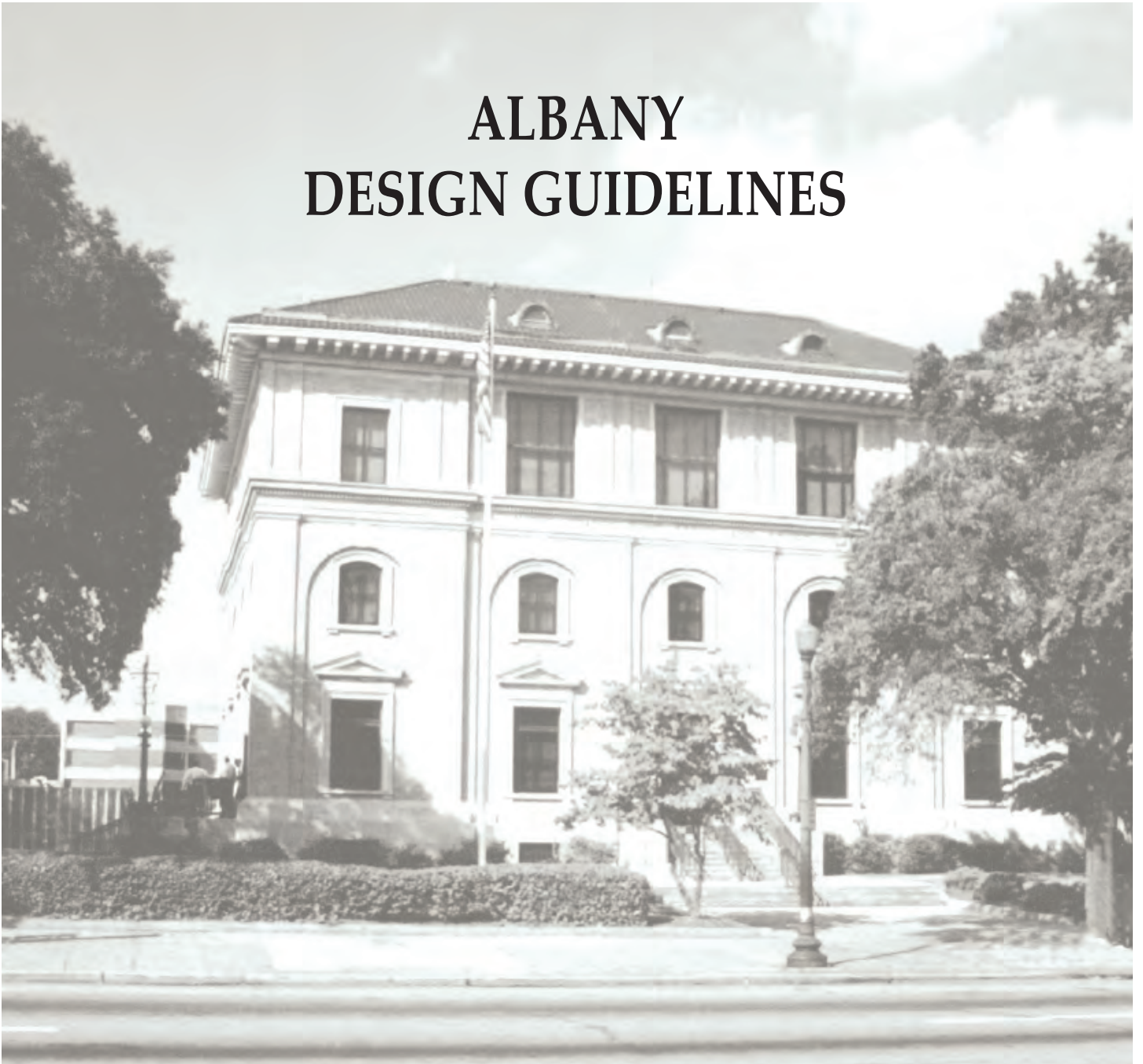


ALBANY DESIGN GUIDELINES



ALBANY, GEORGIA

**ALBANY DOUGHERTY
HISTORIC PRESERVATION COMMISSION**

April 2000

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The Jaeger Company
Gainesville, Georgia

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Contents

PART ONE: BACKGROUND

1.0	Introduction	1-1
1.1	Purpose of Design Guidelines.....	1-2
1.2	Summary of Historic Preservation Ordinance.....	1-2
	<i>Map of Albany Historic District</i>	
2.0	Design Review Process.....	2-1
2.1	Property Owners’ Design Review Responsibilities.....	2-1
2.2	Historic Preservation Commission’s Process for Reviewing Certificates of Appropriateness.....	2-4
3.0	Developmental History of Albany.....	3-1

PART TWO: HISTORIC RESOURCES OF ALBANY

4.0	Introduction	4-1
5.0	Overview of the Albany Historic District.....	5-1
6.0	Commercial Resources.....	6-1
6.1	Building Types.....	6-1
6.2	Architectural Styles.....	6-4
7.0	Institutional Resources.....	7-1
7.1	Civic Resources	7-1
7.2	Religious Resources	7-2
7.3	Educational Resources	7-3
8.0	Industrial Resources	8-1
9.0	Residential Resources.....	9-1
9.1	Building Types.....	9-1
9.2	Architectural Styles.....	9-8
10.0	Landscape Resources.....	10-1
10.1	Town Form	10-1
	10.1.1 Streetscape Sections	10-1
	10.1.2 Granite Curbs	10-3
	10.1.3 Greenspace.....	10-3
	10.1.4 Concrete Sidewalks.....	10-3
	10.1.5 Lighting	10-4
	10.1.6 Alleys	10-4
10.2	Enclosures and Retaining Walls.....	10-5
10.3	Vegetation.....	10-5
10.4	Open Space.....	10-6
11.0	Archeological Resources	11-1

PART THREE: GENERAL HISTORIC PRESERVATION PRINCIPLES

12.0	Introduction	12-1
13.0	Secretary of the Interior’s Standards for Rehabilitation	13-1

14.0	Preservation Methods.....	14-1
15.0	Eight Steps to Complete a Preservation Project.....	15-1

PART FOUR: DESIGN GUIDELINES

16.0	New Construction Guidelines.....	16-1
16.1	Defining Area of Influence.....	16-1
16.2	Recognizing Prevalent Character of Existing Development.....	16-2
16.2.1	Building Orientation and Setback	16-3
16.2.2	Directional Emphasis.....	16-4
16.2.3	Shape.....	16-5
16.2.4	Massing.....	16-6
16.2.5	Proportion	16-7
16.2.6	Rhythm	16-8
16.2.7	Scale and Height.....	16-9
16.2.8	Architectural and Site Elements.....	16-10
16.3	Respecting the Prevailing Character When Designing New Development.....	16-10
16.3.1	New Construction and Subdivision Development	16-11
16.3.2	Additions to Historic Buildings	16-12
16.3.3	Alterations to Noncontributing Buildings within Historic Areas.....	16-14
17.0	Commercial, Institutional, and Industrial Rehabilitation Guidelines.....	17-1
17.1	Building Elements and Details.....	17-1
17.2	Commercial Rehabilitation Guidelines	17-1
17.2.1	Storefront and Lower Floor Spaces	17-2
17.2.2	Upper Floor Spaces.....	17-4
17.2.3	Architectural Details.....	17-5
17.2.4	Exterior Materials.....	17-7
17.2.5	Signage.....	17-9
17.2.6	Roofs	17-11
17.2.7	Rear Entrances and Side Facades.....	17-12
17.2.8	Awnings.....	17-13
17.2.9	Repainting and Masonry Repairs.....	17-14
17.2.10	Historic Additions and Alterations	17-15
17.2.11	Additions to Historic Buildings	17-15
17.3	Institutional Rehabilitation Guidelines	17-16
17.3.1	Distinctive Features	17-16
17.3.2	Alterations and Additions	17-18
17.3.3	Health and Safety Code Compliance	17-19
17.4	Industrial Rehabilitation Guidelines.....	17-20
17.4.1	Roofs	17-20
17.4.2	Windows and Doors.....	17-21
17.4.3	Alterations and Additions	17-22
18.0	Residential Rehabilitation Guidelines.....	18-1
18.1	Exterior Materials.....	18-1
18.2	Architectural Details.....	18-4
18.3	Entrances and Porches.....	18-6

18.4	Windows	18-9
18.5	Roofs, Chimneys, and Dormers	18-11
18.6	Foundations	18-13
18.7	Gutters	18-14
18.8	Mechanical Services	18-15
18.9	Accessory Buildings.....	18-15
18.10	Handicap Accessibility	18-16
18.11	Exterior Colors.....	18-17
18.12	Interiors	18-17
18.13	Historic Additions and Alterations	18-18
18.14	Additions to Historic Buildings	18-18
18.15	Nonhistoric Residential Properties.....	18-19
19.0	Recommendations for Historic Landscape Architecture and Site Design in Albany's Historic District.....	19-1
19.1	Town Form	19-1
19.2	Vegetation.....	19-2
19.3	Parking.....	19-4
19.4	Enclosures and Retaining Walls.....	19-6
19.5	Open Spaces.....	19-7
19.6	Commercial Streetscape Elements.....	19-9
19.7	Landscape Recommendations for New Construction.....	19-10
	19.7.1 Define Area of Influence	19-10
	19.7.2 Recognizing Prevalent Character of Existing Landscape.....	19-11
	19.7.3 Respecting Prevailing Landscape Character When Designing New Development.....	19-11

PART FIVE: MAINTENANCE AND DEMOLITION

20.0	Introduction	20-1
21.0	Maintenance.....	21-1
22.0	Demolition By Neglect	22-1
23.0	Demolition and Relocation.....	23-1

APPENDICES

A	Application for Certificate of Appropriateness
B	Application for Demolition/Removal
C	Historic Preservation Ordinance, Albany-Dougherty County
D	Financial Incentive Programs Available for Preservation Projects
E	Proposed Archeological Review Procedure for Local Historic Preservation Commissions
F	Glossary
G	Sources for Maintenance and Resource Rehabilitation
	Preservation Briefs
	Architectural History Bibliography
	Commercial Bibliography
	General Preservation and Rehabilitation Bibliography

Technical Information:

General Materials

Additions and New Construction

Landscaping and Site Improvements

Lighting

Masonry

Metals

Paints and Painting

Porches

Roofs and Roofing

Windows and Doors

Wood

H Native Plant List

I Historic Plant List

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PART ONE: BACKGROUND

1.0 INTRODUCTION

Design guidelines are a set of criteria that are used to evaluate the appropriateness of proposed changes to historic properties. The ultimate goal of design guidelines is to protect the physical and visual qualities of a property or district that reflect the history and heritage of that community.

These design guidelines have been established primarily for use by the Albany-Dougherty County Historic Preservation Commission in evaluating proposed alterations to historic properties in designated local historic districts. In addition, these guidelines are intended to aid property owners throughout the community who may be considering rehabilitation or new construction projects. The guidelines are not rigid restrictions but rather should be viewed as standards which, if followed, will result in sound preservation practices.

This manual is divided into five parts.

Part One: Background provides (1) an introduction to the Albany Historic Preservation Ordinance and the design review process in Albany, and (2) a history of Albany's historic areas.

Part Two: Historic Resources of Albany provides information on the physical characteristics and architectural resources of Albany's historic district(s).

Part Three: General Historic Preservation Principles provides (1) guidance on basic preservation standards, methods, and principles, and (2) explanation of fundamental design concepts.

Part Four: Design Guidelines provides guidelines for (1) new construction, (2) commercial, institutional, and industrial rehabilitation projects, and (3) residential rehabilitation projects. This section also provides basic landscape recommendations for new construction and rehabilitation projects within the historic district.

Part Five: Maintenance and Demolition provides explanation of how maintenance and demolition issues should be treated within Albany's local historic districts.

The Appendices contain (1) applications for certificates of appropriateness and demolition/removal, (2) the text of the Albany-Dougherty County Historic Preservation Ordinance, (3) information about financial incentive programs for property owners, (4) procedures for reviewing archeological projects in local historic districts, (5) glossary of terms, and (6) a list of resources on maintenance and resource rehabilitation.

A local historic district is a district designated by local ordinance (Albany-Dougherty Historic Preservation Ordinance) that falls under the jurisdiction of a local Preservation Commission (Albany-Dougherty Historic Preservation Commission). A local historic district is generally “overlaid” on existing zoning classifications in a community such that the Preservation Commission deals only with the appearance and not the uses of the properties in the district.

1.1 PURPOSE OF DESIGN GUIDELINES

Design guidelines are concerned with changes to the external appearance of historic properties and do not affect the use of property which is otherwise regulated through the zoning ordinance and building and development codes. For example, a property owner wishing to renovate his residence for use as an office in an area zoned residential would need to file for rezoning; if proposed changes would alter the exterior appearance of the property, the owner would also have to file a “Request for Certificate of Appropriateness” to obtain permission to make those changes. The Historic Preservation Commission would not, however, comment on the proposed use of the property.

Following is a list of what design guidelines do and what they do not do.

Design Guidelines Do:

- ✓ protect the historic character and integrity of the district
- ✓ provide guidance to design professionals and property owners undertaking construction in the district
- ✓ identify important review concerns and recommend appropriate design approaches
- ✓ provide an objective basis for review, assuring consistency and fairness
- ✓ increase public awareness of the district and its significant characteristics

Design Guidelines Do Not:

- ✗ limit growth or development within the district
- ✗ apply to routine maintenance or to work which does not visibly affect the district, such as interiors
- ✗ dictate stylistic design approaches which are based on individual preference
- ✗ restrict creative design solutions

1.2 SUMMARY OF HISTORIC PRESERVATION ORDINANCE

The Albany-Dougherty Historic Preservation Ordinance was passed in 1996 by the authority of the 1980 Georgia Historic Preservation Act. This design review manual does not serve as a substitute for the ordinance and, therefore, a complete copy of the ordinance is included in the appendix of this manual.

The purpose of the ordinance is stated as follows:

To establish a uniform procedure for use in providing for the protection, enhancement, perpetuation and use of places, districts, sites, buildings, cemeteries, structures, objects, landscape features and works of art having a special historical, cultural or aesthetic interest or value

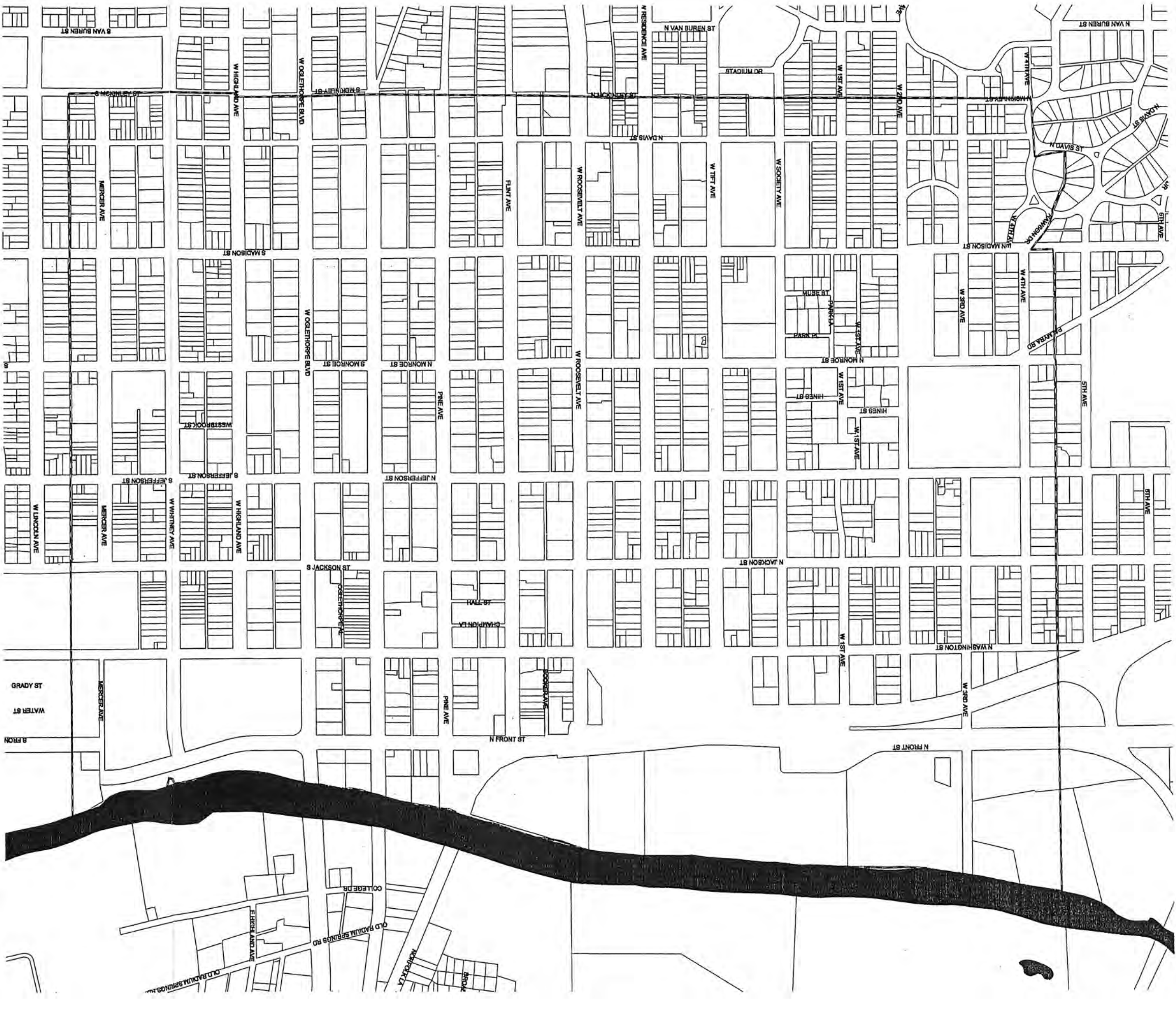
The Albany-Dougherty Historic Preservation Commission (HPC), a nine-member commission, has been established as the administrative authority for the ordinance. The commission is appointed by the Albany City Commission and Dougherty County Commission and consists of those with a “demonstrated special interest, experience or education in history, architecture, or the preservation of historic resources.” The ordinance lists fifteen areas of responsibility for the commission. Of particular interest to these guidelines are the following responsibilities:

1. Prepare and maintain an inventory of all property within Dougherty County having the potential for designation as an historic property;
2. Recommend to the Albany City Commission or Dougherty County Commission specific places, districts, sites, buildings, structures, objects, or works of art to be designated by the ordinance as historic properties or historic districts;
3. Review applications for Certificates of Appropriateness, and grant or deny same in accordance with the provisions of this ordinance.

Once a district has been designated, all “material changes in appearance” of any property within a district are prohibited prior to the issuance of a Certificate of Appropriateness by the Historic Preservation Commission.

Certificate of Appropriateness (COA) is defined in the ordinance as “a document evidencing 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.”

ALBANY HISTORIC DISTRICT



2.0 DESIGN REVIEW PROCESS

Design Review is the process by which the Historic Preservation Commission (HPC) approves major changes that are planned for locally-designated properties and districts and issues Certificates of Appropriateness (COA) which allow the proposed changes to take place. Property owners, as well as the HPC, should follow the consistent design review procedures described in the following two sections.

2.1 PROPERTY OWNERS' DESIGN REVIEW RESPONSIBILITIES

There is a five-step process that property owners should follow for considering and obtaining a Certificate of Appropriateness.

STEP 1: Routine Maintenance Requiring Verbal Administrative Approval Rather than a Certificate of Appropriateness

There are certain types of routine maintenance activities that property owners can carry out with the administrative approval of an HPC staff person. These routine maintenance activities do not require a COA. These activities are fairly narrow in scope, however, and depending on the extent of the maintenance effort, they could generate HPC design review if not carried out exactly as approved.

Property owners should call an HPC staff person prior to initiating any routine maintenance on their property in order to obtain verbal administrative approval. A simple phone call can save a property owner both time and money during maintenance projects. The number for the City of Albany's Planning and Development Services is (912) 438-3900.

Routine Maintenance Not Requiring a Certificate of Appropriateness:

- Painting of original wood siding (weatherboard, drop/novelty siding), except in the case of a radical change of color. Routine maintenance does not include the painting of historically unpainted masonry.
- Demolition or removal of a nonhistoric or noncontributing¹ addition to a building as long as the demolition will not have a negative impact on the original or historic portion of the building.
- Demolition or removal of a nonhistoric or noncontributing outbuilding.
- Small scale projects that involved the repair or replacement in kind of deteriorated architectural features or exterior finishes.
- Repair or replacement in kind of a water-damaged fascia board on a cornice. However, if all of the fascia boards on a house need replacement, it is necessary to obtain a COA. Refer questions of this type to HPC staff.
- Replacement of a broken window pane, as long as the original window frame and muntins are undisturbed.

¹ A noncontributing resource does not contribute to the architectural or historic significance of a historic district. Noncontributing resources are often not yet fifty years of age, and therefore do not meet the age requirement for contributing historic resources. Other noncontributing resources may be historic but have lost their architectural integrity due to changes or alterations.

STEP 2: Determining Whether a Certificate of Appropriateness is Needed/Preliminary Meeting with HPC Subcommittee or HPC staff

A Certificate of Appropriateness is required before a building permit can be issued for any **material change in appearance** to a designated historic property. Material change in appearance is defined in the ordinance as follows:

A change that will affect either the exterior architectural or environmental features of a historic property or any building, structure, site, object, landscape feature or work of art within a historic district, such as:

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

Application for a building permit will trigger the design review process.

Interior modifications and routine maintenance and repairs are not reviewed by the Historic Preservation Commission and do not require a Certificate of Appropriateness.

Prior to the preparation of detailed specifications and plans, a property owner can request a meeting with the HPC to review the standards of appropriateness of design that will be required for the planned project.

STEP 3: Submitting an Application for a Certificate of Appropriateness to the HPC

Applications are to be submitted to the Department of Planning and Development Services. Applications are to be accompanied by drawings, specifications, site plans or layouts, and/or photographs that illustrate existing conditions and adequately illustrate proposed plans. Applications involving demolition or relocation require a post-demolition or relocation plan for the site, and additional documentation specified in the COA application.

STEP 4: Commission Review of the Application

When reviewing applications for alteration or new construction, the Historic Preservation Commission shall consider the U.S. Secretary of the Interior’s Standards for Rehabilitation, listed in Section 13.0. This design guideline manual will also serve as a tool in reviewing applications. Refer to Section 2.2 for information on the process used by the HPC in reviewing certificates of appropriateness.

Property owners may request special consideration based on Undue Economic Hardship. Refer to Preservation Ordinance in Appendix C for information related to such requests.

STEP 5: Application Approved - Certificate of Appropriateness Issued

The HPC shall approve or deny an application within forty-five (45) days after it has been filed. Failure of the commission to act within this time period shall constitute approval and no other evidence is needed.

Application Denied – Certificate of Appropriateness Denied

If an application is denied, the Commission will notify the applicant in writing of its decisions and state the reasons for the denial.

The applicant may make modifications to the plans and may resubmit the application at any time after doing so.

Appeal by Applicant

As stated in the Albany-Dougherty County Historic Preservation Ordinance:

“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 Albany City Commission or Dougherty County Commission. Any such appeal must be filed with the Albany City Commission or Dougherty County Commission within fifteen (15) days after the issuance of the determination pursuant to Section V, I(1) of this ordinance or, in the case of a failure of the Historic Preservation Commission to act, within fifteen (15) days of the expiration of the forty-five (45) day period allowed for Historic Preservation Commission action, Section V I(1) of this ordinance. The Albany City Commission or the Dougherty County Commission may approve, modify, or reject the determination made by the Historic Preservation Commission, if the governing body finds that the Historic Preservation Commission abused its discretion in reaching its decision.”

2.2 HISTORIC PRESERVATION COMMISSION'S PROCESS FOR REVIEWING CERTIFICATES OF APPROPRIATENESS

The Historic Preservation Commission's (HPC) procedure for reviewing Certificates of Appropriateness should be clear and consistent. One of the most important components of a smooth review process is an adequate exchange of information between the applicant and the HPC. Ideally, the following things should take place before a review meeting in order to have the most efficient review process:

- Check that the proposed project requires review, and does not fall under routine maintenance that requires only administrative approval.
- Check that notices have been sent and applications are properly advertised.
- Check that COA applications and provided documentation (photos, floor plans, drawings) are complete.
- Determine whether the structures under review are "contributing" or "non-contributing" to the historic district.²
- Confirm that designated HPC member(s) have visited all the properties under review.
- Check that fees are paid and paperwork is in order.

At the review meeting, the applicant (or a representative of the applicant) and/or HPC staff will present the proposed project to the commission. Clarification of any parts of the proposal should be made at this time. Planning staff, the audience, or any public agency can make comments as well. At this time, the HPC should critique the proposal. This process should involve the consideration of some³ of the following standard questions³:

- How old is the building or structure?
- How significant is the building? Has it retained its architectural integrity?
- What is the context of the individual or group of buildings under review? What is the character of the surrounding block/adjacent buildings? (Remember that the review is of the impact of the proposed design upon its specific site, as well as upon its surroundings).
- How significant is the surrounding building and landscape environment? (If nearby buildings are especially important or if the project is in a concentration of historic structures, you may be more stringent in applying certain guidelines than you would if the same project were proposed in another area of the district).
- What are the basic elements of the design? How would you describe the character of the proposed design?
- What is the anticipated impact of the proposal upon the site and its surrounding area? Does it strengthen the design goals for the area or weaken them? If the design is for a renovation of a building with historic significance, how does the proposed design affect its integrity?
- Does this design set a precedent for others? Is this a precedent that should be established?

² A contributing resource is essential to the full significance of a historic district. It may be of limited individual significance but nevertheless functions as an important component of the district. Refer to previous footnote for definition of noncontributing resource.

³ The list of standard questions for HPC critique of COAs is largely based on information provided on pages 38 and 39 of Nore V. Winter's *Design Review for South Carolina Historic District Commissions*, 1988.

- Which design issues are most critical for this project? Depending on the type of design and its location in the district, certain guidelines will be more important than others. Decide which ones will be most significant in reviewing the proposal.
- Are there non-design issues inherent in the proposed project? Often there are larger issues that are at stake, such as zoning or land use, that do not relate directly to design. Either make note of these extraneous issues and continue the review or terminate the review.
- In a final and broad view, how will the proposed design meet the goals of the district? The result of design review should ultimately contribute to the overall betterment of the community.

3.0 DEVELOPMENTAL HISTORY OF ALBANY

Settlement of the Albany area dates back perhaps ten thousand years to the predecessors of the Creek Indians, who lived along the banks of the Flint River. Historic maps indicate that the Indian name for the Flint was Thronateeska, meaning “giving forth.” In the early 1830s, significant numbers of white settlers began moving into western Georgia, displacing the indigenous peoples. By the end of 1834, more than 14,000 Creek Indians were forced westward, although a few remnants of the tribe roamed the country around Albany, evidently trying to join the Seminoles in Florida. During this time, Albany was an unbroken pine forest in Baker County, which had been formed from part of Early County in 1825.

The land comprising the original town of Albany was purchased by Alexander Shotwell, a Quaker from New England. The original area consisted of land lots 323 and 324 of the First Land District of Baker County with Broad Avenue named as the east-west dividing line between the two land lots. Three streets were surveyed both north and south of Broad. These original blocks were 630 feet long by 440 feet wide divided by east-west alleys with each block containing twenty four lots. Streets north of Broad were Pine, Flint, and North (now Roosevelt), and those south were Commerce (now Oglethorpe), State (now Highland), and South (now Whitney).

In 1836, Nelson Tift settled the area as a commercial venture in the hopes of establishing a cotton trade using the river to transport the crop to market. He named it Albany in honor of Albany, New York, which was also at the head of a river. Tift’s company steamboat made the first trip to Albany in 1837 to ship cotton, officially beginning the river trade in this area. Within three years additional land had been subdivided west of the original land lots, on Lots 333 and 334. The annexation of these lots extended Albany’s development west by three blocks. Each block was 840 feet long instead of 630 and had eight one-acre lots. North-south streets started at the river with Front Street and continued west with Washington, Jackson, Jefferson, Monroe, and Madison Streets. West Street was the western boundary of Land Lots 333 and 334.

Albany was chartered in 1839, and the town became a city. Settlers continued to arrive from exhausted land in northern Georgia, Virginia, North Carolina, and South Carolina as late as 1854, causing Albany to grow faster than other parts of Baker County. They grew cotton, adding to the agricultural base of the economy and depending heavily upon slave labor. During this time, approximately seventy five percent of Albany’s population was African-American.

A city government was established in 1841 and Nelson Tift began selling lots north of North Street (now Roosevelt) and south of South Street (now Whitney). The streets constructed above North were named Residence, Tift, and Society, and the streets located south of South Street were named Mercer, Planters (now Lincoln), and Boundary (now Gordon). The rural area east of the Flint River was called East Albany. A tri-weekly stage, running between Macon and Bainbridge, came to East Albany in 1841. The route became a daily run after the railroad moved the line to the west side of the river and incorporated Albany as one of its stations.

Before 1846 Albany experienced a significant growth spurt, expanding from its original two

buildings to two hundred houses, sixteen stores, three hotels, two printing offices, one academy for learning, and a population of one thousand people. In 1853, Dougherty County was created out of Baker County and Albany became the county seat. The first courthouse was built the next year.

The first railroad line into Albany was completed in 1857. The convenience of the railroad encouraged the local agricultural production of corn, cotton, and other cash crops. Manufacturing, however, remained limited to five brickyards. In 1858, Nelson Tift hired Horace King, a freedman contractor, to build a toll bridge over the Flint River to facilitate the transportation of agricultural crops from East Albany to the railroad on the west. On the west end of the bridge Tift built the Bridge House, which included a theater on the second floor.

Following the Civil War, during which Albany experienced no direct hostilities, Albany continued to slowly develop and many of the larger city lots were subdivided. By November of 1866, the Florida Line Railroad reopened between Albany and Savannah, Tallahassee, and Jacksonville. Also in 1866, the first telegraph message was received in Albany, and Nelson Tift established a cotton and wool factory. On March 13, 1867, a fire swept through the business portion of Albany destroying more than half the buildings.

In May of 1870, a railroad station was built on the east side of the Flint River. A few months later, a railway bridge was completed across the river to the west side. In 1873, the Albany Grange was formed helping to make Albany the hub of grange activities in the area.

By 1885, commercial and institutional development increased in the downtown area due to the city's three railroad lines. Warehouses dominated the town's eastern border, while industries such as sawmills, lumber yards, cotton seed oil plants, fertilizer plants and textile mills were located close to the railroads. Industrial employers constructed housing for the workers near their places of business. Early residential development took place on the western edge of the city, with most of the larger and finer houses located north of the railroad track on North Street (now Roosevelt).

During the late 1880s, improvements in services increased the quality of life in Albany. After the discovery of artesian wells in the area, Albany dug a free flowing well at the intersection of Broad Avenue and Jefferson Streets. In 1887, the City Council adopted the artesian well as its emblem and Albany became known as the Artesian City. The city became a great tourist attraction and resort center because the wells were believed to improve health. The First National Bank of Albany was organized in 1888, becoming the first bank in southwest Georgia. On February 9, 1889, the first electric lights brightened Broad and Washington streets in Albany. Albany had the first Edison municipal incandescent system ever erected in the South, making the city famous and attracting tourists from throughout the state.

Active promotion by the city fathers and the Albany Herald caused a major building boom during the 1890s. Most new development extended the original town grid with the central business district centered along Broad Street. The strict commercial character of the city gave way to mixed uses as development continued toward North Street (now Roosevelt). Residential development continued along the edges of the downtown with the wealthiest areas still located to the north and African-American neighborhoods to the south. Davis Street was laid sometime between 1885 and 1912 half a block east of West Street (which no longer ex-

ists). Industry and its accompanying housing continued to develop along the railroad and northeast of the original grid. In 1897 the city suffered damage from a flood, including the loss of Mr. Tift's bridge. As the city recovered from its disaster, they centered development to the north of the original grid in a new subdivision called Arcadia. Construction in the new neighborhood was completed in a variety of styles and types making it affordable to a range of Albany residents. East Albany also centered around the area of the Broad Street Bridge and was incorporated into the city of Albany in the 1890s.

