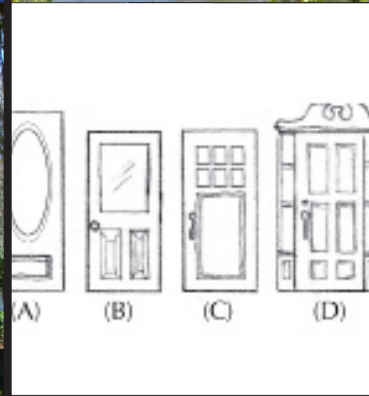
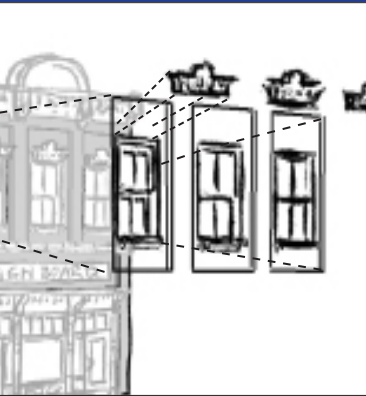


BAINBRIDGE, GA



Designed By:

wood.

Prepared For:

The Bainbridge Historic Preservation Commission,
The City of Bainbridge, Georgia

2022 Updated Version

Thank you for being a steward of the historic fabric of Bainbridge's 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 Bainbridge's 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 be helpful in the cases of applying for historic preservation tax incentives and community-level historic preservation-based grants. This document is based on the most current standards for the treatment of historic properties and environments, as set by the Secretary of the Interior, National Park Service and is to be used as guidance for the care and review of these resources in Bainbridge, Georgia. The City of Bainbridge, Bainbridge Historic Preservation Commission, the National Park Service, the Georgia State Historic Preservation Office, Wood Environment & Infrastructure Solutions, 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.

This publication has been financed in part with Federal funds from the National Park Service, U.S. Department of the Interior, through the Historic Preservation Division of the Georgia Department of Natural Resources. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the Georgia Department of Natural Resources, nor does the mention of trade names, commercial products or consultants constitute endorsement or recommendation by these agencies. This program received Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, age, gender or disability in its Federally-assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to: Office of Equal Opportunity, National Parks Service, 1840 C Street, N.W., Washington, D.C. 20240.

Prepared For:

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

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SECTION A

OVERVIEW

Chapter 1:
Introduction to Design Guidelines

Chapter 2:
How to Use These Guidelines

1.1. Why Have Guidelines?

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

Note: These design guidelines include numerous technical terms that are specific to the fields of Architecture, Historic Preservation, etc. A Glossary of Terms is included in Appendix I as a reference.

Bainbridge's residents enjoy the advantage of increased economic value and a built environment protected from unsympathetic changes. The Bainbridge HPC protects the rights and investments of property owners and business establishments through the design review process. By preserving and maintaining visual character, the HPC ensures that future generations will enjoy the benefits of Bainbridge's rich architectural heritage. The application of these design guidelines, that have been adopted by the HPC based upon the context of the unique architecture, ensures that uniform, objective standards are used in evaluating proposals for COAs.

WHAT GUIDELINES DO:

- **Respect** the traditional commercial character of the downtown, 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 existing buildings and/or new construction respects and is compatible with setbacks, spacing, scale, and other defining characteristics of existing buildings on the street.
- **Avoid** Demolition-by-neglect.
- **Preserve** significant site features, such as landscaping, trees and pedestrian features, the comfortable and inviting-shopping environment, and safe and convenient streets that accommodate pedestrians and cars
- **Assist** property owners by suggesting "best practices."

WHAT GUIDELINES DO NOT DO:

- Guidelines do not affect the use of property.
- Guidelines do not regulate the design or alteration of interiors (except for some regard toward what is placed inside display windows such as signage, and cautions about changes to the interior that may affect the stability of exterior building materials, such as the treatment of walls).
- Guidelines do not affect what color you paint your building. Colors are not regulated, however the actual application of paint or sealants to un-painted surfaces is reviewed by the HPC. It is not recommended to apply coatings to un-painted or original brick in good condition, nor over multiple coats of failing paint (see also Bainbridge Zoning Ordinance, CBD, Central Business District, Section 7.5.7. "Building Design and Orientation Standards"). Proposals to remove paint from exterior surfaces are also reviewed by the HPC.
- Guidelines do not take effect unless property owners have a property within the Bainbridge Local Historic District and propose actions to the exterior of property which may require a Building Permit or a Certificate of Appropriateness.

1.2. What are the Benefits of a Local Historic District?

“Local districts protect the investments of owners and residents.”
- Georgia Alliance of Preservation Commissions

The City of Bainbridge, Georgia has had an established Local Historic District since January 17, 2006. This was created through a city ordinance entitled “Historic Preservation Ordinance” #593.

Bainbridge’s residents enjoy the advantage of increased economic value and a built environment protected from unsympathetic changes. The Bainbridge Historic Preservation Commission (HPC) protects the rights and investment of property owners and business establishments through the design review process. By preserving and maintaining visual character, the HPC ensure that future generations will enjoy the benefits of Bainbridge’s rich architectural heritage. (See maps of what is protected on page A-5 and A-6.)

Benefits of Local Historic Districts

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

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.

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.

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 re-locate 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. A sense of empowerment and confidence develops when community decisions are made through a structured participatory process rather than behind closed doors or without public comment.

1.3. Preservation Efforts and the Bainbridge HPC

Notes from the Bainbridge Historic Preservation Commission

Bainbridge, a small town located in the southwest corner of Georgia, sits on the banks of the Flint River. Bainbridge is a city that is proud of its history and heritage and has built a reputation on making southern hospitality a way of life.

Long before Spanish explorer Hernando de Soto set foot on what is now Decatur County soil in 1540, the early Seminole Indians thrived on the bluffs along the Flint River. They believed very strongly that their souls were intertwined with the “soul” of the land - that WHERE they were was a part of WHO they were.

Many of the people that now live in Decatur County understand exactly what the Seminoles must have felt. In fact, there are direct descendants from those same Native Americans that count themselves residents of Decatur County. To us all, this wonderful place is much more than geography - it is a part of who we are.

Bainbridge and Decatur County has seen generations of Southerners witness the evolution of our magnificent landscape. Our history is rich with Indian lore, scarred by battle, and blessed with beautifully preserved monuments that honor the changes that our area has experienced over its long history.

The Bainbridge Historic Preservation Commission was established by the City of Bainbridge in June 2005 to encourage revitalization of the business district and historic neighborhoods. It strives to protect and enhance local historical and aesthetic attractions to tourists and promote and stimulate business in the downtown area.

This first edition of the Bainbridge Local Historic District Design Guidelines, developed by the Planning and Design Group at Wood Environment & Infrastructure Solutions, Inc., is tailored to meet your design-based needs in context to the unique, local character of Bainbridge while being as comprehensive a guide to Federal preservation standards. This edition provides both for rehabilitation and contemporary infill projects with respect to updated construction techniques and materials. These pages provide illustrations, annotated photographs and examples, reproducible or downloadable in digital format (available on-line at the City’s website or in hard copy at City Hall). They provide the citizens of Bainbridge with the latest in



guidelines and user-friendly referencing that helps both the property owner and the HPC member make unified, cohesive decisions.

The Bainbridge Historic Preservation Commission will always strive to educate the public. Through the distribution of these guidelines the HPC provides applicants with rehabilitation information and the parameters for orderly growth and development within the Local Historic District. Also, Main Street Bainbridge and the Bainbridge Downtown Development Authority complement the objectives of these guidelines by assisting with local preservation efforts and providing information on the latest funds available for carrying out your work that aesthetically benefits the community as a whole.

Properties and sites found within the boundaries of the Local Historic District represent some of the most important resources that define the character of Bainbridge, Georgia. Those who own and occupy properties within this district continue to add to the history found here and should see themselves as stewards of these resources. And the historic materials and buildings within the district will outlive many more generations if cared for properly, and can continue to be adapted to new technology as long as nothing is permanently changed or discarded.

We hope that you find these guidelines useful and feel free to contact the HPC or the City with any concerns or questions that you might have.

Sincerely,
The City of Bainbridge and the Bainbridge HPC, 2009.

A OVERVIEW

Chapter 1 INTRODUCTION TO DESIGN GUIDELINES

1.4. Bainbridge Local Historic District Information

The Bainbridge Local Historic District, under purview of the Bainbridge Historic Preservation Commission (HPC), contains approximately 160 acres of development ranging from the 1860s through the 1930s. However, there are many properties gaining historic significance (per the National Park Service standard “50 Year Rule”) each year. The Bainbridge HPC regularly reviews properties within its jurisdiction (see black outline Figure 1.1) each year that have the potential for designation as a contributing historic property to the local district and for possible addition to the National Register of Historic Places. Many vacant lots (shown in gray in Figure 1.1) remain available for infill development.

Which Properties Require Local Design Review?

ALL properties (historic, non-historic, vacant or intrusions) within the Bainbridge Local Historic District (area outlined in black in Fig. 1.1) are considered “designated properties” and must follow local procedures for exterior changes in appearance, new construction, demolition, and relocation (see “How to Apply for a Certificate of Appropriateness” later in this Section).

Local vs. National Registered Historic Districts

The intown area of Bainbridge comprises one large, local historic district (established in 2006) which currently overlaps two National Historic Registered Districts (filed in 1987) with the US Department of the Interior, National Park Service, on file at the State Historic Preservation Office (SHPO), the Historic Preservation Division of the Georgia Department of Natural Resources (HPD). Figure 1.1 (right) outlines all three. Benefits and review are different for each type of district.



Wood Bainbridge, Willis Paark, 2008




Properties located within the National Historic Register Districts (areas outlined in green and orange in Fig. 1.1) or which are individually listed as a National Register site (such as the courthouse) can apply for additional historic preservation-based tax benefits for rehabilitation work (see Appendix V “Financial Incentives for Historic Preservation Projects” for more details on specific programs).

Bainbridge Local and National Historic District Map





Fig. 1.1: Bainbridge Local and National Historic District Map

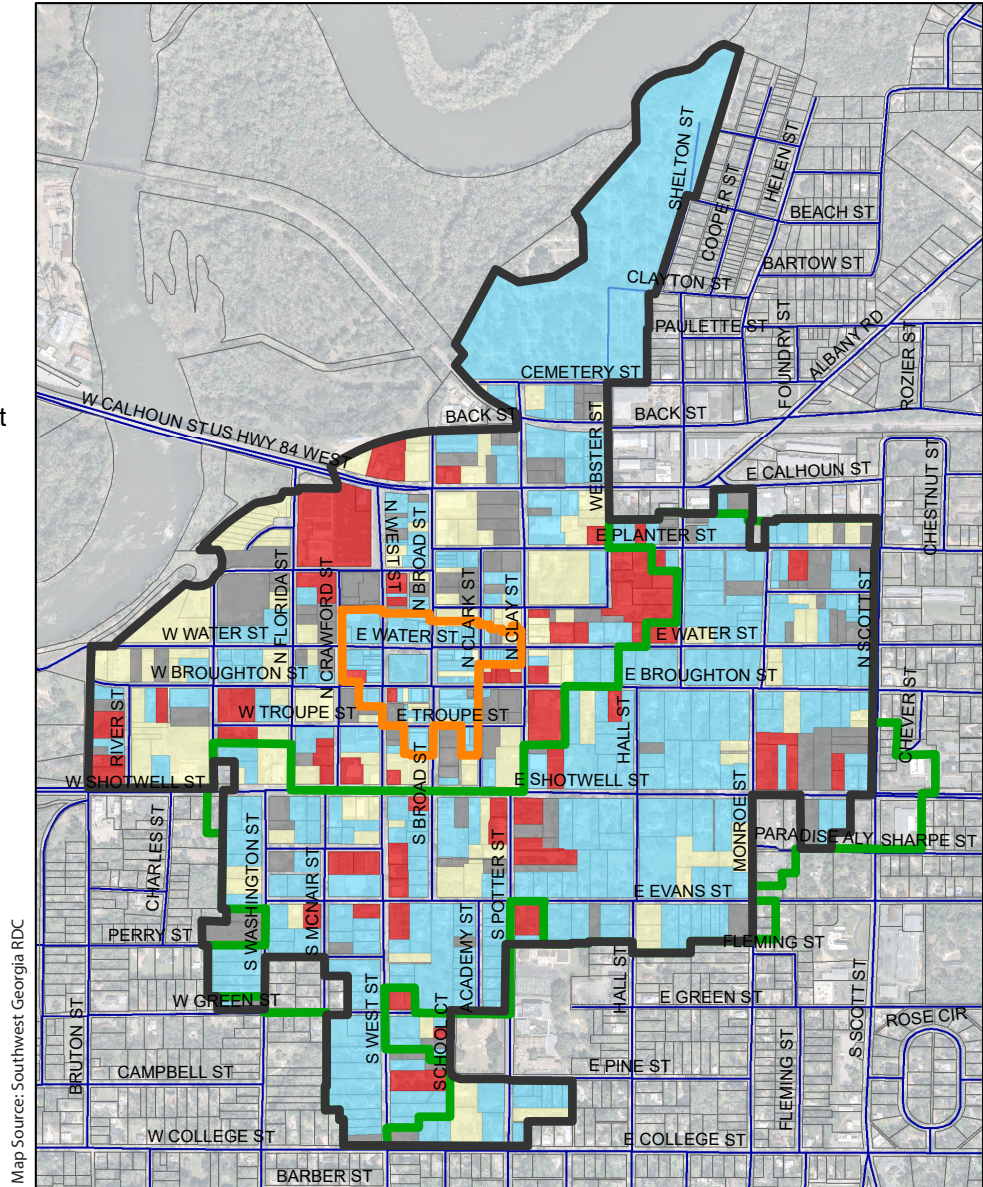
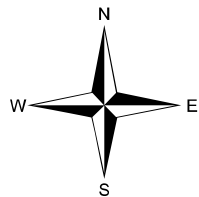
Bainbridge Historic Districts

Legend

-  Local Historic District Boundary
-  National Register Residential Historic District
-  National Register Commercial Historic District

Historic District

-  Historic
-  Intrusion
-  Non-Historic
-  Vacant



Map Source: Southwest Georgia RDC

Parcel colors represent the classification the HPC uses to monitor properties that are considered "historic" (contributing) or "non-historic" (non-contributing) and to identify properties that may be eligible to apply for additional tax benefits. Maps and district information are subject to change, and the most current information should be obtained from the City Planning office.

A OVERVIEW

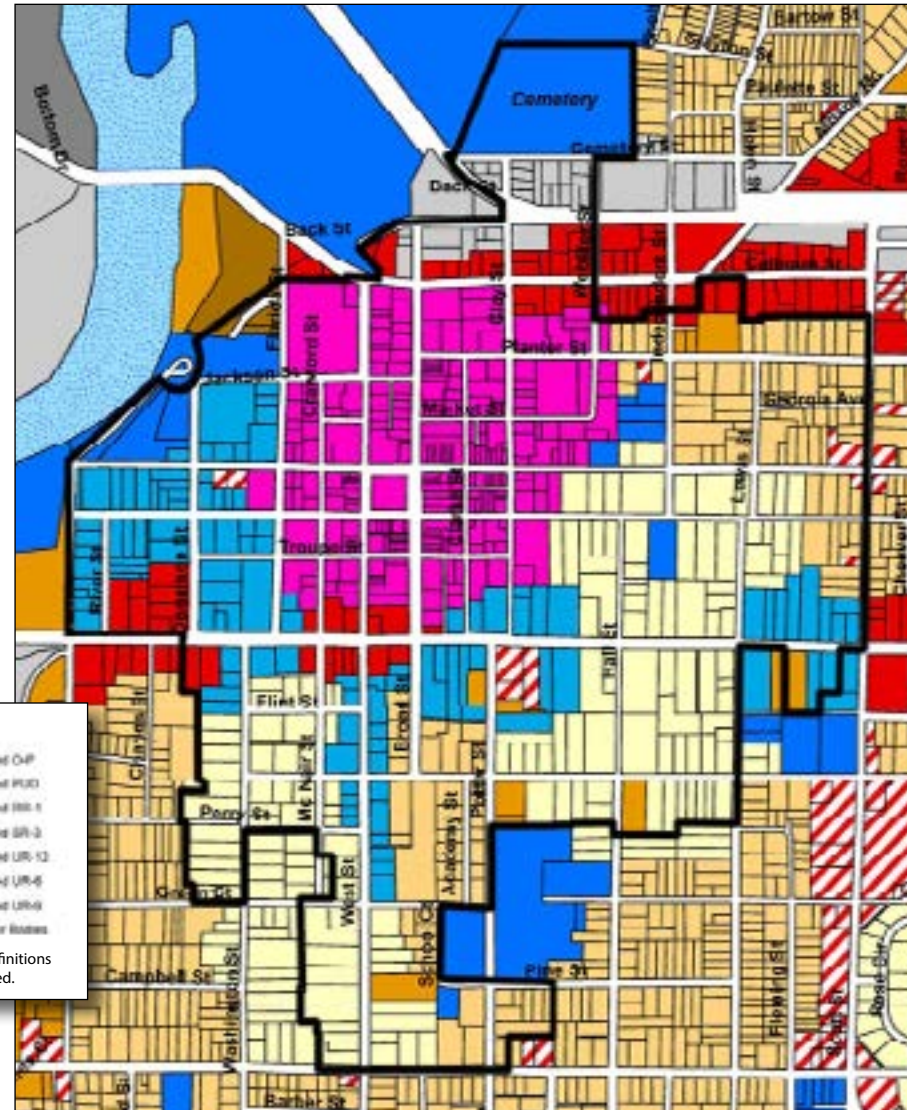
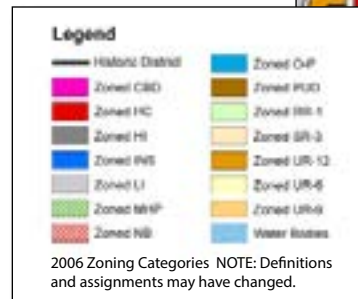
1.5. Relationship to Zoning

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

The Bainbridge zoning ordinance prescribes permitted land uses for each property inside the city limits based on established zoning. Development standards are also prescribed for each zoning district to, at a minimum, regulate the size and placement of buildings. For properties within the local historic district, additional regulations apply in the form of the design review process. To assist property owners and City staff in determining the extent of regulation that applies to a property, the boundaries of the local historic district are shown on the city’s official zoning map (Figure 1.2 at right: zoning of parcels subject to change).

It is important to note that a proposed project must also be reviewed by the City for compliance with building codes and other applicable local ordinances. However, historic significance and HPC purview may take precedence through the creation of the local historic district overlay ordinance for properties within district boundaries.

Fig. 1.2: Zoning in the Bainbridge Local Historic District



Map Source: City of Bainbridge Planning, February 2006

The black boundary line (map at the right) represents the local historic district within HPC purview. The most recent zoning map and information about City of Bainbridge zoning categories and regulations may be obtained from the City Planning office.

A OVERVIEW

Chapter 1 INTRODUCTION TO DESIGN GUIDELINES

1.6. Retaining a "Sense of Place" & Context

The history and character of the Bainbridge Local Historic District is unique. It is represented today by individual structures and character areas (see examples below) that make Bainbridge different from other nearby cities. This distinct "sense of place" can be retained by preserving the existing building stock and encouraging sensitive new development. Building owners should be mindful of the fact that each structure is an individual expression of its form (the shape of the building envelope based on its original function), its style (character of the period it was built or significant changes applied from other periods of its history), individual or regional details (materials or fenestration applied by its builder or users), and its environment (topography, climate, direction the building faces, social conditions, landmark buildings or specific development patterns). The context and history of the individual buildings collectively define the unique Bainbridge character.

As stewards of individual buildings that contribute to Bainbridge's unique sense of place, building owners are encouraged to retain or repair all original materials and features. Items such as exterior materials, windows, doors, fenestration, glass, and interior finishes of the building 'envelope' that can impact the physical structure should be reviewed by the owner with guidance from the HPC. Any item lost, sold for salvage, demolished by neglect, or sent to a landfill is usually permanently removed from the district. Loss of material, even small pieces, adds up over time and will detract from Bainbridge's history and sense of place.



Bainbridge, 2008

Central Commercial District is defined by closely spaced commercial and civic buildings that are supported by a well-connected street grid, walkable streets, and on-street parking.



Bainbridge, 2008

Railroad Industrial/Calhoun Street corridor area, includes the cemetery and incorporates the north portion of the historic district. Dirt drives, the railroad and a mix of small residences and warehouses define its character.



Bainbridge, 2008

Intown High-Victorian resources comprise the largest in-town lots along East Shotwell, Broughton and Evans Streets with Broad St. to the west and Monroe St. to the east. Elements include large ornate turn of the 19th century homes, mature trees and wide sidewalks that connect to downtown.



Bainbridge, 2008

Intown Historic Residential housing stock represents late 19th- and early-to-mid 20th-century working and middle class homes. These houses are generally located west, east and south of downtown Bainbridge.



Wood: Bainbridge, 2008

Wood: Bainbridge, 2008



Lush landscaped surroundings, the shade of Live Oaks, wide yards, and a downtown set around a park square collectively create Bainbridge's sense of place as a unique south Georgia town. The walkable streets and interesting architecture make the historic district an enjoyable and safe place to live, shop and socialize with neighbors and friends.

1.7. Recognize Change

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

While too much change could be seen as a threat to the district’s history and unique character, it is important to note that historic districts, especially commercial, have traditionally experienced changes in appearance and function. This means that a district must be flexible in terms of rehabilitation and adaptive re-use. Saving what is original and invaluable is paramount, but exact replication of historic building styles to fool the viewer (creation of a “false sense of history”) with new construction is not encouraged. Contemporary



Bainbridge, 2008

Cover-up materials, such as this Georgia Pink Marble and pigmented glass used on the Region’s Bank, are now irreplaceable and have gained stylistic significance. Individual “modernizations” require specific study per project.



Bainbridge, 2008

This funeral home, although just outside the local historic district, reflects significant contemporary styles of mid-20th century architecture found within the district. Buildings from this era have sweeping lines and boxed contemporary forms.



Bainbridge, 2008

Changes to a building, such as this full Craftsman porch inclosed with ca.1980 windows, can be inappropriate if done without respect for original design. New materials and building methods should be appropriate for the building’s history and context.



Wood Photo Archives

Some buildings have had changes imposed on them, such as this applied ca.1940 tiled facade over 1900 brick. Changes may have merit but damage can occur to original materials.

architecture that respects the predominant forms, scale, setting and materials in context to the immediate area of the district with current styling. This approach will allow the Bainbridge Local Historic District to grow in the present day and implement sensitive changes.

Even with multiple visible layers of history, buildings can still qualify for Historic Preservation Rehabilitation Tax Credits (See Appendix E, “Financial Incentives for Historic Preservation”). Each respective layer must be identified, interpreted and maintained with the appropriate measure sensitive to its period of significance.

Victorian-era buildings and cast iron storefronts were once cutting edge. In the 1940s through the 1960s, style, maintenance and perhaps social preference dictated their removal or change for newer materials such as copper and aluminum. Today, we value most original materials regardless of their era. Any building built to last 100 years will have change imposed on it. These guidelines should help determine what is relevant to preserve.

2.1. Project Planning and Preservation Principles

Principal Preservation Methods

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

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

1. Stabilization

This begins with making a building weather resistant and structurally safe, enabling it to be rehabilitated or restored in the future. Stabilization techniques include covering the roof and windows so that rainwater cannot penetrate, removing overgrown vegetation, pest control, carrying out basic structural repairs, securing the property from vandalism and other steps to prevent additional deterioration of the property. For a building that is not currently in use, a common stabilization approach would be to “mothball” the building until a suitable use is found (see Section E, Chapter 9.5 “Stabilizing [‘Mothballing’] Structures.”)

2. Rehabilitation

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

3. Restoration

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

4. Reconstruction

Potentially this can be the most controversial of the preservation methods. Reconstruction entails reproducing, by new construction, the exact form and detail of a vanished building or part of a building as it appeared at a specific time in its history. It can be considered creating “a false sense of history” to use aged materials, which can fool a viewer of the exact age of a building. The Secretary of the Interior’s Standards account for “contemporary-compatible” construction, where expressly contemporary materials are used in a traditional form in context to what it is either replacing or within the immediate surroundings. When reconstructing elements that are missing from historic architecture, it is acceptable to use distinctly modern materials that are correct in scale, placement and form, based on evidence, so as not to “falsify history” with subjective decoration.

2.1. Planning and Principles (continued)**The Secretary of the Interior's Standards**

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

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

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

2.2. Minor Work vs. Major Work

All Certificates of Appropriateness (see “Why Have Guidelines” above) for major work shall be reviewed and approved by the commission as provided within the Bainbridge Historic Preservation Ordinance (see Resources Section, Appendixes II & III). All COAs for minor work shall be administratively reviewed and approved by the Zoning Administrator in accordance with the Bainbridge Historic Preservation Ordinance and with these guidelines. The Zoning Administrator may refer minor work projects to the HPC for review

as described in the Bainbridge Historic Preservation Ordinance. In those instances where there is no clear determination of what is considered minor work, as defined in the lists below, the Zoning Administrator shall have the authority to make the determination. See Section 2.5 for the Certificate of Appropriateness (COA) Approval Matrix for the action and review process.

MINOR WORK: (ADMINISTRATIVE REVIEW)

- **Simple repairs to existing building fabric using similar means of repairing the material with like-materials as would have been employed at the time the historic material was used.**
- **Cleaning or general maintenance.**
- **Painting surfaces that previously had paint applied. (Note that color choice is not regulated and cannot be suggested by the HPC).**
- **Installation of awnings (shape, scale and fitting pursuant to additional review).**
- **Repairing broken window glass (without removing window framing).**
- **Leveling or working on commercial entry doors.**
- **Hanging a temporary event banner, window-applied displays, product signage mounted to windows and holiday lighting.**

MAJOR WORK:

- Changes in contextual site and setting (that will have effect upon neighboring properties and district as a whole).
- “Investigatory demolition” or willful, categorized and supervised dismantling of particular features in order to “read” historic construction patterns or prior configurations of elements.
- Major repair or rehabilitation (generally larger than general maintenance) which will affect the use or require reconfiguration, reconstruction or dismantling large sections of building or site features.
- Complete re-construction or re-interpretation of a major feature of the property such as a storefront, an entryway, a porch, or historic site features such as retaining walls, fences, or ancillary contributing structures.
- Relocating or adding any openings (windows, doors, storefronts, etc.).
- Neglect and/or Demolition.
- Additions and New Construction.
- Relocation of any structure from or within the local historic district.
- Painting (application of sealants) to un-painted surfaces and paint removal.

What Type of Work Requires Design Review?

All work involving a “material change in appearance” to a designated property requires design review. Projects that physically alter the exterior of the building and/or property include but are not limited to the suggested lists of Minor and Major Work above.

2.3. How to Apply for a Certificate of Appropriateness

Any property owner or occupant interested in making a “material change in exterior appearance” (as defined by the Bainbridge Historic Preservation Ordinance) to any building, structure or site within a locally designated historic district must submit an application to the Historic Preservation Commission for a Certificate of Appropriateness (COA) before a building permit can be issued. A COA is required for a material change in appearance such as a reconstruction or alteration of the size, shape or facade of a property; removal or alteration of any architectural features, details or elements; as well as plans to “return a building, site or structure to a historic appearance.” Demolition, relocation and new construction within the local district also requires a

COA. Determination of whether a change is considered major or minor by the HPC will determine the level of review.

A public record of the HPC’s resolutions, proceedings, and actions will be kept in the City Hall.

For additional information, see the flowchart at the end of this Section (Figure 1.3) and the full text of the Historic Preservation Ordinance in Appendix II.

SUMMARY OF A PROPERTY OWNER’S APPLICATION PROCESS (Based on the Bainbridge Historic Preservation Ordinance, found in Appendix II)

REQUIRED INFORMATION

Each application for a Certificate of Appropriateness shall be made on an official application form and shall be filed at City Hall. Required support materials include a site plan, elevation drawings, floor plan, description of materials, and photographs of proposed site and neighboring properties to include with an application. The staff shall note time and date of receipt on the application. Forms may be obtained at City Hall or online at: <http://www.bainbridgecity.com/>

advertisement in the legal organ of the county which will be published before the meeting of the HPC. The staff shall transmit the application, together with all other supporting information, to the HPC.

DEADLINES

To be placed on the agenda, an application for COA must be completed and submitted at least 15 days prior to the next scheduled meeting before the HPC can consider any requests for approval of any changes affecting the exterior appearance of any building located within a designated local historic district in the City of Bainbridge. The HPC meets on the 4th Tuesday of each month. The HPC shall approve or reject an application for a COA within forty-five (45) days after the filing of a complete application. Failure of the commission to act within the forty-five (45) day period shall constitute approval, and no other evidence of approval shall be needed. Where a mutual agreement has been made by the applicant and the HPC for an extension of the time limit, additional time may be taken.

ORDER OF BUSINESS

Depending on the application scope or complexity the applicant may obtain Administrative Approval or may be required to appear before the HPC. [Also see Design Review Process Flowchart on Page A-14 in these guidelines] Any applicant may appear in person or by agent or attorney at the meeting. [Order of business for consideration of applications for COAs, exemptions, enforcement, penalties, etc., are found in the Resources Section, Appendix II of these guidelines full “Bainbridge Historic Preservation Ordinance”].

ADVERTISING

HPC staff will post a notification sign on every applicant’s property stating that the property is in review. If a hearing before HPC is required, the staff shall place an

COMMISSION DECISION

The HPC may consider, but shall not be bound by, precedent. Each case shall be decided upon its merits, applying the Ordinance and design guidelines. The HPC will approve, approve with conditions, or deny an application for COA after it has been completed and filed in the above process.

Notice of the issuance or denial of a Certificate of Appropriateness shall be sent by United States mail to the owner and applicant as well as to persons who request such written notice.

If the HPC rejects an application for a COA, the HPC shall state in writing to the applicant its reasons for denial. A public record shall be kept by the staff of the commission’s resolutions, proceedings, and actions in such a place as other public records are kept.

A OVERVIEW

Chapter 2 DESIGN REVIEW PROCESS

2.4. Design Review Process Flowchart

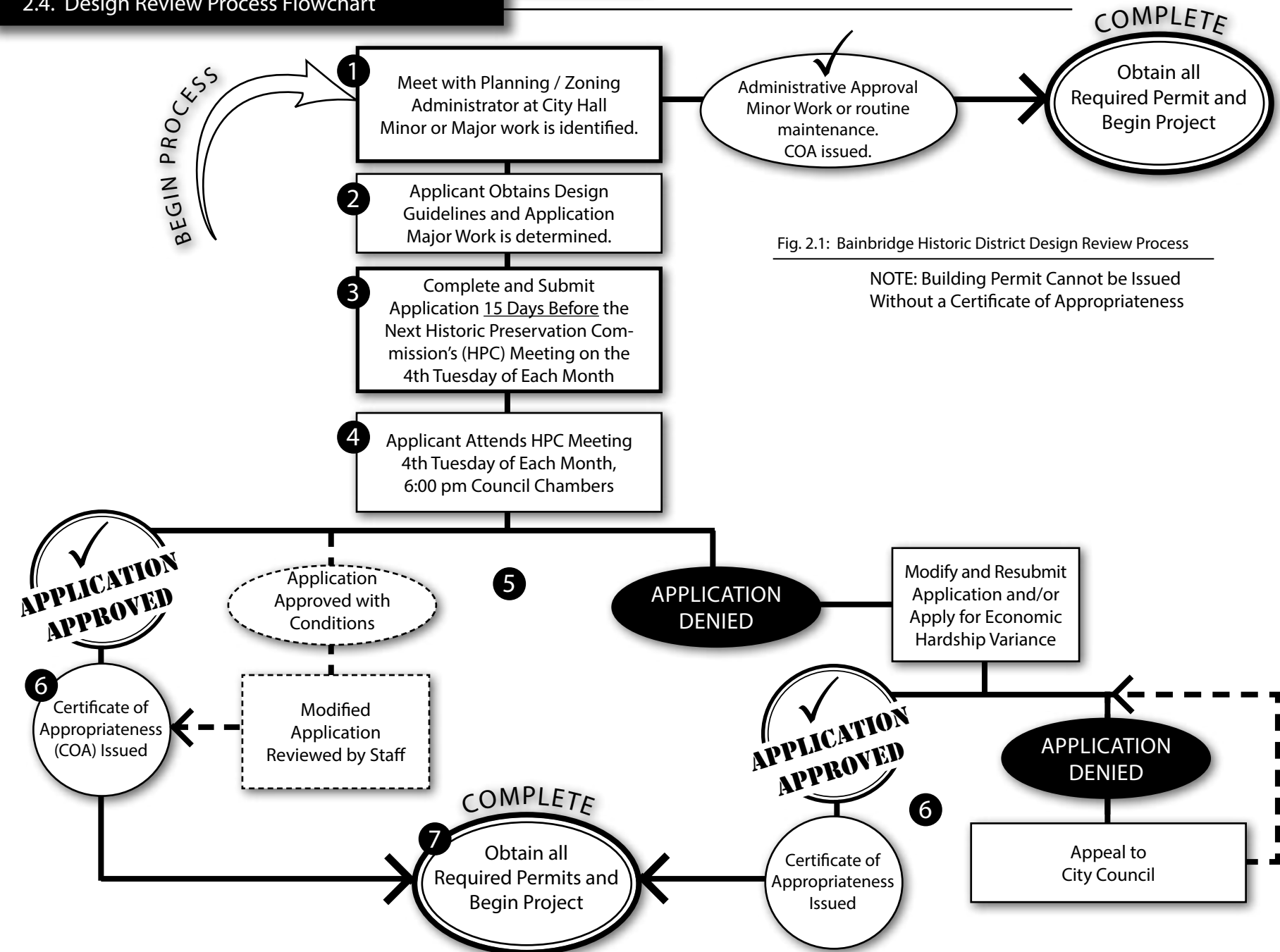


Fig. 2.1: Bainbridge Historic District Design Review Process

NOTE: Building Permit Cannot be Issued Without a Certificate of Appropriateness

2.5. What Requires Design Review

All work involving a “material change in appearance” to a designated property requires design review. Projects that physically alter the exterior of the building and/or property include but are not limited to the types of work identified in the Certificate of Appropriateness (COA) Approval Matrix. Certificates of Appropriateness [see “Why Have Guidelines”] are required for work that requires review and approval by the Historic Preservation Commission (HPC) as indicated in the COA Approval Matrix. Both administrative and HPC review shall be in accordance with the Bainbridge Historic Preservation Ordinance [see Resources Section, Appendixes II & III].

