, Wholesale Dry Goods and Notions	1107 Broadway	12/02/80
Rainey, Gertrude Ma Pridgett, House	805 5th Avenue	11/18/92
Rankin House	1440 2nd Avenue	03/16/72
Rankin Square	Bounded by Broadway, 1st Ave., 10th and 11th Sts.	10/07/77
Roberts, John Spencer, House	927 5th Avenue	09/29/80
Rosenberg, Max, House	1011 3rd Avenue	09/29/80
Rothschild, David, House	209 7th Street (moved from 1220 3rd Ave.)	09/29/80
Secondary Industrial School	1112 29th Street	04/09/80
Silver's Five and Dime Store--H.L. Green Co.	1101-1103 Broadway	8/4/2005
Sixteenth Street School	1532 3rd Avenue	09/29/80
Southern Railway Freight Depot	1300 6th Avenue	08/21/97
Spencer, William Henry, House	745 4th Avenue	05/23/78
Springer Opera House	105 10th Street	12/29/70
St. Elmo	2810 18th Avenue	04/07/71
St. John Chapel	1516 5th Avenue	09/29/80
Swift-Kyle House	303 12th Street	04/11/73
Tarver, C.B., Building	18-23 W. 11th St.	8/4/2005
Trinity Episcopal Church	1130 1st Avenue	09/29/80
Turner, Charles E., House	909 3rd Avenue	09/29/80
U. S. Post Office and Courthouse	120 12th Street	09/29/80
W. Jacob Burrus House	645 2nd Avenue (moved from 307 11th St.)	12/02/80
Walker-Peters-Langdon House	716 Broadway	07/29/69
Wells-Bagley House	22 6th Street	07/29/69

(Continued on next page.)

National Register Properties in Columbus		
Resource Name	**Address**	**Listed**
Wolfson Printing and Paper Co.	24 W. 10th Street	12/02/80
Woodruff, Ernest, House	1414 2nd Avenue	09/29/80
Woodruff, Henry Lindsay, House	1535 3rd Avenue	12/02/80
Woodruff, Henry Lindsay, Second House	1420 2nd Avenue	09/29/80
Woolfolk, John W., House	1615 12th Street	01/22/79
Wynn House	1240 Wynnton Road	02/01/72
Wynnton Academy	2303 Wynnton Road	04/11/72
Wynnwood (The Elms)	1846 Buena Vista Road	01/20/72
Y. M. C. A.	124 11th Street	09/29/80

(Continued on next page.)

National Register of Historic Places Property Listing - Districts

National Register Districts in Columbus		
Resource Name	**Address**	**Listed**
Columbus Historic District	Roughly bounded by 9th and 4th Sts., 4th Ave., and the Chattahoochee River	07/29/1969
Columbus Historic District (Boundary Increase)	Bounded by Ninth and Fourth Sts., Chattahoochee River and Fourth Ave.	10/21/1988
Columbus Historic Riverfront Industrial District* (includes Columbus Iron Works, Eagle & Phenix Mill, Muscogee Mill, City Mills and Bibb Mill)	Columbus River from 8th St. N. to 38th St.	06/02/1978
Dinglewood Historic District	Bounded by 13th and 16th Aves., 13th St. and Wynnton Rd.	02/01/1972
High Uptown Historic District	Roughly bounded by 2nd and 3rd Aves. between Railroad and 13th Sts.	7/7/2004
Peacock Woods-Dimon Circle Historic District	Bounded by Cherokee and Forest Aves. and 13th and 17 Sts.	3/26/2003
Waverly Terrace Historic District	Roughly bounded by Hamilton Rd., Peabody Ave., 27th and 30th Sts.	12/01/1983
Weracoba-St. Elmo Historic District	Roughly bounded by 13th and Virginia Sts., 13th, 15th, 16th and Cherokee Aves. and Talbotton Rd.	07/01/1994
Wildwood Circle-Hillcrest Historic District	Roughly bounded by Wildwood Ave., 13th and 17th Sts., and Dixon Dr.	7/14/2002
Wynn's Hill-Overlook--Oak Circle Historic District	Roughly bounded by Bradley Rd., Buena Vista Rd., Overlook Ave., Crest Dr., and Oakview Ave.	5/10/2005

*Also a National Historic Landmark District

APPENDIX III. Local Ordinances and Forms

HISTORIC PRESERVATION ORDINANCE

(Note: Ordinance shown for reproduction purposes only. Continued on next page.)

Columbus Unified Land Development Code

Chapter 9. Development Review Bodies

ARTICLE 3. BOARD OF HISTORIC AND ARCHITECTURAL REVIEW

Section 9.3.1. Purpose and Creation.

A. Purpose. In support and furtherance of its findings and determination that the historical, cultural, and aesthetic heritage of the City of Columbus is among its most valued and important assets and that the preservation of this heritage is essential to the promotion of the health, prosperity and general welfare of the people; and in order to stimulate revitalization of the business districts and historic neighborhoods and to protect and enhance local historical and aesthetic attractions to tourists and thereby promote and stimulate business; and in order to enhance the opportunities for federal and state tax benefits under relevant provisions of federal or state law; and in order to provide for the designation, protection, preservation and rehabilitation of historic properties and historic districts and to participate in federal or state programs to do the same, the Mayor and Council of Columbus, Georgia hereby declares it to be the purpose and intent of this Article to establish a uniform procedure for use in providing for the protection, enhancement, perpetuation, and use of places, districts, sites, buildings, structures, and works of art having a special historical, cultural, or aesthetic interest or value, in accordance with the provisions of this Article.

B. Creation. There is hereby created "Consolidated Government of Columbus Board of Historic and Architectural Review". The Board shall be considered a part of the planning functions of the City of Columbus, and work directly with the Planning Division.

Section 9.3.2. Conflict with Other Regulations.

Whenever the regulations of this Article prescribe more restrictive standards than are required in or under any other statute, the requirements of this Article shall govern. Whenever the provisions of any other statute prescribe more restrictive standards than are required by this Article, the provisions of such statute shall govern.

Section 9.3.3. Jurisdiction.

A. Properties and Structures within the Board's Jurisdiction.

1. Properties Included. The jurisdiction of the Board of Historic and Architectural Review shall include all the following properties:

(A) Properties zoned HIST and or designated as a landmark site (L) in or by these land development regulations or on the Official Zoning Map; and

(B) Historic properties and districts designated by the Council.

2. General Duties. The Board shall oversee those elements of development, redevelopment, rehabilitation, facade easement, and preservation that affects visual quality of any designated historic properties.

3. Exemption. The Board shall not consider interior arrangements of structures.

B. Powers and Duties. The Board of Historic and Architectural Review shall be authorized to take such actions as listed below.

1. Designation of Historic Properties. Recommend to the Council specific places, districts, sites, buildings, structures, or works of art to be designated by ordinance and or resolution as historic properties or historic districts.

2. Certificates of Appropriateness. Review applications for certificate of appropriateness, and grant or deny same in accordance with the provisions of this Article.

3. Sign Permit in a Historic District. The Board of Historic and Architectural Review shall grant, grant with conditions, or deny sign permits in a historic district.

4. Revocation of Historic Designation. Recommend to the Council that the designation of any place, district, site, building, structure, or work of art as an historic property or as an historic district be revoked or removed.

5. Educational Programs. Conduct educational programs on historic properties located within its jurisdiction.

6. Investigations. Conduct such investigations and studies of matters relating to historic preservation as the Council may, from time to time, deem necessary or appropriate for the purposes of preserving historic resources.

7. Grants and Funds. Seek out state, federal and private funds for historic preservation, and make recommendations to the Council concerning the most appropriate uses of any funds that are received.

8. Historic Preservation Activities. Perform historic preservation activities as the official agency of City's historic preservation program.

APPENDIX III: Historic Preservation Ordinance (Continued)

(Note: Ordinance shown for reproduction purposes only. Continued on next page.)

9. Employment. Recommend to the City that it employ persons, if necessary, to carry out the programs of the Board.

10. Nominations to the National Register. Review and make comments to the state historic preservation office concerning the nomination of properties and structures within its jurisdiction to the National Register of Historic Places.

11. Designated Historic Properties Or Districts. Submit to the Historic Preservation Division of the Department of Natural Resources a list of historic properties or historic districts designated by the City.

12. Potential Historic Designations. Prepare and maintain an inventory of all property within the City of Columbus having the potential for designation as historic property.

Section 9.3.4. Composition, Appointment and Compensation.

A. Qualifications and Composition.

1. Qualifications. The Board shall consist of eleven members appointed by the Council. All members shall be residents of the City and shall be persons who have demonstrated special interest, experience or education in history, architecture or the preservation of historic resources.