The city continued to grow during the first decade of the twentieth century with improvements in transportation, educational opportunities, and housing. By 1901, Albany claimed a seventh railroad and became one of the largest rail centers in the state. By 1910, when the Albany Passenger Terminal was opened, there were thirty five passenger trains coming to Albany daily. In 1903, a private African-American school was founded in East Albany which became Albany State College in 1917. Land north of Isabella Road in East Albany was subdivided for a white settlement. Business and industry developed along Isabella Road in East Albany, notably Planters Gin and Oil Company. Later subdivisions in East Albany developed along Clark Avenue and Isabella Road. In 1909, the Albany Cotton Mill was built and was the largest industry in the city. Residential development in the twentieth century generally followed earlier trends. African-American neighborhoods expanded on the south side of the city, while white neighborhoods continued to grow north and west of the original city limits. In September 1910, the Phoebe Putney Memorial Hospital was begun. An electric streetcar began operation in 1912. It ran on tracks for twenty eight blocks and the fare was a nickel. As the number of automobiles grew, the need for the streetcar declined. It made its last round trip in 1920. Citywide beautification efforts began with the creation of public parks, such as Tift Park located on Fifth Avenue, and the planting of oak trees.

During the 1920s and 1930s, Albany was a thriving commercial center with first class hotels serving tourists, business people and traveling sales people. New residential development followed old patterns, expanding north, west, and south of downtown. The alley system continued in these new neighborhoods to provide access to garages and barns. In 1925, Radium Springs was developed south of Albany as a tourist attraction. Concurrently, new subdivision opened along Radium Springs Road in East Albany, notably Rio Vista on the north side of the highway and Dixie Heights Subdivision where Radium Springs Road and Moultrie Road meet.

A 1940 tornado destroyed several blocks of the central commercial district, which required extensive rebuilding. Also at that time, an influx of military personnel to Turner Field military base created a need for new neighborhoods on the north and west sides of the city. In the 1950s, automobiles and new federal highways encouraged people to move out of the neighborhoods near the city center and settle primarily on the corridors leading northwest. Businesses followed the mass exodus to the suburbs.

In the 1960s, Albany was the fastest growing city in the United States, reflecting the influx of a number of large industries into Dougherty County. However, retail businesses began to leave downtown and move to the outlying areas of the city. The Albany Movement catapulted Albany into the national limelight for the first time. In early 1961, the city was a fast-growing commercial center for south Georgia as well as a thoroughly segregated city of about 56,000. In August 1961, the Student Nonviolent Coordinating Committee (SNCC) picked Albany and

the surrounding counties for a voter registration drive. Later, they expanded their goals to include desegregation of Albany. On November 17, 1961, the Albany Movement was formed. On November 22, five black students were arrested for a sit-in at the Trailways bus station lunch counter for ignoring the segregation signs. The Albany Movement responded by calling a mass meeting at Mount Zion Baptist Church on November 25, and by organizing a mass march on November 27, the day the demonstrators were tried. On December 10, nine Freedom Riders were arrested for a sit-in at the white-only waiting room at the train station. On December 13, over 200 protesters were arrested for marching on City Hall without a permit. By December 15, over 500 people had been jailed. Still no gains had been made. Martin Luther King, Jr., came to speak at a rally on December 15. The next day he led 264 blacks in a march to City Hall, where they were all arrested. King was ultimately released from jail only to be arrested again on July 25, 1962, and again released. Even though King's involvement in the Albany Movement had no immediate results, it did bring national attention to Albany. The Movement continued after the first large series of demonstrations and was ultimately successful in ending segregation in the city. The racial tensions during this period contributed to the "White Flight" to the suburbs. Business and commerce followed the city's residents to the suburbs.

In the 1970s, industry grew in importance for Albany's economy. On May 1, 1971, the last passenger train left Albany. Since the early 1970s the importance of Albany's downtown has declined as customers and sales have increasingly been drawn to the shopping centers located to the west of the downtown district. This drain of the central business district was aided by the completion of the Albany Mall and the Liberty Expressway, which was built to function as a transportation by-pass of the city's streets. During the 1980s, the central block of the downtown was demolished and two new government buildings were built. As a result, the amount of leasable commercial space was dramatically reduced and much of the historic fabric of the historic commercial district was destroyed.

In July of 1994, a 500-year flood caused extensive damage in Albany. The Flint River rose to forty three feet above its normal level for several days. More than 9,000 acres of land and several thousand structures in the city were damaged or destroyed, leaving thousands of people homeless. The flood and subsequent clean-up prompted citizens of Albany to evaluate their city and plan for its future. Strip commercial development is a major threat to the downtown. Slappey Boulevard is one of the busiest, most dangerous, and most chaotic transportation corridors in the county. The Albany Mall area is rapidly becoming what the downtown is not – the commercial nerve center for the entire region. However, as more businesses locate in these areas, problems related to chaotic growth begin to emerge. Similar problems occur in the areas around Phoebe Putney Hospital and HCA Palmyra Medical Center, whose main concerns are traffic and impact on adjacent residential neighborhoods.

PART TWO: HISTORIC RESOURCES OF ALBANY

4.0 INTRODUCTION

This section is an overview of the historic architectural and landscape resources within Albany's designated historic districts. An understanding of these resources will be helpful to anyone considering a rehabilitation or new construction project within the historic district. More detailed information about identifying and understanding historic commercial, institutional, and residential resources may be found by consulting *Sources for Maintenance and Resource Rehabilitation* found in Appendix G of this document.

5.0 OVERVIEW OF THE ALBANY HISTORIC DISTRICT

The Albany Historic District, identified as a historic district in 1978, comprises an area of approximately seventy city blocks stretching west from the Flint River to Davis Street and extending south from West Fourth Avenue to Mercer Avenue. The Albany district encompasses the oldest parts of the city and is made up of a variety of commercial, industrial, and residential areas. The core of this district is the downtown, or central business district, located to the west of the Flint River north of Oglethorpe Avenue. Radiating to the west, south, and north are neighborhoods known as Old Westside, Old Northside, South Central Albany, Arcadia, and Rawson Circle.

The Albany Historic District includes a wide variety of historic architectural styles and building types that date from the mid-nineteenth to the mid-twentieth century. Largely residential in nature, the majority of the district features evenly-spaced rows of historic homes that have similar setbacks from the street. According to the age of the particular residential area, the area might contain more vernacular house types, such as Georgian Cottages or Shotguns, or more high-style homes such as those with Queen Anne, Craftsman or Colonial Revival architectural details. Most of the historic homes sit behind a lawn or dirt yard, often with sidewalks and street trees along the road.

The character and particular identity of the Albany Historic District is greatly determined by physical characteristics, such as its landscape qualities. One of the most distinctive landscape characteristics of the historic district is the stately oak trees that line most of the city streets. Dating to the early twentieth century, these trees are one of Albany's best and most defining features. In addition to these magnificent trees, the Albany district has other historic physical characteristics such as the remarkably large size of the street blocks (roughly 440 feet by 620 feet), exceptionally wide street rights-of-way, granite curbs, historic street lights, and the alleyway system. Historic granite curbs, a feature common to Georgia, are found primarily in pre-World War I neighborhoods such as those located on West Society Avenue, Tift Avenue, Jackson Street and First Avenue in Arcadia and Old Northside. Historic streetlights can also be found within the historic district, such as those on Jackson Street. The historic alleyway system has been retained throughout much of the historic district and is one of the most practical features of its historic neighborhoods.

Downtown

The historic commercial center of the Albany Historic District is its downtown, bounded approximately by Front Street on the east, Roosevelt Street to the north, Jefferson Street to the west, and Oglethorpe Boulevard to the south. The downtown area includes large numbers of attached, brick commercial buildings as well as free-standing churches, institutional buildings, industrial structures, and non-historic infill. Within the central commercial core of the downtown, the majority of an entire historic block has been demolished and subsequently rebuilt with new government buildings. Although the demolition of these historic resources impacts the character of the downtown area, there are many significant buildings that have been retained in the surrounding blocks. Specifically, there are numerous large, multi-story

buildings located on strategic corners throughout the downtown. Together with the rows of attached one-and two-story commercial buildings, these historic resources form an attractive district full of opportunity for additional rehabilitation and preservation projects. Furthermore, the impressive institutional, religious, and industrial buildings of the downtown, such as the U.S. Post Office, Carnegie Library, Municipal Auditorium, and the downtown depot, all contribute to the rich historic lineage of the downtown area.

Many of Albany's historic resources currently listed in the National Register of Historic Places are located within the downtown area. The recently restored Municipal Auditorium at 225 North Jackson Street was built circa 1915 and was reopened to the public in 1990. The Auditorium currently serves Albany and the surrounding area as a theater for educational, dramatic and musical performances. The Carnegie Library, located near the Municipal Auditorium at 215 North Jackson Street, was built with funds donated by noted philanthropist Andrew Carnegie and was the first public library in Albany when it was constructed in 1906.

West Broad Avenue boasts three National Register-listed properties. The Samuel Farkas House at 328 West Broad Avenue is a Second Empire style brick home built in 1889 by one of Albany's most successful businessmen. Located at 325 West Broad Avenue, the U.S. Post Office and Courthouse is an impressive three-story building designed by J. Knox Taylor and features exceptional interior and exterior architectural detailing. The building has continuously served the community as a post office since its completion in 1912 and has been the seat of the federal district court since 1923. The Albany Housefurnishing Company, located at 226 West Broad Avenue, is a four-story, brick, commercial building constructed in 1922.

The St. Nicholas Hotel, located at 141 Flint Avenue, is a three-story, brick structure built in 1906 to accommodate the large numbers of railroad travelers visiting the city. To further accommodate the growing number of visitors, the New Albany Hotel was built in 1925. Located at 249 Pine Avenue, this six-story, brick, Georgian Revival-style building has been renovated as a senior citizens home.

The Rosenberg Brothers Department Store building located at 126 North Washington Street is a three-story, brick, commercial building constructed during the 1920s. This was the first building in Albany to be built in the Second Renaissance Revival style and currently houses the offices of the Albany Herald Newspaper. The Davis-Exchange Bank Building located at 100-102 North Washington Street was also built during the 1920s. Measuring six stories in height, this building is thought to be Albany's first skyscraper.

The Bridge House, another of Albany's significant cultural resources, located at 112 North Front Street, dates from the heyday of river trade in Albany. Nelson Tift built this two-story brick building in 1857. The structure was sited at the western end of a toll bridge that crossed over the Flint River. A tunnel running through the ground floor served as a point of collection for the tolls charged to wagons crossing the bridge. The second floor housed a beautifully decorated theater and ballroom.

Another National Register-listed property in the city is the Albany Railroad Depot Historic District located at the east end of East Roosevelt Avenue. More commonly known as Thronateeska, the complex is now owned and operated as a heritage education facility by the Thronateeska Heritage Foundation. Within its boundaries, Thronateeska contains an antebellum

depot, a 1915 Spanish Mission-style Railway Express Agency building, and the 1913 Union Depot with its passenger platform. Union Depot, also known as the Albany Passenger Terminal Station, was influenced by Frank Lloyd Wright's Prairie style of architecture. The complex also features a bricked portion of Roosevelt Avenue complete with its historic streetcar tracks, stone curbs, and cast-iron lampposts.

Old Westside

Although this area of Albany was never formally known as "Old Westside," it was the residential neighborhood that developed immediately to the west of the central downtown business district. The residential area began at Jefferson Street with larger blocks of eight lots divided by east-west alleys. Four lots were located on either side of the alleyway. These larger blocks between Jefferson and Davis Streets and bounded on the north by North Street (now Roosevelt Avenue) and on the south by Commerce Street (now Oglethorpe Avenue) made up the residential area. Unfortunately, commercial development has destroyed much of the historic architectural integrity that once existed within these boundaries. Many of the residences have been converted to commercial uses for retail and office space, and, over the years, the eight-lot pattern has been subdivided to create smaller lots.

The land comprising Old Westside was located primarily in land lot 333 purchased with land lot 334 by Nelson Tift in 1838. Residential construction began in this area during the 1840s, and many of Albany's early prominent leaders built houses in this neighborhood. Four antebellum structures, two Greek Revival cottages at 422 and 504 Pine Avenue, the Smith House at 516 Flint Avenue and the Davis House at 514 Pine Avenue, still exist in this district; however, the majority of the extant residences date from the early twentieth century. There are several examples of Queen Anne, English Vernacular Revival, Colonial Revival, and some later Craftsman style houses. The northern section of the neighborhood features predominantly vernacular houses such as the bungalow, extended hall-parlor, gabled wing cottage, and the Georgian cottage.

At the turn of this century, the center of Broad Avenue was planted with oaks, azaleas and dogwoods, creating a median park known as a "divided avenue." This landscaped area runs down the center of Broad Avenue from Jefferson Street to Davis Street.

There are two residential structures found in this area that are listed in the National Register of Historic Places. The W.E. Smith House located at 516 Flint Avenue was built circa 1860 and is considered to be the first brick residential structure in Albany. The Junior League of Albany now owns the building. The John A. Davis House at 514 Pine Avenue now houses the Theater Albany group and is known as the Albany Little Theater. This structure was built in 1853 in the Italianate Villa style. A two-story neoclassical portico was added around the turn of the century and 1960s additions created the theater facility.

Old Northside

During the 1840s, rapid growth and demand for additional residential development encouraged Nelson Tift to create the Old Northside neighborhood two blocks north of the commercial district. The new development was an extension of the downtown grid plan but contained larger blocks containing eight lots divided by east-west running alleys, like those found in

the Old Westside area development. The new east-west streets were named Residence, Tift and Society Avenues.

This neighborhood was initially developed for wealthier white residents. A home built by Nelson Tift for his granddaughter was located within this district at the center of the 300 block of Society Avenue. The largest houses built during this time were situated on the north-south streets (Jackson, Jefferson and Monroe Streets) which led out of the downtown area.

After construction of the railroad line down the center of North Street (Roosevelt Street) and the depot on Washington Street, a need arose for modest housing for railroad employees. Working-class houses were built along the east-west streets near the railroad (Residence, Tift and Society Avenues). As a result, the neighborhood gradually changed in character from an upper income neighborhood consisting of larger, elaborate dwellings to a working class, lower income neighborhood. Currently, the predominant house types found in Old Northside are bungalows, gabled ells, and Queen Anne houses that feature Craftsman, Folk Victorian and Queen Anne architectural detailing.

Today, many of these historic commercial, industrial, and manufacturing buildings still exist on Roosevelt and Davis Streets. This concentration of industrial historic resources is a significant part of the Old Northside neighborhood as well as the entire historic district. Some of these structures are vacant or deteriorating, while others have been adaptively used for retail or commercial purposes. These brick and metal buildings range from gable-ended warehouses to multi-story brick structures. Included in this industrial area is the Albany Pecan Growers' Exchange National Register Historic District, located on the east end of Roosevelt Avenue. The Exchange's three brick buildings made up one of the largest pecan handling and bleaching plants in the country during the 1920s and 1930s. Additionally, the c1892 Albany Water Works building is located nearby on Roosevelt; this utilitarian brick building features a unique entrance door.

The oldest church in the city, Saint Teresa's Church, is also located within the Old Northside neighborhood at 315 Residence Avenue. The Gothic Revival designed church dates from the 1860s and is listed in the National Register.

Arcadia

Arcadia is a subdivision that was developed in 1892 to the north of the Old Northside residential area. This neighborhood, also known as North Addition or North Albany, continues the grid pattern of the original plan of Albany. It was the first development outside the original four land lots that composed the Town of Albany. The boundaries of Arcadia run from Front Street to Madison Street with Society Avenue as the southern boundary and Seventh Avenue as the northern boundary. Albany's locally designated historic district only includes the portion of Arcadia located to the south of Fourth Avenue. National Register-listed Tift Park, established in 1911-12 as the first municipally operated park in Albany, is located in the northwest corner of Arcadia outside the historic district.

Arcadia includes houses of various architectural styles. Small, lower income homes exist in the area between Fourth and Seventh Avenues and between Washington and Jackson Streets. Many of the houses in Arcadia are Craftsman bungalows.

Hines Place Subdivision is a part of the Arcadia area and is bounded by Second Avenue, Society Avenue, Jefferson Street and Monroe Street. This subdivision contains many bungalows typical of the 1930s and 1940s. Phoebe Putney Memorial Hospital, located adjacent to this neighborhood, has expanded into part of this historic residential area. Throughout its period of growth, from its beginnings as a three-story frame structure in 1911, the hospital and its support businesses have adaptively used many historic resources as medical facilities. However, historic properties have been demolished as well, partially destroying the historic character of the neighborhood.

Albany South Central

The areas to the south of Oglethorpe Avenue have historically been the home of many in Albany's African-American community. This area extends south of Oglethorpe Avenue to Cotton Avenue and from the Flint River on the east to Monroe Street on the west. Residential areas known as South Oglethorpe, Glorianna, River Road, Dixieland, and Ragsdale developed in the first three decades of the twentieth century. Today, the dominant house types found in these residential areas are bungalows and double shotguns. The vast majority of historic structures have no academic architectural style.

This area of Albany has played an important role in African-American life in Albany. Bethel AME Church located at the corner of South Washington Street and Highland Avenue and Mount Zion Baptist Church located at 328 West Whitney Avenue are the homes of the oldest African-American Methodist and Baptist congregations, respectively. Mount Zion Baptist Church, listed in the National Register of Historic Places, was the first black Baptist church in the city. During the 1960s, the building was the meeting site of the Albany Movement, a grass-roots movement begun in Albany to fight for equality among the races. Dr. Martin Luther King, Jr., spoke and lead several civil rights marches from this church. The building was recognized and listed in the National Register because of its significance not only in the areas of architecture, religion and ethnic heritage, but also in U.S. social history. It is Dougherty County's first and only nationally significant National Register-listed property and will soon be the Mount Zion Civil Rights Movement Museum. The area also boasts a recently completed Civil Rights Memorial honoring the courage of civil rights marchers from the 1960s.

Harlem, located between West Highland and Oglethorpe Avenues on South Jackson Street, became the central African-American commercial district at the beginning of the twentieth century. There are several commercial buildings surviving from this period. The Ritz Theater, located at 225 South Jackson Street, was a motion picture theater built for the African-American community during the 1930s. Today the theater is the home of the Ritz Cultural Center, a center that focuses on crafts, storytelling and cultural arts. The Southwest Georgian Building located on South Jackson Street housed the African-American newspaper, the Southwest Georgian.

Rawson Circle

Rawson Circle, an early twentieth century neighborhood, is located west of Arcadia and was developed by the grandson of Nelson Tift, C.W. Rawson. The entirety of Rawson Circle stretches from Madison Street to Slappey Boulevard and from Third Avenue to Sixth Avenue

and includes two large circular blocks west of Madison. Only a portion of the Rawson Circle neighborhood, however, is located within the boundaries of Albany's local historic district.

Hilsman Heights was the first section of Rawson Circle developed in the 1910s. This subdivision, included within the local historic district, is located on the west side of Tift Park and Rawson Park in an area two blocks west of Madison Street to Davis Street between Second Avenue and Fourth Avenue. One of the significant characteristics of Rawson Circle is that it introduced popular suburban development ideals to Albany, such as winding streets, picturesque house siting, and larger lots. During the 1930s and 1940s, Rawson Circle was the most affluent residential district in Albany. The neighborhood has a large number of English cottage, minimal traditional and bungalow house types. The predominant academic styles found in this area are English Vernacular Revival, Colonial Revival, Craftsman, and Minimal Traditional.

6.0 COMMERCIAL RESOURCES

Commercial buildings, like residential buildings, can be categorized by both building type and architectural style.

6.1 BUILDING TYPES

Commercial building types are defined by the composition of their front facade as well as the building's general massing and height. Following are the common commercial building types found in Albany's historic district.

Two-Part Commercial Block

By far the most common compositional facade type in the United States, the two-part commercial block appears in Albany with great frequency. Developed in the mid-nineteenth century and constructed through the 1950s, buildings of this type are from two to four stories in height with the ground level clearly distinguished from the upper level. Historically, the ground level housed public spaces such as shops or restaurants while those above the street were given over to private uses such as apartments, hotel rooms, and offices. The public space was generally identified by a storefront of large display windows and prominent entrance and separated from the upper floors by a cornice. The upper floors of private space were marked by rows of windows.



This building is a good example of a two-part commercial block.

One-Part Commercial Block

This one-story building type may be thought of in the same manner as the street-level floor of the two-part type and, like the two-part type, is very common in Albany. The popularity of this building type began in the mid-nineteenth century and continued unabated through the 1950s. It is a simple box with a front facade that consists of a storefront area usually topped with a cornice. The facade may range from very plain to moderately ornamented, and the storefront usually consists of large display windows and a prominent entrance.



This one-part commercial block retains several intact storefronts.

Two-Part Vertical Block

This multi-story building type represents a late nineteenth- and early twentieth-century effort to simplify the exteriors of tall commercial buildings. These buildings are typically three to ten stories in height with a well-defined lower zone of one or two stories that serves as the visual foundation of the building. These buildings typically function as office buildings, banks, hotels, department stores, and institutional buildings. Albany has a good representation of these two-part vertical block-type buildings.



The Davis-Exchange Bank Building, an example of a two-part vertical block, was constructed c1919-1921.

Enframed Window Wall

This compositional type became popular around the turn of the century and developed out of a desire to order the facade of commercial buildings by “enframing” their large central areas of glass with a prominent border. Examples of this type are generally one or two stories.



This building is the only example of an Enframed Window Wall-type building in downtown Albany.

Temple Front

This building type is defined by a front facade derived from the temple fronts of classical architecture and became popular at the turn of the twentieth century due to the renewed interest in classical architecture. This type was most commonly used during the twentieth century for banks. The front facade has a temple design with pilasters or columns supporting a pediment or classical entablature.



The Chamber of Commerce building is an excellent example of the Temple Front-type building.

Neighborhood Commercial Stores

Albany retains isolated clusters of commercial buildings scattered throughout its residential neighborhoods. Most of these buildings, typically located on corners, fit into one of the previous building types such as the one- and two-part commercial block. However, one exception is the country crossroads-type commercial building, as illustrated by the vacant store at the corner of N. Washington and 3rd Street. With its front-gabled metal roof and canopy, this small commercial establishment is similar to commercial structures typically found at rural crossroads communities.



This commercial building resembles a community crossroads building typically found in more rural areas.

Transportation Related Resources

Albany has several notable structures that are specifically designed for transportation-related functions, such as its depot and gas station. Depots, which are typically situated on the edge of commercial centers, often have an image associated with public buildings due to their monumental nature. Gas stations from the 1920s and 1930s, such as the one in Albany's historic district, are typically found on corners throughout commercial and residential areas.



Projecting canopies and large display windows are distinctive features of this early twentieth century gas station.



Union Depot, constructed c1910, has design features that reflect the influence of Frank Lloyd Wright's Prairie-style architecture.

6.2 ARCHITECTURAL STYLES

Architectural style is usually manifested on commercial buildings as a few stylistic elements and details focused on the building's front facade. Larger commercial buildings, such as those prominently located on the corners of commercial blocks, are generally more high-style examples. Downtown Albany has a number of high-style commercial buildings. Following are the most common stylistic influences found in downtown Albany's commercial buildings.

Neoclassical Revival

The Neoclassical Revival style found on commercial buildings uses a variety of classical details in an orderly, usually symmetrical, design. A building facade may appear to have a classical portico with pilasters or columns supporting a pediment or cornice, or may simply have a few classical details such as a cornice with dentils or modillions and corner pilasters. The Albany Theatre building on Jackson Street in downtown Albany is a good example of the Neoclassical Revival-style.



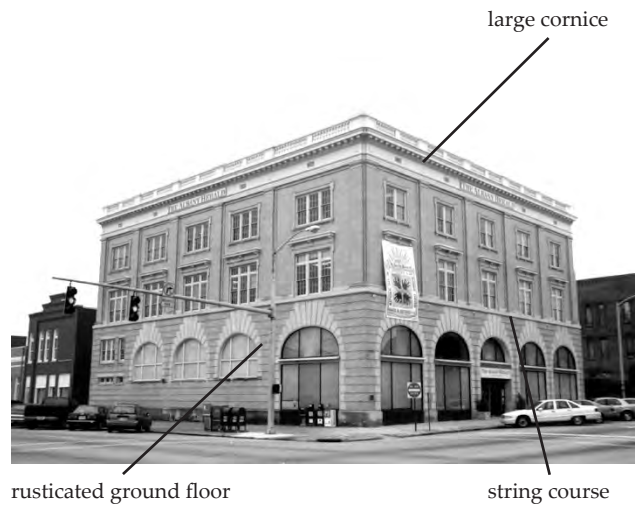
Georgian Revival

This architectural style presents a strictly symmetrical facade, often with the central portion of the building projecting slightly. Typical architectural features of this style include quoins, belt courses, and Palladian windows. Windows are usually double-hung and doorways are usually topped with a fanlight. Examples of this style in Albany include the Davis-Exchange Bank Building and the New Albany Hotel.



Second Renaissance Revival

The commercial expression of the Second Renaissance Revival style often appears as a large building with symmetrical elevations, a massive cornice with a balustraded balcony, string courses, and a rusticated ground floor. Wall surfaces above the first floor tend to be smooth and plain. Rosenberg Brothers Department Store is an example of the Second Renaissance Revival-style in downtown Albany.



Richardsonian Romanesque

This style presents an appearance of massiveness with its brick and stone masonry, arched openings, and heavy columns. This style is less common in the Southeastern United States, and most examples tend to be vernacular, rather than high-style, interpretations of this style.



Spanish Mission

Spanish Mission-style architecture is easily recognized by the presence of a mission-shaped dormer or roof parapet. These buildings most frequently have red tile roofs, wide overhanging eaves, and stuccoed surfaces. This style, originated in California and based on Hispanic design elements, was never common outside of the Southwestern United States. However, scattered examples can be found in twentieth century suburbs throughout the country, most commonly constructed between 1905 and 1920. One of the few examples of Spanish Mission-style architecture is the Railroad Express Agency constructed c1915, a contributing resource within the Albany Railroad Depot National Register Historic District.



7.0 INSTITUTIONAL RESOURCES

Most of the institutional buildings in Albany date to the early-twentieth century, with the exception of Albany's historic religious buildings. These institutional buildings represent civic, religious, and educational activities within the City of Albany.

7.1 CIVIC RESOURCES

Albany's civic buildings tend to be more stylistic than most downtown commercial buildings and are usually architect-designed.

Carnegie Library

The former Carnegie Library of Albany was constructed in 1906 during a period when many other Carnegie-funded library facilities were also being constructed across the country. This yellow-brick building has a typical classical portico with Ionic columns supporting a wide brick entablature with modillions.



The Carnegie Library is a good example of the Neoclassical Revival-style.

Municipal Auditorium

This building was constructed in Albany's central business district in 1915 for use by the Chataqua Society of Albany, a group that sponsored many large-scale educational forums for local citizens. Although the Chataqua disbanded after World War I, the newly restored auditorium still serves as a civic meeting place for educational, theatrical, and musical presentations. The building's more obvious features are its ornate metal canopy, horizontal bands of windows, and brick pilasters and entablature on its front facade.



The Municipal Auditorium features architectural details from a combination of stylistic influences including Art Deco, Craftsman, and Neoclassical Revival.

U.S. Post Office and Courthouse

The former U.S. Post Office and Courthouse, constructed in 1912, is an example of the Italian Renaissance Revival style. The yellow-brick, three-story building features a low-pitched hipped and clay-tiled roof, wide overhanging eaves with decorative brackets,



The U.S. Post Office and Courthouse has functioned in its original capacity since its construction.

7.2 RELIGIOUS RESOURCES

There are many historic church buildings scattered throughout Albany's commercial and residential areas. These buildings range from large, high-style masonry structures to vernacular frame buildings and they reflect a wide variety of stylistic influences and construction



St. Teresa's Catholic Church, constructed in 1856, is an example of vernacular Gothic Revival-style architecture with its pointed arch windows.



The First Church of Christ Scientist, constructed c1938, features elements of the Neoclassical Revival style.



The 1906 Mt. Zion Church features Romanesque Revival-style elements with its prominent brick arched opening and its castellated towers.



This vernacular frame church on the corner of Washington and Whitney Streets retains its original weatherboard siding and part of its corner tower.

7.3 EDUCATIONAL RESOURCES

There are several educational buildings in Albany. These school buildings are two or three story monumental brick buildings that feature Beaux Arts- or “Collegiate Gothic”-style details. The Beaux Arts style typically features very exuberant decorative wall surfaces and treatments on symmetrical, classical buildings. “Collegiate Gothic,” referenced in Marcus Whiffen’s *American Architecture Since 1780* (MIT Press, 1969), refers to the use of more subdued Gothic Revival details on educational buildings constructed from the late 1890s through the 1920s.



This “Collegiate Gothic”-style school is located on the corner of W. Broad and Madison Streets.



Albany Middle School on N. Jefferson Street features Beaux Arts-style details such as the shield and swag and decorative urns on the roof parapet.



This school on the corner of Monroe and Tift Streets has had many alterations; however, its “Collegiate Gothic”-style brick and stone detailing is still evident.

8.0 INDUSTRIAL RESOURCES

Albany has a variety of industrial resources, including warehouses, industrial and manufacturing buildings, a water utility building, and a pecan exchange complex. They are easily identifiable by their large rectangular shape, and in the case of several of Albany's buildings, their large front-gabled parapet walls. These structures vary in size, materials, and appearance, ranging from gabled and flat-roofed buildings to buildings constructed with brick, stone, or metal.



These former mule barns feature distinctive parapet walls with decorative brick corbelling, urns, and round and segmentally-arched windows.



Three brick buildings make up Albany's Pecan Growers Exchange National Register Historic District; this complex is significant for its role as an important pecan handling plant during the 1920s and 1930s.



The front-gabled metal building in the foreground features a unique gabled tower.



This stone warehouse is located in the middle of the block bounded by W. Broad Ave, N. Washington Street, Oglethorpe Blvd, and Front Street.

9.0 RESIDENTIAL RESOURCES

9.1 BUILDING TYPES

Most houses may be categorized by house type, considered to be the basic form of a house exclusive of any stylistic ornamentation that may be present. House type and architectural style are often confused. Whereas style is a building's ornamentation or decoration, type is the basic form onto which stylistic elements are placed. Three houses of the same type may be ornamented with three different styles or have no stylistic features at all.

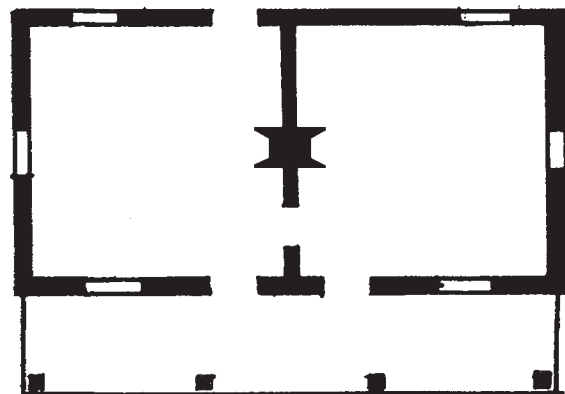
A building's house type is determined by its floor plan and height. Sometimes other features such as roof shape, location of doors or chimneys, or the kind of porch may also be part of the definition.

Many house types are traditional house forms that have been handed down from generation to generation. These include types found in Albany's residential neighborhoods such as the Georgian cottage and saddlebag that have been built for many years. Many types are based on dwelling forms brought from Europe and Africa, while others evolved to fit circumstances in various regions of the United States. Some house types are particular to a certain region; others are widespread and found throughout large areas of the country. For example, the bungalow is popular in many parts of the country, but the New South Cottage/House (see description later in section) seems to be particular to the Southeast.

Following are some of the most prevalent historic house types found in Albany.

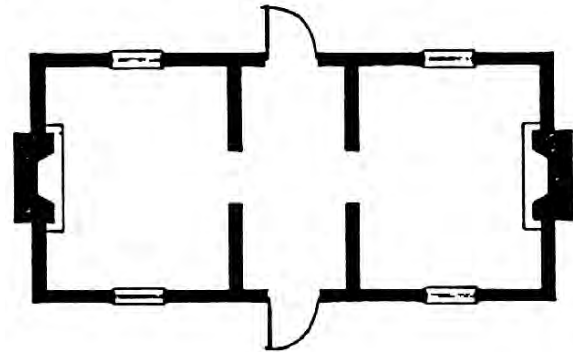
Saddlebag

A side-gabled, single-story house, two rooms in width and one room in depth, resulting in two rooms that are typically square and share a central chimney. Saddlebags often exhibit two front doors, one opening into each room. Hipped or shed porches are typical.