The Zoning Administrator may refer minor work projects to the HPC for review as described in the Bainbridge Historic Preservation Ordinance.

In those instances where there is no clear determination of what is considered major work versus what is considered minor work, as defined in the lists below, the Zoning Administrator shall have the authority to make the determination.

Certificate of Appropriateness (COA) Approval Matrix					
ACTION	No HPC Review	Staff Review	HPC Review	Building Permit Required	Section #
Accessory Structures (sheds, carports, gazebos, etc.)					
Visible from the street (new, changes or demolition)		X		X	7.1
Not visible from the street		X		X	
Removal of non-historic, detached accessory structures		X		X	
Additions / New Construction			X	X	4.5, 4.6
Awnings & Canopies					
Repair with same material	X				4.4
Restore original with new materials		X			
Installation or removal (shape, scale, and fitting pursuant to additional review)		X		X	
Cleaning and General Maintenance	X	X			4.1
Decks, Patios & Porches					
Repair with same material	X				4.6, 8.3
Installation, removal or repair with different material			X	X	
Installation of backyard deck		X		X	

Certificate of Appropriateness (COA) Approval Matrix					
ACTION	No HPC Review	Staff Review	HPC Review	Building Permit Required	Section #
Decorative Shutters					
Repair/replace with same material and size	X				8.1
Installation, removal or repair with different material		X			
Demolition (part or all of building, structure or work or art)		*	X	X	9.4
Doors / Garage Doors					
Repair with same material (includes re-painting)	X				3.3, 4.3, 4.4
Installation of exterior door or door frame			X	X	
Installation of screen or storm doors		X			
Any change in opening (including infill or change in material or size)			X		
Leveling or working on commercial entry doors		X			
Driveways					
Repair with same surface	X				8.6
Installation, removal or repair with different material	X			X	
Exterior Façade Change (including style and changes to upper storefront and rear façade)					
Repair with same material, any part of structure	X				3.3, 4.4, 8.1, 8.4
Simple repairs to existing building fabric using similar means of repairing the material with like-materials as would have been employed at the time the historic material was used.		X			
Replace materials		X		X	
Exterior Railings (and other wood, wrought iron, or masonry detailing)					
Repair with same material	X				4.6, 8.3, 8.6
Replace materials		X		X	
Installation or removal		X		X	
Exterior Skylights, installation or removal			X	X	4.2, 4.6, 8.5

* Staff Review is acceptable in cases of Safety Hazard Designations where provisions of Section 9.4.1 are met.

2.5. What Requires Design Review (continued)

Certificate of Appropriateness (COA) Approval Matrix					
ACTION	No HPC Review	Staff Review	HPC Review	Building Permit Required	Section #
Exterior Stairs or ADA Ramps (see also Porches)					
Repair with same material	X			X	4.6
Replace materials with same or like material		X		X	4.6
Installation or removal			X	X	
Exterior Walls (including foundations and the enclosure of porch/outdoor areas)					
Repair with same materials	X			X	3.3, 4.3, 8.2, 8.3, 8.4
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				8.6
Change in material		X			
Installation, relocation or removal (excluding removal of chain link)		X		X	
Construction of backyard fencing		X		X	
Fire Escapes, install, remove or change in materials or location					
		X		X	4.6
Fountains					
Repair with same materials	X				8.6
New or visible from street			X		
Gutters & Downspouts					
Repair or replace existing with same material or add gutter covers	X				4.3, 8.2, 8.5
Replace with new materials		X			
High Pressure Cleaning					
		X			4.1,4.4, 8.1, 8.3, 8.4

Certificate of Appropriateness (COA) Approval Matrix					
ACTION	No HPC Review	Staff Review	HPC Review	Building Permit Required	Section #
Landscape Features & Surfaces (Gazebos, pergolas, landscape lighting, sidewalks, plantings, etc.)					
Repair with same materials	X				8.6
Replace with new materials		X			
Installation, relocation or removal		X			
Mechanical Systems					
Replace or repair existing unit with same materials	X				4.3, 4.6, 8.8
New or relocation				X	
Painting (See also Appendix)					
Maintenance or color change	X				4.1, 4.2, 4.3, 4.4, 4.6, 5.2, 8.1, 8.4
Painting originally unpainted surface (or removing paint)			X		
Painting surfaces that previously had paint applied. (Note that color choice is not regulated and cannot be suggested by the HPC).		X			
Relocation (building, structure or work of art)			X	X	9.3
Retaining Walls					
Repair with same materials and shape	X				8.6
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			3.3, 4.2, 4.5, 4.6, 7.2, 8.3, 8.5, 8.8
Replace with new materials or shape of shingle that are compatible		X			
Change shape of roof			X	X	
Installation or removal			X	X	
Sandblasting (see also Appendix VII)		X			4.1, 4.3, 4.4, 8.1, 8.3, 8.4
Siding (see Exterior Walls)			X		4.1, 8.4, 8.7

2.5. What Requires Design Review (continued)

Certificate of Appropriateness (COA) Approval Matrix					
ACTION	No HPC Review	Staff Review	HPC Review	Building Permit Required	Section #
Security Grills, installation or removal (remove?)			X		4.3
Signs					
General		X		X	Chapter 5
Hanging a temporary event banner, window-applied displays, product signage mounted to windows and holiday lighting.		X			
Windows (including display, transom and upper windows)					
Repair with same material (see also Painting)	X				3.3, 4.1, 4.2, 4.3, 4.4, 8.1
Repair broken window glass (without removing framing)		X			
Replace with same size, shape and configuration (alternate material)		X		X	
Change size, shape, or configuration			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				8.6
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			

SECTION B

COMMERCIAL DESIGN GUIDELINES

Chapter 3:
Basics of Traditional
Commercial Buildings

Chapter 4:
Commercial Architectural
Design Guidelines

The Bainbridge Local Historic District includes a diverse stock of commercial building forms and significant architectural styles. This section is intended to set consistent design standards to maintain the traditional commercial building forms of the central portion of the historic district. These design guidelines are not intended to limit creativity in design. Rather, they are intended to help building owners and/or proprietors understand the unique features of their buildings that will largely define the appropriate arrangement of storefront details and placement of architectural amenities.

Bainbridge's Downtown Historic Overview

By Bainbridge Resident: Julie Harris, HPC Chair

In the center of Downtown Bainbridge is Willis Park, a charming garden style park complete with a Victorian gazebo and fountain. Here's where you sing carols on Christmas Eve, dress your kids for Halloween contests, have hot chocolate on a cool winter's eve during the Christmas Eve Concert, and enjoy annual Artsfest cultural events.

Just off Willis Park are the historic Decatur County Courthouse and the City Hall. Choose to make your home in the recently restored Bon Air Hotel Building or the beautiful Callahan Building, both centrally located in the heart of downtown.

Downtown Bainbridge is a wonderful place to eat, shop and live! Visit our antique stores, eateries, gift shops, specialty shops and you will be sold on Bainbridge. Downtown Bainbridge is also home to the Firehouse Gallery, helpful government agencies, professional services, the post office, the local newspaper, and several banks.

The Bainbridge Residential Historic District, which includes late-Victorian homes, was added to the National Register of Historic Places on November 5, 1987 and the Commercial Historic District, which includes late 19th century and 20th century revival and Italianate buildings, was added on November 6, 1987.

By following these guidelines, each and every storefront can be an individual statement while also contributing to the historic district as a whole. In some areas of the Bainbridge Local Historic District, residences are zoned for professional use (i.e. adaptive use of historic homes for businesses along Shotwell and Calhoun Streets and west of downtown). Buildings originally designed for industrial uses should be considered with respect to the context of their unique construction and the original environment they may have been built in (such as those in the railroad corridor on Webster, Clay, Cemetery and Back Streets).



Historic Postcard Photo(1906) Bainbridge Archives

Decatur County was originally formed by the Georgia Legislature in 1823 and named for Commodore Stephen Decatur, a naval hero during the War of 1812. Even before that, in 1765, the present site of Bainbridge was an Indian village known as Pucknawhitla. As early as 1778, it became known as Burgess Town, when a trader named James Burgess established a trading post here. It later became a federal outpost and was named Fort Hughes. In 1824, Fort Hughes was named Bainbridge for Commodore William Bainbridge, Commander of "Old Ironsides" during the War of 1812. The City of Bainbridge was incorporated in 1829 and has undergone constant growth since that time.

3.1. Form vs. Style

While these guidelines are intended to guide the physical elements of each facade, there are two aspects of how to “read” a building and determine its original intent that must be made. The form 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 form and style are informative about the date of a building’s construction.

FORM:

Closely associated with building “type,” which focuses more on use, the building form is largely defined in plan, arrangement of its functional spaces, and (sometimes) its social connotation. For example, the form of a traditional commercial building differs from that of the traditional form of a church, a firehouse, post office, gas station, etc. (Chapter 3.2 “Commercial Building Forms”). When defining form, key characteristics include the overall shape, number and sizes of openings, and bays (physical divisions of buildings defined by windows, walls, or lines of support columns).

This is a sample description of the form of a 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.”

Predominant Building Forms Found In Bainbridge Commercial Districts

- One Part Commercial
- Two Part Commercial
- Business Block (hotel/lodging, theatre complex, dept. store, etc.)

“Stand-Alone” Building Forms:

- Warehouse / Shed
- Railroad Structures (Passenger Depot, Service Shed, Freight Depot)
- Auto-Service (Gas Station / Garage, Auto Parts, Taxi Stand, Car Dealer)
- Office / Institutional (Bank, Courthouse, Post Office, City Hall, etc.)
- Industrial Post & Beam (Bainbridge Hardware Bldg., Grocery Store, etc.)
- Residential forms with commercial adaptive use

STYLE:

Building or architectural style is a matter of the intended choice of decorative embellishments and adornments that were socially driven by the “high styles,” materials and technologies of the period in which they were built. Different styles can overlap within the same time period, due to architects’ and building owners’ 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 or signage.

Significant Historic Building Styles Found In Downtown Bainbridge

- | | |
|--|--|
| <ul style="list-style-type: none"> • Italianate Victorian • Romanesque Revival • Refined Classicism • Arts and Crafts (Craftsman) • English / Tudor Vernacular (Pure Oil) • Neoclassical Revival (with Egyptian motifs - City Hall) • Art Deco • Art Moderne | <ul style="list-style-type: none"> • International • Minimal Traditional • Contemporary • “Googie” or highway “coffee-shop” Commercial (Dairy Queen - with original prints displayed inside) |
|--|--|

3.2. Commercial Building Forms

One-Part Commercial

Generally a one-story commercial building, this is a stand-alone shop or single structure of multiple storefronts with subdivided individual or internally connected stores, one within each bay of the building.

Two-Part Commercial

Typically, and most traditionally, a “two-part commercial” building is the most recognized form that defines “Main Street America.” As the name implies, uses of these structures evolved into two parts, one for retail (generally street level) and the other for storage, offices, or residential (generally above). They can be two to five stories, generally built to have shared “party” sidewalls to either side, forming a block of individual buildings with only their facades visible along the street. The Two-Part Commercial form creates an efficient, dense environment of mixed uses in the vibrant city center. Brick party walls provide fire separation and containment of the building’s retail, stock and administrative functions.

The Business Block

The row of independently owned and managed two-part commercial structures quickly turned into fully developed, unified building complexes occupying entire blocks with multiple leased, usually vertically mixed uses. Historically, entertainment or gathering spaces would be incorporated in the upper stories or behind the rows of integrated street-level retail, with entries for all uses designed into the street-level primary facade. Masonic lodges, theaters, corporate offices, banks, hotels, and larger department stores often began as early two-part commercial forms, then expanded into “business block” commercial form structures.

Other Forms of Commercial Buildings

There are many other forms of stand-alone commercial buildings found in downtown. Aside from the traditional commercial building forms, other types of structures found in downtown Bainbridge include service stations, garages, hotels, railroad structures, City Hall, churches, and office/institutional buildings. Their intended individual uses define their form.

Fig. 3.1: Most Predominant Building Form Examples



Wood: Bainbridge, 2008

(Above) One-part commercial building in downtown Bainbridge on West Street. These are some of the oldest commercial structures or they were built in the mid-20th century as the downtown area saw less investment in large buildings.

(Below) The majority of two-story or taller “Classic Main Street” buildings, such as this building facing Willis Park, are good examples of two-part commercial form.



Wood: Bainbridge, 2008

(Below) Downtown Bainbridge has many historic service station structures that are a form of stand-alone commercial architecture. A previous English Revival-style Pure Oil “cottage” station retains its historic form. The building mass has a gable-end gasoline island wing and service bay doors (behind bushes) that can be accessed by the public from all sides on its lot.



Wood: Bainbridge, 2008

(Above) Historic hotels create “business blocks” as well as large scale buildings such as theatres. Lobby areas of the “Bon Air Hotel” (or Callahan Building, not shown) are accessed from the sidewalk and lead back into interior and upper floors. In some cases, completely separate shops and office spaces line the facade at street level.



Wood: Bainbridge, 2008

B COMMERCIAL DESIGN GUIDELINES

Chapter 3 BASICS OF TRADITIONAL COMMERCIAL BUILDINGS

3.3. Parts of the Commercial Facade

The “Three-Part Facade” describes the elevations of most primary commercial facades facing the street (Figure 2.2). The facade is divided into three sections: storefront, upper facade 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 facade “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 3.2). It has a marketing role as well as a functional role, and therefore street-level storefronts have traditionally been altered much more than any other part of the facade.

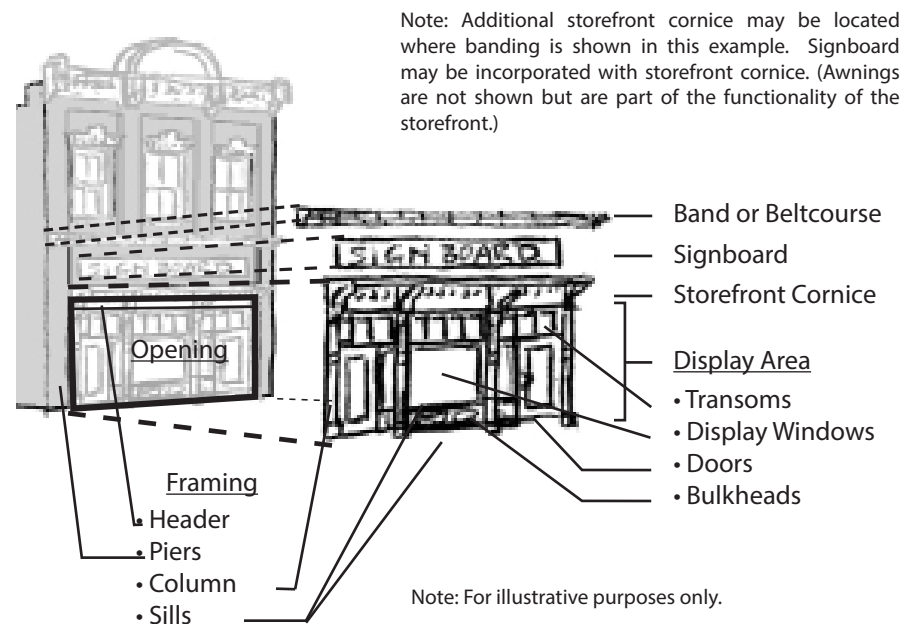
The storefront’s marketing element is the display, which contains its own set of parts: doors, bulkheads, windows and sometimes transoms. Functionally, the storefront provides access to the business, displays wares to sidewalk shoppers, and can also provide natural light and ventilation through high 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 forms 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 facade and serve to “cap” the storefront.

Fig. 3.2: Illustrated Divisions of the “Three-Part Facade”



Fig. 3.3: Illustrated Components of the Storefront



3.3. Parts of the Commercial Facade (continued)

Upper Facade

The upper facade can consist of any area or floors of the building above the storefront/street level 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 facade wall. Window openings, spacing, and arrangement of details among the upper stories create a rhythm to the facade, especially when aligned with neighboring facades along a full block. The upper facade usually consists of at least one floor of upper windows; however, it may also be a tall, window-less facade area that covers a high parapet wall or false front covering the roof line. With multiple floors, the window rhythm is usually repeated. This area may contain pilasters or vertical protruding half columns that lead down to the building piers that meet the sidewalk and emphasize height. The upper facade is where much of the architectural ornamentation is typically found, with features such as arches, stone detail and insets for business signs.

Cornice

The upper cornice is the visual “crown” along the top parapet edge of the primary facade. This decorative and/or stylized element can be attached, applied or 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 facade parapet wall. When two-part commercial structures began to share adjoining side walls, necessitating flat roofs, the facade parapet wall became an area where a decorative cap gave visual interest to the building’s flat edge. Nineteenth-century commercial buildings commonly used corbelled courses of brick at the top of their brick walls. This was superseded by fashionable, ornate mail-ordered cast iron. Cornices were stamped metal assemblies by the turn of the 20th-century; then terra-cotta forms on steel frames in the early 20th-century; 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. 3.4: Illustrated Components of the Upper Facade

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

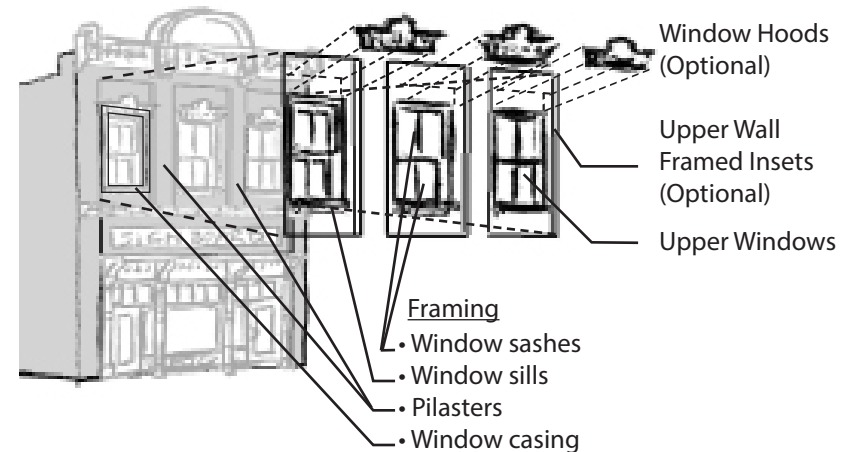
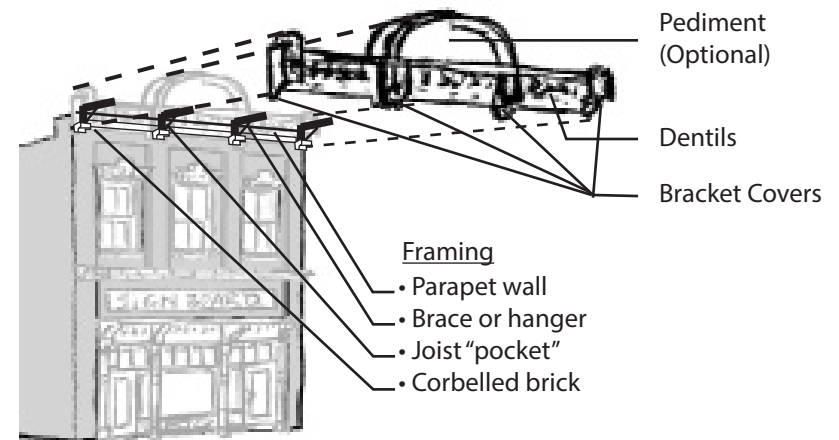


Fig. 3.5: Illustrated Components of the Building Cornice

Note: For illustrative purposes only.



B COMMERCIAL DESIGN GUIDELINES

Chapter 3 BASICS OF TRADITIONAL COMMERCIAL BUILDINGS

3.4. The Downtown Environment

Downtown Bainbridge is a highly structured architectural environment. It is important to understand the concepts and traditional application of density; setback, heights, and horizontal continuity of building elements; and reservation of the sidewalk as the “pedestrian hallway.”

Density

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

As a downtown grows and becomes more dense, the blocks of buildings can have a layered effect on the perception of the patron or visitor, with more interesting buildings continuing around a corner 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.

Setback

Traditionally, downtown buildings are built right to the edge of the sidewalk (zero-lot-line construction) and to the edges of their property boundaries where they share adjoining walls (party walls). 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. If there are existing gaps caused by a variation of building setback, these can be filled with landscaping, outdoor seating, or other visually interesting and functional amenities to continue perceived building edge (see below).



Wood: Bainbridge, 2008



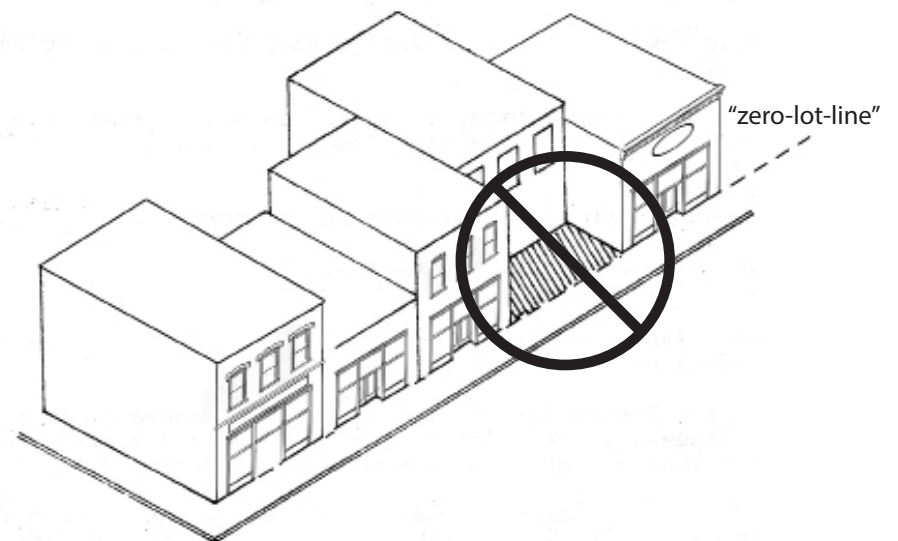
: Photo Archives



Wood: Bainbridge, 2008

Bainbridge zoning and the traditional commercial architecture in the central business district allow for high density. Additionally, buildings physically share “party” side walls and are built to the edge of the sidewalk. These design elements create the character of Downtown Bainbridge.

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



3.4. Downtown Environment (continued)

Building Height

Generally, building height in a traditional downtown, or in individual districts within an area, reflects structures which were generally built at about the same time in block groupings. Therefore, the downtown 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 in downtown. However, the concept of height progression contributes to the downtown's "sense of place" and facilitates wayfinding for the user. It provides a sense of order to be able to stand in a central place within a downtown (such as the landmark Willis Park band stand), look out and see a general progression of building heights from this vantage point.

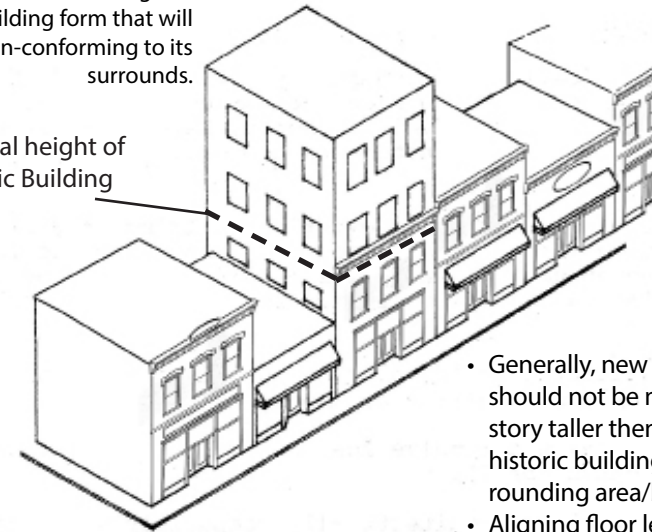
Significant smaller historic buildings should not be visually blocked or overwhelmed by new buildings or additions to buildings. Corner buildings are usually considered anchors and may have somewhat greater mass and height. Following general guidelines for building height and keeping in mind progression in scale will allow the Bainbridge built environment to be experienced from the heart of the district outward.

Opportunities for new "infill" construction on vacant lots are available in many areas of downtown Bainbridge. Current zoning allows new construction to 60-feet or a maximum of 4-stories. 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 form that will make it non-conforming to its surrounds.

Original height of Historic Building



- 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 Bainbridge



Wood: Bainbridge, 2008

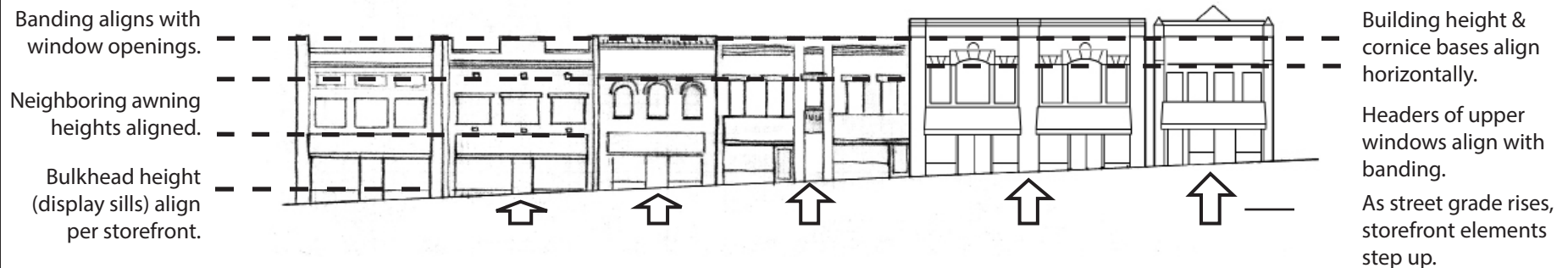


Wood: Bainbridge, 2008

The "E.J. Perry" Building, the Bon Air Hotel and the "Nelson Building" (right) on East Water Street establish a precedent for historic buildings with as much as three stories in height. With this precedent, three-story infill is possible downtown, and perhaps four-stories would be visually appropriate if constructed near or neighboring these structures. Most of the blocks of commercial buildings are one- and two-story.

Horizontal Continuity

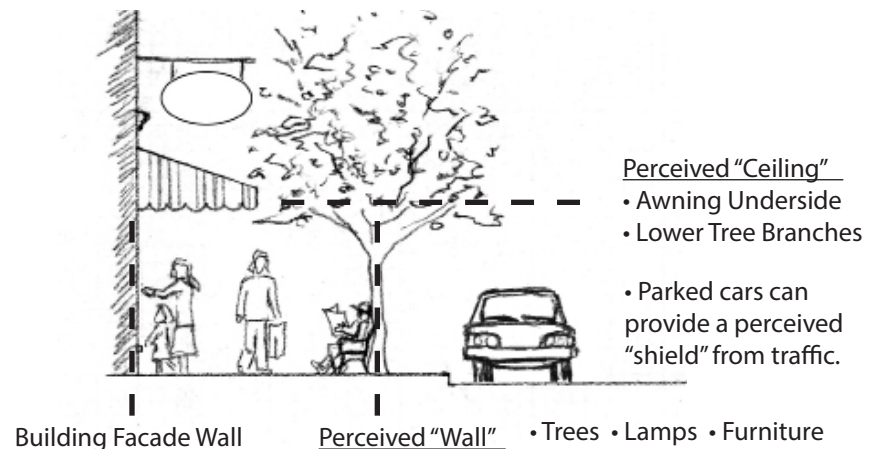
Straight lines are harmonious. Modern strip centers follow this concept well with linear form and signs set at uniform heights. Achieving horizontal continuity is more challenging in the traditional downtown environment due to independent occupation of buildings and facades. However, coordinating horizontal 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.

Fig. 3.9: Horizontal Alignment of Elements

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).

The Sidewalk is the Pedestrian Hallway

The pedestrian is "king" in the downtown environment, 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 facades 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

4.1. Storefronts

General Standards



Wood: Bainbridge, 2008

The full glass, zig-zag plan storefront, ca.1940s, complements the mid-20th century Alderman's International Style facade.



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.

Fig. 4.1: Original Features and Storefront Changes



Wood: Bainbridge, 2008

Storefronts are the most converted area of the facade. Changes, removal, insets, covered storefronts, and imposed styles are insensitive to the period of the building and confuse the viewer.



Wood: Bainbridge, 2008

Original storefront elements become more valuable with time. Traditional components should not be replaced or covered but can be preserved to restore historic downtown retail character.

Appropriate/Acceptable

- 4.1.1 Preserve (retain, restore and maintain) first any original storefront, and second those changes that have gained historic significance over time.
- 4.1.2 Retain (and repair) rather than replace deteriorated original features.
- 4.1.3 If replacement of parts is necessary due to severe deterioration, then replace with features that match (accurately duplicate profiles, massing, scale) in design and materials.
- 4.1.4 If the original or intended design of the entire storefront cannot be determined using photographs or historic resources, then use contemporary materials with features, proportions, profiles, massing and traditional arrangement typical of similar structures of the same architectural form and style.
- 4.1.5 Assess significant 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.
- 4.1.6 Always use the gentlest cleaning methods possible. Appropriate cleaning methods which include simple washing with mild detergent and natural bristle brushes, or use of specific restoration chemicals if stronger cleaning or paint removal is intended.

Inappropriate/Not Acceptable

- 4.1.7 Never sandblast or use any abrasive cleaning methods on historic materials. This includes high-pressure water washing unless monitored by a professional historic preservation specialist using appropriate restoration cleaning chemicals. Historic materials are often softer than modern materials and thus more easily damaged by abrasive cleaning.
- 4.1.8 Do not immediately remove original or historic material if it does not seem to comply with modern building codes. Be aware that Georgia state code alternatives (O.C.G.A. § 8-2-200 through 222, "The Uniform Act for the Application of Building and Fire Related Codes to Existing Buildings") allow for saving historic material if additional alternative code solutions can be made. Historic material is valuable when retained in place. (See Appendix VII. Additional Resources for Assistance).
- 4.1.9 If a brick wall is constructed of soft bricks and lime-based mortar, do not repair or re-point masonry with harder (Portland cement) based mortar or contemporary engineered bricks. These materials will be too hard and rigid for the softer historic masonry and will cause permanent damage to the masonry wall.
- 4.1.10 Do not install brick veneer or siding over, or in place of, storefronts.

B COMMERCIAL DESIGN GUIDELINES

Chapter 4 COMMERCIAL ARCHITECTURAL DESIGN GUIDELINES

Entrances and Plans

Appropriate/Acceptable

- 4.1.11 Preserve (retain and restore rather than replace) or replicate, if necessary, the historic configuration of a storefront plan (angles, depth, recessed, flush or other).
- 4.1.12 Determine and retain (or replicate, if necessary) the original entry ceiling height, door transoms, materials or placement of doors (right, left or center facing, single, double, etc.) original to the storefront, and/or those changes to entrances that have gained historic significance over time.
- 4.1.13 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.

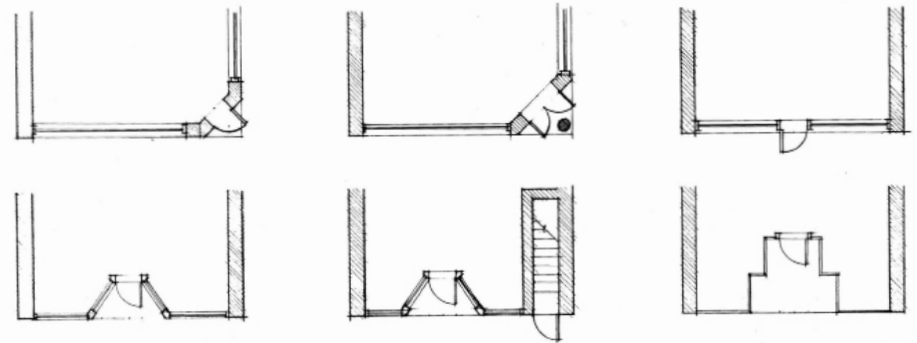
Doors

Appropriate/Acceptable

- 4.1.14 Preserve (retain, restore and maintain) any original entry doors.
- 4.1.15 Retain (and repair) rather than replace deteriorated door parts.
- 4.1.16 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.
- 4.1.17 If the design of original doors cannot be determined using photographs or historic resources, order custom replacement commercial doors. Generally, at least 80% of a commercial style door should be glass. Replacement doors should have glazing proportionate to the display window glass, and kickplate panel height is generally not higher than that of the display bulkhead panels. Wood is preferred, however there are options such as metal doors with colors or bronze anodized finishes that have wide rails and stiles with deeper profiles.
- 4.1.18 Door hardware, if missing on originals or on replacement doors, should be of the same architectural form and style as the storefront.
- 4.1.19 Retain later-period doors that match significant modern styles of storefronts with important retail history or those using quality modern materials.