2. Composition. Composition of the Board shall include the following voting members:

(A) One architect registered in the State of Georgia;

(B) One member of the Columbus Homebuilders Association;

(C) One member of Historic Columbus Foundation;

(D) One member of the Historic District Preservation Society;

(E) One member of the Columbus Board of Realtors;

(F) One member of Uptown Business Association;

(G) One member of the Liberty Cultural Center, Inc.;

(H) Two residents of historic districts, including but not limited to Waverly Terrace, Weracoba, High Uptown, the Historic District, and other districts created by the Council; and

(I) Two members at-large.

3. Terms of Office. All member appointments shall be for three years. Current membership and terms of office shall not be affected by the adoption of these land development regulations.

4. Number of Terms. An appointed member who has served two consecutive full terms shall not be eligible to for reappointment until the lapse of 12 months from the end of the second full term.

5. Compensation. Members shall not receive compensation for their services. However, the members may be reimbursed for authorized expenses incurred in the performance of their duties. Authorization of expenses shall be made by the Director of Planning.

Section 9.3.5. Organization and Structure.

A. Officers. The Board shall elect from its membership a Chair, Vice Chair and Secretary who shall serve for terms of one year each and who may be reelected.

B. Chair. The Chair shall preside over the Board and shall vote only in the event of a tie vote. In the absence of the Chair, the Vice Chair shall perform the duties of the Chair.

C. Secretary. The Secretary shall be the chief of planning from the Department of Community and Economic Development.

D. Quorum and Decisions. A quorum shall consist of six members. All decisions on applications must be made by a majority vote of the Board members present.

E. Meetings. Meetings of the Board shall be held on the second Monday of each month or at the call of the Chair.

Section 9.3.6. Recommendation for Historic District and Property Designation.

A. Preliminary Research by the Board.

1. Survey of Local Historic Resources. The Board shall compile and collect information and conduct surveys of historic resources within the City.

2. Recommendations. The Board shall present to the Council recommendations designation of historic districts and properties.

B. Documentation of Proposed Historic Designation. Prior to a recommendation of a designation of a historic district or historic property to the Council, the Board shall prepare a report for nomination consisting of the elements listed below.

(Note: Ordinance shown for reproduction purposes only. Continued on next page.)

1. Description. A physical description.

2. Statement of Significance. A statement of the historical, cultural, architectural and aesthetic significance.

3. Map. A map showing:

(A) District boundaries and classification of individual structures and properties as historic, nonhistoric, intrusive or similar class; or

(B) Boundaries of individual historic properties.

4. Justification. A statement justifying proposed district or individual property boundaries.

5. Photographs. Representative photographs of the district or individual properties or structures.

C. Designation of a Historic District.

1. Criteria for Selection. For the purposes of this these land development regulations, a historic district is a geographically definable area that contains buildings, structures, sites, objects, and landscape features or a combination thereof, possessing one or more of the characteristics listed below.

(A) State or National Register. The proposed district contains structures, properties, and similar items that are listed on the Georgia Register or National Register of Historic Places.

(B) Character or Interest. The proposed district contains structures, properties, and similar items that have a special character or special historic/aesthetic value or interest.

(C) Architectural Styles. The proposed district contains structures, properties, and similar items that represent one or more periods, styles or types of architecture typical of one or more eras in the history of the municipality, county, state or region.

(D) Visual Perception. The proposed district contains structures, properties, and similar items that cause such area, by reason of such factors as listed in this Subsection, to constitute a visibly perceptible section of the municipality.

2. Boundaries. Boundaries of a proposed historic district shall be included in the separate ordinances designating such districts and shall be shown on the Official Zoning Map.

3. Evaluation and Classification of Properties. Individual properties within historic districts shall be classified as one or more of the following:

(A) Historic, meaning the property contributes to the district;

(B) Nonhistoric, meaning the property does not contribute but does not detract from the district, as provided for in Section 9.3.6 C 1.

(C) Intrusive, meaning the property detracts from the district as provided for in Section 9.3.6.C.1.

D. Designation of a Historic Property.

1. Criteria for Selection. For the purposes of this these land development regulations, a historic property is a building, structure, site or object, including the adjacent area necessary for the proper appreciation or use thereof, deemed worthy of preservation by reason of value to the nation, the Consolidated Government of Columbus, or the State of Georgia, for one of the reasons listed below.

(A) State or National Register. The proposed district contains structures, properties, and similar items that are listed on the Georgia Register or National Register of Historic Places.

(B) Representative Structure. It is an outstanding example of a structure representative of its era.

(C) Remaining Example. It is one of the few remaining examples of a past architectural style.

(D) Significance. It is a place or structure associated with an event or persons of historic or cultural significance to the City, the State of Georgia or the region.

(E) Contribution. It is a site of natural or aesthetic interest that is continuing to contribute to the cultural or historical development and heritage of the City, the State of Georgia or the region.

Section 9.3.7. Designation of Historic Districts and Historic Properties.

A. Designation by Ordinance. Historic districts or historic properties shall be designated by ordinance approved by the Council.

B. Applications for Designation.

1. Historic District. An application for designation of a historic district may be submitted by the Council, the Board, historical society, neighborhood association or group of property owners.

2. Historic Property. An application for designation of a historic property may be submitted

APPENDIX III: Historic Preservation Ordinance (Continued)

(Note: Ordinance shown for reproduction purposes only. Continued on next page.)

by the Council, the Board, historical society, neighborhood association or a property owner.

C. Designating Ordinance. An ordinance designating any property or district as historic shall contain the components listed below.

1. Property Identification. List each property in a proposed historic district or describe the proposed individual historic property.

2. Owner Identification. Identify the name of the owner of the designated property or properties.

3. Certificate of Appropriateness. Require that a certificate of appropriateness be obtained from the Board prior to any material change in appearance of the designated property.

4. Official Zoning Map. Require that property or district be shown on the Official Zoning Map as a public record to provide notice of such designation.

D. Public Hearings and Notice Required. Both the Board and the Council shall hold a public hearing for a proposed ordinance for the designation of any historic district or property.

1. Publishing of Notice. Notice of the hearing shall be published in at least three consecutive issues in the principal newspaper of local circulation.

2. Written Notice. The Board shall mail written notice of the hearing to all owners and occupants of properties to be designated as a historic property or as part of a historic district.

3. Time of Notices. All notices shall be published or mailed not less than ten nor more than 20 days prior to the date set for the public hearing.

E. Recommendation for Designation. A recommendation to affirm, modify or withdraw the proposed ordinance for designation shall be made by the Board within 15 days following the public hearing and shall be in the form of a resolution to the Council.

F. Action by the Council. Following receipt of the Board's recommendation, the Council may adopt the ordinance as proposed, may adopt the ordinance with any amendments it deems necessary, or reject the ordinance.

G. Notification of Designation.

1. Owners and Occupants. Within 30 days following the adoption of the ordinance for designation by the Council, the owners and occupants of each designated historic property, and the owners and occupants of each structure, site or work of art located within a designated historic district, shall be provided written notice of such designation. The notice shall inform the owner or occupant of the necessity of obtaining a certificate of appropriateness prior to undertaking any material change in the appearance of the designated historic property or within the designated historic district.

2. Other Agencies. The Planning Division shall notify all necessary agencies within the City of the ordinance for designation.

H. Notice to State of Georgia. At least 30 days prior to making a recommendation on any ordinance designating a property or district as historic, the Board must submit the report, required in subsection Section 9.3.6.B, to the Historic Preservation Division.

I. Pending Designation. If an ordinance for designation of a historic property or historic district is being considered, the Board shall have the power to freeze the status of the involved property.

Section 9.3.8. Certificate of Appropriateness.

Approval by the Board of a certificate of appropriateness is required prior to a material change in appearance of a historic property or of a historic district, as provided in this Section.

A. Certificate Required.

1. Certificate Required. After the designation of a historic property or of a historic district, a material change in appearance shall not be made without a certificate of appropriateness.

2. Applicability. The requirement for a certificate of appropriateness prior to a material change in appearance shall apply to the following:

(A) The owner or occupant of a historic property of a historic property [district]; or

(B) The owner or occupant of a historic or non-historic building, structure, site, or work of art within a historic district.

B. Material Changes in Appearance. All material changes in appearance, including installation and removal, are regulated and must comply with the requirements for a certificate of appropriateness. The following is a list of common, but not all inclusive, installations and removals work items:

1. Installation or removal of all decks, patios, driveways, and walks;

2. Installation or removal of metal awnings or metal canopies;

3. Installation of an exterior door or door frame, or the infill of an existing exterior door opening;

APPENDIX III: Historic Preservation Ordinance (Continued)

(Note: Ordinance shown for reproduction purposes only. Continued on next page.)

4. Installation or removal of any exterior wall, including the enclosure of any porch or other outdoor area;

5. Installation or relocation of wood, chain link, masonry (garden walls) or wrought iron fencing, or the removal of masonry (garden walls), wood, or wrought iron fencing.

