

# UPTOWN FAÇADE BOARD



## DESIGN GUIDELINES

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PREPARED BY  
DEPARTMENT OF COMMUNITY DEVELOPMENT  
CDBG/ED ADMINISTRATION  
COLUMBUS, GEORGIA  
and the UPTOWN FAÇADE BOARD



# UPTOWN FAÇADE DESIGN GUIDELINES COLUMBUS, GEORGIA

Authored by Uptown Façade Board

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by The Jaeger Company

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# **CREDITS**

**Uptown Facade Board**

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## i. EXECUTIVE SUMMARY

The Columbus City Council established the Uptown Façade Board on October 13, 1987 to provide and protect continuity of design, and preserve the architectural integrity of the properties within the Board's jurisdiction. The Board's current jurisdiction covers the CRD & C-1 Zoning District (Central Business District). Refer to enclosed map.

The following guidelines address the rehabilitation or new construction of facades and signage within the district. For the purpose of these guidelines, the term "façade" is the visual portion of a property that faces a public right-of-way. It includes all architectural and construction features including and without limitation to: structural materials, facing materials, windows, doors, trim, sills, steps, railing, cornices, molding, fences, landscaping and other decorative features.

## INTRODUCTION TO UPTOWN FAÇADE DESIGN GUIDELINES

*Reference: Columbus Consolidated Government Façade Ordinance, Section 22-39.*

**PURPOSE:** These guidelines are enforceable within the geographic area as indicated on the enclosed map. The Façade Guidelines are designed as a guidance for the Uptown Façade Board and the community in order to enhance and preserve the uniqueness of the area as well as establish an area that is attractive and enjoyable for shoppers, tourists and locals alike. The CRD and C-1 districts are unique in that they span several areas with different architectures and purposes. The area from the River to Third Avenue is replete with historic and modern commercial buildings from many periods. It also has many residential structures that are now used for commercial purposes. Veteran's Parkway is today a major gateway into and through the city and is primarily commercial in nature. Therefore, these guidelines may not address every single situation. The Façade Board has the authority and duty to apply these guidelines as they best see fit.

**JURISDICTION AND DUTIES:** The Board shall develop and adopt standards governing those elements of development, redevelopment, rehabilitation, preservation and maintenance that affect the facades of the properties within their jurisdiction.

**MAINTAINING FAÇADE PROPERTIES:** Property owners within the Façade districts shall not allow their buildings to deteriorate by failing ordinary maintenance or repair. The Board shall be charged with the following responsibilities regarding deterioration by neglect:

1. The Board, along with the Department of Community and Economic Development's Planning Division and Inspection and Code Division shall monitor the condition of properties/buildings in the Façade district 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, or the deterioration of a building's structural system shall constitute failure to provide ordinary maintenance.
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nance or repair.

2. In the event the Board determines a failure to provide ordinary maintenance or repair, the Board shall request the Inspections and Code Division to notify the owner of the property and set forth the steps which need to be taken to remedy the situation. The owner of such property shall have ninety, (90) days to comply.
3. In the event that the condition is not remedied in ninety, (90) days, the owner shall be punished as provided in Section 22-40 of the Façade Ordinance.

*Reference: Columbus Consolidated Government Sign Ordinance No. 98-11.*

“ Signs in the C-1 and CRD Zoning District. All signs located in the Uptown Columbus, Central Commercial District (C-1), or the Central Riverfront District, (CRD) must meet all the design requirements set forth by the Uptown Façade Board Guidelines; however, such signs are subject to all other provisions of this ordinance. No permit shall be issued by the Building Official until approval has been obtained from the Uptown Façade Board by the owner of the sign.”

## UNDUE HARDSHIP

When, by reason of unusual circumstances, the strict application of any provision of these Guidelines would result in the exceptional practical difficulty or undue hardship upon any owner of a specific property, the Board, in passing upon applications, shall have the power to vary or modify strict adherence to said provisions, or to interpret the meaning of said provisions, so as to relieve such difficulty or hardship, provided such variances, modifications or interpretations shall remain in harmony with the general purpose and intent of said provisions, so that the architectural, and/or historical integrity, or character of the property, shall be conserved and substantial justice done. In granting variances, the Board may impose such reasonable and additional stipulations and conditions as will, in its judgement, best fulfill the purpose of these Guidelines. An undue hardship shall not be a situation of the person’s own making.

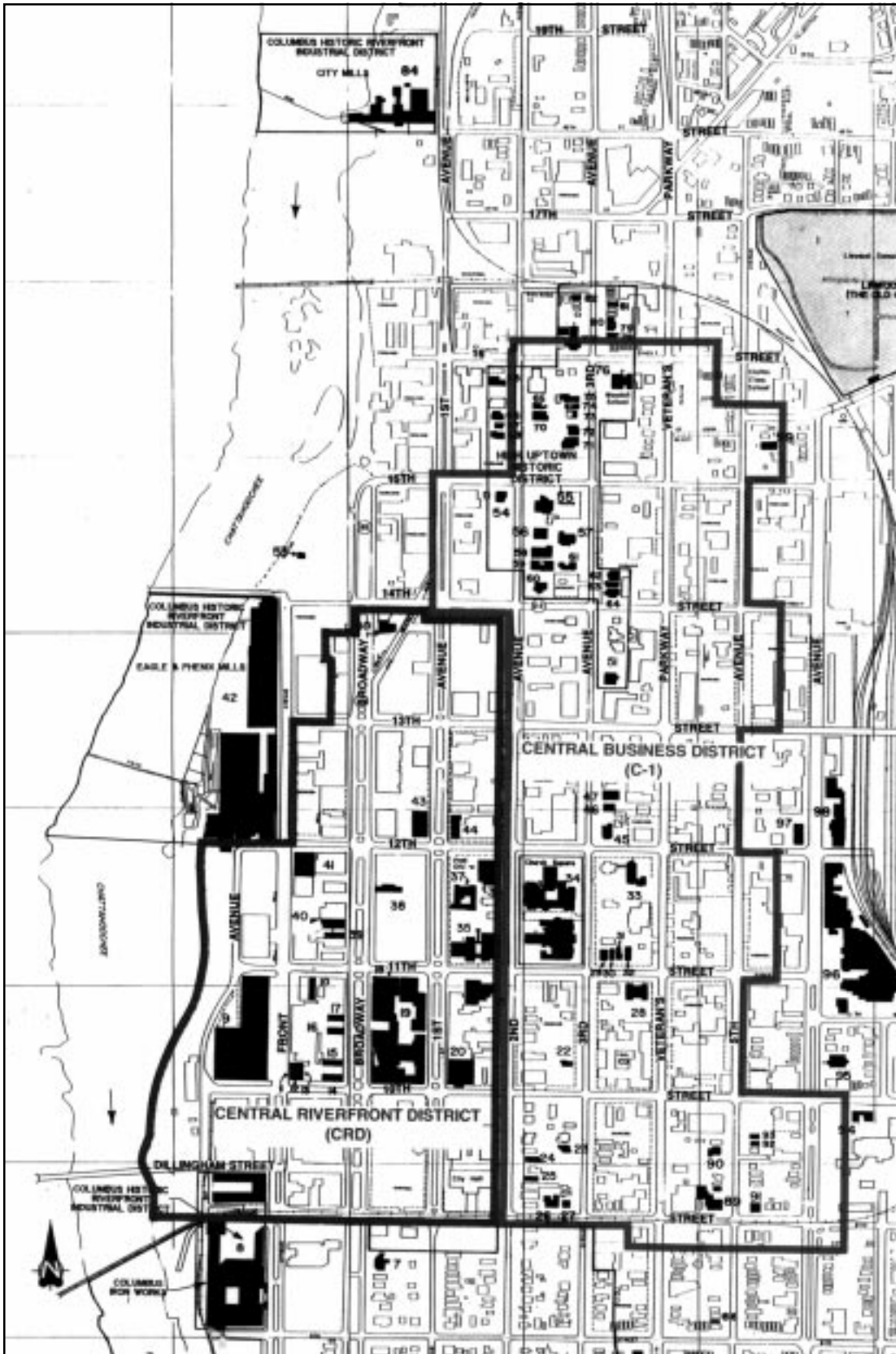
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### iii. DISTRICT MAP





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## iv. PROCEDURES FOR OBTAINING APPROVAL TO MAKE FAÇADE CHANGES

**STEP 1.** Property owner, architect or contractor meets with the Secretary of the Façade Board to discuss proposed alterations, to establish information to aid in the review process and to ensure compliance with local codes and ordinances. Applicant acquires an application for a Certificate of Appropriateness from the Office of Economic Development.