4.1. Storefronts (continued)

Fig. 4.2: Basic Storefront Plans (25 feet wide storefront)

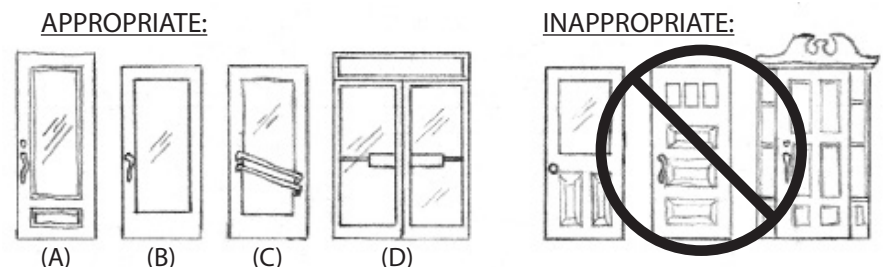


Not to scale. These are only samples of basic storefront configurations.

Inappropriate/Not Acceptable

- 4.1.20 Residential doors (in form and style) are not appropriate on storefront entries. This includes "French doors" (those containing multiple divided glass panes).
- 4.1.21 Removal of original doors may be inappropriate. It may not be necessary to remove original historic doors if they do not comply with modern building codes. Georgia state building code alternatives may allow for saving historic material (O.C.G.A. § 8-2-200 through 222, "The Uniform Act for the Application of Building and Fire Related Codes to Existing Buildings").

Fig. 4.3: 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, and 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).

4.1. Storefronts (continued)

Displays



Wood: Bainbridge, 2008

In general, display glass should be the greatest amount of material in a storefront. This re-built storefront (2004) makes good use of over 80% glass in a relatively small storefront opening.



Comparison - Wood photo archives

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



Wood: Photo Archives

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



Wood: Bainbridge, 2008

The geometric layouts of mid-20th century displays are significant to retain. Ca.1930 metal frames, Carrara Glass, doors and "seamless" glass are irreplaceable.

Fig. 4.4: Features of Storefront Displays

Appropriate/Acceptable

- 4.1.22 Preserve (retain, restore and maintain) any original display material. Specifically 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 most weathering and UV light (and are intended to be periodically maintained).
- 4.1.23 Retain and repair (rather than replace) deteriorated display parts.
- 4.1.24 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.
- 4.1.25 If design of original display parts cannot be determined using photographs or historic resources, order custom replacement display windows. Generally, replacement display windows should have glazing that is proportionate to the original display window glass. Width of and placement of divisions and framework must replicate that of original display design. .
- 4.1.26 Use flexible clear silicone sealer where the frame meets the glass (or interior plexi-glass) set behind the display area to cut heat gain and drafts.
- 4.1.27 Retain later-period displays and modern storefronts with historic significance to downtown, or those using quality modern materials, to preserve later storefront features as noted above (see also item #4.1.17).

Inappropriate/Not Acceptable

- 4.1.28 Do not remove, replace, reduce, cover, or alter original display windows.
- 4.1.29 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water. Cleaners other than gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes can damage historic materials (see also Section B, Chapter 4.4. - Exterior Walls).
- 4.1.30 Do not install smoked, mirrored, or tinted display window glass. This severely limits valuable product display capability, reflects the street scene back to the pedestrian, and has an inappropriate character for the traditional environment.
- 4.1.31 Do not install thick insulated glass if original, historic frames, trim work and display configuration do not accommodate the new glass. Contemporary glass can be ordered and set into traditional wood framing with the same trim and stops re-installed to the new glass thickness. Historic metal frames are more difficult due to the precise fit of parts.
- 4.1.32 The removal of historic glass or displays should not be carried out to fix simple drafts that can be addressed with proper maintenance, nor as a replacement for removing (or choosing not to reinstall) a well placed, intended awning or traditional sun-screening device. Historic glass and displays are important character-defining features to preserve.

Transom Windows

Wood: Bainbridge, 2008

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

Appropriate/Acceptable

- 4.1.33 Preserve (retain, restore and maintain) original transom windows.
- 4.1.34 Retain and repair (rather than replace) deteriorated window parts.
- 4.1.35 If replacement parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials. Hardware should be of the same architectural form and style as that of the transom window.
- 4.1.36 Use of interior storm windows and caulking open casement joints are the preferred methods of weather sealing because they preserve original windows and profiles from the exterior.
- 4.1.37 Use operable, wide-slat interior blinds or shades to keep direct sunlight from damaging merchandise and reduce sun-glare on patrons.
- 4.1.38 Transom windows may have been removed for modern steel beams to carry the weight of the structure above new glass storefronts or to install rigid canopies. Assess whether transom windows can be rebuilt or the past major alterations covered. An exterior awning fit to the storefront opening will cover this transom area from public view (see Section B, Chapter 4.4 Add. Features and Amenities - Awnings and Canopies).
- 4.1.39 Retain later-period transom windows that match significant modern styles of storefronts with important retail history, or those using quality modern materials.



Wood: Photo Archives

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

Fig. 4.5: Features of Storefront Transom Windows

Wood: Bainbridge, 2008

The historic wood transoms above (with equally spaced vertical mullion divisions) follow the original recessed storefront arrangement. The outer transom window frame obscures these details and should be removed.



Wood: Bainbridge, 2008

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.

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

Inappropriate/Not Acceptable

- 4.1.41 Do not replace historic transom windows with off-the-shelf replacements. Standard-sized stock replacement windows often do not fit historic openings. Further, this size difference would require in-fill casing, which is an inappropriate treatment in the historic district.
- 4.1.42 Do not replace historic transom windows as a solution to a perceived moisture problem. Moisture and condensation that appear on single-pane glass is normal from time to time in changing weather. One potential source of moisture is the wall system or interior atmosphere, which replacement windows will not mitigate.
- 4.1.43 Avoid vinyl, plastic, or fiberglass parts as these are not of a historic nature and with historic district character.
- 4.1.44 Grid-between-glass and flat snap-in vinyl mullions are not appropriate.

4.1. Storefronts (continued)

Bulkheads



Wood Photo archives, 2008

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



Wood Photo archives, 2008

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

Fig. 4.6: Features of Storefront Bulkheads



Wood: Bainbridge, 2008

Unique, brick "soldier course" bulkheads (same brick as piers). Often with header course sills, these are common with wood or metal display frames over generations of storefront styles. Note sidewalk vent.



Wood: Bainbridge, 2008

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

Appropriate/Acceptable

- 4.1.45 Preserve (retain, restore and maintain) original bulkhead material. Maintain the integrity of mitered trim work, profiled framing, or wood craftsmanship that might experience wear below the display windows. Bulkhead areas are prone to deteriorate more quickly than other areas of the storefront as they are exposed to weathering.
- 4.1.46 Retain and repair (rather than replace) deteriorated bulkhead parts.
- 4.1.47 If replacement parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) the storefront in design and materials.
- 4.1.48 Wood is the most traditional material for the bulkhead area, with wide framing and thick display sills. Look for wide areas of raised or inset wood panels (smooth or bead-board).
- 4.1.49 If original bulkhead areas are brick then they should match the building piers and upper facade, often with angled brick sills supporting wood framed displays. Stucco, tiles or brick veneers are types of masonry that have been applied over original framed bulkheads in later styles of architecture.
- 4.1.50 Fiberglass reinforced plastic (FRP), exterior-grade bead-board 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.

- 4.1.51 If original bulkheads cannot be determined using photographs or historic resources, have custom replacement framing made. Old paint lines or "shadow lines" on original storefront framing may be found to determine original bulkhead profiles. Custom replacement framing generally has glazing that is proportionate to the display window glass, with bulkhead panels and sill height proportionate to the size of the storefront. (Generally bulkheads are no more than 2 1/2 feet, or about knee height)
- 4.1.52 Retain later-period bulkheads that match significant modern styles of storefronts with important retail history or that use quality modern materials.

Inappropriate/Not Acceptable

- 4.1.53 Do not remove, replace, reduce, cover or alter any original display bulkheads, and avoid too many colors that will detract from displays.
- 4.1.54 Residential veneers and siding materials are not appropriate as a bulkhead covering.
- 4.1.55 Spray on polystyrene, spray vinyl, "blown-on" coatings, built-up mesh trim, or exterior insulation and finish systems (EIFS) materials are not appropriate to cover bulkhead framing.

Store Cornices/Beltcourses/Sign Band

Wood: Bainbridge, 2008

"Banding" of traditional building materials (masonry or applied) aligns with cornices or window openings, as well as across facades. A "sign band" can be created with masonry.



Wood: Bainbridge, 2008

Cornices and materials should delineate frames of storefronts. Exposed beams on facades along Water Street (top) and the lack of storefront cornices on West Street (bottom).



Wood Photo archives, 2008

Simple storefront cornices (or mid-to late-20th-century drip caps) give a horizontal and stylized element. This may also conceal an extendable awning.



Wood: Bainbridge, 2008

Mid-20th century architecture expresses horizontality in subtle details using brick patterns and engineered materials. Often cornices are reduced or eliminated.

Appropriate/Acceptable

- 4.1.56 Preserve (retain, restore and maintain) any original horizontal dividing or decorative elements to the facade. 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 facade.
- 4.1.57 If the store cornice or sign band area is earmarked by an attached feature that caps or frames the storefront area (often with like-material to the upper cornice on a smaller scale) or if evidence shows this existed, then restore or rebuild this feature.
- 4.1.58 If replacing a missing beltcourse, closely match or imitate the original type in general design, location, materials, detailing, and scale.

(See also Section B, Chapter 4.2 Upper Facades - Building Cornices for more guidelines.)

Inappropriate/Not Acceptable

- 4.1.59 Spray-on polystyrene, "blown-on" coatings, built-up mesh, or exterior insulation and finish systems (EIFS) materials are not appropriate to replace, rebuild, or simulate a historic cornice. These materials do not have the sharpness of the stamped details of metal or fiberglass reinforced plastic (FRP) cornices.
- 4.1.60 It is not appropriate to remove or add course-work (banding, trim, cornices, etc.) that was not intended for the period of architecture.

4.2. Upper Facades

Upper Windows



Upper windows are usually custom fit, large and have thick reveal due to the scale of facades.



The custom designed upper windows above include architectural facade styles (note horizontal divided aluminum windows). Horizontal banded windows and cast concrete frames are important to the "International Style"

Fig. 4.8: Features of Upper Windows



Upper windows on rears of buildings, mid-to-late-20th century buildings, or industrial buildings are constructed of steel mullions. Use rust-bonding primers, reglaze and paint to retain these character defining features.



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

- 4.2.1 Preserve (retain, restore and maintain) original upper-story windows.
- 4.2.2 Research materials from the era of your building. Wood is the most traditional window material, however dependent upon the age and style of the building (and location of the windows) steel, aluminum, glass block and other materials may have been used in different eras.
- 4.2.3 Retain and repair (rather than replace) deteriorated window parts.
- 4.2.4 Assess the mechanics of each window and repair as needed. If replacement of parts is necessary due to severe deterioration, repair with pieces to match (accurately duplicate profiles, massing, scale) in design and materials. (See item 4.2.7. for weather sealing.)
- 4.2.5 If the design of original upper windows cannot be determined using photographs or historic resources, order custom replacement windows. 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. Surfaces must be paintable.
- 4.2.6 If sash weights and weight pockets still exist, these historic features should be retained, rebalanced or repaired. If these pockets are no longer used, insulate with fiberglass batting, which is reversible (do not fill with expanding-foam). Some historic windows have been retrofitted with aluminum compression channels rather than sash

weights, or have had these installed over the years. Assess the potential to restore weights. Use chain, wire, nylon, or natural rope that will not degrade in UV light to replace cords.

- 4.2.7 For appropriate weather seal (wood or metal windows) use weather stripping or route flexible weather stripping into wood sash styles. Caulk open case-ment 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

- 4.2.8 Avoid replacing historic windows with off-the-shelf replacements or new windows that do not properly fit the original framed opening.
- 4.2.9 Avoid vinyl, plastic or fiberglass parts as these are not of a historic nature.
- 4.2.10 Grid-between-glass or "snap-in" flat vinyl mullions are inappropriate.
- 4.2.11 Do not discard historic original windows because of condensation or air leaks. Moisture and condensation can occur on single-pane glass when there is a source of moisture from ground water infiltration into the wall system a crawl space without moisture barriers, lack of insula-tion or general interior atmosphere problems.

Building Cornices

Wood: Bainbridge, 2008

Early decorative cornices on some of the older buildings in downtown used both simple and sophisticated masonry techniques.

Appropriate/Acceptable

- 4.2.12 Preserve (retain, restore and maintain) original metal or brick cornices. (This also includes matching materials over windows called “hoods.”)
- 4.2.13 Retain and repair (rather than replace) deteriorated cornice parts.
- 4.2.14 If replacing or repairing brick, make sure that the characteristics of any new brick match that of the old (size, shape, porosity, surface finish), not only for the cornice style but also to relate with the shrinking and swelling of the entire historic masonry system.
- 4.2.15 Assess the stability of cornice mounting systems. Generally these are wood frames set into masonry pockets across the top front of the facade. If deteriorating, and the cornice is original or historically significant, it must be removed carefully and reinstalled with a new bracket system.
- 4.2.16 If replacement of visible parts (generally, parts seen from the street or sidewalk) is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.
- 4.2.17 If the design of original cornices cannot be determined using photographs or historic resources, build or attach custom replacements. Generally, cornice size should be proportionate to the size of the facade and the style of the building. Design replacement cornices in keeping with similar structures in the downtown area.



Wood: Bainbridge, 2008

“Industrialized” materials, such as cast iron and sheet metal, created demand for mail-ordered cornices. The Bon Air and Gowan buildings have detailed stamped-metal cornices.

Fig. 4.9: Details of to Upper Building Cornices

Bainbridge Callahan Bldg. & Wood photo archives

Neighborhood commercial and one-part, one-story Craftsman-era facades have built-out cornices with terra-cotta, tile and cast roofing. The Callahan business block has an impressive frame and brick parapet.



Both images, Bainbridge, 2008

Rows of shops built from the 1920s through the 1950s used styling with simple coping and inlaid masonry. Inset masonry and brick patterns above decorate one- and two-story upper facades.

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

Inappropriate/Not Acceptable

- 4.2.19 Do not use spray-on polystyrene, spray vinyl, “blown-on” coatings, built-up mesh, or exterior insulation and finish systems (EIFS) materials to replace, rebuild, or simulate a historic cornice. These materials typically are out of scale, have rough surfaces, and do not age or weather well. In addition, they do not have the sharp details of the stamped systems of cornices.
- 4.2.20 If a cornice is constructed of historic masonry with soft bricks and lime-based mortar, do not repair or re-point masonry with harder-based mortar (Portland cement) or contemporary engineered bricks. These materials will be too hard and rigid for the softer mortar of the historic masonry and will cause permanent damage to the masonry cornice system.

4.2. Upper Facades (continued)

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 maintained. Most historic commercial buildings in Downtown Bainbridge 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. 4.10), 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. Roof in background has a skylight “monitor.”



Wood: Photo Archives

1. Roofing Material

Appropriate/Acceptable

- 4.2.21 Preserve original roof structure (joists and rafters) where present.
- 4.2.22 New roofs of like-covering or similar materials are appropriate. 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.
- 4.2.23 The installation of a higher pitched roof to “improve” water runoff may be appropriate if it can be proven that the existing system is incorrectly installed or failing, or if new materials cannot improve the efficiency of the roof. If a new pitched roof is installed, the new roof line must not be visible on the primary facade, but rather must be constructed below the original roof parapet wall.

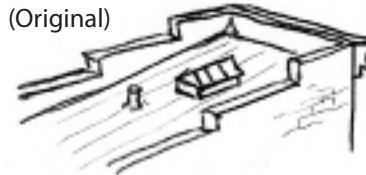
Inappropriate/Not Acceptable

- 4.2.24 Do not install any form of “shed” roof over an existing roof (Fig. 2.20).
- 4.2.25 Do not install a higher pitched roof that can be seen over the parapet walls or from the public street level.

Fig. 4.10: Coverings and New Roofs

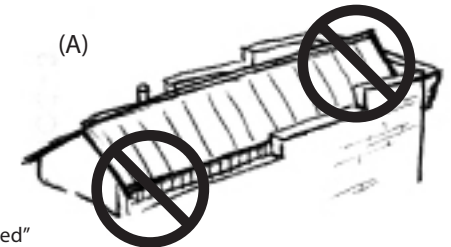
APPROPRIATE:

(Original)

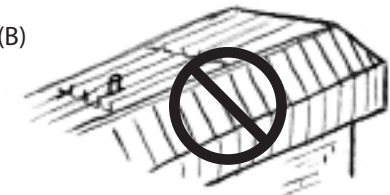


INAPPROPRIATE:

(A)



(B)



In these inappropriate examples, “shed” 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 form and style of the building.

2. Parapet Walls

Appropriate/Acceptable

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

Inappropriate/Not Acceptable

- 4.2.28 Original roof parapet walls and features (such as decorative brick work, terra cotta coping, cornice tie-in or original shed or mansard roofs) should not be altered or removed.
- 4.2.29 If a parapet wall is constructed of historic masonry with soft bricks and lime-based mortar, do not repair or re-point masonry with harder-based mortar (Portland cement) or contemporary engineered bricks. These materials will be too hard and rigid for the softer, lime-based mortar composition of the historic masonry and will cause permanent damage to the masonry parapet wall system.
- 4.2.30 Do not install a “shed” system to cover or overlap parapet walls.

B COMMERCIAL DESIGN GUIDELINES

Chapter 4 COMMERCIAL ARCHITECTURAL DESIGN GUIDELINES

4.3. Rear "Facades"

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

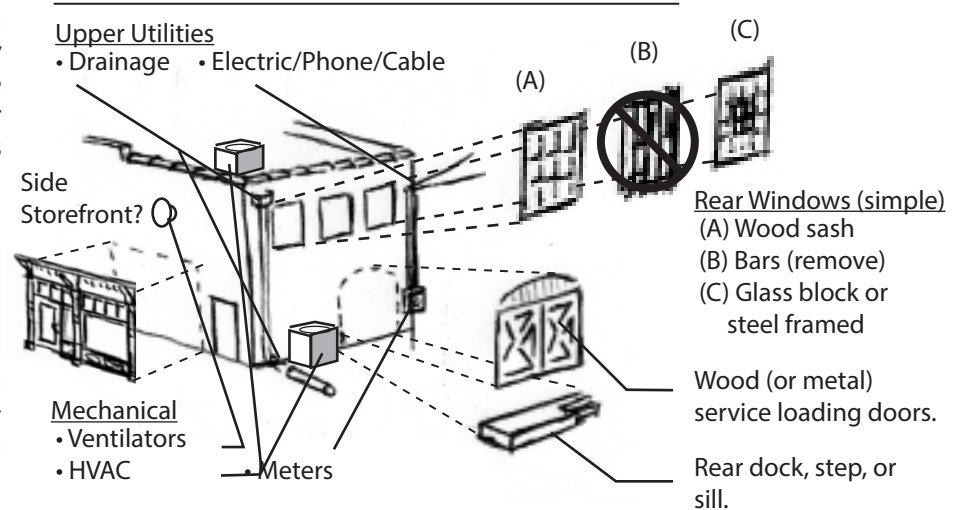
Retain Context of the Rear Elevation

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

Appropriate/Acceptable

- 4.3.1 Preserve the historic integrity of the rear building environment by maintaining and re-pointing existing softer mortar or masonry with like (usually higher lime content) mortar.
- 4.3.2 Preserve the "service-oriented" character of the rear facade when replacing hardware or elements. Use simpler materials than those used on the front public facade. Doors, loading platforms, windows (often steel mullions with wire-glass or even burglar bars), stairs, gutters, lesser-quality brick, and exposed foundation materials would traditionally not have been adorned with the same decorative treatments as the front facade.
- 4.3.3 Use service or "shop-style" reproduction lights and sconces that are bright enough for security purposes.
- 4.3.4 The original intent of the window character should be restored or rebuilt. Preserve the sashes and mullions of the rear facade windows (steel or wood). Frosted glass can be used if privacy is desired.
- 4.3.5 Maintain safety for the business while reducing the visual detracting and "unsafe" perception of security bars. Burglar window films or interior (visibly) mounted burglar bars with audible, wireless alarm systems and/or permanently installed interior (insulating) storm windows will improve safety, energy efficiency, and exterior aesthetics.

Fig. 4.11: Components of the Rear Elevation



Inappropriate/Not Acceptable

- 4.3.6 Do not sandblast rear facades as a cleaning method, nor use any abrasive cleaning method, including high water pressure washing. This type of ceiling is too abrasive for softer, historic materials.
- 4.3.7 Do not paint natural brick, or use colors other than brick hues if repainting.
- 4.3.8 It is tempting to use lesser quality maintenance materials on the rear of a buildings. Do not use harder mortar than the existing mortar in the joints of the rear facade. Using dissimilar materials on a historic building, can ultimately and irreversibly damage the building.



Rear facades in Bainbridge have many historic features. However, some rear facades have covered windows, weeds and exposed dumpsters that diminish the visual character of rear areas.



Some rear elevations (Callahan Building) have opened windows and a clean "secondary" facade facing the parking area. More attention can be given to rear storefront entries.

Rear Utilities

Appropriate/Acceptable

- 4.3.9 Screen utilities and dumpsters with plantings or well-vented brick or wood screen walls.
- 4.3.10 Remove old mechanical equipment, service lines, and pipes. Move building services into one area if possible. Simple paint can be effective if items cannot be removed.
- 4.3.11 If possible, combine dumpster usage between multiple businesses in common dumpster “corrals” in the rear areas of alleys or properties. Ensure common dumpster areas are screened with landscaping if they face any public streets.
- 4.3.12 Ensure grease traps and disposal from restaurants are located for disposal professionals’ easy access on a routine basis. Some sites are finding in-ground tanks to be useful. Ensure stand-alone grease collection is ventilated to prevent heat and odor build-up.
- 4.3.13 Repair broken down spouts, collection “scuppers,” rusted in-ground drain pipes and gutters. These items, together with cracked asphalt

Back Entrances

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

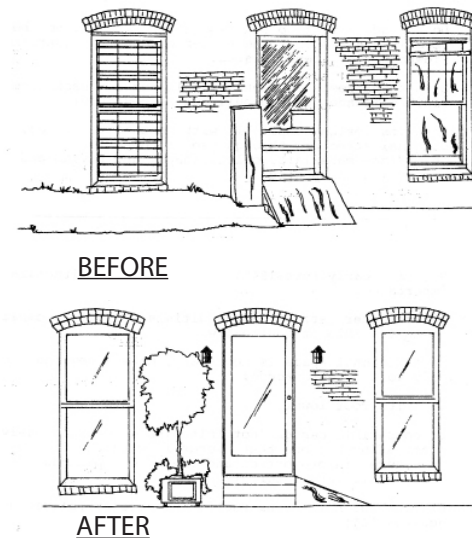
Appropriate/Acceptable

- 4.3.15 Retain and repair (rather than replace) original loading doors. Large original service or fire doors can be secured open to preserve their appearance with new, contemporary doors installed just inside the opening. Sometimes large service entries have enough room to incorporate a common vestibule having multiple internal entries to businesses and collected services such as gas or electric meters.
- 4.3.16 Metal service doors are acceptable with or without glass, depending on the level of security. However paint should be used to improve the stark nature of a gray metal door.
- 4.3.17 Canopies or awnings are acceptable if patrons will be using the rear entrances or if upper floors are used for business or as a residence. Awnings on rear windows provide the same protection

alleys and foundations in need of repair can direct detrimental moisture into the masonry.

- 4.3.14 Ensure ground surfaces are graded away from the building foundation. Installing “French drains” (see Appendix I) can help direct water away through permeable ground around a building. Always obtain permission to divert run-off to lower areas or public street gutters.

Fig. 4.12: Rear Features Before and After Retain Context



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

as those on fronts. Use simple design, such as straight edge valances, rather than decorative scallops. Solid colors are preferable to stripes.

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

Inappropriate/Not Acceptable

- 4.3.19 Do not impose false, “Main Street” style storefronts on the rear of a building.
- 4.3.20 Do not use residential-style doors for rear entrances.

4.4. Additional Features and Amenities

Beyond the composition of the storefront facade, a building's complete exterior defines its architectural style. There are both intrinsic structural components and finishing details that contribute to a building's appearance. The additional features and amenities, which might change with each business, are subject to review by the Historic Preservation Committee to ensure these commonly changed items respect the historic resource itself.

Exterior Walls

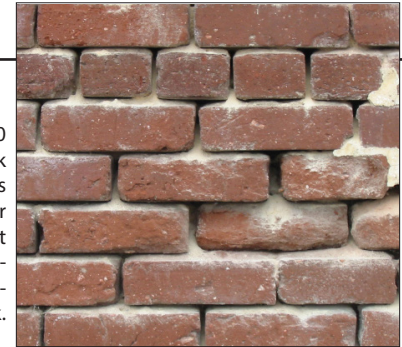
Building walls are a critical system of a historic building. Hand packed brick of ca. 1900 and earlier tend to react to moisture and temperatures with expansion and contraction. Walls were typically constructed with an air space within the masonry for insulation as well as vapor transmission. Soft, historic materials allow for expansion and contraction and will be damaged quickly by moisture "wicking" upwards in the wall system. Known as "rising damp," this phenomenon can be worsened by later applications of stucco, multiple coats of latex paint on exterior walls, and modern brick sealers (especially on interior walls that have had their plaster inappropriately removed).

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

Appropriate/Acceptable

- 4.4.1 Ensure that water is diverted away (above and below ground) from the foundation.
- 4.4.2 If an exterior brick surface is painted, and the paint layer on the substrate is stable, then repainting the exterior is appropriate. Chemically removing paint rather than adding new paint is preferred, as it benefits the sustainability and appearance of original brick. A simple color scheme is recommended, generally with no more than four colors. Neutral, brick or earth tone hues are recommended for the building surface, with the cornices and framing incorporating colors that match or compliment the dominant building material of the structure.

Older buildings, especially those c. 1900 and earlier, can have softer historic brick and mortar. After nearly 100 years this can become weathered. DO NOT repair with harder, Portland cement mortar. Soft mortar MUST be replaced with soft, lime-based mortar to avoid permanently destroying the integrity of the historic brick.



Wood: Photo Archives

Inappropriate/Not Acceptable

- 4.4.3 Do not paint unpainted masonry surfaces, nor add water sealers or apply clear coating of any kind to the masonry. These will change the vapor transmission of the wall system, perhaps permanently.
 - 4.4.4 Do not sandblast or use any form of abrasive cleaning method (including high-pressure water) on walls. Abrasive cleaning methods can break the outer "crust" of old brick, or patina, of stone.
 - 4.4.5 If a wall is constructed of historic masonry with soft bricks and lime-based mortar, do not repair or re-point masonry with harder (Portland cement) based mortar or contemporary engineered bricks. These materials will be too hard and rigid for the softer historic masonry and will cause permanent damage to the masonry wall.
 - 4.4.6 Do not uncover a past problem. Some exterior surfaces may have had covering or application of veneers or stucco for maintenance reasons long ago, such as poor masonry, a fire which compromised the brick, or natural disaster. It is important to understand the history if covering or veneer exists.
- (note) While the HPC does not have jurisdiction over interiors, please note that improper interior treatment of walls can easily compromise the entire wall system through to the exterior. Do not remove interior plaster to expose brick walls. Historic brick can be soft, especially if intended for plaster to adhere. Exposing and covering with water sealer will not solve conditions of crumbling or sandy mortar; these actions can cause an additional moisture problem. If original plaster is cracking and must be removed, install furring strips and attach drywall to gain the appropriate "finished" interior appearance of the historic environment, or simply leave "patina" surface as is.

4.4. Features and Amenities (continued)

Quality Architectural Materials

The tradition of using the highest quality materials for the public faces of any commercial facade or storefront should be continued today. Wood in windows, framing, or storefronts from 80 to over 100 years ago can be re-conditioned (even when it seems the driest or “grayed”) because it is of higher quality than today’s lumber. Historic materials are highly flexible and resilient to change, which has allowed them to last.

For more information on exact procedures for care and maintenance of historic materials see Appendix IV. Routine Maintenance - specifically the National Park Service Preservation Briefs list of materials and subjects.

Appropriate/Acceptable

- 4.4.7 Have respect for and work with historic materials by learning about them before removing (See Appendix IV for guidance).
- 4.4.8 Cast iron or metal components are very important features. Paint may be removed from any surface with the appropriate restoration chemical agents; use the most sensitive possible. Run test patches of solvents. Sandblasting or abrasive cleaning is discouraged. Because metal will rust, ensure that the proper primer is applied first or use oil-based products; latex is inherently a water-based product that can promote rust.
- 4.4.9 Ensure that metal-to-metal contact is the correct combination. Metals will experience galvanic corrosion (degrade or corrode) if the wrong combination of metals is used to fasten or attach other elements.
- 4.4.10 Identify stone surfaces such as granite, and differentiate them from marble or stucco veneers. These materials will require entirely different chemical cleaners and different methods to attach items. Substrates could be affected by surface treatments; such as rust stains from stone crimps or stucco lathe pulled through porous masonry surfaces.
- 4.4.11 Assess all eras of remodeling. Approach rehabilitation to preserve the period and materials which are the most intact and significant. Some retrofitting may not have been sensitive to the original structure. Study the integrity of the original materials beneath. Assess the systems in which the remodel or covering was applied. For example, during the era of “streamlining” buildings from the 1920s to the 1940s, some materials such as pigmented structural glass, tiles, or laminates are now obsolete and have become very valuable.

Fig. 4.13: Study of Architectural Masonry Found in Bainbridge

With a focus on masonry alone, downtown Bainbridge is full of quality resources. Less expensive cover-up materials have been removed over recent decades and there are many eras of exposed original masonry to preserve. New construction can follow historic precedent with use of materials that are lasting.



Inappropriate/Not Acceptable

- 4.4.12 Do not impose modern materials or “quick fixes” with materials that may be too rigid for the historic structure, such as Portland-based stuccoes and mortars as a replacement for soft, high-lime content historic mortar. These materials have the potential to create permanent damage to the building.
- 4.4.13 Do not remove defining materials from later periods of history that may be part of the facade, such as retrofitted storefronts or facades which have materials that are historically significant in their own right.

Awnings and Canopies

Awnings, when properly installed and scaled (Figure 4.14), can be an important stylistic and functional element of a building facade. They provide protection from the weather and from UV sunlight that can harm display merchandise, and they greatly reduce the amount of maintenance to the storefront area. Most historic buildings have had, or were designed to accommodate, awnings or canopies of some sort.

Awnings can be rigid canopies in the form of built-in “ledges” consistent with the architectural style of the building. They may also be lightweight aluminum or sheet metal attachments, often used to replace fabric awnings as storefronts changed in style. 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 facade or storefront, and the amount of open area above the display that is available to affix an awning. Transom windows might be located above or beneath the mounted height of the awning. Northern-facing facades 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 facades might have had retractable awnings to provide shade when needed at different times of day or year. Storefronts facing south may have the deepest projecting or largest awnings.

(Continued on next page.)



Bainbridge Bon Air & Wood Photo Archives

(Top) Contemporary awnings with sideless construction can have traditional scale. (Bottom) the Bon Air is a unique and appropriate case of a historic balcony creating continuous cover over the sidewalk.

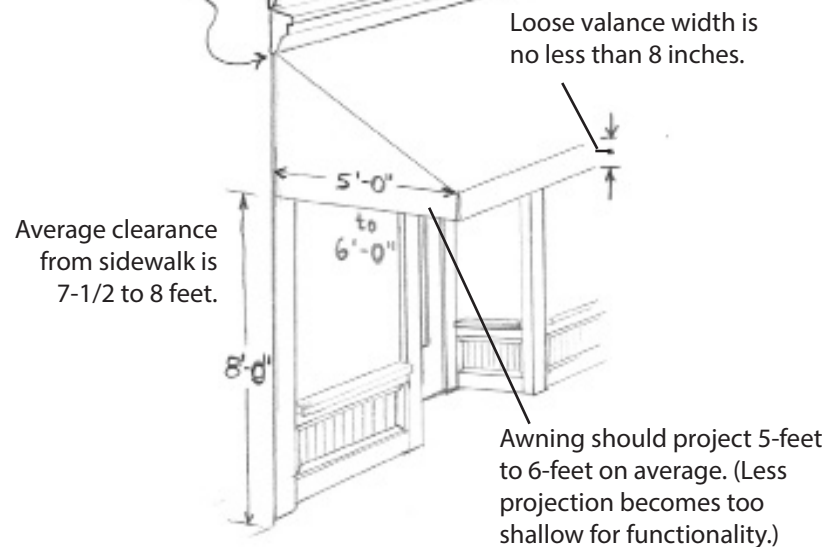


Wood: Bainbridge, GA, 2008

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

Fig. 4.14: Traditional Placement of the Storefront Awning

Awning is as wide as inner edges of the storefront opening.



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



Wood: Bainbridge, GA, 2008

Upper awnings are appropriate in south Georgia. Deep projection awnings mounted over approximately half the height of an upper window will help cut heat gain.



Wood: Bainbridge, GA, 2008

Awnings may gain historic significance. This simple, possibly original painted aluminum awning remains attractive, unique, and appropriate to the 1940s storefront.