6. Installation or removal of all fire escapes, exterior stairs or ramps for the handicap;

7. Installation or removal of railing or other wood, wrought iron or masonry detailing;

8. Installation of new roofing materials, or removal of existing roofing materials;

9. Installation or removal of security grilles;

10. Installation of new exterior siding materials, or removal of existing exterior siding materials;

11. Installation or removal of exterior skylights;

12. Installation of exterior screen windows or exterior screen doors and storm windows or storm doors;

13. Installation of an exterior window or window frame or window shutters or the infill of an existing exterior window opening.

C. New Structures. A certificate of appropriateness must be obtained from the Board prior to erecting a new building or parking lot located on a historic property or within a historic district.

D. Demolition or Relocation.

1. Certificate Required. A certificate of appropriateness must be obtained from the Board prior to demolition or relocation of a building, structure, or work of art located on a historic property or within a historic district.

2. Approval or Rejection of Demolition Request. For an application for demolition of an historic property or a structure, site or artwork within a historic district is received, the Board shall have a total of 90 days to either approve or reject an application. The 90 day period to start with the day the application is submitted for demolition with the Inspection and Code Division.

E. Workmanship. A certificate of appropriateness must be obtained from the Board prior to abrasive cleaning or sandblasting of exterior walls.

F. Exemption. In its review of an application for a certificate of appropriateness, the Board shall not consider an interior arrangement or a use that has no effect on exterior architectural features.

G. Certificate of Appropriateness Not Required. Ordinary maintenance or repair, including paint, of any exterior architectural or environmental feature in or on a historic property, to correct deterioration, decay or damage, or to sustain the existing form, and that does not involve a material change in design, material, or outer appearance thereof, does not require a certificate of appropriateness.

(Ord. No. 08-72, § 1, 12-16-08)

Section 9.3.9. Review of Applications for Certificates of Appropriateness.

A. Board Action. The Board may approve the certificate of appropriateness as proposed, approve the certificate with any modifications it deems necessary, or deny the certificate.

B. Conditions for Approval.

1. Issuance of a Certificate and Criteria for Consideration.

(A) The Board shall approve an application and issue a certificate of appropriateness if it finds that the proposed material changes in the appearance would not have a substantial adverse effect on the aesthetic, historic, or architectural significance and value of the historic property or the historic district.

(B) In making a determination, the Board shall consider in addition to any other pertinent factors, the following criteria of Sections 9.3.6.C and 9.3.6.D.

2. Visual Compatibility. When a historic property is involved, new construction, and existing buildings and structures and appurtenances thereof which are constructed, moved, reconstructed, materially altered, repaired or changed in color shall be visually compatible with buildings, squares and places to which they are visually related. Material changes must be compatible in terms of the following:

(A) Height;

(B) Proportion of building's facades;

(C) Proportion of openings within the facility;

(D) Rhythm of solids to voids in front facades;

(E) Rhythm of spacing of buildings on streets;

APPENDIX III: Historic Preservation Ordinance (Continued)

(Note: Ordinance shown for reproduction purposes only. Continued on next page.)

(F) Rhythm of entrance and/or porch projection;

(G) Relationship of materials, texture and color;

(H) Roof shape;

(I) Walls of continuity;

(J) Scale of a building; and

(K) Directional expression of front elevation.

C. Reconstruction, Alteration, New Construction or Renovation. The Board shall issue certificates of appropriateness for reconstruction, alteration, new construction or renovation if those actions conform in design, scale, building material, setbacks and landscaping as further specified in the Design Guidelines for Columbus and the Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitation Historic Buildings.

D. Relocation. A decision by the Board approving or denying a certificate of appropriateness for the relocation of a building, structure, or object shall be guided by the standards listed below.

1. Contribution to Present Setting. The historic character and aesthetic interest the building, structure or object contributes to its present setting.

2. Plans for Vacation of an Area. Whether there are definite plans for the area to be vacated and what the effect of those plans on the character of the surrounding area will be.

3. Potential for Significant Damage. Whether the building, structure or object can be moved without significant damage to its physical integrity.

4. Relocation Area. Whether the proposed relocation area is compatible with the historical and architectural character of the building, structure, site or object.

E. Demolition. A decision by the Board approving or denying a certificate of appropriateness for the demolition of buildings, structures, sites, or objects shall be guided by the standards listed below.

1. Significance. The historic, scenic or architectural significance of the building, structure, site, or object.

2. Contribution to District. The importance of the building, structure, site, or object to the ambiance of a district.

3. Reproduction. The difficulty or the impossibility of reproducing such a building, structure, site, or object because of its design, texture, material, detail, or unique location.

4. Status. Whether the building, structure, site, or object is one of the last remaining examples of its kind in the neighborhood or the county.

5. Reuse of Property. Whether there are definite plans for reuse of the property if the proposed demolition is carried out, and what the effect of those plans on the character of the surrounding area would be.

6. Remedial Measures. Whether reasonable measures can be taken to save the building, structure, site, or object from collapse.

F. Variations and Undue Hardship.

1. Variations from Standards.

(A) Variations Authorized. Due to unusual circumstances, if the strict application of any provision of this Section or any standards adopted by the Board would result in exceptional practical difficulty or undue hardship upon the owner of any specific property or structure, the Board may grant a variation from such standards.

(B) Standards for Variations. If a variation, modification or interpretation is considered, the Board shall utilize the standards listed below in reaching a decision:

(1) The property or shall remain in harmony with the general purpose and intent of this Section;

(2) The architectural integrity or character of the property or structure shall be conserved; and

(3) Substantial justice done.

(C) Stipulations and Conditions. In granting a variation, the Board may impose such reasonable and additional stipulations and conditions as will, in its judgment, best fulfill the purpose of this Section.

(D) Exclusion from Undue Hardship. An undue hardship shall not be a situation of the person's own making.

2. Exemptions.

(A) Maintenance and Repair Allowed. The requirements of this Section shall not be construed so as to prevent the ordinary maintenance or repair of any exterior architectural feature in or on any property or building, provided such activity that does not involve a material change in

(Note: Ordinance shown for reproduction purposes only. Continued on next page.)

design, material or outer appearance thereof.

(B) Permitted Use of Property. The requirements of this Section shall not be construed to prevent a property owner from making such use of the property that is not prohibited by these land development regulations or other applicable statues, ordinances or regulations.

Section 9.3.10. Review Procedures.

The procedures listed below shall apply to all applications for a certificate of appropriateness.

A. Public Notice.

1. Public Notice. Prior to reviewing an application for a certificate of appropriateness, the Board shall take such action as may reasonably be required to inform the owners of any property likely to be affected materially by the application and shall give the applicant and such owners an opportunity to be heard.

2. Public Hearing. In cases where the Board deems it necessary, it may hold a public hearing concerning the application.

B. Action on Applications.

1. Period for Decisions. The Board shall approve or reject an application for a certificate of appropriateness within 45 days after the application is submitted.

2. Failure to Act. Failure of the Board to act within the 45 day period shall constitute approval, and no other evidence of approval shall be needed.

3. Proper Documentation Required. The 45-day time period shall not begin until the proper documentation has been submitted to the Board and the Secretary of the Board has signed the application. Proper documentation shall include but is not limited to the following:

(A) Drawings;

(B) Plans;

(C) Pictures of the proposed alterations and materials as specified in the application; and

(D) For new construction only, a building elevation of the adjoining properties with a minimum of 100 feet in distance.

C. Evidence of Approval. A certificate of appropriateness issued by the Board shall demonstrate evidence of approval.

D. Monitoring. Two members of the Board shall be assigned by the Chair to monitor the progress of each project when the Board approves an application.

Section 9.3.11. Posting of Certificates.

Certificates of appropriateness approved by the Board must be posted in a conspicuous place on the project site until all project work has been completed and approved by the Inspections and Codes Division.

Section 9.3.12. Rejection or Denial of an Application for Certificate of Appropriateness.

A. Rejection or Denial. In the event the Board rejects an application, it shall state its reasons for doing so, and shall transmit a written record of such actions and reasons to the applicant.

1. Modifications to Application. The Board may suggest modifications or alternative courses of action upon denial of an application.

2. Resubmission of Application. The applicant may make modifications to the plans and may resubmit the application at any time.

B. Building Permits not to be Issued. If an application for a certificate of appropriateness is rejected and includes a material change in the appearance of a structure that would require the issuance of a building permit, the building permit shall not be issued.

Section 9.3.13. Signage.

A. Intent. The intent of this Section is to ensure the appearance, size, position, method of attachment, texture of materials, color, and design of such signs is in keeping with the collective characteristics of the structure located within the appropriate historic district or landmark properties.

B. Signage Restricted. Signs within a historic zoning district shall be allowed subject to the requirements of Chapter 4 and subject to the additional requirements of this Section. If a conflict occurs between the standards of Chapter 4 and this Article, the more restrictive standard shall prevail.