**STEP 2.** A completed application for the Certificate of Appropriateness, along with site plan, description of improvements, architectural drawings, etc. are filed with the Façade Board Secretary at least ten (10) days prior to the next Board meeting.

**STEP 3.** Staff prepares the agenda for the Board meeting, notifies Board members and applicant about the meeting, provides members with preliminary material on applications.

**STEP 4.** Board members prepare for meeting by reviewing the application and support materials and/or visiting the site.

**STEP 5.** A public meeting of the Façade Board is held. Application is presented and views of interested parties are heard. The Board may request additional information or modifications to the proposed work.

**STEP 6.** If the application is approved the applicant will receive in the mail a Certificate of Appropriateness and work may commence upon obtaining a permit. If the application is not approved, work cannot commence, however the applicant has the right to appeal to the Board of Zoning Appeals.

**STEP 7.** The completed work is inspected by a building official or Board member.

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# 1.0 FAÇADE CONTROL IN UPTOWN COLUMBUS

## 1.1 PURPOSE OF FAÇADE CONTROL

These guidelines address the rehabilitation or new construction of facades and signage within the Columbus, Georgia, CRD & C-1 Zoning Districts. Refer to enclosed map.

The Central Business District is recognized as a special place to be protected as a community resource because it represents an important part of our heritage in addition to the unique character and identity it creates for Columbus. Most of Columbus' principle buildings are located in the Uptown area and it is the major center of business and cultural activity. Residents and visitors alike enjoy its unique resources.



*Looking north on Broadway.*

Building improvements are encouraged because they help to enhance the quality of life for all residents while also strengthening the economic viability of Uptown. Buildings that present good design can also help provide a strong visual setting for commerce. It is in this spirit that these guidelines are presented.

These guidelines seek to encourage renovation and new development within the Uptown area in a manner that will encourage visual harmony, enhance historic integrity, and encourage creative design solutions. The guidelines

do not dictate styles, but rather suggest a variety of choices for achieving design compatibility. The guidelines also can help protect property values by encouraging improvements that maintain buildings as viable assets.

## 1.2 UPTOWN FAÇADE BOARD

The Columbus City Council established the Uptown Façade Board in 1987 and a majority of the board members represent Uptown interests. They have demonstrated expertise in architecture, real estate, development, construction, retail business or architectural history. The Board meets monthly to review project applications.

All façade construction work that requires a building permit, sign permit, zoning review or where a variance is required must be submitted to the Uptown Façade Board for its review. All material changes also require review by the Uptown Façade Board. A material change is defined as a change that will alter the exterior appearance of historic property and included architectural features, signs, fences, walls, and work of art.

## 1.3 USE OF THE GUIDELINES

Building owners and professional designers should use the guidelines in planning any alterations, in the spirit of contributing to the visual harmony of the district. Tenants can also make use of the guidelines. Typically, building owners are responsible for major renovation work while tenants may provide new signs, awnings and minor alterations on the storefront level.

The Façade Board will use the guidelines in its formal review process to evaluate all proposed changes. Using these guidelines in the early stages of a project will help ensure appropriateness of the design and minimize changes later.

## 1.4 REQUIRED PERMITS

An applicant who desires to construct, enlarge, alter, repair, demolish or change the physical appearance of a building or façade, or to erect or construct a sign of any description, or who shall cause any such work to be done, is required to get a construction permit and a certificate of appropriateness from the Uptown Façade Board.

## 1.5 PROPOSAL SUBMISSION

Design proposals must be submitted to the Columbus Department of Community Development. This department will provide specific requirements to applicants regarding their submittal.

## 1.6 GUIDELINE PRIORITIES

The visual characteristics listed below help to create the sense of continuity found within Uptown Columbus.

### 1.6.1 PATTERNS AND RHYTHMS OF ARCHITECTURAL FEATURES

Brick predominates as the primary façade material within the CRD & C-1 areas, although some stone structures are also found. A more limited number of structures are faced in terracotta or related ceramic materials. The result is that masonry materials dominate the scene as primary materials for building fronts. The repeated patterns of these materials help to establish a sense of continuity.



*Most commercial buildings in the central business district have brick façades.*



*The historic YMCA building is a unique stone-veneered building in the downtown area.*

Carved stone and ceramic tile often occur as building ornamentation. Sheet metal often forms ornamental elements around openings and as cornices of buildings. Repetition of certain design elements often creates patterns within the area. For example, vertically proportioned upper story windows are repeated frequently, thereby creating a pattern of openings held in common throughout the CRD & C-1 areas.



*Upper-story windows are a vital design element in the downtown area.*



*The addition to the side of the historic Spring Opera House suggests, without replicating, the design characteristics of the windows as well as the brick material of the original building. This addition does not overpower or detract from the historic opera house.*

## 1.6.2 FEATURES THAT ALIGN IN THE UPTOWN AREA

Storefront windows are typically built to the same height. This creates a line along the face of buildings, which is often emphasized by awnings. Most buildings align at the sidewalk edge, presenting a continuous wall of display windows to pedestrians. This is one of the most dominant characteristics of the CRD & C-1 area.



*Rows of building façades and awnings are an important visual quality of the downtown commercial area.*

### 1.6.3 SIZE AND SHAPE OF BUILDING ELEMENTS

A variety of heights occur throughout the area. The majority of blocks contain a mix of two, three and four story buildings. At the ground level however, most buildings feature similar design elements, such as first-story storefronts with groups of windows on any additional floors.



*Downtown Columbus features an architecturally diverse streetscape.*

### 1.6.4 Ornament and Detail

A range of decorative motifs is used and represents the long-term development of the CRD & C-1 areas. These details also provide a visual interest to the district. Basic and similar building materials bind the variety in ornamentation together, however.



*This Art Deco-style parapet wall is a significant architectural detail that contributes to the architectural richness of the downtown district.*



*Glass block transoms are typical features of commercial buildings constructed during the 1920s.*



*Example of decorative window hoods and cornice.*



*This 1889 building features a stone-arched window, decorative brick banding, and an elaborate cornice.*



*The removal of the original window and replacement with a smaller, fixed window has damaged the architectural integrity of this building.*

## 1.7 URBAN DESIGN GOALS

- Promote harmony in visual relations among buildings.
- Develop an environment that is visually interesting and attractive.
- Enhance the visual relationships within the CRD & C-1 area.
- Promote building forms that respect and improve the integrity of public spaces.

## 1.8 RETAIL BUSINESS GOALS

- Maintain and encourage the recognition of the CRD & C-1 area as the visual “center” of the city.
- Develop an environment that facilitates healthy commerce and increases pedestrian activity and human scale at the street level.

## 1.9 PRESERVATION GOALS

- Preserve the overall historic character and significant historic/architectural resources of the CRD & C-1 area for future generations.



## 2.0 REHABILITATION GUIDELINES

### 2.1 WHY IMPROVE A BUILDING'S FAÇADE?

A good design will extend the life of a building, improve the market image of the business and enhance the overall character of the CRD & C-1 area. Consciously or unconsciously, people react to the visual quality of their environment, and buildings and storefronts constantly provide clues about the character of the businesses found there.

### 2.2 KEEP IT SIMPLE

Many facades have been heavily altered over the years, giving the buildings and the CRD & C-1 area in general a poorly maintained and disjointed appearance. An individual storefront should have a simple, unified design that serves as a frame for the windows that display goods or reveal services offered inside. A balance that is attractive and pleasing is desired. It is recommended that paint colors be selected from earth tone palettes. The Uptown Facade Board will review change in paint color on a case-by-case basis.



*This small commercial building has retained its original clay tile roof and recessed entrance.*

### 2.3 RELATE TO OTHERS IN THE BLOCK

#### (VISUAL CONTINUITY)



*A well-preserved and attractive storefront.*

There is strength in numbers. As more buildings are renovated, they will improve the overall image of the CRD & C-1 area as a pleasant and desirable place to do business. A good façade contributes to visual continuity while meeting building needs.