4.4. Features and Amenities - Awnings (continued)

Appropriate/Acceptable

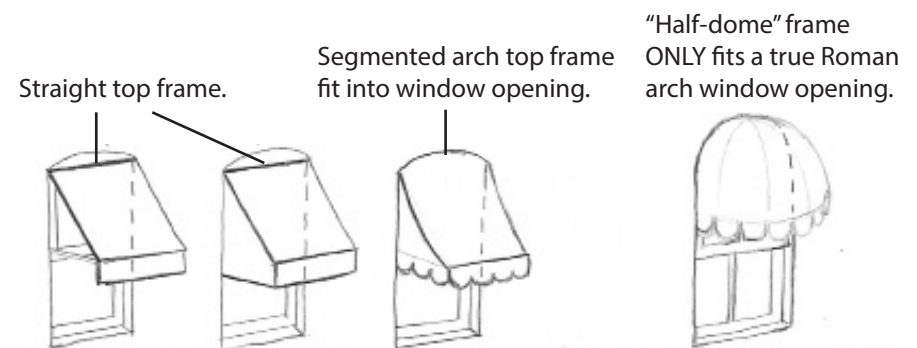
- 4.4.14 Preserve (retain, restore and maintain) any awning hardware if in good condition, original, and/or not a detriment to safety.
- 4.4.15 Retain and repair (rather than replace) deteriorated canopy parts if they are original to the style and construction of building.
- 4.4.16 If replacement parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.
- 4.4.17 If original awning placement cannot be determined using photographs or historic resources, use custom new hardware. The characteristics of new awning(s) should match that of the traditional (size, shape, width, projection, height) to complement the storefront style. The design of replacement awnings or canopies should be in keeping with similar adjacent structures.
- 4.4.18 Fabric is the most traditional material for use with replacement awnings, and the tightest fit will best endure weathering. Square aluminum frames with crimped-channel fasteners along the entire length of the frame are appropriate.
- 4.4.19 Allow awnings to be an expression of the business. Striped or solid fabrics will make different statements about the type of business. Some buildings with multiple businesses can choose a "fabric family" of similar stripes, while changing the colors for each storefront.
- 4.4.20 Install loose fabric valances – scallop, straight edge, wave, key or decorative trim give greater individuality to any storefront.
- 4.4.21 Conform the shape of the awning to the shape of the opening (see Fig. 4.15).
- 4.4.22 Awning and canopy frames traditionally match the width of the storefront opening. In some cases with modern architecture, there are few or no building piers. Glass storefronts are designed to the edges of (banded around) the facade and canopies may run this length.
- 4.4.23 For rigid canopies, assess the stability of the mounting system. Those retrofitted onto older structures in the mid-20th century may have a steel header across the storefront display (often removing display transoms) for cantilevered support where old storefronts were replaced for full-glass fronts. These may require substantial expense to remove and should be studied for load-bearing integrity. Retain the canopy or re-design to the most significant storefront architecture. Assess water diversion from rigid canopies.

Inappropriate/Not Acceptable

- 4.4.24 Generally, do not install an awning that crosses the entire width of the building from edge to edge.
- 4.4.25 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 facade and reduce the cost of repair, if needed.
- 4.4.26 "Half-dome" shaped awnings are not appropriate for storefronts or upper windows unless the shape of the opening is a true Roman-arch.
- 4.4.27 Avoid use of duplicate patterns or colors that match neighboring storefronts.
- 4.4.28 Do not use plastic or vinyl covering (typically intended for back-illumination) as these have a non-traditional glossy appearance and are often prone to UV damage and color fade.
- 4.4.29 Do not use "quarter-barrel" shaped awnings as they receive uneven sun exposure and often encounter water or stains on the top, flat surface.
- 4.4.30 Avoid plastic clips, nylon cord and thin, round aluminum frames which have proven over time not to be durable materials for the stresses awnings encounter.

Fig. 4.15: 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.

B COMMERCIAL DESIGN GUIDELINES

Chapter 4 COMMERCIAL ARCHITECTURAL DESIGN GUIDELINES

4.5. New Construction

New, in-fill development or new construction to replace a structure that has been lost should continue the dense, pedestrian-oriented, urban environment described in Section B, Chapter 3.4 - The Downtown Environment. **To ensure compatible building design in the Local Historic District, all new construction must follow all of Section B, Chapter 4 "Commercial Architectural Guidelines" as well as this section.**

Appropriate/Acceptable

Placement and Orientation

- 4.5.1 Align new construction with the setback and spacing of existing structures in the downtown area, which generally have "zero-lot-line" conditions, meaning no front or side setbacks.
- 4.5.2 Locate parking to the rear of buildings or utilize available on-street spaces.
- 4.5.3 Window size and placement, as well as storefront opening and height, should be consistent with the rhythm of existing building facades in the downtown area (see Figure 4.16).

Scale

- 4.5.4 Design the new construction to be of similar height, width and proportions as existing structures in the downtown area (see Figure 4.16).
- 4.5.5 Limit the number of stories of new construction to be consistent with adjacent structures on either side, or no greater than one story higher than the tallest adjacent building. The HPC discourage additional stories if the building appears out of scale with surrounding buildings.

Style

- 4.5.6 New buildings should be contemporary. It is appropriate to display the style and construction methods of the period in which a building is constructed, but not appropriate to design a "faux" reproduction or create "false history."
- 4.5.7 Design the elements of new construction (massing, height, rhythm of openings, dimensions and placement of facade features) in context with those features of existing adjacent structures in the downtown area.

A new structure (left side of courtyard) appropriately designed with facade, storefront, form, orientation, scale and contextual style to the surrounding buildings. Historic one-part commercial building in the area (downtown Dalton, Georgia) established a consistent building form. The new structure was built with all contemporary materials.

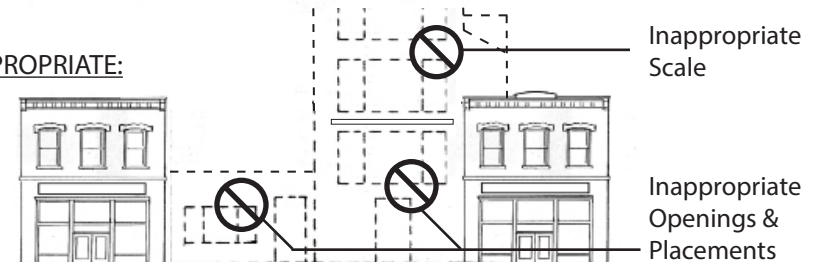


Fig. 4.16: Examples of New Construction and Rhythm

APPROPRIATE:



INAPPROPRIATE:



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

(For more information see Section A,1.6. - Sense of Place & Context and Section B, Chapter 3 - Basics of Traditional Commercial Buildings.)

4.6. Additions

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

Keep Additions in Context

Appropriate/Acceptable

- 4.6.1 If additional square footage is necessary, designing the new addition to the rear of the structure is preferable to adding another story, assuming that space is available to the rear of the building.
- 4.6. Inset new walls from the corner and lower roofs when framing additions from the sides of the building, allowing the original form of the historic structure to be “read.”
- 4.6.3 Ensure that the characteristics of additions continue those of the original architecture (massing, height, rhythm of openings and general type of materials), with the goal of complementing the existing building style as well as the structures in the downtown area.

Rooftop Additions

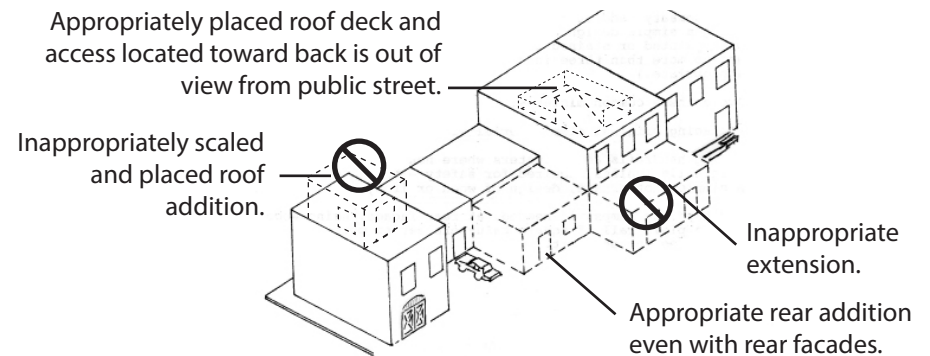
A rooftop addition can be a functional way to add living space to residential rehabilitations downtown. Decks, obscured visually by building parapets, are the most common form of roof addition as they are low and typically “reversible” to the original building form.

Appropriate/Acceptable

- 4.6.4 Ensure deck additions do not adversely alter water run-off.
- 4.6.5 If small roof rooms, decks, cupolas, skylights, mechanical screening or egress structures are added, ensure they are not readily visible from public streets, prominent pedestrian viewpoints, or scenic vistas. The HPC may require illustrations showing the additions as they would be seen from other areas, and may offer suggestions for the appropriate scale of additions to roofs.

A building’s structural integrity and the height, scale and massing of surrounding buildings are paramount factors when determining whether a building can support an addition. Additions should match materials, in size and scale. Being able to differentiate the new from the old, however, is important. **To ensure compatible building design in the Bainbridge Local Historic District, all new construction must follow all of Section B, Chapter 4 - Commercial Architectural Guidelines as well as this section.**

Fig. 4.17: Examples of New Additions Off Building Rears



Inappropriate/Not Acceptable

- 4.6.6 Do not add full floors as rooftop additions. This permanently alters the original building form.
- 4.6.7 Do not add through roofs just for the aesthetics of expanding interior ceiling height.
- 4.6.8 Do not remove important structural members of the building to build in new roof access and ensure that loads added to the roof are positioned over load-bearing interior support.

(Continued on next page.)

Balconies

Upper facade balconies are a historic feature of downtown Bainbridge. However, new individual hanging balconies on public facades are discouraged today. Adding a new balcony necessitates an upper door to be added or window to be cut open to form a door, and this is generally considered to be an unacceptable treatment of a building in a historic district. Original construction generally was not designed to bear bracing and weight of upper floor balconies. Support columns to the sidewalk may be permitted, but only in the case of existing upper doorways and substantiated historic research of original feature. Additional review for scale and style may be required.

Appropriate/Acceptable

- 4.6.9 Small "Juliet balconies" off rear or non-public elevations and roof decks on neighboring buildings accessed from upper floor windows may be appropriate, but only if windows are tall enough or original upper floor door openings exist. Construction must be reversible.
- 4.6.10 If upper door openings do exist, research historic balcony design and reconstruct historic balcony from historic photographs and documentation.

Porches, Stairs and Patios

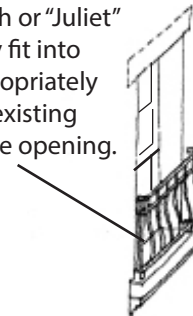
Outdoor patios are good features to add to abandoned lots for a temporary and attractive use until new permanent infill construction can be achieved. Public parks or greenspace to the side or behind buildings may require easements for businesses to gain access. The appropriate design for stairs, steps, or porches will be apparent in the building form where these elements were originally constructed; simply follow the original intent.

Appropriate/Acceptable

- 4.6.15 If necessary, add staircases (or fire escapes) to rear facades from existing window openings using a simple design with plain balusters (wood or metal square balusters painted or stained finish and spaced per codes).
- 4.6.16 Add handicap ramps or features, if needed, at rear facades, using wood with a plain rail and incline set to ADA standards. (See Section B, Chapter 4.1 - Doors" for more information on alternatives.)
- 4.6.17 Infill, storefront "facade-patios" may be constructed if they do not replace historic storefronts and if design approximates traditional openings.

Fig. 4.18: Illustrated Balcony Types

A French or "Juliet" balcony fit into an appropriately scaled existing rear/side opening.



Widened opening and addition of a standard shallow balcony.



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

Inappropriate/Not Acceptable

- 4.6.11 Do not construct or extend balconies (this includes sidewalk "sheds") from front or side facades where none originally existed.
- 4.6.12 Do not cut new doors into upper facades or widen existing openings.
- 4.6.13 Do not extend new columns to a public sidewalk to support new balconies over a public sidewalk.
- 4.6.14 Do not construct braces or cantilever systems back into an existing building.

Fig. 4.19: Appropriate Patio Examples in Downtown Commercial Districts

A new courtyard created from a vacant lot. Brick walls and openings continue contextual structural street frontage in front and rear.



A front dining patio created at an adaptive re-use of a service station with setback, preserving the original character of service bays.



A non-historic facade with contemporary design contains mid-block facade-patio (with full-opening storefront) built to the property line.

Wood Photo Archives

Inappropriate/Not Acceptable

- 4.6.18 Do not add porches or staircases on front or side facades where none originally existed.
- 4.6.19 Do not intentionally remove historic storefronts, facade materials or facades to create an open "facade-patio."

SECTION C

COMMERCIAL SIGN GUIDELINES

Chapter 5:
Introduction to Sign Basics

Chapter 6:
Commercial Sign
Design Guidelines

5.1. Marketing and SIGN BASICS

The City of Bainbridge has established a commercial sign ordinance (City Code, Article 13 “Sign Regulations”) that has precedent over these guidelines. However, these guidelines are to be used as a compendium with suggestions for commercial buildings in the Bainbridge Local Historic District. With significant focus on buildings in the historic downtown commercial area, it is the intent of this section to help building owners understand their building features and how appropriate scale, type, materials and placement of signage will benefit their businesses.

The quality and amount of signage on a building can influence the visual character of a downtown 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.

Different types of signs serve different purposes in a downtown area. In most areas of any downtown, first impressions may be from an automobile, and certain signs are designed to be seen from that vantage point. Other signs are intended for the pedestrian to read while

strolling the sidewalk. The building or business owner’s choice of materials, size, scale and type of signage is reflective of the way that the sign is intended to be viewed. A general rule of identification is that any patron needs only to recognize where a business is once. These traditional commercial sign guidelines provide for the multiple types of commonly used signs that allow for the best business visibility. This chapter suggests how to “read” individual buildings in order to identify proper sign placement depending on each primary facade, and divides the facade area for “business divisions” if there might be multiple sign users.

Despite the rich architectural history of the City of Bainbridge exemplified by distinct building styles over many periods of its history, simple “marketing” rules related to signage remain basic:

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

Keep It Simple

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

APPROPRIATE:



Keeping sign information simple and placed in traditional locations is key in the downtown commercial district where businesses are close together. Fitting simple, bold lettering within prescribed sign space is appropriate.

INAPPROPRIATE:



In Bainbridge sign clutter is not an issue. Rather the lack of information and primary signs is an issue. Most commercial spaces have active businesses, but lack of basic signs, as well as awnings covering entrances, creates the appearance of vacancy.

The Context of Signs

It is important to design and/or choose sign styles appropriate to the building style and the manner in which the signs will be seen from the surrounding environment. Signs should work in context with the form of the individual building. Use fundamental features of the facade such as building piers, storefront cornices, and storefront framing for traditional and best placement of signs (Figure 3.2 next pg). Many upper facade features and stylized materials will provide built-in framing. Any new or reproduction sign should be consistent with the placement and type 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 facade or the storefront. For example, Victorian era storefronts should avoid the application of detailed Colonial styled signage or overly "themed" lighting and amenities that change the character of the architecture. The sign should be considered an expression of the type of business and therefore an extension of that individual business's identity, but the historic architecture should also be taken into consideration.

If the storefront or business model is designed to use contemporary sign materials, a traditional approach with respect to placement, size and scale relative to the building features should still be followed. Additionally, the sign and its method of attachment should be reversible, to the greatest extent possible, in order to maintain the integrity of significant building materials.

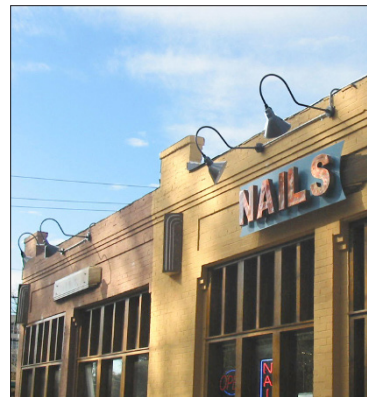
Use Appropriate Scale

Scale can be subjective. Size limits set within these guidelines should guide an understanding of scale. To judge scale each business must consider the overall coverage of all signs being used on its facade, 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 downtown environment might determine whether appropriate sign scale in a particular part of the district is smaller or larger. A marketing rule for scale is generally the smaller the sign and less information provided, the more sophisticated the business will be perceived. Businesses that overcrowd type on out-of-scale signs are often perceived as lower-end or discount retailers.

APPROPRIATE:

Wood Photo archives, 2007

A single-bay contemporary framed storefront with traditional construction is shown here with an appropriate amount of signage. The design of a primary blade sign and secondary sign band over the door is in-context with the character of the space, the architecture and business.

APPROPRIATE:

Wood Photo archives, 2007

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

INAPPROPRIATE:

Wood Photo archives, 2007

Flat vinyl letters applied to an out-of-scale signboard are shown above. The entire sign is set across facade elements including the building piers, banding and over the storefront's opening edge. This becomes out of context to the traditional architecture.

INAPPROPRIATE:

Wood Photo archives, 2007

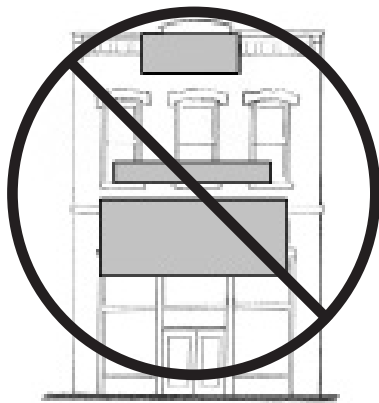
A sign that is too small for the large area of the upper facade is out of scale. This may interrupt the rhythm of signs and horizontal continuity of the block. The entire business may be overlooked.

5.1. Sign Basics (continued)

Follow Good Sign Placement Practice

5.1.1 It is not appropriate for a sign applied to a building to be allowed to obscure any significant architectural details of a building face, nor for a wall sign cover existing windows.

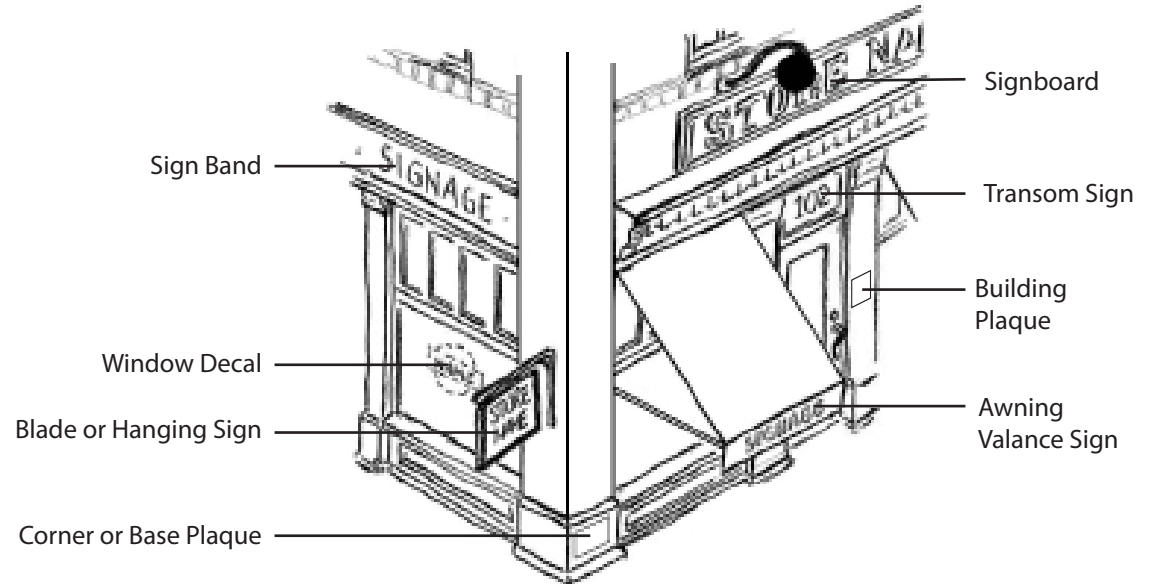
Fig. 5.1: INAPPROPRIATE Sign Placement



Signs placed over building elements and window openings are inappropriate.

Fig. 5.2: Contextual Types and Placement of Signs

For illustration only, all signs would not be appropriate on one building:



Create a Hierarchy of Sign Types

These guidelines use three different sign category terms to suggest a traditional system of sign hierarchy per business division, rather than per facade (see also Section C, Chapter 5.4 - Dividing the Facade for Clearer Signage):

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

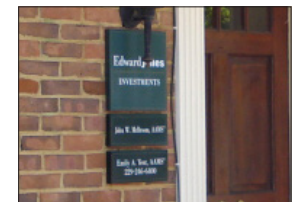
Quick Reference Guide to Sign Hierarchy:



Primary Signs: pg. C-8



Secondary Signs: pg. C-10



Subordinate Signs: pg. C-11

C COMMERCIAL SIGN GUIDELINES

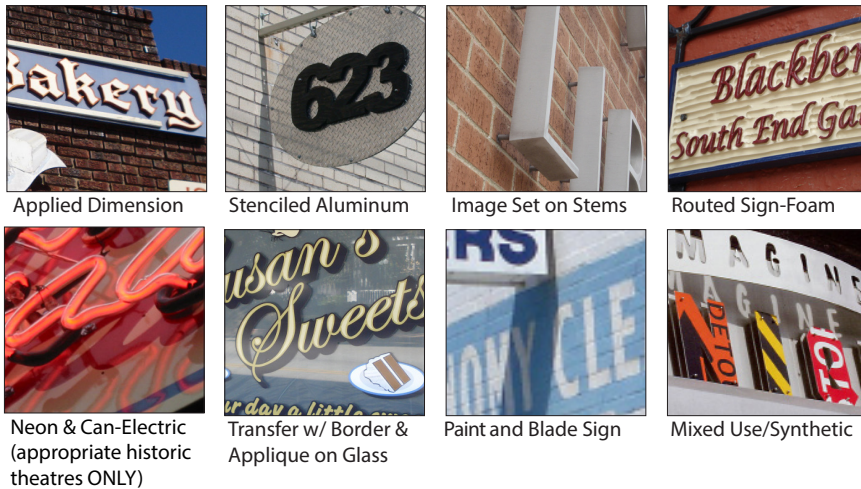
Chapter 5 INTRODUCTION TO SIGN BASICS

5.2. Sign Materials

All attached signs should be (or appear) 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 (see Fig. 5.3). (See page C-3 - Create a Hierarchy of Signs.)

APPROPRIATE – General Materials for Dimensional Primary Signs

The images below are illustration purposes only, not all from Bainbridge, and do not represent the only design for signs considered appropriate

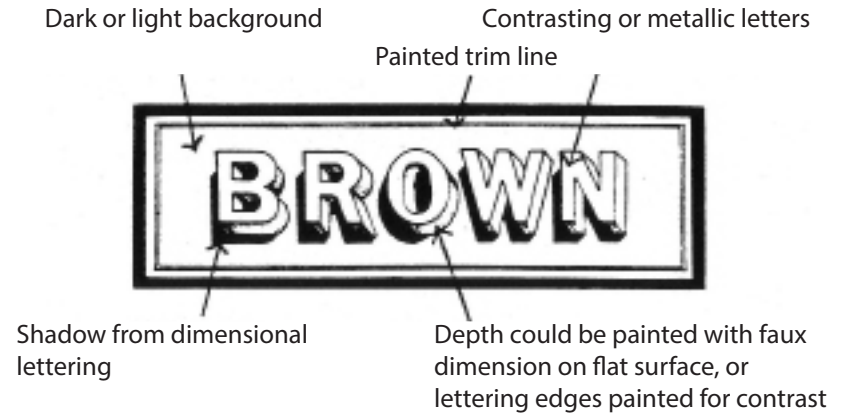


Bainbridge, GA, Wood Archives, and National Trust

- 5.2.1 Wood is appropriate in cut, stenciled, routed, or dimensional letters.
- 5.2.2 Aluminum (stencil cut or mounted on “stems” from the sign board or anchors set into mortar joints on the wall) is appropriate.
- 5.2.3 Synthetic modern materials such as toolable sign foam, applied pre-fab and primed-paintable dimensional lettering, “Cintra” brand board, or fiberglass reinforced plastic (FRP) are appropriate.
- 5.2.4 Hand-painted signs with implied dimension are appropriate.
- 5.2.5 Any creative mix of appropriate materials forming sculptural layers is appropriate.
- 5.2.6 Stencils or metallic foiled lettering can be used as material for applied window signs of any type. Give these dimension with an additional applied border (contrast color to lettering or black) outline (See pages C-5 & 6 for appropriate definition and use of neon materials.)

Fig. 5.3: Typical Dimensional Lettering and Paint Example

Colors suggested for Illustration Only:



INAPPROPRIATE – Materials for Primary Sign in General



Vinyl Banner or “transfer” applied letters.



Plastic Internally Lit box signs are not appropriate.

The very few “inappropriate” materials for signs allows for good, unique signs to be created from just about any medium. Context, placement and scale are more important than materials.

- 5.2.7 Inappropriate “Quick” signs of vinyl lettering, heat transfers, or stick-on lettering used as Primary Signs have a cheapened and non-durable appearance for the business. These may be used as a “secondary” or “subordinate” signs on awning valances and some window applique (see also Section C, Chapters 6.2 and 6.3, respectively).
- 5.2.8 Back-lit plastic light box or plastic neon-appearing signs are inappropriate as Primary or Secondary Signs.

5.3. 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 be achieved with an appropriately lit sign at night than during daylight hours when the entire downtown environment may visually distract. Traditional reproduction fixtures, and stylistically appropriate forms of lighting (Figure 5.4) will be compatible within the Bainbridge Local Historic District.

SPECIAL NOTES:

- 5.3.1 The Historic Preservation Commission may determine in specific cases, or in general, that the amount of lighting is too great and disruptive to the environment or architecture.
- 5.3.2 Holiday lights or interactive seasonal displays are welcomed, however only temporarily. Ensure holiday displays encroaching on sidewalk space and/or displays do not shine in pedestrian’s eyes.
- 5.3.3 Allow artful use of new lighting technology. Light Emitting Diode (LED) light sources are effective in creative and innovative sign packages and architectural lighting. The Historic Preservation Commission will require additional review of timed fades, brightness, and amount or type of housing (i.e. “channel lettering”) the LED is set into.

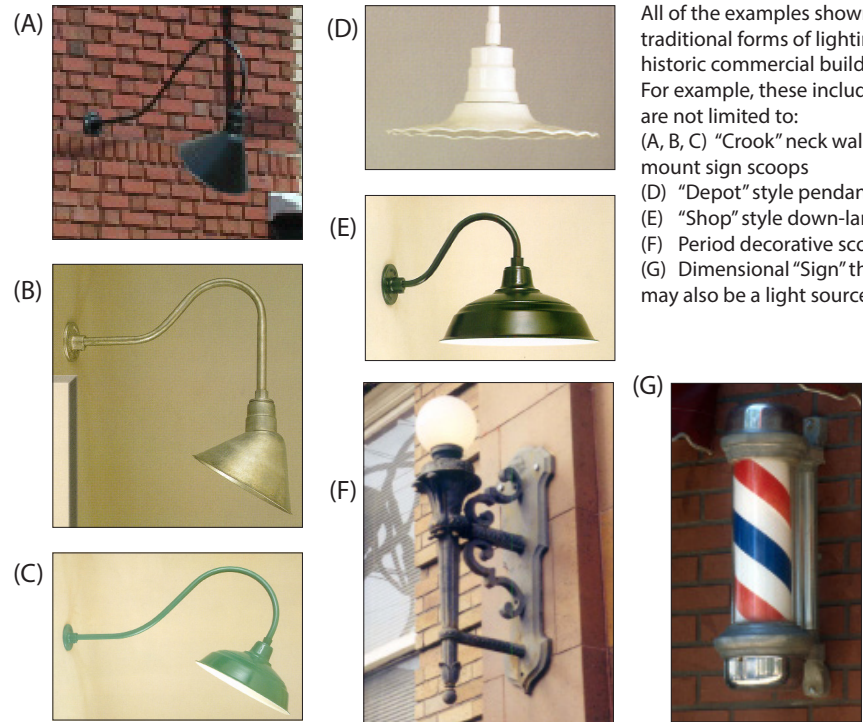


(Left) New light sources. Light Emitting Diode (LED) “strings” are being used as sources for internal and creative sign lighting (These can be fixed or set with slow fades and changeable colors with special approval.) Close-up shown from inside.

True NEON vs. “Neon-Appearing” Signs

- 5.3.4 Exposed gas-filled neon tubes may be used to illuminate the name of the business or corporate identity as a Primary Sign ONLY if designed for a building facade style that would have used neon, as “grand-fathered” historic neon, or as for the front, external illumination of a theatre.
- 5.3.5 Gas filled neon may be used to “silhouette” stand-off lettering in order to illuminate the name of the business or corporate identity of the Primary Sign.

Fig. 5.4: Reproduction and Contemporary Lighting Sources



All of the examples shown are traditional forms of lighting on historic commercial buildings. For example, these include but are not limited to:
 (A, B, C) “Crook” neck wall mount sign scoops
 (D) “Depot” style pendant
 (E) “Shop” style down-lamp
 (F) Period decorative sconces
 (G) Dimensional “Sign” that may also be a light source.



Internally-lit gas filled neon tubes are only allowed in the commercial areas of the Bainbridge Historic District if applied to historic neon restorations and theatre marquees.

NEON NOTE:

- 5.3.6 Gas-filled neon tubes are often used for product endorsement, however must follow the guidelines for “Product Endorsement Signs” as described in “Advertising and Other Signs” (Section C, Chapter 6.4).

APPROPRIATE SIGN LIGHTING METHODS:



Wood Photo archives

Front lit contemporary arm up-light



Wood Photo archives

Front-lit traditional sign top-scoop



Wood Photo archives

Neon or neon-appearing OPEN signs



Wood Photo archives

Silhouetted back-lit dimensional lettering

APPROPRIATE SIGN LIGHTING METHODS:

- 5.3.7 Front-lit or direct lighting with, scoop, arm, or reproduction "crook-neck" commercial sign lights traditionally mounted above the sign board from the wall. Modern halogen pin spots mounted below on wall, frame, thin metal arms, or canopies are also appropriate.
- 5.3.8 Gas filled neon is appropriate ONLY in special circumstances (see Section C, items #5.3.4 - 5.3.6 "True NEON vs. 'Neon Appearing'").
- 5.3.9 Sculptural layers of material (creatively lit from behind) to create "silhouetted" lettering at night, or stand-off lettering that uses shadow from the front lit sources are appropriate.
- 5.3.10 Covered lighting sources can be LED "strings" or neon tube.
- 5.3.11 Architectural lighting accenting building details with pin spots, light columns, low-watt washes, planters, etc. must be removable. Additional determination of appropriateness is needed for timing slow changing fades or washes.
- 5.3.12 Backlit, molded or neon-appearing "OPEN" signs may be used inside any display window.

INAPPROPRIATE SIGN LIGHTING METHODS:



Wood Photo archives

Full internally-back lit plastic sign or awning.



Wood Photo archives

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



Wood Photo archives

Internally-lit plastic-front channel letters.



Wood Photo archives

LED OPEN signs

INAPPROPRIATE SIGN LIGHTING METHODS:

- 5.3.13 Full, internally back-lit plastic, vinyl or illuminated box signs or back-lit awning signs are not appropriate.
- 5.3.14 Animated or electronic signs are not appropriate. These primarily include programmable Light Emitting Diode (LED) read-out or digital screen video. Electronic Product Endorsement may be considered appropriate signs and should follow all placement suggestions (see "Advertising and Other Signs" Section C, Chapter 6.4).
- 5.3.15 "Channel lettering" (individual, internally-lit dimensional lettering) should not be used as the entire sign or logo. Some internally-lit sign elements may be appropriate if designed as a part of a creative dimensional sign package.
- 5.3.16 Bright flashing, strobing or quickly changing colors are not appropriate.
- 5.3.17 Electric signs with boxed "raceway" for electric wiring or exposed mounting hardware are not appropriate.

5.4. The Primary Facade and Sign Division

The following steps are not included in City of Bainbridge Sign Codes. This is a suggested method to assist the proprietor and building owner to organize a division of signs in the case of multiple businesses sharing one facade.

The suggested size, area and hierarchy of different sign categories (see Section C, all of Chapter 6 "Downtown Commercial Sign Suggestions") can be based on three simple steps of dividing facades shared by multiple businesses.

Step 1: Identify Primary Facade and Estimate Division by Physical Usage

Every building has one Primary Facade, and buildings with multiple businesses may need to share the facade area for signs. Most businesses will occupy a single storefront or primary facade facing the street; however tenants may also locate in a corner multi-level space, or locate only on upper floors with no display windows. Who is allowed the "most" signage? This hypothetical "business division" can make it easier to determine sign sizes for each business. Some business blocks have equally divisible storefronts (i.e. single story side-by-side; row of identical storefronts; upstairs / downstairs) and some may be less equally divided in the primary facade (50%/25%/25%; etc.). In instances where corner or stand-alone buildings have multiple facades, only one facade is designated as the "Primary Facade" which in turn provides the location for the one allowable Primary Sign.

Step 2: Estimate Square Footage to Assign to Each Business

Generally, each "business division" can be defined as the length and height of each individual business on the primary facade. The resulting square footage that each individual business is assigned determines the amount of facade exposure to begin to calculate appropriate signage per business.

Step 3: Use these Guidelines for Suggestions on Sign Types and Amount

Different amounts of additional signage can be measured back to the Business Division of the Primary Facade (see all of Chapter 6 "Downtown Commercial Sign Suggestions" in the following Section C, Chapter 6). The example in Figure 3.5 shows that signs do not have to be placed only within the "business division" assigned to that specific business.

Fig. 5.5: Defining a Hypothetical "Business Division"

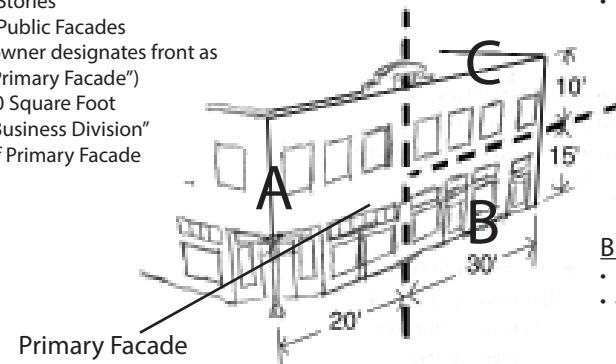
For suggested use only to assist with sign placement, amount and hierarchy. This is not code enforced.

Business A

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

Business C

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

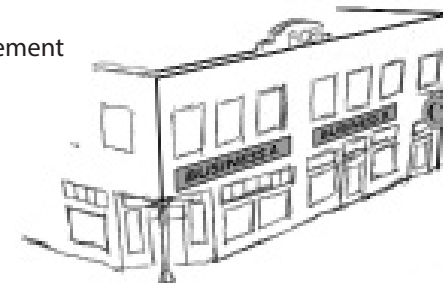


Business B

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

Example: In the diagram above the building owner has elected to divide the primary facade into three parts: Business A is a two-story business located on the corner with 500 square feet (20' width x 25' height) identified as the primary facade; Business B is a single storefront at street level with 450 square feet of the facade (30' width x 15' height); and Business C is an upper floor space with 300 square feet of the facade (30' width x 10' height) with its primary entry at a street level side door. Businesses A, B, and C could join together to place a single sign, such as "Bainbridge Antiques Mart" across the sign band area, even though each business sells different goods. Or, each business could display individual signs. Business C (in the upper floor) is given the option of affixing its Primary Sign (see Fig. 3.6 Suggested Primary Sign Types) in the form of a perpendicular blade sign over its street entry door, scaled to the amount of its assigned upper business division area, even though the door is part of the lower facade business division. Businesses A and B choose mounted Primary Sign boards over their storefronts in scale with the amount of their business divisions. This gives business A the largest Primary Sign, followed by B and then C.

Sign Placement



6.1. The Primary SignDescription and Use:

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

- 6.1.1 The Primary Sign should ONLY be the business name, logo or business type (i.e. "Bicycles," "PIZZA," "Food," "EAT," "Loans," etc.).
- 6.1.2 The Primary Sign may be a dimensional icon, graphically depicting the type of business.
- 6.1.3 A side wall mural may become the Primary Sign and may exceed the suggested size on that facade. A variance may be granted for a wall mural sign if the HPC determines it appropriate; however, any other signs on any facade will be "secondary" to this sign. Painting an unpainted historic natural brick surface is not appropriate.
- 6.1.4 Awnings should NOT be used for Primary Signs, as they are a building amenity; however, awning valances may be used for Secondary or Subordinate Signs.

Significant Historic Signs:

Where identified by the HPC, these signs MUST be retained – they are "grand-fathered" Primary Signs as part of the historic facade.

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

Suggested Amount of Signage:

- 6.1.6 ONE Primary Sign per "business division" of the primary facade (see Section C, Chapter 5.4 "Dividing the Facade for Clearer Signage" to see suggestions on visually dividing the facade per usage).

General Size Suggestion:

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

Suggested Size Limitation:

- 6.1.8 Window signs on or above the second floor should cover no more than 30% of any one window.
- 6.1.9 A hanging or projecting sign, known as a "blade" sign, will usually be much smaller than the allowed general size based on construction limitations. The size of a blade sign depends on the room for, and style of, the bracket hardware, adequate space for stabilization (if wires are needed), and weight/stress on the building. These factors, plus the projecting space over the storefront coupled with potential right-of-way liabilities, will usually lead to this reduction in size from the allowable amount.

SPECIAL NOTES:

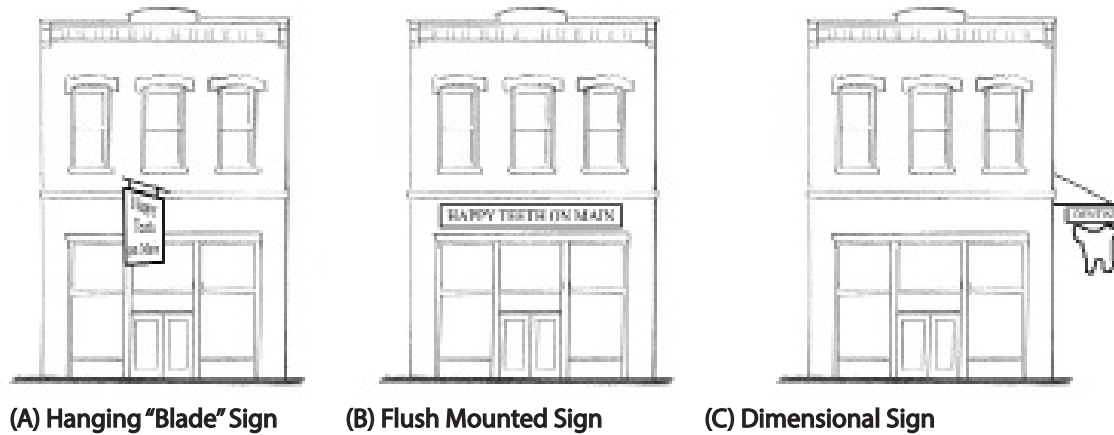
- 6.1.10 The Historic Preservation Commission may determine, in specific cases or in general, that the full size suggestion is too large "in-scale-to" a particular building, or would obstruct significant architectural features. In these cases, the HPC may suggest an appropriate size. Primary "blade" signs will usually be much smaller than the maximum allowed size. Awnings should generally not be used as primary signs, however if granted the lettering placement and size will require additional review (see below).



Only in unique circumstances should the primary sign be mounted on an awning. If the business should happen to change, the entire awning will become irrelevant. There is adequate space above this awning (shown here) for a horizontal sign board, and the awning could be mounted slightly lower for more sign space. This stated, the scale and placement of the lettering is good and not obtrusive.

6.1. Primary Signs (continued)

Fig. 6.1: Suggested Primary Sign Types



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

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



Wood: Photo Archives, 2006

A painted primary sign, paired with a smaller secondary blade sign and bold awning sign, display a context of early (ca.1940s) auto-oriented commerce along North West Street.



Wood: Bainbridge, GA 2008

A one-part downtown commercial building with a well defined area above the storefront for a flush primary sign board. Currently there is no sign placed here.



Wood: Bainbridge, GA 2008

The flush primary sign set is centered to this stepped parapet upper facade. The sign band area is defined by the architecture and is appropriately scaled for the size of the facade.



Wood: Bainbridge, GA 2008

The custom reproduction light fixture is a type of dimensional sign and a traditional material in context with this building's 1920s significance.

The above images are for illustration only. These signs do not represent the only applications and designs of signs possible, as every building and allowable sign area is individually unique.

6.2. Secondary SignsDescription and Use:

SECONDARY SIGNS are generally second, smaller versions of the Primary Sign or supporting signage to the business (Fig. 6.2).

- 6.2.1 Secondary Signs can be located in many places on the facade, and they must be approved by the HPC to be “secondary” in nature to the Primary Sign. This includes repeated, matching signs on awning valances or in multiple display windows.
- 6.2.2 The Secondary Sign may be the business name or the type of business.
- 6.2.3 The Secondary Sign may include tag lines below the name, graphics, or proprietor / professional’s name and title, or slogan.
- 6.2.4 The Secondary Sign could be a dimensional icon graphically depicting the type of business; however it SHOULD be smaller than the Primary Sign as described below.

Suggested Amount:

- 6.2.5 Generally ONE secondary sign per “business division” of the primary facade, with the exception of matching window signs (see Section C, Chapter 5.4 - Dividing the Facade for Clearer Signage for suggestions on visually dividing the facade per usage).
- 6.2.6 An identical PAIR (set) of window signs (on multiple display windows) can be counted as one Secondary Sign. (Fig. 6.2)

General Size Suggestion (each):

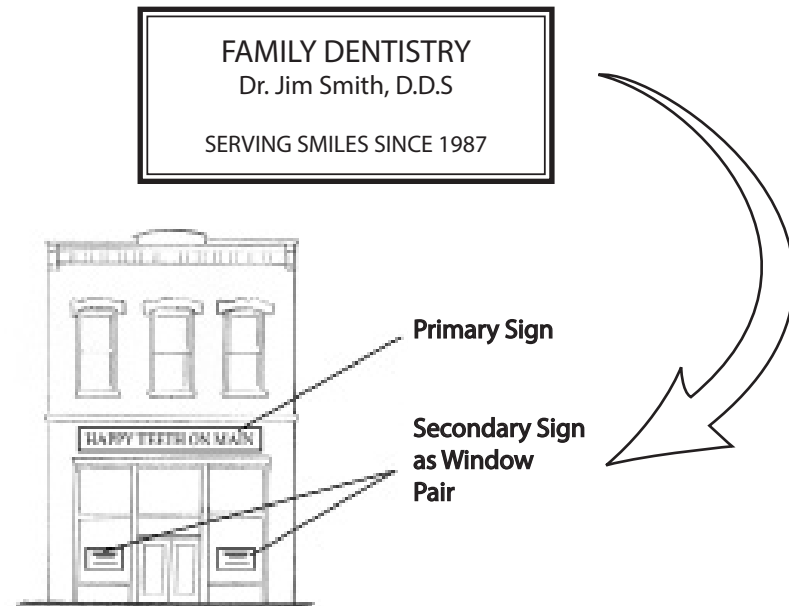
- 6.2.7 Suggested at 20% or less of the square footage of the Primary Sign as long as total square footage is not exceeded.

Suggested Size Limitation:

- 6.2.8 At any time, no single window should be covered more than 30%. Window signs on or above the second floor should be limited to identification and instructional signs.

Additional Sign Suggestion (to reduce clutter):

- 6.2.9 If the principal building or establishment is located at the corner of an intersection/junction of two public road right-of-ways, then one (1) additional wall sign of equal size shall be permitted on the side of the building facing the second public street. The length of the additional wall sign shall not exceed 80% of the length of the building’s front, measured at the front of the building line.
- 6.2.10 If there is an identical window sign (to create a pair) within a separate display window pane, and each conforming to the size limitations listed above, then the pair (set) might be used.

Fig. 6.2: EXAMPLE of Suggested Secondary Signs

Using the Flush Primary Sign, from the previous Figure 3.6, the Primary Sign reads “HAPPY TEETH ON MAIN,” The Secondary Signs are applied as a pair of signs to the two storefront windows. NOTE: This is a matching pair of signs as suggested to count together as one Secondary Sign – the dentist may still place “Subordinate Signs”.

6.3. Subordinate Signs

Description and Use:

SUBORDINATE SIGNS are usually not related to the title and/or type of the business, yet they are necessary for the function of operating a business. They are far less important for identification of the building and are intended for the pedestrian (Fig. 6.3).

- 6.3.1 Subordinate Signs are generally made of small type, window hangings or icons intended to be viewed by the pedestrian and store patron.
- 6.3.2 Subordinate Signs may consist of, but are not limited to: "OPEN" signs; store hours; credit cards accepted; menu postings; a repeat of the business name and/or type; a store slogan; proprietor's name, etc.
- 6.3.3 Neon signs are allowed, but subject to additional review of brightness to verify no flashing or changing color, and to help with placement if they are Product Endorsement signs (See Section C, Chapter 6.4 - Advertising and Other Signs).

Suggested Amount:

- 6.3.4 Usually multiple groupings make up the Subordinate Signs per "business division" of the primary facade (see Section C, Chapter 5.4 - Dividing the Facade for Clearer Signage for suggestions on visually dividing the facade per usage).
- 6.3.5 A business which occupies multiple storefronts and/or has side or corner display windows can use additional Subordinate Sign(s).

Additional Sign Suggestions (to reduce clutter):

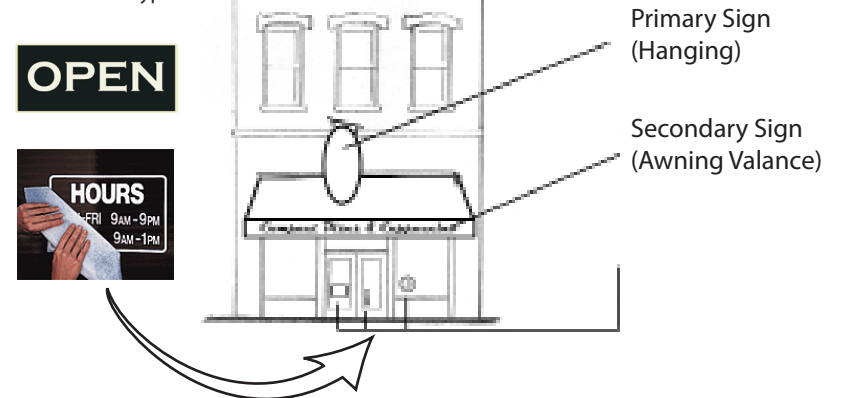
- 6.3.6 ONLY if the business occupies multiple storefronts and/or has side or corner display window area should additional Subordinate Sign(s) be used per additional facade.

Suggested Placement:

- 6.3.7 ONLY place subordinate signs on windows or display areas (this may include main entry door window panels).
- 6.3.8 On entry doors, Subordinate Signs should be either centered or set to the bottom portion of the door panel glass.

Fig. 6.3: EXAMPLE of Suggested Combined Subordinate Signs

Open sign cards can be used as subordinate signs as well as transfer type.



In the figure above, a business Primary Sign may read "MUSIC AND MORE" on a perpendicular hanging sign above the entry. The Secondary Sign is less prominent, on the awning valance in vinyl type lettering reads "Compact Disks & Cappuccino." The Subordinate Sign consists of a 1 x 1 foot square vinyl transfer "hours" in the door glass that also reads "Sorry, No Checks" in small writing across the bottom. The owner places a one-and-a-half square foot "OPEN" sign card within the main display window to the right of the entry.

C COMMERCIAL SIGN GUIDELINES

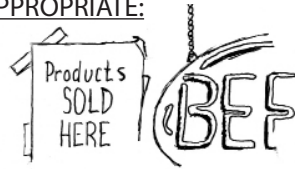
Chapter 6 COMMERCIAL SIGN DESIGN GUIDELINES

6.4. Advertising and Other Signs

APPROPRIATE:



INAPPROPRIATE:



Product Endorsement signs

Signs for products (i.e. “Timberland Boots,” “Seattle’s Best Coffee,” etc.) should not be mounted or fixed on the building, nor directly to or behind the display window in any form. Product signage should be placed on display boards set at least two (2) feet back within the interior entry or window cases (display case space permitting), or mounted on interior side walls within the display window viewable area. Special consideration for endorsement signage, such as product wall murals, may be issued by the HPC, however it is strongly suggested the product have something to do with the business. Mounting or turning the side of a building into a billboard is unfavorable. A store can get a specific product endorsement as a Secondary sign ONLY IF it is a corporate re-sale franchise of that product and the sign conforms to the guidelines of a Secondary Sign (see earlier this Section C, Chapter 6.2).



Temporary SALE or Event Banners

Sale or event banners are generally large, sticker-type vinyl lettered “quick” signs, cheaper in materials, and therefore must be TEMPORARY. On the exterior, temporary banners should be attached with ties and mounted flush to the building. On the interior, these include anything hung within three (3) feet from the inner surface of the display glass.

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



Historic, Directory or Address Information

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

SECTION D

RESIDENTIAL DESIGN GUIDELINES

Chapter 7:
Basics of Traditional Residential Buildings

Chapter 8:
Residential Architectural
Design Guidelines

Bainbridge's in-town neighborhoods have a diverse stock of residential forms and significant architectural styles. This section is intended to set consistent design standards that maintain the traditional building forms within the historic residential district. These guidelines are not simply intended to limit homeowners' design options, but rather to help them better understand what makes their homes contributing assets to the district. The guidelines address how to treat unique building features that largely define the architectural character of dwellings in Bainbridge's traditional in-town neighborhoods. By following these guidelines, each and every home can be an individual statement while also contributing to the historic district as a whole (For historic district boundaries, see Figure 1.1, page A-5.)

Bainbridge's Traditional Residential Overview

In addition to being the traditional center of government and commerce for Decatur County, downtown Bainbridge is home to many historic residences. The street plan, radiating from the business center (Willis Park) out into the residential districts is a modified grid, generated by the subdivision of large privately held tracts of land in the 19th century. Some of the oldest homes are west of the commercial center, between the downtown and the river, and in the neighborhoods northwest of downtown between Calhoun and Water Streets, as well as closer to the railroad corridor. Here, one-story pyramid and gable-end cottages are the prevalent house form. 19th century "shotgun houses" (not in the local historic district at the time of this publication) surround the cemetery north of the railroad. Shotwell Street, the major east-west artery through the district, is the address for the larger residences of Bainbridge's historic district, including two- to three-story Victorian-styled Queen Anne and Georgian houses from the late 19th century, and Neoclassical-styled homes from the 1910s.

Residential growth continued to the north and south along West Street and east of Clay Street along Planter and Water Streets with frame pyramid cottages and bungalows as the prevalent house types. An example of historic infill housing includes Craftsman-era bungalows and Classical Revival styles of the 1910s through 1920s that were constructed on lots within the existing neighborhoods. Some minimal traditional-styled American Small Houses and Ranch forms are found on lots developed during the mid-20th century. Typically, homes in the district have front yards, low decorative fencing, sidewalks and live oaks planted along major and minor streets, creating a street rhythm commonly found in south Georgia cities.



(Above - left) The larger homes along Shotwell Street, just east of downtown, reflect the continued prosperity of the city. (Right) Grand homes are also found on the larger, remaining residential lots throughout the historic residential areas. While in varying states of repair, most retain highstyles of residential form and character.



(left) The northern portion of the Bainbridge local historic district (between the railroad corridor and the cemetery along unpaved sections of Back Street) contains small, hall-parlor and central-hall homes, possibly from the mid- to late-1800s. No "mill villages" are part of Bainbridge's Historic District. Working class homes, shotguns and gable-wing cottages are found north and east of the cemetery.



(Above) Cottage (left) and bungalow (right) forms make up the majority of the residential areas of the Bainbridge Historic District with varying proximity, size, and setting depending on the section of town. Most of the residential areas have sidewalks and mature trees, and land use is controlled with zoning.

Commercial areas of Bainbridge are zoned for multi-family (historic and in-fill) and there are few historic, apartment forms within the residential sections of the local historic district. An excellent, unique example to the district is an International Style apartment building at Evans and Hall St. shown here. Just gaining historic significance, this architectural style is worthy of protection.



D RESIDENTIAL DESIGN GUIDELINES

Chapter 7 BASICS OF TRADITIONAL RESIDENTIAL BUILDINGS

7.1. Residential Form vs. Style

While these guidelines are intended to guide the physical elements of each residential structure, two major definitions of how to “read” a building and determine its original intent must be made. The form 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.

FORM:

A residential house form is largely defined in plan, according to the arrangement of its functional spaces and, sometimes, its social connotation (i.e. mill village, custom built or planned neighborhood). The form of a traditional residential single family home differs from that of a multi-family duplex, apartment or town home. When defining form, 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 forms, as opposed to commercial, are also influenced by roof forms, the yard, porches, and possibly even attached or out-buildings. An example form description of a residential building might read:

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

Predominant Residential Building Forms: In-Town Bainbridge

- Shotgun House (1-Story)
- Double Shotgun (Duplex 1-Story)
- Side Gabled Cottage (1 Story)
- Gabled Wing Cottage (“L” or “T”)
- Pyramid Cottage (1-Story)
- New South Cottage (1-Story)
- I-House (2-Story)
- Side Hallway Townhouse (2-Story)
- American Four Square (2-Story)
- “Saltbox” (1 & 2 Story)
- Bungalow (1 & 1-1/2 Story)
- English Cottage
- American Small House
- Post WWII Ranch
- Multi-family Apartment



Bainbridge, 2008

Home forms are often mis-interpreted by only considering style. A “craftsman” is not a house form. Rather a “Craftsman-styled Bungalow” (at left) is a more proper definition. A unique home (at right) along Monroe Street is also a bungalow form (porch and mass approximately same), with detailing that classifies as a “Mission-Revival-style.”

STYLE:

Building or architectural style is a matter of the intended choice of decorative 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 forms. 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.

Significant Historic Building Styles: In-Town Bainbridge

- Italianate Victorian
- Queen Anne Victorian
- Eastlake Victorian
- Greek Revival
- Gothic Revival
- Georgian Revival
- Folk Victorian
- Neoclassical Revival
- Arts and Crafts (Craftsman)
- Spanish “Mission” Revival
- Mediterranean Revival
- Prairie
- Minimal Traditional
- International
- Contemporary

7.2. Common Historic Residential Building Forms

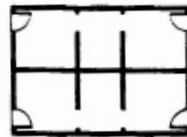
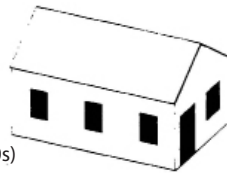
Bainbridge's residential historic district is rich in social and architectural history. Different sections of an in-town "ring" of residential blocks around the central business district are included within the Local Historic District (see Figure 1.1, page A-5) and have distinctions due to the time period of their development. Thus, there is a broad array of residential building forms that can be found (see Section A, Chapter 1.6. - Retaining a Sense of Place and Context). Major residential forms in the Bainbridge district are described here. The following residential building forms are grouped by

Shotgun Forms

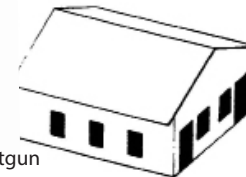
The Shotgun form is a one-story residential structure, one room wide with a side hall. Rooms are organized one in front of each other. This form can be an individual residence with a gable-end or hipped roof and also a duplex with a mirrored plan, called a double shotgun, under a pyramid or gabled end roof.



*Gable-end Single Shotgun (1870 - 1920s)

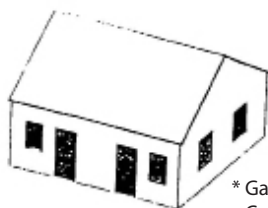


* Gable-ended Double Shotgun (Urban - 1870 - 1920s)

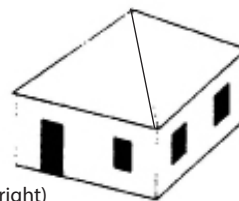
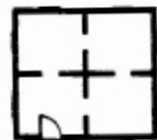


Basic Gable-End & Pyramid Cottage Forms

One of the simplest housing types constructed in early 20th century Georgia was a square main mass, typically with four principal rooms and no hallway. Roof form is either a side gable or, more commonly, a "Pyramid Cottage." The pyramid roof form is prevalent on homes built between 1910 and 1930. For wood framing, the pyramid is a strong roof structure. All four sides of the roof tied to the home, and rafters are joined at multiple angles, establishing more rigidity than a gable-end, single-ridge roof. Full length porches extended from the house mass are common.



* Gable-end (left) worker's cottage and Pyramid (right) Cottages - one story with four rooms (1890 - 1930)



their scale and identified primarily by their roof forms, number of stories, and the type of extensions. This summary of forms does not include every building type found in the district.

The images and basis for descriptions of residential forms are taken from the Georgia State Historic Preservation Office publication, *House Types in Georgia*, and a full PDF version can be found at:

www.gashpo.org/content/displaynavigation.asp?TopCategory=121

(Right) Not currently in the historic district, neighborhoods adjacent to the cemetery primarily include shotgun floor plan housing.



Bainbridge, 2008



(Above left) Very few gable-ended, shotgun floor-plan homes are in the historic district, but several are found around the cemetery, near the railroad and along the Calhoun Street corridor. Some of these may be the oldest homes in Bainbridge.



Bainbridge, 2008

Pyramid roof forms are common in the historic district. These are modest and mid-sized homes. A rare, unmodified pyramid cottage (Above) with full length front porch can be found on West Street.

* Images, regional dating, and basis for descriptions from Georgia State Historic Preservation Office publication, *House Types in Georgia*, with permission.

D RESIDENTIAL DESIGN GUIDELINES

Chapter 7 BASICS OF TRADITIONAL RESIDENTIAL BUILDINGS

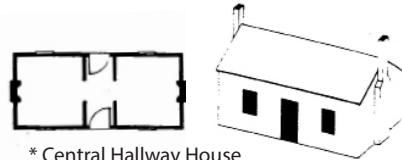
7.2. Common Historic Residential Building Forms (continued)

Progression of Gable-End House Forms

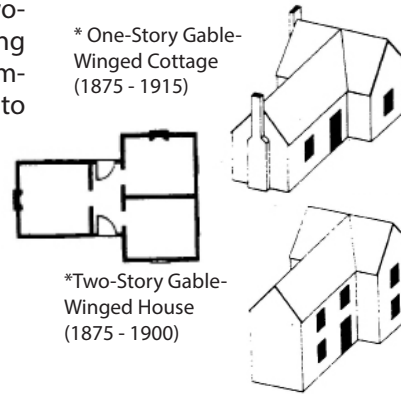
Gable-end forms have been constructed in Bainbridge since its settlement. Two room-wide and one room deep "Hall Parlor" or "Central Hallway" homes may still be found in Bainbridge's northwest neighborhoods and as accessory structures in the back of properties. The most basic residential house form has two gable ends to the roof. When a perpendicular wing is added on one side, the form can become a "Gable-Winged Cottage" in an "L" or a "T-plan." Interior rooms may be arranged in many ways. With the advent of balloon framing, more open floorplans could be achieved and two-story plans grew from "I-houses," "Georgians," and two-story Gable Wing homes (much like the vernacular farmhouse). Gable-end homes have accommodated multiple styles through the 19th and 20th centuries and continue to be built today.



* Hall Parlor House (1800 - 1930)



* Central Hallway House (1830 - 1930)



* One-Story Gable-Winged Cottage (1875 - 1915)
*Two-Story Gable-Winged House (1875 - 1900)

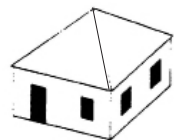
The gable-end home as a basic house form with multiple variations can be found throughout the Bainbridge historic district. A one-story gable-end hall-parlor (top right) is a rare urban example, (few remain near Bainbridge's railroad corridor). One-story (mid right) and Two-story (bottom right) gable-winged structures are common to the west and east, respectively.



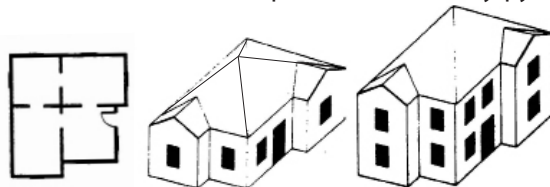
All images, Bainbridge, 2008

Progression of Pyramid House Forms

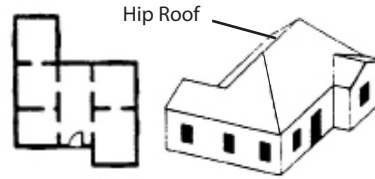
Greater roof area garnered from the basic pyramid form (see pg. D-3) progressed into variations of floor plans well into the 20th century. As the middle class grew, building technology refined and home goods were made more available, formal rooms for parlors, dining and attached kitchens on common one-story homes became prevalent. The basic mass of the home under the pyramid roof expanded with a variety of hall and room configurations. Gabled wings added or extended rooms to form the "Queen Anne Cottage," while rooms arranged around a central hall with a variety of gabled wings (even flanking pairs) form the "New South Cottage." Shallow pyramid roof forms with a ridge cap are known as a "hipped" roof allowing the basic pyramid form to become extended. The "American Foursquare" is a two story pyramid house form.



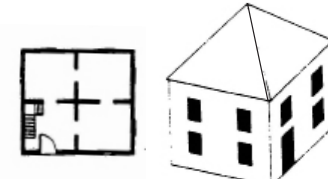
* Basic Pyramid Cottage (1890 - 1930s)



* "Queen Anne" Cottage and Two-Story Queen Anne House (1880 - 1900)



* "New South" Cottage (1890 - 1920s)



* American Foursquare (1915 - 1930)



Pyramid house forms make up a about half of the residential house forms in the district. Gabled wings (left) added to the front and side of a central house mass and pyramid roof form the "Queen Anne Cottage." This plan in a two-story form (right) is a "Queen Anne House."



All images, Bainbridge, 2008

7.2. Common Historic Residential Building Forms (continued)

Georgian Cottage & "Sand Hills Cottage"

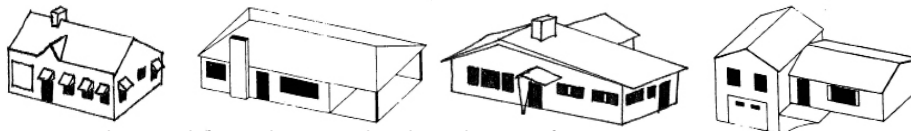
One of the most popular residential house forms in Georgia is the Georgian Cottage. There are some examples in the Bainbridge local historic district. Not named for the state, the Georgian Cottage is associated with 18th century English Georgian architecture and has a single-level floor plan consisting of a central hallway with two symmetrical rooms on either side. The house plan and exterior elements typically symmetrical. 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, typically two rooms wide and two deep with central hallways. There are many examples of the Georgian House (hipped roof form) throughout the Bainbridge local historic district, with many displaying a variety of styles as a result of porch additions, porch wings and house extensions.

Bungalow

Often mistaken as a style, "Bungalow" is a house form with wide, low gable ends running the entire width of the front or depth of the side of the house. Differentiated by roof forms, 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 (often battered) or grouped square pillars. Bungalows are usually one or one-and-a-half stories.

Ranch

Early suburban planned neighborhoods made use of mass produced materials and repeated efficient floorplans which typically clustered bedrooms to one end of a single-level or split-level home. The ranch form is elongated by horizontal composition and low hipped or shallow gable-ended roofs. Early styles are refined traditional forms, and later styles have contemporary geometric or flat roofs. Controlled landscaping, built-in planters, and refined "less-is-more" details are common.

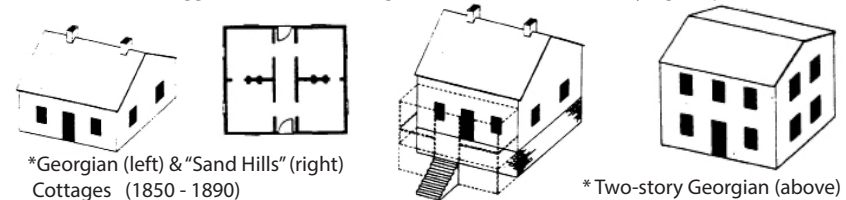


* Basic Ranch Forms (left to right) Minimal Traditional, Hip Roof w/ Carport, Contemporary w/ Geometric Roof, and Split-Level (1930s - 1980s)



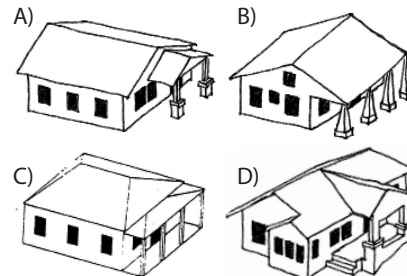
All images, Bainbridge, 2008

1-story Georgian Cottages (left) are not very common in Bainbridge historic neighborhoods. 2-story Georgian Houses are common and have many styles associated with them (right - the "Wainman-Gragg-Harris House" is a Georgian House with Neo-Classical styling and porches).



*Georgian (left) & "Sand Hills" (right) Cottages (1850 - 1890)

* Two-story Georgian (above) (1850-1860s, 1900-1930s)



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



Bainbridge, 2008

A front-"clipped gable," brick bungalow with wrap-around porch has cross-gable elements with upper story dormers and a side porte-cochere.



All images, Bainbridge, 2008

Post-WW II ranch forms are found on a few sub-divided lots within Bainbridge's in-town neighborhoods, such as this example at Independent and Water Streets (left). A planned community of American Small Houses is adjacent to the district to the southeast (right).

D RESIDENTIAL DESIGN GUIDELINES

Chapter 8 RESIDENTIAL ARCHITECTURAL DESIGN GUIDELINES

8.1. Amenities

Entrances

Appropriate/Acceptable

- 8.1.1 Preserve (retain and restore rather than replace) any original entry, or replicate, if necessary, any residential entry (door configuration, i.e. recessed, flush or other).
- 8.1.2 Determine and retain or replicate, if necessary, the original entry ceiling height, door transoms, materials or placement of doors (right, left or center facing; single or double, etc.) original to the dwelling, and/or those changes to entrances that have gained historic significance over time.
- 8.1.3 Determine and retain or replicate, if necessary, the entry exterior floor (original hex tile, wood, cast iron sill plate, etc.) original to the home, and/or those changes to entry floors (terrazzo, artistic tile, mosaic, etc.) that have gained historic significance over time.

Doors

Appropriate/Acceptable

- 8.1.4 Preserve (retain, restore and maintain) any original entry doors.
- 8.1.5 Retain and repair (rather than replace) deteriorated door parts.
- 8.1.6 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.
- 8.1.7 If the design of original doors cannot be determined using photographs or historic resources, order custom replacement residential doors. The appropriate style of door depends greatly on the style of the house, requiring research to determine what best fits the home or the neighborhood. If replacement doors have glazing, it should be proportionate to window glass. Wood is preferred, however there are good sources for metal doors with factory colors or wood grain finish, if the original doors do not exist. Rails and stiles should have deeper profiles.
- 8.1.8 Door hardware, if missing on original or on replacement doors, should be of the same architectural style as the home.
- 8.1.9 Retain later-period doors that may match significant new styling or architecturally significant upgrades to the aesthetics of the home.

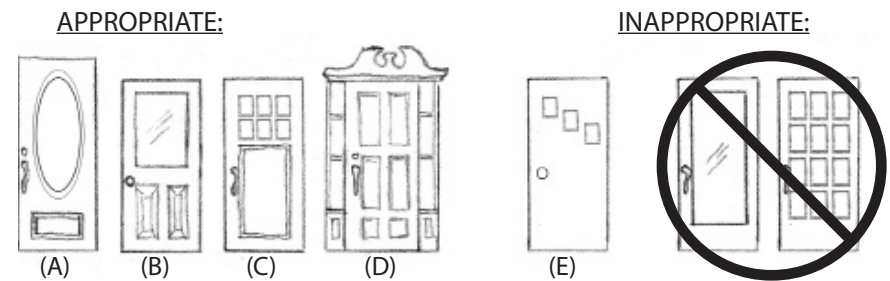
Entry configurations have as much to do with exterior architectural style and with the original intended form as with the interior layout. A grand entrance (Left) has built up trim, sidelights and cut glass into the Neo-Classical style, central entry hall of the "Steamboat House." A common entry door of a pyramid cottage (right) is of the same age. Both use transom windows.



Inappropriate/Not Acceptable

- 8.1.10 "French doors" (those containing full face of multiple divided glass panes) or full glass doors are too casual for a front entry door. (See Figure 8.1)
- 8.1.11 Solid wood doors with geometric or small glass insets are typically only appropriate for mid-20th century ranch or contemporary forms.
- 8.1.12 For multi-family or apartment structures, do not immediately remove doors simply because original historic doors do not comply with modern building codes. Georgia 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. 8.1: Illustrated Examples of Traditional Residential Doors



Typical 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 (only appropriate on mid-20th century homes if evidence of similar door styles are in neighborhood). Other types of residential doors may also be appropriate.

8.1. Residential Amenities (continued)

Windows

Appropriate/Acceptable

- 8.1.13 Preserve (retain, restore and maintain) any original window material. Specifically this includes window glazing, profiled framing, or wood stops that secure the lights, as these items are designed for exposure to normal weathering and are intended to be periodically maintained.
- 8.1.14 Retain and repair (rather than replace) deteriorated window parts.
- 8.1.15 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design.
- 8.1.16 If sash weights and weight pockets still exist, these historic features should be retained, rebalanced or repaired. If these pockets are no longer used, insulate with fiberglass batting, which is reversible, as opposed to expanding-foam. Some historic windows have been retrofitted with aluminum compression channels rather than sash weights; assess the potential to restore the weights. Use chain, wire or natural rope that will not degrade to replace cords.
- 8.1.17 If original windows cannot be repaired, order custom replacement windows. Sash, rails, stiles and mullions should be true-divided with deeper profiles. If other contemporary materials are used to replace original windows, surfaces must be paintable.
- 8.1.18 Assess the mechanics of each window and repair as needed. Window hardware, if missing on original windows, should be of the same architectural form and style as the window units.
- 8.1.19 Use of exterior storm windows, or interior magnetic snap-in storms with screens, is acceptable.
- 8.1.20 There are certain styles of homes in the Art Deco, Art Moderne or Contemporary periods (1920s, 30s, 50s, respectively) for which metal casement or jalousie windows with painted steel or anodized finishes were used. These have thin mullions with sleek profiles. Retain metal windows if they are original.
- 8.1.21 Shutters must be operable and sized so that if closed they will appropriately cover the window opening and meet in the middle. Some mid-20th century home styles used fixed shutters as decoration.



All Images, Bainbridge, 2008

Windows are significant character-defining features to the form and style of a historic home. (Left) Tall 2-over-2 windows set to the front bay of a gable wing (note operable shutters) take in a great deal of sunlight 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 ca.1920 bungalow.

Inappropriate/Not Acceptable

- 8.1.22 Do not remove, reduce, cover or alter original windows.
- 8.1.23 Do not sandblast or use any abrasive method to clean or strip wood on historic windows, including high-pressure water. Methods other than gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes can cause permanent damage.
- 8.1.24 Do not install smoked, mirrored or tinted window glass, as this is highly out of character in a traditional residential environment. For sun protection, traditional in-town neighborhoods typically benefit from a mature tree canopy and many home styles support decorative awnings.
- 8.1.25 Do not install thick insulated glass in original frames, as it is incompatible with most original trim work configuration. Generally, insulated glass will do no more good than interior sun-screening devices, and gas filled double insulated glass is prone to leaking.
- 8.1.26 Avoid replacing historic windows with off-the-shelf replacements. Moisture and condensation is a normal occurrence on single-pane glass, and the source of moisture could be from the wall system or interior atmosphere. Storm windows can improve the efficiency of older windows.
- 8.1.27 Avoid vinyl, plastic or fiberglass parts that cannot be painted. Grid-between-glass or "snap-in" flat vinyl mullions are not acceptable.
- 8.1.28 Do not use new glass if it requires new frames that cannot match the old in placement, width, or profile (thickness for shadow lines).
- 8.1.29

D RESIDENTIAL DESIGN GUIDELINES

Chapter 8 RESIDENTIAL ARCHITECTURAL DESIGN GUIDELINES

8.1. Residential Amenities (continued)

Lighting

Appropriate/Acceptable

- 8.1.30 Preserve original exterior light fixtures where they exist.
- 8.1.31 If replacement of exterior light fixtures is necessary, use fixtures appropriate to the period of the residence.
- 8.1.32 Conceal or recess contemporary wall or ceiling-mounted fixtures such as ceiling fans, yard lights, or motion sensors, or color coordinate these fixtures to “blend” into the home.
- 8.1.33 Choose fixtures that are in context of the period and intended styling of the home.
- 8.1.34 If desired, use security lights or architectural lighting “washes”, however aim such lights toward the structure and use dimmers or timers.

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



Rejuvenation (left) and Charleston (right) Lighting

8.2. Foundations, Piers and Crawlspaces

Architectural Materials

Appropriate/Acceptable

- 8.2.1 Preserve (maintain or restore, not enclose or alter) original porch and house foundation materials and design, whether solid or pier, brick or stone, etc.
- 8.2.2 Use lattice panels (preferably of 45 or 90 degree angles with minimum 1/2-inch-thick wood strips and square openings no more than 2 inches) or vertical wood slats, where needed, between foundation piers.
- 8.2.3 Ensure grading and landscaping are designed to shed water away from the foundation. If water infiltration is an issue from gutters or runoff toward the home install a French drain system along the foundation and carry water away from home and out into the property or to a curb.

Foundations of exposed material visually and physically raise the home. This shows a stuccoed brick foundation wall with landscaping trimmed back from the base. (Note decorative vent to the crawlspace.)



Bainbridge, 2008

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



Wood Photo Archives, 2008

(See also Section D, Chapter 8.4 - Masonry Walls for more information about material treatment and maintenance. Also see Section D, Chapter 8.3 - Porches.)

8.3. Porches

General Porch Standards

Appropriate/Acceptable

- 8.3.1 Enclose rear or side porches only when necessary and when the visual openness and character of the original porch is maintained (Fig 8.2).
- 8.3.2 Add balustrades where none existed originally only when necessary for safety, and use wood in a design compatible with the house.
- 8.3.3 Recognize if the porch supports decorative awnings and/or canopies to enhance shade during the day.
- 8.3.4 Preserve (maintain or restore, not alter or remove) original porches and features, including location, outline, height, roof pitch and detailing.
- 8.3.5 Preserve (retain, restore and maintain) any original railing or enclosed window material. Specifically for enclosed or screened porches, address the integrity of window glazing, profiled framing, or wood stops that secure the lights, as these items are exposed to normal weathering and UV light and are intended to be periodically maintained.
- 8.3.6 Retain and repair (rather than replace) deteriorated porch parts.
- 8.3.7 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.
- 8.3.8 If design of original elements cannot be determined using photographs or historic resources, order custom replacements. Generally, replacement trims, decking, and railings should be proportionate to the original and the home. Wood framing is preferred for most residential structures unless the original porch was brick or stone. There are certain styles in the Art Deco, Art Moderne or Contemporary periods (1920s, 30s, 50s, respectively) when refined slab concrete and metal railings were used.
- 8.3.9 Retain later-period porches that match modern changes, additions or upgrades with significant architectural history.
- 8.3.10 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.

Fig. 8.2: Properly Enclosed Porch



Thomaston, GA 2002

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

Inappropriate/Not Acceptable

- 8.3.11 Do not replace porch steps with materials other than the original.
- 8.3.12 Do not enclose front porches with permanent walls.
- 8.3.13 Do not remove, replace, reduce, cover, or alter original porch material.
- 8.3.14 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water. Methods other than gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes can cause permanent damage.
- 8.3.15 Do not install permanent window glass in replacement of or in front of existing porch elements. This is highly out of character for the traditional residential environment, which typically includes open porches that encourage social interaction.
- 8.3.16 With an original enclosed porch, do not install thick insulated glass window frames which are incompatible with trim work and display reveals.
- 8.3.17 With an original enclosed porch, do not use new glass if it requires new frames that cannot match the old in placement, width or profile (thickness for shadow lines).

Columns and FenestrationAppropriate/Acceptable

- 8.3.18 Preserve (maintain or restore, not remove, cover, or alter) architectural decoration such as brackets, dentils, gingerbread, "fish-scale" shingles, window hoods and lintels and trim work or molding.
- 8.3.19 If original columns do not exist, replacements can be ordered in contemporary materials such as fiberglass-reinforced-plastic (FRP), however ensure that the finish is paintable, manufactured seams are not dominant, and the scale in diameter or width is adequate for the porch and the scale of the home.
- 8.3.20 Replace missing columns or millwork based on accurate duplication or close visual approximations of the original. Historic photographs are a primary reference source.

Inappropriate/Not Acceptable

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

Coverings and Porch RoofsAppropriate/Acceptable

- 8.3.23 Preserve (maintain or restore, not alter) original porch roof shape as well as pitch, eaves, rafters, overhang and connection to the home.
- 8.3.24 Maintain original size and shape of dormers if present.
- 8.3.25 Generally porch roofing materials match that of the main roof system. Retain matching roof materials where possible.
- 8.3.26 Standing seam metal is only appropriate on certain styles homes, usually a vernacular farm-house or 19th-century cottage.
- 8.3.27 If replacement is necessary and roof covering is not available, substitute an approved "architectural" compatible roofing material. New, composite shingles are built-up to gain a look and dimension of materials such as slate or shake. Recycled rubber products, formed into slate shapes, and fiberglass replacement terra-cotta are options. Stamped metal is still available today.



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. Simple square wood columns are significant to the character of the Folk Victorian style home (above left), as are the massive battered columns of Prairie style bungalows along E. Pine St. (above right), and the mixed classical details of the larger Neo-Classical homes (right).



All images, Bainbridge, 2008

APPROPRIATE:

Bainbridge, 2008

INAPPROPRIATE:

Bainbridge, 2008

(Above) This bungalow has essentially the same form as the home shown to the upper-left, however the front porch is extended and enclosed and there is an aluminum car-port cover extension to the side. These modifications may be uncovered and the home restored to its original intended form.

Deep porches and coverings protect the home from harsh south Georgia sun and rain and extend living space outside. Porches, built into the form of the Greek-Revival Georgian cottage (top) and extended from the Federal Georgian House (bottom) are open and organization of elements is evident.

8.4. Exterior Walls and Insulation

General Standards for Exterior Walls and Insulation

Appropriate/Acceptable

- 8.4.1 Preserve (maintain or restore, not alter or remove) original siding material and features of the siding up into the gable ends, including location, outline, height, roof pitch and detailing. Generally wood, brick, masonry or stone are considered the most appropriate materials on historic homes in the district. Beyond aesthetics, modern manufactured products applied to historic framing and surfaces may permanently off-balance vapor transmission and moisture levels and increase the deterioration rate of historic natural materials.
- 8.4.2 Ensure any changes to exterior walls are reversible to the historic surface.

Siding and Gables

Appropriate

- 8.4.4 Maintain the longevity of original materials. Use mild detergent, a soft bristle brush, and hose pressure rinse to clean. Regularly scrape, sand, prime and paint small patches of flaking paint. Raw wood siding can be treated with natural oils before re-prime and painting.
- 8.4.5 Retain and repair (rather than replace) deteriorated siding elements.
- 8.4.6 If full replacement of siding or features is necessary due to severe deterioration, natural disaster, or on new construction infill residential, then contemporary compatible materials (applied stucco coatings, FRP details, cement fiberboard only.) that match the old in profile, design, texture, installation, and other visual qualities may be used.
- 8.4.7 When painting, a traditional color scheme generally includes no more than three colors. Neutral or earth tone hues are recommended for siding, with trim, eaves, and framing color to complement and contrast.
- 8.4.8 If the design of original elements cannot be determined using photographs or historic resources, order custom replacements. Generally, replacement trims, clapboards, shakes, stucco patterns, or bricks should be proportionate to the original and/or to the surrounding homes.
- 8.4.9 Stylized scallops and decorative siding may be appropriate if applique is a historic feature of the same style of neighboring properties.

- 8.4.3 Insulate with batting on floors and ceilings, install storm windows, and only use blown-in, loose cellulose wall insulation if no other options exist. (See Appendix IV. Energy Efficiency and Historic Buildings)



Siding generally continues from the bottom sill (at the top of the foundation) up into the gable end (left) of a Folk Victorian. High style "Queen Anne" Victorian (right) has a change of pattern and/or material with each level. Folk Victorian cottages may also have patterned gable ends.

- 8.4.10 Ensure earth and foliage has no contact with wood siding and sills.

Inappropriate

- 8.4.11 Do not install synthetic siding products such as vinyl, aluminum, Exterior Insulation Finishing Systems (EIFS) over, or in-place-of, wood siding, natural stucco or brick on historic frame structures.
- 8.4.12 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water, on any type of historic exterior surface.
- 8.4.13 Avoid use of water sealants or penetrants on historic wood or brick. That is not recommended for treating older materials (Also see Appendix IV. National Park Service Preservation Briefs).
- 8.4.14 Chemical treatments, such as expandable foam, penetrants, "vinyl paint," spray-on adhering insulation, and other not reversible treatments are not recommended to repair or replace siding, treat walls or wall cavities of historic homes. (See 8.4.4)
- 8.4.15 Do not paint un-painted historic brick or stone.
- 8.4.16 Do not use mechanical fasteners, such as nails or screws, that will corrode or cause corrosive reaction when in contact with materials.

Masonry Walls

Building walls are the most important system of a historic building. For structures before air conditioning, air space within historic walls served as insulation as well as “breathing” space for the building. Soft, historic materials are necessary for expansion and contraction and can be damaged quickly by moisture “wicking” upwards in the wall system. Known as “rising damp,” this phenomenon can be worsened by later applications of stucco, multiple coats of latex paint on exterior walls, and modern brick sealers on interior walls that have had their plaster inappropriately removed.

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

Appropriate/Acceptable

- 8.4.17 Ensure no water infiltrates the walls and that ground water is diverted away (above and below ground) from masonry foundation and piers.
- If the exterior masonry is painted, and the paint layer on the substrate is stable, repainting the exterior is appropriate. Chemically removing paint rather than adding new paint is preferred, as it benefits the health and original appearance of the brick.
- 8.4.18
- 8.4.19 If replacing or repairing brick, make sure that the characteristics of any new brick match those of the old (size, shape, porosity, surface finish), not only for the building style but also for compatibility with the shrinking and swelling of the entire historic masonry system (See Appendix IV. Preservation Briefs for information).
- Use Siloxane-based masonry sealants, if needed, as they have a chemical structure with a larger molecule that will still protect but not embed deep into the pores of masonry and stop vapor transmission.
- 8.4.20
- 8.4.21 Respect certain styles of homes in the area such as Craftsman, Art Moderne or Contemporary periods (1920s, 30s, 50s, respectively) that use smooth stucco, engineered brick and cast-in-place concrete.

Historic brick is softer due to materials and firing technology of the past. Some older brick expands and contracts greatly, especially if it is pre-1900, and relies on mortar to have similar properties. Portland cement mixes may dry fast but they are much too rigid for the expansion tendencies of some older bricks. This corner was pointed with improper, hard mortar and will eventually entirely fail.



Wood Image Archives

Portland Cement-based stucco was a historic material applied to many wall surfaces in the early 20th-century in both original design and as a cover-up for failing masonry. This material should be assessed to determine if it is an added layer or if the stucco was original to the building style.



Wood Image Archives

Inappropriate/Not acceptable

- 8.4.22 Do not paint, add water sealers or apply clear coating of any kind to unpainted masonry surfaces. These will change the appearance and “breathable” nature of the wall system, perhaps permanently.
- 8.4.23 Do not sandblast or use any form of abrasive, highly detrimental cleaning method (including high-pressure water) on walls. Use of chemical strippers and cleaners not formulated for soft historic material will break the outer “crust” of old brick or patina on stone.
- 8.4.24 Do not repair or re-point masonry with harder (Portland cement) based mortar or contemporary engineered bricks, unless the home originally used this (generally circa 1940 forward). These materials will be too hard and rigid for softer (lime and sand based) composition of historic mortar and masonry, and will cause permanent damage to the brick wall.
- 8.4.25 Do not uncover a past problem. Some exterior surfaces may have had covering or application of veneers or stucco for maintenance reasons long ago such as poor masonry, a fire which compromised the brick, or natural disaster. Research the history if covering or veneer exists.

8.5. Roofs and Roof Lines

Roofing takes the most abuse from the elements. It is expected to be replaced, yet maintained. The more a roof costs is generally the longer it will last. Slate can last at least a century, metal 50 to 80 years, and other materials less in age. The longevity of materials should match that of the historic home resulting in much added value to the property. A general rule for roofs and roof lines is to assess what is seen from the public right of way and preserve the basic form of the roof system (flat, pitched, gabled, arch, etc.) and materials.

Shingles and Covering

Appropriate/Acceptable

- 8.5.1 Maintain the longevity of the original material if it is of a quality such as slate or metal where individual sections can be repaired.
- 8.5.2 If replacement is necessary and roof covering is proven to not be made any longer, substitute an approved "architectural" compatible roofing material upon the age and style of the home. New material should match the original material in composition, design, color, texture and other visual qualities. New, composite shingles are built-up to gain a look and dimension of materials like slate or shake, in many colors or earth tones. Recycled rubber products, formed into slate shapes are installed in the same manner and fiberglass replacement terra-cotta are options. Stamped metal is still available today.

Inappropriate/ Not Acceptable

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



Wood Image Archives, 2006

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



Bainbridge, 2008

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

Roof Pitch, Shape and Dormers

Appropriate/Acceptable

- 8.5.4 Retain intended roof pitch. This is an important feature that greatly identifies the intended style of the historic home. Older homes often depend on the high attic space for proper ventilation. In planned subdivisions or districts with a common builder, a changed pitch on one home can affect the area.
- 8.5.5 Preserve (maintain or restore, not alter) original main roof shape and pitch.
- 8.5.6 Maintain original size and shape of dormers if present.



Bainbridge, 2008

The gable end roof lines often keep residential block-faces or groups of homes built at the same time (or by the same builder) in context to each other and to each individual area of the district. Eaves, verge-boards, pitch, and overall height generally conform among neighboring homes.

Chimneys, Eaves and Parapets

Appropriate/Acceptable

- 8.5.7 Preserve (maintain or restore, not remove) original chimneys following masonry repointing and cleaning guidelines for repairs.
- 8.5.8 If necessary, use clay, slate, or stone chimney caps.
- 8.5.9 Preserve (maintain or restore, not remove, cover, or alter) the eaves and architectural decoration such as brackets, dentils, gingerbread, caps, flashing and trim work found along the roof edge.
- 8.5.10 Replace missing eave trim and millwork based on accurate duplication or close visual approximations of the original. Historic photographs are a primary reference source. Match to the original material.
- 8.5.11 Gutters can be an identifying architectural feature. Repair or replace in kind. Half round copper gutter was a common material prior to aluminum. Many wide-eaved roofs do not require gutters.

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8.6 Yards

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

Traditional landscaping, front and side yards, driveways and a system of city sidewalks are found throughout most of the in-town residential areas surrounding downtown. Small fences, lush foliage, and gardens are appropriate for all of Bainbridge's traditional neighborhoods.



Bainbridge 2008

Natural yards are intentionally rustic, fitting into the topography of the property rather than trying to control it. Some of the larger, wooded, and set back home lots may be able to employ this yard technique to rear and sides, however it is not appropriate for most of in-town Bainbridge along the public fronting and the lots do not have the topography.



Wood photo archives, 2007

Landscape Features and Surfaces

Appropriate/Acceptable

- 8.6.1 Make landscape features (personal amenities, lighting, sidewalks, plantings, etc.) visually compatible with the building and neighborhood (i.e. engineered or natural composition, see pictures to right).
- 8.6.2 Construct free-standing gazebos, pergolas, fountains or decks only in rear yards.
- 8.6.3 If a ramp must be constructed to access a home, do not remove or alter any historic built-in features of the home or anchor the ramp into the home unless the connection is reversible. Construct the ramp with as much freestanding structure as possible, using materials (such as wood or fiberglass lumber) that are in keeping with common materials of the home.
- 8.6.4 Install shade and decorative trees in yards. Check with applicable City codes for species to use or avoid.
- 8.6.5 Use permeable surfaces such as grass and gravel as much as possible to help drainage and minimize concrete or asphalt.

Inappropriate/Not Acceptable

- 8.6.6 Do not park vehicles or construct parking pads in front yards.
- 8.6.7 Avoid the use of ponds or water features in front yards unless there is historic evidence of one previously existing.

Fences, Steps and Walls

Appropriate/Acceptable

- 8.6.8 Preserve original retaining walls and fences where they exist.
- 8.6.9 Iron fences are appropriate only in yards where compatible with the neighborhood surroundings.
- 8.6.10 Wood picket fences are appropriate in front or side yards facing public streets. They should be stained or painted, no taller than 42 inches, and with pickets spaced generally 1-1/2 to 4 inches apart (unless city code requires more stringent spacing).
- 8.6.11 Flat wood board fences, no taller than 6 (six) feet are acceptable only around rear yards, with the front sections located no closer to the front façade than approximately half distance between the front and rear façades.
- 8.6.12 If chain link fence is found to be appropriate and necessary, use only in the back yard, paint it dark green or black to camouflage it, and do not extend the fence past the rear facade of the house.
- 8.6.13 For steps or walks outside the home use concrete, brick, slate, hex, timber, pavers, or rustic/natural gravel, clay, or chip as best fits the style of the home and surrounding neighborhood.
- 8.6.14 When in need of repair or replacement, the original historic fence, steps, or wall shall be preserved to the greatest extent feasible. If repair or replacement is required, new materials should match the original material in composition, design, color, texture and other visual qualities.

Fences, Steps and Walls *(continued)*

Inappropriate/Not Acceptable

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

8.7. New Construction

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

Placement and ConstructionAppropriate/Acceptable

- 8.7.1 Align new construction with the front and side yard setbacks of adjacent existing structures:
- A) Setback evenly with all other homes if there is an established pattern to the neighborhood or complex of dwellings, or
 - B) if the established pattern is a random setback, use the average setback of all original homes (excluding new additions) that face a common line (street or walk).

Scale and FormAppropriate/Acceptable

- 8.7.4 Design new construction to have residential form consistent with the established patterns of the neighborhood.
- 8.7.5 Design the roof shape and pitch to be consistent with adjacent structures.

StyleAppropriate/Acceptable

- 8.7.8 Design exterior decoration on new construction to be compatible with that of existing structures in the neighborhood, if there is an established style to the neighborhood.

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



Grant Park, Atlanta, GA, 2007

- 8.7.2 Build in such a manner that new construction can be easily identified as new but the form is in context with the historic neighborhood. Exact replication of historic house forms is acceptable only if the reconstruction is on a highly significant landmark based on documentation and plans of the original. Otherwise this would be "creating false history."
- 8.7.3 Materials used on new construction should be consistent with the appearance and application of materials on existing structures in the neighborhood (brick, wood, stone, etc.). Materials such as cement fiberboard siding are acceptable where wood is predominant.
- 8.7.6 Design the new construction to be of similar height, width, and proportions of existing adjacent structures in the neighborhood, taking in consideration:
- A) Foundation height;
 - B) Floor to ceiling height;
 - C) Use of porches (in depth, height, massing, columns)
- 8.7.7 Design and arrange parts (shapes, sizes, placement of windows and doors) to be consistent with existing homes.
- 8.7.9 Use of new and contemporary materials for styling is acceptable and preferable to faux reproduction styling, such as using all old materials to build a new home, resulting in a false sense of history.
- 8.7.10 In a neighborhood with mixed styles of homes, after conforming to placement and scale, it is acceptable to use a contemporary style that is compatible with the surrounding area.

8.8. Additions

When constructing an addition to a historic home, it is important to understand structural limitations. Often, to get the desired addition, major reconstruction of very significant features is required. Adding major building features, much like removal of small features, has the potential to degrade the historic character of a residential environment. A building's structural integrity and the height, scale and massing of surrounding buildings are paramount factors when determining whether a dwelling can support an addition.

Views from the Public Right-of-Way

Appropriate/Acceptable

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

Home Additions in Context

Appropriate/Acceptable

- 8.8.2 If additional square footage is necessary, then it is acceptable to construct an addition to the rear of the structure, if space is available. This will not change the original form of the home as seen from the public right-of-way.
- 8.8.3 Inset new walls from the corner and lower roofs when framing additions from the sides of the home, allowing the original form of the historic structure to be "read" from the front.
- 8.8.4 Use of new construction material is acceptable. Offset board or brick pattern slightly. Being able to differentiate the new from the old is important.
- 8.8.5 Ensure that the characteristics of additions continue those of the original architecture (massing, height, rhythm of openings, and general type of materials), with the goal of complementing the existing building style as well as the existing homes in the neighborhood.

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



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



Rooftop Additions

Adding to (or preferably into) roof areas and attic spaces can be a functional way to add living space.

Appropriate/Acceptable

- 8.8.6 Ensure roof additions or connections into existing roofs do not adversely alter roof drainage.
- 8.8.7 Use a like form of roofing material when adding roof area.
- 8.8.8 Ensure loads are positioned over load-bearing interior supports.

Inappropriate/Not Acceptable

- 8.8.9 Do not add full floors as rooftop additions. This permanently alters the original building form.
- 8.8.10 Do not add through-roofs just for the interior aesthetics of expanding interior ceiling height.
- 8.8.11 Do not remove important structural members of the building to build in new roof access - choose an interior room to construct stairs.
- 8.8.12 Do not add dormers to the front or sides of a roof, visible from street where none originally existed.

SECTION E

RELOCATION, DEMOLITION AND STABILIZATION

Chapter 9:
Process of Caring for Buildings

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

Fires and unexpected catastrophic events can happen. In cases where a building must be removed for legitimate purposes, these guidelines provide a basis for designing a new, compatible structure to replace a demolished historic structure.

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

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

9.1. Failure to Provide Ordinary Maintenance

Also known as “deterioration by neglect,” this is preventable demise of a historic building due to willful lack of maintenance. In the City of Bainbridge, within the local designated historic district, these issues are typically addressed through compliance with Section 31 of the “Bainbridge Historic Preservation Ordinance” as adopted by the City of Bainbridge (See Appendix II, and excerpt below).

Section 31. “Failure to Provide Ordinary Maintenance” (Taken from Bainbridge Historic Preservation Ordinance, also found in Appendix II & III)

Property owners of individual properties within a designated historic district or of designated historic properties shall not allow their buildings to deteriorate by failing to provide ordinary maintenance or repair. The commission shall be charged with the following responsibilities regarding deterioration by neglect:

- A) The commission 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 exterior openings which allow the elements and vermin to enter, or the deterioration of a buildings structural system shall constitute failure to provide ordinary maintenance or repair.
- B) In the event the commission determines a failure to provide ordinary maintenance or repair, the commission shall notify the property owner and set forth the steps which need to be taken to remedy the situation. The property owner shall have 60 days in which to resolve the situation.
- C) In the event the situation is not remedied in 60 days, the owner shall be punished as provided in this ordinance; or at the direction of the Governing Body, the commission may perform such maintenance or repair as is necessary to prevent deterioration by neglect. The property owner shall be liable for the cost of such maintenance or repair. The cost of such maintenance or repair shall be a lien against the real property. The lien shall attach to the real property at the time of payment of all costs of maintenance or repair by the City.

Nothing in this section shall be construed to impair or limit in any way the power of the City to define and declare nuisances and to cause their removal or abatement by summary proceedings or otherwise.

9.2. Variances for Undue Hardship

Guidance also exists concerning variances for undue hardship, found in **Section 27** of the "Bainbridge Historic Preservation Ordinance:"

Section 27. "Variances for Undue Hardship" (Taken from Bainbridge Historic Preservation Ordinance, also found in Appendix II & III)

Where, by reason of unusual circumstances, the strict application of any provision of this ordinance would result in the exceptional practical difficulty or undue hardship upon any owner of a specific property, the commission shall have the power to vary strict adherence to these ordinance provisions (not including variances to the zoning ordinance), or to interpret the meaning of said provisions, so as to relieve such difficulty or hardship; provided that such variances or interpretations do not compromise the architectural or historical integrity of the property. In granting variances, the commission may impose such reasonable and additional stipulations and conditions as deemed necessary. An undue hardship shall not be a situation of the person's own making.

9.3. Criteria for Relocations

In making the determination to approve an application and issue a certificate of appropriateness (COA), specific criteria shall be considered by the HPC for the act of relocating a structure into, out of, or within the historic district boundaries. The HPC will weigh decisions based on findings that the proposed material change(s) in the appearance would not have a substantial adverse effect on the aesthetic, historic, or

architectural significance and value of the structures and historic property in the portion of the historic district which the relocation is being applied for. As found in Section 22(b) the criteria for acting upon a permit for a relocation are established in the "Bainbridge Historic Preservation Ordinance."

Section 22(b). Relocation: (Taken from Bainbridge Historic Preservation Ordinance, also found in Appendix II & III)

Relocation: A decision by the commission approving or denying a certificate of appropriateness for the relocation of a building, structure or object shall be guided by:

- 1.) The historic character and aesthetic interest the building, structure, or object contributes to its present setting.
- 2.) 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.) Whether the building, structure, or object can be moved without significant damage to its physical integrity.
- 4.) Whether the proposed relocation is compatible with the historic and architectural character of the building, structure, site or object.
- 5.) Provision of post-demolition plans that adequately describe the site use after relocation.

9.4. Criteria for Demolitions

In making the determination to approve an application and issue a certificate of appropriateness (COA), specific criteria shall be considered by the HPC for the act of demolition within the local historic district boundaries. The HPC will weigh decisions based on findings that the proposed material change(s) in the appearance would not have a substantial adverse effect

on the aesthetic, historic, or architectural significance and value of the structures and historic property in the portion of the historic district which the demolition is being applied for. As found in Section 22(c) the criteria for acting upon a permit for a demolition are established in the "Bainbridge Historic Preservation Ordinance."

Section 22(c). Demolition: (Taken from Bainbridge Historic Preservation Ordinance, also found in Appendix II & III)

Demolition: A decision by the commission approving or denying a certificate of appropriateness for the demolition of buildings, structures, sites, trees judged to be fifty years old or older, or objects shall be guided by:

- 1.) The historic, scenic, or architectural significance of the building, structure, site, tree or object.
- 2.) The importance of the building, structure, site, tree, or object to the ambiance of a district.
- 3.) The difficulty or the impossibility of reproducing such a building, structure, site, tree or object because of its design, texture, material, detail, or unique location.
- 4.) Whether the building, structure, site, tree, or object is one of the last remaining examples of its kind in the neighborhood or the city or county.
- 5.) Whether there are definite plans for use 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.) Whether reasonable measures can be taken to save the building, structure, site, tree, or object from collapse.
- 7.) Whether the building, structure, site, tree, or object is capable of earning reasonable economic return on its value.
 - Document that a building classified as historic is incapable of earning economic return on its value, as appraised by a qualified real estate appraiser or structural report by a licensed engineer itemizing structural condition and discussion why building is incapable of being repaired. A report by a licensed restoration contractor may also be required.
 - Provide drawings to adequately describe stie use after demolition.
 - Provide color photographs of structure to be demolished, clearly labeled to show area of structural deterioration.

Safety Hazard Designations

- 9.4.1 Article V (Substandard Buildings) of the Nuisance Ordinance shall have precedence over Historic Design Guidelines in instances of safety hazards (as designated by Building Official).

Most well-built structures from any era can be rehabilitated. Here, the building being removed for its materials can become a liability on the neighboring buildings (i.e. exposed party-wall interior brick seen in the background). With this facade gone, an unpleasant gap will impact the overall downtown environment.



Wood Photo Archives, 2003

9.5. Stabilization (Mothballing) of Structures

If a building becomes vacant or is abandoned, it should be secured in order to prevent demolition by neglect. Important steps to take include the following:

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 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.

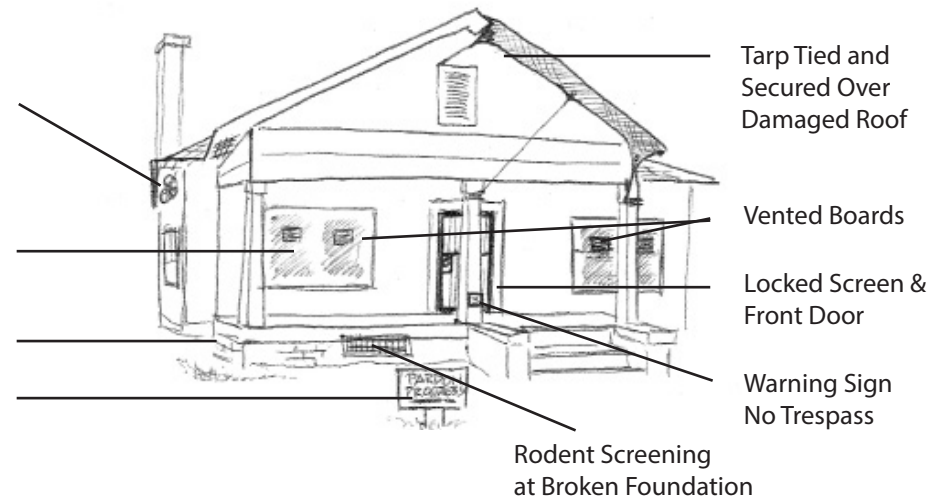
- Motion Activated Security Lights
(If power is on)
- Full Plywood Sheets Over Windows
 - Paint dark gray to give the impression of windows.
 - Use house-trim color to paint 8-inch borders on boards.
- Cut Down Vines & Shrubs for Visibility
- Visible Sales Sign if For Sale
or "Pardon Progress" if
Possibly 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 the Appendix, Section VI).