C. Prohibited Signs. The signs listed below are prohibited within a historic zoning district.

1. Sign Extensions. Signs shall not extend above the top of the nearest facade, eaves, or firewall

APPENDIX III: Historic Preservation Ordinance (Continued)

(Note: Ordinance shown for reproduction purposes only. Continued on next page.)

of a building or structure.

2. Moving Signs. Signs that flash, blink, revolve, or are put in motion by the atmosphere or wind are prohibited.

3. Backlit Signs. Backlit signs are prohibited.

4. Portable Signs and Banners.

(A) Prohibited. Portable signs and banners are prohibited.

(B) Exemption. Portable signs and banners may be displayed in association with a special event. The signs or banners shall not be displayed for more than ten days prior to the event and shall be removed immediately following the event.

5. Other Prohibited Elements. Visible bulbs, neon tubing, luminous paints, or plastics shall not be permitted as a part of any sign.

6. Prohibited Locations. Signs shall not be attached directly to a building so that they obscure, cover or disfigure architectural features or details. Signs shall not obscure the view to or from a historic site or building.

D. Permitted Signs. The signs listed below are permitted within a historic zoning district.

1. Freestanding Signs. Freestanding signs shall be limited to one sign for each street frontage per premises and shall not be over five feet in height.

2. Historic Residential Uses. An additional freestanding sign associated with a historic residential use may be installed, provided the maximum sign area shall be two square feet.

3. Historic Commercial Uses. Signs associated with a historic commercial use, provide the maximum sign area shall be 12 square feet.

4. Paper Signs. Paper signs attached to windows are discouraged and under no circumstances are to be allowed for a period greater than 15 days. Paper signs shall be displayed not more than three times per year in the same property.

5. Permitted Locations. Signs shall be integrated architecturally with the building, or on an awning in accordance with the requirements of Chapter 4.

E. General Provisions.

1. Illumination. Buildings and signs within the historic zone may be illuminated by remote light sources, provided that these light sources are shielded to protect adjacent properties.

2. Real Estate Signs. Additional freestanding signs that are allowed in Chapter 4 while a property is available for sale or lease shall be removed not more than ten days after the closing of a sale or execution of a lease for a house, property or lot.

3. Compatibility. New signs shall be compatible with the principal and accessory structures on a site and with surrounding buildings and sites. For the purposes of this Section, compatibility includes size, shape, design, materials, and overall appearance, method of attachment, erection and location.

Section 9.3.14. Certificate of Appropriateness to be Voided.

The life or validity of a certificate shall run concurrently with a building permit issued for the project. The certificate will become void unless construction is commenced within six months following the date of issuance. Should a building permit not be issued, the certificate of appropriateness shall become void within six months of date of issuance.

Section 9.3.15. Appeal Process.

Any person adversely affected by any determination made by the Board of Historic and Architectural Review relative to the issuance or denial of a certificate of appropriateness may appeal such determination to the Board of Zoning Appeals.

A. Filing of Appeal. Any appeal must be filed with the Board of Zoning Appeals within 15 days after a determination made in accordance with this Article. If the Board of Historic and Architectural Review fails to act on an application, an appeal from such determination must be made within 15 days following expiration of the 45 day period allowed the Board to make a decision.

B. Action by the Board of Zoning Appeals. The Board of Zoning Appeals may approve, modify, or reject the determination made by the Board of Historic and Architectural Review. The action by the Board of Zoning Appeals shall be made only if a majority of the members find that the Board of Historic and Architectural Review abused its discretion in reaching a decision. Decisions of the Board of Zoning Appeals may be reviewed in the Superior Court as provided by law and these land development regulations.

Section 9.3.16. Maintenance of Historic Property.

A. Failure to Maintain or Repair. Property owners of historic properties or properties within

APPENDIX III: Historic Preservation Ordinance (Continued)

historic districts shall not allow their buildings to deteriorate by failing to provide ordinary maintenance or repair. The Board shall be charged with the responsibilities listed below regarding demolition by neglect.

1. Monitoring. The Board, along with the Planning Division and Inspections and Code Division, shall monitor the condition of historic properties and existing buildings in historic districts to determine if they are being allowed to deteriorate by neglect. Such conditions as broken windows, doors and openings which allow the elements and vermin to enter, and the deterioration of a building's structural system shall constitute failure to provide ordinary maintenance or repair.

2. Determination of Failure to Maintain or Repair. If Board determines a failure to provide ordinary maintenance or repair, it shall request the Inspections and Code Division to notify the owner of the property and set forth the steps needed to remedy code violations or failure to provide ordinary maintenance and repair. The owner of such property shall have 90 days to remedy all instances of deterioration or neglect that have been identified by the Division.

3. Enforcement. Enforcement of any failure to maintain and repair a historic structure shall occur as provided in Chapter 12 of these land development regulations.

BOARD OF HISTORIC AND ARCHITECTURAL REVIEW

City of Columbus, Georgia

Application for Certificate of Appropriateness

This completed application must be submitted to the Planning Division a minimum of **fourteen (14) days** prior to the meeting of the Board of Historic and Architectural Review (BHAR) at which it is to be considered. It **MUST** be submitted with appropriate documentation. The application will be reviewed within thirty (30) days of the application deadline. **BHAR meets on the second Monday of every month at 3:30 p.m. in the Government Center Annex Building, 420 10th Street, 1st Floor, Conference Room. A representative must be in attendance to present the request.**

SECTION I: APPLICANT INFORMATION.

Address of Property to be Reviewed:_____ Historic District:_____

Property Owner's Name:_____ Telephone: (___)_____

Property Owner's Address (if different from above): _____ Zip Code: _____

Is the Property Owner the Applicant? ☐ Yes (skip to Section II) ☐ No (complete Applicant information below)

Name of Applicant: _____ Telephone: (___)_____

Applicant Address: _____Zip Code: _____

SECTION II: DESCRIPTION OF PROPOSED ALTERATIONS.

Circle One: Demolish structure Build new structure/addition Modify existing structure Other

_____

_____

_____

_____

SECTION III: MATERIALS SUBMITTED WITH APPLICATION.

The following **three items** are REQUIRED for **all types of work:**

- ☐ Photos of Existing Conditions--minimum of two views.
- ☐ Scaled Site Plan
- ☐ Scaled Detail Drawings of affected feature(s) or Photos of a similar existing feature with dimensions noted.

The minimum of **one of the following** three items is REQUIRED for **all types of work**:

- ☐ Samples of Materials to be used. -OR-
- ☐ Brochure of Materials to be used. -OR-
- ☐ Written Detailed Description of Materials to be used.

The following item is REQUIRED for any request for **demolition**:

- ☐ Letter from the Historic Columbus Foundation (call Elizabeth at 322-0756)

The following three items are REQUIRED for **new construction and additions:**

- ☐ Scaled Exterior Elevations (all new elevations)
- ☐ Scaled Floor Plan
- ☐ Photos showing relationship of site to adjacent properties

The following item is REQUIRED for projects **altering an existing structure** (excluding change in types of materials):

- ☐ Scaled Exterior Elevations (all elevations proposed to be altered)

NOTES:

*Photos submitted must be clearly focused originals taken from a distance that will allow necessary details to be seen (4" x 6" prints developed from 35mm film are preferred). Photos must be mounted on paper or appropriately labeled.
*Drawings and other paperwork submitted must be no larger than 11" x 17". If you wish to submit larger drawings or have color prints of photos, 15 sets of drawings must be submitted.

I certify that, to the best of my knowledge and belief, all information and materials supplied with this application is correct. No other work beyond what is described above is proposed to be undertaken at the described address and no work other than what is approved by the Board of Historic and Architectural Review (BHAR) and listed in the Certificate of Appropriateness shall be undertaken without further consultation with the BHAR Secretary.

_____ _____

Signature of Applicant Date Submitted

_____ _____

Signature of BHAR Secretary Date Received

Question? Please call Planning Division at (706) 653-4116 or visit the website at www.columbusga.org/Planning/bhar.htm

APPENDIX IV. Building Maintenance

Eight Steps to Complete a Preservation Project

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

STEP 1

Inspect and Document the Property and Make a Wish List

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

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

STEP 2

Define the Project and Develop a Preliminary Concept

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

STEP 3

Refine Preliminary Concept and Develop a Master Plan

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

Apply for a Certificate of Appropriateness.

STEP 4

Stabilize the Building

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

STEP 5

Carry Out Structural Repairs

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

STEP 6

Carry Out Infrastructure Repairs

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

(Continued on next page.)

APPENDIX IV: Eight Steps to Complete Preservation Project (Continued)

STEP 7

Carry Out Energy Conservation Improvements

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

STEP 8

Carry Out Cosmetic Work

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

National Park Service Preservation Briefs

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

Below is a list of the 47 Preservation Briefs that are available online at http://www.cr.nps.gov/. These can also be purchased in hard copy from the U.S. Government Bookstore at http://bookstore.gpo.gov/ or by calling 866.512.1800.