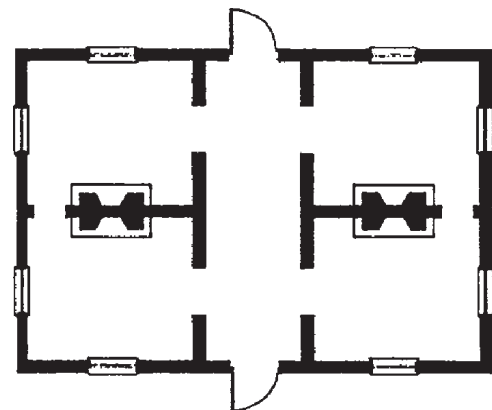
Central Hallway

The Central Hallway is one of the oldest and most basic of house types. It consists of a central passage flanked by a room on each side. It is one room deep with a side-gabled or hipped roof. It most frequently has one or two exterior end chimneys and a full hipped or shed-roofed porch. Most Central Hallway house types were built between 1830 and 1930, with clusters occurring from 1840-1860 and 1870-1890.



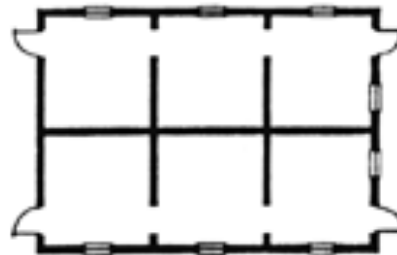
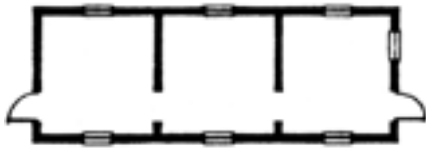
Georgian Cottage

The Georgian Cottage is a traditional house form that dates from as early as the late-eighteenth century and as late as the early-twentieth century; however, the greatest concentration were built between 1850 and 1890. This house type features a hipped or gabled roof over a square or rectangular floor plan. It is usually two rooms deep with a central hallway. Two interior chimneys, most often between the front and rear rooms, are a distinctive feature.



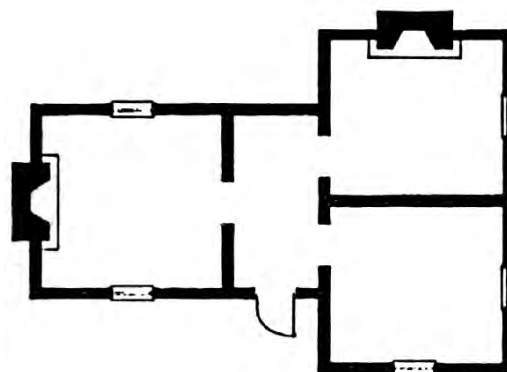
Shotgun and Double Shotgun

The shotgun house type is one room wide and two or more rooms deep, usually three. There is no hallway, and all doors typically line up front to back. The shotgun usually has a front gabled roof, although hipped examples can also be found. The double shotgun consists of two shotgun houses side by side with no openings in the shared party wall. A single hipped or gabled roof covers both sides of the double shotgun house type. The shotgun and double shotgun house types were very popular as low-income workers' housing in the larger cities of Georgia.



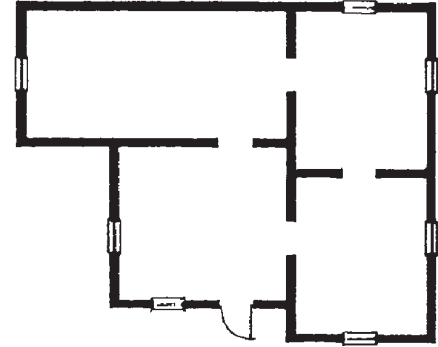
Gabled Wing Cottage

The gabled wing cottage house type evolved from the addition of a wing to an existing hall and parlor form. Typically L-shaped or T-shaped, this house type was built during the late-nineteenth and early-twentieth centuries. Sometimes called the gabled-ell cottage, the gabled wing cottage consists of a gabled front-facing wing and a recessed perpendicular wing with side-facing gable. The front porch and door are located along the recessed wing; this door may lead into a hallway or directly into a room.



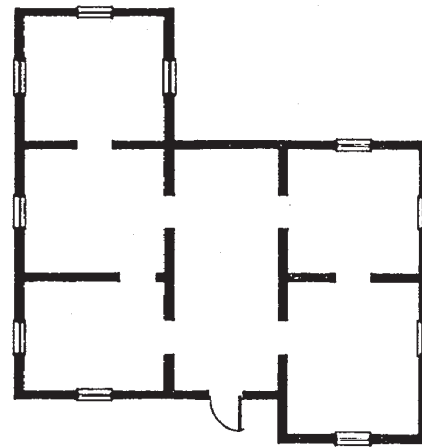
Queen Anne Cottage and House

The Queen Anne Cottage consists of a square main building mass, a hipped or pyramidal roof with projecting gables facing front or both front and side, and interior chimneys. There is no central hallway and the rooms are arranged in an asymmetrical plan. The cottage may be one or one-and-a-half stories tall, while the house is two stories tall. Although this house type is not quite as common as the gabled wing cottage, it was a popular housing type for the middle-class during the late-nineteenth and early-twentieth centuries.



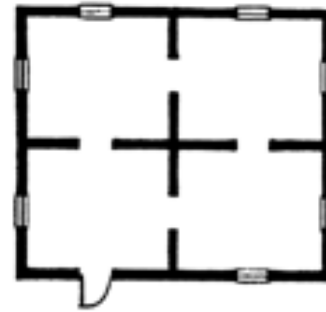
New South Cottage

The New South Cottage is similar to the Queen Anne cottage in that it has a square main mass, usually with a hipped roof and gabled projections. The distinguishing trait of the New South Cottage is its central hallway plan that emphasizes symmetry. The central hallway is flanked by a pair of rooms, one or both of which project forward. A pair of gables in the facade, either over projecting rooms or flush with the wall of the main mass, frequently provided additional symmetry to this house type. The New South house is the two-story version of this type. The New South Cottage was named after the period of economic growth and regional confidence that swept the South at the turn-of-the-century.



Pyramidal Cottage

This early twentieth century house type features a square main mass, usually with four principal rooms with no hallway. The most noteworthy feature of the house is its steeply pitched pyramidal roof. This house type was popularly built in Georgia between 1910 and 1930.



Side-Gabled Cottage

The side-gabled cottage is recognized by its compact, nearly square mass topped by a broad gabled roof with gable-ends at the sides. This house type has four rooms without a hallway. There are two variations of its floor plan: 1) a hall-parlor plan with a central doorway, and 2) four equal sized rooms indicated by one or two front doors. Only rarely does this house type have a hipped roof. This house type was a popular worker's house type in small towns and mill villages because it was economical to build. This type was most popular in the period 1895 to 1930.



Bungalow

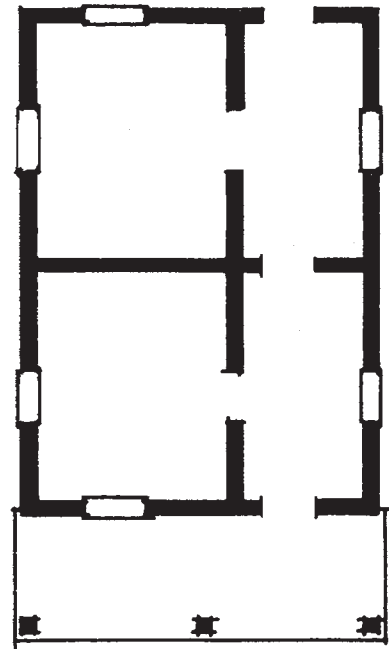
The bungalow house type has an irregular floor plan within an overall rectangular shape. The roof is generally low-pitched with wide overhangs, giving it a low profile. Integral, or recessed, porches are common. The floor plan is irregular, but is usually two rooms wide and three or more deep. The bungalow type can be divided into four subtypes based on roof form and orientation: front-gable, side-gable, hipped, and cross-gable. Exposed roof rafters and full- or partial-width porches supported by posts, columns on piers or pedestals are other stylistic features.



The bungalow house type is found throughout the historic district in both its traditional and high-style Craftsman form. The height of the bungalow's popularity in Albany was between the 1910s and the 1930s.

Extended Hall-Parlor

The extended hall-parlor has a long, rectangular shape and is two rooms wide (the hall parlor plan – a larger hall and a smaller parlor) and two or three rooms deep. The roof is generally front-gabled but may be hipped, and the front facade is on the narrow end. Gable-end chimneys and shed-roofed front porches are common elements of the house. The extended hall-parlor may closely resemble several of the bungalow subtypes.



English Cottage

The English Cottage house type is typically found with English Vernacular Revival stylistic details. This picturesque house type is most distinctive for its cross-gabled massing and front chimney. Unlike the gabled wing cottage, the cross-gabled massing of the English Cottage is tightly held in a compact square or rectangular block, so that the front gable projects slightly, if at all. A secondary gable-front or recessed opening may mark the entry, which is near the center of the facade. Occasionally one of the front corners of the house contains a recessed porch.

The rooms of the house cluster around the small entrance vestibule, which may contain a stairway to an upper half-story of bedrooms. The English Cottage house type was popular during the 1930s and 1940s in many areas of Georgia, including Albany. Most of Albany's examples of the English Cottage feature elements of the English Vernacular style.



Minimal Traditional

The Minimal Traditional house type is a loosely defined house type that was built beginning in the 1930s and extending through the 1940s. This house type is typically expressed as a traditional rectangular block with one or more gabled wings. These wings are often made up of a side room that is situated flush with the front facade of the house, or as a slightly projecting front wing. Minimal Traditional house types usually have a frame or masonry exterior finish, very little or no roof overhang, and a minimum of stylistic detail. These houses occasionally feature simplified Colonial Revival or English Vernacular Revival details.



I-House

I-houses are two stories in height, one room deep, and at least two rooms wide. They typically have exterior end chimneys but may have an interior chimney. Floor plans may be one of several variations: a central hallway flanked by one room on either side; two rooms of equal size (double-pen); two rooms of unequal size (hall-parlor); or one room on either side of a central chimney (saddlebag). This example has a central hallway floor plan (see central hallway).



Apartment Buildings

The apartment buildings and other multifamily housing in the district were generally constructed at a domestic scale to fit into residential neighborhoods. Some of these buildings are duplexes, some are quadrplexes, and others are apartment buildings with a number of apartment units inside. The building's exterior materials range from wood siding to brick to stucco.



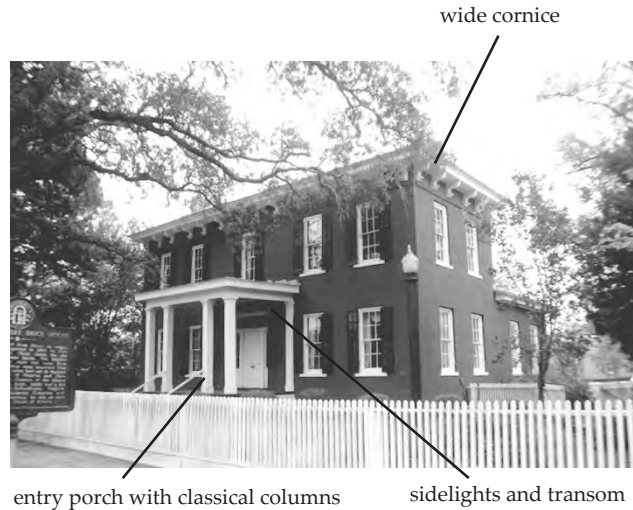
9.2 ARCHITECTURAL STYLES

Style is the decoration or ornamentation on a house as well as overall proportion, scale, massing, and symmetry or asymmetry. Houses that are considered high-style have all the elements that define a particular style. Houses vary in the amount of stylistic detail they have.

Following are the most prevalent residential architectural styles found in Albany.

Greek Revival (1830-1865)

Greek Revival was the dominant style of architecture in antebellum Georgia after it achieved widespread popularity in the 1840s. It is a style that appears not only on grand mansions but also on the most simple of residences. Emphasis is usually placed on the entrance, which often features a sidelight and transom. Other design elements typically include a symmetrical facade, cornice, porch supported by classical columns, and a gabled or low-pitched hipped roof.



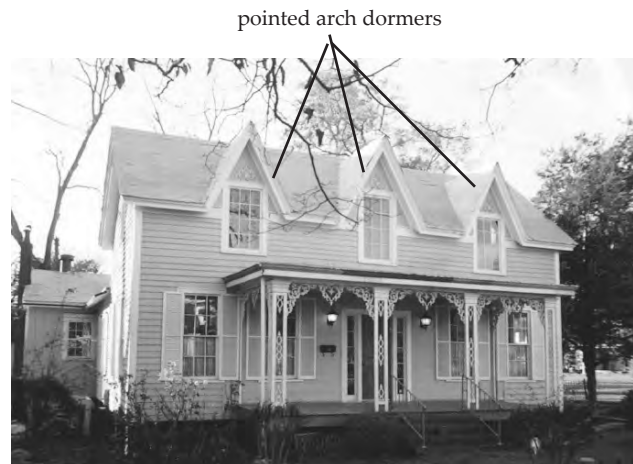
Italianate (1840-1885)

The Italianate style, as expressed in residential architecture, is a rectangular or square building that is usually two or three stories tall. It has a low-pitched roof, wide overhanging eaves, and decorative brackets. Windows are usually tall and thin, often arched, and have elaborate window hoods or moldings. Porches are usually one-story and small, although full-width porches are also known.



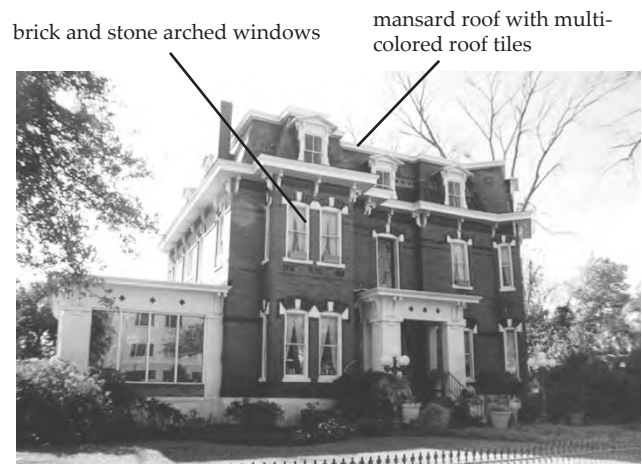
Gothic Revival (1840-1880)

The Gothic Revival style, popular from the 1840s to the 1880s, can be found among residential, religious and commercial buildings. The residential buildings have characteristics that include a steeply pitched roof with cross gables, decorated vergeboards, window hoods, and pointed-arch windows. These houses are often finished on the exterior with board-and-batten siding.



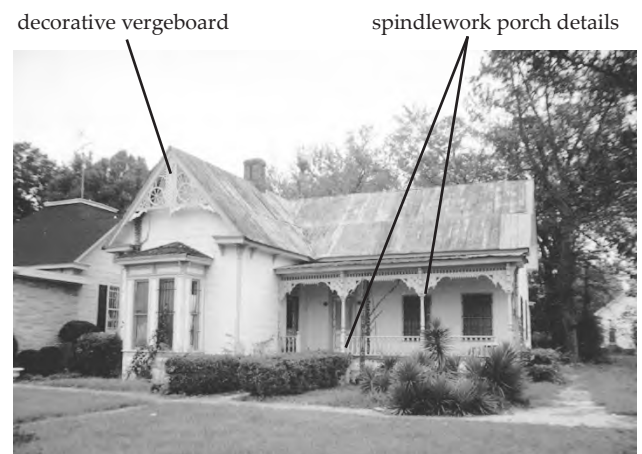
Second Empire (1855-1890)

The Second Empire style's most distinguishing characteristic is the presence of a mansard roof, often covered with multi-colored slates or tiles. These buildings tend to be two- or three-story symmetrical blocks. Other details can include classical moldings and cornices, dormer windows on the mansard roof, arched or pedimented windows, and arched double entrance doors.



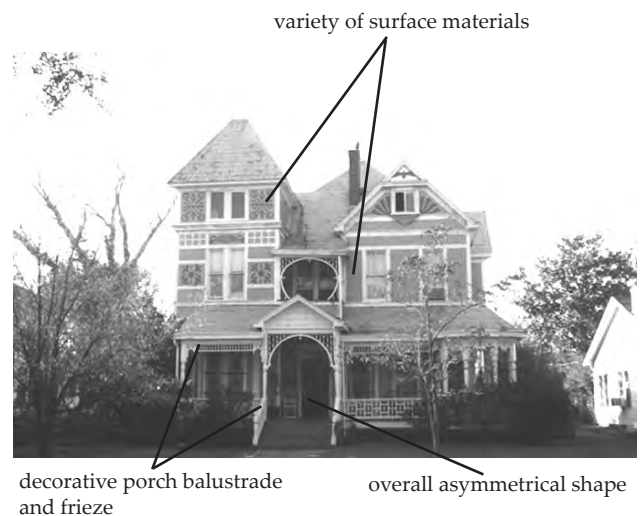
Folk Victorian (1880s-1910s)

Folk Victorian buildings are simple house types with some amount of Victorian-era ornamentation. The ornamentation is generally taken from styles such as Queen Anne, which was popular during the later nineteenth century, and then applied to the porch and gable ends of an otherwise plain house form. Such decoration includes decorative spindles or jigsaw work. This ornamentation is often seen on house types such as gabled wing cottages, central hallways, Georgian cottages, New South cottages, Queen Anne cottages, and I-Houses. Folk Victorian can be more accurately described as a way of decorating an existing house type than a precise stylistic category.



Queen Anne (1880s-1910s)

The Queen Anne style, popular in the South from the 1880s to the early 1900s, is notable for its asymmetrical form and variety of exterior surface textures, materials, and details. Originally developed for masonry designs in England, this style became very popular in the United States where it was adapted to wood-framed houses. This style is characterized by an asymmetrical facade; irregularly shaped, steeply pitched roofs with cross gables; wrap-around porches; and slender turned posts and balustrades, often decorated with sawn brackets and spindlework friezes. Some examples of the style have more classically inspired details such as Palladian windows, cornices with dentils, and porch columns. Chimneys are often elaborate with patterned and corbelled brickwork.



Neoclassical Revival (1890s-1930s)

The Neoclassical Revival style, which reflected a revived interest in classical architecture, developed during the same period as the Colonial Revival style. Both styles have some similar features, however, the Neoclassical Revival style is typically more elaborate and is distinguished by a dominant, full-height portico. It is an eclectic style, meaning it is derived from several earlier styles, and it always exhibits elements of the classical orders. Other features of the style include a prominent pediment supported by classical columns (often paired), dentils, modillions, and a classical doorway with sidelights, fanlights, or transoms. Facades are symmetrical and usually have classical cornices.



prominent full-height portico

Colonial Revival (1890s-1950s)

The Colonial Revival style comes from the late-nineteenth and early-twentieth century revival of interest in the architectural heritage of the colonial and early federal periods in America's history. Colonial Revival style incorporates those styles known as Georgian Revival and Cape Cod. The features for this style include a symmetrical front facade; an accented front door with fanlights and sidelights around the doorway; an entry porch with pediments or cornices supported by delicate columns; and roof dormers. The central, decorated entry porch is often the most important architectural element and will often occur when no other elements are present.



symmetrical facade

central pedimented entry

gambrel roof



Dutch Colonial Revival

The Dutch Colonial Revival also was part of the movement to revive America's colonial architecture. These houses borrow distinctive features from Dutch colonial traditions. Their major characteristic is the gambrel roof, steeply pitched and side-gabled with two different slopes.

Italian Renaissance Revival (1910s-1920s)

This style resulted from the revival of interest in classical architecture, as the Neoclassical Revival had, during the 1890s and drew directly from Italian Renaissance models. Most examples of the style were architect-designed and were built during the 1910s and 1920s. Houses in this style are generally large symmetrical blocks with low-pitched, hipped roofs covered with clay tile and with broadly overhanging eaves and decorative brackets. Renaissance classical details such as columns and pilasters, pediments over openings, and corner quoins are common. Some examples are asymmetrical with doors and windows asymmetrically arranged on the facade. Wall surfaces are smooth stucco or masonry. Window and door openings are often arched, and porches may be recessed arched loggias.

low-pitched hipped roof



arched porch

pediment over entry

Craftsman (1910s-1930s)

A popular architectural style in Georgia during the first decades of the twentieth century, the Craftsman style was quite different from the other styles of its era. Instead of reviving a past style, it broke with tradition and moved toward modern house design. The style was American in origin and influenced by both the English Arts and Crafts movement and the wooden architecture of Japan. Craftsman-style houses emphasize structure and materials. The Craftsman style is distinguished by the following architectural features: a low pitched roof with wide, overhanging eaves; exposed roof rafters; decorative brackets; and columns set on heavy masonry piers. The houses usually have gabled roofs, although hipped roofs make up another subtype. Craftsman houses are most often asymmetrical with full- or partial-width porches. The use of decorative woodwork, masonry, and stone that reflects building material craftsmanship is also common to this style.

wide, overhanging eaves with exposed rafter ends

heavy brick porch columns



English Vernacular Revival (1920s-1940s)

The English Vernacular Revival style strives to imitate the vernacular architectural traditions of medieval Europe. Stylistic elements include steeply pitched roofs; asymmetrical front facades; massive chimneys, sometimes ornamented or topped with chimney pots; and

steeply pitched roof



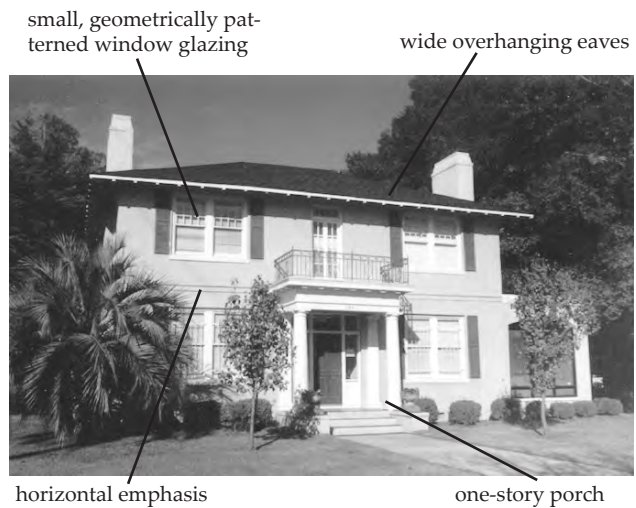
prominent front chimney

asymmetrical facade

round-arched entranceways. Brick masonry is the usual exterior material and is often combined with stone and half-timbering accents.

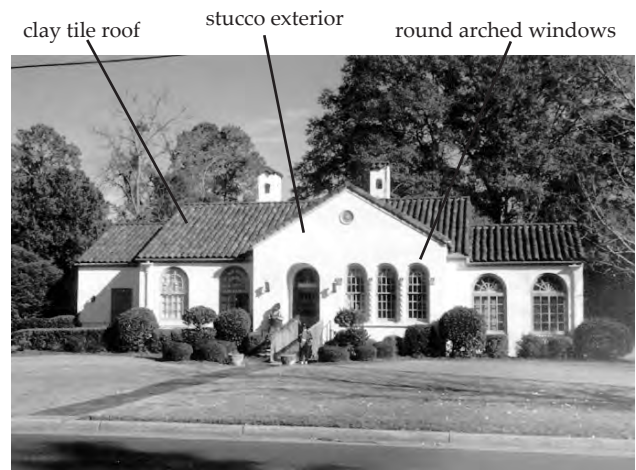
Prairie (1900-1920)

This early twentieth century style was initiated in the United States, with midwestern architect Frank Lloyd Wright given much of the credit for its development. Characteristic of the Prairie style are strongly horizontal houses with low-pitched hipped roofs and wide overhanging eaves, large square porch supports, one-story porches, tall casement windows, and small geometrically-patterned window glazing.



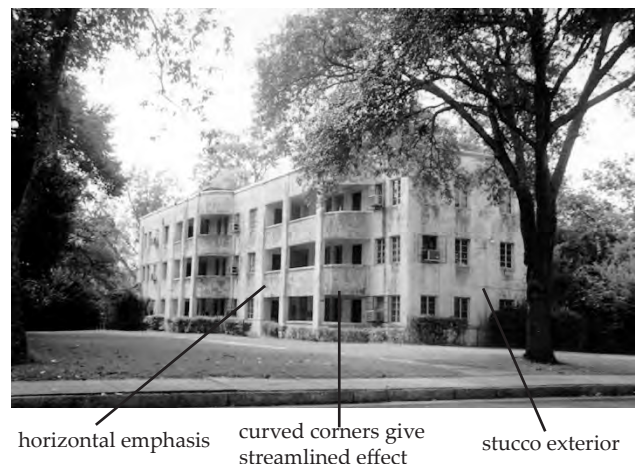
Spanish Colonial Revival (1920s-1930s)

This style was another part of the movement to revive American colonial architecture and drew from the Spanish Colonial architectural heritage of the American southwest and Florida, including the mission building traditions of California. The style was not as popular as other colonial styles, but was constructed in neighborhoods during the 1920s and 1930s. Houses in this style have a clay tile roof that is usually gabled with little eave overhang, and walls are of smooth stucco. They are generally asymmetrical with arched openings, arcaded loggias, and porches. The roof may be elaborated with curvilinear gables or parapets that come from the mission tradition.



Art Moderne (1920-1940)

Modern style architecture first became popular for residential architecture during the 1920s; however, the Art Moderne style was most prevalent after 1930. This style was likened to the streamlined industrial designs of airplanes, automobiles, and ships. The Art Moderne style of architecture typically features smooth wall surfaces (often stucco); a flat roof; a horizontal emphasis of windows, balustrades, and wall grooves; and an asymmetrical facade. A typical Art Moderne-style building will have curved corners with continuous windows around the corners; glass block windows; and small, round windows.



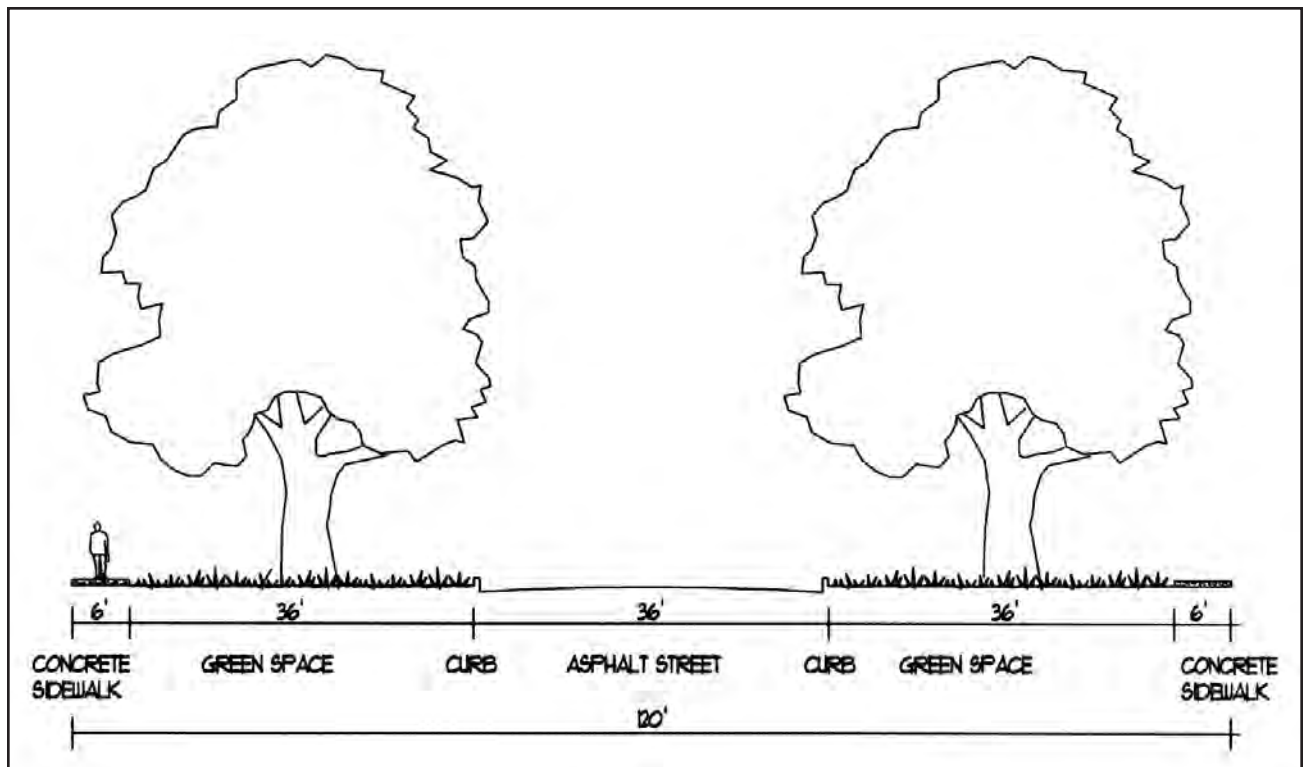
10.0 LANDSCAPE RESOURCES

10.1 TOWN FORM

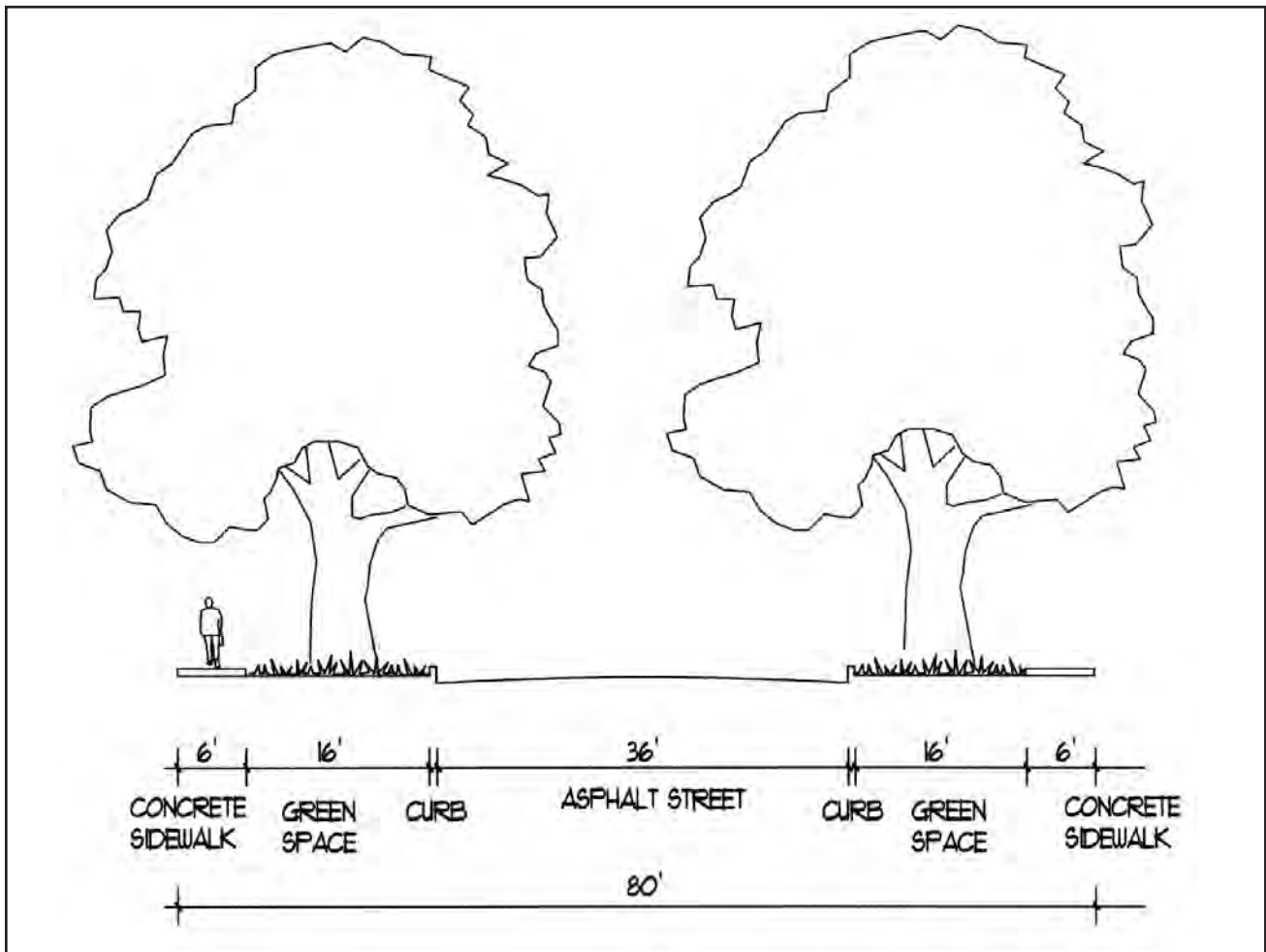
Albany's town plan, laid out in the 1830s, is one of the community's most distinctive features. The town plan has a north-south/east-west grid street orientation with spacious public right-of-way zones, especially on the east-west streets. The resulting feel of the historic district is one of wide, spacious streets with borders of green. The wide median located on West Broad Avenue, historically the city's main east-west thoroughfare, also contributes to this greening of the historic district. The exception to this original plan is the twentieth century layout of Rawson Circle in the northwest corner of the district; this neighborhood reflects early twentieth century residential development with curvilinear streets and traffic islands.