Fig. 9.1: Stabilization 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.



SECTION R

RESOURCES AND APPENDICES

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Glossary of Terms

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Bainbridge Historic Preservation Ordinance

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COA Application and Checklist

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Local Historic Design Guidelines - Bainbridge, Georgia

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.

Contributing Property/Structure. A building contributing to the historic significance of a district is one by which location, design, setting, materials, workmanship, feeling and association adds to the district's sense of time and place and historical development.

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

Course. A horizontal layer or row of stones or bricks in a wall. This can be projected or recessed. Defined by the arrangement or directional assembly of its parts, such as a "soldier course" defining a row of bricks all set 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

APPENDIX I: GLOSSARY (Continued)

or turret. It may be large enough to stand inside. Used for venting, or decoration.

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

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

Elevation. Any of the external faces of a building.

Facade. The front elevation or “face” of a building.

Fanlight. 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.

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

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

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

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

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

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

Hood molding. A projecting molding above an arch, doorway, or

window, originally designed to direct water away from the opening; also called a drip mold, dripstone, or drip cap.

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

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

Jamb. The vertical side of a doorway or window.

Keystone. The top or center member of an arch.

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

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

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

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

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

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

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

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

Mortar. A mixture of sand, lime, cement, and water used as a binding agent in masonry construction. In more recent architecture, or that with harder, “engineered” brick from the 1920s/1930s onward, certain mortar mixes can have percentages of Portland cement mixed in for quicker drying and harder bonding. 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

APPENDIX I: GLOSSARY (Continued) N

Non-Contributing Property/Structure: A building not contributing to the historic significance of a district is one which does not add to the district's sense of time and place and historical development; or one where the location, design, setting, materials, workmanship, feeling and association have been so altered or have so deteriorated that the overall integrity of the building has been irretrievably lost.

Officers (SHPO).

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

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 hydraulic cement used to bind mortar.

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.

APPENDIX I: GLOSSARY (Continued)

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

HISTORIC PRESERVATION ORDINANCE

STATE OF GEORGIA
COUNTY OF DECATUR
CITY OF Bainbridge
AN ORDINANCE OF THE CITY
OF Bainbridge, GEORGIA,
PROVIDING FOR HISTORIC PRESERVATION

WHEREAS; The Mayor and Board of Alderman of the City of Bainbridge, Georgia, finds that the establishment of historic districts and the preservation of historic properties and sites are urgent matters; and

WHEREAS; Notice has been provided and a public hearing has been held by the Mayor and Board of Alderman on this matter; and

NOW, THEREFORE, BE IT ORDAINED AND IT IS HEREBY ORDAINED by authority of the Mayor and Board of Alderman of the City of Bainbridge, Georgia, as follows:

1.

The following regulations known as the Historic Preservation Ordinance are adopted:

Section 1. Purpose.

This ordinance is enacted in support and furtherance of findings and determinations that the historical, cultural, and aesthetic heritage of the City of Bainbridge 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. This ordinance is enacted 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. This ordinance is enacted in order to enhance the opportunities for federal tax relief of property owners under relevant provisions of the Economic Recovery Tax Act of 1981 allowing tax investment credits for rehabilitation of certified historic structures (26 U.S.C.A., Section 191).

The governing body hereby declares it to be the purpose and intent of this ordinance 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 ordinance.

This ordinance is adopted pursuant to the requirements of O.C.G.A. Section 44-10-26 (The Georgia Historic Preservation Act Acts 1980, pages 1723 1729).

Section 2. Definitions.

The following terms are hereby defined:

Certificate of appropriateness: A document which provides evidence of approval by the Historic Preservation Commission of an application to make a material change in the appearance of a designated historic property or of a property located within a designated historic district.

City: The City of Bainbridge, Georgia.

Commission: The Historic Preservation Commission of the City of Bainbridge, Georgia.

Designation: A decision by the Governing Body to designate a district or property as "historic" and thereafter prohibit all material changes in appearance prior to the issuance of a certificate of appropriateness.

Exterior architectural features: The architectural style, general design, and general arrangement of the exterior of a building or other structure, including but not limited to the kind or texture of the building material and the type and style of all windows, doors, signs and other appurtenant architectural fixtures, features, details or elements relative to the foregoing.

Exterior environmental features: All those aspects of the landscape or the development of a site which affect the historical character of the property, including but not limited to walls, fences, signs or other appurtenant elements thereof including any improvement, grading or alteration of the land.

Governing Body: The Mayor and Board of Alderman of the City of Bainbridge, Georgia.

Historic district: A geographically definable area, urban or rural, which contains structures, sites, works of art or a combination thereof which:

- (a) Have special character or special historical or aesthetic interest or value;
- (b) Represent one or more periods or styles of architecture typical of one or more eras in the history of the municipality, county, multi-county region, state, or multi-state region; and
- (c) Cause such area, by reason of such factors, to constitute a visibly perceptible section of the municipality or county.

Historic preservation jurisdiction: All properties lying within the municipal limits of the City of Bainbridge, Georgia.

Historic property: An individual structure, site, or work of art, including the adjacent area necessary for the proper appreciation or use thereof, deemed worthy of preservation by reason of its value to the

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

APPENDIX II: HISTORIC PRESERVATION ORDINANCE (Continued)

municipality, county, state, or region for one or more of the following reasons:

- (a) It is an outstanding example of a structure representative of its era;
- (b) It is one of the few remaining examples of a past architectural style;
- (c) It is a place or structure associated with an event or person of historic or cultural significance to the municipality, county, substate region, state, or multi-state region; or
- (d) It is a site of natural or aesthetic interest that is continuing to contribute to the cultural or historical development and heritage of the municipality, county, substate region, state, or multi-state region.

Material change in appearance: A change that will affect either the exterior architectural features or exterior environmental features of an historic property or any structure, site or work of art within an historic district, and may include any on or more of the following:

- (a) A reconstruction or alteration of the size, shape, or façade of an historic property, including any of its architectural elements or details;
- (b) Demolition or relocation of a historic structure;
- (c) Commencement of excavation for construction purposes;
- (d) A change in the location of advertising or parking area visible from the public right-of-way; or
- (e) The erection, alteration, restoration, or removal of any building or other structure within an historic property or district, including walls, fences, steps and pavements, or other appurtenant features, except exterior paint alterations.

Major work projects: These involve a change in the appearance of a structure or site and are more substantial in nature than routine maintenance or minor work projects.

Minor work projects: These involve a change that goes beyond ordinary maintenance but does not constitute a significant or character-altering change in the appearance of a structure or site.

Official Zoning Map: The official zoning map of the City of Bainbridge, adopted as a part of the Zoning Ordinance of the City of Bainbridge.

Site: The location of a significant event; a prehistoric or historical activity; or a structure, whether standing, ruined, or vanished; where the location itself maintains historical, cultural or archaeological value regardless of the value of any existing structure.

Zoning Administrator: The city planner of the City of Bainbridge, Georgia, or his or her designee, or any other official designated by the city manager with such duties.

Section 3. Creation of Historic Preservation Commission.

A historic preservation commission is hereby created. The jurisdiction of the commission shall be the city limits of the City of Bainbridge as they exist on the effective date of this ordinance and as may be amended from time to time.

Section 4. Composition of the Commission.

The commission shall consist of nine (9) members appointed by the Mayor and ratified by the governing body, who shall be residents of the City of Bainbridge and two (2) ex-officio members including the City Planner and Community Development Director. A majority of the non-ex-officio members appointed and maintained shall have demonstrated special interest, experience, or education in history, architecture, or the preservation of historic resources. Non-ex-officio members shall serve three-year terms. Non-ex-officio members may not serve more than two (2) consecutive terms. In order to achieve staggered terms, initial appointments shall be: two (2) members for one (1) year; two (2) members for two (2) years; and three (3) members for three (3) years. Non-ex-officio members do not receive a salary, although they may be reimbursed for expenses. A chairman and vice-chairman shall be elected from among the non-ex-officio commission members annually. A quorum shall consist of a majority of the non-ex-officio members. Non-ex-officio commission members shall be removable with or without cause by a majority vote of the governing body.

Section 5. Powers of the Commission.

The commission shall be authorized to:

- (a) Prepare an inventory of all property within its respective historic preservation jurisdiction having the potential for designation as historic property;
- (b) Recommend to the governing body specific places, districts, sites, buildings, structures, or works of art to be designated by ordinance as historic properties or historic districts;
- (c) Review applications for certificates of appropriateness, and grant or deny same in accordance with the provisions of this ordinance;
- (d) Recommend to the governing body 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;
- (e) Restore or preserve any historic properties acquired by the city;
- (f) Promote the acquisition by the city of façade easements and conservation easements in accor-

APPENDIX II: HISTORIC PRESERVATION ORDINANCE (Continued)

dance with the provisions of the “Façade and Conservation Easements Act of 1976” (Georgia Laws 1976, p. 1181);

- (g) Conduct an educational program on historic properties located within its historic preservation jurisdiction;
- (h) Make such investigations and studies of matters relating to historic preservation as the governing body or the commission itself may, from time to time, deem necessary or appropriate for the purposes of preserving historic resources;
- (i) Seek out state and federal funds for historic preservation, and make recommendations to the city concerning the most appropriate uses of any funds acquired;
- (j) Submit to the Historic Preservation Section of the Department of Natural Resources a list of historic properties or historic districts designated;
- (k) Perform historic preservation activities as the official agency of the city’s historic preservation program;
- (l) Employ persons, if necessary, to carry out the responsibilities of the commission;
- (m) Receive donations, grants, funds, or gifts of historic property, and to acquire and sell historic properties. The commission shall not obligate the city without prior consent;
- (n) Review and make comments to the State Historic Preservation Office concerning the nomination of properties within its jurisdiction to the National Register of Historic Places.

Section 6. Training of Commissioners.

The governing body finds that it is in the best interests of the citizens of Bainbridge to strongly encourage newly appointed members of the historic preservation commission during the course of their term of appointment to attend one or more courses of training and education on matters pertaining to the operations, activities, duties, and subject matters of historic preservation commissions.

It shall be the responsibility of the zoning administrator to periodically notify members of the commission of appropriate education and training opportunities encouraged in this section. The following organizations and institutions among others are determined to be appropriate: Training programs and seminars by the Historic Preservation Division of the Georgia Department of Natural Resources; the Georgia Alliance of Preservation Commissions; the University of Georgia, the Georgia Institute of Technology, Georgia State University, or any other institution of higher learning in the state; Training programs by the Southwest Georgia Regional Development Center; Conferences of the Georgia Trust

for Historic Preservation; Conferences of the Georgia Chapter of the American Planning Association or the American Planning Association; and training programs organized by the Zoning Administrator specifically for historic preservation commission members.

Section 7. Meetings.

The commission shall provide for the time and place of regular meetings and a method for the calling of special meetings. The commission shall provide notice of its meetings as required by the Georgia Historic Preservation Act and/or open meetings laws of the state.

Section 8. Rules of Procedure.

The commission shall adopt rules for the transaction of its business and consideration of applications. It shall provide for the time and place of regular meetings, and for the calling of special meetings. The commission shall have the flexibility to adopt rules of procedure without amendment to this ordinance. A quorum shall consist of a majority of all members. The latest edition of Roberts’ Rules of Order, provisions for small assemblies, shall determine the order of business at all meetings unless otherwise provided in the rules of procedure adopted by the commission. A public record shall be kept of the commission’s resolutions, proceedings, and actions in such a place as other public records are kept.

Section 9. Designation of Historic Districts and Properties.

The commission shall have the authority to compile and collect information and conduct surveys of historic resources within its jurisdiction and to recommend districts and buildings to the governing body for designation as “historic.” An historical society, neighborhood association, or group of property owners may apply for historic district designation. An historical society or property owner may apply for designation as a historic property. The commission shall present to the governing body nominations for historic districts and local properties. The commission shall prepare formal reports when nominating historic districts or local properties. These reports shall be used to educate the community and to provide a permanent record of the designation. The report will follow guidelines for nominating structures to the National Register of Historic Places (National Preservation Act of 1966), and shall consist of two (2) parts: a physical description and a description of historic significance. This report shall be submitted to the Historic Preservation Section of the Department of Natural Resources.

APPENDIX II: HISTORIC PRESERVATION ORDINANCE (Continued)

Historic properties and historic districts will be shown on the official zoning map of the City of Bainbridge and be kept as a public record to provide notice of such. Boundaries specified in legal notices required by this ordinance shall coincide with the boundaries finally designated.

Section 10. Components of a Designation Ordinance.

Any ordinance designating a district or property as historic shall include the following:

- (a) A description of boundaries for a proposed historic district and a list of properties located therein; or a description of the proposed individual historic property;
- (b) Set forth the names of the owners of the designated properties;
- (c) Require that a certificate of Appropriateness be obtained from the commission prior to any material change in appearance of the designated property; and
- (d) Require that the district or property be shown on the Official Zoning Map.

Section 11. Criteria for Designation of Historic Districts.

The commission may recommend as an historic district any geographically definable area which contains structures, sites, works of art, or a combination thereof, which:

- (a) Have special character or special historic/aesthetic value or interest;
- (b) Represent one or more periods or styles of architecture typical of one or more eras in the history of the municipality, county, state or region; or
- (c) Cause such area, by reason of such factors, to constitute a visibly perceptible section of the municipality or county.

Section 12. Criteria for Designation of Historic Properties.

The commission may recommend as an historic property any structure, site, work of art, including the adjacent area necessary for the proper appreciation or use thereof, deemed worthy of preservation by reason of value to the (jurisdiction), State of Georgia, or local region, for one or more of the following reasons:

- (a) It is an outstanding example of a structure representative of its era;
- (b) It is one of the few remaining examples of past architectural style;

- (c) It is a place or structure associated with an event or person of historic or cultural significance to the City of Bainbridge, Decatur County, multi-county region, State of Georgia, or multi-state region.

Boundaries shall be clearly defined for individual properties on the official zoning map.

Section 13. Public Hearing and Notice Requirements – Designation Ordinance.

The commission and the governing body shall each hold a public hearing on the proposed ordinance or action to designate a historic district or property. Notice of the hearing shall be published in at least three (3) consecutive issues in the legal organ of the City of Bainbridge, and written notice of the hearing, by certified mail, shall be mailed by the commission to all owners and occupants of properties included within the proposed designation. In addition, the commission shall notify all agencies and organizations within the City of Bainbridge with an interest in historic preservation of the proposed designation, specifically including the local historical society, if any, of the proposed ordinance or action. All such notices shall be published or mailed not less than ten (10) or more than twenty (20) days prior to date set for the public hearing. A letter sent via the United States mail to the last known owner of the property shall constitute legal notification under this ordinance.

Section 14. Recommendation by Commission on Historic Designation.

A decision by the commission to recommend acceptance or denial of any historic district or property designation shall be made within fifteen (15) days following the public hearing held by the commission, and it shall be in the form of a resolution to the governing body recommending approval or disapproval of the designation.

Section 15. Review by State Office of Historic Preservation.

Upon recommending the designation of any property or district as historic, and prior to consideration by the governing body of any ordinance to officially designate such historic district or property, the commission shall submit a report on the historic, cultural, architectural, or aesthetic significance of each place, district, site, building/structure, or work of art, to the Historic Preservation Office of the Georgia Department of Natural Resources. The Office of Historic Preservation shall have at least thirty (30) days to prepare written comments on the proposed designation or designations.

APPENDIX II: HISTORIC PRESERVATION ORDINANCE (Continued)Section 16. Action by Governing Body.

A decision by the governing body to accept or reject the designation of any historic district or property designation shall be made within thirty (30) days following the public hearing held by the governing body, and if approved it shall be in the form of an ordinance meeting the requirements of this ordinance.

Section 17. Notification Following Ordinance Adoption.

Within thirty (30) days immediately following the adoption of an ordinance designating a historic district or property, 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 given written notice of such designation, which shall apprise said owners and occupants of the necessity of obtaining a certificate of appropriateness prior to undertaking any material change in appearance of the historic property designated or within the historic district designated.

Section 18. Amendment to District and Property Designations.

The boundary of any district or property may be amended in conformance with the provisions of this ordinance relative to public hearings and notice and in conformance with all applicable provisions of O.C.G.A. Section 44-10-26 et seq.

Section 19. Certificate of Appropriateness Required.

After the designation by ordinance of an historic district or property, no “material change in the appearance,” as defined by this ordinance, of such historic property, or of a structure, site, or work of art within such historic district, or any individual property, shall be made or be permitted to be made by the owner or occupant thereof, unless or until application for a certificate of appropriateness has been submitted to and approved by the commission. A certificate of appropriateness must be issued by the zoning administrator after approval by the historic preservation commission, prior to any material change in appearance in such district or to any property.

The city shall not authorize and shall not issue a grading or development permit for the improvement, grading, or alteration of land until a certificate of appropriateness has been approved as required by this ordinance. For any business, activity, or establishment which is required to obtain a business registration pursuant to the Bainbridge City Code, no such business registration shall be issued, and

operation shall not commence, until the business, activity, or establishment has received a certificate of appropriateness if required by this ordinance.

Section 20. Notice to Abutting Property Owners.

Prior to reviewing an application for a certificate of appropriateness, the historic preservation commission 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 the opportunity to be heard. At minimum, this provision shall be construed to require written notice of the time and date of the meeting of the commission at which the application will be considered to all owners of property abutting the subject property, as shown on the county or city tax records mailed, no less than ten (10) days preceding the date of the commission’s meeting.

Section 21. Public Hearing and Notice.

In all applications involving the demolition of a structure, provisions shall be made for a public hearing before the historic preservation commission. In other cases where the commission deems it necessary, it may hold a public hearing concerning any other application for a certificate of appropriateness. The commission shall hear from the public, as appropriate and as directed by the chairman, without the necessity of advertising a public hearing. In the event a public hearing is required pursuant to this section or the commission elects to conduct an advertised public hearing, notice of said public hearing shall be provided in accordance with the provisions of this section.

At least ten (10) days notice of the time and place of each public hearing shall be given by the zoning administrator as follows:

- (a) In writing to the applicant and abutting property owners.
- (b) By publication at least once in the form of an advertisement in a newspaper of general circulation within the city.
- (c) By sign posted on the property.

Section 22. Criteria for Acting on Certificates of Appropriateness.

The commission shall approve the application and issue a certificate of appropriateness if it finds that the proposed material change(s) 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

APPENDIX II: HISTORIC PRESERVATION ORDINANCE (Continued)

district. In making this determination, the commission shall consider, in addition to any other pertinent factors, the following criteria for each of the following acts:

(a) Reconstruction, Alteration, New Construction or Renovation:

The commission shall issue certificates of appropriateness for the above proposed actions if those actions conform in design, scale, building materials, setbacks, and site features, and to the Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.

(b) Relocation: A decision by the commission approving or denying a certificate of appropriateness for the relocation of a building, structure or object shall be guided by:

1. The historic character and aesthetic interest the building, structure, or object contributes to its present setting.
2. 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. Whether the building, structure, or object can be moved without significant damage to its physical integrity.
4. Whether the proposed relocation is compatible with the historic and architectural character of the building, structure, site or object.

(c) Demolition: A decision by the commission approving or denying a certificate of appropriateness for the demolition of buildings, structures, sites, trees judged to be fifty years old or older, or objects shall be guided by:

1. The historic, scenic, or architectural significance of the building, structure, site, tree or object.
2. The importance of the building, structure, site, tree, or object to the ambiance of a district.
3. The difficulty or the impossibility of reproducing such a building, structure, site, tree or object because of its design, texture, material, detail, or unique location.
4. Whether the building, structure, site, tree, or object is one of the last remaining examples of its kind in the neighborhood or the city or county.
5. Whether there are definite plans for use 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. Whether reasonable measures can be taken to save the building, structure, site, tree, or object from collapse.
7. Whether the building, structure, site, tree, or object is capable of earning reasonable economic

return on its value.

Section 23. Action by the Commission.

The commission shall approve or reject an application for a certificate of appropriateness within forty-five (45) days after the filing of a complete application. Failure of the commission to act within the forty-five (45) day period shall constitute approval, and no other evidence of approval shall be needed. Where a mutual agreement has been made by the applicant and the commission for an extension of the time limit, additional time may be taken.

In the event the commission rejects an application, it shall state its reasons for doing so as a part of its record of such action. The commission may suggest alternative courses of action it thinks proper if it disapproves of the application submitted. The applicant, if he or she so desires, may make modifications to the plans and may resubmit the application at any time after doing so. The denial of an application for a certificate of appropriateness shall be binding on the zoning administrator and, in such a case of denial, no building permit shall be issued.

Section 24. Notice of Action.

Notice of the issuance or denial of a Certificate of Appropriateness shall be sent by United States mail to the owner and applicant as well as to persons who request such written notice.

If the commission rejects an application for a Certificate of Appropriateness, the commission shall state in writing to the applicant its reasons for denial as well as keep a record of such action and reasons.

Section 25. Minor Work Versus Major Work.

All certificates of appropriateness for major work shall be reviewed and approved by the commission as provided in this ordinance. All certificates of appropriateness for minor work shall be administratively reviewed and approved by the Zoning Administrator in accordance with this ordinance and any approved design and construction guidelines. The Zoning Administrator shall refer minor work projects to the commission for review and approval if it is determined that the proposed project involves alterations, additions, or removals that are substantial, do not meet any adopted design and construction guidelines, and/or are of a precedent setting nature.

In those instances where there is no clear determination of what is considered major work versus

APPENDIX II: HISTORIC PRESERVATION ORDINANCE (Continued)

what is considered minor work, as defined in the approved design and construction guidelines; the Zoning Administrator shall have the authority to make the determination.

Section 26. Changes After Commission Approval.

After the issuance of a certificate of appropriateness, no material change in the appearance of a historic property or of a structure, site or work of art within the historic district shall be made or permitted to be made by the owner or occupant thereof, unless and until all requirements of this ordinance are met.

Section 27. Variances for Undue Hardship.

Where, by reason of unusual circumstances, the strict application of any provision of this ordinance would result in the exceptional practical difficulty or undue hardship upon any owner of a specific property, the commission shall have the power to vary strict adherence to these ordinance provisions (not including variances to the zoning ordinance), or to interpret the meaning of said provisions, so as to relieve such difficulty or hardship; provided that such variances or interpretations do not compromise the architectural or historical integrity of the property. In granting variances, the commission may impose such reasonable and additional stipulations and conditions as deemed necessary. An undue hardship shall not be a situation of the person's own making.

Section 28. Record of Applications and Commission Actions.

The commission shall keep a public record of all applications for Certificates of Appropriateness and of all the commission's proceedings in connection with said application in such a place as other public records are kept.

Section 29. Appeals.

Any person adversely affected by any determination made by the historic preservation commission relative to the issuance or denial of a certificate of appropriateness may appeal such determination to the governing body. The appeal must be filed within thirty (30) days of the decision of the commission and must be made by petition delivered to the zoning administrator. The appeal shall be on the application exactly as presented to the commission. The appeal shall be advertised for public notice in accordance with applications for certificates of appropriateness as required by this ordinance. The

governing body may approve, modify and approve, or reject the determination made by the commission if it finds that the commission abused its discretion in reaching its decision. Appeals from decisions of the governing body made pursuant to this section may be taken to Superior Court of Decatur County in the manner provided by law.

Section 30. Maintenance and Repair Excluded.

Nothing in this ordinance shall be construed to prevent the ordinary maintenance or repair of any exterior architectural feature in or on a historic property, which maintenance or repair does not involve a material change in design, material, or outer appearance thereof, nor to prevent a property owner from making any use of his property not prohibited by other laws, ordinance, or regulations.

Section 31. Failure to Provide Ordinary Maintenance.

Property owners of individual properties within a designated historic district or of designated historic properties shall not allow their buildings to deteriorate by failing to provide ordinary maintenance or repair. The commission shall be charged with the following responsibilities regarding deterioration by neglect:

- a) The commission 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 exterior openings which allow the elements and vermin to enter, or the deterioration of a buildings structural system shall constitute failure to provide ordinary maintenance or repair.
- b) In the event the commission determines a failure to provide ordinary maintenance or repair, the commission shall notify the property owner and set forth the steps which need to be taken to remedy the situation. The property owner shall have 60 days in which to resolve the situation.
- c) In the event the situation is not remedied in 60 days, the owner shall be punished as provided in this ordinance; or at the direction of the Governing Body, the commission may perform such maintenance or repair as is necessary to prevent deterioration by neglect. The property owner shall be liable for the cost of such maintenance or repair. The cost of such maintenance or repair shall be a lien against the real property. The lien shall attach to the real property at the time of payment of all costs of maintenance or repair by the City.

Nothing in this section shall be construed to impair or limit in any way the power of the City to define and declare nuisances and to cause their removal or abatement by summary proceedings or otherwise.

APPENDIX II: HISTORIC PRESERVATION ORDINANCE (Continued)

Section 32. Exemptions.

The following entities are exempt from compliance with this ordinance:

- (a) Department of Transportation: The Georgia Department of Transportation and any of its contractors, including the City of Bainbridge and Decatur County; performing work funded by the Georgia Department of Transportation; are exempt from the provisions of this Chapter, as provided by the "Georgia Historic Preservation Act" (O.C.G.A. Sec. 44-10-27G).
- (b) City of Bainbridge: The City of Bainbridge is exempt from the requirement of obtaining Certificates of Appropriateness; provided that the City shall notify the commission forty-five (45) days prior to an activity that would otherwise require a Certificate of Appropriateness and allow the commission an opportunity to comment.

Section 33. Enforcement.

After a certificate of appropriateness has been authorized and notification of such has been transmitted to the zoning administrator, the zoning administrator shall from time to time inspect the construction approved by such authorization. The city, through the zoning administrator or city attorney, shall be authorized to institute any appropriate action or proceeding in a court of competent jurisdiction to prevent any material change in the appearance of a designated historic property or historic district, except those changes made in compliance with the provisions of this ordinance, or to prevent any illegal act or conduct with respect to such historic property or historic district.

Section 34. Violations and Penalties.

Any person violating any of the provisions of this ordinance shall be punished as provided in the Code of Ordinances of the City of Bainbridge, Georgia for civil offenses. Each violation of any of the provisions of this ordinance shall be deemed a separate offense.

Section 35. Incorporation Clause.

This ordinance is intended to comply with the provisions of the Georgia Historic Preservation Act, O.C.G.A. § 44-10-20 et. seq., which act is incorporated by reference in its entirety into this ordinance. Where any provision of this ordinance is in conflict with any provision of the act, the act shall control. Or where this ordinance is incomplete in having failed to incorporate a provision necessarily

required for the implementation of the act, such provision of the act, so as to meet the mandate of the act, shall be fully complied with.

2.

All ordinances, parts of ordinances, or regulations in conflict herewith are repealed.

3.

Should any section of this ordinance be declared invalid or unconstitutional by any court of competent jurisdiction, such declaration shall not affect the validity of the ordinance as a whole or any part thereof which is not specifically declared to be invalid or unconstitutional.

4.

It is the intention of the Mayor and Board of Alderman, and it is hereby ordained that the provisions of this ordinance shall become and be made a part of the code of ordinances of the City of Bainbridge, Georgia, and the sections of this Ordinance may be renumbered to accomplish such intention.

5.

The above Ordinance was read and approved by the Mayor and Board of Alderman of the City of Bainbridge, Georgia on the 22nd day of June, 2005. This Ordinance shall become effective immediately upon its adoption, the public welfare demanding it.

CERTIFICATE OF APPROPRIATENESS APPLICATION

This form must be turned in 15 days prior to the next scheduled meeting before the H.P.C. Committee can consider any requests for approval of any changes affecting the exterior appearance or demo of any building located within a designated local historic district in the City of Bainbridge.

PROPERTY ADDRESS			
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APPLICANT				
NAME:			PHONE:	
MAILING ADDRESS:				
CITY:	STATE:	ZIP:		

PROPERTY OWNER				
NAME:			PHONE:	
MAILING ADDRESS:				
CITY:	STATE:	ZIP:		
<input type="checkbox"/> Check here if same as Applicant				

OCCUPANT				
NAME:			PHONE:	
MAILING ADDRESS:				
CITY:	STATE:	ZIP:		
<input type="checkbox"/> Check here if same as Applicant				

- Nature of proposed work to be done** (check all that apply)
- | | |
|--|--|
| <input type="checkbox"/> Remodeling/Addition
<input type="checkbox"/> Siding Alteration/Change
<input type="checkbox"/> Door/Window Alteration
<input type="checkbox"/> Other _____ | <input type="checkbox"/> New Construction
<input type="checkbox"/> Demolition
<input type="checkbox"/> Shutters Addition/Change
<input type="checkbox"/> Moving Building
<input type="checkbox"/> Sign
<input type="checkbox"/> Accessory Structure
<input type="checkbox"/> Awnings
<input type="checkbox"/> Roof Alteration
<input type="checkbox"/> Fence |
|--|--|

Describe proposed work in detail (additional pages may be attached, if necessary) _____

Once the C.O.A. has been approved by the Commission, the applicant has 15 days to obtain a building permit (if applicable) and 45 days to begin construction

Applicant's Signature _____	Date _____
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FOR OFFICE USE ONLY		APPLICATION FEES		FOR OFFICE USE ONLY	
Classification: _____		\$25.00 Application Fee for following:		ACTION	DATE
Application #: _____		Remodeling/Addition	Awnings	() Approved	_____
Date Received: _____		New Construction	Roof Alteration	() Approved w/ Conditions	_____
Map & Parcel #: _____		Moving Building	Accessory Structure	() Denied	_____
		Siding Alteration/Change	Fence	() Withdrawn	_____
		Sign	Door/Window Alteration	() Staff Approval	_____
		Shutters Addition/Change	Other		
		\$75.00 Application Fee:			
		Demolition			

****Please refer to the Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings as a design reference.**

1. SIGNS (Various signs identified in the city’s sign ordinance (see Article 13, Chapter 13.4) may be submitted by the Zoning Administrator or another authorized representative to the Historic Preservation Commission for review and approval) (Prohibited Signs Article 13; Chapter 13.8)
 - Dimensioned elevation of proposed sign identifying materials, color (including samples), lettering style and wordage.
 - Description of lighting (if applicable). Include how lighting will be attached to the building’s façade.
 - Designation of location (for fascia sign show location on building to scale and how the sign will be attached; for freestanding sign show location on site plan, height above ground, and clearance from sidewalk).
 - Photographs of sign location.

2. REHABILITATION AND ADDITIONS

- Provide scaled, dimensioned elevations, and floor plan drawings indicating proposed alteration and/or additions. Clearly indicate what exists and what is proposed. For additions, include the relationship to adjacent (see notes below) structures in plan and elevations. If there are to be new building projections or indentions in the remodeling or addition, provide dimensioned sections. For new windows, provide manufacturer’s specifications. For rehabilitation of commercial buildings, proposed storefront section must be provided.
- Indicate exterior materials on drawings.
- Scaled site plan (minimum 1”-10’) showing dimensions of lot and location of existing building on lot, location of addition, dimensions of existing structure, addition and all exterior, ground and roof mounted equipment. (With staff approval site plan scale may be 1”-20’).
- Photographs of existing conditions from all sides.
- Historic plans; elevations or photographs should accompany any request to return a structure to an earlier historic appearance.

3. FENCES/WALLS

- Site plan showing location of proposed fence. Indicate and distinguish any existing fences or walls.
- Dimensioned elevations and section, showing design of fence, material, and height in relationship to adjacent structures.
- Photograph of area to be fenced and adjacent structures.

(Continued on next page.)

4. AWNINGS

- Photograph of building elevation to which awning is to be attached.
- Dimensioned scaled drawing indicating a front and side view of awning. Include all graphics, color and samples. Show relationship to adjacent storefronts. Clearance must be 8 feet from bottom of awning to sidewalk.

5. DEMOLITION

- The historic, scenic, or architectural significance of the building, structure, site, tree or object.
- The importance of the building, structure, site, tree, or object to the ambiance of a district.
- The difficulty or the impossibility of reproducing such a building, structure, site, tree, or object because of its design, texture, material, detail, or unique location.
- Whether the building, structure, site, tree, or object is one of the last remaining examples of its kind in the neighborhood or the city/county.
- Whether there are definite plans for use 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.
- Whether reasonable measures can be taken to save the building, structure, site, tree or object from collapse.
- Whether the building, structure, site, tree, or object is capable of earning reasonable economic return on its value.
 - o Document that a building classified as historic is incapable of earning economic return on its value, as appraised by a qualified real estate appraiser or structural report by a licensed structural engineer itemizing structural condition and discussion why building is incapable of being repaired. A report by a licensed restoration contractor may also be required.
 - o Provide drawings to adequately describe site use after demolition.
 - o Provide color photographs of structure to be demolished, clearly labeled to show areas of structural deterioration.

6. RELOCATION

- The historic character and aesthetic interest the building, structure, or object contributes to its present setting.
- 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.
- Whether the building, structure, or object can be moved without significant damage to its physical integrity.
- Whether the proposed relocation is compatible with the historic and architectural character of the building, structure, site or object.
- Provide drawings to adequately describe site use after relocation.