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

02: Repointing Mortar Joints in Historic Masonry Buildings

03: Conserving Energy in Historic Buildings

04: Roofing for Historic Buildings

05: The Preservation of Historic Adobe Buildings

06: Dangers of Abrasive Cleaning to Historic Buildings

07: The Preservation of Historic Glazed Architectural Terra-cotta

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

09: The Repair of Historic Wooden Windows

10: Exterior Paint Problems on Historic Woodwork

11: Rehabilitating Historic Storefronts

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

13: The Repair and Thermal Upgrading of Historic Steel Windows

14: New Exterior Additions to Historic Buildings: Preservation Concerns

15: Preservation of Historic Concrete: Problems and General Approaches

16: The Use of Substitute Materials on Historic Building Exteriors

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

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

19: The Repair and Replacement of Historic Wooden Shingle Roofs

20: The Preservation of Historic Barns

21: Repairing Historic Flat Plaster - Walls and Ceilings

22: The Preservation and Repair of Historic Stucco

23: Preserving Historic Ornamental Plaster

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

25: The Preservation of Historic Signs

26: The Preservation and Repair of Historic Log Buildings

27: The Maintenance and Repair of Architectural Cast Iron

28: Painting Historic Interiors

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

30: The Preservation and Repair of Historic Clay Tile Roofs

31: Mothballing Historic Buildings

32: Making Historic Properties Accessible

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

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

35: Understanding Old Buildings: The Process of Architectural Investigation

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

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

38: Removing Graffiti from Historic Masonry

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

40: Preserving Historic Ceramic Tile Floors

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

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

43: The Preparation and Use of Historic Structure Reports

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

45. Preserving Historic Wooden Porches

46. The Preservation and Reuse of Historic Gas Stations

47. Maintaining the Exterior of Small and Medium Size Historic Buildings

APPENDIX V. Financial Incentives for Preservation Projects

Historic Columbus Foundation (HCF) Façade Loan Program

The HCF Façade Loan Program is a financial assistance program administered by the Foundation to assist owners in rehabilitating residential structures of historic and/or architectural significance.

Applications for HCF's Facade Loan Program are currently accepted year-round. A Loan Review Committee appointed by the Board President of HCF, Inc., shall review those applications meeting the initial guidelines/requirements. Limited funds are available and the Loan Review Committee will make the final decision on applications.

Property Eligibility Requirements

A Façade Loan application may be submitted using the following criteria:

1. The property must be located within a designated historic district, landmark district or be listed as an individual listing on the National Register of Historic Places.
2. The current use of the property must be residential.
3. The applicant must own, in fee simple title, the property that is to be rehabilitated, or the applicant must be purchasing the property under a valid sales contract. Evidence of ownership of the property to be provided by a copy of the warranty deed or sales contract.
4. Owner occupied will be given first consideration.
5. The property must be physically and financially feasible of being rehabilitated.
6. The façade loans are designated for exterior improvements only.

Loan Requirements/Conditions

Weight, as to consideration for assistance, will be given to those applicants whose incomes are within the low and low-to-moderate income groups. The credit application must be completed to the fullest extent possible, in the form prescribed by the Loan Review Committee, and will be part of the basis for the approval of the loan application by the Committee.

1. Priority in rehabilitation will be as follows:
   a. Correction of violations of Rehabilitation Standards and Southern Standard and City Building Codes.
   b. Correction of incipient health and safety problems.
   c. General property improvements.
2. The Loan Review Committee must approve the quality of the proposed changes.
3. A project work plan and write-up of the proposed rehabilitation work must be approved by the Loan Committee and in the form required thereby.
4. Use of Proceeds: The borrower shall agree to use the loan proceeds only to pay for costs of services and materials necessary to carry out the rehabilitation work identified in the project work plan. Proceeds shall not be used to pay expenses for work completed prior to loan approval. Borrowers shall not be paid for their own labor.
5. Permit Requirements: For work other than general maintenance of property, (1) all work shall be done under a building permit(s) issued by the City of Columbus and (2) Certificates of Appropriateness must be obtained from the Board of Historic and Architectural Review.
6. Inspections: The borrower shall permit inspection of the property by City of Columbus employees for compliance with all City codes and ordinances pertaining to property maintenance and safety standards. The borrower shall permit inspection of the property by Historic Columbus Foundation, Inc.
7. The borrower shall keep records of payments and receipts in connection with the rehabilitation work.
8. Work Completion: The rehabilitation work must be completed in three months from the time the loan is approved.

Types of Loans and Disbursement of Loan Proceeds

1. $5,000 maximum Loan
2. $5,000 to $10,000 Loans. HCF will loan $5,000 plus 80% of the remainder with a maximum loan amount of $10,000.

Loan monies may be distributed in three increments: 1/3 to begin the rehabilitation work, 1/3 after approximately half of the work is completed upon inspection by HCF and the final 1/3 upon completion and a final inspection by HCF. The maximum term of repayment shall be five years. A minimum of 1/5 of the loan amount to be repaid on the first anniversary of the closing of the loan.

For a complete Facade Loan Application and/or for more information, go to www.historiccolumbus.com or contact HCF at (706) 322-0756.

APPENDIX V (Continued)

Georgia State Property Tax Freeze

Upon request, the Georgia Department of Natural Resources' Historic Preservation Division (HPD), will offer technical assistance to rehabilitation tax projects either by meeting with individuals at HPD or on-site to discuss specific rehab issues. HPD encourages early communication with the office. For more information: www.gashpo.org and click on Tax Incentives or contact the Tax Incentives Coordinator or Specialist at 404-656-2840.

Known as the "Preferential Property Tax Assessment Program," this incentive is designed to encourage rehabilitation of both residential and commercial historic buildings by freezing property tax assessments for eight and one-half years. The assessment of rehabilitated property is based on the rehabilitated structure, the property on which the structure is located, and not more than two acres of real property surrounding the structure.

What properties are eligible? The property must be listed or eligible for listing in the Georgia Register of Historic Places either individually, or as a contributing building within a historic district.

Requirements to Participate

1. The cost of rehabilitation must meet the substantial rehabilitation test. This test is met by increasing the fair market value of the building by the following percentages. The county tax assessor is the official who makes this determination.
   - Residential (owner-occupied residential property): rehabilitation must increase the fair market value of the building by at least 50%
   - Mixed-Use (primarily owner-occupied residential and partially income-producing property): rehabilitation must increase the fair market value of the building by at least 75%
   - Commercial and Professional Use (income-producing property): rehabilitation must increase the fair market value of the building by at least 100%
2. The property owner must obtain preliminary and final certification of the project from HPD.
3. Rehabilitation must be in accordance with the Department of Natural Resources' Standards for Rehabilitation and must be completed within two years.

Application Process

The Rehabilitated Historic Property Application is a two-part process: Part A and Part B, with supplemental information and amendments when necessary. The program is designed to review projects before work begins; therefore, the earlier application materials are submitted to HPD for review, the better.

Part A – Preliminary Certification

Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia Register of Historic Places, and to determine if the proposed work meets the Standards for Rehabilitation. Ideally this is submitted to HPD before rehabilitation begins. An application-processing fee of $50.00 must accompany the Part A (Preliminary Certification). A cashier's check, money order, or official bank check, made payable to the Georgia Department of Natural Resources, are the only acceptable forms of payment. Personal checks are not accepted. The fee is non-refundable. Once all application materials are submitted, HPD has 30 days to review and comment on the rehabilitation project. After the review, HPD mails the applicant the signed preliminary certification form. The applicant is then responsible for filing the Part A certified form with the county tax assessor to initiate the assessment freeze period beginning the following tax year for two years.

Part B – Final Certification

Part B is submitted to HPD after the project is completed and must be certified by HPD and submitted to the tax assessor within two years of filing the Part A preliminary certification form. Once all application materials are submitted, HPD has 30 days to review and certify the rehabilitation project. HPD is the final certification authority concerning all state rehabilitation applications.

After HPD reviews the Part B application and approves the rehabilitation, the certified Part B form is mailed to the applicant. The applicant is then responsible for filing the Part B certified form with the county tax assessor in order to maintain the assessment freeze for an additional 6 1/2 years. In the ninth year, the assessment will increase 50% of the difference between the value of the property at the time the freeze was initiated and the current assessment value. In the tenth year, the property tax assessment will increase to the 100% current assessment value.

Amendments are submitted to HPD when there is a change in the scope of work submitted in the Part A application. This allows a certain amount of flexibility as the project continues to be developed.