### 2.4 USE THE ENTIRE STOREFRONT AS YOUR IMAGE

Coordinate upper and lower floors into a single design concept that can serve an attention-getting function just as effectively as a large sign. A single, clear design concept avoids clutter and directs the customer's eye to the focal point of window displays and the activities inside and, ultimately, to the business entrance.



## 2.5 DETERMINE THE SCOPE OF REHABILITATION

Many of Columbus' buildings have been covered by materials that either partially or completely obliterate windows, cornices and original building materials and design work. Consequently, many original facades are hidden from view. In order to return a vibrant, exciting and enticing storefront to these buildings, all original materials and brick or stonework should be exposed and saved. Remove any materials that have been added over time and which cover all or part of the original façade. Appearances of original façades can often be determined by historic photographs; this type of research is encouraged.

All inappropriate signs, materials and canopies that cover up architectural elements should be removed. Remodel storefronts in a way that respects the configuration and materials of the traditional design. If the original design cannot be determined, use a traditional storefront arrangement with similar features as a guide. Whenever possible, repair rather than replace.



*This c1960s façade is covering the original façade.*

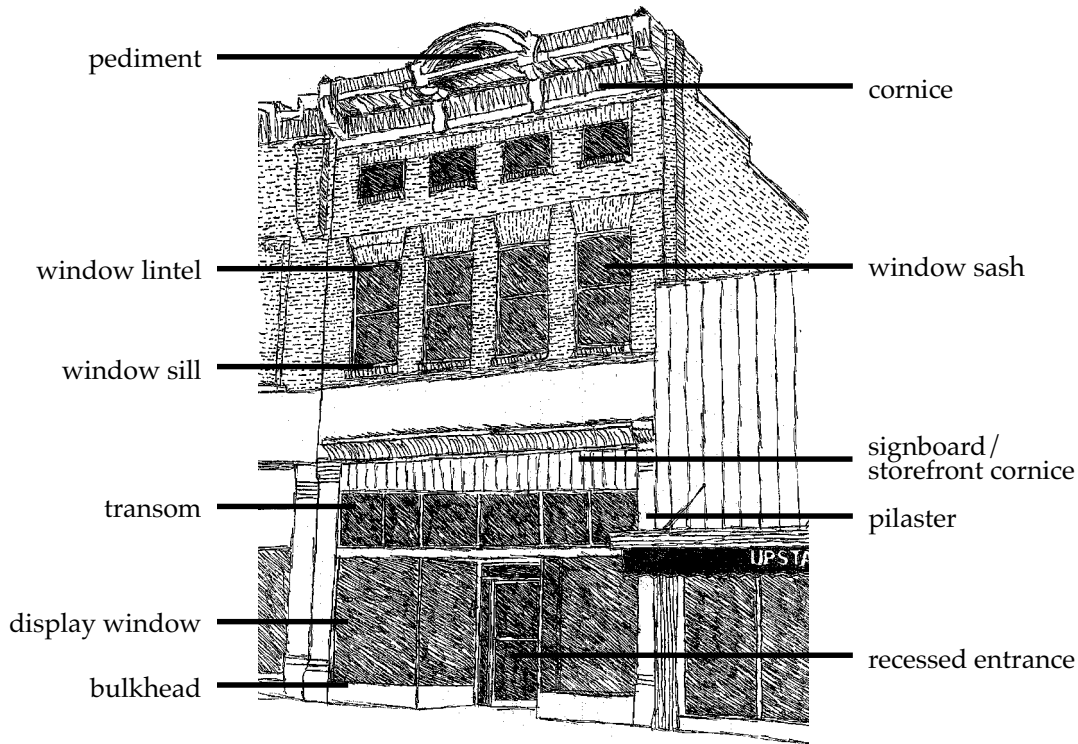


*A close-up view to the gaps in the nonhistoric façade show that the original brick storefront is still intact.*



*The removal of this façade may restore one of Columbus' finest historic façades.*

## 2.6 STOREFRONTS



Typical Features of a Historic Commercial Building

Traditional storefronts have three sections: 1) a lower façade where the display window and entrance are located, 2) the upper façade, and 3) the roofline where the cornice is found. Storefronts should maintain their original size and shape. Large panes of glass that admitted light into the interior spaces, as well as window displays, should be replaced in kind or maintained. Avoid opaque materials such as black plexiglass.

If original materials of historic buildings must be replaced, use similar materials rather than nonhistoric materials such as synthetic stucco and dryvit.



*Historic commercial building with its lower façade, upper façade, and cornice intact.*



*This dryvit façade is an inappropriate addition to the original brick façade.*

## UPTOWN FAÇADE DESIGN GUIDELINES

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Recessed entries identify the entrance, provide shelter, and establish a rhythm and visual continuity along the street. Entrances should never be enclosed, covered or altered. Recessed entrances provide the greatest amount of display area. Avoid solid, residential style or decorative doors, as well as those with lots of molding or made of unfinished bright aluminum or stainless steel. Doors should have large glass panes set in a painted or dark wood frame with a kickplate.



*Good example of an intact recessed entrance.*



*This storefront still retains its original double doors and its display windows and transoms.*



*This original storefront has been inappropriately infilled with metal siding and a solid wood door.*



*Inappropriate aluminum-framed door.*

If your building façade is plain or lacking in historic significance and/or architectural detail, consider developing a new design that will reinforce and blend with other buildings on the block. The Uptown Façade Board can assist in the design.

TYPICAL UPPER FACADES



- Early to Mid 1800s
- SIMPLE CORNICE
  - LINTELS OVER WINDOWS
  - SMALL WINDOW PANES



- Mid to Late 1800s
- BOLDLY DECORATED CORNICE
  - WINDOW HOODS
  - 2 OVER 2 WINDOWS



- Late 1800s to Early 1900s
- CORBELLED BRICK CORNICE
  - LARGE, ARCHED WINDOWS



- Early 1900s to 1930s
- SIMPLE BRICK CORNICE
  - LARGE WINDOW OPENINGS WITH MULTIPLE UNITS

TYPICAL STOREFRONTS



- Early to Mid 1800s
- POST AND BEAM FRAME
  - DIVIDED DISPLAY WINDOWS
  - SIMPLE DECORATION



- Mid to Late 1800s
- BOLDLY DECORATED CORNICE
  - CAST IRON COLUMNS
  - LARGE DISPLAY WINDOWS



- Late 1800s to Early 1900s
- SIMPLE CORNICE
  - TRANSOM WINDOWS
  - RECESSED ENTRANCE



- Early 1900s to 1930s
- METAL WINDOW FRAMES
  - STRUCTURAL GLASS
  - RECESSED ENTRANCE

## 2.7 UPPER STORIES

Never remove or cover upper story windows. The original size, division, spacing and shape of upper story windows should be maintained. Re-open these windows if they have been blocked or covered. Clear glass should be used instead of tinted glass or plexiglass.



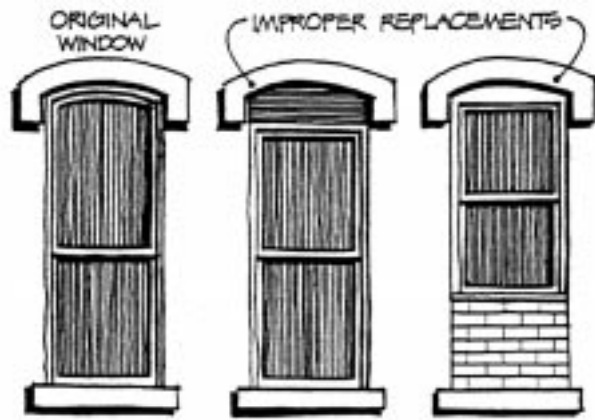
*Intact windows.*



*The original windows in this building have been replaced with fixed tinted glass; this change alters the historic appearance of the building.*



*An excellent example of an entire façade of intact windows on this historic industrial building.*



## 2.8 REAR ENTRANCES & ALLEYS

Back entrances can become quite important for public use. You should consider developing a recognizable rear entrance.

When the rear entrance is exposed / opened to a public space, that entrance and façade falls under all rules and guidelines in this document just like the front of the building. Use materials and color schemes that coordinate with the main façade and a smaller version of the primary sign. Alleys must be well maintained, clean and free of debris. They are not designed as private dumping grounds. Dumpsters should not be allowed to overflow, especially if the area is exposed to view from public spaces.



*Good example of a well-maintained alley and secondary entrance.*



*The rear façade of the historic building on the right has the potential to be improved; the nonhistoric building to the left has a well-kept rear entrance door with awning.*

## 2.9 MAINTAIN BASIC MATERIAL CHARACTERISTICS

Avoid concealing original materials. Do not paint an originally unpainted building. Use similar materials when replacement is required. Avoid shiny, reflective materials such as mirrors, baked enamel and plastic panels as a façade material. Repair or replace stone or marble work.



*The original brick storefront of this building is still intact beneath the nonhistoric enamel panels.*



*This nonhistoric façade conceals an original commercial façade that could enhance the appearance of the downtown as well as attract business to the individual retailers.*



*The retention of original materials (brick, rusticated stone, intact windows) could make the rehabilitation of this 1896 building a very successful project.*



*Brick façade requiring attention.*



## 3.0 NEW CONSTRUCTION

A single, clear design concept that avoids clutter is important in new construction. At the street level, an individual building front should have a simple, unified design that serves as a frame for the windows. The upper floors should relate to other buildings in the block, while allowing for variety in the detailed execution of the design. When designing a building, consider the character that is already established in the block.

### 3.1 MATERIAL CONSIDERATIONS

Consideration should be given to using similar materials, façade treatments and streetscape features to help “connect” the buildings in the neighborhood. Building in the vicinity of a “landmark” structure requires special sensitivity. Typically, construction of new buildings will fall into two categories: High-Rises and In-Fills.

### 3.2 HIGH-RISES

A high-rise building can contribute to the distinctive character of the CRD & C-1 area if concerns for proper siting, visual continuity and a focus on the street level environment are met. Although the majority of buildings in the CRD & C-1 area are two-to-four stories tall, variation in heights can add interest to the skyline with an appropriate design. New buildings higher than surrounding structures are discouraged on Bay Avenue, Front Avenue, Broadway and First Avenue between Ninth and Thirteenth Streets.



*New construction for the River Center for the Performing Arts.*



*Good example of new construction that respects the dominant design characteristics of the downtown, such as the brick exterior and cornice as well as the pattern of upper floor windows.*

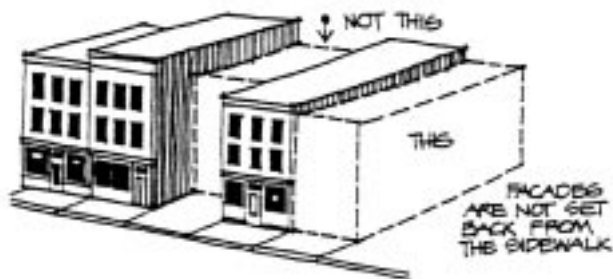


*This large new addition to the downtown district has no design similarities with the surrounding historic streetscape; however, the building does have landscaping that softens the appearance of the building somewhat.*



### 3.3 IN-FILLS

New construction that fills in the “holes” of the existing fabric of the area is called in-fill construction. This type of construction should relate to and respect the continuity and character of existing block frontages. In some cases, multi-story or single story buildings may be unsuitable. The height of the new building must be within the context of existing buildings and the façade must be appropriate to the block. A new building must be placed or constructed in line with existing buildings in order to maintain continuity and public access from sidewalks. This includes aligning cornices and upper story windows.



*Good example of infill construction that respects the dominant setback, common materials, and height of many downtown commercial buildings.*



*These three buildings were built during three different periods (c1910s, 1930s, and 1960s); yet, the buildings feature similar setbacks, window repetition, height, and decorative cornices.*

Additionally, new buildings must be consistent with storefronts of the surrounding buildings in both width and scale. Roof forms may be decorative and should provide a “cap” to the building. The roof should frame the view of the storefront and where flat roofs are used, a cornice or other decorative band should be used to enhance the façade.



*The building in the foreground is not a good example of new construction in the downtown area; it lacks the appropriate scale, width, and rhythms of architectural details and openings.*



*This building's tall arches and light-colored brick exterior does not respect the existing look of the historic streetscape.*



*The new building on the right is a good example of new construction; it replicates some of the design features of the church, such as stepped parapet walls, while also retaining the landscaped quality of the site.*



*An example of extremely inappropriate new construction; the building's solid brick mass dwarfs the antebellum frame house to the far left.*

### 3.4 PEDESTRIAN ORIENTATION

The street level façade should be glass or another treatment of visual interest. The building should provide direct access from a public sidewalk.



*Excellent example of new construction that respects the existing setback of the adjacent historic buildings while also providing a pedestrian-oriented first story.*



## 4.0 BUILDING ILLUMINATION

Buildings should be interesting at night for pedestrians and motorists. Use lighting to display the building composition. Coordinate lighting with these four elements:

- Window displays
- Entrances
- Signs
- Building details

Window lighting in the display area should remain the dominant element. At ground level, balance the color and intensity of lighting among building features to facilitate easy eye movement between sign, entrance and window displays. Warm-colored lighting is preferred for all exterior lighting. Light fixtures should be concealed where possible and be of a simple design that is appropriate to the period of the building.



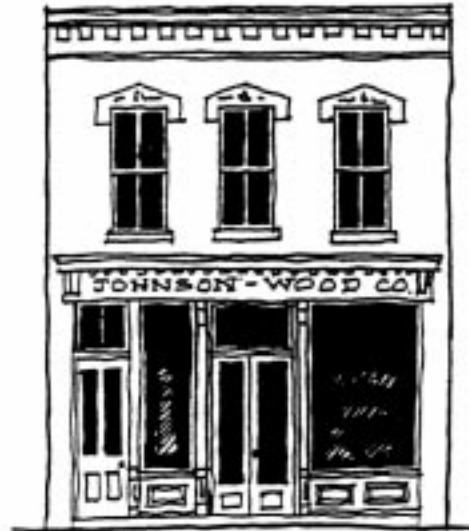
## 5.0 COLOR, PAINTING & CLEANING

For the purposes of design review, colors are classified by the following categories:

- Base Color: used on the majority of the building surface
- Trim Color: used on window trim, fascia, balustrades and posts
- Accent Color: used on signs, awnings and doors only

### MINOR TRIM

- WINDOW SASH
- DOORS
- STOREFRONT FRAME
- SMALL DETAILS ON CORNICES, WINDOW HOODS AND BULKHEADS



### MAJOR TRIM

- CORNICE
- WINDOW CAPS
- WINDOW FRAMES
- STOREFRONT CORNICE
- STOREFRONT COLUMNS
- BULKHEADS

### BASE COLOR

- WALL SURFACES
- STOREFRONT PILES

## 5.1 COLOR SCHEMES

Utilize a color scheme that complements the neighboring buildings. The dominant colors in the CRD & C-1 area are earth tones. Use only one base color for the majority of the building surface. Trim colors should not contrast too strongly with the base color. Use of bright colors should be limited. Accent colors are encouraged for signs, awnings, and doors.



*A new color scheme would create a much more attractive and appropriate façade.*

## 5.2 CLEANING

Leave unpainted brick unpainted. If brick is already painted, avoid paint removal schemes that damage the finish with abrasive methods. No sandblasting is authorized. If repainting brick is necessary, a muted background color will work best.

For cleaning masonry, use the following guidelines.

- Clean only when necessary, and use the gentlest means possible.
- Use low water-pressure, gentle detergent or chemical, and soft bristle brushes.
- Test clean in sample patches first.
- Do not use any abrasive cleaning method.
- High pressure cleaning and painting are not considered routine maintenance, and require a Certificate of Appropriateness.

## 6.0 SIGNAGE

### 6.1 GENERAL INFORMATION

#### 6.1.1 NUMBER OF SIGNS

Each business establishment is limited to a single principal/major sign per street front that the business faces. Secondary and Special Purpose signs are not restricted in number. However, the total square footage of ALL signs/banners cannot exceed the maximum amount allowed (including signs placed on the outside and inside of windows and doors).



*This business utilizes a variety of signs to advertise its services, including neon signs, an awning, and a menu board.*

#### 6.1.2 SIZE OF SIGNS

The maximum number of square footage for all signage combined, including signage on the inside of storefront windows, is five percent (5%) of the total square footage of the façade of the building facing the public right of way. Directories and historical plaques shall be limited to 1.5 square feet of the total square footage of the façade and are not part of the five percent. Where more than one business occupies the same building, the total signage of all businesses combined cannot exceed the five percent rule.

#### 6.1.3 SIGNAGE ON GLASS

Additionally, signage placed on windows and door glass, whether inside or outside the pane, cannot occupy more than twenty-five percent (25%) of the glass space. When signs are used in windows, they must be professionally made or of good design. The material must be of card stock or poster board quality or better. Plain paper, including butcher paper or standard cardboard, is not acceptable. Signs in or on windows cannot occupy more than twenty-five percent (25%) of the square footage of the glass. Glass signage must be included in the total square footage of signage on the entire façade.



*Paper sign advertisements that cover the entire storefront are inappropriate within the downtown area.*





*An example of glass-painted signs typically found on historic buildings.*

### 6.1.4 LOCATION OF SIGNS

A sign shall be located on a building with regard to the design of the building. It shall be subordinate and complementary to the building. Inappropriate locations for signs are above the roofline, over architectural details, and obstructing windows or doors. Signs must be flush-mounted so as to reinforce the horizontal lines along the street. They must be of an approved color scheme and cannot obscure ornamental details. Where buildings are on corners and face more than one public right of way, one principal sign shall be allowed for each frontage. Secondary signs are allowed only on the principal frontage of the building.



*The unique design configurations of this historic gas station provide additional places to hang attractive signage.*

## 6.2 SIGN CATEGORIES

All signs will fall into one of three major categories: Primary, Secondary, and Complementary.

### 6.2.1 PRIMARY SIGNS

A Primary Sign is the main sign used to identify the business/enterprise located in that specific building. These signs are typically commercial in nature and are a vital part of the CRD & C-1 zones. However, a balance must be struck between the need to identify and call attention to a business and the need for a positive identity and image for the entire business area. Signs should not be a distraction, but rather an enhancement. Excessive competition for visibility too often results in a shopping environment characterized by visual clutter with oversized, poorly placed, badly designed or unprofessional looking signs.



*This building illustrates primary signage on two façades: a flush-mounted sign on the primary façade and a painted sign on the side of the building.*



*Country's Barbeque has a distinctive sign that is easily recognizable and that adds visual interest to the downtown area.*

## 6.2.2 SECONDARY SIGNS

Secondary signs are those intended to provide additional information for the business such as services, products and hours of operation. Secondary signs may not be any larger than four square feet in size. The size of such signage must be incorporated into the overall square footage restrictions for signage. Other forms of Secondary signs include:

- **Directory Signs** - A sign containing information relative to the location, distance to, or entrance into a business. Such signs must be permanently attached to the building, window or door.
- **Public Information Signs** - A sign containing emergency or legal notices, regulatory information, historical data of interest to the general public, and church bulletin boards.
- **Event Signs** – These types of signs may be displayed for a designated period of time to promote an event held by the City, County, or Non-Profit/ Arts organizations. These signs may also be of a sort that is designed specifically to enhance streetscapes, such as seasonal banners.
- **Awning Signs** - A front sign panel or side panel of approved lettering on an awning. May only have the name of the business and logo imprinted.



*Good example of a professional quality awning sign.*

- **Menu Boards** - These devices must be professionally constructed of wood, metal or plastic. They must have the name of the business professionally printed along the top in at least three (3) inch high letters. The remainder of the board may be professionally printed or may utilize chalkboards or dry-erase boards for hand-lettering. They must be two feet wide and four feet in height. All unfinished material must be painted. The edges of the board must be bordered in wood, metal or plastic, such as picture molding to guarantee a finished look. No moving parts, glow-in-the-dark or florescent paint or letters are allowed. Menu Boards must be removed from public space when the business is closed each day.



*Although chalkboards are appropriate for menu boards, this particular menu board lacks a professionally printed business logo at the top of the board.*



*Inappropriate menu board in the downtown area.*

### 6.2.3 COMPLEMENTARY SIGNS

Complementary Signs are those signs designed for a special purpose or event for another enterprise, organization or business and can be displayed up to thirty (30) days without requiring a permit. Types of Complementary Signs include off premises signs promoting or advertising an event or opening of another business or organization, such as concerts, public events, etc. These signs cannot be replaced at the end of the thirty (30) days. Complementary signs must be placed inside the building itself, and not on walls, fences or poles (even if the wall or fence adjoins the building). If a Complementary Sign is deemed inappropriate or unprofessional, the Uptown Façade Board has the right to require its removal even if within the original thirty (30) day period.

- **Banners** - Banners are considered temporary (except when used as a temporary business sign while the primary business sign is being made). All corners of the banner must be attached to the building proper. They must be well maintained and professionally made

of a durable fabric such as vinyl or tyveck. Banners can only be utilized for a maximum of thirty (30) days. Only one banner is allowed per property at a time. Banners are only allowed for “dated” special events and the end date must be imprinted on the banner.



*Inappropriate example of a temporary banner sign.*



*Appropriate example of temporary banner signage for a business.*

- **Awnings** - Awnings are particularly useful for buildings with a simple or plain façade. The purpose is to provide shade for merchandise, shelter for pedestrians, and to accent the building front. Awnings also can add or detract from the character of the CRD & C-1 area depending on the design, colors, and condition. Within the larger framework of the streetscape, awnings can provide visual continuity for an entire blockfront. The goal is to insure that awnings not only enhance the buildings and storefronts, but also contribute to the over-



*Example of an attractively designed awning sign.*



*This c1890-1900 historic photo illustrates the almost universal usage of awnings within downtown Columbus at the turn-of-the-century.*

all image of Uptown. An awning must be of a fabric material, professionally made and the colors must blend in with the entire blockscape. Standard slanted fabric awnings, whether fixed or retractable, are generally the most appropriate. The selection of awning types, materials and their placement should be carefully coordinated and compatible with the character of the building and those along the streetscape.

An eight (8) foot clearance from the sidewalk to the lowest point of the awning is required. Awnings should be aligned with other awnings on the block.

Only the name, logo and/or address of the business may be printed on the valance. The letters on the valance may be up to six (6) inches high. The Uptown Façade Board must approve the design of the awning as well as the colors used. Colors should be selected from the approved color chart.

### 6.3 LETTERING

Lettering is as important as the message of the sign. It must be readable and of professional quality. All lettering must be permanent in nature and should be produced by a qualified professional sign painter or company, graphic artist or artist.



*This small business sign is simple but well made.*



*Awning signage should be simple, attractive, and professional looking.*

Letter size should be limited to three sizes on a single sign. A hierarchy of lettering sizes conveys a hierarchy of messages. Each Primary sign type should be limited to ten words. There is no restriction on the number of words used in a Secondary or Special Purpose sign, however it is often ineffective when a sign tries to say too much. Lettering styles and fonts are often an integral part of a company's logo. No more than two lettering styles or fonts should be used per sign.

### 6.4 SIGN MATERIALS

The materials used in Primary signs must be compatible with the façade materials. The sign material must be permanent, rigid and flush-mounted to the building. Regardless of the ac-

tual material used, it must be completely painted; no unfinished wood, plastic or metal may be visible.

## **6.5 SIGN ILLUMINATION**

Signs should be illuminated in such a way as to enhance the overall composition of the façade. Illuminated signs should be subtle and understated. Generally they should be lit from a recessed light source with warm colored light. Maximum lighting should average approximately 15 footcandles or approximately one 150 watt bulb per sign. Neon signs are not allowed on the façade of a building or structure. Avoid overly bright, revolving or flashing signs. No back-lit signs are allowed within the façade district. Board approval of a sign's illumination is conditional on the size of the sign and the distance of the lighting source from the sign.