7. NEW CONSTRUCTION

HEIGHT AND MASS APPROVAL

- Dimensioned site plan showing all sides in relation to immediately adjacent buildings, to scale. Include parking area and any roof or ground mounted equipment and fence locations. Locate HVAC equipment, trash enclosures, and utility boxes. (see Notes below)

Provide all elevations, showing height and width relationships to existing adjacent buildings. (see Notes below) Projections, off sets, and open recesses shall be depicted in dimensioned sections, or otherwise, clearly showing proposed vertical and horizontal relationships of these elements to the façade. Indicated exterior floor-to-floor heights on the elevations. Provide outline locations of all windows, doors and other façade opening in the elevations, to indicate the rhythm of the solids and voids within each elevation. Renderings, while not required, are desired, but only as an adjunct to the above criteria.

Floor plans

Color photographs of proposed site and structures within vicinity of new building.

DESIGN APPROVAL

Dimensioned elevations and floor plan drawings showing all sides in relation to immediately adjacent structures, streets and lanes. Detailed descriptive drawings of design criteria elements listed in Note 4 B below indicate locations of HVAC equipment, utility boxes, trash enclosures and fences if changed from first submittal.

Indicate materials and all significant details and submit a written description of project using compatibility criteria in ordinance. Specific brand name and manufacturer's number must be given for windows.

Provide section details of features such as new storefronts, windows, porticos, parapets, stoops, balconies and porches.

Resubmit any item from first submittal if changed between first and second submittal.

NOTES

1. Minimum scale of ¼” – 1’ on all plans and elevations, unless otherwise approved by the Zoning Administrator. Section details of new cornices, columns, railings or any other distinctive details are required at 1/2” – 1’.
2. When the relationship to adjacent structures is required to be shown and structure is on a corner, “adjacent” includes across lane or street in all directions.
3. Site plans must include the public right-of-way (including sidewalks) and must indicate the location, canopy spread, trunk diameter, and species of all existing trees in the public right-of-way. Indicate where trees are to be saved on the property, if applicable.
4. A. For New Construction first submittal review will include the following items:
Standards:
 - Setbacks
 - Dwelling Unit Type
 - Street Elevation Type
 - Entrances
 - Building Height
 - Tall Building Principles, Large Scale Development requirements or Monumental Building Standards as applicable.

Visual Compatibility Factors:

- Height
- Proportion of structure’s front façade
- Proportion of openings
- Rhythm of solids to voids in front façade
- Rhythm of structure on streets
- Rhythm of entrance and/or porch projection (includes balconies)
- Roof shapes
- Walls of continuity
- Scale
- Directional Expression

B. Second submittal (design) review shall include the following items:

Standards:

- Commercial design standards (where applicable)
- Window and door standards
- Roof standards
- Design details for balconies, stairs, stoops, porticos, and side porches
- Fences
- Overlay district standards

Visual Compatibility Factors

- Materials, textures

APPLICANTS PLEASE NOTE:

Approval from the Historic Preservation Commission is NOT an exemption from meeting permitting requirements as established by City of Bainbridge Municipal Code.

- Site and building plans must be submitted and approved by the Planning & Inspection Departments before permits can be issued and work begin.
- Special property considerations (covenants, owner association rules, or other like special regulations) shall also be met.
- It is the responsibility of the property owner to insure all regulations; Federal, State, Local and/or private are met before work begins.

APPENDIX IV

ROUTINE MAINTENANCE

Appendix IV has been included for informational purposes and to benefit the building owner, business owner, and HPC member. It can be used as a reference for strategies to keep a project simple, preservation sensitive, and on track.

IV.1) Eight Steps to Complete a Preservation Project

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

STEP 1Inspect and Document the Property and Make a Wish List

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

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

STEP 2Define 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, as appropriate, for assistance in defining the basic components of the project. At this stage, the preliminary concept should be presented to the Historic Preservation Commission for initial comments.

STEP 3Refine 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 4Stabilize 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.

APPENDIX IV-1 (Continued)STEP 5Carry 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 6Carry Out Building System Repairs

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

STEP 7Carry 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 8Carry 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 building systems improvements) is completed beforehand so that nothing will have to be done twice.



A postcard of the historic Bainbridge courthouse.

Wood Bainbridge Image Collection

IV.2.) 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.

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|--|---|
| 01: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings | 24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches |
| 02: Repointing Mortar Joints in Historic Masonry Buildings | 25: The Preservation of Historic Signs |
| 03: Conserving Energy in Historic Buildings | 26: The Preservation and Repair of Historic Log Buildings |
| 04: Roofing for Historic Buildings | 27: The Maintenance and Repair of Architectural Cast Iron |
| 05: The Preservation of Historic Adobe Buildings | 28: Painting Historic Interiors |
| 06: Dangers of Abrasive Cleaning to Historic Buildings | 29: The Repair, Replacement, and Maintenance of Historic Slate Roofs |
| 07: The Preservation of Historic Glazed Architectural Terra-cotta | 30: The Preservation and Repair of Historic Clay Tile Roofs |
| 08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings | 31: Mothballing Historic Buildings |
| 09: The Repair of Historic Wooden Windows | 32: Making Historic Properties Accessible |
| 10: Exterior Paint Problems on Historic Woodwork | 33: The Preservation and Repair of Historic Stained and Leaded Glass |
| 11: Rehabilitating Historic Storefronts | 34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament |
| 12: Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass) | 35: Understanding Old Buildings: The Process of Architectural Investigation |
| 13: The Repair and Thermal Upgrading of Historic Steel Windows | 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes |
| 14: New Exterior Additions to Historic Buildings: Preservation Concerns | 37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing |
| 15: Preservation of Historic Concrete: Problems and General Approaches | 38: Removing Graffiti from Historic Masonry |
| 16: The Use of Substitute Materials on Historic Building Exteriors | 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings |
| 17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character | 40: Preserving Historic Ceramic Tile Floors |
| 18: Rehabilitating Interiors in Historic Buildings - Identifying Character-Defining Elements | 41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront |
| 19: The Repair and Replacement of Historic Wooden Shingle Roofs | 42: The Maintenance, Repair and Replacement of Historic Cast Stone |
| 20: The Preservation of Historic Barns | 43: The Preparation and Use of Historic Structure Reports |
| 21: Repairing Historic Flat Plaster - Walls and Ceilings | 44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design |
| 22: The Preservation and Repair of Historic Stucco | 45: Preserving Historic Wooden Porches |
| 23: Preserving Historic Ornamental Plaster | 46: The Preservation and Reuse of Historic Gas Stations |
| | 47: Maintaining the Exterior of Small and Medium Size Historic Buildings |

IV.3.) Energy Efficiency and Historic Buildings

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

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

Introduction

This article is intended to provide the reader with some basic information about energy efficiency and historic buildings so that logical and smart choices can be made regarding decisions that combine the two.

Prefatory to considering energy efficiency and historic buildings, bear in mind the following:

1. Where does energy efficiency rank for you as a priority in building use and function?
2. Do you understand how your home or building deals with energy?
3. Do you keep track of your home or building energy usage and costs?
4. Have you have had an energy audit?
5. What can you afford to spend to have an energy efficient home?
6. Do you think you need new windows?

Establishing the Paradigm

To start our discussion of energy efficiency, we need to establish, define, and understand what is actually being dealt with.

The basic concept here, then, is that buildings are used to shelter us from “the elements,” mainly rain, temperature, and other manifestations of the weather. Our expectations are that they provide comfortable warmth in winter, comfortable coolness in summer, and both at a reasonable cost.

To this end, our shelters have evolved from simple use of natural sheltering features (such as caves), to minimal built comfort (like log cabins), to moderate built comfort in sync with the local environment (such as houses and buildings in the south with high ceilings, sleeping porches, and tall windows strategically

located to take advantage of cross-breezes), to buildings designed for excellent comfort in all seasons using advanced climate control that is a fundamental intent of most new construction.

While this seems to put energy efficiency into a simple enough context, everyone has probably had some experience with the complications of achieving such environmental comfort.

So let’s look at some of the complications.

Building Systems and Definitions

As we have made advances in controlling our interior environment to counter the exterior environment, our relatively simple systems have become complex ones. Yet we are still dealing with two principal challenges.

First, we have exterior environmental encroachment, which involves Nature’s need to equalize everything, or to put it another way “Nature abhors a vacuum.” This balancing act is a dynamic one, one that is constant and continuous. We recognize its effects, cold air rushing in when the door’s opened in the winter, water evaporation on a hot day, but maybe do not exactly understand why it happens and how it relates to energy efficiency.

Second are the inherent weaknesses in our building systems. These boil down to the need to have openings in our buildings and, also, by the very nature of the way they are put together, creation of air leakage points.

Now, in this context, building systems are:

- The Building Structure: roof, walls, windows and doors – this is considered the building “envelope”
- The Mechanical System: consisting of furnace, air conditioner, and ductwork
- Energy Users (which are in addition to the mechanical system): including water heater, dish washer, clothes washer, dryer, refrigerator, lighting, and other appliances.

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APPENDIX IV.3. (Continued)

Before we look at how we meet these challenges, a review of some terms that crop up in specifications, advertising, and other discussions of energy efficiency is appropriate, like:

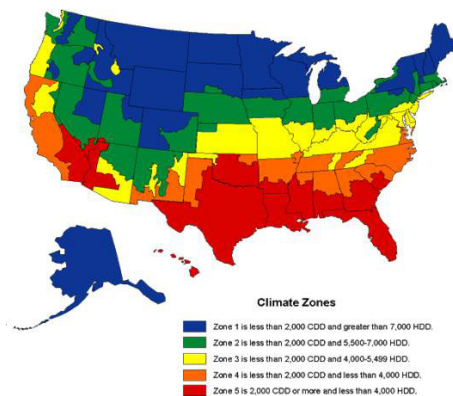
- R-Values and U-values. These are scientific calculations that measure thermal resistance (R) and thermal conductance (U), or in simpler terms, how slowly or quickly heat flows through a material. These values are related, in that they are the inverse of each other ($U=1/R$). They show up on labels for insulation and windows, but the important things to remember are the larger the R-Value or the lower the U-value the better the insulating capability.

- Conduction, convection, and radiation. These are the different ways of heat (energy) transference. Conduction is through solid objects, convection is by air movement, and radiation is heat transfer from a surface to the surrounding air without a transfer medium.

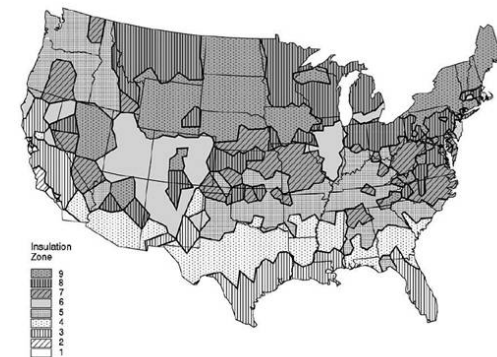
Notice that these terms closely parallel the two challenges mentioned. Other terms that can appear include:

- Vapor Diffusion. This is the movement of moisture in the vapor state through a material because of vapor pressure and temperature differences. Moisture moves from areas of greater to lesser concentration and from warm to cool sides of materials. The measurement of moisture movement is by units of permeability, also known as “perms.” Any material with a perm rating of less than 1.0 is a Vapor Diffusion Retarder (aka Vapor Barriers).

- Climate Zones. These have been established for the United States by the National Oceanic and Atmospheric Administration (NOAA) and are regions with relatively homogenous climates based on 30-year averages for heating degree-days (HDD) and cooling degree-days (CDD) calculations. Georgia falls in Climate Zones 4 (northern) and 5 (southern).



- Insulation Zones. The U.S. is also divided into Insulation Zones, which, in Georgia at least, roughly parallel the Climate Zones. Insulation Zones are used for design purposes to determine recommended insulation levels. Georgia falls for the most part in Insulation Zones 4 (southern) and 5 (northern).



Note that climate zones and insulation zones provide important basic guidance for design purposes and characterize our environmental adversary. However, be aware that the various places you find this information use the data to define the zones somewhat differently. So depending on where you look, be it the internet, code books, or other sources, the maps and zone designations are probably going to vary. Nonetheless, the basic information is pretty consistent.

With the help of these definitions, we need to bring our discussion into some sort of understandable perspective.

Approaches to Energy Efficiency Improvements

On one hand we have a building, its systems, and the desire to be energy efficient and comfortable at a reasonable cost. On the other hand we have Mother Nature knocking at the door. What to do, what to do?

The first thing to do is know what you're working with and where you want to get. In other words, you need to understand your local climate, its recommended design efficiencies, and make an assessment of your building systems, which also includes understanding your individual energy costs.

Understanding your local climate and design efficiencies is relatively easy -- you look at maps and tables. Probably the most useful are the Insulation Zone Map and tables of Insulation Groups, which are available on the U.S. Department of Energy website.

(Continued on next page.)

APPENDIX IV.3. (Continued)

Insulation Group	Attic	Floor over unconditioned space	Wall cavity	Crawl space wall(b)	Basement wall	Add insulated sheathing to an uninsulated wall(c)	Add insulated sheathing to an insulated wall(c)
E1	19	11	0	11	11	5	0
E2	30	11	11	11	11	5	0
E3	38	11	11	19	11	5	0
E4	38	19	11	19	11	5	0
E5	38	25	11	19	11	5	5
E6	49	25	11	25	11-13	5	5

- (a) R-values have units of °F-ft²-h/Btu. This table, when used with Tables 3 and 4, provides recommended total R-values for existing houses and was produced using the ZIP-Code computer program. The recommendations are based on an analysis of cost-effectiveness, using average local energy prices, regional average insulation costs, equipment efficiencies, climate factors, and energy savings for both the heating and cooling seasons.
- (b) Use only if floor is uninsulated and the crawlspace is unventilated - see the discussion about unventilated crawlspaces.
- (c) Recommendation assumes that the exterior siding was removed for other purposes, i.e., does not include any consideration of the cost of removing and replacing the exterior siding. The R-values shown here represent 1 inch of foam sheathing. Foam sheathing with R-values up to R-7 could be used.

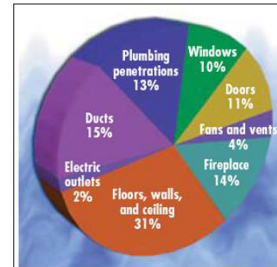
The tables provide recommended levels of insulation for various parts of your house. For instance, southern Georgia falls in Insulation Zone 4. If you have gas heat, this puts you in Insulation Group E-3. The recommended amounts of insulation for this group include:

- R-38 for Attics, which equals about 13"
- R-11 for floors over unconditioned space and for walls, which equals about 3 1/2"

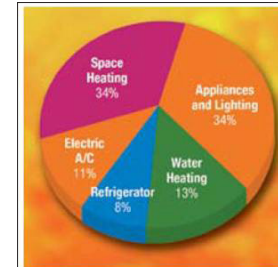
An alternate source for similar information is the International Energy Conservation Code (be aware it will look different than the DOE maps and tables). These numbers give you a baseline for comparison when you assess your building systems. But besides looking at how much or little insulation you have, you need to look at and evaluate other things, too. In no particular order, you should inspect the building envelope for leakage points, which includes around windows, doors, fireplaces, and pipe and wire penetrations; check floors, walls, and attics for insulation levels; check your furnace and air-conditioning unit to determine if they are approaching an age where they might need replacement; check your ductwork for joint seals and insulation; finally, check your major appliances, including water heater, to determine if they are getting to the point of replacement.

Concurrent with the building systems assessment, you also need to look at past energy costs and usage, since without this information, you really can't quantify any improvements. Of these two numbers, the one for usage will likely be more useful as an indicator of improved efficiency.

With this information in hand, it's time to look at a couple of other government provided charts. These charts identify how we typically use and lose energy. Combined, they tell us where money is best spent to make improvements. Also factored into these prioritization decisions should be the ease with which something can be accomplished.



How Does the Air Escape?
Air infiltrates into and out of your home through every hole, nook, and cranny. About one-third of this air infiltrates through openings in your ceilings, walls, and floors.



How We Use Energy in Our Homes
Heating accounts for the biggest chunk of a typical utility bill.
Source: 2005 Buildings Energy Data Book, Table 4.2.1., 2003 energy cost data.

So how would this work? Maybe something like this (indulgence is requested for taking and manipulating numbers out of context):

If the building systems assessment reveals that wall penetrations aren't sealed, openings aren't caulked and weather-sealed (windows will be addressed a little later), and ductwork isn't properly sealed and insulated, then it makes good sense to take care of these things first. Air leakage from these areas accounts for almost half of the infiltration total and the single worst culprit is ductwork, accounting for 15%. Sealing and insulating ductwork, caulking plumbing and other penetrations could eliminate more than a quarter of the air leakage. And, relatively speaking, doing so is easy and inexpensive, as typically everything is readily accessible, and the quantity of the materials small and reasonable cheap.

To get a sense of what this means relative to energy efficiency, if, using the energy use chart, 34% of energy used is for space heating and 11% for cooling, and you assume the reason you're using that energy is, in great part, to replace conditioned air lost due to leakage, then eliminating more than 25% of the leaks should reduce total energy usage by about 12% (.34+.11=.45x.28=.126).

While more expensive because of the amount of material you'd need, adding insulation to recommended levels is also cost effective, especially if added to attic spaces and floors over unconditioned spaces. In such a scenario, since the chart combines floors, walls, and ceiling leakage (31%), let's say floors and ceiling account for about half of that - 16% - doing so should reduce energy usage another 7% (.45x.16=.072).

In this hypothetical example, over 19% energy savings could be achieved by doing things relatively easy that wouldn't have a major disruption factor on building use. Obviously, real-world results will vary.

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APPENDIX IV.3. (Continued)

Now consider some big-ticket items. If the furnace and air-conditioning unit are old and need to be replaced, doing so with ones, for instance, 15% more efficient, should translate into energy savings of about another 7% (.45x.15=.0675). Applying the same 15% more efficient figure to a new refrigerator gains you 1% and to a new water heater about 2%.

Again, while these numbers are hypothetical, there is a recognizable trend here. That is, doing some less expensive, relatively easy, and low physical impact work results in greater energy savings, while more expensive equipment replacement work, while making sense if replacement is necessary, actually has a lower energy savings return of investment or one that takes longer to recoup expenditures.

Which brings us to windows.

Somehow old windows have become the poster-child for energy inefficiency, while new windows are touted as the miracle cure - - "cut your energy bills up to 25%!" However, such numbers don't appear to stand up under closer examination. If, using DOE figures, windows account for 10% of energy loss (air leakage), stopping all of that loss only calculates into energy savings of just under 5% (.45x.10=.045). Additionally, this best-case scenario is unlikely in that a typical single-glazed wood window should have a U-value of about .98, which converting to R-value is about 1. A comparable double-glazed window with a low-e treatment has a U-value of about .34 or R-3. Logic would indicate the values available aren't great enough to achieve such a remarkable improvement in overall energy usage.

The point here is that windows are, by their very nature, not very energy efficient. However, they also provide a multitude of functions; among them are light, ventilation (sometimes) and stylistic character. Light and ventilation come at a cost to energy efficiency that we all seem willing to pay. And, from casual observation and judging from the selection of windows used in new construction, it appears that the costs of style are readily accepted, too.

From a preservationist perspective, old windows are very significant to the stylistic character of old buildings; in fact, they go further, because they also help define their physical historic character. As such, retaining old windows as part of a rehabilitation renovation or maintenance project really is a reasonable and desirable expectation. And, old windows don't need to be replaced for the sake of energy efficiency. Some independent studies indicate that adding a storm window to single-glazed windows will provide similar efficiencies as new double-glazed windows.

But this isn't to say you should keep the old windows in their current condition, which in many cases probably is pretty sad. It's kind of ironic that old windows have proven durability because they've withstood neglect, little or no maintenance for years and years, yet can often be repaired to function as they did originally and continue to last indefinitely, with a little care.

The reasons for this are that the material these windows are made from generally is of a higher quality than what is readily available and typically used today, and their assembly techniques make them quite repairable. Of course, that doesn't mean that working on old windows is necessarily cheap, but, then again, neither are replacement windows.

But you might be thinking about maintenance and its associated costs. The answer to that is twofold.

First, maintenance is a good thing. Stuff lasts longer if you take care of it. And, if you are doing regular maintenance, you get to know your building and systems pretty well and have a greater chance of catching problems when they're small and easily taken care of. Windows that are candidates for replacement probably got that way because they were neglected. If they had been taken care of regularly, their maintenance costs should have been relatively low. The alternative to maintenance is a big window project, either repair or replacement - - both expensive. And, actually, what are your choices? Repair a window that may last as long or longer than it already has (60-80-100 years?) or put new ones in that tout low or no maintenance and a warranty that ends at 20-years.

Second, if something isn't designed for maintenance, by default it's designed for replacement. Which in the long run costs more?

So, while it makes sense to replace a window that has deteriorated to the point that it can't be repaired, replacing repairable windows doesn't appear quite as logical when you factor in these considerations.

While windows have been the main point of this retention versus replacement discussion, the same basic concepts apply to other historic features as well. Some energy efficiency improvement projects can be done with little or no impact on historic features and materials, like adding attic insulation; others could constitute a historically detrimental impact, like removing plaster to insulate walls.

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Other cautionary notes relative to energy efficiency improvements.

In historic buildings energy efficiency improvements could also have unintended consequences, which for the most part generally involve moisture-related problems, including mold, rot, condensation, and peeling paint. When sealing and insulating and otherwise making a building snug and tight, you might also be creating situations where moisture is being trapped and will lead to these problems.

How could this happen?

One circumstance could be installing a “vapor barrier” incorrectly. The general rule of thumb is to put a Vapor Diffusion Retarder on the warm side of the building envelope. But, you might be thinking, “the warm side varies, in winter it’s the inside, in summer, it’s the outside.” Well, what’s really recommended is based on what Climate Zone you’re in and more specifically its number of Heating Degree Days. For Georgia, generally, in the northern half of the state, the Vapor Diffusion Retarder should be put on the interior side, while in the southern portion of the state one shouldn’t be used.

Another situation could be the inadvertent use of a paint, which because of its perm rating, acts as a Vapor Diffusion Retarder. If you’re having paint peeling problems, that could be a reason why your paint is not sticking.

Other moisture problems might have to be dealt with by adding exhaust vents in bathrooms and kitchens and/or by installing a dehumidifier.

Conclusion

Improving the energy efficiency of historic buildings can be a beneficial objective. Doing so makes the buildings more desirable and agreeable as places in which to live and work, allowing for their continued use, which also helps stabilize communities and neighborhoods. Often these improvements can be accomplished economically and with minimal physical impact on the historic fabric of the buildings. However, the means by which the improvements are made and the level of improvement expected should be carefully considered so that the historic character of the buildings is not compromised and so that money will be spent for those improvements which will provide the best results.

To plan an energy efficiency improvement project, remember to:

- Recognize your building as an assembly of systems – framing, including wall/ceiling/roof finishes; mechanical system, including furnace, A/C, and duct-work; and energy users, including water heater, appliances, and lighting.

- Identify weaknesses in the systems and where they might be failing or need improvement. Understand that changes in one system may impact the others, e.g., sealing the house up too tight may result in conditions where existing ventilation and humidity control are no longer adequate, resulting in mold growth and other moisture-related problems.

- Fix or improve the easy and less expensive stuff first.

- Avoid treatments that require wholesale removal or loss of historic material or finishes.

A good source for energy efficiency guidance can be found at: www.eere.energy.gov/buildings/info

APPENDIX V

FINANCIAL INCENTIVES FOR PRESERVATION WORK

Upon request, the Department of Natural Resources' Historic Preservation Division (HPD), will offer technical assistance to rehabilitation tax projects either by meeting with individuals at HPD or on-site to discuss specific re-

hab 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.

V.1.) Georgia State Property Tax Freeze

Known as the "Preferential Property Tax Assessment Program," this incentive is designed to encourage rehabilitation of both residential and commercial historic buildings by freezing property tax assessments for eight and one-half years. The assessment of rehabilitated property is based on the rehabilitated structure, the property on which the structure is located, and not more than two acres of real property surrounding the structure.

What properties are eligible? The property must be listed or eligible for listing in the Georgia Register of Historic Places either individually, or as a contributing building within a historic district.

Requirements to Participate

1) The cost of rehabilitation must meet the substantial rehabilitation test. This test is met by increasing the fair market value of the building by the following percentages. The county tax assessor is the official who makes this determination.

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

2) The property owner must obtain preliminary and final certification of the project from HPD.

3) Rehabilitation must be in accordance with the Department of Natural Resources' Standards for Rehabilitation and must be completed within two years.

Application Process

The Rehabilitated Historic Property Application is a two-part process: Part A and Part B, with supplemental information and amendments when necessary. The program is designed to review projects before work begins; therefore, the earlier application materials are submitted to HPD for review, the better.

Part A – Preliminary Certification

Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia Register of Historic Places, and to determine if the proposed work meets the Standards for Rehabilitation. Ideally this is submitted to HPD before rehabilitation begins. An application-processing fee of \$50.00 must accompany the Part A (Preliminary Certification). A cashier's check, money order, or official bank check, made payable to the Georgia Department of Natural Resources, are the only acceptable forms of payment. Personal checks are not accepted. The fee is non-refundable. Once all application materials are submitted, HPD has 30 days to review and comment on the rehabilitation project. After the review, HPD mails the applicant the signed preliminary certification form. The applicant is then responsible for filing the Part A certified form with the county tax assessor to initiate the assessment freeze period beginning the following tax year for two years.

Part B – Final Certification

Part B is submitted to HPD after the project is completed and must be certified by HPD and submitted to the tax assessor within two years of filing the Part A preliminary certification form. Once all application materials are submitted, HPD has 30 days to review and certify the rehabilitation project. HPD is the final certification authority concerning all state rehabilitation applications.

After HPD reviews the Part B application and approves the rehabilitation, the certified Part B form is mailed to the applicant. The applicant is then responsible for filing the Part B certified form with the county tax assessor in order to maintain the assessment freeze for an additional 6 1/2 years. In the ninth year, the assessment will increase 50% of the difference between the value of the property at the time the freeze was initiated and the current assessment value. In the tenth year, the property tax assessment will increase to the 100% current assessment value.

Amendments are submitted to HPD when there is a change in the scope of work submitted in the Part A application. This allows a certain amount of flexibility as the project continues to be developed.

APPENDIX V: FINANCIAL INCENTIVES (Continued)**V.2.) 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. The Department of Natural Resources' Historic Preservation Division reviews all projects to certify that the project meets the Standards according to DNR Rules 391-5-14. The rehabilitation project must start on or after January 1, 2004.

How much does a project have to cost to qualify?

Every project must meet the substantial rehabilitation test and the applicant must certify to the Department of Natural Resources that this test has been met. The substantial rehabilitation test is met when the qualified rehabilitation expenses exceed the following amounts:

- 1) For a historic home used as a principal residence, the lesser of \$25,000 or 50% of the adjusted basis of the building
- 2) For a historic home used as a principal residence in a target area, \$5,000
- 3) For any other certified historic structure, the greater of \$5,000 or the adjusted basis of the building

The Georgia Department of Revenue developed a worksheet, which can be found on-

line 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 ProcessPart A – Preliminary Certification

Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia Register of Historic Places and to determine if the proposed work meets the Standards for Rehabilitation. Ideally this is submitted to HPD before rehabilitation begins. An application-processing fee of \$50.00 must accompany the Part A (Preliminary Certification). If you are also participating in the Georgia Preferential Property Tax Assessment program, the total fee for both programs is \$75.00. A cashier's check, money order, or official bank check, made payable to the Georgia Department of Natural Resources, are the only acceptable forms of payment. Personal checks are not accepted. The fee is non-refundable. Once all application materials are submitted, allow at least 30 days for HPD to review and comment on the rehabilitation project. After the review, HPD mails the applicant the signed Part A preliminary certification form. Rehabilitation work should be completed within 24 months, or 60 months for a phased project.

Amendments are submitted to HPD when there is a change in the scope of work described in the Part A application. This allows a certain amount of flexibility as the project continues to be developed.

Part B – Final Certification

Part B is submitted to HPD after the project is complete. Once all application materials are submitted, allow at least 30 days for HPD to review and certify the rehabilitation project. After HPD reviews the Part B application and approves the rehabilitation, the certified Part B form is mailed to the applicant. The applicant is then responsible for filing the DNR certified Part B application with the appropriate schedule when filing the State of Georgia income tax forms. The DNR-approved Part B application certifies to the Department of Revenue that a certified rehabilitation has been completed in accordance with DNR's Standards, and that the owner has certified that the substantial rehabilitation test has been met.

APPENDIX V: FINANCIAL INCENTIVES (Continued)

V.3.) Federal Income Tax Incentive Program

The RITC program provides an opportunity to owners of certified historic structures, who undertake a certified rehabilitation, a federal income tax credit equal to 20% of the qualified rehabilitation expenses. Only properties utilized for income-producing purposes can take advantage of the credit.

To be eligible for the 20% tax credit:

- The building must be listed, or eligible for listing, in the National Register of Historic Places, either individually or as a contributing building within a historic district.
- The project must meet the “substantial rehabilitation test.” This test means that the cost of the rehabilitation must be greater than the adjusted basis of the property and must be at least \$5,000. Generally, projects must be finished within two years.
- Following rehab, the building must be used as an income-producing purpose for at least 5 years
- The rehabilitation work itself must be done according to The Secretary of the Interior’s Standards for Rehabilitation; these are common-sense guidelines for appropriate and sensitive rehabilitation.

All rehabilitation tax credit projects must be reviewed by the Georgia Historic Preservation Division (HPD) and certified by the National Park Service (NPS). A property owner interested in participating in the RITC program must submit the Historic Preservation Certification Application and supporting documentation to HPD for review and comment. After HPD reviews the work, the project is forwarded to NPS for final certification. The application has three parts: Part 1 requests documentation that the building is a historic structure, listed or eligible for listing in the National Register of Historic Places. Part 2 requests a detailed description of the rehabilitation work supplemented with before rehab photographs and proposed floor plans. The Part 2 should be submitted to HPD before work begins to ensure compliance with the Standards. Part 3 is the Request for Certification of Completed Work. This application is submitted after the rehabilitation is complete and requests photo-documentation of the rehabilitation in compliance with the Standards for Rehabilitation.

There is also a 10% federal income tax credit available to property owners who rehabilitate non-historic buildings built before 1936.

To be eligible for the 10% tax credit:

- The building must be built before 1936 and be non-historic.
- A building must meet the physical wall retention test. At least 50% of the building’s walls existing before the rehab must remain as external walls, at least 75 % of the external walls must remain in place as either external or internal walls, and 75% of the internal structure must remain in place.
- The project must meet the “substantial rehabilitation test.” Generally, projects must be finished within two years.
- The building must be used for non-residential, income-producing purposes for at least five years after the rehabilitation.

Rehabilitation work under the 10% tax credit program is not subject to review by any state or federal agency. If the above criteria are fulfilled, then the 10% rehabilitation tax credit can be claimed as an investment credit on an owner’s federal income tax return.

Charitable Contribution Deduction

The charitable contribution deduction is a donation of the historic value of a structure and is available to owners of residential and income-producing properties. The deduction is taken in the form of a conservation easement and enables the owner of a “certified historic structure” to receive a one-time tax deduction. A conservation easement ensures the preservation of a building’s facade by restricting the right to alter its appearance. Qualified professionals should be consulted on the matters of easement valuations and the tax consequences of their donation.

For more information on Federal Programs, go to <http://www2.cr.nps.gov/tps/tax/incentives/>

APPENDIX VI

HINTS FOR A SUCCESSFUL HISTORIC DISTRICT BUSINESS

Some practices are not reviewed. Here are a few simple hints to running a successful, courteous business in the Bainbridge Downtown Commercial Historic District and where to find more about them in the guidelines:

First impressions are lasting impressions. Curb appeal is an investment that offers positive perceived value. Make your entrances attractive and your storefront clean, uncluttered, well maintained and your display windows appealing and inviting. Keep your display lights on, ESPECIALLY during the day when glare is high and contrast from bright sun to shade, dark displays can give the immediate impression that you are closed!

Restrooms are a necessity and a convenience. Currently Bainbridge does not have a public restroom facility for the downtown and all businesses may be able to help with this. Take the “toilets attract” approach if it is possible. Allow customers to utilize your facilities and make them welcoming. Avoid “no restrooms” or “customers only” signs even if they are inaccessible. The restroom gets your customer into the business -- all the way to the back!

Keep signs simple, clear, decorative, and professional. Do not include much verbiage (less than 6 words). Signage doesn’t have to be the name of the company, it can be what you sell! Blade signs (perpendicular to the street) are allowed and provide motorists and pedestrians good visibility. (Refer to the Bainbridge sign ordinance.)

Parking --- allow your customers to use the parking in front of your business and have all your employees park out of the retail areas.

Remember that “critical mass” is a rule of convenience. Pedestrian-friendly walkways, where visitors can walk from store to store to restaurant to business, provide for happy shoppers and diners who will stay longer and spend more money!

Quick Reference Guide to These Guidelines:

First Impressions:



Character: pg. A-8



Storefronts: pg. B-4



Displays: pg. B-11

Keep Signs Simple:



Primary Signs: pg. C-8



Secondary Signs: pg. C-10

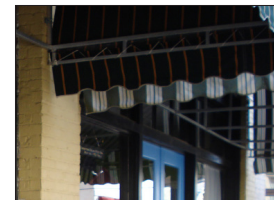


Subordinate Signs: pg. C-11

Parking, Environment and Conveniences:



Environment: pg. B-6



Awnings: pg. B-22



Patios-Dining: pg. B-26

APPENDIX VII

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.georgiitrust.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/