APPENDIX V (Continued)

Georgia State Income Tax Credit Program (amended 2009)

In May 2002, the Georgia state income tax credit program for rehabilitated historic property was signed into law (O.C.G.A. Section 48-7-29.8). The Georgia Department of Natural Resources' Historic Preservation Division (DNR-HPD) and the Georgia Department of Revenue administer the program. The program, amended effective January 1, 2009, provides owners of historic residential properties, who complete a DNR-approved rehabilitation the opportunity to take 25% of the rehabilitation expenditures as a state income tax credit, capped at $100,000. (If the home is located in a target area, as defined in O.C.G.A Section 48-7-29.8, the credit may be equal to 30% of rehabilitation expenditures, also capped at $100,000.) For any other income producing, certified structure, the credit is 25% of rehabilitation expenditures, with the cap at $300,000. This includes rental residential properties. The credit is a dollar for dollar reduction in taxes owed to the State of Georgia and is meant to serve as an incentive to those who own historic properties and wish to complete a rehabilitation. The amended program's percentages and caps become effective for projects completed after January 1, 2009.

What properties are eligible?
The property must be eligible for or listed in the Georgia Register of Historic Places.

Does the rehabilitation have to be reviewed and approved?
Yes, the rehabilitation must meet DNR's Standards for Rehabilitation. HPD reviews all projects to certify that the project meets the Standards according to DNR Rules 391-5-14.

How much does a project have to cost to qualify?
Every project must meet the substantial rehabilitation test and the applicant must certify to the Department of Natural Resources that this test has been met. The substantial rehabilitation test is met when the qualified rehabilitation expenses exceed the following amounts:

1) For a historic home used as a principal residence, the lesser of $25,000 or 50% of the adjusted basis of the building
2) For a historic home used as a principal residence in a target area, $5,000
3) For any other certified historic structure, the greater of $5,000 or the adjusted basis of the building

The Georgia Department of Revenue developed a worksheet, which can be found online at www.gashpo.org under "Tax Incentives," in order to help applicants determine if a rehabilitation project will meet the substantial rehabilitation test.

At least 5% of the qualified rehabilitation expenditures must be allocated to work completed to the exterior of the structure. Acquisition costs and costs associated with new construction are not qualified rehabilitation expenses.

Application Process
Part A – Preliminary Certification
Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia Register of Historic Places and to determine if the proposed work meets the Standards for Rehabilitation. Ideally this is submitted to HPD before rehabilitation begins. An application-processing fee of $50.00 must accompany the Part A (Preliminary Certification). If participating in the Georgia Preferential Property Tax Assessment program, the total fee for both programs is $75.00. A cashier's check, money order, or official bank check, made payable to the *Georgia Department of Natural Resources*, are the only acceptable forms of payment. Personal checks are not accepted. The fee is non-refundable. Once all application materials are submitted, allow at least 30 days for HPD to review and comment on the rehabilitation project. After the review, HPD mails the applicant the signed Part A preliminary certification form. Rehabilitation work should be completed within 24 months, or 60 months for a phased project.

Amendments are submitted to HPD when there is a change in the scope of work described in the Part A application. This allows a certain amount of flexibility as the project continues to be developed.

Part B – Final Certification
Part B is submitted to HPD after the project is complete. Once all application materials are submitted, allow at least 30 days for HPD to review and certify the rehabilitation project. After HPD reviews the Part B application and approves the rehabilitation, the certified Part B form is mailed to the applicant. The applicant is then responsible for filing the DNR certified Part B application with the appropriate schedule when filing the State of Georgia income tax forms. The DNR-approved Part B application certifies to the Department of Revenue that a certified rehabilitation has been completed in accordance with DNR's Standards, and that the owner has certified that the substantial rehabilitation test has been met.

APPENDIX V (Continued)

Federal Income Tax Incentive Program

The Federal Income Tax Incentive Program provides an opportunity to owners of certified historic structures, who undertake a certified rehabilitation, a federal income tax credit equal to 20% of the qualified rehabilitation expenses. Only properties utilized for income-producing purposes can take advantage of the credit.
To be eligible for the 20% tax credit:

- The building must be listed, or eligible for listing, in the National Register of Historic Places, either individually or as a contributing building within a historic district.
- The project must meet the "substantial rehabilitation test." This test means that the cost of the rehabilitation must be greater than the adjusted basis of the property and must be at least $5,000. Generally, projects must be finished within two years.
- Following rehab, the building must be used as an income-producing purpose for at least 5 years.
- The rehabilitation work itself must be done according to The Secretary of the Interior's Standards for Rehabilitation; these are common-sense guidelines for appropriate and sensitive rehabilitation.

All rehabilitation tax credit projects must be reviewed by the Georgia Historic Preservation Division (HPD) and certified by the National Park Service (NPS). A property owner interested in participating in the program must submit the Historic Preservation Certification Application and supporting documentation to HPD for review and comment. After HPD reviews the work, the project is forwarded to NPS for final certification. The application has three parts: Part 1 requests documentation that the building is a historic structure, listed or eligible for listing in the National Register of Historic Places. Part 2 requests a detailed description of the rehabilitation work supplemented with before rehab photographs and proposed floor plans. The Part 2 should be submitted to HPD before work begins to ensure compliance with the Standards. Part 3 is the Request for Certification of Completed Work. This application is submitted after the rehabilitation is complete and requests photo-documentation of the rehabilitation in compliance with the Standards for Rehabilitation.

There is also a 10% federal income tax credit available to property owners who rehabilitate non-historic buildings built before 1936.
To be eligible for the 10% tax credit:

- The building must be built before 1936 and be non-historic.
- A building must meet the physical wall retention test. At least 50% of the building's walls existing before the rehab must remain as external walls, at least 75 % of the external walls must remain in place as either external or internal walls, and 75% of the internal structure must remain in place.
- The project must meet the "substantial rehabilitation test." Generally, projects must be finished within two years.
- The building must be used for non-residential, income-producing purposes for at least five years after the rehabilitation.

Rehabilitation work under the 10% tax credit program is not subject to review by any state or federal agency. If the above criteria are fulfilled, then the 10% rehabilitation tax credit can be claimed as an investment credit on an owner's federal income tax return.

Charitable Contribution Deduction

The charitable contribution deduction is a donation of the historic value of a structure and is available to owners of residential and income-producing properties. The deduction is taken in the form of a conservation easement and enables the owner of a "certified historic structure" to receive a one-time tax deduction. A conservation easement ensures the preservation of a building's façade by restricting the right to alter its appearance. Qualified professionals should be consulted on the matters of easement valuations and the tax consequences of their donation.

For more information on Federal Programs, go to
http://www2.cr.nps.gov/tps/tax/incentives/

APPENDIX VI. Additional Resources for Assistance

There are many other sources, organizations (national and statewide), and websites to contact for additional information on historic preservation and good urban planning principles. In the state of Georgia these include, but are not limited to:

How to preserve and revitalize historic downtowns and main streets:
National Trust Main Street Center
1785 Massachusetts Avenue, NW.
Washington, DC 20036
(202) 588-6219
http://www.mainstreet.org/

Rehabilitation tax incentives, grants, historic resource surveys, and the National and Georgia Register of Historic Places program:
Georgia Historic Preservation Division
Department of Natural Resources
34 Peachtree Street, NW Suite 1600
Atlanta, GA 30303
(404) 656-2840
http://hpd.dnr.state.ga.us/

Revolving Fund for Endangered Properties, Main Street Design Assistance Program, endangered & award winning properties, historic preservation education resources:
The Georgia Trust for Historic Preservation
1516 Peachtree Street, NW
Atlanta, GA 30309
(404) 881-9980
http://www.georgiatrust.org/

Best practices and model preservation policies, Public Policy Weekly Bulletin:
National Trust for Historic Preservation
1785 Massachusetts Ave, NW
Washington, DC 20036-2117
(202) 588-6000
http://www.nationaltrust.org/

Legislative tracking, municipal research, contact for Georgia Downtown Association (non-profit organization for downtown development):
Georgia Municipal Association
201 Pryor Street SW
Atlanta, GA 30303
(404) 688-0472
http://www.gmanet.com/home/default.asp

Revolving Loan Fund Program for property acquisition, building rehabilitation and new construction:
Georgia Cities Foundation
201 Pryor Street, SW
Atlanta, GA 30303
(888) 488-4462
http://www.georgiacitiesfoundation.org/home/default.asp

Downtown Development Resource and Program Guide, Georgia Statewide "Main Street" program:
Georgia Department of Community Affairs
Office of Downtown Development,
60 Executive Park South, NE
Atlanta, Georgia 30329
(404) 679-4940
http://www.dca.state.ga.us

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings:
Heritage Preservation Services
National Park Service
1849 C Street, NW (2255)
Washington, DC 20240
http://www.cr.nps.gov/hps/tps/

Technology and techniques for building rehabilitation, Historic Building Trade Catalogs:
Association for Preservation Technology International
3085 Stevenson Drive, Suite 200
Springfield, IL 62703
(217)529.9039
http://www.apti.org/
Georgia specific information through Southeast Chapter.