10.1.1 STREETScape SECTIONS

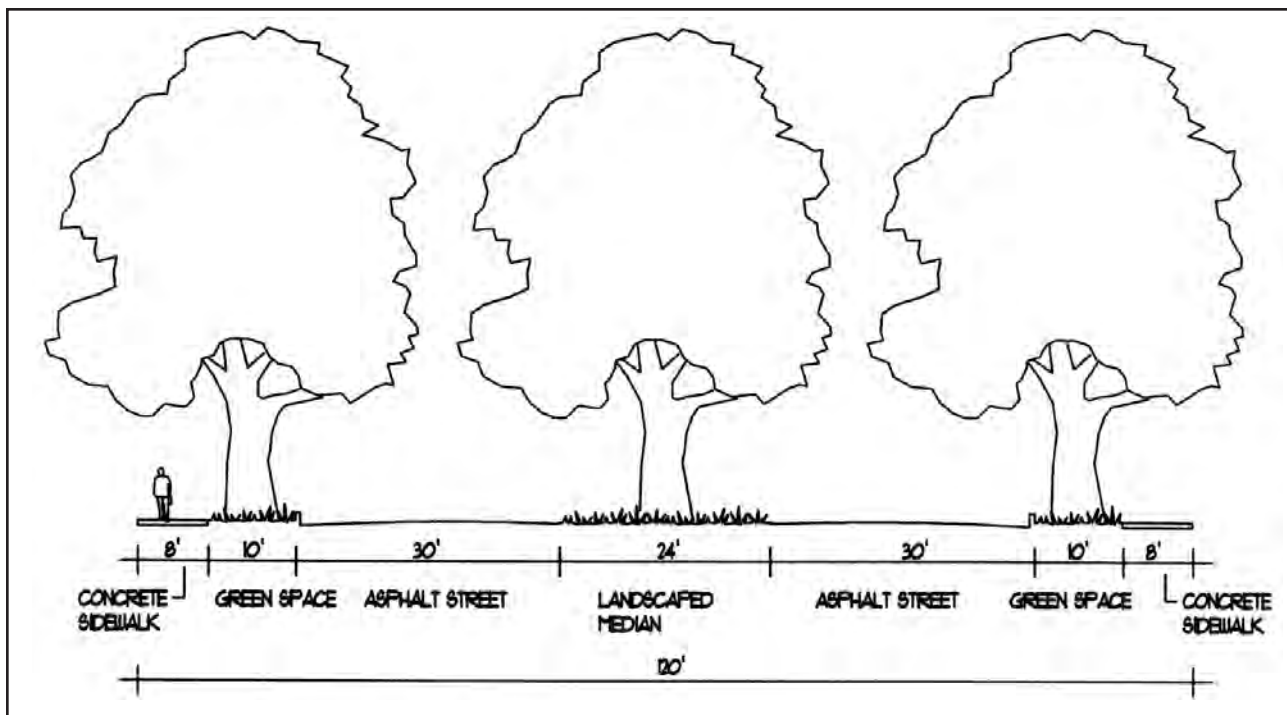
Albany's town plan features two typical street sections, one for the east-west streets and one for the north-south streets. Rough measurements in the field confirmed that the east-west streets within the district are typically 120 feet wide, while the north-south streets are typically 80 feet wide. The right-of-way space is usually divided into the following parts: 1) asphalt street, 2) a raised curb of granite or concrete, 3) a green space usually planted with grass and/or live oaks, 4) a sidewalk, usually paved in concrete, and 5) private property space. West Broad Avenue has an additional feature in its section: a central landscaped median, or central parkway space.



Typical section of an east-west street is 120' wide (Flint Avenue)



Typical section of a north-south street is 80' wide (Madison Avenue).



Section of W. Broad Avenue with landscaped median.

10.1.2 GRANITE CURBS

Many of the historic roadways in Albany have retained their historic granite curbs, including those within the central business district. An exception includes a block within the central business district surrounding the new city hall and courthouse where the historic granite curbs have been removed in the addition of a new streetscape design.



Historic granite curbs



Albany's greenspace is one of its most important visual qualities.

10.1.3 GREENSPACE

The greenspace zone plays a major role in creating the spacious character of Albany's historic areas. These zones are significant contributors to the visual quality of public right-of-way spaces. The greenspace zone accommodates street tree plantings, predominantly live oaks.

10.1.4 CONCRETE SIDEWALKS

Albany retains several types of historic concrete paving patterns. The central business district features intact hexagonal pavers laid out in a checkerboard pattern of subtle grey tones. This pattern, however, has not been retained in some areas where the streetscape has been rehabilitated.



Historic hexagonal pavers in the central business district.



Historic 3' x 3' Albany concrete sidewalk grid.

Another type of concrete paving pattern used for sidewalks within historic residential areas is a 3' x 3' grid. Walkways are two (three-foot) square pavers wide. These 3' x 3' grids are placed end to end to create a continuous sidewalk surface. At the intersection of driveways, the sidewalk pavers are given a ribbed paving pattern; this pattern provides an effective way to alert pedestrians of the possibility of vehicular traffic in these areas.

10.1.5 LIGHTING

Albany has several areas that retain their historic streetlights, such as those on Jackson Street. These lighting features are an important component of the historic streetscape within the district.



Intact historic streetlight.



Alleys are popular features in Albany.

10.1.6 ALLEYS

Albany's alley system dates to the 1830s town plan when east-west alleys were laid out in the city's first blocks. The alleys were continued as residential areas expanded from the original core of the town. These alleys, used for access by service vehicles and as rear access to dwellings, are one of the most popular and practical aspects of the town plan. The vast majority of the district's alleys are still dirt roads, rather than paved.

10.2 ENCLOSURES AND RETAINING WALLS

There are few historic yard enclosures or fences in Albany's historic districts. The predominant character of the district's residential neighborhoods is one of openness, with little separating houses from the public right-of-way. The fences that are within the district include historic metal and wood fences, nonhistoric chain links fences, and vertical plank/security fences. Of these, the metal and chain link fences provide a relatively transparent material that does not disrupt the open character of the district. The vertical plank fencing, however, is more problematic in that it is opaque and blocks views from one property to another within the district.

Albany also features a number of low retaining walls that are important components of the landscape character of the district. Many of the walls incorporate local stone and brick as building materials. Walls are primarily used to retain front yard spaces that are elevated on low platforms above the adjacent sidewalk.



This historic metal fence does not detract from the open character of the historic district.



A retaining wall utilizing rough stone.

10.3 VEGETATION

Vegetation within Albany's historic districts includes a variety of historic and indigenous plant materials. According to historical information, the planting of the live oak trees in the district's greenspaces was part of citywide beautification efforts at the beginning of the twentieth century. The development of the landscaped median on West Broad Street commenced during the same period. This parkway was planted with oaks, azaleas, and dogwoods. Some of the identified varieties of trees that are still prominent within the historic district include the following:

Natives

Live Oak	<i>Quercus virginiana</i>
Water Oak	<i>Quercus nigra</i>
Sugar Hackberry	<i>Celtis laevigata</i>
Southern Waxmyrtle	<i>Myrica cerifera</i>
Southern Magnolia	<i>Magnolia grandiflora</i>
Palmetto	<i>Sabal palmetto</i>
Eastern Red Cedar	<i>Juniperus virginiana</i>
Dogwood	<i>Cornus florida</i>
Redbud	<i>Cercis canadensis</i>
Pine	<i>Pinus</i>

Exotics

Ginkgo	<i>Ginkgo bilboa</i>
Crape Myrtle	<i>Lagerstroemia indica</i>

Plant Materials Selection*Historic Plant Materials Palette – Native Plant Materials Palette*

Plant Materials in formal designs may be exotic or native varieties, while plant materials in informal designs will be limited to native plants.

Historic Plants are used to reinforce the characteristics of a certain area. If used properly, the plants will complement the traditional aspects of these areas and will help to visually retain the unique character in these locations.

Native Plants are defined as plants naturally occurring before 1730, the time of European settlement in Georgia. They are adapted to the naturally occurring soil and climate and mesh with all the other native plants that are well suited to the same microclimate. This combination of plants forms a grouping called a plant community.

We also suggest using native plants for the following reasons:

- Reflect regional identity
- Tolerant of the climate
- Seasonal interest (wildflowers)
- Wildlife enhancement
- Lower maintenance once established, i.e. annual mow
- Bio-diversity
- Increasing bio-diversity = overall stability

Exotic Species can be a threat, particularly in environments where uncontrolled growth is possible. Species introduced from elsewhere threaten the bio-diversity of our planet. Exotic species, if not managed, have the potential to engulf an area. Kudzu, Common Privet, Bamboo and Japanese Honeysuckle are examples of invasive exotics. Aggressive exotic plants have been shaded on the plant list chart. Extreme care is suggested when using these species to ensure they will not take over.



West Broad Avenue median.



Intact greenspace looking south on Jefferson Street.



Mature vegetation and historic monuments in Oakview Cemetery.



View of the park at Fourth Avenue and Madison Street.



View of Civil Rights Park.

10.4 OPEN SPACE

The open spaces within Albany's historic districts are important components of the overall landscape character of the historic district. The preservation of open spaces in the form of greenspaces, parks, cemeteries, and traffic islands provide the historic district with historic "greening" as well as areas with continual potential for beautification.

As discussed previously in this section, the greenspaces in the town plan provide the foundation of the visual character of the historic district. Without the green borders along each street, the canopies of massive live oaks, and the shady median along West Broad Avenue, Albany's historic districts would lose the most important character-defining feature.

Other significant open spaces within the district include Oakview Cemetery in South Central Albany, the park at Fourth Avenue and Madison Street, and a small green on Hines Street. These open spaces, although small or only partially included in the district, provide an important landscape component to the district. There is also a Civil Rights park in South Central Albany that, although not historic, should be preserved as a cultural site and open space.

11.0 ARCHEOLOGICAL RESOURCES

There are no known archeological resources that have been identified or surveyed within Albany's historic districts. However, there may be archeological resources identified in the future, most probably during a new construction project where the ground is disturbed. Therefore, it is necessary to have guidelines for dealing with archeological resources within the district. Included in Appendix E are recommended procedures for identifying and treating archeological resources within a local historic district.

PART THREE: GENERAL PRESERVATION AND DESIGN PRINCIPLES

12.0 INTRODUCTION

Before any preservation project is begun, a number of fundamental decisions need to be made. How will the property be used? Will the property be restored to its original condition or rehabilitated for contemporary use? How can the significant architectural and historical features of the building be preserved? What steps need to be taken?

Presented in the section are some of the most widely accepted and essential principles of historic preservation and design. A review of this material will provide the prospective Certificate of Appropriateness applicant with a better understanding of the concerns of the Historic Preservation Commission and why it is important to use a carefully thought-out approach when working with historic resources.

An excellent source of information on architectural rehabilitation and maintenance is the *Preservation Briefs Series* available from the National Park Service. [See *Sources For Maintenance and Resource Rehabilitation* found in Appendix G of this document for a more complete reference.]

13.0 SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The U.S. Secretary's *Standards for Historic Preservation Projects* were initially developed for use by the Secretary of the Interior 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. They allow buildings to be changed to meet contemporary needs while ensuring that those features that make buildings historically and architecturally distinctive are preserved. They have meaningful application to virtually every type of project involving historic resources.

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

- 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.

14.0 PRESERVATION METHODS

Preservation is defined as the taking of steps to retain a building, district, object or site as it exists *at the present time*. This often includes an initial stabilization effort necessary to prevent further deterioration as well as more general maintenance work. But “preservation” has become the term most often used when referring to a wide range of conservation practices. Following is a list and definition of the four principle preservation methods. The condition of the property, degree of authenticity desired, and the amount of funding available usually dictate the method used to preserve a historic property. Although “rehabilitation” and “restoration” might sound alike, the end result is quite different.

Stabilization entails making a building weather resistant and structurally safe, enabling it to be rehabilitated or restored in the future.

Stabilization techniques include covering the roof and windows so that rainwater cannot penetrate, removing overgrown vegetation, exterminating, carrying out basic structural repairs, securing the property from vandalism, and other steps to prevent additional deterioration of the property. This approach is usually taken on a building not currently in use to “mothball” it until a suitable use is found.

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), putting on additions for bathrooms, repairing damaged materials such as woodwork and roofing, and painting.

Rehabilitation can accommodate the adaptive use of a building from residential to office or commercial use. Physical changes, such as additions for offices, parking lots, and signage, may result.

If a rehabilitation is sensitive, those changes are made in a way that does not detract from the historic character and architectural significance of the building and its setting.

Restoration includes 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 by 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.

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.

15.0 EIGHT STEPS TO COMPLETE A PRESERVATION PROJECT

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 planning phase should be completed prior to the submission of a Certificate of Appropriateness application. These steps are explained in recommended order.

STEP 1

Inspect 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.

Existing conditions should be documented, through photographs, before any work is undertaken. This is especially true when tax credits are being sought for the rehabilitation of an income-producing property. These photographs can be taken at any time during the planning process.

STEP 2

Define the Project and Develop a Preliminary Concept

At this stage the property owner must determine the type (stabilization, rehabilitation, renovation, or reconstruction) and extent of the project to be undertaken. Cost will likely be an issue and therefore it is advisable to consult with an architect, landscape architect, interior designer, or preservation planner. These professionals can assist the owner in defining the basic components of the project.

STEP 3

Refine Preliminary Concept and Develop a Master Plan

This is the final step of the planning process - the end result of which is what might be 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.

STEP 4

Stabilize the Building

Before any new work is undertaken, the property must be in a stable condition with all deterioration halted. An example would be the repair of a leaking roof so that further moisture

will not enter the structure after new work has been completed.

STEP 5

Carry Out Structural Repairs

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

STEP 6

Carry Out Infrastructure Repairs

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

STEP 7

Carry Out Energy Conservation Improvements

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

STEP 8

Carry Out Cosmetic Work

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

PART FOUR: DESIGN GUIDELINES

16.0 NEW CONSTRUCTION GUIDELINES

A new building is compatible with its historic setting when it borrows certain design characteristics and materials from adjacent buildings and integrates these into a modern expression. Before undertaking new development, be it an addition, a new building, or changes to nonhistoric buildings, take time to evaluate what makes the property and the neighborhood distinctive. Evaluate what type of impact the new development will have on the property and neighborhood. Decide how the development can best be designed to complement the property and area without simply designing a new “old” building.

The underlying guideline for new construction and additions is to consider one’s neighbors and nearby structures and reinforce the existing historic character through sensitive, compatible design.

Note that many of these guidelines refer to new development or new construction but are equally applicable to historic buildings.

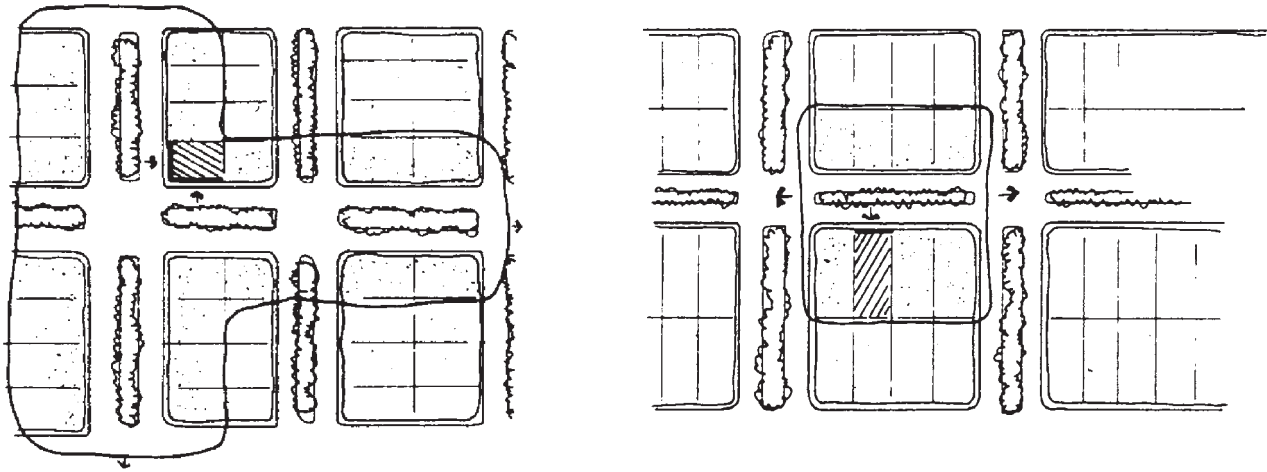
16.1 DEFINING AREA OF INFLUENCE

The area of influence may be the back of a historic property, a streetscape, or several blocks. To define the area of influence for the new development, ask questions such as:

- How large an area will the new development impact?
- Is it to be an addition to the rear of a building that will not be visible to the public? Or is it a new building that will impact the whole streetscape?
- Will the new building be in the middle of a block with only one facade visible to the public or will it be on a corner lot, with two facades clearly visible?

Evaluate also if the project will generate the need for additional parking or impact traffic in the area.

Guideline: Define the area of influence. In considering the appropriateness of a design for a new building in a historic district, it is important to determine the area of influence of the site of that new development. This area should be that which will be visually influenced by the building, i.e. the area in which visual relationships will occur between historic and new construction. A consistent streetscape will result when new buildings are designed in consideration with what already exists.



Area of influence: Each site within a historic district will have its own unique area of influence. Shown here are two different examples with suggested minimum areas that might be considered. Neighboring buildings should be examined to determine the consistent patterns of design concepts and architectural elements that are present.

16.2 RECOGNIZING PREVALENT CHARACTER OF EXISTING DEVELOPMENT

Every building, whether historic or modern, is a product of design, and the design of buildings is determined by the way in which various basic design concepts and elements are utilized:

Building Orientation and Setback
Shape
Proportion
Scale/Height

Directional Emphasis
Massing
Rhythm
Architectural & Site Elements

These concepts form the basis for visual relationships among buildings, which in turn influence the ways in which buildings are perceived by the public. When a new structure is built among historic buildings, the level of success with which it relates to existing buildings – and whether it contributes to or detracts from the area – will be determined by the ways in which its design recognizes the prevailing design expression in the area of influence.

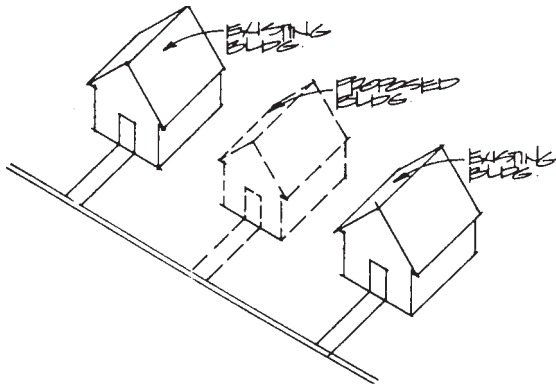
This section identifies and defines principal concepts of design and offers guidelines for referencing predominant design characteristics in evaluating the appropriateness of a proposed new building or addition. Illustrations are intended only to point out the types of relationships between historic and new buildings that are of importance and are not meant to serve as examples of real-life design solutions.

Guideline: Identify and respect the prevailing character of adjacent historic buildings and surrounding development.

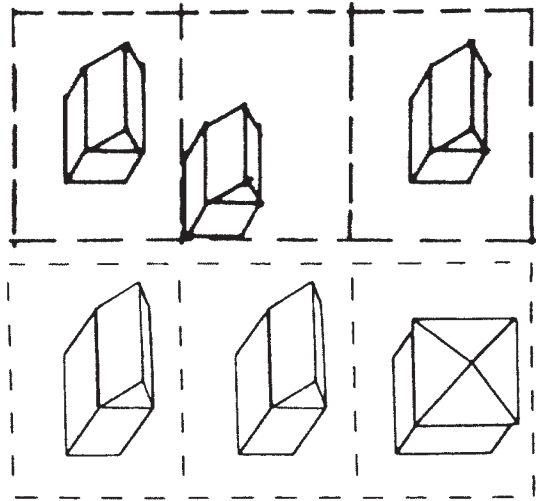
16.2.1 BUILDING ORIENTATION AND SETBACK

Building orientation refers to the directional placement of the building on the site, while setback refers to how far back the building is from the street and side lot lines. Typically, historic areas have strong predominant orientations and setbacks.

Guideline: The orientation of a new building and its site placement shall appear to be consistent with dominant patterns within the area of influence, if such patterns are apparent.



Building Orientation/Setback – Appropriate:
The proposed building in this illustration respects prevailing orientation and setback patterns.

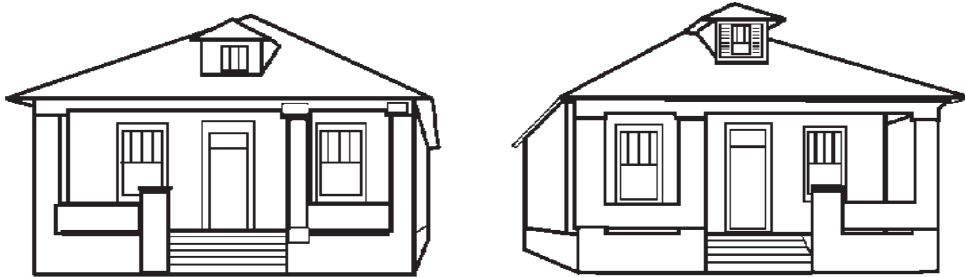


Building Orientation/Setback – Inappropriate:
(top) The middle building is in violation of the established setback of the street.
(bottom) The building on the right, with its square plan, is inconsistent with the established front-to-back orientation pattern of the adjacent houses.

16.2.2 DIRECTIONAL EMPHASIS

Most buildings are either vertical or horizontal in their directional emphasis, which is determined by the size and placement of elements and openings on a building's front façade as well as by the building's overall shape. Directional emphasis may also be influenced by surface materials and architectural detailing.

Guideline: A new building's directional emphasis shall be consistent with dominant patterns of directional emphasis within the area of influence, if such patterns are present.



Directional Emphasis – Consistent: The two nearly identical houses shown here both exhibit horizontal directional emphasis.

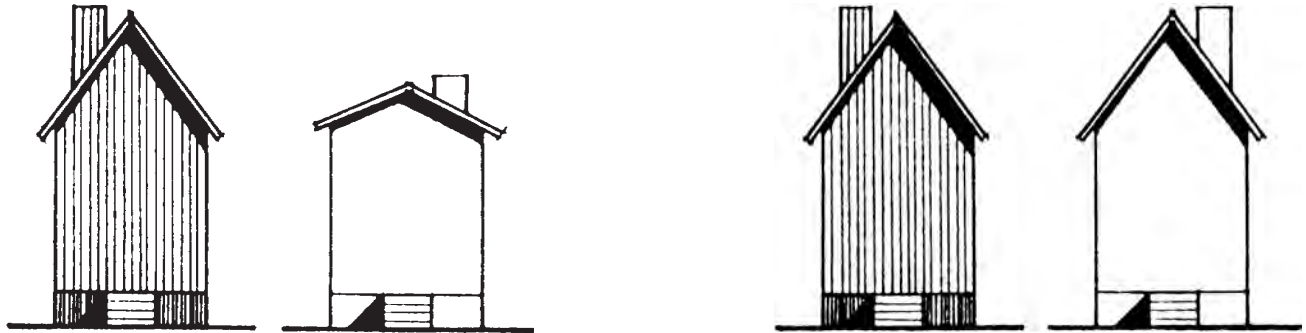


Directional Emphasis – Inappropriate: Shown here are two historic houses, each with a vertical directional emphasis, and a new house that is clearly horizontal in emphasis. This new building is neither sympathetic nor consistent with the established pattern of directional emphasis along this street

16.2.3 SHAPE

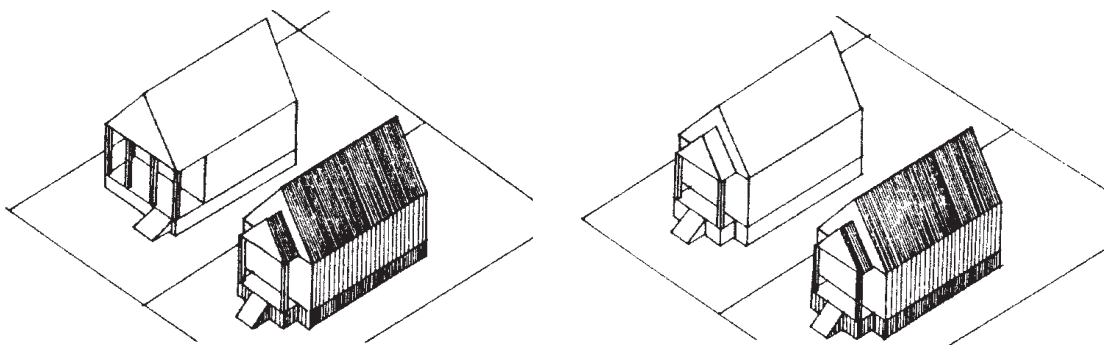
A building's surfaces and edges define its overall shape. The overall shape, in concert with the shapes of individual elements (such as roof pitch, porch form, and window and door openings), is important in establishing rhythms in a streetscape. Shape can also be an important element of style.

Guideline - Roof Pitch: The roof pitch of a new building shall be consistent with those of existing buildings within the area of influence, if dominant patterns are apparent.



Shape - Roof Pitch - Inappropriate/Appropriate Examples: These two comparisons depict relationships between historic and new buildings in terms of roof pitch. The example on the left is that of a historic house (shaded) with a steeply-pitched roof standing next to a new building with an inappropriate shallow-pitched roof. The example on the right shows a more compatible roof pitch on the new building.

Guideline - Porch Form: The shape and size of a new porch shall be consistent with those of existing historic buildings within the area of influence, if dominant patterns are apparent.



Shape - Porch Form - Inappropriate/Appropriate Examples: These two comparisons depict relationships between historic and new buildings in terms of porch form. The example on the left is that of a historic house (shaded) with an extending front gable porch standing next to a new building with an inappropriate integral porch. The example on the right shows a more compatible porch form on the new building.

Guideline - Building Elements: The principal elements and shapes used on the front facade of a new building shall be compatible with those of existing buildings in the area of influence, if dominant patterns are appar-

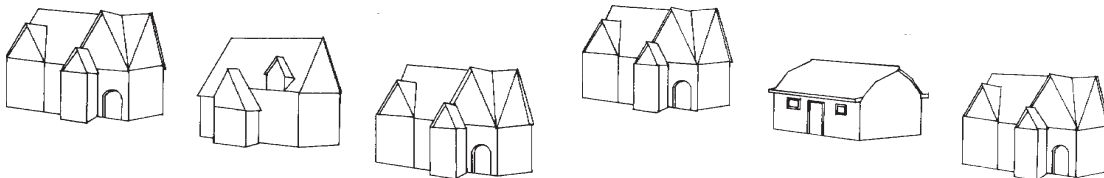


Shape - Building Elements - Inappropriate/Appropriate Examples: These two comparisons depict relationships between historic and new buildings in terms of building elements. The example on the left is that of a historic house (shaded) with flat-arched window and door openings standing next to a new building with inappropriate round-arched window and door openings. The example on the right shows more compatible window and door openings on the new building.

16.2.4 MASSING

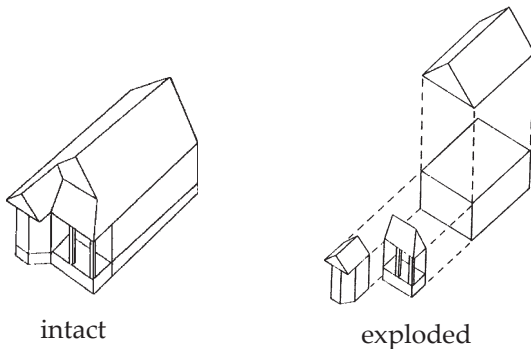
Massing has to do with the way in which a building’s volumetric components (i.e., main body, roof, bays, overhangs, and porches) are arranged and with the relationship between solid wall surfaces and openings.

Guideline - The massing of a new building shall be consistent with dominant massing patterns of existing buildings in the area of influence, if such patterns are apparent.



Massing - Compatible New Development: The new building in the middle has used a massing scheme that is compatible with the patterns established by the historic buildings to either side.

Massing - Incompatible New Development: The new building in the middle has used a massing scheme that is not compatible with the patterns established by the historic buildings to either side.

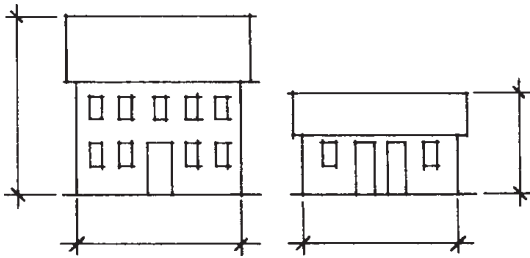


Massing: The drawings to the left show a house “intact” and “exploded” to illustrate its various volumetric components.

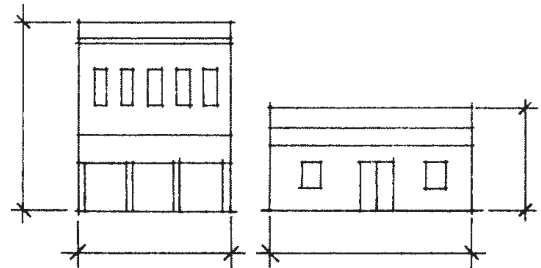
16.2.5 PROPORTION

Proportion is the relationship of one dimension to another; for example, the relationship of the height to the width of a building, or the height and width of windows and doors. Individual elements of a building should be proportional to each other and the building.

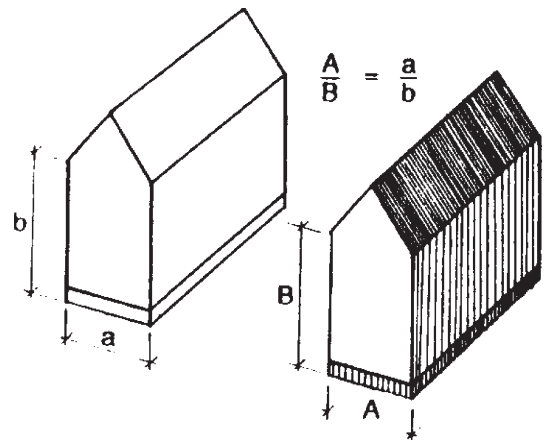
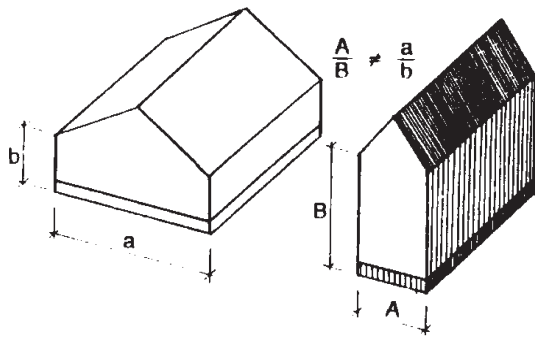
Guideline - The proportions of a new building shall be consistent with dominant patterns of proportion of existing buildings in the area of influence, if such patterns are apparent.



Residential Proportions: The above graphic illustrates the concept of proportion using residential building dimensions.



Commercial Proportions: The above graphic illustrates the concept of proportion using commercial building dimensions.