## **6.6 CONSTRUCTION SIGNAGE**

Construction signs are usually for the purpose of recognizing the contractors, architects, and craftspeople who are rehabilitating buildings and properties within the façade district. Generally, these signs are erected for a relatively short period of time while the project is underway. This type of signage is allowed in the façade district as a variance to the temporary sign requirements found within these guidelines. The signs are to be no larger than 4' X 8' in size. The signs are to be constructed of a durable material (plywood, canvas, etc.) and well maintained. The signs must be removed within fifteen days of the completion of the project and the sign must not be placed on the City's right-of-way or in any other way conflict with the City's sign ordinance.



## 7.0 VETERAN'S PARKWAY GUIDELINES

Veteran's Parkway is a busy commercial corridor that has been largely redeveloped with modern buildings. This new commercial development typically features unattached buildings surrounded on several sides by parking lots and identified by large, pole-mounted signage. Although there are still a few historic buildings remaining along Veteran's Parkway, including residential and commercial structures, the street has a very different character from the more intact historic commercial area in the vicinity of Broad Street and First Avenue. The prevalence of new development along Veteran's Parkway brings with it a different set of design challenges for the downtown district, including landscaping, signage, and new construction issues. Perhaps most important to the overall improvement of the road's appearance, however, is the enhancement of the current landscape and greenspaces.

The important role of Veteran's Parkway as an entrance corridor into the historic downtown area cannot be overlooked. The purpose of these design guidelines is to help create, over time, an appearance along Veteran's Parkway that will not only enhance a visitor's impression of downtown Columbus, but will also add to the enjoyment of it by the local community. Adherence to some basic design recommendations can help create a commercial corridor that contributes to a good impression of the downtown area as a whole.

### 7.1 LANDSCAPE GUIDELINES

At first glance, Veteran's Parkway may appear to be a typical commercial street lined with service establishments and retail businesses. However, a closer inspection reveals that the historic town form of Columbus remains relatively intact on Veteran's Parkway. Veteran's Parkway, or Fourth Avenue, has maintained its wide public-right-of-way, or greenspace, zones that were part of the original town plan laid out in 1828 by Edward Lloyd Thomas. These greenspace zones play a major role in creating the spacious character of all the historic districts in Columbus; greenspaces are also one of the downtown community's most distinctive and unique features. These zones are significant contributors to the visual quality of downtown by accommodating street tree plantings, which vary from large hardwoods to small flowering trees and shrubs. More than any other design component, the greenspaces along Veteran's Parkway provide visual continuity along the roadway.

The retention and improvement of greenspaces is a vital issue for Veteran's Parkway. Currently, there are several factors contributing to the loss of greenspace. These issues include the "taking" of the public-right-of-way for acceleration and deceleration lanes, as well as the infringement of commercial use into the greenspace. Parking areas are one such commercial use.

The types of vegetation planted in public greenspace is another important design consideration for Veteran's Parkway. Historically, the most common greenspace plantings were street trees in both formal and informal arrangements. Formal layouts include rows of trees of identical varieties. Characteristics of informal plantings include diversity in the tree species and random placements of plant materials. Both types of layouts can be found along Veteran's Parkway. However, historic vegetation within the greenspaces of downtown Columbus did



not involve an overabundance of small shrubs or flower beds. Instead, the planting of street trees and grass was typical in historic downtown greenspaces. Large numbers of shrubs and flowers require substantial effort to maintain without the benefit of providing the noticeable landscape continuity of street trees. When planted at appropriate heights to avoid utility lines, street trees provide the best approach to cost-effectively “softening” the commercial landscape. Commercial corridors are always in transition and will not change overnight; however, tree planting will eventually produce a treed canopy that will enhance the chaotic appearance of signage and development.

**G**uideline: Maintain the historic public right-of-way, or greenspace zones, on Veteran’s Parkway. Curb cuts for acceleration and deceleration lanes, as well as commercial uses, are highly discouraged.



*Current view of greenspace and vegetation along Veteran’s Parkway.*



*Example of greenspace lost to commercial use.*



*The planting of street trees would dramatically “soften” the commercial corridor of Veteran’s Parkway.*

**G**uideline: Encourage the planting of street trees and grass in greenspace zones. This approach to “greening” the roadway requires the least maintenance while also providing a historic landscape continuity to the streetscape. Encourage the planting of shrubs and flower beds, a high-maintenance vegetation approach, at specific focal points along the corridor.



*Columbus' historic town form, with its intact greenspace, is clearly visible along Veteran's Parkway.*



*The planting of large areas of shrubs or flowers requires significant maintenance that would not be necessary with the restoration of a historic greenspace of street trees and grass.*

**G**uideline: The planting of native plant varieties is highly encouraged; such species generally require less watering and maintenance. Native hardwoods are recommended for any street tree placements. The mature size of trees should determine their most appropriate locations within the available green space at a given location, thereby avoiding the cutting or trimming of mature trees. The presence or lack of overhead wires will determine tree height limits. (See Table: Native Plant List for recommended plant varieties)



*The planting of large hardwoods is possible, and preferred if possible, along Veteran's Parkway.*



*Unsightly cutting of mature trees.*



*Site selection for street tree planting needs to take into account the mature size of the tree so that it will not require undue trimming due to utility wires or adjacent traffic. This photo illustrates the additional opportunity to plant small trees in the vacant greenspace under the power lines.*

The following are **height planting guidelines**:

Overhead wires present – Small native or non-native trees

Overhead wires absent – Large native hardwood trees

## 7.2 SIGNAGE

The existing signage along Veteran’s Parkway is standard for most late twentieth-century commercial roadways: large pole-mounted signs mixed with flush-mounted signage on building facades. Of course, signage is a vital component of a business’s promotion of itself. However, signage that is too large can overwhelm an individual commercial building. With the multiplier effect, large and cluttered signage overwhelms an entire commercial streetscape. The purpose of these signage guidelines is to prevent signage from overpowering Veteran’s Parkway. Sensitive and attractive signage can contribute to the commercial appeal of the entire roadway and downtown district.



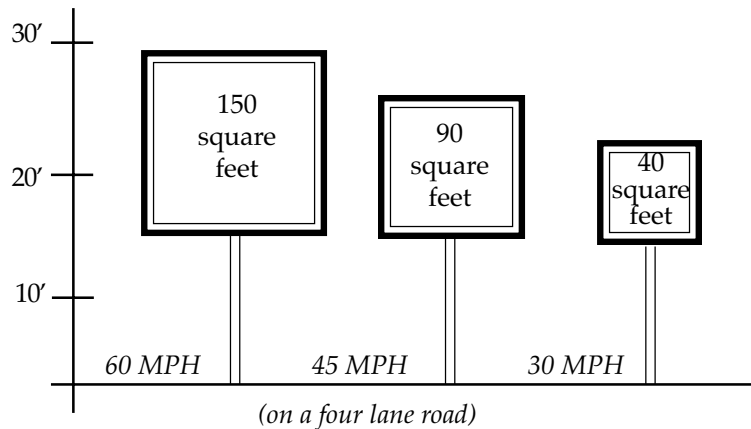
*Street trees on Veteran’s Parkway provide an attractive streetscape without screening adjacent signage.*

**G**uideline: Encourage signage that is no taller than the commercial building itself and is preferably low to the ground.



*The fast-food sign on the far left of this photograph is a good example of signage designed to be low to the ground.*

**G**uideline: Signage should be sized for legibility at design speed of roadway.



Example of how driving speed and lanes of traffic determine height and size of graphic.

### DESIGN FACTORS AND RESULTING BASIC DESIGN ELEMENTS

# OF LANES	SPEED (MHP)	REACTION TIME (SECONDS)	DISTANCE TRAVELED IN REACTION TIME (FEET)	LETTER HEIGHT (INCHES)	TOTAL AREA OF SIGN (SQUARE FEET)	
					COMMERCIAL	RESIDENTIAL/RURAL
Two	15	8	176	4	8	6
	30		352	7	25	18
	45		528	10	50	36
	60		704	14	100	70
Four	15	10	220	4	8	6
	30		440	9	40	28
	45		660	13	90	64
	60		880	17	150	106

### General Rule: Area Assigned to Graphic/Lettering Compared to Background

It is a rule of thumb in the sign industry that for commercial areas, letters should constitute forty percent of the total graphic area with the remaining sixty percent for background. This assists the viewer to isolate individual messages where graphics tend to be more numerous and confusing. In more rural zones or institutional or residential areas, less background is needed for legibility. In this case it is recommended that lettering should constitute sixty percent of the total graphic area and the background only forty percent.

*Information adapted from Street Graphics by William R. Ewalk, Jr. and Daniel R. Mandelker, Urban Land Institute and the Landscape Architecture Foundation, 1971 and 1977.*

**G**uideline: Where several businesses share a building, coordinate the signs by grouping them or using similar forms or color schemes.



*Typical signage on Veteran's Parkway. A good example of grouped signage, although the signage as a whole is excessively large.*

**G**uideline: Limit the number of signs per business establishment to a single principal sign on each street front that the business faces. However, only one pole-mounted sign is allowed per business; therefore, if there are two principal facades, then only one sign can be a pole-mounted sign.



*Inappropriate cluttered signage on Veteran's Parkway.*

## 7.3 NEW CONSTRUCTION GUIDELINES

The construction of new buildings along Veteran's Parkway is an inevitability due to commercial growth. Beyond the existing guidelines for new construction that are presented in this manual, as well as in the Design Manual for the Board of Architectural and Historic Review, there are several other points to make about new construction along Veteran's Parkway.

**G**uideline: Articulate building entrances to create an inviting pedestrian access.

**G**uideline: Buildings should be sited to provide a setting for pedestrian activity. Building setbacks should be minimized.



*This commercial strip development would be vastly improved if the parking was located to the rear of the buildings, or the parking lot was improved with landscaping.*

**G**uideline: The primary building facade should be sited to facilitate ease of pedestrian and vehicular access.



*This is a good example of new construction that is visually pleasing and meets consumer needs. The building is well-sited for pedestrian, as well as vehicular, traffic (the parking lot is situated to the right of the photo) and the primary facade of the business has very little setback from the divided, four-lane highway and features attractive landscaping.*

**G**uideline: Roof types should be related to the building's function and character. Gabled and pitched roofs are generally appropriate for one and two story construction, while more massive buildings are best suited for hipped roofs or flat roofs placed behind a parapet wall.

**G**uideline: Roof types should relate to the roof types of surrounding buildings, when a dominant character is present.

**G**uideline: Buildings should incorporate human scale elements to enliven the pedestrian environment.

**G**uideline: For large commercial developments, multiple buildings should be encouraged rather than large single structures.



*A more appropriate design for this large commercial building would consist of multiple buildings. However, the parking deck is well-sited behind the building and also features good landscape screening.*

**G**uideline: Protect and preserve historic landscape elements and open space along the roadway, including greenspaces and vegetation. These landscape resources are vital to the visual character and appeal of the commercial corridor. The greenspaces also reflect the historic development of the downtown community and are very significant elements of the street. Utmost care should be given to the retention of original plant material in these greenspaces.

## 7.4 REHABILITATION GUIDELINES

The rehabilitation of existing buildings along Veteran's Parkway, both residential and commercial, requires adherence to many of the same design criteria as the rest of the CRD and C-1 district. For commercial rehabilitation projects, please refer to the guidelines found in this design manual. The Design Manual for the Board of Historic and Architectural Review is an excellent resource for guidelines regarding residential rehabilitation projects.

## 8.0 UPTOWN COLUMBUS FAÇADE LOAN PROGRAM

### 8.1 DEFINITION

A program whereby funds were made available to Uptown Columbus, Inc. by Universal Bank, N.A. in order to provide a low-interest loan to business and property owners wishing to restore or upgrade the façades of their property.

### 8.2 PURPOSE

The Uptown Façade Loan Program is designed to encourage renovation, or adaptive reuse of vacant, under-utilized or deteriorated commercial buildings within the specified boundaries of the area through low-interest loans.



*The Cannon Brew Pub is an excellent example of a completed rehabilitation project utilizing the Uptown Façade Loan Program.*

### 8.3 WHO IS ELIGIBLE

Any property owner, business or tenant within the Central Business District (CBD) is eligible. The CBD is bounded on the north by Nineteenth Street, on the south by Ninth Street, on the west by the Chattahoochee River, and on the east by Seventh Avenue. Tenants must have written approval from the property owner.

### 8.4 IMPROVEMENTS THAT QUALIFY

Eligible uses apply to any work performed on the façade or exterior of the building. Signs, awnings, painting or any type of permanent improvement qualifies. All improvements must receive design approval from the Uptown Façade Board.



*The reinstallation of historic windows is one type of façade improvement possible with the façade loan program.*



*The uncovering of the original brick façade of this building is another project that could utilize a façade loan.*



## 8.5 TERMS OF THE LOAN

Loans are made at below market interest rates to be determined at the time of the loan approval. The minimum loan amount is \$5,000 and the maximum loan per business is \$15,000. The maximum maturity for all loans is eight (8) years. The Façade Loan Review Committee determines the credit worthiness of the borrower and the terms and conditions of the loan.

## 8.6 FEES

There is an application processing fee of 1% of the loan amount. All closing costs will be the borrower's responsibility and shall not exceed normal charges associated with established lending practices.

## 8.7 COLLATERAL

Tenants must have assignable leases, lessor approval in writing and adequate collateral. All loans secured by real property must be supported by an independent appraisal or other valuation satisfactory to the lender.

## 8.8 PROJECT COMPLETION

The project should be under construction within six months and completed within twelve months of final approval of the loan. The option of extending the time rests solely with the lender.

## 8.9 DISBURSEMENT OF THE LOAN

Proceed will be disbursed in three (3) increments:

- 1) One-third to begin the work project
- 2) One-third after approximately one-third of the work is completed
- 3) One-third once the work is finished and inspected by an Uptown Columbus, Inc. designated agent

## 8.10 HOW TO APPLY:

1. Meet with Uptown Columbus, Inc. Façade Loan Manager to discuss the program and your project concept. If eligible, applicant will receive an application and guidelines.
2. Submit application, plans, and cost estimates to the Program Manager.
3. Applicant completes the City Façade Board application and forwards to the Façade Review Board. This board must approve the project before it can move forward.
4. Applicant receives the Loan Financing Package that is then completed and returned

- to the Program Manager. Property taxes must be current prior to receipt of any funds.
5. The Loan Review Committee reviews the Financing Package and has the right to request any additional information it deems necessary.
  6. The Loan Program Manager must approve all draws against the loan.

## 8.11 ADMINISTRATION

Uptown Columbus, Inc. is responsible for the overall administration of the Loan Program. The Uptown Façade Loan Program Manager aids applicants in the qualifying process, design review, and provides information to the Loan Review Committee. The City of Columbus Façade Review Board reviews the project for adherence to standards and city ordinances. The Uptown Loan Review Committee determines the credit worthiness of the applicant based on general loan process procedures. Approval will be granted or denied under normal banking guidelines within thirty (30) days of submittal unless additional information is required.



*The conversion of the Flowers Building into loft apartments is a downtown project that could successfully utilize a façade loan.*

**APPENDIX A**

**GLOSSARY**

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# GLOSSARY

**Addition** – A non-original element placed onto an existing building, site, or structure.

**Alteration** – Any act or process which changes the exterior architectural appearance of a building.

**Applicant** – The record owner of a landmark, landmark site, or building or buildings within a historic district or the lessee thereof with the notarized approval of the owner of record, or a person holding a “bona fide” contract to purchase same who makes application for a certificate of appropriateness under this chapter.

**Appropriate** – Suitable to or compatible with what exists. Proposed work on historic properties is evaluated for “appropriateness” during the design review process.

**Certificate of Appropriateness** – A document giving approval to work proposed by the owner of a property located within a locally designated historic district or designated as a local landmark. Specific conditions, set forth by the Board of Historic and Architectural Review and to be followed during the project, may be specified in the document. Possession of a Certificate of Appropriateness does not remove any responsibility on the part of the property owner to acquire a building permit prior to beginning the project.

**Character** – Those individual qualities of buildings, sites, and districts that differentiate and distinguish them from other buildings, sites, and districts.

**Compatible** – Not detracting from surrounding elements, buildings, sites, or structures; appropriate given what already exists.

**Component** – An individual part of a building, site, or district.

**Contemporary** – Of the current period; modern.

**Contributing** – Essential to the full significance of a historic district. (A “contributing building” in a historic district is one that may be of limited individual significance but nevertheless functions as an important component of the district.)

**Context** – The setting in which a historic element or building exists.

**Demolition** – Any act or process that destroys a structure in part or in whole.

**Demolition by Neglect** – The destruction of a building through abandonment or lack of maintenance.

**Design Guidelines** – A manual showing design features and examples of appropriate treatment of them that will preserve the historic and architectural character of a structure or a district.

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**Element** – An individual defining feature of a building, structure, site, or district.

**Exterior Architectural Feature** – The architectural style, general design, and general arrangement of the exterior of a building or other structure, including, but not limited to, kind or textures of the building material and siding; the type and style of all windows, doors, porches, roofs, foundations, signs, landscaping, fencing, and other appurtenant architectural fixtures, features, details, or elements relative to the foregoing.

**High Style** – A completely authentic or academically correct interpretation of an architectural style; a “textbook” example of one particular style and not a composition of several different styles.

**Historic District** – A geographically definable area designated as possessing a concentration, linkage, or continuity of sites, buildings, structures, or objects of historic, archaeological, architectural, or aesthetic value.

**Historic Site** – A site worthy of protection or preservation, designated as historic because of its historic, archaeological, or aesthetic value.

**Historic Structure** – A structure worthy of preservation, designated as historic because of its historic, archaeological, architectural, or aesthetic value.

**House Type** – A definition based on floor plan, height, and sometimes roof shape, having nothing to do with architectural style. Most houses that fall into a particular type are of vernacular design, meaning that their designs are based on regional tradition and utilize regional materials.

**Infill** – New construction within a historic district, generally situated on the site of a demolished structure but possibly on a site never previously developed.

**Intrusion** – Intrusions are those areas of development that are intrusive to the district’s historic development pattern. These areas are nonhistoric (constructed after 1950) and have a development pattern very different from the district’s historic layout. Some intrusions have subdivided the original lot layout and added streets in sharp contrast to historic street patterns.

**Landmark** – A building, structure, object, or site worthy of preservation, designated as historic because of its historic, archaeological, architectural, or aesthetic value.

**Maintenance** – Routine care for a building, structure, or site that does not involve design alterations.

**Material Change** – A change that will alter the exterior appearance of historic property and included architectural features, signs, fences, walls, and work of art.

**Neglect** – The failure to care for a property in such a manner as to prevent its deterioration. Neglect is often not intentional, but may lead to very serious deterioration of materials and even structural systems.

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**New Construction** – The construction of a new element, building, structure, or landscape component; new construction involves the introduction of designs not original to the building, structure, or site.

**Nonhistoric** – Nonhistoric properties within the district are those properties constructed after 1950.

**Owner** – Person listed as such on the contemporaneous tax roll.

**Preservation** – The taking of steps to sustain the form, details, and integrity of a property essentially as it presently exists. Preservation may involve the elimination of deterioration and structural damage, but does not involve reconstruction to any significant degree.

**Reconstruction** – The process of reproducing the exact form of a component, building, structure, or site that existed at some time in the past.

**Rehabilitation** – The process of returning a building to a state of utility while retaining those elements essential to its architectural, historical, and /or its aesthetic significance.

**Repair** – Any minor change to a property that is not construction, removal, demolition, or alteration and that does not change exterior architectural appearance.

**Restoration** – The process of returning a building to its appearance at an earlier time (though not necessarily to its original appearance). Restoration involves the removal of later additions and the replacement of missing components and details.

**Routine Maintenance** – Ordinary maintenance or repair, including the 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 material change in design, material, or outer appearance.

**Setting** – The immediate physical environment of a building, structure, site, or district.

**Significant** – Possessing importance to a particular building, structure, site, or district; essential to maintaining the full integrity of a particular building, structure, site, or district.

**Site** – A place or plot of land where an event occurred or where some object was or is located.

**Stabilization** – Maintaining a building as it exists today by making it weather-resistant and structurally safe.

**Streetscape** – All physical elements that may be viewed along a street.

**Structure** – Anything constructed or erected which has, or the use of which requires, permanent or temporary location on or in the ground, or which is attached to something having a permanent location on the ground, including, but not limited to, the following: buildings, gazebos, signs, tennis courts, radio and television antennae, satellite dishes, cell towers, swimming pools, light fixtures, walls, fences, and steps.

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**Style** – Showing the influence of shapes, materials, detailing or other features associated with a particular architectural style.

**Vernacular** – Based on regional tradition and utilizing regional materials.

**APPENDIX B**

**APPLICATION FOR CERTIFICATE OF APPROPRIATENESS**

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**APPENDIX C**

**FINANCIAL INCENTIVE PROGRAMS**

The following incentive programs are a few of a large group of programs that can be utilized for preservation projects. Please consult *Making Defensible Decisions: A Manual for Historic Preservation Commissions, 1999*, Section 5: Resources and Contacts for additional information. Contact the City Planning Division regarding this publication.

### **Federal Rehabilitation Tax Credits**

*The Federal Historic Rehabilitation Investment Tax Credit is an incentive to taxpayers who contribute to the preservation of historic properties by rehabilitating them. The program offers a dollar-for-dollar reduction of federal income taxes owed equal to twenty percent (20%) of the cost of rehabilitating income-producing "certified historic structures." The application process involves completion of a three-part "Historic Preservation Certification Application" and involves both the State Historic Preservation Office (Historic Preservation Division of Georgia Department of Natural Resources) and the National Park Service (NPS).*

To be eligible for the 20% Investment 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 building may also be a contributing property within a locally designated district that has been certified by the NPS. One of these qualifies the building as a "certified historic structure."
- The project must meet the "substantial rehabilitation test," where the amount of money to be spent on the rehabilitation is greater than the adjusted basis of the building and is at least \$5,000. Generally, projects must be finished within two years.
- After the rehabilitation, the building must be used for an income-producing purpose for at least five years.
- The rehabilitation work itself must be done according to *The Secretary of the Interior's Standards for Rehabilitation*. These are common-sense guidelines for appropriate and sensitive rehabilitation.

A property owner submits the application forms to the SHPO, and they are reviewed and passed on to NPS for a final certification decision. The application process has three parts: Part 1 documents that the building is a "certified historic structure," eligible to receive the tax credit; Part 2 explains the scope of the rehabilitation work and should preferably be filed before the work begins; and the Request for Certification of Completed Work documents the finished work and is proof for the Internal Revenue Service that the rehabilitation is "certified."

The Investment Tax Credit Program also allows for a ten percent (10%) tax credit for certified "non-historic" properties and for a charitable contribution deduction. These credits have different qualifying criteria from the 20% credit. The SHPO provides information, applications, and technical assistance for this program.

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## State Property Tax Assessment Freeze

In 1989, the Georgia General Assembly passed a preferential property tax assessment program for rehabilitated historic property. This incentive program is designed to encourage rehabilitation of both residential and commercial historic buildings that might otherwise be neglected. These rehabilitated buildings not only increase property values for owners, but also increase tax revenues for local governments.

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

To be eligible for the Property Tax Assessment Freeze:

- The property must be listed, or eligible for listing, in the Georgia Register of Historic Places or the National Register of Historic Places either individually or as a contributing building within a historic district.
- The property owner must have begun rehabilitation work after January 1, 1989.
- The project must meet a “substantial rehabilitation test” as determined by the county tax assessor. If the property is residential, a rehabilitation must increase the fair market value of the building by at least 50%. If the property is mixed-use (part residential and part income-producing), the fair market value must increase by at least 75%. If the property is commercial/professional, the fair market value must increase by at least 100%.
- The rehabilitation work must be done according to *The Secretary of the Interior’s Standards for Rehabilitation*.

The incentives program is carried out by the Historic Preservation Division (HPD) of the Georgia Department of Natural Resources and by the county tax assessor. The application process has two parts: Part A, Preliminary Certification, documents that the building is a historic property, and that the proposed work meets the *Standards for Rehabilitation*. Part B, Final Certification, documents the finished work.<sup>1</sup>

*For further information on these Federal and State programs, contact Lee Webb, Georgia SHPO, (404) 656-2840.*

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**APPENDIX D**

**TABLE: NATIVE PLANT LIST**

**APPENDIX E**

**TABLE: HISTORIC PERIOD PLANTS**