Education, networking, and outreach for the traditional building trades:
Preservation Trades Network, Inc.
PO Box 249
Amherst, New Hampshire 03031-0249
(866) 853-9335 (toll free)
http://www.iptw.org/

Resources for commercial, civic, institutional, and religious building projects:
Traditional Building Magazine
45 Main Street, Ste 705
Brooklyn, New York 11201
(718) 636-0788
http://www.traditionalbuilding.com/

Documentation and conservation of buildings, sites and neighborhoods of the modern movement:
DOCOMOMO US
P.O. Box 230977
New York, NY 10023
http://www.docomomo-us.org/
News of Georgia Chapter at: www.docomomoga.org/

APPENDIX VII. Additional Recommendations

Preservation Principles

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings are considered the basis of sound preservation practices. They were developed to evaluate work proposed for properties listed in the National Register of Historic Places, but they are also an appropriate guide for all historic resources, including locally designated districts and properties. The standards allow buildings to be changed to meet contemporary needs, while ensuring that existing features that make buildings historically and architecturally distinctive are preserved. The Secretary's Standards for Rehabilitation provide the framework for these design guidelines and will be used by the BHAR in reviewing applications for Certificates of Appropriateness. These standards are:

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

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

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

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

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

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

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

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

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

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

Source: National Park Service website:
www.nps.gov/history/hps/tps/standguide/rehab/rehab_standards.htm

APPENDIX VII (Continued)

Paint Colors

The Columbus Board of Historic and Architectural Review (BHAR) does not review exterior colors. However, this section contains recommendations that can guide property owners in the painting of their historic buildings. These recommendations include general recommendations for exterior painting as well as more specific information about typical exterior colors found on buildings constructed during certain historic periods.

The most accurate method of determining the historic paint color of a building involves paint analysis completed by a trained professional. This level of documentation is certainly not standard practice for the average property owner; rather, paint analysis is more likely to be used during the restoration of a landmark building. With guidance, most owners can make an educated guess about what color or colors would have been typical for their home. Property owners can also chip a paint sample from an unobtrusive part of a building to try to determine what earlier colors might have been used.

The following summary gives general guidance about what exterior colors were typical for the most common architectural styles.

Federal and Greek Revival styles (1790-1840)

Wood buildings of this period were typically painted in order to resemble marble. The most common color combinations were white or yellow siding, white trim, and dark green shutters.

Gothic and Italianate styles (1840-1870)

Buildings were typically painted in order to recall the look of masonry. The most common colors included grays, drab browns, and fawns. Italianate buildings were more often painted in soft earth colors, while Gothic buildings were frequently painted gray. Trim tended to be painted in contrasting shades of the basic siding color.

Queen Anne style (1870-1900)

Buildings of this period were painted in bold, contrasting colors. It was common for two or more contrasting trim colors to be used on one building. An excellent resource for the painting of Victorian era homes is *Victorian Exterior Decoration: How to Paint Your Nineteenth-Century American House Historically* by Roger W. Moss and Gail Casey Winkler. This book will help an owner decide not only what colors to paint a building, but which parts of the building to paint in which color.

Colonial and Neoclassical Revival styles (1900-1920)

The most common colors for these buildings were white with green trim – a return to the look of the Greek Revival period.

Craftsman style (1910-1930)

The most popular colors for this style were natural earth tones that complemented one another. Common colors included brown, red-brown, hunter green, mustard-yellows and - oranges, and soft blue-grays. Colors were not bright or primary; rather they were be muted or dusty. Wood shingles tended to be stained, and there was usually a contrast in color between siding and trim or any details.

A good resource for most of these styles is *A Century of Color: Exterior Decoration for American Buildings, 1820-1920* by Roger Moss. There are some paint manufacturers who have compiled historic paint palettes; use these palettes cautiously as they may not contain all the possible colors you might need. Generally speaking, the simpler the house the fewer the colors.

Additionally, consider painting the building according to its style and period of construction. Certain color schemes were popular during different historic periods. In general, avoid loud, bright, or harsh hues. Paint selected architectural details on the building that will contrast with the main body of the building. By using high quality oil based or exterior latex paint, a painting will last from eight to fifteen years depending on sunlight exposure, regular gutter and downspout maintenance, and wood surface condition and preparation.

Landscape Features

The following section is intended to provide guidance related to landscape features. Historic landscapes create an appropriate building context and help define the character of a historic district. Primary examples addressed below are: town form (roadways, curb, greenspace and sidewalk), the Broadway median, open space (greenspaces, parks, and traffic islands), and vegetation (street trees and private yards).

This section contains an overview and suggested guidelines for each landscape feature. The guidelines are included as an aid to private property owners seeking information on landscape design and materials and to Columbus Consolidated Government when undertaking public maintenance or improvement projects.

Town Form: Overview

Columbus' town form is one of the community's most distinctive and unique features. The wide dimension of the public right-of-way zones creates a spacious character in all sections of the City included in Edward Lloyd Thomas' original plan. In the downtown historic districts, notably, generous green spaces border the avenues and a landscaped median extends down the center of Broad Street.

The typical widths of roads, curbs, green spaces and sidewalks within each of the local historic districts is important to consider when proposing or reviewing material changes to properties that may impact the established setback, or town form, of the historic district.

Roadway – Roadways throughout the historic districts are, today, typically constructed of asphalt. Evidence of original roadway surfaces exists at several locations within the historic districts, including Broad Street which displays its original brick paving. The section of Second Avenue between Eighth and Ninth Streets has a surface of asphalt in the driving lanes while parking areas to each side of the roadway, placed to serve the adjacent government complex, retain the original concrete aggregate surface. Another example of an original surface is Twenty-Ninth Street in the Waverly Terrace Historic District, as it retains original concrete aggregate paving.

The dimensions of the roadway vary considerably with widths relating to traffic volumes. The range, generally, extends from thirty to seventy feet width. In the Columbus Historic District, roadway width varies from thirty to forty feet, while larger widths up to seventy feet can be found with the High Uptown District. This wider width illustrates the traffic pressure experienced by this district and how these pressures have resulted in the loss of greenspace zones.

Granite Curb – Roadways in the districts are typically bordered by a granite curb, greenspace, concrete sidewalk, and private yards. The granite curb is one of the most ubiquitous elements in these districts. The curb is six inches wide and its height, normally six inches, varies with the slope. As an example, at the southern boundary of the Waverly Terrace Historic District where the topography is the most severe, the granite curb measures approximately a foot in height.

Greenspace – The greenspace zone plays a major role in creating the spacious character of the historic districts in Columbus. These zones are significant contributors to the visual quality of public right-of-way spaces. The greenspace zone accommodates street tree plantings, which vary from large hardwoods to small flowering trees and shrubs.

Concrete Sidewalk – The concrete sidewalk with its regimented alignment and constant proportions is one of Columbus' most pervasive landscape features. Concrete paving is believed to date from the early twentieth century, with the walkway system serving as a template, overlaid on the original town plan. Walkways are one to two square pavers wide, depending on the historic district. At road intersections, two paver sidewalks meet at right angles to form a four paver square. Crosswalks extend the walkways into roadways, continuing the straight alignment of the walkways.

Town Form: Guidelines

Columbus' spacious and orderly layout is one of the City's most character-defining features. The town form and the elements that comprise it should be protected from alteration. Portions of the town form that still retain original dimensions should be protected from change, and, where alteration has previously occurred, additional changes should be discouraged in the future. Elements of the town plan to protect and preserve include the granite curb, the greenspace and its mature vegetation, and historic paving materials and patterns. In portions of the City where the plan is incomplete, the established grid system should be recognized when public improvements are being planned.

One of the most character-defining features of Columbus' town form is the green spaces that border its streets and avenues. Most of these green spaces are intact, except for certain areas adjacent to the downtown commercial district where paved parking areas have intruded upon the historic layout of the district. Specifically, the median on Broad Street is a significant historic element that should be retained.

Another important consideration to maintaining the original town form is the incorporation of appropriate street furnishings that respect the traditional character. These include street lights, benches and trash receptacles.

Key Guideline: The historic right-of-way sections of the district's streets should be maintained, including greenspace, sidewalk, granite curbing, and the road. In the Columbus and High Uptown Historic Districts, the widths of the 130' wide north-south running avenues and the 100' wide east-west running streets should be preserved. The historic street sections of the other districts, including Waverly Terrace Historic District (60' wide) and the Weracoba-St. Elmo Historic District (variable widths from 43' to 58') should also be preserved. The historic elements of the streetscape should be preserved or continued where repairs or additions are made.

Key Guideline: Historic streetlights should be preserved if at all possible. New exterior lighting should be compatible with the architectural styles present in the historic district without striving for a false "historic" appearance. The best approach is to work for a design that is clearly contemporary while also compatible with historic light fixtures in terms of scale, form, and materials. Street furnishings, such as benches and trash receptacles, should also appear not as historic articles but as compatible works of contemporary design.