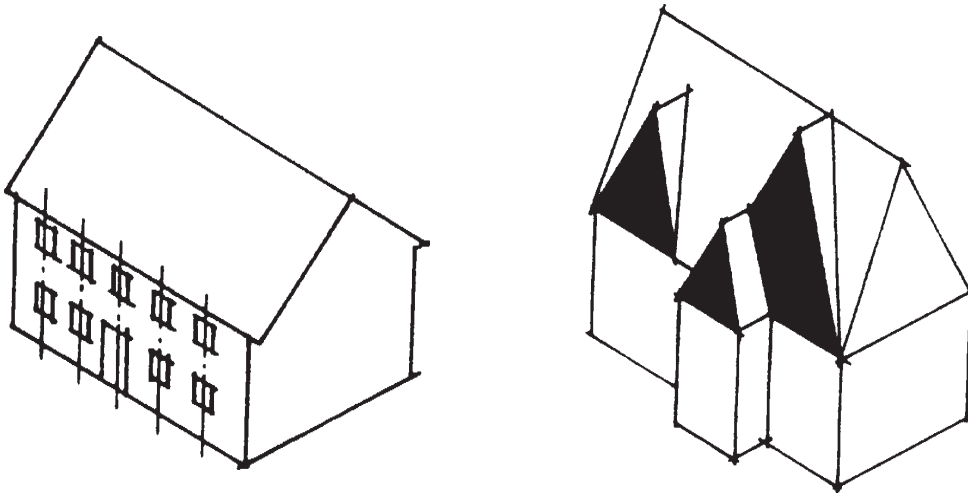


Proportion - Inappropriate/Appropriate Examples: These two comparisons depict relationships between historic and new buildings in terms of front-facade height-to-width ratio. The example on the left is that of a historic house (shaded) with a height-to-width ratio resulting in a very vertical expression standing next to a new building with a horizontal height-to-width ratio. The example on the right shows a more compatible height-to-width ratio on the new building.

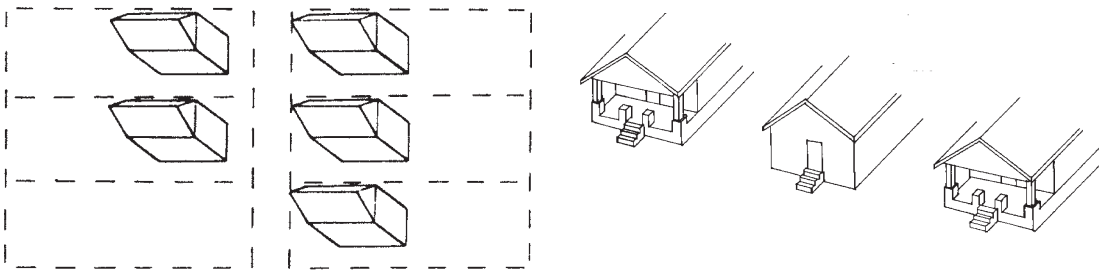
16.2.6 RHYTHM

Rhythm is the recurring patterns of lines, shapes, forms, or colors (materials) on a building or along a streetscape. For example, the rhythm of openings on a house refers to the number and placement of windows and doors on a facade. Rhythm also occurs on the larger scale of streetscapes as created by development patterns (orientation and setback) and details of individual buildings (directional emphasis, scale, height, massing, etc.).

Guideline - New construction in a historic area shall respect and not disrupt existing rhythmic patterns in the area of influence, if such patterns are apparent.



Rhythm - Symmetrical/Asymmetrical: These two houses illustrate different types of rhythms created by individual building elements. On the left is a building with a regular placement of elements creating a symmetrical facade. The building on the right has an irregular placement of elements creating an asymmetrical facade.



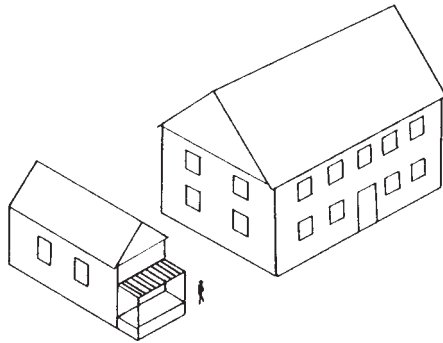
Rhythm - Established Setback Rhythm: These five houses have expressed a well-defined setback and placement rhythm along this street. A new building on the vacant parcel will either continue or disrupt this pattern.

Rhythm - Inappropriate New Construction: Consistent cornice heights are one of the building elements that can create rhythm along a street by establishing a strong building line. Where this strong line exists, it is important for a new building to have a similar cornice height. The proposed building (middle) in this sketch disrupts the existing rhythm.

16.2.7 SCALE AND HEIGHT

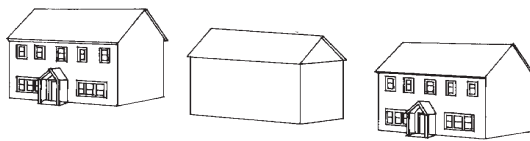
Scale refers to the apparent relationship between two entities, such as the relationship of a building's height to human height, the relationship between different buildings' heights and sizes, or the relationship between the size of an addition and the building to which it is attached. In Albany the two most important issues are (1) the relationship of new construction to historic and (2) the relationship of additions to the historic building to which they are being added.

Guideline: A proposed new building shall appear to conform to the floor-to-floor heights of existing structures if there is a dominant pattern within the established area of influence.

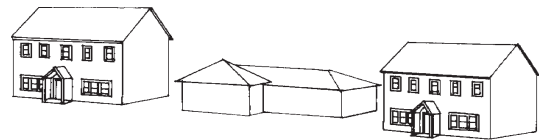


Scale/Height - Illustration of Different Scales: The buildings to the left obviously express different scales.

Guideline: New construction in historic areas shall be consistent with dominant patterns of scale within the area of influence, if such patterns are present. Additions to historic buildings shall not appear to overwhelm the existing building.



Scale/Height - Appropriate New Construction: The scale of the proposed building in the middle is compatible with that of the historic buildings to either side.



Scale/Height - Inappropriate New Construction: The scale of the proposed building in the middle is incompatible with that of the historic buildings to either side.



Scale/Height - Inappropriate Addition: This addition (shaded) is too large and overwhelms the original historic structure. It also juts forward thus accentuating its presence.

16.2.8 ARCHITECTURAL AND SITE ELEMENTS

Predominant architectural and site elements in the area of influence should be taken into account. Following is a list of different types of elements that should be assessed before proceeding with new construction.

Roofs - There are often a variety of roof shapes, pitches, and types found within a historic area. Roof details such as chimney design, gable ornamentation, ridge decoration and roofing materials may also be a predominant characteristic.

Walls - The surfaces of the walls may be relatively smooth and uninterrupted, or they may be broken by projecting windows, porches, and other architectural elements.

Windows and Entrances - There may be patterns of window and entrance placement, size, or ornamentation that are a strong visual component of the area. Shutters and window trim affect this patterning.

Details - Facia, soffit, eave, and cornice trim, porch railings and brackets, and other decorative details can provide a pattern and scale to historic buildings and areas.

Materials - Buildings may incorporate wood, masonry, stucco, and other materials. These materials may have different textures and shapes, such as fishscale wooden shingles, or coarsely surfaced brick, or pressed metal or asbestos roof shingles, which give variety to the appearance of the building.

Landscaping Elements - Specific types of vegetation such as live oak trees, shrubs, or expanses of grassy lawn may predominate in an area. Architectural elements such as fences, walls, garden architecture, outbuildings or flower beds may also contribute to visual continuity along the street.

Guideline - New construction shall reference and not conflict with the predominant site and architectural elements of existing properties in the area of influence.

16.3 RESPECTING THE PREVAILING CHARACTER WHEN DESIGNING NEW DEVELOPMENT

After identifying the area of influence and assessing the prevailing character of the development within that area, the next step is to begin the design of the project. Each project is unique and needs to be taken on a case-by-case basis to meet the needs of the owner while at the same time protecting the historic character of the property and area. There are some general concepts, however, that can assist with the design of the new development. Use these in concert with the guidelines presented in Section 16.1 and 16.2.

16.3.1 NEW CONSTRUCTION AND SUBDIVISION DEVELOPMENT

To be compatible with its historic environment, new construction should respect established design patterns within the area of influence. Following are some additional guidelines for new construction.

Guideline: Build a new structure to the rear of a historic building where it will have little or no impact on the streetscape. If the new building will be visible from the street, respect the established setbacks and orientations of the historic buildings in the area. Landscaping is also an important component. For example, a concrete or brick plaza adjacent to the sidewalk is incompatible in an area dominated by grassy lawns.



✓ *This vacant lot provides an excellent opportunity for new infill construction to anchor a corner within the historic district. The historic bungalow in the background, as well as other buildings in the vicinity, help to define the appropriate scale, setback, massing, proportions, building materials, and landscape character for new construction in this location.*



✗ *These townhouses are attractive buildings in their own right; however, they do not respect the established rhythm, scale, or setback of development within the historic district. Additionally, the infill construction does not respect the existing landscape character of the area; the front lawn is about twice as deep as the other front yards in this historic residential area.*

Guideline: New construction should reference predominant design characteristics that make an area distinctive in order to achieve creative and compatible design solutions that are more than just mere imitations of existing buildings.



✓ *This new daycare center, although larger in scale than most historic residential properties, references the gabled entrances and roof form of many of the historic buildings in the area.*

16.3.2 ADDITIONS TO HISTORIC BUILDINGS

Property owners considering making an addition to a historic building should ask themselves three questions:

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

Sometimes historic photographs can give clues to where previous additions were constructed on the building and thus provide guidance for the location of new additions.

For additional information regarding additions to historic buildings, consult the following sections:

- 17.2.11 *Additions to Historic (Commercial) Buildings*
- 17.3.2 *Alterations and Additions (Institutional)*
- 17.4.3 *Alterations and Additions (Industrial)*
- 18.13 *Historic Additions and Alterations (Residential)*

Guideline: Additions to historic buildings should not be placed on the main historic facade or facades of the building. Locate the proposed addition away from the principal public view, ideally to the rear of the building. Respect the proportions of the building to which it is being added so that the addition does not dominate its historic environment. Do not obscure character-defining features of the historic building with the addition.



X *This inappropriate addition dominates the primary facade of this Neoclassical Revival-style building and does not respect the established rhythms of the historic facade. This addition, at the very least, should have been constructed to the rear of the building. It also would have been desirable for the addition to have some facade articulation such as actual, or suggested, doors and windows.*

Guideline: Set an additional story well back from the roof edge to ensure that the historic building's proportions and profile are not radically changed.



✓ *This roof-top addition is stepped back from the primary facade in order to lessen its visual impact.*

Guideline: Additions should respect the character and integrity of original buildings and incorporate design motifs that relate it to the historic building. No matter what its design, is should be of quality workmanship and materials. The addition should be designed so that at a later date it could be removed without compromising the historic character of the building.



✓ *This addition is appropriately sited at the rear of the building; it also respects the historic materials and general design of the brick, gabled building.*

Guideline: While the addition should be compatible, it is acceptable and appropriate for the addition to be clearly discernible as an addition rather than appearing to be an original part of the building. Consider providing some differentiation in material, color, and/or detailing and setting additions back from the historic building's wall plane.



✓ *This nonhistoric rear addition to the historic Chamber of Commerce building is easily discernible from the original building.*

16.3.3 ALTERATIONS TO NONCONTRIBUTING BUILDINGS WITHIN HISTORIC AREAS

Alterations to buildings that do not contribute to the historic character of the area pose a challenge.

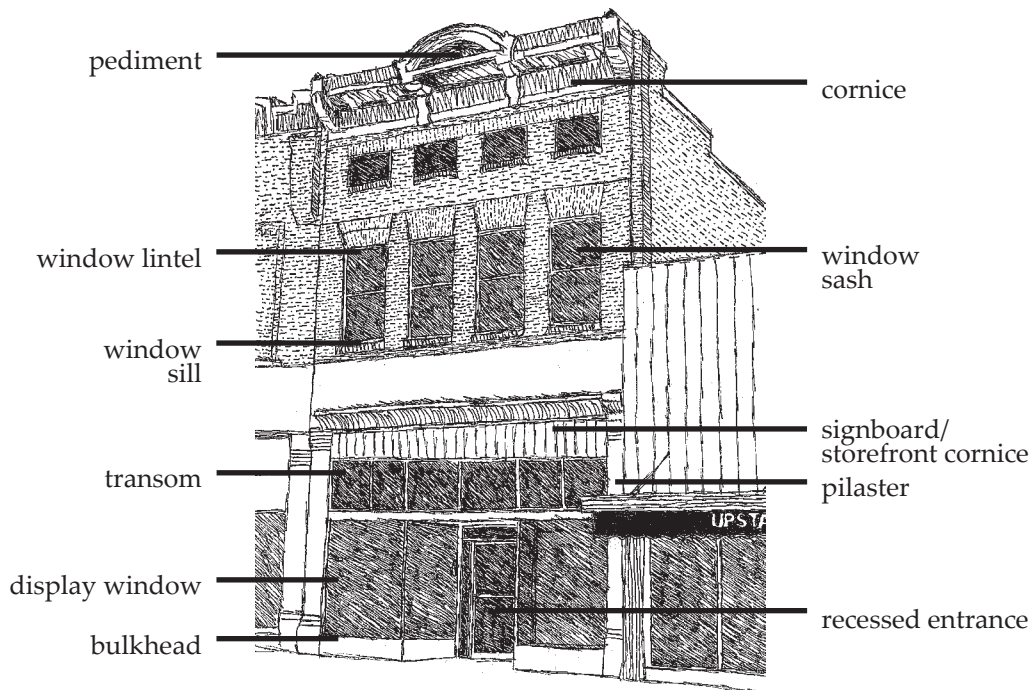
Guideline: Do not add false historical details to try to make a nonhistoric property fit into a historic area but make every effort to ensure that additions and alterations to the property do not detract even further from the character of the historic environment.

17.0 COMMERCIAL, INSTITUTIONAL, AND INDUSTRIAL REHABILITATION GUIDELINES

Following are guidelines specific to Albany's commercial, institutional, and industrial structures. The development of these guidelines is based on an analysis of Albany's historic districts.

17.1 BUILDING ELEMENTS AND DETAILS

Many of the guidelines presented in *Section 18.0: Residential Rehabilitation Guidelines* may also be applied to commercial, institutional, and industrial buildings. In particular, the guidelines provided for exterior materials, windows, entrances, roofs, and foundations are relevant to commercial, institutional, and industrial buildings as well as residential.



Typical Features of a Historic Commercial Building

17.2 COMMERCIAL REHABILITATION GUIDELINES

These commercial rehabilitation guidelines will help property owners make sound design decisions about rehabilitating their buildings.

A recommended general source of information for rehabilitating historic commercial buildings is *Preservation Brief 11: Rehabilitating Historic Storefronts*. This publication provides a step-by-step approach to planning and carrying out a rehabilitation project as well as important technical information regarding historic materials and appropriate rehabilitation methods.

17.2.1 STOREFRONT AND LOWER FLOOR SPACES

The elements and arrangement of the first-floor storefront space identifies a building as a commercial enterprise open to the public. A storefront consists of specific elements such as large glass windows for displaying merchandise and an entrance that may be recessed to provide a covered entry for the customer. Transom windows are often placed across the top of the display windows to allow more light into the interior space. A storefront cornice tops the storefront.

Downtown Albany – Albany’s commercial areas have a variety of storefront spaces, some of which are intact historic storefronts, but many of which have been altered or replaced entirely. A number of these historic storefronts are wood-framed, with simple transom and display windows, wood-paneled bulkheads, and wood entrance doors. Several storefronts have cast-iron column supports, often found on late nineteenth- and early-twentieth-century commercial buildings. Many of the storefronts have metal frames, some of which are more elaborate metals such as bronze, but most of which are nonhistoric aluminum frames. Several examples of leaded-glass transoms from the 1920s remain intact. A number of storefronts have lost their original arrangement of open display windows and entrances and have been infilled or enclosed with much less open arrangements incompatible to historic commercial storefronts.

Guideline: Rehabilitation of intact storefronts should retain original storefront elements and their arrangement. In cases where the original storefront has been partially or completely removed, reconstruction of the storefront should be based upon historical, pictorial, or physical documentation. If no documentation or evidence of the original storefront can be found, the new storefront design should have elements compatible with the size, scale, materials, and arrangement of similar appropriate storefronts. Historic storefront additions and alterations that have significance in their own right should be preserved.



✓ *The wood-framed windows and transoms of this lower floor space are intact.*



✓ *These one-story commercial buildings maintain intact wooden storefronts.*



✓ This building has a well-preserved storefront with its intact leaded glass transom and metal frame storefront.



✗ This addition of plate glass panels is an inappropriate rehabilitation of this original cast-iron storefront; fortunately, the original cast-iron column supports are still intact.

Guideline: Historic storefronts should not be covered with materials that hide the character-defining elements and arrangement of the lower facade. The removal of nonhistoric materials covering original or historic storefronts and rehabilitation of the original storefront is strongly encouraged.



✗ This original storefront has been completely replaced with a synthetic panel and plate glass storefront.



✗ The original storefront of this building is partially intact behind the brick arcaded addition; ideally, any rehabilitation of this building should include the removal of this storefront addition.

17.2.2 UPPER FLOOR SPACES

The upper floors of commercial buildings typically contain private spaces such as offices, storage areas, and residential living space. Rows of windows distinguish this upper-floor use from the first-floor public storefront space. The upper part of a commercial building's facade is often the location of stylistic details such as decorative window hoods, pilasters, and cornices.

Downtown Albany – A variety of upper floor facades lend character to downtown Albany. Many have intact historic details and window openings that add greatly to the buildings' "open for business" appearance and the historic character of the district as a whole. Unfortunately, many buildings have had alterations to their upper floors, such as rearranged window openings, window replacements, and loss of architectural details. Other buildings have had their entire upper facades completely hidden by the addition of nonhistoric materials.

Guideline: Upper floors should not be covered with materials that obscure the character-defining elements (such as windows and stylistic details) and their arrangement. The removal of nonhistoric materials covering original or historic upper facades and rehabilitation of the historic upper facade is strongly encouraged.



X *The facade of this building is completely hidden by inappropriate covering.*



✓ *The facade of this commercial building, including the upper floor, is completely intact.*

Guideline: Upper-floor window openings should not be infilled with any nonhistoric permanent materials. Restoration of infilled windows to their historic appearance is strongly encouraged. Existing historic windows should be retained and repaired. If necessary to replace original windows, replacement windows should be compatible in size, material, and design with the historic windows. If necessary to infill window openings, the shapes and arrangement of those openings should remain apparent.



X *The brick infill of the upper-floor window is a permanent and inappropriate alteration to this building's facade.*



X *The replacement of the windows on the historic Ritz Theater has caused the loss of some of its architectural integrity.*

17.2.3 ARCHITECTURAL DETAILS

Architectural details are generally focused almost exclusively on a commercial building's primary facade. These details include decorative window hoods or arches, pilasters, cornices, brickwork, parapet walls, and other features that show the influence of design and architectural style. These features help define the character of the commercial building.

Downtown Albany – Downtown Albany has an interesting and varied collection of architectural details on its commercial buildings. These details include decorative pressed metal facades, arched window and door openings, classical columns and pilasters, leaded-glass transoms, cast-iron columns, stone window lintels, terra cotta and carved stone plaques, and corbelled brick cornices.

Guideline: Retain original architectural details on commercial buildings. The removal of such details or application of details inappropriate to the period or style of a building is strongly discouraged. Repair rather than replace damaged elements whenever possible. Repair of damaged features should retain as much original material as possible. All replacement features should be of compatible design to the original and documented by historical evidence.



✓ The entrance canopy on the Municipal Auditorium features octagonal, metal light fixtures and scalloped corner decorations.



✓ Small balcony with metal balustrade and supported by carved stone brackets.



✓ Original leaded-glass transom.



✓ Triple window with diamond-paned transoms.



✗ The conversion of this building from a bank to a newspaper office has resulted in the inappropriate covering of the windows and architectural details on the side facade.



✓ *Corbelled brick cornice.*



✗ *Application of this new brick facade has covered the building's stylistic details.*

17.2.4 EXTERIOR MATERIALS

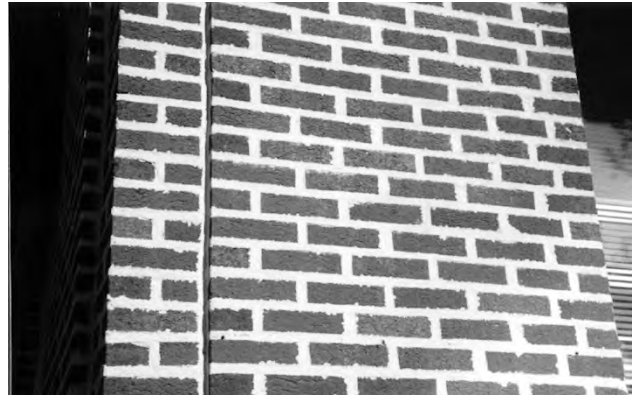
A variety of exterior materials was historically used on commercial buildings. The majority of commercial buildings built during the late nineteenth to mid-twentieth centuries were constructed of brick. Stone masonry construction was less common. Stucco, terra cotta, and pressed metal were sometimes used as an exterior surface material. Brick and stone as well as terra cotta, pressed metal, and wood were also frequently used for decorative features and as accent materials. Cast iron, wood, bronze, and Carrera glass were often found on storefronts.

Downtown Albany – The vast majority of Albany's commercial buildings have brick exteriors. In some cases, a yellow-colored face brick is used as a decorative front facade material rather than red brick. Stucco, marble panels, and pressed metal are also used as front facade materials. Materials used for architectural details include terra cotta, pressed metal, concrete, stone, and marble. Historic storefront materials include wood, cast-iron, leaded glass, and bronze.

Guideline: Preserve original exterior materials to the greatest extent possible. Work on these materials should be undertaken with care. If replacement of historic materials is necessary, the new materials shall match the old in design, color, texture, and other visual qualities. Materials should be replaced in kind. The application of any exterior insulation and finish system such as “dry-vit” to historic exterior materials is discouraged.



✓ *Detail of a common bond brick exterior.*



✓ *Detail of brick veneer with wide masonry joints.*



✓ *Detail of yellow-brick veneer.*



✓ *Detail of scored stucco surface.*



✓ *Detail of pressed metal exterior.*



✗ *Detail of a stone exterior poorly patched with cement mortar.*



X *The application of an exterior insulation and finish system (such as “dry-vit”) to the front facade of this building has destroyed the original character-defining elements of the building.*

17.2.5 SIGNAGE

Signage on the exterior of commercial buildings is a vital component of a business’s promotion of itself. It not only helps customers identify and find a place of business, but it also provides an image for a business. Therefore, it is important that signage is designed and placed in a manner that is both visible and complimentary. Signs that are too large tend to overwhelm the building on which they are located, in addition to detracting from the historic architectural qualities of the building and overall historic district. Appropriately designed and sized signage help make the downtown commercial area unique and attractive for customers.

Downtown Albany – There are many examples of appropriately sized and placed signs in Albany’s downtown commercial area. Some signs have creative and interesting designs such as Jimmie’s Hot Dog King on South Jackson Street. Some signs are too large and/or inappropriately placed and detract from the historic commercial building on which they are placed.

Guideline: Retain historic signs whenever possible, particularly when they have a historic association for the community or are significant for their design.



✓ *This neon “Philco” sign is a distinctive sign that should be preserved.*



✓ *Appropriate sign design that creatively identifies its business.*

Guideline: New signs for historic buildings should respect the size, scale, and design of the historic building and shall not overpower the buildings to which they are attached or adjacent historic buildings.

Guideline: New signs should not obscure significant features of the historic building, such as transom lights, windows, or other architectural details. Signs can be in the form of paint on window glass or exterior walls, attached signs in the signboard area, or hanging signs. New signs should be attached to the building carefully to avoid damage to historic fabric. For example, fittings should penetrate mortar joints rather than brick. Historic features and details of the building can often suggest a motif for new signs. Materials should be characteristic of the building's period and style. Signs can be a source of great interest within a district and thus creativity when designing new signs is encouraged.



✓ Hanging signs make identification of businesses easy for pedestrians.



✓ Exterior brick walls are a common location for both historic and nonhistoric painted and flush-mounted advertisements.



✗ This sign has been attached to the brick surface rather than at the mortar joint, potentially damaging the building's brick facade.



✗ This pole-mounted sign is not at an appropriate scale for the surrounding one-story, commercial buildings. A more appropriately-designed sign would be no taller than the roofline of the surrounding buildings.

17.2.6 ROOFS

The majority of commercial buildings have flat or very slightly pitched roofs hidden by masonry parapet walls. As in residential buildings, a commercial building's roof form is a very important character-defining feature.

Downtown Albany – Most of Albany's commercial buildings have flat or slightly pitched roofs hidden by masonry parapet walls. Some commercial buildings in the historic district have front gabled or barrel-vaulted roofs, especially the smaller neighborhood stores.

Guideline: Maintain the original roof form. Roof additions that would be visible from the public right-of-way are strongly discouraged. If absolutely necessary, they should be placed so as to have minimum visual impact. Historic roofing materials, such as clay tile and slate, should be repaired rather than replaced, if at all possible. Clay tile and slate roofs are always character-defining features of their buildings; therefore, if replacement is necessary, new materials should match as closely as possible the scale, texture, and coloration of the historic roofing material.

See Section 18.5: Roofs, Dormers, and Chimneys under Residential Rehabilitation Guidelines for further details on roof projects.



✓ This small commercial building features a barrel-vaulted metal roof with a front parapet wall.



✓ Decorative parapet wall.



✓ This stepped parapet wall conceals the building's flat roof; masonry parapet walls are common features for many of Albany's commercial buildings.



✓ This historic corner gas station and repair shop features a small clay-tile awning on its parapet wall; this clay tile is an important character-defining element of the building and should be preserved.

17.2.7 REAR ENTRANCES AND SIDE FACADES

With the majority of attention focused on the front facades of commercial buildings, rear entrances and side facades are often left unkempt and forgotten. Rear and side entrance access, however, can be attractive and convenient secondary entry points and advertisement opportunities for a business.

Downtown Albany – Several of Albany’s commercial rows have visible rear and side entrance areas that offer great potential for providing additional access to customers or attractive locations for signage. Some of these secondary entrances are already well used and attractive, and many others have the potential to be upgraded. A number of buildings have side facades facing alleys or streets that are visible parts of the commercial building.

Guideline: Retain and respect historic entrances on the rear and side facades. New entrances on rear and side facades should be in keeping with a building’s architectural style, details, and materials.



X *This gated alley has the potential to be a very attractive entrance if aesthetic improvements were made .*



✓ *This alley, although not particularly attractive, is a well-maintained space.*



X *This poorly-maintained rear facade faces a busy banking establishment and has the potential for attractive signage improvements.*



✓ *This building’s side entrance is neatly maintained with off-street parking and painted and flush-mounted signage on the building.*

17.2.8 AWNINGS

Awnings were historically used on commercial buildings to provide protection from the weather for both the customer and the storefront itself. They continue to be used for this purpose today as well as to provide a visual enhancement for commercial building facades and an appropriate place for signage.

Downtown Albany – Albany has many examples of well-placed and appropriate canvas awnings on its commercial buildings. It also has several inappropriate metal awnings that detract from the appearance of downtown.

Guideline: Awnings placed over display windows within transom spaces are encouraged and often are suitable locations for signage. Canvas awnings are recommended, and metal and bubble awnings are discouraged. The design for a new awning should consider the color, shape, and height of surrounding awnings as well as the “line” other awnings create.



✓ *This rehabilitated commercial building features colorful canvas awnings that respect the shape and scale of surrounding awnings.*



✗ *The metal awning pictured above is inappropriately placed in the window of this Neoclassical-style commercial building.*



✓ ✗ *These twentieth-century commercial buildings feature metal awnings with signage space above that create a consistent visual “line.” Canvas, rather than metal, awnings are encouraged within Albany’s historic districts.*

17.2.9 REPOINTING AND MASONRY REPAIRS

The vast majority of commercial buildings in Albany are masonry structures—predominantly brick. Although brick is one of the most durable historic building materials, it is susceptible to damage due to harsh or abrasive cleaning methods. The mortar that is used to bond the brick together is also very vulnerable to inappropriate repair or maintenance techniques. Correct and timely maintenance of brick exteriors is vital to the structural health and architectural integrity of a historic brick building.

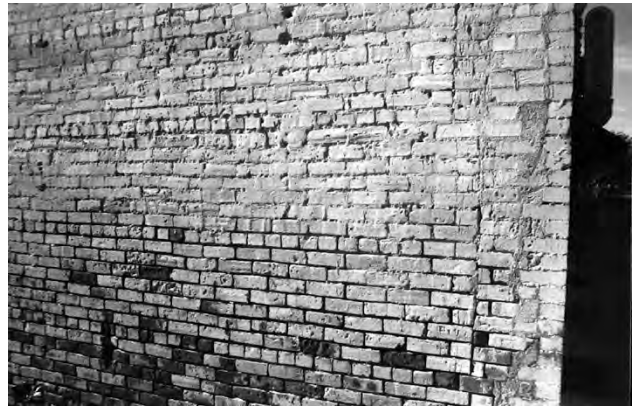
Please consult The Secretary of the Interior’s Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings section on “Masonry” for a more comprehensive treatment of the protection, repair, and replacement of historic masonry.

Guideline: Repointing of masonry joints should be undertaken only if necessary. Repair or replacement of old mortar on brick exteriors must be duplicated in strength, composition, color, and texture. Appropriate techniques, tools, and materials are used to avoid damage to the historic masonry. Avoid cleaning methods that damage original materials, such as sandblasting.

Guideline: A high Portland cement content should not be used in repointing old mortar joints, unless that is the content of the historic mortar. Portland cement can create a bond that is stronger than the historic material and can cause damage to the historic masonry as the mortar expands and contracts with temperature changes.



X This new brick infill is inappropriately matched in brick color, mortar type, and mortar joint width.



X This sandblasted brick wall requires extensive repair of the brick units and mortar joints. Sections have already been inappropriately patched with cement mortar.



X *The replacement mortar used on this historic brick wall is too hard and inflexible; subsequently, the softer bricks have begun to spall, or flake.*

17.2.10 HISTORIC ADDITIONS AND ALTERATIONS

Additions and alterations may have been made to commercial buildings over the years that are of quality workmanship and illustrate the evolution of commercial design. This is especially true to storefronts, where new materials and designs may have been introduced onto older commercial buildings. The addition of Carrara glass panels to “modernize” storefronts was a popular treatment during the 1930s and 1940s. These additions and alterations made during the historic period may have become significant in their own right and worthy of preservation.

Guideline: Historic additions and alterations that have acquired significance in their own right, particularly storefront additions, should be preserved.

17.2.11 ADDITIONS TO HISTORIC BUILDINGS

New additions to historic commercial buildings are not common and are generally made to the rear of a building, especially on attached buildings in a commercial row where space for expansion is limited.

Consult Section 16.3.2: Additions to Historic Buildings for additional information.

Guideline: Commercial building additions shall be placed to the rear and shall be compatible with the existing structure. The design of the addition should be clearly differentiated so that the addition is not mistaken for part of the original building. The new addition should be designed so that a minimum of historic materials and character-defining elements are obscured, damaged, or destroyed.

Guideline: Additions in height are discouraged. The application of rooftop mechanical systems shall be done with a minimum of visual impact to the public-right-of-way.



✓ *This nonhistoric addition to the historic Chamber of Commerce building is an excellent example of new design in a historic district. The addition alludes to design elements of the original building without replicating its historic architectural details or materials. The design is sensitive to the original building while still having a clear differentiation in age.*



✗ *This building demonstrates an inappropriate addition—in scale, materials, and height.*

17.3 INSTITUTIONAL REHABILITATION GUIDELINES

Many of the guidelines presented in the residential and commercial rehabilitation sections may also be applied to institutional buildings. Institutional buildings are generally visually prominent structures that can provide a unique community identity. In Albany, these buildings include the U.S. Post Office and Courthouse, Municipal Auditorium, Carnegie Library, religious buildings, and educational buildings. Following are guidelines specific to institutional buildings in Albany.

17.3.1 DISTINCTIVE FEATURES

Institutional buildings tend to be the most stylistic buildings, and many are designed by architects. Their distinctive features are, therefore, especially important to their design and integrity.

Guideline: Retain distinctive features that characterize historic institutional buildings and make them visually prominent landmark buildings. Deteriorated features should be repaired rather than replaced. When replacement is required, new features should match the old in design, color, texture, and where possible, materials. Replacement of missing features should be substantiated by documentary, physical, or pictorial evidence.



✓ Early twentieth-century classical details of the historic Carnegie Library include Ionic capitals and an entablature.



✓ The hipped clay tile roof is a distinctive feature of the U.S. Post Office and Courthouse.



✓ The massive corner tower of St. Paul's Methodist Church is a recognizable feature of the Albany Historic District.



✓ This distinctive "wave" brick pattern is found on the c1917 First Presbyterian Church.



✓ The Colonial Revival-style facade of the McIntosh School features an elaborate front entry, pilasters, and decorative urns.

17.3.2 ALTERATIONS AND ADDITIONS

Alterations and additions to institutional buildings are often made to provide more space and accommodate new needs.

For additional information regarding additions to historic buildings, consult the following sections:

- 16.3.2 Additions to Historic Buildings
- 17.2.11 Additions to Historic (Commercial) Buildings
- 17.4.3 Alterations and Additions (Industrial)
- 18.13 Historic Additions and Alterations (Residential)

Guideline: Alterations and the placement of additions on institutional buildings should be accomplished without compromising the historic character of these structures. Additions should not be placed on the front facade and should have minimal visual impact from the public rights-of-way. Alteration of the front facade is strongly discouraged.



✓ This addition to the U.S. Post Office and Courthouse is a good example of a design that reflects the architectural details of the original building without complete replication. The arched windows and suggestion of string courses on the side addition are subtle elements of the design.



✓ This addition to the First Baptist Church incorporates similar brick materials and the parapet wall. The addition is also clearly distinguishable from the original building.



✗ This school has inappropriate replacement windows.



✗ The inappropriate alteration to the front facade of this historic wood-frame church includes the covering of original materials and architectural features.



X *The materials and design of this walkway are inappropriate. The walkway awning is also awkwardly attached to the school entrance.*



✓ *The addition to the rear of the historic Carnegie Library building utilizes stripped-down architectural detailing based on the design of the original building, such as the plain keystones.*

17.3.3 HEALTH AND SAFETY CODE COMPLIANCE

Historic institutional buildings may require modifications to comply with current health, safety, and access requirements. Acceptable solutions can be found that will be compatible with historic buildings while successfully accommodating these requirements.

Guideline: Compliance with health and safety codes and handicap access requirements should be carried out with a minimum of impact to the historic character and materials of institutional buildings. Examples of acceptable solutions include the placement and design of ramps to be as unobtrusive as possible and the placement of fire escapes to the rear or on less visible sides of a building.



✓ *This handicap-accessible ramp on the Mount Zion Civil Rights Movement Museum is relatively unobtrusive due to the use of compatible materials and its location on the side of the building.*



✓ *This well-placed handicap-accessible ramp on the U.S. Post Office and Courthouse is located on the rear of the building adjacent to a nonhistoric addition.*

17.4 INDUSTRIAL REHABILITATION GUIDELINES

Many of the guidelines presented in the residential, commercial, and institutional rehabilitation sections may also be applied to industrial buildings. Industrial buildings are generally utilitarian structures that are located on less-traveled corridors compared with residential and commercial areas. It is usually the simplicity of design inherent in these utilitarian buildings that give them their architectural significance, such as simplicity in roof form, materials, features, and detailing. Despite a typical lack of architectural ornamentation, industrial and utilitarian buildings often played an important historic role within the community's economic, commercial, and social history. Albany's industrial buildings include warehouses, manufacturing buildings, and industrial offices. Most of these structures are located along the historic railroad corridor of Roosevelt Avenue.

The integrity of historic industrial buildings can be altered through several common scenarios. Many buildings historically used for manufacturing are subject to major changes to accommodate technological advances that allow them to remain in industrial use. Such rehabilitations often include changes to existing systems or installation of new heating, ventilating and cooling systems. Windows, which typically provide a strong visual element to relatively simple or unadorned industrial buildings, frequently fall victim to these types of projects.

Other hazards to historic industrial buildings include abandonment or, if occupied, inadequate maintenance. Albany's industrial buildings appear to suffer most from neglect. However, there are several noteworthy examples of intact industrial and utilitarian buildings in the historic district. Following are guidelines specific to Albany's industrial buildings.

17.4.1 ROOFS

Guideline: Retain the original roof form. Often the roof is one of the few features that characterize a historic industrial building. Deteriorated materials should be repaired rather than replaced. When replacement is required, new materials should match the old in design, color, and texture.



✓ *The gabled roof of this warehouse building is a common roof form for historic industrial buildings in Albany; however, the clay tile roof material is a more unusual feature.*



✓ *This row of buildings along Roosevelt Street illustrates the pattern of gabled roofs on Albany's industrial buildings.*



✓ *The historic Pecan Growers Exchange, a National Register Historic District, illustrates both gabled and flat roofs with brick parapet walls.*

17.4.2 WINDOWS AND DOORS

Guideline: Avoid replacement of windows and doors that are important in establishing the historic character of the building (windows or doors that are visually prominent or distinctive, or that contribute to an overall pattern or rhythm). Repair and retrofitting of historic windows and doors is the preferred course of action. If necessary, significant windows and doors should be replaced in kind in order to maintain the historic character of the building.

Preservation Brief 9: The Repair of Historic Wooden Windows and Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows are excellent reference sources.



✗ *The multi-pane windows, transom, and doors on this building are character-defining elements of this building that have been neglected.*



✓ *This decorative transom is located at the entrance to the 1892 Albany Water Works building on Roosevelt Street.*

17.4.3 ALTERATIONS AND ADDITIONS

Distinctive features of an industrial building include such things as multi-pane windows, unpainted brick, and precast concrete details. It is important to acknowledge these less-stylized architectural details as important character-defining elements of an industrial building before initiating a rehabilitation project.

Guideline: Alterations and the placement of additions on industrial buildings should be accomplished without compromising the historic character of these structures. Additions should not be placed on the front facade and shall have minimal visual impact from the public rights-of-way. Alteration of the primary facade is strongly discouraged.

Guideline: The installation of major HVAC systems should not obscure significant architectural features, and new systems shall be placed on a facade that is not visually prominent.

Guideline: Retain associated structures such as loading docks or smoke stacks. Provide repair and maintenance as needed to preserve their historic character.

For additional information regarding nonhistoric additions to historic buildings, consult the following sections:

- 16.3.2 Additions to Historic Buildings
- 17.2.11 Additions to Historic (Commercial) Buildings
- 17.3.2 Alterations and Additions (Institutional)
- 18.14 Additions to Historic Buildings (Residential)



This former warehouse is utilized as a retail furniture store.



Currently, an antiques business occupies this former manufacturing complex. The exterior loading dock is an important feature of the historic industrial complex that should be retained.

18.0 RESIDENTIAL REHABILITATION GUIDELINES

These residential guidelines will help property owners make the best decisions when it comes to repair and maintenance that preserve the character of their historic residential buildings. Information about rehabilitation issues specific to Albany's historic district is provided with each of the following guidelines.

18.1 EXTERIOR MATERIALS

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

Wood is the predominant exterior wall cladding in the residential sections of Albany's historic district. Weatherboard and drop/shiplap siding are the most common, and there are several examples of wood-shingled exteriors and board-and-batten siding. Brick veneered buildings are also common, particularly within neighborhoods such as Rawson Circle. Many of the apartment buildings within the district are also veneered with brick. Stuccoed buildings are less common; stucco and stone are more frequently used on foundations, porch piers, or as an accent material. Cast-concrete block, either as the primary exterior material or as an accent, is rare within the district.

Guideline: Retain original wood siding and repair rather than replace damaged material whenever possible. When replacement is necessary, replace only deteriorated materials and match the original material in size, shape, texture, and material. Paint removal and repainting should be done using appropriate techniques that do not damage the historic material.



✓ *The original weatherboard and shingled gable are significant character-defining elements of this house that should be retained.*



✓ *Wood shingles provide a unique exterior appearance that should be preserved.*

Guideline - The application of artificial or non-historic exterior siding materials such as brick veneers; asphalt shingle siding; and cementitious, aluminum, or vinyl siding is strongly discouraged. Application often results in the loss or distortion of architectural details, and improper installation can result in damage of historic materials.

Aluminum and vinyl siding are discouraged as replacement siding materials within the city's historic districts. The drawbacks of these types of siding include:

- Siding can hide potential problems with the original wood siding, such as moisture retention or insect infestation.
- Siding alters and obscures the original scale and architectural details of a building. The entire appearance of a historic building can be changed with the application of aluminum or vinyl siding.
- Siding is not an effective method of energy conservation due to the thinness of the material. More cost effective ways to conserve energy in a historic home include the installation of storm windows, weather stripping, the insulation of attics and basements, and caulking.
- Aluminum and vinyl siding are not permanent or impervious materials. Aluminum can corrode or dent, and vinyl can actually melt, crack, and distort into shapes as it contracts and expands with changes in weather.
- Vinyl siding fades and can be very difficult to paint.



X This house illustrates inappropriate application of non-historic siding. The width of the siding does not replicate the appearance of the original siding. The removal of window and door moldings and the covering of the house's architectural detailing have destroyed the house's historic integrity.



X Due to the inappropriate application of vinyl siding, this house has lost its architectural details, as well as the original relationship of the window and door moldings to the plane of the exterior wall.



X *The application of nonhistoric vertical wood siding is not recommended unless it replicates original, historic vertical siding that is determined to be beyond repair.*



X *This home has lost its architectural detailing as well as the texture and appearance of its original wood siding due to the addition of vinyl siding.*

Guideline: Retain original masonry without the application of any surface treatment, including paint. Avoid chemical or physical treatments, such as sandblasting, that cause damage to historic materials. Masonry cleaning should be done using the gentlest means possible. Repointing of mortar joints should only be undertaken when necessary, and appropriate techniques, tools, and materials should be used to avoid damage to the historic masonry and to match the existing visual character.



✓ *Stone masonry is used as an exterior material on foundations, porch piers, and as an accent material.*



✓ *This decorative brick veneer provides a distinctive entrance to this house.*

Guideline: Stucco facing requires periodic maintenance and should be repaired with a stucco mixture that comes very close to duplicating the original material in both appearance and texture.



✓ *The smooth texture of this stucco exterior should be preserved or replicated.*

Guideline: Repair or replacement of old mortar on brick exteriors must be duplicated in strength, composition, color, and texture.

For additional information, refer to Section 17.2.9: Repointing and Masonry Repairs.

18.2 ARCHITECTURAL DETAILS

Albany features a variety of architectural details from the mid-nineteenth to mid-twentieth centuries that are essential to the historic character of individual buildings and to the district as a whole. Examples include:

- brackets, columns, and decorative hoods of the Greek Revival and Italianate styles
- spindlework, jigsawn details, and decorative windows and shingles of the Victorian era
- dentils, classical columns, and Palladian windows of the Colonial Revival and Neoclassical Revival styles
- triangular braces, exposed rafter ends, multi-light windows, and brick porch piers of the Craftsman style

Guideline: Architectural details should be maintained and treated with sensitivity. The removal of such details or application of details inappropriate to the period or style of a house is strongly discouraged. Repair rather than replace damaged elements whenever possible. Historic details that have been lost or are beyond repair may be replaced with new materials, provided that their earlier presence can be substantiated by historical evidence and that the new materials match the original in composition, design, color, and texture.



✓ *The arched entry and window is an important character-defining element of this house.*



✓ *This Colonial Revival-style house features an entrance porch with block modillions, decorative swags, and grouped Corinthian columns.*



✓ *This elaborate jigsawed detail is a significant architectural detail of this Folk Victorian-style house.*



✗ *The introduction of the classical columns on the existing Craftsman-style porch is inappropriate because it creates a false historical appearance.*



✓ *This house illustrates the appropriate replacement of historic architectural details; the two porch columns on the right are replications of the two original columns on the left.*

18.3 ENTRANCES AND PORCHES

Entrances and porches are quite often the focus of historic residential buildings, particularly when they occur on primary elevations. Together with their functional and decorative features, they can be extremely important in defining the overall historic character of a building.

A wide variety of porch sizes and shapes as well as entrance details can be found on the houses of the district. These include small entrance porches, full-facade porches, recessed porches, wrap-around porches, and large two-story porticoes. Some entrances simply have decorative surrounds. The form and details of porches and entrances are generally determined by house style. Many of the early-twentieth-century revival styles, such as the Colonial Revival and English Vernacular Revival, have entrance porches that highlight the primary entrance with details such as pilasters, pediments, sidelights and fanlights, and arched openings. In contrast, the earlier Victorian-era styles of Queen Anne and Folk Victorian tend to have large porches that cover one or more facades. Side porches are also a common feature in the district. Regardless of their size, shape, and degree of stylistic expressions, porches and entrances and

Guideline: Retain original porches and steps. Repair of porches should not result in the removal of original materials (such as balusters, columns, hand rails, brackets, and roof detailing) unless seriously deteriorated. If replacement materials must be introduced, the new should match the old in design, color, texture, and, where possible, materials. Replacement of missing features should be substantiated, if possible, by documentary and physical evidence.



✓ The open front porch of this vernacular frame house is a significant feature that should be maintained. The repetition of open front porches is an important design element within many of the neighborhoods in the district.



✗ This replacement porch is historically inappropriate for this frame house due to the visual heaviness of the brick porch and the use of metal porch supports.

Guideline: The enclosure of front porches, side porches, and porte cocheres visible from a right-of-way is strongly discouraged. Porches that are enclosed should utilize transparent materials, such as screen or glass, which will help maintain the original open character of the design.



✓ *Porte cocheres are a significant historic feature on early-twentieth-century houses and should be maintained.*



✗ *This front porch has been inappropriately enclosed; this alteration has destroyed the architectural integrity of the house.*



✗ *The open arcade of this apartment building entrance has been inappropriately infilled and a new entrance created.*

Guideline: Retain original doors unless deteriorated beyond repair. Screen and storm doors should not detract from the character of the house and shall be designed to be compatible with original doors. In the case of a replacement for a deteriorated door, the new door should be similar to the original in design and materials. Original door openings should not be infilled on facades visible from the public right-of-way.



✓ *The distinctive arched doorway and porch of this Italianate-style house has been well preserved.*



✓ *An important element of this Neoclassical Revival-style house is the front door with its leaded glass sidelights and transom.*



✗ *This metal door and transom are inappropriate for this brick house.*

18.4 WINDOWS

Windows are very important in creating rhythm on a house and also play a role in the directional emphasis and scale of buildings. Highly decorative windows with distinctive shapes or glazing patterns are always character-defining features of buildings and contribute to the district's overall appearance.

A variety of window types, arrangements, and materials are found on the houses in the district. Double-hung sash is the most common window type, but both casement and decorative fixed windows are also present. Wood sashes are the most typical, but metal sash is also used. Single, grouped, and tri-partite are all arrangements found within the district. Bay windows are an important massing element on some houses. The glazing patterns, materials, and arrangements of windows play a key role in defining the character of the district's residential architecture.

Guideline: Existing windows, including window sash, glass, lintels, sills, frames, molding, shutters, and all hardware should be retained and repaired through routine maintenance whenever possible. When deteriorated elements must be replaced, new materials should be compatible with original materials in terms of materials, design, and hardware. If it is necessary to replace an entire window, the replacement should be sized to the original opening and should duplicate all proportions and configurations of the original window.



✓ *This two-over-two double-hung window is original to the house and should be maintained. Different light patterns are often associated with different styles and, therefore, it is important to retain the original windows.*



✓ *This Palladian window is an important character-defining feature of the Neoclassical-style house and it should be retained.*



✓ *These metal casement windows are a significant element of this Art Moderne-style apartment building.*



✗ *The replacement of this building's original wood, double-hung windows with fixed, tinted glass is highly inappropriate.*



✗ *The replacement window in the center of the front facade is inappropriate in both size and style.*

Guideline: The addition of storm windows shall be accomplished without seriously compromising original window appearance. Storm windows shall not damage original window frames and shall be removable at a later date.



✓ ✗ *This aluminum storm window, while not highly desirable, is removable and does not permanently detract from the original window pattern and appearance.*

18.5 ROOFS, CHIMNEYS, AND DORMERS

Original roof form is an essential character-defining feature of a building. Roof form includes features such as dormers, cresting, and chimneys; shape; slope; material and color; and patterning. Massing elements such as projecting bays, porches, and dormers display secondary roofs that may connect with and impact the overall impression of roof form. Roofs also contribute to patterns within a district created by their pitches, orientations, and shapes. In addition, sound roofs are essential to a building's preservation.

The residential areas of Albany's historic district include principal roof forms such as hipped, gabled, cross-gabled, cross-hipped, mansard, and gambrel. These roofs have a variety of cross gables, dormers, bays, and porches that add complexity to their shapes. Asphalt shingles are the most common roof material within the district, but pressed metal shingles, standing-seam metal, and asbestos shingles are also common roof materials within the historic district. Brick is the dominant chimney material. All of these elements are important character-defining features that contribute to the stylistic expressions of these buildings.

Guideline: Retain the original shape and pitch of the roof with original features and original materials, if possible. No addition to a house should greatly alter the original form of a roof or render that form unrecognizable. Original or historic roof dormers should also be retained with their original windows. Roofs should not have new dormers, roof decks, balconies, or other additions introduced on fronts of dwellings. These types of additions are most appropriate when added to the rear or sides of a building. If additional upper-story space is required, consider using dormers placed out of view of the public right-of-way to create this space.

Guideline: Skylights should be installed to be as unobtrusive as possible, preferably at rear rooflines or behind dormers. Skylights which are flush with the roofline or lay flat are more acceptable than those with convex or "bubble" designs.



✓ *This gabled dormer contributes to the character of this roof and should be retained.*



✓ *This hipped and gabled roof, with its fish-scale asphalt shingles, is an important feature of this Queen Anne-style house and should be retained.*

Guideline: Historic roofing materials, such as clay tile and slate, should be repaired rather than replaced, if at all possible. While repair or replacement with like-materials is often considered to be cost-prohibitive, it should be remembered that life expectancies of these roofs (slate – 60 to 125 years and longer; clay tile – 100+ years) is considerably greater than most replacement materials. Clay tile and slate roofs are always character-defining features of their buildings; therefore, if replacement is necessary, new materials should match as closely as possible the texture, color, design, and composition of the historic roofing material.

Guideline: The best roof materials to use when reroofing are replicas of the original. If that cannot be done, asphalt or fiberglass shingles can be used, but their colors should be carefully selected to reflect the original.

Preservation Briefs 4, 29, and 30 – referenced in Sources for Maintenance and Resource Rehabilitation found in Appendix G of this document – provide specific information on preserving slate and clay tile roofs.



✓ *This steeply pitched hipped roof is covered with pressed metal shingles and is an important character-defining feature of the house.*



✓ *The Second Empire style of this house is reflected in its pressed metal shingle Mansard roof and its hooded dormers.*

Guideline: Original chimneys are often character-defining features of historic houses and should be properly maintained; they should not be covered with stucco or any other material, unless historically covered. A prominent chimney that is no longer in use still functions as an important element in the overall composition of a house and should not be covered, removed, or replaced.



✓ *This round, corbelled chimney is a very distinctive design element of this Tudor Revival-style house.*



✗ *The removal of this house's chimneys has altered the historic appearance of the building.*

18.6 FOUNDATIONS

Foundations primarily serve a functional purpose by providing support for a structure. Oftentimes they are subtle elements that blend with the rest of the building. They can, however, contribute to the stylistic expression of a building.

The majority of foundations in the district are brick pier foundations. A large number of these pier foundations remain intact; however, many of them have been infilled with brick, stucco, stone, or other materials so that they appear solid. The intact brick pier foundations are a very significant design element that should be preserved within the historic district. There are also many solid brick foundations in the district. Some of these solid foundations are stone and concrete-block.

Guideline: Work involving foundations should, to the extent possible, preserve original appearance and materials. Original foundation materials should not be covered with stucco or other materials. The infill of pier foundations should be done in a way that maintains the appearance of foundation piers. A simple temporary material, such as wood lattice, is most appropriate. A less desirable solution is the use of a solid material. In both cases, the infill material should be recessed behind the original piers and should allow for significant ventilation underneath the structure.



✓ *Open brick pier foundations, as seen on this house, relate an important visual quality that is significant to the historic district.*



✓ *This brick pier foundation has been appropriately infilled with brick; the brick infill is recessed behind the original foundation and provides for ventilation.*



✗ *This foundation has been inappropriately covered with stucco.*

18.7 GUTTERS

Adequate roof drainage is necessary to (1) insure that roofing materials provide a weather-tight covering, and (2) prevent water from splashing against walls and foundations or draining toward buildings.

Guideline: Gutters and downspouts should be maintained in their original appearance and location. It is particularly important that downspouts be situated along the edges and corners of buildings and along porch supports to limit visual disruption.



✓ *Well-maintained gutter and downspout.*



✗ *This downspout is not functional and should be repaired in order to prevent potential moisture problems.*

18.8 MECHANICAL SERVICES

Guideline: The placement of air conditioners and similar mechanical services should be accomplished without detracting from the historical integrity of a building. The principal elevation of a building should not be disrupted by the addition of mechanical services.



✓ *The installation of this air-conditioning window unit is not a permanent alteration to the house; it is also located on the side, rather than the primary, facade of the house.*



✗ *The original casement windows have been superseded by fixed glass in order to accommodate window units. A better alternative would have been to mount window units on the rear facade, if possible.*

18.9 ACCESSORY BUILDINGS

A number of historic garages and storage sheds remain intact in the district. These accessory buildings are generally located to the rear or side of the main house and are important site elements of the overall historic property. These buildings often reflect the architectural style and character of the main house in their materials and design.

Guideline: Garages, garage apartments, and other accessory buildings that are original to their main houses should be preserved as significant site elements. Rehabilitation treatments should follow the residential rehabilitation design guidelines provided in this section. For construction of new accessory buildings, see *Section 16.0: New Construction Guidelines*.



✓ *This frame garage continues to provide useful storage space. Note that the building, which is visible from the road, is partially screened by landscaping.*



✓ *This historic accessory building successfully mimics the design elements of the main house with its front gable and exposed beam.*



✗ *This brick garage does not reflect the design or materials of the main house.*



✓ *This nonhistoric accessory building is of an appropriate scale and design for the main house. The building is also located on the side and to the rear of the house at the end of the driveway—a common location for historic accessory buildings.*

18.10 HANDICAP ACCESSIBILITY

Historic residential buildings are frequently fitted with handicap-accessible ramps or entryways, often due to a building's change to commercial use. It is important that ramps or other added accessibility features respect the scale and materials of the building itself, in addition to respecting the integrity of the building's primary facade.

Guideline: Handicap accessible ramps must respect the historic character and materials of historic residential buildings. Examples of acceptable solutions include the placement and design of ramps to be as unobtrusive as possible.



✓ *This is an excellent example of a well-designed handicap ramp for a historic residential building. The ramp borrows design elements from the house, such as the replication of the wooden porch balustrade, and the ramp itself is sited to the side of the primary facade rather than directly in front of it.*



✗ *The scale of this wooden ramp is appropriate; however, its placement directly in front of the building's facade is not appropriate. The ramp could have been wrapped to the side of the building, thereby reducing its visual impact on the historic building.*

18.11 EXTERIOR COLORS

The Historic Preservation Commission (HPC) will not review exterior colors unless a radical change from the existing color is being proposed. The HPC can make recommendations about paint color upon request. Books and paint charts are available to select colors. Paint charts with historic colors are also located at most paint stores.

Recommendation: Consider painting the building according to its style and period of construction. Certain color schemes were popular during different historic periods; these color schemes are outlined in *A Century of Color: Exterior Decoration for American Buildings, 1820-1920* by Roger Moss. In general, avoid loud, bright, or harsh hues, as well as too many colors on one building. Paint selected architectural details on the building that will contrast with the main body of the building. By using high quality oil based or exterior latex paint, a painting will last from eight to fifteen years depending on sunlight exposure, regular gutter and downspout maintenance, and wood surface condition and preparation.

18.12 INTERIORS

The Historic Preservation Commission will not consider proposed changes to interiors unless those changes would have an effect on exterior architectural features. Although not required, it would be wise for property owners to make every effort to preserve the historic characters of their building interiors as they are valuable assets of the property.

Recommendation: When planning a rehabilitation project, preserve as much of the significant historic floor plan as possible. If changes are needed, attempt to make changes in such a way that they are reversible and do not damage or result in the loss of historic materials.

Recommendation: Care should be taken to preserve character-defining interior features such as wood floors, molding, picture rails, fireplaces, plaster, and other details that distinguish historic buildings from new construction.

18.13 HISTORIC ADDITIONS AND ALTERATIONS

Additions and alterations may have been made to residential buildings over the years that are of quality workmanship and illustrate the evolution of residential design. Common additions and alterations include the addition of rear porches and rooms, the modernization of front porches, and the replacement of windows. These additions and alterations made during the historic period may have become significant in their own right and worthy of preservation.

Guideline: Historic additions and alterations that have acquired significance in their own right should be preserved.

18.14 ADDITIONS TO HISTORIC BUILDINGS

New additions to historic residential buildings are common, but certain guidelines should be followed in order to respect the architectural integrity of the individual building and the historic district as a whole.

Guideline: Residential building additions should be placed away from the primary facade, ideally in the rear or to the side. Additions that are flush with the front facade of the building are highly discouraged.

Guideline: Nonhistoric additions should be compatible with the existing structure in terms of materials, mass, color, and relationships of solids to voids. However, the design of the addition should be clearly differentiated so that the addition is not mistaken for part of the original building. The new addition should be designed so that a minimum of historic materials and character-defining elements are obscured, damaged, or destroyed.

For additional information regarding additions to historic buildings, consult the following sections:

- 16.3.2 *Additions to Historic Buildings*
- 17.2.11 *Additions to Historic (Commercial) Buildings*
- 17.3.2 *Alterations and Additions (Institutional)*
- 17.4.3 *Alterations and Additions (Industrial)*

18.15 NONHISTORIC RESIDENTIAL PROPERTIES

Guideline: In reviewing an application for a Certificate of Appropriateness for a material change to a nonhistoric building, the Historic Preservation Commission should evaluate the change for its potential impacts to any historic properties in the area of influence of the nonhistoric property. Guidelines presented in *Section 16.0: New Construction Guidelines* are relevant to such evaluations.

19.0 RECOMMENDATIONS FOR HISTORIC LANDSCAPE ARCHITECTURE AND SITE DESIGN IN ALBANY'S HISTORIC DISTRICT

The following are recommendations for the protection and enhancement of Albany's historic landscape elements, as well as recommendations for landscape treatments in new construction.

19.1 TOWN FORM

Albany's town form, with its spacious grid layout, is the foundation of the historic district's built environment. Without the intact form of the town plan, Albany's historic resources would lose much of their meaning and context. Alterations to this framework should be avoided in order to retain the district's historic integrity. Portions of the town form that still retain their original dimensions should be protected, and those areas that have already been altered should be protected from further changes or, ideally, returned to the original state. Elements of the town form that should be preserved include the greenspace and its mature vegetation, granite curbs, paving materials, light fixtures, and the alley system.

One of the most character-defining features of Albany's town form is the greenspace that borders its streets and avenues. Much of the greenspace is intact, except for certain areas adjacent to the commercial district where new development has intruded upon the historic layout of the district. Specifically, the median on West Broad Avenue is a significant historic element of the district that dates to the early twentieth century. The landscaped median of West Broad Avenue, however, disappears through large portions of the central business district (CBD).

Recommendation: West Broad Avenue, with its central landscaped median, is a significant character-defining streetscape feature in the district that should be preserved and maintained. The loss of the greenspace to curb cuts and intrusive elements such as mailboxes and turn lanes is highly discouraged.

Recommendation: The historic right-of-way sections of the district's streets should be maintained, including greenspace, sidewalk, granite curbing, and the road. The widths of the 120' wide east-west running streets and the 80' wide north-south running streets should be preserved.

Recommendation: Historic streetlights should be preserved if at all possible. New exterior lighting should be compatible with the architectural styles present in the historic district without striving for a false "historic" appearance. The best approach is to develop a design that is clearly contemporary while also compatible with historic light fixtures in terms of scale,

form, and materials. Street furnishings such as benches and trash receptacles should also appear not as historic artifacts but as compatible elements of contemporary design.



✓ The original landscaped greenspaces are still intact, even where the road has been closed in South Central Albany.



✗ View from east to west down West Broad Avenue as it leaves the central business district; note that the median has been removed to make way for off-street parking within the CBD.



✓ View from west to east down West Broad Avenue as it goes through the CBD; note the retention of the landscaped median.



✗ Curb cuts are an intrusion to the original rhythm of this significant greenspace.

19.2 VEGETATION

Most of the trees within the district are mature, specimen-sized native hardwood plant materials. Together, these trees create a well-developed urban forest. Particularly significant to the environmental character of the historic district is the integrity of the live oaks that are planted along the greenspaces of the public right-of-ways. The loss of these trees would have a significant negative impact on the character of the historic district. Other street tree plantings in the historic district include native varieties such as water oak, southern wax myrtle, sugar hackberry, red cedar, dogwood, redbud, magnolia, palmetto, and pine.

The criteria to be used in selecting future street tree plantings includes the following: (1) selection of historic plant varieties or new species which are compatible with the character of the historic street tree cover; (2) placement of the trees in locations appropriate to the plant's specific growing habit; and (3) selection of plant materials which are tolerant of urban growing conditions. Native plants are strongly encouraged in all types of landscape improvement projects for the following reasons: (1) reflection of regional identity; (2) tolerance of climate; (3) seasonal interest, particularly wildflowers and native grasses; (4) lower maintenance, once established, and (5) increased biodiversity. Native plants are defined as plants naturally occurring before the time of European settlement in Georgia. Native plants are adapted to the naturally occurring soil and climate of a region. Native plants offer a sustainable approach to landscape enhancements since they do not require excessive watering and generally do not need fertilizer or pruning.

Recommendation: Every effort should be made to preserve significant historic plant materials, especially the live oaks. Non-historic plant material may be removed if it detracts from the character of a property. Consider introducing only new plant materials that are native or that would have been available during the district's period of significance. Native species generally require less watering and maintenance. Crape myrtle is an example of a non-native material that is appropriate to the age of the district. Bradford pear is an example of a non-native and non-historic material. Though popular in the nursery trade, Bradford pear trees should be avoided in the historic district. Evergreen trees that are suitable for residential landscapes and for locations where evergreen materials are desired include the following: native pine species, red cedar, and magnolia.

For appropriate plant materials, refer to Appendix H: Native Plant List and Appendix I: Historic Plant list.



✓ *This canopy of live oaks is a common sight in Albany's historic district.*



✓ *Relocation of sidewalks around existing trees is one method of preserving the district's historic landscape.*

Recommendation: Native hardwoods are recommended for any street tree placements. The mature size of trees should determine their most appropriate locations given the available green space at a given location. Tree height limits will be determined by the presence or lack of overhead wires.

The following are **height planting guidelines**:

Overhead wires present – Small native or non native trees

Overhead wires absent – Large native hardwood trees

The following are **width planting guidelines** within greenspaces:

Green space

8' and greater

less than 8'

Recommended Tree Varieties

live oak and other large native hardwoods

small native hardwoods

Recommendation: Underplanting efforts by the City and private citizens should be strongly encouraged within the district. In an underplanting program, younger trees of identical or compatible varieties are planted adjacent to an aged tree for the purpose of eventual replacement. The use of native varieties is particularly encouraged.



Example of underplanting within the historic district.

19.3 PARKING

Albany currently has a variety of parking scenarios in its historic district. Within the residential areas, much of the parking is located on the street or to the rear of individual lots. Currently, a common practice is to utilize greenspaces for parking; some greenspaces have been cut and paved in order to accommodate parking for commercial businesses that are located within historically residential areas. The downtown commercial district, including adjacent institutional buildings, has on-street parking as well as small and large parking lots. Some

of the smaller parking lots are located between attached commercial buildings, while others lots are more extensive and take up several city lots.

Recommendation: Parking is highly discouraged within the greenspaces that border the historic district's streets. Although the spacious greenspace zones easily accommodate parking, the practice is a visually intrusive activity and should not be permitted in these significant open spaces. Not only does this practice disrupt the visual character and intended use of the historic greenspaces, but it also causes soil compaction that can damage tree roots.

Recommendation: Parking in rear or side yards is encouraged as long as steps are taken to appropriately buffer parking lots with vegetation and fencing that is compatible with the historic character of the district. Access drives to these rear and side lots should be kept at minimum dimensions.

Recommendation: Another potential parking solution is a center-of-the-block parking lot, which would not be visible from the street. Albany's town plan could accommodate this type of parking lot if the approach was well-designed and did not destroy the integrity of the interior alley.



X *Permanent parking spaces have been cut into the historic greenspace.*



X *Parking in greenspaces should be avoided.*

Recommendation: Parking areas in both the commercial and residential areas of the district could be improved and their use increased through landscape improvements. Tree plantings within large open parking lots as well as on the edges as buffers are suggested to visually improve these spaces. For parking lots in the rear of commercial buildings, signage should be located to increase the ease of locating these lots from the street.



✓ *The retention of historic trees and the addition of landscaping on this site enhance the appearance of on-street parking.*



✗ *This lot has a great need for landscape improvement.*

19.4 ENCLOSURES AND RETAINING WALLS

Historically, Albany did not have large numbers of enclosures and fences within its residential areas. The district is largely open in character, with expanses of lawn stretching from private homes down to the sidewalks or greenspaces located in the public right-of-way. However, those fences and enclosures that were historically built do provide a character-defining element to the individual property they enclose as well as the district as a whole. It is important that new fences built within the district respect the open character of the district as much as possible, while also providing for security or other needs.

Recommendation: Existing historic enclosures should be preserved and protected. Repairs to existing walls and fences should utilize approved preservation methods. Vegetative hedges should be maintained and dying plant material replaced to ensure their longevity.

Recommendation: New walls and fences should complement the structures they enclose or divide through compatible design. Historic photographs are good sources to consult for design ideas. New enclosures should also attempt to respond to the characteristics found in historic examples, such as the transparent character of iron fences and the semitransparent character of wood fences. New enclosures should be similar in height and detail to historic fence types.

Recommendation: New fences within the historic district should be constructed on the side and rear of private yards, avoiding enclosure of the front yard if possible. If enclosure of the front yard is necessary, a transparent or semi-transparent material should be used. Fences taller than four feet tall are not recommended in order to maintain the open feel of the historic district. Security fences should be avoided in front and side yards if possible.



✓ *This low, non-historic metal fence is a good example of a transparent material to use within the historic district.*



✓ *This low stone retaining wall allows for views between adjacent lots which helps to maintain the open feel of the residential area. This type of enclosure should be maintained and preserved.*



✗ *This chain-link fence, although a transparent fencing material, is an inappropriate addition to the historic district because of its placement flush with the sidewalk and the addition of barbed wire on the top of the fence. This fence, while appropriate for a rear lot in the industrial area of town, is not appropriate for the residential section of the historic district.*



✗ *This fence enclosure of brick piers and iron railings is out of character with its historic setting. The use of brick piers is discouraged in new fence design, since brick posts do not appear to have been used originally in the historic district of Albany.*

19.5 OPEN SPACES

Albany retains several character-defining historic open spaces, such as Oakview Cemetery and the park at Fourth Avenue and Madison Street. These spaces provide green areas that are significant as part of the landscape character of the historic district.

Recommendation: Open spaces should be preserved and enhanced through sensitive maintenance and management.



✓ *View of the park at Fourth Avenue and Madison Street with mature vegetation.*



✓ *Even small traffic islands in the Rawson Circle neighborhood provide landscape and beautification opportunities.*

Oakview Cemetery is one of the district's most picturesque landscape amenities. Not only should the existing vegetation within the cemetery be preserved, but the preservation and repair of historic monuments and enclosures should be a priority.

Recommendation: Oakview Cemetery should be preserved and enhanced as one of the community's significant public open spaces. Preservation should include maintenance and necessary repair of monuments, stone and brick walls, and curbing. All elements within the cemetery should be sensitive to the historic qualities of the space.



Oakview Cemetery contains both historic monuments and mature vegetation that should be preserved.

Recommendation: Existing vegetation should be preserved and new vegetation added that complements the historic character. An underplanting program to eventually replace the aged vegetation in the historic section of the cemetery is needed.

19.6 COMMERCIAL STREETSCAPE ELEMENTS

Streetscape elements should support and not detract from the inherent historic character of the downtown area.

Recommendation: Historic paving patterns should be preserved in the downtown area if possible. Streetscape improvements should involve the preservation or addition of street trees, as well as compatible street furnishings and lighting fixtures.



✓ *Historic hexagonal paving pattern and granite curb in downtown Albany should be preserved and replicated if possible.*



✗ *Example of a street in need of streetscape improvements, such as new lighting fixtures and street trees.*



✓ *This new streetscape design incorporates palmetto trees and new streetlights. The streetlights are an appropriate addition to the historic district because they are clearly a contemporary design, yet they are compatible with historic light fixtures in terms of scale, form, and materials. The palmetto tree is a native species used historically in downtown Albany.*

19.7 LANDSCAPE RECOMMENDATIONS FOR NEW CONSTRUCTION

New building construction within Albany’s historic districts requires attention to existing landscape qualities. Utmost care should be taken to preserve historic landscape elements during the construction of a new building or an addition to a historic building. Landscape elements that are especially sensitive to new construction include vegetation, greenspaces, historic sidewalks and driveways, and the historic alley system. Large-scale construction projects that occupy multiple lots, such as banks, schools, office buildings, and church facilities, can be especially damaging to historic landscape elements. Great care should be taken in designing new buildings and additions so that the new does not destroy or overpower the old.

19.7.1 DEFINE AREA OF INFLUENCE

As in all new construction activities within the historic district, it is necessary to first define the area of influence for the new building. Questions to be asked might include the following:

- How large an area will the new building or addition impact?
- Will an addition be added to the rear of an existing building resulting in minimum impact to the streetscape? Or will the new construction involve a large project that impacts the entire streetscape?
- Where is the new construction taking place—in the middle of a block or on a corner? How close to the existing public right-of-way will the new construction reach?
- Will additional parking be needed? Will new access points to the building be required? Will driveways need to be expanded or redirected?
- How much of the existing site can be preserved, such as trees and landscaping?
- How might historic street sections be affected by the new construction? Will the greenspace be diminished or trees removed? Will historic sidewalk pavers or granite curbs be removed or replaced?
- Will existing trees, shrubs, or patterns of grass be altered due to the new construction?

Recommendation: Define the area of influence. In considering the impact of a new building or addition on historic landscape character, it is important to determine the area of influence that the new construction will have on surrounding landscape elements. This area is defined as the area that will be physically or visually impacted by the new construction.

19.7.2 RECOGNIZING PREVALENT CHARACTER OF EXISTING LANDSCAPE

The next step is to determine the prevailing character of the existing landscape elements. When a new structure is built, it is important that it respects the existing landscape qualities of the area.

- What are the dimensions of the area's sidewalks, driveways, and walkways?
- What types of distinctive paving patterns, historic landscape materials, or light fixtures are in the area of influence?
- What kinds of mature vegetation are in the area? Is this vegetation located in areas of public right-of-way greenspace or within private yards?
- Are there any historic fences or yard enclosures in the area of influence?

Recommendation: Identify and respect the prevailing character of the surrounding landscape elements and qualities.

19.7.3 RESPECTING PREVAILING LANDSCAPE CHARACTER WHEN DESIGNING NEW DEVELOPMENT

Whether it is an addition to an existing building or a completely new structure, new construction in Albany's local historic district involves consideration of the surrounding landscape. Once the area of influence has been defined and the character of the existing landscape has been identified, it is most important to retain those aspects of the landscape that are historic. As discussed above and in *Section 10.0: Landscape Resources*, these historic landscape elements include the streetscape sections, granite curbs, lighting fixtures, concrete sidewalks, alleys, enclosures and retaining walls, vegetation, and open space. Ideally, all of these elements should be considered, protected, and preserved during new construction projects.

Recommendation: Protect and preserve historic landscape elements including streetscape sections, granite curbs, lighting fixtures, concrete sidewalks, enclosures and retaining walls, and alleys. These landscape resources are vital to the visual character of the historic district.

Recommendation: Preserve open spaces within the historic district. The district's parks and greens provide a significant visual quality to the historic district, as well as reflecting the historic development of the community. The greenspaces along Albany's streets are very significant elements within the historic district. Utmost care should be given to the retention of original plant material in these greenspaces.

Recommendation: Additions to historic buildings may require additional landscaping or screening in order to lessen the impact of the new construction on the surrounding area. The types of landscape elements that should be incorporated on the site of the new construction will depend on the types of landscape elements prevalent in the area of influence. Recommendations for historic planting materials are discussed in *Section 10.3: Vegetation* and *Section 19.2: Vegetation*. For vegetative screening closer to the ground, historic varieties of shrubs and low-growing native hardwoods are recommended. Screening methods could potentially be utilized for the construction of new buildings, parking lots, additions, or even as part of post-demolition plans. Post-demolition plans, however, should make every effort to retain existing historic landscape elements where possible. It may be possible to incorporate these historic landscape resources into future new development on the site.

PART FIVE: MAINTENANCE AND DEMOLITION

20.0 INTRODUCTION

Two of the most difficult problems relating to design review in local historic districts are the issues of maintenance and demolition. Maintenance is vital to the preservation and protection of historic resources, just as it is for any real property—historic or nonhistoric. A lack of maintenance results in demolition by neglect, which is the preventable demise of a historic building due to willful lack of maintenance. Each of these issues is addressed in the Albany-Dougherty County Historic Preservation Ordinance. The following recommendations and guidelines are given to assist in the preservation of Albany’s historic resources.

21.0 MAINTENANCE

Recommendation: The most effective and economical way to preserve a historic building and its site features is to provide regular maintenance thus minimizing the need to replace historic materials.



✓ *The replacement of this house's asphalt shingle roof is an effective means of preventing other maintenance issues.*



✓ *Continual maintenance such as this gutter-cleaning helps avert preventable moisture problems.*



✗ *Repair of this porch is needed in order to prevent further damage to the house due to the structural weakness of the porch and to water damage resulting from failed flashing.*

22.0 DEMOLITION BY NEGLECT

Under the Albany-Dougherty County Historic Preservation Ordinance, the Historic Preservation Commission (HPC)

“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, door and openings which allow the elements and vermin to enter, the deterioration of exterior architectural features, or the deterioration of a building’s structural system shall constitute failure to provide ordinary maintenance or repair.”

If the HPC determines that a property owner has failed to provide ordinary maintenance and repair to a historic property within the historic district, the HPC is authorized to notify the owner regarding appropriate steps that should be taken to correct the situation. If the owner does not remedy the situation in thirty (30) days, the Historic Preservation Ordinance Section VII.B.3 sets forth provisions that should serve as the guideline in such circumstances.



X *This brick apartment building shows signs of demolition by neglect in the deterioration of its porches and its broken and open windows.*



X *The vegetation that has overtaken this house, as well as the broken windows and holes in the metal roofing, is quickening the already deteriorated condition of this house.*

23.0 DEMOLITION AND RELOCATION

The HPC has the authority to deny Certificates of Appropriateness for demolition or relocation of historic properties within the historic district. A public hearing must be scheduled in coordination with all applications for demolition or relocation.

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 district. If the historic building is significant, thoroughly investigate alternative uses that permit the continued preservation of the building.

No Certificate of Appropriateness will be granted for demolition or relocation without the concurrent review of the post-demolition or post-relocation plans for the site.

Guideline: Significant historic buildings should not be demolished unless they are so unsound that rehabilitation is not possible. Likewise, significant historic buildings should not be moved off the property or relocated on the site, nor should other buildings be moved onto the site. These changes destroy the historic integrity of the building and property.



✓ *The retention of the live oaks within the district, as seen here, should be a significant consideration in reviewing all demolition or relocation plans. Every effort should be made to retain historic landscape elements even if the historic building is demolished.*

Two types of demolition activities do not require a Certificate of Appropriateness:

- Demolition or removal of a nonhistoric or noncontributing¹ addition to a historic building as long as the demolition will not negatively impact the original or historic portion of the building.
- Demolition or removal of a nonhistoric or noncontributing outbuilding.

However, these types of projects do require administrative approval from a Historic Preservation Commission staff person; please call the City of Albany's Planning and Development services at (912) 438-3900 for assistance.

¹ A noncontributing resource does not contribute to the architectural or historic significance of a historic district. Noncontributing resources are often not yet fifty years of age, and therefore do not meet the age requirement for contributing historic resources. Other noncontributing resources may be historic but have lost their architectural integrity due to changes or alterations.

APPENDIX A

APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

CITY OF ALBANY - DOUGHERTY COUNTY
APPLICATION FOR CERTIFICATE OF APPROPRIATENESS
(Under Ordinance No. 96-116 of the City of Albany and Dougherty County, Georgia)

Property address: _____

Owner(s): _____

Applicant: _____

Applicant's Address: _____

Telephone Number: _____

Approx. starting date: _____ Completion date: _____
(Application must be renewed if project is not completed by the completion date)

Description of project:

Exterior colors: (if more than one, also attach sketch of how colors are to be used. Attach color swatches, chip or actual samples).

Permanent signs:
Exterior: (description and drawing) _____

Interior signs to be viewed from exterior: (description and drawing) _____

The undersigned agrees that the above constitutes the construction or alterations to be undertaken at this time, and any changes or additions will require another application.

Owner's Signature: _____	Date: _____
--------------------------	-------------

The Historic Preservation: **Approved** **Denied** the above certificate on _____.

Reason for determination: _____

Chairman's Signature: _____

APPENDIX B

APPLICATION FOR DEMOLITION/REMOVAL

CITY OF ALBANY - DOUGHERTY COUNTY

Application for Demolition/Removal

Property Address: _____

Owner's Name: _____

Mailing Address: _____

Give reasons for demolition/removal: _____

List structural problems you are aware of: _____

Give cost estimates from qualified estimator (contractor, architect, engineer, etc.) for repairs and demolition/removal _____

State plans for property (new building, parking lot, landscaping etc. include maintenance schedule for unimproved lots) _____

Documentation, in the form of floor plan and photographs of the structure(s) proposed for demolition/removal, must be included with this applicaiton. Graph paper is included for the creation of a to-scale floor plan that shall give room sizes, and note size and location of door and window openings, and any fireplaces. At least one photograph of each side of the exterior shall be provided.

A \$25.00 fee is required at time of application to cover cost of advertisement of application. A \$25.00 processing fee is required upon approval of Certificate of Appropriateness. Make checks payable to *City of Albany*.

Owner's Signature: _____

Chairman's Signature: _____

APPENDIX C

**HISTORIC PRESERVATION ORDINANCE,
ALBANY-DOUGHERTY COUNTY**

AN ORDINANCE TO ESTABLISH AN HISTORIC PRESERVATION COMMISSION IN THE CITY OF ALBANY AND COUNTY OF DOUGHERTY TO PROVIDE FOR DESIGNATION OF HISTORIC PROPERTIES OR HISTORIC DISTRICTS; TO PROVIDE FOR ISSUANCE OF CERTIFICATES OF APPROPRIATENESS; TO PROVIDE FOR AN APPEALS PROCEDURES; TO REPEAL CONFLICTING ORDINANCES; AND FOR OTHER PURPOSES.

BE IT ORDAINED by the Albany City Commission and the Dougherty County Commission:

Section I

Purpose

In support and furtherance of its findings and determination that are historical, cultural and aesthetic heritage of the City of Albany and Dougherty County, is among their 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;

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;

In order to enhance the opportunities for federal or state tax benefits under relevant provisions of federal or state law; and

In order to provide for the designation protection, preservation and rehabilitation of historic properties and historic districts and to participate in federal or state programs to do the same;

The Albany City Commission and the Dougherty County Commission hereby declare 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 uses of places, districts, sites, buildings, cemeteries, structures, objects, landscape features and works of art having a special historical, cultural or aesthetic interest or value, in accordance with the provisions of the ordinance.

Section II

Definitions

- A. “Certificate of Appropriateness” - Means a document evidencing 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.

- B. “Exterior Architectural Features” - Means 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.
- C. “Exterior Environmental Features” - Means all those aspects of the landscape or the development of a site which affect the historical character of the property.
- D. “Historic District” - Means a geographically definable area designated by the Albany City Commission or the Dougherty County Commission as a historic district pursuant to the criteria established in Section IV B of this ordinance.
- E. “Historic Property” - Means an individual building structure, site object or work of art including the adjacent area necessary for the property appreciation thereof designated by the Albany City Commission or the Dougherty County Commission as a historic property pursuant to the criteria established in Section IV C of this ordinance.
- F. “Material Change in Appearance” - Means a change that will affect either the exterior architectural or environmental features of a historic property or any building, structure, site, object, landscape feature or work of art within a historic district, such as:
 - 1. A reconstruction or alteration of the size, shape or facade of a historic property, including relocation of any doors or windows or removal or alteration of any architectural features, details or elements;
 - 2. Demolition or relocation of a historic structure;
 - 3. Commencement of excavation for construction purposes;
 - 4. A change in the location of advertising visible from the public right of way; or
 - 5. The erection, alteration, restoration or removal of any building or other structure within a historic property or district, including walls, fences, steps and pavements, or other appurtenant features.

Section III

Creation of an Historic Preservation Commission

A. Creation of the Commission

There is hereby created a commission whose title shall be “Albany Dougherty Historic Preservation Commission” (hereinafter “Historic Preservation Commission”).

B. Historic Preservation Commission Position within the City of Albany and Dougherty County

This Historic Preservation Commission shall be part of the planning functions of the City of Albany and Dougherty County.

C. Historic Preservation Commission Members: Number, Appointment, Terms and Compensation

The Historic Preservation Commission shall consist of nine (9) members appointed by the Albany City Commission and the Dougherty County Commission. All members shall be residents of Dougherty County and shall be persons who have demonstrated special interest, experience or education in history, architecture, or the preservation of historic resources. The City of Albany shall appoint four (4) members residing within the corporate limits of the City of Albany and the Dougherty County Commission shall appoint (4) members from Dougherty County.

Furthermore, the members of the Historic Preservation Commission shall include the building inspector of Albany and Dougherty County.

All members of the Historic Preservation Commission shall serve a term of two (2) years. All members shall serve until their successors have been appointed.

D. Statement of the Historic Preservation Commission’s Powers

The Historic Preservation Commission shall be authorized to:

1. Prepare and maintain an inventory of all property within Dougherty County having the potential for designation as an historic property;
2. Recommend to the Albany City Commission or Dougherty County Commission specific places, districts, sites, buildings, structures, objects, or works of art to

- be designated by the ordinance as historic properties or historic districts;
3. Review applications for Certificates of Appropriateness, and grant or deny same in accordance with the provisions of this ordinance;
 4. Recommend to the Albany City Commission or Dougherty County Commission that the designation of any place, district, site, building, structure, objects or work of art as a historic property or as a historic district be revoked or removed;
 5. Restore or preserve any historic properties acquired by the City of Albany or Dougherty County.
 6. Promote the acquisition by the City of Albany and Dougherty County of facade easements and conservation easements in accordance with the provisions of the “Facade and Conservation Easements Act of 1976” (O.C.G.A.. 44-10-1 through 5);
 7. Conduct educational programs on historic properties located within Dougherty County and on general historic preservation activities;
 8. Make such investigations and studies of matters relating to historic preservation including consultation with historic preservation experts, the Albany City Commission, Dougherty County Commission, or the Historic Preservation Commission itself may from time to time, deem it necessary or appropriate for the purposes of preserving historic resources;
 9. Seek out local, state, federal and private funds for historic preservation, “with the consent of the Albany City Commission and/or Dougherty County Commission” and make recommendations concerning the most appropriate use of any funds acquired “to the Albany City Commission and/or Dougherty County Commission”.
 10. Submit to the Historic Preservation Section of the Department of Natural Resources a list of historic projects or historic districts designated;
 11. Perform historic preservation activities as the official agency of the City of Albany and Dougherty County historic preservation program;
 12. The Albany Dougherty Planning Commission will serve as staff to the Historic Preservation Commission.
 13. Receive donations, grants, funds or gifts of historic property “with the consent of the Albany City Commission and/or Dougherty County Commission” and acquire and sell historic properties “with the consent of the Albany City

Commission and/or Dougherty County Commission”.

14. Review and make comments to the Historic Preservation Section of the Departments of Natural Resources concerning the nomination of properties within its jurisdiction to the National Register of Historic Places; and
15. Participate in private, state and federal historic preservation programs and with the consent of the Albany City Commission and Dougherty County Commission, enter into agreements to do the same.

E. Historic Preservation Commission’s Power to Adopt Rules and Standards

The Historic Preservation Commission shall adopt rules and standards for the transaction of its business, and for consideration of applications for property designations and Certificates of Appropriateness, such as By-Laws, removal of membership provisions, and design guidelines and criteria. The Historic Preservation Commission shall have the flexibility to adopt rules and standards without amendment to this ordinance. The Historic Preservation Commissions shall provide for the time and place of regular meetings and a method for the calling of special meetings. The Historic Preservation Commissions shall select such officers as it deems appropriate from among its members. A quorum shall consist of a majority of the members.

F. Conflict of Interest

At any time the Historic Preservation Commission reviews a project in which a member of the Historic Preservation Commission has ownership or other vested interest, that member will be forbidden from presenting, voting or discussing the project, other than answering a direct question.

G. Records of Historic Preservation Commission Meetings

A public record shall be kept of the Historic Preservation Commission’s resolutions, proceedings and actions.

Section IV

Recommendations and Designation of Historic Districts and Properties

A. Preliminary Research by Historic Preservation Commission

1. Historic Preservation Commission’s mandate to conduct a survey of local historical resources: The Commission shall compile and collect information, and

conduct surveys of historic resources within Dougherty County.

2. Historic Preservation Commission's power to recommend districts and buildings to the Albany City Commission and Dougherty County Commission for designation: The Historic Preservation Commission shall present to the Albany City Commission and Dougherty County Commission recommendations for historic districts and properties.
3. Historic Preservation Commission's documentation of proposed designation: Prior to the Historic Preservation Commissions' recommendation of a historic district or historic property to the Albany City Commission and Dougherty County Commission for designation, the Historic Preservation Commission shall prepare a report consisting of:
 - a. a physical description;
 - b. a statement of the historical, cultural, architectural and/or aesthetic significance;
 - c. a map showing district boundaries and classification (i.e. historic, non-historic, intrusive) of individual properties therein, or showing boundaries of individual historic properties;
 - d. a statement justifying district or individual property boundaries; and
 - e. Representative photographs.

B. Designation of a Historic District

1. Criteria for selection of historic districts: A historic district is a geographically definable area, which contains buildings, structures, sites, objects, landscape features and 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, styles or types of architecture typical of one or more eras in the history of the municipality, county, state or region; and
 - c. cause such area, by reason of such factors, to constitute a visibly perceptible section of the municipality or county.
2. Boundaries of a Historic District: Boundaries of a Historic District shall be included in this ordinance and in separate ordinances designating such districts,

and shall be shown on the official zoning map of the City of Albany and Dougherty County.

3. Evaluation of properties within Historic Districts: Individual properties within historic districts shall be classified as:
 - a. Historic (contributes to the district);
 - b. non-historic (does not contribute but does not detract from the district, as provided for in B.1.); and
 - c. intrusive (detracts from the district as provided for in B.1.)

C. Designation of a Historic Property

1. Criteria for selection of historic properties: A historic property is a building, structure, site, object, 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 City of Albany, Dougherty County, State of Georgia, or local region, for one 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 persons of historic or cultural significance to the City of Albany, Dougherty County, State of Georgia, or the region; or
 - d. it is a site of natural aesthetic interest that is continuing to contribute to the cultural or historical development and heritage of the municipality, county, state or region.
2. Boundary Description: Boundaries shall be included in the separate ordinances designating such properties and shall be shown on the official zoning map of the City of Albany and Dougherty County.

D. Designation of Historic Districts and Historic Properties

1. Application for designation of Historic Districts or Property: Designations may be proposed by the Albany City Commission, the Dougherty County Commission, the Historic Preservation Commission, or:
 - a. for historic districts - a historical society, neighborhood association,

or group of property owners may apply to the Historic Preservation Commission for designation.

b. for historic properties - a historical society, neighborhood association, or property owner may apply to the Historic Preservation Commission for designation.

2. Required components of a Designation Ordinance: Any ordinance designating any property or district as historic shall:

a. list each property in a proposed historic district or describe the proposed individual historic property;

b. set forth the name(s) of the owner(s) of the designated property or properties;

c. require that a Certificate of Appropriateness be obtained from the Historic Preservation Commission prior to any material change in appearance of the designated property; and

d. require that the property or district be shown on the official zoning map of the City of Albany and Dougherty County.

3. Required public hearings: The Historic Preservation Commission, and either the Albany City Commission or the Dougherty County Commission, shall hold a public hearing on any proposed ordinance for the designation of any historic district or property within the appropriate jurisdiction. notice of the hearing shall be published in at least three (3) consecutive issues in the principal newspaper of local circulation, and written notice of the hearing shall be mailed by the Historic Preservation Commission to all owners and occupants of such properties. All such notices shall be published or mailed not less than ten (10) no more than twenty (20) days prior to the date set for the public hearing. A notice sent via the United States mail to the last-known owner of the property shown on the Dougherty County tax roll and a notice sent via United States mail to the address of the property to the attention of the occupant shall constitute legal notification to the owner and occupant under this ordinance.

4. Recommendations on proposed designations: A recommendation to affirm, modify or withdraw the proposed ordinance for designation shall be made by the Historic Preservation Commission within fifteen (15) days following the public hearing and shall be in the form of a resolution to the Albany City Commission or Dougherty County Commission, as appropriate.

5. Albany City Commission and Dougherty County Commission action on Historic Preservation Commission recommendations: Following receipt of the Historic Preservation Commission's recommendation, the Albany City Commission or Dougherty County Commission may adopt the ordinance as proposed, may adopt the ordinance with any amendments it deems necessary, or reject the ordinance.
6. Notification of Historic Preservation Section: No less than thirty (30) days prior to making a recommendation on any ordinance designating a property or district as historic, the Historic Preservation Commission must submit the report, required in Section IV, A(3), to the Historic Preservation Division of the Department of Natural Resources.
7. Notification of Adoption of ordinance for designation: Within thirty (30) days following the adoption of the ordinance for designation by the Albany City Commission or the Dougherty County Commission, 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 notification of such designation by the Albany City Commission or Dougherty County Commission which notice 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. A notice sent via the United States mail to the last known owner of the property shown on the Dougherty County tax roll and a notice sent via United States mail to the address of the property to the attention of the occupant shall constitute legal notification to the owner and occupant under this ordinance.
8. Notification of other agencies regarding designation: The Commission shall notify all necessary agencies within the City of Albany and Dougherty County of the ordinance for designation, including the local historical organization.
9. Moratorium on applications for alteration or demolition while ordinance for designation is pending: If an ordinance for designation is being considered, the Historic Preservation Commission shall have the power to freeze the status of the involved property.
10. Previously Established Districts; The district designated in Section IV, Section 20-48 of the Code of Ordinances of the City of Albany, Georgia maintains its previous designation and all provisions of this ordinance shall apply. The boundaries of the district are defined as follows: "That portion of the city described as being bound on the east by the west bank of the Flint River; on the south by the alley lying immediately south of Mercer Avenue; on the west by the alley lying immediately west of Davis Street; and on the north by the alley lying immediately north of Fourth Avenue, is hereby

designated as the Albany Historic District. A plat showing the boundaries of such historic district is on file in the office of the city clerk and is incorporated in this article by reference as fully as if set forth verbatim.”

Section V

Application to Historic Preservation Commission for Certificate of Appropriateness

A. Approval of alterations or new construction in historic districts or involving historic properties

After the designation by ordinance of a historic property or of a historic district, no material change in the appearance of such historic property, or of a structure, site, object or work of art within such historic district, shall be made or be permitted to be made by the owner or occupant thereof, unless or until the application for a Certificate of Appropriateness has been submitted to, and approved by, the Historic Preservation Commissions.

B. Approval of new construction within designated districts

The Historic Preservation Commission shall issue Certificates of appropriateness to new structures constructed within designated historic districts if these structures conform in design, scale, building materials, setback and landscaping to the character of the district specified in the design criteria developed by the Historic Preservation Commission.

C. Guidelines and Criteria for Certificates of Appropriateness

When considering applications for Certificates of appropriateness to existing buildings, the Secretary of the Interior’s “Standards for Historic Preservation Projects” including the Secretary’s “Standards for Rehabilitation” shall be used as a guideline along with any other criteria adopted by the Historic Preservation Commission.

D. Submission of plans for Historic Preservation Commission

An application for a Certificate of Appropriateness shall be accompanied by such drawings, photographs, plans or other documentation as may be required by the Historic Preservation Commissions. Applications involving demolition or relocation shall be accompanied by post-demolition or relocation plans for the site.

E. Acceptable Historic Preservation Commission reaction to application for Certificate of Appropriateness

1. The Historic Preservation 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 district. In making this determination, the Historic Preservation Commission shall consider, in addition to any other pertinent factors, the design arrangement, texture and material of the architectural features involved, and the relationship thereof to the exterior architectural style, and pertinent features of the other structures in the immediate neighborhood.
2. The Historic Preservation Commissions shall deny a Certificate of Appropriateness if it finds that the proposed material change(s) in appearance would have substantial adverse effects on the aesthetic, historic or architectural significance and value of the historic property or the historic district.

F. Public hearings on applications for Certificates of Appropriateness, notices, and right to be heard

At least seven (7) days prior to review of 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 by reason of the application, and shall give applicant and such owners an opportunity to be heard. In cases where the Historic Preservation Commission deems it necessary, it may hold a public hearing concerning the application.

G. Interior alterations

In its review of applications for Certificates of Appropriateness, the Historic Preservation Commission shall not consider interior arrangement or use having no effect on exterior architectural features.

H. Technical advice

The Historic Preservation Commission shall have the power to seek technical advice from outside its members on any application.

I. Deadline for approval or rejection of application for Certificate of Appropriateness

1. The Historic Preservation Commission shall approve or reject an application or a Certificate of Appropriateness within forty-five (45) days after the filing thereof by the owner or occupant of a historic property, or of a structure, site, object, or

work of art located within a historic district. Evidence of approval shall be by a Certificate of Appropriateness issued by the Historic Preservation Commission. Notice of the issuance or denial of a Certificate of Appropriateness shall be sent by United States mail to the applicant and all other persons who have requested such notice in writing filed with the Historic Preservation Commission.

2. Failure of the Historic Preservation Commission to act within said forty-five (45) days shall constitute approval and no other evidence of approval shall be needed.

J. Necessary actions to be taken by Historic Preservation Commissions upon rejection of application for Certificate of Appropriateness

1. In the event the Historic Preservation Commission rejects an application, it shall state its reasons for doing so, and shall transfer a record of such actions and reasons, in writing to the applicant. The Historic Preservation 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.
2. In cases where the application covers a material change in the appearance of a structure which would require the issuance of a building permit, the rejection of the application for a Certificate of Appropriateness by the Historic Preservation Commission shall be binding upon the building inspector or other administrative officer charged with issuing building permits and, in such as case, no building permit shall be issued.

K. Under 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 Historic Preservation Commission, in passing upon applications, shall have the power to vary or modify strict adherence to said provisions, or to interpret the meaning of said provisions, so as to relieve such difficulty or hardship; provided such variances, modifications or interpretations shall remain in harmony with the general purpose and intent of said provisions, so that the architectural or historical integrity or character of the property, shall be conserved and substantial justice done. In granting variances, the Historic Preservation Commission may impose such reasonable and additional stipulations and conditions as will, in its judgement, best fulfill the purpose of this ordinance. Undue hardship shall not be a situation of the persons's own making.

L. Requirement of conformance with Certificate of Appropriateness

1. All work performed pursuant to an issued Certificate of Appropriateness shall conform to the requirements of such certificate. In the event work is performed not in accordance with such certificate, the Historic Preservation Commission shall issue a cease and desist order and all work shall cease.
2. The Albany City Commission, Dougherty County Commission, or the Historic Preservation Commission shall be authorized to institute any appropriate action or proceeding in a court of competent jurisdiction to prevent any material change in appearance of a designated historic property or historic district, except those changes made in compliance with the provision of this ordinance or to prevent any illegal act or conduct with respect to such historic property or historic district.

M. Certificate of Appropriateness void if construction not commenced

A Certificate of Appropriateness shall become void unless construction is commenced within six (6) months of date of issuance. Certificates of Appropriateness shall be issued for a period of eighteen (18) months and are renewable.

N. Recording of applications for Certificate of Appropriateness

The Historic Preservation 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.

O. Acquisition of property

The Historic Preservation Commission may, where such action is authorized by the Albany City Commission or Dougherty County Commission, and is reasonable necessary or appropriate for the preservation of a unique historic property, enter into negotiations with the owner for the acquisition by gift, purchase, exchange, or otherwise, to the property or any interest therein.

P. 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 Albany City Commission or Dougherty County Commissions. Any such appeal must be filed with the Albany City Commission or Dougherty County Commission within fifteen (15) days after the issuances of the determination pursuant to Section V, I(1) of this ordinance, or, in the case of a failure of the Historic Preservation

Commission to act, within fifteen (15) days of the expiration of the forty-five (45) day period allowed for Historic Preservation Commission action, Section VI(1) of this ordinance. The Albany City Commission and Dougherty County Commission may approve, modify, or reject the determination made by the Historic Preservation Commission, if the governing body finds that the Historic Preservation Commission abused its discretion in reaching its decision. Appeals from decision of the Albany City Commission or Dougherty County Commission may be taken to the Superior Court of Dougherty County in the manner provided by law for appeals from conviction for City of Albany and Dougherty County ordinance violations.

Section VI

Demolition or Relocation of a Historic Property or Properties Within a Historic District

A. Applications for Certificates of Appropriateness for Demolition or Relocation

The Historic Preservation Commission shall have the authority to deny Certificates of Appropriateness for demolition or relocation.

B. Public hearing

A public hearing shall be scheduled for each application for a Certificate of Appropriateness for demolition or relocation.

C. Consideration of post-demolition or post-relocation plans

The Commission shall not grant Certificates of Appropriateness for demolition or relocation without reviewing at the same time the post-demolition or post-relocation plans for the site.

D. Demolition/relocation criteria

Upon receipt of an application for a Certificate of Appropriateness for demolition or relocation, the Historic Preservation Commission shall use the criteria described in Section V, E of this ordinance to determine whether to deny the application or issue a Certificate of Appropriateness for demolition or relocation.

Section VII

Maintenance of Historic Properties and Building and Zoning Code Provisions

A. Ordinary maintenance or repair

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

B. Failure to provide ordinary maintenance or repair

Property owners of historic property or properties within historic districts shall not allow their buildings to deteriorate by failing to provide ordinary maintenance or repair. The Historic Preservation Commission shall be charged with the following responsibilities regarding deterioration by neglect:

1. The Historic Preservation 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 openings which allow the elements and vermin to enter, the deterioration of exterior architectural features, or the deterioration of a building's structural system shall constitute failure to provide ordinary maintenance or repair.
2. In the event the Historic Preservation Commission determines a failure to provide ordinary maintenance or repair, the Commission will notify the owner of the property and set forth the steps which need to be taken to remedy the situation. The owner of such property will have thirty (30) days in which to do this.
3. In the event that the condition is not remedied in thirty (30) days, the owner shall be punished as provided in Section VII of this ordinance and, at the direction of the Albany City Commission or the Dougherty County Commission, the Historic Preservation Commission may perform such maintenance or repair as is necessary to prevent deterioration by neglect. The owner of the property shall be liable for the cost of such maintenance and repair performed by the Historic Preservation Commission.

C. Affirmation of existing building and zoning codes

Nothing in this ordinance shall be construed as to exempt property owners from complying with existing City or County building and zoning codes, nor to prevent any property owner from making any use of his property not prohibited by other statutes, ordinances or regulations.

Section VII

Penalty Provisions

Violations of any provisions of this ordinance shall be punished in the same manner as provided for punishment of violations of other validly-enacted ordinances of the City of Albany and Dougherty County.

Section IX

Severability

In the event that any section, sub-section, sentence, clause or phrase of this ordinance shall be declared or adjudged invalid or unconstitutional, such adjudication shall in no manner affect the other sections, sentences, clauses, or phrases of this ordinance, which shall remain in full force and effect, as if the section, sub-section, sentence, clause, or phrase so declared or adjudged invalid or unconstitutional were not originally a part thereof.

Section X

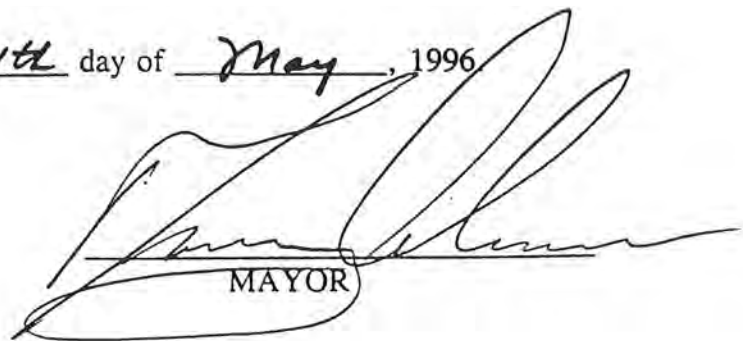
Repealer

All ordinances and parts of ordinances in conflict with ordinance are hereby repealed.

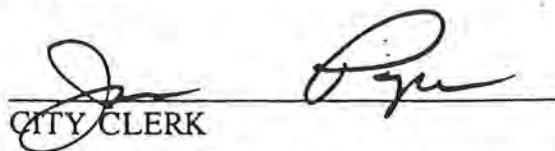
Section XI

Effective Date

This ordinance shall become effective on the 14th day of May, 1996


MAYOR

ATTEST:


CITY CLERK

ADOPTED: May 14, 1996

APPENDIX D

**FINANCIAL INCENTIVE PROGRAMS AVAILABLE
FOR PRESERVATION PROJECTS**

FINANCIAL INCENTIVE PROGRAMS FOR PRESERVATION PROJECTS

The following incentive programs are a few of a large group of programs that can be utilized for preservation projects. Please consult *Making Defensible Decisions: A Manual for Historic Preservation Commissions, 1999*, Section 5: Resources and Contacts for additional information. The Albany-Dougherty County Historic Preservation Commission has a copy of this manual.

Rehabilitation Tax Credits

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

To be eligible for the 20% Investment Tax Credit:

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

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

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

For further information, contact the Georgia SHPO, (404) 656-2840.

Property Tax Assessment Freeze

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

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

To be eligible for the Property Tax Assessment Freeze:

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

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

For further information, contact the Georgia SHPO, (404) 656-2840.

Georgia Heritage 2000 Grants

The Georgia Heritage 2000 grant program, which went into effect July 1, 1994, is administered through the Historic Preservation Division of the Georgia Department of Natural Resources. The matching 60/40 grants are appropriated for downtown and neighborhood revitalization.

For further information, contact the Georgia SHPO, (404) 656-2840.

¹ Taken from Preservation Fact Sheet, *Historic Preservation State Tax Incentive Program*, Historic Preservation Division, Georgia Department of Natural Resources, 1998.

Community Development Block Grants (CBDG)

The Community Development Block Grant program is administered by the U.S. Department of Housing and Urban Development (HUD) and is administered in Georgia by the state Department of Community Affairs. Funds can be used for a variety of community and economic development projects that relate to historic preservation, such as housing rehabilitation and neighborhood revitalization. All projects must, however, directly benefit persons of low and moderate income.

Local Development Fund

The Local Development Fund is a grant program administered by the Georgia Department of Community Affairs. Grant funds support community development and improvement projects such as historic preservation, downtown development, and tourism promotion. Local governments and regional development centers are eligible to apply for the grants.

Facade Rehabilitation Funds

A facade rehabilitation program is another tool that a city and/or downtown development authority can use to facilitate downtown revitalization. When the appearance of downtown buildings begins to improve, a revitalization program will most likely be received positively by the community. Facade improvement programs can be set up in many different ways. Sources of "seed" money may include downtown development authority funds, local banks, or CBDG money. Buildings being renovated should be within the designated downtown boundary and the funds must be used for exterior work and conform to the Secretary of the Interior's Standards and approved by the local design review board. A visible improvement in downtown buildings can generate other aspects of downtown revitalization.

For further information, contact the Georgia Municipal Association, (404) 688-0472.

203(k) Rehabilitation Program Federal Housing Administration Department of Housing and Urban Development (HUD)

The Section 203(k) program is HUD's primary program for the rehabilitation and repair of single family properties. The 203(k) program has been successfully used by many lenders in partnership with state and local housing agencies and nonprofit organizations to rehabilitate properties. As such, it is an important tool for community and neighborhood revitalization and for expanding homeownership opportunities.

The 203(k) program can be a successful tool in encouraging the rehabilitation and preservation of historic housing stock. The program works by allowing a borrower to get just one mortgage loan, at a long-term fixed (or adjustable) rate, to finance both the acquisition and the rehabilitation of a property. To provide funds for the rehabilitation, the mortgage amount is based on the projected value of the property once the work is completed, taking into account the cost of the work. This financial tool is different from most mortgage financing that provides only permanent financing based upon a property whose initial condition and value provides adequate loan security.

For further information, consult HUD's web site at www.hud.gov/fha/sfh/203k

Revolving Loan Funds

Revolving loan funds provide borrowers with loans for such things as acquisition, stabilization, rehabilitation, restoration, and site improvements. Many local communities with the support of local banks have developed such programs. Often such programs offer money at reduced interest rates. The Georgia Trust for Historic Preservation, the state-wide non-profit historic preservation organization, operates a state-wide revolving fund program.

For further information, contact the Georgia Trust at (404) 881-9980. (www.georgiitrust.org)

Conservation and Preservation Easements

Conservation and preservation easements are agreements made by property owners restricting development of their properties. Easements are generally given to agencies such as land trusts or historic preservation organizations, which then become the easement holders. Each easement document specifically defines the rights being given up by the property owner and the restrictions being placed on the property's use; the easement holder has the right to enforce these restrictions.

Conservation and preservation easements are tax deductible, but in order to qualify for a federal tax deduction an easement must be (a) donated in perpetuity; (b) donated to a qualified organization; and (c) donated strictly for conservation or preservation purposes. The amount a property owner can deduct is typically equal to the reduction in the property's value due to the easement. An appraisal must be conducted in order to determine the easement's value and must meet standards of the Internal Revenue Service.

APPENDIX E

**PROPOSED ARCHEOLOGICAL REVIEW PROCEDURE FOR LOCAL
HISTORIC PRESERVATION COMMISSIONS**

**A PROPOSED
ARCHAEOLOGICAL REVIEW PROCEDURE
FOR
LOCAL HISTORIC PRESERVATION COMMISSIONS**

Presented at:

**Atlanta Region
Local Preservation Forum
Marietta, Georgia
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A PROPOSED REVIEW PROCEDURE

As soon as a large landowner or developer shows interest in developing a tract of land within the limits of the proposed district, he should be informed not only of such things as wetland permits and applicable zoning, but also of what he must do to locate and evaluate the property for significant archaeological remains. The following steps are one possible way to make sure that the resource is protected and projects are not unnecessarily delayed. These are intended to be used in a historic district or registered site that derives at least part of its significance from archaeological resources. It is not intended to cover the entire county.

Step 1- When an applicant first approaches the county to inquire about necessary permits and zoning, etc. he should be presented with a copy of the general preservation ordinance and the ordinance and guidelines covering the historic district in which the project is located. He should also be presented with a check list of steps that he will have to take to obtain a certificate of appropriateness from the preservation commission. This information should also be made available to the various zoning, planning and development boards.

Step 2. The applicant or his designee should review county records and maps to see if previously recorded or known sites are located on his property. This will give him some idea of what he is up against and may help in his initial project planning. These records are now only available at the University of Georgia, but since they are paid for and maintained with public funds and generally required as part of federal regulations and oversight, they should, in my opinion, be made available to county planning departments. They can then be updated by the county through their ordinance as applicants are required to locate sites on their property.

Step 3. Next, an applicant should hire a SOPA certified (Society of Professional Archaeologists) archaeologist to conduct a brief (one to two hours at most) walk-over of the property to see if there is any potential for the property to contain significant sites as defined in the ordinance. The result of this walk-over should be a letter from the archaeologist stating that the tract does or does not have the potential for significant sites and an indication of what types of sites and where they might be located. Previously disturbed areas, or areas with little potential for having sites should not require additional investigation. The point is to keep costs and time requirements low and concentrate on sites that everyone can agree are significant. If the archaeologist states that there is no potential for such sites, this letter should be presented to the Commission in lieu of an application for a certificate of appropriateness. And unless there is an obvious flaw in the study (caught by the "token archaeologist" every commission should have), a certificate of appropriateness could be issued. Conversely, if there is a potential for significant archaeological sites, the applicant would have to go to the next step.

Step 4. If there is a potential for significant sites, the applicant will need to hire a SOPA certified archaeologist to conduct an intensive survey of those parts of the

property felt to contain such resources. The purpose of the survey would be to locate *all significant* sites, so the level of effort needs to be somewhat intensive. For most projects, this should take no more than four to six weeks (a week or two to schedule the work, a few days to do the field work, a few more to analyze the artifacts and other data, a week or so to write up and print a final report.) The end result will be a report that details what was done, where it was done (with detailed maps), what sites were found and a discussion of the artifacts and features with appropriate sketch maps and photographs, completed Georgia Archaeological Site Forms for each site (new forms for new sites, updated forms for previously known sites to keep the County files up to date in Step 2), and a statement of significance for each resource with a recommendation for how to avoid or mitigate the project's impacts on the significant sites. If no significant sites are found, this report would be submitted to the Commission to support an application for a certificate of appropriateness. Upon reviewing the report, which could take a week or two, the Commission could grant a certificate of appropriateness without further discussion. If there are significant or potentially significant sites then the applicant would have to go to one of the next two steps. If the report or research is inadequate ("token archaeologist" again), the report should be rejected and sent back for revisions.

Step 5. If the intensive survey locates a site, but for some reason cannot make a determination of the site's significance, an intermediate step may be required. This step does not need the prior approval of the preservation commission to be able to proceed. The applicant would need to deal with his consultant in order to obtain the necessary information from the site to allow for a determination of its significance. The time required for this is impossible to determine in advance since it may not be necessary at all, or there may be several sites that require such additional work. The work for this evaluation or testing step would normally require larger and more detailed excavation, whereas the earlier intensive survey might require only a few small (one foot in diameter) shovel tests. Testing would probably require one or more 1 meter (3 foot) square excavation units, carefully dug and recorded. This step could involve a day or two in the field or as long as a week or two. The end result would be an addendum to the intensive survey report detailing what had been done, what was found (with photos and maps), an assessment of the site's significance, and recommendations for its avoidance or mitigation of the project's impacts if it cannot be avoided.

Step 6. If a site is deemed significant and can be avoided, then the previous stages' reports along with the applicants plans for avoiding the site and protecting it from future harm would have to be presented to the preservation commission. If the preservation commission agreed that the impacts could be avoided and the site protected, a certificate of appropriateness could be issued. Again, it might take a week or two to review the reports and revised development plans. Inadequate reports would be sent back for revision and/or additional work.

Step 7. If a site is deemed significant and cannot be avoided, then the applicant must provide copies of the previous steps' reports and a detailed plan (prepared by a SOPA certified archaeologist) to obtain the data from the site(s). This plan must be approved by the preservation commission prior to commencing any field work.

Obtaining such data is generally called data recovery and usually involves extensive excavation. It is the archaeological equivalent of full-blown HABS-HAER documentation. The detailed plan should explain in some detail what the archaeologist expects to find, how he will conduct the field work and the analysis of the artifacts and data recovered, and what the final report will be like. Preparing such a research design could, in itself, take a week or two to prepare or even longer if the archaeologist has other commitments.

Step 8. Upon approval of the research design by the preservation commission, the data recovery operation could commence. However, it might take as long as two weeks to get started because of other commitments of the archaeologist and preparation to enter the field. The field work itself could take as little as a few days or as long as a few months. To some extent this depends on the number of people working on the project, but archaeology proceeds at its own pace, and some things you just cannot hurry. Analysis of the material and data gathered by the project could take even longer than the field work, and writing the report just as long again. Usually, field work is considered to take about one-third of the time allowed for a project, as most archaeology is done in the laboratory and in front of a computer screen. It is often possible to throw people at the analysis and even the report, but much of analysis is the time necessary to think about and understand the connections and implications of the data and how this fits with previously known sites. And this just takes time.

Step 9. Before a certificate could be approved, the preservation commission would have to be assured, probably through some kind of field visit by preservation commission members or staff that the field work has indeed been finished as agreed to in the research design (Step 7).

Step 10. The county will need to provide or cause to be provided the permanent curation of the artifacts, notes, photographs, data files, maps, and report, etc. developed by the project. This information is what has been paid for and what is of the utmost importance to "preserving" the site for future generations. Discarding the artifacts and other data and just keeping the report would, in effect, be eliminating 75% of the reason for the project to begin with. Reports are by definition incomplete and subjective interpretations of a site by a single archaeologist. Future researchers will need this information to reinterpret the site in light of a better understanding of similar sites in the future. Just as important is the negative information generated during the previous steps. It is just as important, and some might say more, important to know where sites are not located as to know where they are located. Provisions (either at West Georgia College, UGA, the local historical societies, etc.) must be made to keep this expensive information in good condition for future generations who will not have the benefit of visiting the site that has since been destroyed. Some of this material, such as the more outstanding artifacts, photographs and maps, might be made temporarily available for display for the citizens of the county/region to educate them on their past. This would fulfill the other educational goals of most county preservation ordinances, to say nothing of the good public relations potential for the applicant and the county.

CRITICAL ISSUES

Significance

Many of the problems surrounding implementation of such a district will be over the somewhat subjective issue of significance. Significance determines when the threshold is reached to require a certificate of appropriateness or to go on to the next step. Significance plays a role in how the applicant deals with the consultant. An objective means of determining significance is essential to avoid claims of favoritism by applicants against the preservation commission. Significance at the local level, where individual residents (and not large scale developers) may be involved, has to be clear and obvious to all concerned. Just as the citizens of a county can vote for a preservation ordinance, they can vote against it if they perceive that it is not fair and not of enough benefit to the whole county to justify the perceived invasion of property rights.

Timing in Step 8

Whether the bulldozers are allowed to start digging at the end of field work or whether the preservation commission will require a final data recovery report before approving a certificate of appropriateness is critical to project delays. It may often be possible to grant a certificate of appropriateness as soon as the field work is completed so that construction can commence before analysis and report writing are completed. However, the certificate of appropriateness is the only weapon in the preservation commission's arsenal, and once it is given there may be no way to guarantee that the analysis and report will be done. Requiring SOPA certification means that any such archaeologist could be removed from the association if he did not conduct analysis and prepare a report. A SOPA archaeologist would therefore be some protection against a partially completed project. It might also be a good idea at the conclusion of Step 7 to sign a contract or memorandum of agreement (MOA) between the preservation commission and the applicant to the effect that the applicant promises to complete the analysis and report, and if he does not do so within a set period of time, the certificate could be revoked or a severe penalty could be assessed (at least equivalent to the amount required to finish the analysis and report), or perhaps an escrow account could be set up as part of the MOA to pay for the analysis and report.

"Preemptive" Destruction

A few landowners and developers have been known to intentionally destroy a site before a permit or certificate of appropriateness is applied for to avoid having to pay for an archaeological study or to make the land more attractive to potential buyers. This has become such a problem on federally permitted projects, that the President's Advisory Council on Historic Preservation has addressed it in their regulations. Since archaeological data once destroyed are gone forever, preemptive destruction must not be allowed to happen. Strong penalties must be put into the ordinance to make it an unthinkable alternative.

Cooperation with Other Departments Within Local and County Government

An ordinance addressing archaeology must have the cooperation and support of other departments/agencies to make sure that it does not become simply a delay mechanism that will ultimately cause a reaction against the entire historic preservation ordinance concept. Nationally, archaeology has become the "problem" that state historic preservation officers (SHPOs) most dislike. This is true for two main reasons, the time required to conduct archaeology; the insistence by many developers to put it off until the last minute thereby causing delays; and the inability of archaeologists to agree on what is and what is not significant. It is therefore extremely important to insure that archaeology is dealt with early in the development process and that clear lines of authority and communication with other governmental entities are established.

APPENDIX F

GLOSSARY

GLOSSARY

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

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

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

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

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

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

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

Contemporary — Of the current period; modern.

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

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

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

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

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

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

Historic Site — A site worthy of protection or preservation, designated as historic for its

historic, archaeological or aesthetic value.

Historic Structure — A structure worthy of preservation, designated as historic for its historic, archaeological, architectural or aesthetic value.

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

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

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

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

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

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

Noncontributing — Does not contribute to the architectural or historic significance of a historic district. (Noncontributing resources are often not yet fifty years of age, and therefore do not meet the age requirement for contributing resources. Other noncontributing resources may be historic but have lost their architectural integrity due to changes or alterations.)

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

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

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

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

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

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

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

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

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

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

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

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

Vernacular — Based on regional tradition and utilizing regional materials.

APPENDIX G

SOURCES FOR MAINTENANCE AND RESOURCE REHABILITATION

PRESERVATION BRIEFS

ARCHITECTURAL HISTORY BIBLIOGRAPHY

COMMERCIAL BIBLIOGRAPHY

GENERAL PRESERVATION AND REHABILITATION BIBLIOGRAPHY

TECHNICAL INFORMATION:

General Materials

Additions and New Construction

Landscaping and Site Improvements

Masonry

Metals

Paints and Painting

Porches

Roofs and Roofing

Windows and Doors

Wood

PRESERVATION BRIEFS

- 1 The Cleaning and Waterproof Coating of Masonry Buildings
 - 2 Rejointing Mortar Joints in Historic Brick Buildings
 - 3 Conserving Energy in Historic Buildings
 - 4 Roofing for Historic Buildings
 - 6 Dangers of Abrasive Cleaning to Historic Buildings
 - 7 The Preservation of Historic Glazed Architectural Terra-Cotta
 - 8 Aluminum and Vinyl Siding on Historic Buildings
 - 9 The Repair of Historic Wooden Windows
 - 10 Exterior Paint Problems on Historic Woodwork
 - 11 Rehabilitating Historic Storefronts
 - 12 The Preservation of Historic Pigmented Structural Glass
 - 13 The Repair and Thermal Upgrading of Historic Steel Windows
 - 14 New Exterior Additions to Historic Buildings: Preservation Concerns
 - 15 Preservation of Historic Concrete: Problems and General Approaches
 - 16 The Use of Substitute Materials on Historic Buildings

 - 17 Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
 - 18 Rehabilitating Interiors in Historic Buildings
 - 19 The Repair and Replacement of Historic Wooden Shingle Roofs
 - 20 The Preservation of Historic Barns
 - 21 Repairing Historic Flat Plaster - Walls and Ceilings
 - 22 The Preservation and Repair of Historic Stucco
 - 23 Preserving Historic Ornamental Plaster
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- 24 Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
 - 25 The Preservation of Historic Signs
 - 26 The Preservation and Repair of Historic Log Buildings
 - 27 The Maintenance and Repair of Architectural Cast Iron
 - 28 Painting Historic Interiors
 - 29 The Repair, Replacement, and Maintenance of Historic Slate Roofs
 - 30 The Preservation and Repair of Historic Clay Tile Roofs
 - 31 Mothballing Historic Buildings
 - 32 Making Historic Properties Accessible
 - 33 The Preservation and Repair of Historic Stained and Leaded Glass
 - 34 Applied Decoration for Historic Interiors: Preserving Composition Ornament
 - 35 Understanding Old Buildings: The Process of Architectural Investigation
 - 36 Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
 - 37 Appropriate Methods for Reducing Lead: Paint Hazards in Historic Housing
 - 38 Removing Graffiti from Historic Masonry
 - 39 Managing Moisture Problems in Historic Buildings
 - 40 Preserving Historic Ceramic Tile Floors
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APPENDIX H
NATIVE PLANT LIST

NATIVE PLANT LIST

Based on The Natural Environments of Georgia by: Charles A. Wharton

Albany Design Guidelines

Loblolly-Shortleaf Pine Upland Forest	
Evergreen:	
<i>Trees:</i>	
Pinus echinata	Shortleaf Pine
Pinus taeda	Loblolly Pine
Deciduous:	
<i>Trees:</i>	
Quercus falcata	Southern Red Oak
Upland Broadleaf Evergreen Forest	
Evergreen:	
<i>Trees:</i>	
Ilex opaca	American Holly
Magnolia grandiflora	Southern Magnolia
Persea borbonia	Redbay
Pinus glabra	Spruce Pine
Quercus laurifolia	Laurel Oak
Quercus virginiana	Live Oak
<i>Shrubs:</i>	
Osamanthus americana	Wild Olive
Symplocos tinctoria	Horse-sugar
Deciduous:	
<i>Trees:</i>	
Asimina parviflora	Dwarf Pawpaw
Carya glabra	Pignut Hickory
Hamamelis virginiana	Witchhazel
<i>Shrubs:</i>	
Castanea ashei	Coastal Chinquapin
Chionanthus virginicus	Fringe Tree
Vaccinium arboreum	Farkleberry
Dwarf Oak Forest (Longleaf Pine-Turkey Oak)	
Evergreen:	
<i>Trees:</i>	
Pinus palustris	Longleaf Pine
Deciduous:	
<i>Trees:</i>	
Quercus incana	Bluejack Oak
Quercus laevis	Turkey Oak
Quercus margaretta	Dwarf Post Oak
<i>Shrubs:</i>	
Ilex decidua	Possumhaw
Ilex longipes	Georgia Holly
Rhus copallina	Winged Sumac
Rhus toxicodendron	Poison Sumac
Vaccinium arboreum	Farkleberry
Vaccinium corymbosum	Blueberry

NATIVE PLANT LIST

Based on The Natural Environments of Georgia by: Charles A. Wharton

Albany Design Guidelines

<i>Herbs:</i>	
Andropogon species	Broomgrass
Aristida	Wiregrass
Asclepias humistrata	Sandhill Milkweed
Aureolaria pectinata	Sicky Foxglove
Cladonia species	Reindeer Lichen
Chrysobalanus oblongifolius	Gopher Apple
Cnidoscolus stimulosus	Risky Treadsoftly
Erigeron species	Fleabane
Eriogonum tomentosum	Dog Tongue
Hypericum gentianoides	Pineweed
Krigia virginica	Dwarf Dandelion
Liatris species	Blazing Star
Lithospermum caroliniense	Carolina Gromwell
Lupinus villosus	Sandhill Lupine
Panicum species	Panic Grass
Selaginella arenicola	Sand Spikemoss
Solidago rugosa	Woody Goldenrod
Tephrosia virginiana	Tephrosia
Yucca filamentosa	Adam's Needle
Solution Ravines and Sinks	
<i>Evergreen:</i>	
<i>Trees:</i>	
Magnolia grandiflora	Southern Magnolia
<i>Deciduous:</i>	
<i>Trees:</i>	
Carya species	Hickory
Cercis canadensis	Eastern Redbud
Fagus grandifolia	American Beech
Quercus falcata	Southern Red Oak
<i>Shrubs:</i>	
Euonymus americanus	American Euonymus
Symplocos tinctoria	Horse-sugar
<i>Herbs:</i>	
Adiantum capillus-veneris	Venus Hair Fern
Smilax pumila	Wild Sasparilla
Limesink	
<i>Trees:</i>	
Nyssa biflora	Swamp Black Gun
<i>Shrubs:</i>	
Cephalanthus occidentalis	Button Bush
<i>Water Plants:</i>	
Nymphaea odorata	White Water Lily
Utricularia radiata	Butterwort
<i>Pond Grasses:</i>	
Scirpus eriophorum	

APPENDIX I
HISTORIC PLANT LIST

HISTORIC PERIOD PLANTS
"GEORGIA'S LIVING PLACES" GA DNR 1991

ALBANY DESIGN GUIDELINES

1820-1860 Antebellum Period

TREES

Evergreen

Magnolia grandiflora	Southern Magnolia
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Deciduous

Acer barbatum	Southern Sugar Maple
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Acer rubum	Red Maple
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Cercis canadensis	Redbud
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Ginkgo biloba	Ginkgo
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Lagerstroemia indica	Crape Myrtle
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Liquidambar styraciflua	Sweet Gum
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Quercus nigra	Water Oak
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Quercus phellos	Willow Oak
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Salix babylonica	Weeping Willow
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Ulmus parviflora	Chinese Elm
------------------	-------------

Shrubs

Evergreen

Buxus sempervirens	Common Box
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Camellia japonica	Camellia
-------------------	----------

Camellia sinensis	Tea Plant
-------------------	-----------

Illicium anisatum	Anise Tree
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Ligustrum sinense	Privet
-------------------	--------

Osmanthus fragrans	Tea Olive
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Deciduous

Hydrangea quercifolia	Oak-leafed Hydrangea
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Kerria japonica	Kerria
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Syringa lacinata	Cutleaf Lilac
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Flowers

Calendula officinalis	Pot Marigold
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Chrysanthemum leucanthemum	Daisy
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Iris germanica	Bearded Iris
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Oenothera biennis	Evening Primrose
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Peony lactiflora	Peony
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Phlox subulata	Thrift
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Stokesia laevis	Stokes' Aster
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Tropaeolum majus	Nasturtium
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Verbena canadensis	Verbena
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Viola odorata	Sweet Violet
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Vines

Evergreen

Trachelospermum jasminoides	Star Jasmine
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Deciduous

Parthenocissus quinquefolia	Virginia Creeper
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Rose banksiae	Banks Rose
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Smilax lanceolata	Smilax
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Wisteria sinensis	Chinese Wisteria
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1860-1900 Victorian

HISTORIC PERIOD PLANTS
"GEORGIA'S LIVING PLACES" GA DNR 1991

ALBANY DESIGN GUIDELINES

Trees	
<i>Evergreen</i>	
Cedrus deodara	Deodar Cedar
Chamaecypariis obtusa	Hinoki False Cyprus
<i>Deciduous</i>	
Acer palmatum	Japanese Maple
Coruns kousa	Japanese Dogwood
Cotinus americanus	Smoke Tree
Fagus pendula	Weeping Beech
Fagus sylvatica atropunice	Purple Beech
Magnolia soulangeana	Saucer Magnolia
Malus floribunda	Japanese Flowering Crabapple
Zelkova serrata	Japanese Zelkova
Shrubs	
<i>Evergreen</i>	
Abelia grandiflora	Glossy Abelia
Acuba japonica	Japanese Acuba
Camellia sasanqua	Fall Blooming Camellia
Eleagnus pungens	Thorny Elagnus
Mahonia beali	Leatherleaf Mahonia
<i>Deciduous</i>	
Forsythia suspensa	Forsythia
Lonicera fragrantissima	Winter Honeysuckle
Peegee hydranger	Hydragena Grandiflora
Spirea thunbergia	Thunberg Spirea
Spirea vanhouttei	Vanhoutte Spirea
Flowers	
Ageratum houstonianum	Mexican Ageratum
Canna hybrids	Canna
Centaurea gymnocarpa	Dusty Miller
Coleus hybrids	Coleus
Hosta species	Plantain Lily
Petunia multiflora	Petunia
Salvia splendens	Scarlet Sage
Vinca rosea	Madagascar Periwinkle
Viola tricola hortensis	Pansy
Zinna elegans	Small Flowered Zinna
Vines	
<i>Evergreen</i>	
Euonymus fortunei vegetus	Bigleaf Wintercreeper
<i>Deciduous</i>	
Akebia quinata	Five Leaf Akebia
Clematis jackmanii	Jackman Cematis
Clematis paniculata	Sweet Autum Clematis
Ipomoea purpura	Morning Glory
Parthenocissus tricuspidat	Boston Ivy
1900-1940	

HISTORIC PERIOD PLANTS
"GEORGIA'S LIVING PLACES" GA DNR 1991

ALBANY DESIGN GUIDELINES

Trees	
<i>Evergreen</i>	
Cedrus deodara	Deodar Cedar
Magnolia grandiflora	Southern Magnolia
Tsuga canadensis	Hemlock
<i>Deciduous</i>	
Acer palmatum	Japanese Maple
Acer rubrum	Red Maple
Cornus florida	Dogwood
Liriodendron tulipifera	Tulip Tree
Malus sargentii	Sargent Crabapple
Shrubs	
<i>Evergreen</i>	
Buxus suffruticosa	Common Box
Ilex crenata	Japanese holly
Ligustrum japonica	Wax Leaf Ligustrum
Pyracantha coccinea	Firethorn
<i>Deciduous</i>	
Deutzia gracilis	Slender Deutzia
Jasminum nudiflorum	Winter Jasmine
Philadelphus coronarius	Mock Orange
Spiraea vanhouttei	Vanhoutte Spirea
Spiraea pruniflora	Bridal Wreath
Weigela species	Weigela
Flowers	
Chrysanthemum hybrids	Chrysanthemum
Chrysanthemum superbm	Shasta Daisy
Dahlia hybrids	Dahlia
Echinacea purpurea	Purple Cone Flower
Hosta plantaginea	Hosta
Iris kaempferi	Japanese Iris
Oenothera fruticosa	Sundrops
Paeonia species	Peony
Petunia hybrida	Petunia
Platycodon grandiflorum	Balloon Flower
Vines	
<i>Evergreen</i>	
Gelsemium sempervirens	Yellow Jessamine
Hedera helix	English Ivy
<i>Deciduous</i>	
Clematis paniculata	Autumn Flowering Clematis
Parthenocissus tricuspidat	Boston Ivy
Wisteria senensis	Chinese Wisteria
	=Agressive Exotic Vegetation