Broadway Median: Guidelines

The Broadway Median in the Columbus Historic District is an important open space of community- wide significance. Pedestrian use, already encouraged by the presence of the Confederate Monument and the other corner parks, should be stimulated further through improved access to the medians and the provision of additional pedestrian amenities such as benches, trash receptacles, and pedestrian lighting.

Landscape design within individual median spaces should carefully consider the overall impact on all of Broadway. Maintenance of median spaces will be most successful under an approach that combines the use of historic and native plant materials and does not attempt to radically alter the appearance of the medians.

Historic varieties currently found in the medians include Southern Magnolia, Live Oaks, and White Oaks, although the oaks were not originally present in these spaces. The introduction of non-historic plant materials is strongly discouraged, as they have the potential to significantly change the character of these historic spaces.

Key Guideline: Broadway's central landscaped median is a significant character- defining streetscape feature in the district that should be preserved and maintained. Historic materials such as brick paving and granite curbs should be preserved. Changes to the median vegetation should be respectful of the median's historic appearance. A historic landscape approach, based on accurate documentation and recognition of the original design of these spaces, should be used in recommending landscape material changes to the median. Utilitarian elements, such as power lines, should be planned to be as unobtrusive as possible to the visual character of the median.

Open Space: Overview

The open spaces within Columbus' historic districts are important components of the overall landscape character of the historic district. The preservation of open spaces in the form of green spaces, parks, and traffic islands provide the historic district with historic "greening" as well as a continued potential for beautification.

The green spaces inherent in the town plan provide the foundation of the visual character of the historic district. Without the green borders along each street, the canopies of hardwoods, and the shady median along Broad Street, the City's historic districts would lose a vital intangible quality.

The central neighborhood park in the Dinglewood Historic District and the historic Weracoba Park in the Werecoba-St. Elmo district are very significant historic landscape features themselves. Weracoba Park is surrounded by the district's residential neighborhoods, which are laid out so as to take advantage of the natural terrain. Although the majority of the neighborhoods are based on a grid pattern, the streets are largely terraced to

follow the hilly terrain. The development of this early-twentieth century suburb also protects the area's hydrological system; the development succeeds in this by using the parkland as protection for the Weracoba Creek corridor and siting structures on the surrounding high ground. Weracoba Park is not only significant in its own right as an open space and historic landscape feature, but it also contains historic character-defining bridges. These concrete bridges are significant engineering structures that allow crossing opportunities around the park for pedestrians and vehicles.

Open Space: Guidelines

The historic districts of Columbus retain significant historic open spaces, including historic Weracoba Park. This parkland protects the stream corridor and offers a rich habitat for plants and wildlife. Watershed protection and streambank restoration is vital to the ecological health of the park system. There are many opportunities for bio-engineering approaches that can help address soil erosion problems and protect the hydrological system. Portions of the park are currently maintained in formal rows or clusters of river birch or crepe myrtle trees. Historically, the park featured hardwoods and pines in informal arrangements. The park is also a community center for active recreational opportunities, such as a walking trail and ballfields. However, the current recreational uses in the park contrast with, and overpower, the original passive nature of the space.

Key Guideline: Open spaces should be preserved and enhanced though sensitive maintenance and management.

Key Guideline (specific to Weracoba Park): Introduce only native plants as new vegetative materials within the park. Native plants, along with generally requiring less watering and maintenance, also help protect and enhance the ecology of the site. Replant trees in informal clusters, rather than formal rows. Methods used to address bankside erosion should complement the natural character of the creek corridor. Natural materials, such as native rock and plants, should be used as the material in erosion control devices. Such bio-engineering methods include rock barriers, such as gabions or rip rap, and vegetative methods, such as live stakes and wattling. Another solution could be to install porous paving materials for parking lots in the area. Limit additional ballfield development in the park. Encourage passive recreation and, thereby, restore some of the historic landscape quality of the park. In the future, replace existing active recreational uses with passive recreation by relocating ballfields to other sites. Buffer intrusive elements in the park, such as parking areas that are in full view.

Vegetation: Overview

Prominent plant varieties found within the districts, which also appear to be historic plant materials, are noted below.

Trees – American Holly (Ilex opaca); Arborvitae (Thuja occidentalis); Cherry Laurel (Prunuscaroliniana); Crape Myrtle (Lagerstroemia indica); Dogwood (Cornus florida); American Elm (Ulmus americana); Hackberry (Celuis laevigata); Live Oak (Quercus virginiana); Palmetto (Sabel palmetto); Red Cedar (Juniperus virginiana); Southern Magnolia (Magnolia grandiflora); Sycamore (Platanus occidentalis); Water Oak (Quercus palustris); and Willow Oak (Quercus phellos).

Shrubs – Abelia (Abelia grandiflora); Camillas (Camillia japonica) and (Camellia sasanqua); Hydrangea (Hydrangea macrophylla); Mahonia (Mahonia beali); Nandina (Nandina domestica); Privet (Ligustrum japonicum); Shrub Palmetto (Sabal minor); Yaupon Holly (Ilex vomitoria); Yew (Taxus baccata); and a variety of Azaleas and Roses.

Ground Covers – Aspidistra (Aspidistra elatior); Liriope (Liriope muscaari); and Mondo Grass (Ophiopogon japonica).

Vegetation within Public Spaces – The Broadway median and the greenspaces are the primary locations of public space vegetation in Columbus' historic districts. Plant materials typically used are large hardwood varieties, such as Willow, Live and Water Oaks, Hackberries, or small flowering trees, including Crape Myrtles and Dogwood, as noted above. Street trees are placed in both formal and informal arrangements. Formal layouts include rows of trees of identical varieties. A repetitive pattern of large hardwoods placed adjacent to the sidewalk and small flowering trees located adjacent to the road was observed in the Columbus Historic District. Characteristics of informal plantings include diversity in the tree species and random placements of plant materials.

School yards are important open spaces in each of the three districts. Most are characterized by large hardwood trees in informal planting arrangements. A unique plant material is the use of the Palmetto adjacent to the Waverly Terrace Elementary School.

APPENDIX VII (Continued)

Vegetation within Private Spaces – Shrubs, ground cover materials and the evergreen trees noted above make up most of the plant materials found in the landscapes of historic structures. Historic residential landscapes typically feature a diversity of plant materials. Evergreen plants, many in pyramidal forms, are used as accents.

Vegetation: Street Tree Guidelines

Many of the trees contained within the districts are mature, specimen-sized materials. Together, these trees create a well-developed urban forest. The City's current "underplanting" efforts should be encouraged and supported. In an underplanting program, younger trees of identical or compatible varieties are planted adjacent to an aged tree for the purpose of eventual replacement. The use of native varieties is particularly encouraged.

Another measure that could help conserve or protect existing historic street trees could be to initiate a tree survey. This survey would assess the trees within the districts and recommend actions to rejuvenate the existing urban forest. Specific actions include the pruning of dead wood to stimulate tree growth and the removal and replacement of deteriorated trees. Replacement trees should be of adequate size to make a visual impact in the district. For that reason, seedlings are not recommended.

Street trees located within the median and greenspace zones include oaks, hackberries, elms, and small flowering trees. In addition to these species, the Columbus Historic District also contains Pin and Saw Tooth Oaks and Bradford Pears, planted approximately 17 years ago. These trees have a contrasting form to the historic plant varieties. In addition, Pin and Saw Tooth Oaks hold their brown leaves throughout the winter months creating a vegetative screen along the roadside. Their continued use in the district is discouraged.

The criteria to be used in selecting future street tree plantings include the following; (1) selection of historic plant varieties or new species which are compatible with the character of the historic street cover; (2) placement of trees in locations appropriate to the plant's specific growing habit; and (3) selection of plant materials which are tolerant of urban growing conditions.

The following are width planting guidelines within green spaces:

Green Space	Recommended Tree Varieties
10 feet or greater	Oak, sycamore, tulip poplar (large hardwoods)
5 feet to 10 feet	Maple, green ash, black gum (medium hardwoods)
Less than 5 feet	Small native hardwoods

The following are height planting guidelines:

Condition	Recommendation
Overhead wires present	Small native or non native trees
Overhead wires absent	Large native hardwood trees

Vegetation: Private Yard Space Guidelines

Historic residential settings feature landscaped yards with diverse collections of plant materials placed in informal arrangements. Historic landscapes create an appropriate building context and should be protected. Historic landscape preservation, restoration, and recreation should be encouraged.

Steps to follow in historic landscape design include (1) understanding the original design and (2) evaluating how the existing landscape reflects the original intent. Following a plan, changes to the landscape should retain or replace historic landscape material and historic landscape elements. New plant materials added to a historic landscape should be plant types appropriate to the age of the historic landscape and/or the adjacent building.

The preservation of landscape elements should be considered as important as building preservation and/or restoration. When threatened, the relocation of landscape elements should be considered and handled in a sensitive manner.

NOTES: