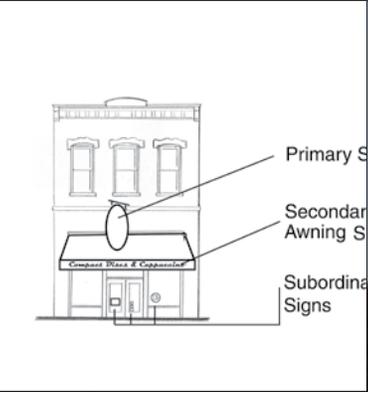


DALTON, GA



Designed By:



Prepared For:
The Dalton Historic Preservation Commission,
The City of Dalton, Georgia

NOVEMBER, 2009

DALTON, GEORGIA - COMMERCIAL DESIGN REVIEW GUIDELINES

Handbook for Owners, Lesees/Tenants, Residents, and the Historic Preservation Commission

Thank you for being a steward of the historic fabric of Dalton's neighborhoods and commercial districts. We hope you find this document inspiring.

These guidelines are for preserving the character of Dalton's historic resources. They were written in order to retain a level of national historic significance and to guide property owners in the choices they make for completing sensitive work on their structures and applying for historic preservation tax incentives. This document is based on the most current standards for the treatment of historic property and environments, as set by the Secretary of the Interior, National Park Service and is to be used as guiding principal for the care and review of these resources by property owners in the Dalton Local Commercial Historic District. The City of Dalton, Dalton Historic Preservation Commission, the National Park Service, the Georgia State Historic Preservation Office, MACTEC Engineering and Consulting, Inc., or any people affiliated with the creation of these guidelines shall not be held liable for any damage or unacceptable results upon a property in conjunction with the application of these guidelines.

The Secretary of the Interior's Standards for the Treatment of Historic Properties were created by the Department of the Interior through the Historic Preservation Act of 1966. If you desire further information, please write to: National Parks Service, 1840 C Street, N.W., Washington, D.C. 20240 or visit www.nps.gov/history/hps/tps/standguide/ For more information on statewide historic preservation services, incentives and information on Georgia enabling legislation for the creation of your local HPC, ordinances and historic districts please visit the official website of the Georgia State Historic Preservation Office, Historic Preservation Division of the Department of Natural Resources (HPD/GDNR) at www.gashpo.org

Prepared For:

- Dalton Historic Preservation Commission
- City of Dalton

NOVEMBER, 2009

Designed By:



And in Coordination with:

- Dalton Historic Preservation Commission

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SECTION A

OVERVIEW

Chapter 1

Introduction to Design Guidelines

Chapter 2

How to Use These Guidelines

1.1. What are the Benefits of Design Guidelines?

Through design review guidelines, the preservation ordinance protects the overall economic value of the historic districts and extends the life of the buildings in the downtown commercial district. Properties in historic districts are affected by the actions of all their neighbors, especially commercial districts where most properties share party side walls and facade eleva-

tions. Design guidelines provide a “level playing field” for all property owners because they apply to everyone in the district. In this way, all property owners’ rights are protected from the adverse economic impact that could result from the actions of another.

1.2. Why Have Guidelines?

Design guidelines are an important part of the City of Dalton’s efforts to recognize and protect its historic downtown and neighborhoods. Dalton has both this set of guidelines, specifically created for the downtown commercial local historic district, and another document entitled “Residential Design Review Guidelines Dalton, Georgia.” Together both guidelines are used by the Dalton Historic Preservation Commission (HPC) in the design review process.

These guidelines for rehabilitation and new construction apply only to the exteriors of properties and are intended to protect the overall characteristics and architectural integrity of the district’s individual structures. The design review process helps to ensure that our investment in an historic district will be protected from inappropriate new construction, misguided remodeling or demolition. Adherence to guidelines generally stabilizes or

increases property values. Their emphasis is on maintaining architectural styles, details and streetscape elements that collectively make up the unique commercial character of the district. For new construction, the emphasis is on the importance of relating new buildings and landscape elements to the existing historic streetscapes. The Downtown Commercial Local Historic District Design Guidelines provide the HPC with uniform, objective standards on which to base design review decisions on evaluating proposals.

Upon finding that a proposal would not adversely affect the district, a Certificate of Appropriateness (COA) is issued by the HPC. The COA authorizes the building owner to commence work or apply for a building permit with the City, if the proposed work requires a permit (see COA Approval Matrix pgs. A-11-13).

WHAT GUIDELINES DO

- **Respect** the traditional commercial character of the downtown, reinforcing community identity and appearance.
- **Retain** the architectural character and historic, quality materials of buildings during the course of maintenance, renovation or rehabilitation.
- **Ensure** that proposed additions to existing buildings and new construction respects and is compatible with setback, spacing, scale, and other defining characteristics of existing buildings on the street.
- **Avoid** Demolition-by-Neglect.
- **Preserve** significant site features, such as landscaping, trees, pedestrian features, a comfortable and inviting-shopping environment, and hierarchy of the pedestrian and auto-oriented downtown environment.
- **Protect** property owner investment by suggesting “best practices.”

WHAT GUIDELINES DO NOT DO

- Do not affect the use of your property.
- Do not regulate the design or alteration of interiors (with some regard toward what is placed inside display windows such as potential signage, or suggestions about changes to the interior that may affect the stability of exterior building materials such as the treatment of walls).
- Do not affect what color you paint your property. Colors are not regulated, however the application of paint or sealants is reviewed as it is not recommended to apply coatings to un-painted or original brick in good condition, nor over multiple coats of failing paint. Paint removal is reviewed.
- Do not take effect unless property owners have property within the Downtown Commercial Local Historic District and propose actions to the exterior(s) of property which may require a Building Permit or a Certificate of Appropriateness.

1.3. Preservation Efforts and Dalton's HPC

By The Dalton Historic Preservation Commission (HPC)

Over the past several decades, much attention has been given to the downtown Dalton area, the preservation of the buildings and the context of new architecture within this area. As a result of continued effort by local business people, community leaders, and the City of Dalton, new life and dollars have been generated within the downtown area.

In order to generate this new enthusiasm, the downtown area had to be made more appealing to the shoppers and business people who would work there. To accomplish this more people would need to be attracted to the area by offering an improved environment, easier accessibility, ample parking, and a general appearance of new life in the downtown area. Since 1985 downtown Dalton has been named a Georgia "Classic Main Street" city, practicing this philosophy of growth and activity by engaging citizens and property owners in the "four points of Main Street" coined by the National Trust's National Main Street Center. A balance of Organization, Design, Promotions and Economic Restructuring allows downtown Dalton to experience year-after-year success by exercising a philosophy of "historic preservation by means of economic revitalization."

The Dalton Downtown Development Authority (DDDA), formed in 1981, helps generate economic development and gives property owners incentives to upgrade their buildings. The DDDA sponsors many workshops and seminars to help establish and promote orderly revitalization of the downtown area. Significant renovation is a result.

This new enthusiasm initiated an orderly process to help preserve the character of downtown Dalton. The Dalton City Council established the Historic Preservation Commission (HPC) to establish historic districts in the City of Dalton, to oversee alterations to buildings and/or sites within these districts and to help maintain the true character of the historic districts. The Downtown Commercial Local Historic District was created in 1987, which is included within the larger Downtown Commercial National Register Historic District, last updated and expanded in 2006.



The HPC originally solicited the services of the Jennings-King Partnership, Architects in Dalton in the late 1980s to prepare its first set of guidelines to be used as the standard for review of projects within the district. That set of guidelines was one of the first of its kind in the state of Georgia and became a model product for many cities establishing their districts at the time. The first edition was used until 2009 when this second set of guidelines was developed by the Planning and Design Group of MACTEC, a planning and consulting firm from Atlanta. These guidelines continue to provide for rehabilitation and contemporary infill projects with updated construction techniques and materials. New illustrations, annotated photographs and examples, reproducible or downloadable in digital format give Dalton the latest in guidelines. A new layout format to act as a compendium to the Residential Design Review Guidelines, Certificate of Appropriateness Matrix, and user-friendly referencing will help property owner and the HPC members make consistent decisions.

The Dalton Historic Preservation Commission will always strive to educate the public. These guidelines provide applicants with rehabilitation information and the parameters for orderly growth and development within the Downtown Commercial Local Historic District. The Commission and DDDA remain available for additional local preservation efforts, programs, and information on the latest funds available for carrying out work.

We hope you find these guidelines useful and feel free to contact the HPC or the DDDA with any questions that you might have about these guidelines or historic preservation in Dalton.

- City of Dalton Historic Preservation Commission

1.4. Hints to a Successful Historic District Business

By The Dalton Historic Preservation Commission

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

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

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

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

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

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

Quick Reference Guide to These Guidelines:

First Impressions:



Character: pg. A-6



Storefronts: pg. B-13



Displays: pg. B-15

Keep Signs Simple:



Primary Signs: pg. C-8



Secondary Signs: pg. C-10



Subordinate Signs: pg. C-11

Parking, Environment and Conveniences:



Environment: pg. A-6



Awnings: pg. B-26



Patios-Dining: pg. B-30

1.5. Dalton Downtown Historic District Map

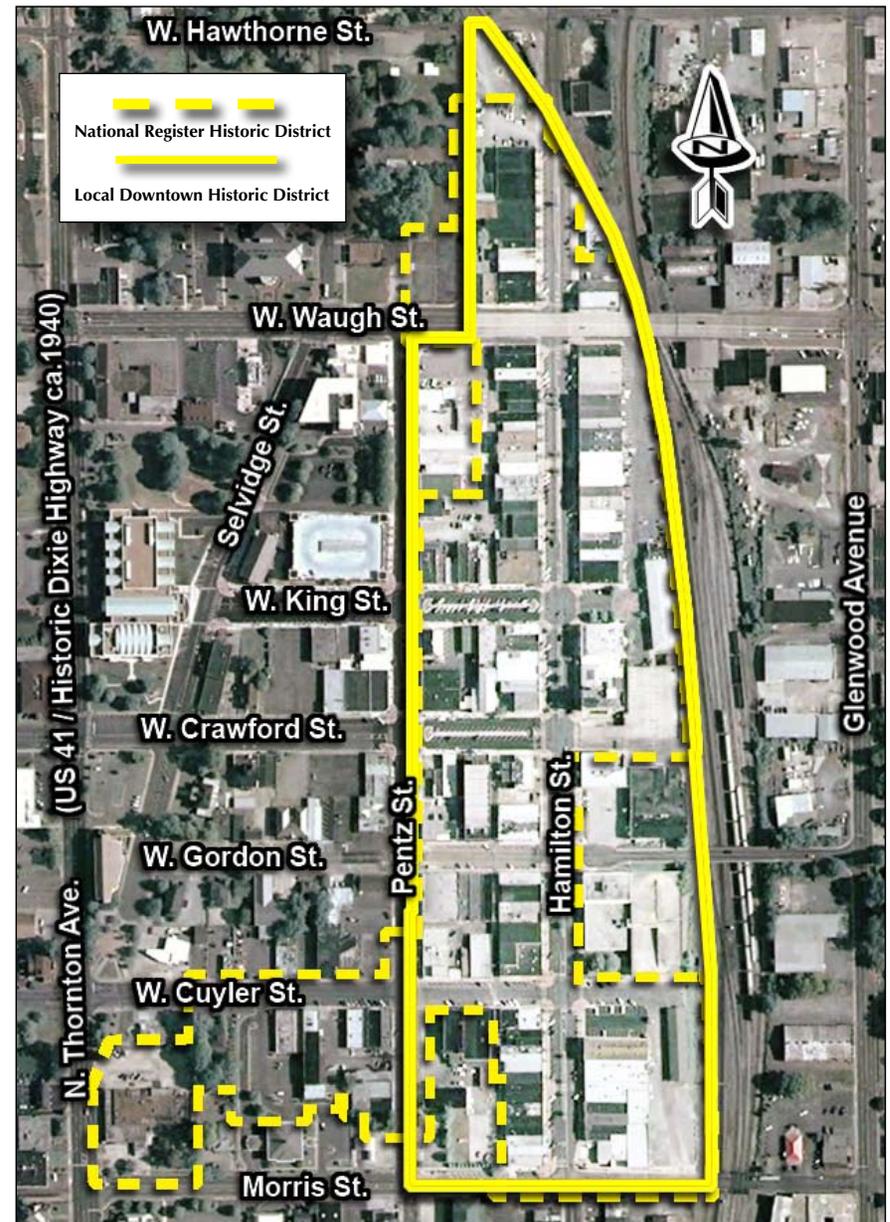
The downtown area of Dalton, Georgia currently has two overlapping historic districts: 1) The “Downtown Local Historic District” (created in 1987); and 2) The “Dalton Commercial National Historic Registered District” (NRHD - updated 2006), listed with the US Department of the Interior, National Park Service, on file with the State Historic Preservation Office (SHPO) and at the Historic Preservation Division of the Georgia Department of Natural Resources (HPD). Both districts recognize Dalton’s downtown historic resources but have different levels of review and protection as follows:

Local vs. National Registered Historic Districts

- All properties (structures and parcels) within the Local District have been recognized as part of an area which creates a “sense of place” that defines a central downtown Dalton environment.
- Only structures and parcels within local historic districts are under Dalton HPC purview and must follow local Certificant of Appropriateness (COA) procedures for building permits via these guidelines. See Design Review Process Flowchart later in this Section.
- The “Dalton Commercial NRHD” is for the recognition of a broader district of significant buildings contributing to the history of downtown Dalton. Individual buildings are listed as “contributing to” the NRHD based on their architectural style, use, or contribution to regional, state or national significance defined by the application to the National Park Service. These properties can apply for additional historic preservation-based tax credits and benefits for following appropriate rehabilitation work. See Appendix V and check with the Dalton HPC for a map of properties in the NRHD that are eligible.
- Properties located only within the NRHD do not have to go through local COA procedures for building permits, however they would be expected to use the information in these guidelines as a similar guide for changes and new construction out of stewardship for the commercial environment.

(Right) The Downtown Commercial Local Historic District (solid line) overlaps the National (dotted line) Register Historic District (NRHD) boundary. Only properties within the local historic district must follow local COA procedures for building permits. Maps and district information may be obtained from the city planning office.

Fig. 1.1: Historic Districts Downtown Dalton



Map Source: City of Dalton, 2008 / Dalton NRHD Boundary Increase 2006, Dalton HPC

1.6. Relationship to Zoning

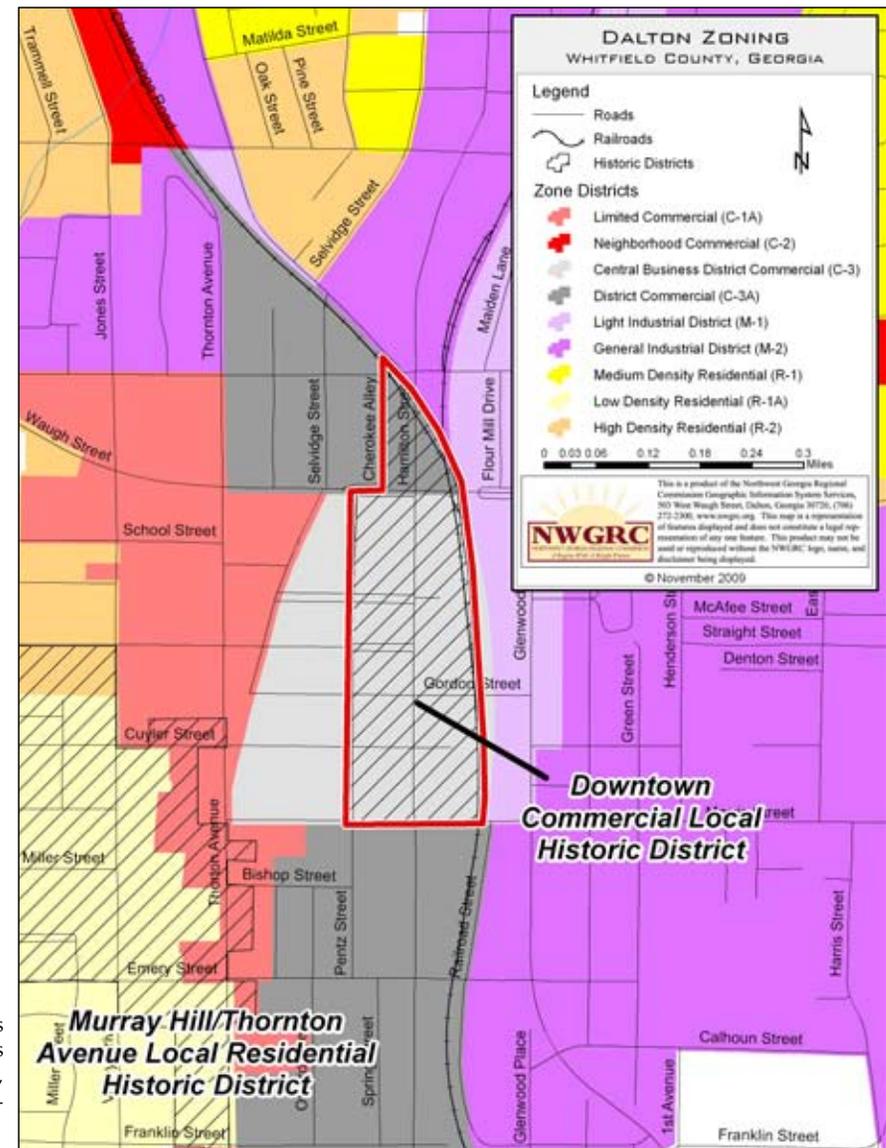
Design guidelines are an effective tool for protecting the established character of an area by promoting appropriate building forms and style within a local historic. They cannot, however, regulate the use of the buildings within a local historic district. The design review process pertains only to a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

Dalton’s zoning ordinance delineates permitted land uses for each property inside the city limits based on their zoning category. Development standards are also prescribed for each zoning category to, at a minimum, regulate the size and placement of a building. For properties within a local historic district, additional regulations apply in the form of the design review process, based upon these guidelines. To assist property owners and city staff in determining the extent of regulation that applies to a property, the boundaries of Dalton’s commercial local historic district and nearby residential local historic districts are shown on the city’s official zoning map (Figure 1.2 at right: 2007).

It is important to note that a proposed project must also be reviewed by the city for compliance with building codes and other applicable local ordinances such as signs. Proposed zoning changes need to go through the Dalton/Whitfield Planning office and an independent zoning review process.

(Right) The Downtown Commercial Local Historic District (solid line) contains two zoning districts. Most of the historic district is zoned C-3, “Central Business District Commercial,” with a small portion north of Waugh Street zoned C-3A, “District Commercial,” for use. Updated maps and zoning category definition information may be obtained from the Dalton/Whitfield Planning office.

Fig. 1.2: Zoning in Dalton’s Historic District



1.7. Retaining a “Sense of Place” & Context

Dalton’s history is unique. Downtown is represented today by individual structures and groups of buildings that contribute to an environment that is different from other nearby cities. This distinct “sense of place” can be retained by preserving the existing building stock and encouraging context-sensitive new development. Building owners should be mindful of the fact that each structure is an individual expression of its *form* (the shape of the building envelope based on its original function), its *style* (character of the period it was built or significant changes applied from other periods of its history), individual or regional *details* (materials or fenestration applied by its builder or users), and its *environment* (topography, climate, direction the building faces, social conditions, landmark buildings or specific development patterns). All of this defines the Downtown Commercial Local Historic District of Dalton, making it uniquely “Dalton.”

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



MACTEC: Dalton, 2008

The downtown Dalton “streetscape” is defined by wide sidewalks, sidewalk-planted shade trees, on-street parking, traditional storefronts, unique lighting, benches, and decorative banners.



MACTEC: Dalton, 2008

Significant buildings tell the story of Dalton’s history, such as “Trevitt Hall” located centrally on Hamilton Street. Building materials, craftsmanship and scale can be linked to other structures.



MACTEC: Dalton, 2008

Upon entering downtown on Hamilton Street from the south, one encounters a vibrant downtown environment. The surrounding north Georgia mountains frame blocks of commercial facades to create downtown Dalton’s unique “sense of place.” If any buildings become out of scale, they could unbalance the rhythm of facades and potentially block viewsheds. Features are designed specifically for the pedestrian, yet also direct the auto-mobile. The street grid, traffic lights, street and sidewalk amenities, building scale, set-backs, and building forms define a traditional downtown character in Dalton.



MACTEC: Dalton, 2008

Different areas downtown have individual “sense of place” and would be reviewed in this context. Example: building details and scale of structures on W. Gordon at Pentz St. collectively share characteristics of early-20th Century industrial.



MACTEC: Dalton, 2008

Downtown Dalton is the government center of the community and home to different periods of civic buildings, entertainment and neighboring industrial districts (as well as the old Dixie Highway) that further define Dalton.

1.8. Recognize Change

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

In spite of visible layers of history, buildings can still qualify for Historic Preservation Rehabilitation Tax Credits (See Appendix V, “Financial Incentives for Historic Preservation”). Each respective layer must be identified, interpreted and maintained sensitive to its period of significance. For example, an 1890s brick structure that has retained its late-Victorian era details may be identified and thereby maintained with soft mortar pointing, wood windows and care for its porous brick surface, yet a leaded glass storefront transom with copper frames installed in the 1920s and post-WWII original raw-aluminum display cases from 1946 could also be retained with

repair methods that are appropriate for the respective eras. There are no “blanket” answers, nor over-arching standards for the entire district.

While too much change may seem to threaten a district’s history and unique character, it is important to note that commercial districts have traditionally experienced changes in appearance and function. This allows the district to be flexible in terms of rehabilitation and adaptive re-use. Saving what is original and invaluable is paramount, but exact replication of historic building styles to fool the viewer (creation of a “false sense of history”) with new construction is not encouraged. Contemporary architecture that respects the predominant forms, scale, and materials in context to its immediate area of the district can be designed with current styling. This will allow the Downtown Dalton Historic District to visually grow in the present day and implement sensitive changes.

Victorian-era buildings and cast iron storefronts were once cutting edge. Cities like Dalton had ironworks that pre-cast and sold storefront components to other cities in the region using catalog sales and the railroad for distribution. In the 1940s through the 1960s, style, maintenance and perhaps social preference dictated their removal or change for newer materials such as copper and aluminum. Today we value most original materials from a mix of eras. Any building built to last 100 years will have change imposed on it. These guidelines should help determine what is relevant to preserve.



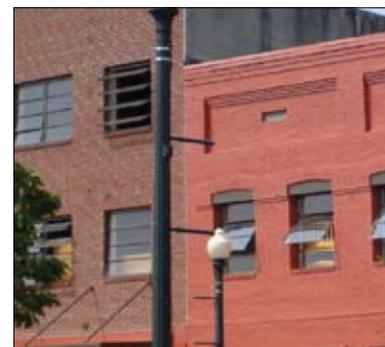
MACTEC: Dalton, 2008

Individual amenities such as this neon sign/clock arrangement (possibly original to facade) have become irreplaceable and have material and stylistic significance in their own merit. Individual features of change require specific study per project.



MACTEC: Dalton, 2008

Early to mid-20th century architecture is part of the history and advancement of the built environment. The 1942 WINK, although not as old as many buildings, is one of its kind and must be assessed and retained for its individual qualities.



MACTEC: Dalton, 1999

Certain changes stand out as inappropriate today that were acceptable at one time, such as these ca.1950 jalousie insets that replaced sash windows. Be careful to avoid new materials sold (and accepted) today as replacements for intended features.



MACTEC Photo Archives, 2001

Some buildings have had changes imposed on them such as this applied ca.1940 tiled facade over 1900 brick. Changes might have merit and damage underneath may be costly to repair. Understand each project before beginning.

2.1. Project Planning and Preservation Methods

Principal Preservation Methods

Preservation is defined as taking the action needed to retain a building, district, object or site as it exists at the present time. Levels of preservation efforts might include stabilization to prevent further deterioration or loss of significant historic elements all the way to the philosophical aspects of highly studied restoration measures. The best method is general maintenance work completed using accepted preservation methods.

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

1. Stabilization

Stabilization renders a building weather resistant and structurally safe, enables it to be rehabilitated or restored in the future. Stabilization techniques include covering the roof and windows so that rainwater cannot penetrate, removing overgrown vegetation, pest control, carrying out basic structural repairs, securing the property from vandalism and other steps to prevent additional deterioration of the property. For a building that is not currently in use, a common stabilization approach would be to “mothball” the building until a suitable use is found. See Section D, Chapter 7.2 “Stabilizing (‘Mothballing’) Structures.”

2. Rehabilitation

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

3. Restoration

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

4. Reconstruction

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

2.1. Project Planning and Preservation Methods (continued)

The Secretary of the Interior's Standards

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

Both the Federal Government and the State of Georgia use these standards to evaluate a project's eligibility for historic preservation-based tax credits which are available to properties contributing to every Dalton National Historic Register District. The Secretary's Standards for Rehabilitation provide the framework for these design guidelines as a means of perpetuating traditional development patterns and will be used by the Historic Preservation Commission in reviewing applications for Certificates of Appropriateness. These standards are:

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

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

2.2. How to Apply for a Certificate of Appropriateness

Any property owner or occupant interested in making a material change in appearance to any building, structure or site within a locally designated historic district must submit an application to the Historic Preservation Commission for a Certificate of Appropriateness (COA) before a building permit can be issued. A material change in appearance may be a reconstruction or alteration of the size, shape or facade of a property, including relocation of doors or windows or removal or alteration of any architectural features, details or elements. Reroofing, backyard fences and landscaping, decks, signs in historic districts, and alterations to “return a

building, site or structure to a historic appearance” all require a COA. Demolition, relocation and new construction within the local district also requires a COA (see COA Approval Matrix pgs. A-11-A-13).

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

For a summary of the design review process, see the flowchart at the end of this Section (pg. A-14) and full text of City Code in Appendix II.

2.3. Which Properties Require Design Review?

All properties within a designated historic district require design review. Please note that design review covers both historic and non-historic properties in the district, whether conforming or non-conforming, historic or non-historic. The City’s official map for the district is maintained by the Historic Preservation Commission and is available for review at Dalton City Hall.

2.4. What Type of Work Requires Design Review?

Design review is required for all projects involving external physical alteration of the property including, but not limited to:

- Rehabilitation
- Additions
- Relocation
- New Construction
- External Changes Requiring a Building Permit
- Change of any exterior materials or design elements

Please refer to the Certificate of Appropriateness Approval Matrix on pages A-11 through A-13 to find the design review that will be required for the type of work/action proposed, and if the action will require a building permit.

COA Approval Matrix Follows on Next Pages

2.5. What if Work Begins Before Design Review?

If work is initiated prior to approval of a Certificate of Appropriateness (COA) application or to obtaining a building permit, a cease and desist order may be issued. If these requirements are not met, the property owner may face fines and penalties or an order to restore the original condition of the property as defined by ordinances.

2.6. Certificate of Appropriateness Approval Matrix-Commercial

Certificate of Appropriateness Approval Matrix - Commercial District				
ACTION	No Approval Required	Administrative Review with Documentation	Commission Review with Documentation	Building Permit Required
Additions / New Construction			x	x
Accessory structures (sheds, garages, etc.)				
Visible from the street/new, any size, or demolition			x	x
Not visible from the street		x		x
Awnings and Canopies (Retain / Repair / Recover / Restore)		x		
Awnings and Canopies (New installation / Design or change form)			x	
Balconies (New installation or repair. See also Windows - new openings)			x	x
Carpports (addition or enclosure off rear alleys only)			x	x
Cornices & Coping (Storefront or Upper Façade)				
Retain / Repair with same material (See also Painting)	x			
Restore original configuration with new materials		x		x
New / any location			x	x
Curb Cuts		x		x
Decks and Patios				
Repair, same material	x			
New, visible from street / with structure			x	x
New, not visible from street / non-structure		x		x
Decorative Shutters				
Repair / Replacements, same material and size	x			
New		x		
Demolitions (part or all of structure)			x	x
Doors / Garage Doors				
Retain / Repair with same material (re-painting)	x			
Change in material or size		x		
New / any location			x	x
Any change in opening (Also see Displays - Storefront opening)			x	x
Driveways				
Same surface	x			
New construction, material change or relocation			x	x
Equipment (antennas, satellite 18" or less, HVAC, refrigeration, exhaust, etc.)		x		x
Exterior - Walls, Piers, Upper Façades (clapboard, stucco, brick, etc.)				
Repair with same materials (See also Painting, Re-pointing Masonry)	x			
Replacement with new materials (See also Painting)			x	x
Exterior Façade Change (Including style changes)				
Retain / Repair same material, any part of structure	x			
Replacement of non-historic materials (Restore original config.)			x	x
Façade - Commercial (see Storefront or Exterior Façade Change)				
Façade - Rear (See Rear Façade)				
Fences or gates, retain or repair existing with same materials	x			
Fences or gates, new or change in materials		x		x
Fire Escapes, new or change in materials or location			x	x

(Matrix continues on next page)

Certificate of Appropriateness Approval Matrix - Commercial District				
ACTION	No Approval Required	Administrative Review with Documentation	Commission Review with Documentation	Building Permit Required
Fountains				
Repair with same materials	x			
New or visible from street			x	x
Gutters & downspouts, gutter covers				
Repair or replace existing w/same material or add gutter covers	x			
Replacement with new materials		x		
Install new			x	
Interiors				
Decorative changes	x			
Ad Valorem Tax Exemption (State Review See Appendix)			x	
Historic Rehab Tax Credits (State & NPS Review See Appendix)			x	
Landscaping				
Visible from the street/minor change any	x			
Visible from the street/major removals or major new plans			x	
Tree Removal/mature trees/tree trimming/planting			Tree Board	
Lighting (See Site and Landscape Lighting)				
Mechanical Systems, HVAC & Window Units, exhaust fans, etc.				
Replace or repair existing unit with same materials	x			
New or relocation		x		x
Painting				
Maintenance or color change	x			
Painting originally unpainted surface (or removing paint)		x		
Parking Lots, pavement (see Driveways)				
Pools (rear façade or roof only)		x		x
Porches (see Decks & patios)				
Rear Facade (Facing public alley or rear parking facility)				
Service / Delivery Door / Overhead Door (Also see Doors)				
Ramps/Lifts			x	x
Security Devices (Burglar Bars, Alarm Boxes, etc)		x		
Utilities (electric panels, exhaust fans, grease traps, phone, pipes)		x		x
Relocation of building or structure				
Re-pointing, repair of masonry		x		
Retaining Walls				
Repair, same material and shape	x			
Install new or removal of existing (visible from street)			x	x
Install new or removal of existing (not visible from street)		x		x
Roof				
Repair, same material	x			
Replace, new materials or shape of shingle		x		
Change shape of roof			x	x
Sheds (See Accessory Structures)				

(Matrix continues on next page)

2.6. COA Approval Matrix-Commercial (continued)

Certificate of Appropriateness Approval Matrix - Commercial District				
ACTION	No Approval Required	Administrative Review with Documentation	Commission Review with Documentation	Building Permit Required
Walkways				
Repair, same material	x			
New construction, new materials, relocation (visible from street)			x	x
Siding (See Exterior Siding)				
			Building Inspector	x
Signs / Plaques				
Site and Landscaping Lighting				
Repair, same material	x			
New Installation		x		
Solar Collectors, Sky Lights				
Repair or replace with same materials, same location	x			
Install new, any location		x		x
Steps				
Repair or replace with same materials, same location	x			
Install new, any location		x		x
Storefront (Public Commercial)				
Storefront - Bulkhead				
Retain / Repair with same materials (See also Painting)	x			
Remove / Replace with new materials (See also Painting)			x	x
Storefront - columns (See Storefront-Displays & Trim)				
Storefront - Displays (Framing and / or Glass)				
Retain / Repair with same materials (See also Painting)	x			
Remove / Replace with new materials (See also Painting)		x		x
Storefront - Opening (Change layout or create new opening)			x	x
Storefront - Entry Doors (See Doors)				
Storefront - Transom Windows (See Storefront-Displays & Windows)				
Storm Windows and Storm Doors				
Repair or replace, any material	x			
Install new			x	x
Trim (Scrollwork, fascia, banding, decorative vents, columns, etc.)				
Retain / Repair with same materials (see also Painting)	x			
Replace - same material, size, shape, configuration, any location		x		
Replace - new material same size, shape, configuration, any location			x	x
Install new, change in size, design or repair with new materials			x	x
Windows				
Retain / Repair with same material (see also Painting)	x			
Replace, same material, size, shape, configuration, any location		x		x
New openings, Change in size of opening, or New material			x	x

2.7. Design Review Process Flowchart

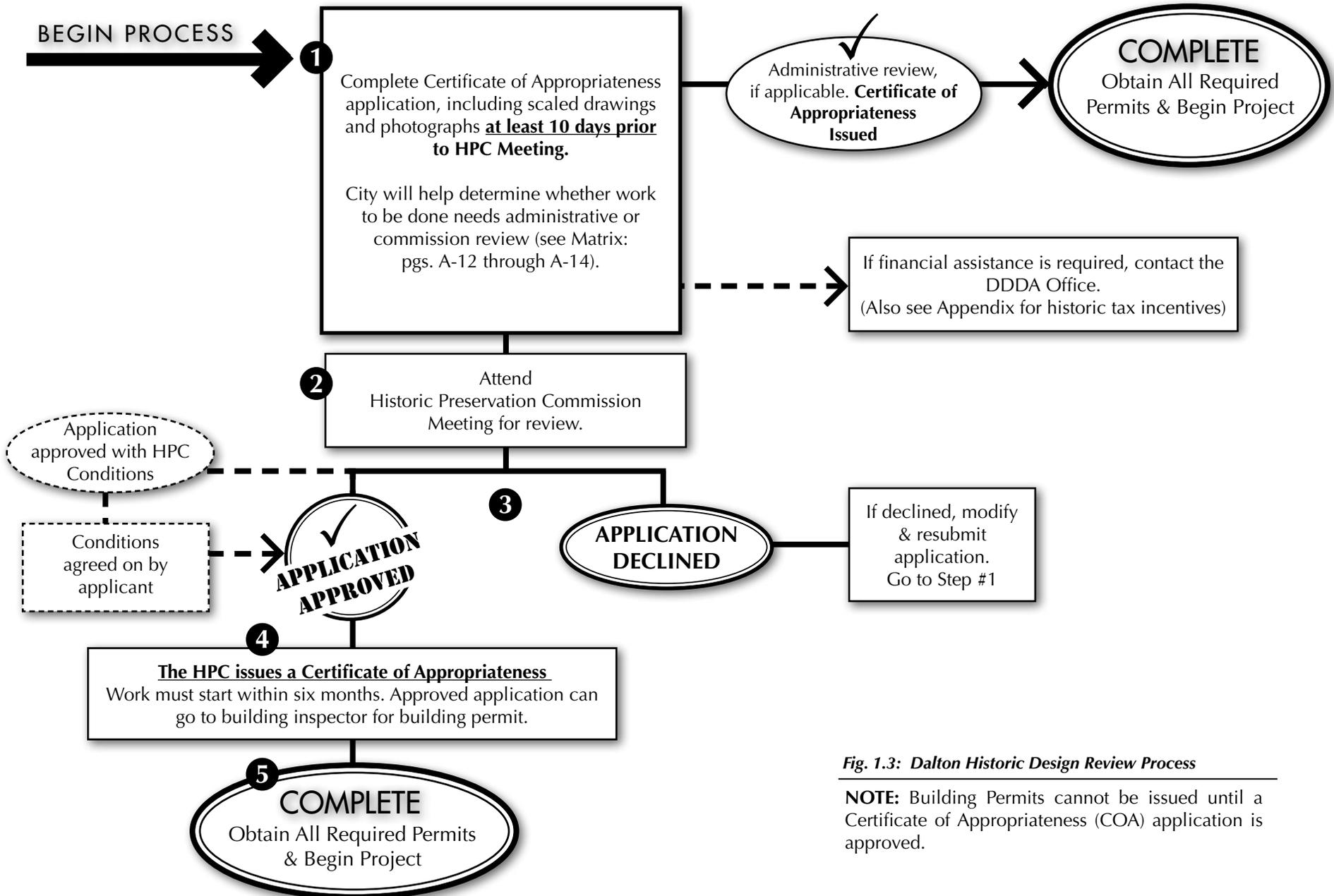


Fig. 1.3: Dalton Historic Design Review Process

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

SECTION B

COMMERCIAL HISTORIC DISTRICT DESIGN GUIDELINES

Chapter 3

Basics of Traditional Commercial Buildings

Chapter 4

Commercial Architectural Design Guidelines

3.1. Introduction

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

3.2. Dalton Downtown Historic Overview

By Dalton Resident: Joanne Lewis, 2008

Thanks to those who reviewed: Jean Manly, Tut McFarland, and Marvin Sowder.

First called Cross Plains, Dalton developed at the junction of four Indian trails. These connected Red Clay (Varnell), New Echota (Calhoun), Ross's Landing (Chattanooga) and Spring Place (Chatsworth). Here, a partly white village grew. The idea of removing the Indians to the west started during Jefferson's presidency. The State of Georgia took the Cherokees' land and gave it to white settlers in a series of lotteries ending in 1832. After gold was discovered in Dahlonega, the Cherokees were forced on the 1838 Trail of Tears to Oklahoma. Many lottery winners sold their land.

In 1846 a group of Massachusetts businessmen bought most of Cross Plains from lottery winners. Edward White was sent as their agent to lay out a city and to sell lots. This venture was greatly aided by the July 1847 arrival of the Western & Atlantic Railroad, which soon connected Atlanta to Chattanooga. Over five thousand people came to Dalton to see the first train.

By following this set of guidelines, each and every storefront can work as an individual statement while contributing to the historic district as a whole and in coordination with neighboring buildings. In some areas of the Dalton Downtown Historic District residences are zoned for professional use (i.e. adaptive use of historic homes for businesses along Morris and Cuyler Streets and Thornton Avenue). Buildings originally created for industrial uses should take in consideration the context of their unique construction and the original environment they may have been built in as well.



Pentz St. looking south.

Edward White laid out a city with wide streets and designated lots for parks, schools, homes and churches. The First Baptist, First Methodist and First Presbyterian churches all organized in 1847. They shared a small frame building known as the "Town House". The absolute center of town was marked by a spike (now in the Dalton Depot Restaurant).

Dalton was named by White in honor of his mother, Mary Dalton, who was the daughter of Massachusetts legislator Tristram Dalton. Cross Plains was incorporated as Dalton in 1847 by an act of the Georgia Legislature. Dalton was in Murray County until 1851 when Whitfield County was formed from part of Murray with Dalton as the county seat.

(Continued on next page.)



Dalton Depot



1850s

Whitfield County was named for George Whitefield, a friend, classmate and follower of John Wesley. Whitefield, a famous evangelist missionary, came from England to Savannah. He never came to North Georgia.

In 1852, a combination freight and passenger depot was built by the Western & Atlantic Railroad and the Southern Railroad. This Italianate style depot is the oldest commercial structure in Dalton. Later, two more depots were built. The

passenger depot was torn down, but the second freight depot has been restored. In form, downtown Dalton developed in a linear fashion, parallel to the railroad along Hamilton Street. It expanded on a modified grid plan with rectangular blocks of varying sizes (generally the further from the depot the larger the blocks became.)

At the start of the Civil War many men joined the Dalton Guards. Dalton businesses manufactured and supplied the Confederate Armies with canteens, haversacks, buckles, guns and food. Dalton became a hospital town for the Army of Tennessee. This huge army occupied Dalton from November 1863 until May 1864. In December 1863, General Joseph E. Johnston

was given command of the Army of Tennessee. In May 1864, General William T. Sherman forced Johnston's army south. During the Union occupation many acts of destruction took place. The Catholic Church was burned. The Presbyterian Church was dismantled and the lumber taken to Chattanooga to build hospitals. The first floor of the hotel Chester House was used as a stable (basement and first floor of 200 N. Hamilton St.) Pillage was common through the area, and the business district of Dalton was devastated.

After the surrender in April 1865, Dalton's soldiers and citizens returned and began to rebuild the city. Edward White moved to Atlanta during the war and remained there until his death in 1898.

McCutchen House



1860s



1870s

Old Cannon's Building

The first house built after the war was the 1867 McCutchen House (404 S. Thornton Ave.). Thornton Avenue and Selvidge Street were the aristocratic residential streets.

Dalton began its industrial development between 1880 and 1890. In 1882 one of the first meat packing plants opened here. The first large mill, Crown Cotton Mill, opened in 1885, and was so successful that a second mill, Boylston Crown, was opened in 1889. This Hamilton family business lasted as Crown America until the mid 1990s. Also in 1885, the A. J. Showalter Company printers, binders and music book publishers opened. The Opera House was built on Hamilton Street, but burned in 1911.

Dalton Public School System was founded in 1886. Dalton Electric and Gas Co. was chartered in 1887. Running water became available to everyone when a water purification plant was opened in 1888. The same year, First National Bank and the C. L. Hardwick Bank (Causby Building) began business on Hamilton Street.



1880s

Old Hardwick Bank

(Continued on next page.)

Downtown Historic Overview (continued)

Trevitt Hall



1888 was also the year Manly Jail Works (now doing business as Manly Steel) opened. Today it is the oldest family-run business in Dalton.

Many of the materials used in downtown buildings were manufactured locally. The Dalton Foundry and Machine Company made many of the metal columns and architectural details for storefronts. Manly Jail Works made metal window

hoods and provided architectural details. There was a stonemason at 566 Hamilton Street in 1897. Hill Marble Co. was at 47 N. Hamilton. Dalton Brick is stamped on the bricks in many commercial and residential structures. Farrar, Cherokee, Brooker and Acme lumber companies also provided construction materials.

In 1899 Trevitt Hall (above) was built in the Renaissance Style and used for meetings and plays. After a fire gutted the building in 2001, the Hamilton Street facade was preserved, with new construction behind.



Former US Post Office

In 1890 the National Hotel, which had survived the war, was torn down to make way for the Hotel Dalton. This hotel burned in the 1911 fire. In 1923 a new fire proof Hotel Dalton (the Landmark Building) was built on the site.

Growth continued in the early 1900s. Duane Chair Co. began in 1903. The U. S. Post Office rented various frame buildings until 1910 when a structure in the Colonial Revival style (current Dalton School Administration Bldg.) was erected. The Bank of Dalton was established in 1911. Barrett, Denton & Lynn Flour Mill, Dalton Hosiery Mill and Smith Tent & Awning Co. thrived. A bronze statue of General Joseph E. Johnston was erected at the corner of Hamilton Street and Crawford Street in 1912, and stands today as the sole monument erected in his honor.

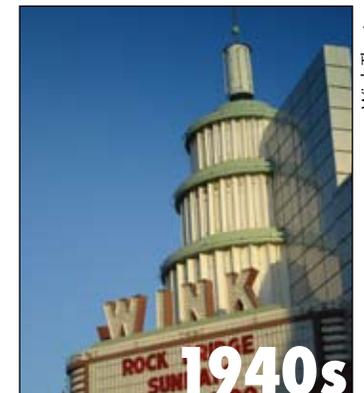
The Hamilton family decided to build a hospital for their cotton mill employees and in 1920 Hamilton Memorial Hospital (site of BB&T Bank) opened. It was decided it should be for all of Dalton's citizens.

The American Thread Company started building a very large plant in 1924. The only Art Moderne style movie theatre left in North Georgia, The Wink, had its grand opening in 1942. It was built on the site of the old Shadowland Theatre.

The early 1900's saw the birth of what would become Dalton's largest industry, tufting. This began as a woman's business. A young girl, Catherine Evans, made a handmade bedspread as a wedding gift for her brother and his bride. Many people who saw this spread wanted one. As demand grew so large, Catherine had to teach family and friends to make tufted spreads.



Landmark Building



Wink Theatre

(Continued on next page.)

However, after women started doing the work on sewing machines and asking that a bar holding more needles be added, men began to enter the business. Through multi-needle tufting machines, Dalton evolved from “The Bedspring Capitol of the World” into “The Carpet Capital of the World.” In 1971 the Carpet & Rug Institute building opened to house the headquarters of the nation’s carpet industry.

Dalton’s growth, especially the carpet industry, is largely due to forward thinking and the efficient provisions of water, electricity, gas and sewerage by Dalton Utilities.

Seventy-five percent of all US carpet is made within fifty miles of Dalton. The multiple mills of the past consolidated in the 1990s. Today the three largest are Shaw Industries, Mohawk Industries and Beaulieu of America. Decorating trends have dictated that they now sell tile, wood and laminate flooring as well as carpet.

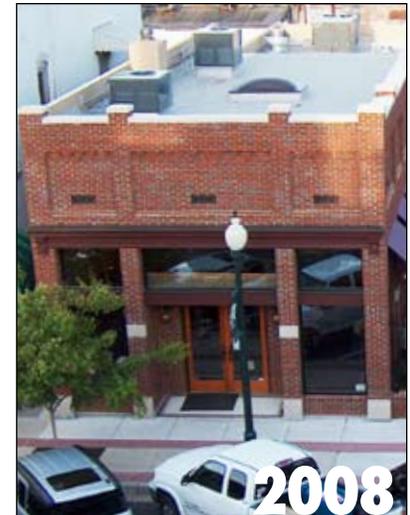
The popularity of shopping centers and malls led to the decline of downtown shopping. Dalton’s first shopping center was Bryman’s Plaza. Walnut Square Mall opened in 1980. The new century arrived with a growth of interest in historic preservation, the City of Dalton’s streetscape improvements and a desire to revive downtown. New shops and restaurants are opening every month. Downtown is again the place to shop. The Historic Preservation Commission helps these new businesses preserve the historic integrity of their buildings while providing for modern needs.



Former Cannon's Building



Former First National Bank Building



Sensitive New Infill, 210 N. Pentz St.

3.3. Form vs. Style

These guidelines are intended as a guide to the physical elements of each facade. There are two major definitions of how to “read” a building and determine its original intent. A building’s *form* and the *style* of its architectural details are two separate subjects, and each determine how a building would be rehabilitated, restored or reconstructed today. Each can be used to date a building.

FORM

Closely associated with building “type,” which focuses more on use, the building *form* is largely defined in plan, arrangement of its functional spaces, and sometimes its social connotation. For example, the form of a traditional commercial building differs from that of the traditional form of a church, a firehouse, post office, gas station, etc. (see Section B, Chapter 3.4 “Commercial Building Forms”). When defining form, it may simply be the overall shape, number and sizes of openings, what they may have been used for, and bays (physical divisions of buildings defined by windows, walls, or lines of support columns).

An example of describing the form of a commercial building could be:

“A two-story, central block, two-part commercial building with 4 evenly spaced 4 x 7 foot upper-story windows each over a 30-foot wide double-bay storefront (both consisting of angled recessed display and centered double-door entry) along with a right side (facing) single front entry door leading to an interior side hall and stairs to the upper floor.”

Predominant Building Forms Found In Downtown Dalton

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

“Stand-Alone” Building Forms:

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

STYLE

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

Often, the original intended style is built into the fabric of the building with the choice of exterior cladding, treatment of the foundation material, proportions of the arrangement of elements and the shape of the window openings. However, style is also portrayed in the choice (or necessity) of, and not limited to, certain window sash and glass divisions, door styles, brackets, applied artistic details, tiles and original intended amenities such as awnings, railings, light fixtures, hardware or signage.

Significant Historic Building Styles Found In Downtown Dalton

- Italianate Victorian
- Romanesque Revival
- Refined Classicism
- Arts and Crafts (Craftsman)
- Neoclassical Revival
- Neo-Tudor Revival
- Art Deco
- Art Moderne
- International
- Minimal Traditional
- Contemporary
- Post Modernism
- New Formalism

3.4. Commercial Building Forms

One-Part Commercial

Generally, a one-story commercial building is a stand-alone shop or one structure of multiple storefronts with individual uses that define individual or internally connected stores within each bay from the facade back.

Two-Part Commercial

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

The Business Block

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

Other Forms of Commercial Buildings

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

Fig. 2.1: Most Predominant Building Form Examples



MACTEC: Dalton, 2008
206 N. Pentz Street.

(Above) One-part commercial building in downtown Dalton at 206 N. Pentz St. This building was the first fire station in Dalton.



MACTEC: Dalton, 2008
229 and 235 N. Hamilton Street.

(Below) The majority of “classic Main Street” buildings, such as these buildings on Hamilton Street in Dalton, are good examples of two-part commercial form.



MACTEC: Dalton, 2008
108 N. Hamilton Street.

(Above) Historic hotels create “business blocks” as well as large scale buildings such as theatres. Lobby areas of the Landmark Building lead from the sidewalk back into mixed use interiors and upper floors, while completely separate shops and office space line the facade at street level.



MACTEC: Dalton, 2008
201 South Hamilton Street.

(Below) The First National Bank building (ca. 1970). Without multiple storefronts or uses, this is a form of stand-alone commercial architecture. This complex represents an era when a building could become a campus to the central downtown, and is historically significant in form as well as in International Style.

3.5. Parts of the Commercial Facade

The “3-Part Facade” defines the vertical sections of most primary commercial facades facing the street or the patron (Figure 2.2). The facade is divided into three sections: storefront, upper facade and cornice. These divisions can be found across hundreds of years of construction and styles up to the present day. The uses and context of the main parts follow.

The Storefront

The storefront is the where the facade “interacts” with the patron in the area inset between permanent building piers. It is essentially a large opening filled with an arrangement of glass and provides access to the interior (Figure 2.3). It has a marketing role as well as a functional role, and therefore street-level storefronts have traditionally been altered much more than any other part of the facade.

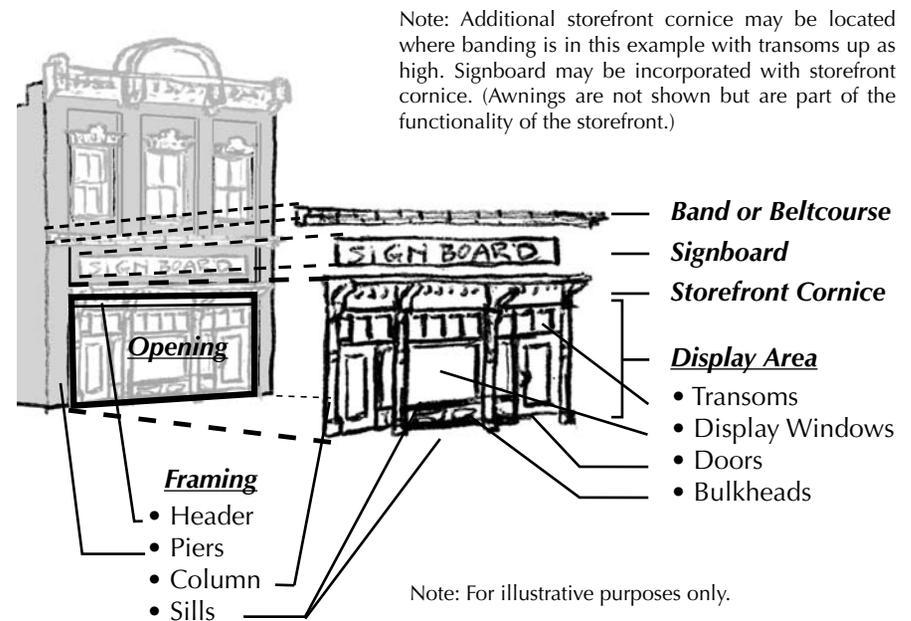
The storefront’s marketing role is the display, which contains its own set of parts: doors, bulkheads, windows and sometimes transoms. Functionally the storefront provides access to the business, displays wares to sidewalk shoppers, and historically provided natural light and ventilation through high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

Overall, the storefront frames the shop. Earlier forms decorated the structural parts, such as columns and window frames, in the style of the building’s architecture. Later, storefronts were constructed or updated using more functional materials such as sleek copper or aluminum trim and full glass, as steel header beams replaced wood and the need for multiple columns. The storefront also usually was designed to include an area above the framed store opening called the sign band, and above this typically some form of visual separation in the form of a material beltcourse or attached storefront cornice. These elements are found just under the lowest part of the upper facade and serve to “cap” the storefront.

Fig. 2.2: Illustrated Divisions of the “3-Part Facade”



Fig. 2.3: Illustrated Components of the Storefront



3.5. Parts of the Commercial Facade (continued)

Upper Facade

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

Cornice

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

Fig. 2.4: Illustrated Components of the Upper Facade

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

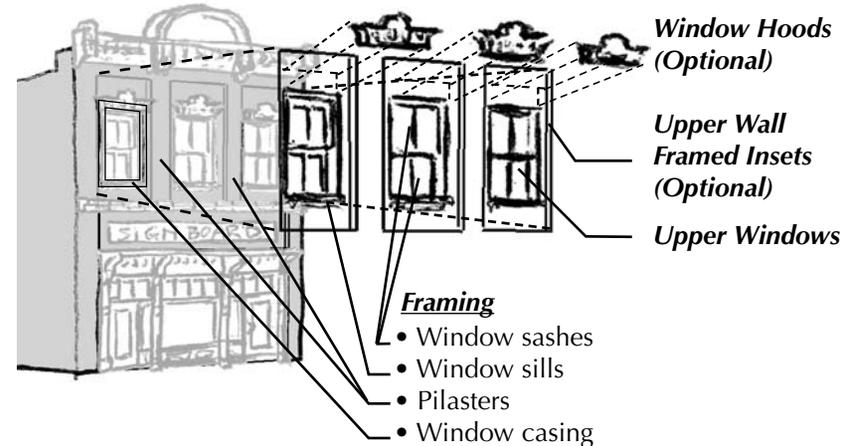
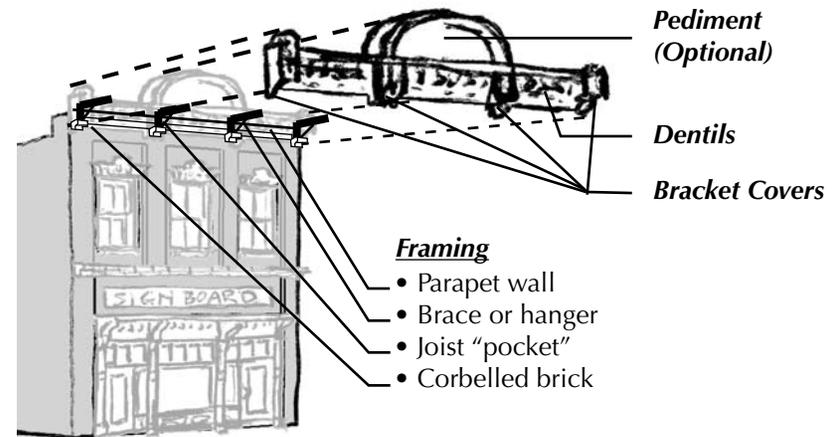


Fig. 2.5: Illustrated Components of the Building Cornice

Note: For illustrative purposes only.



3.6. The Downtown Environment

Downtown is a highly structured architectural environment where it is important to understand the concepts and traditional application of density, set back, building heights, horizontal continuity of building elements and reserving the sidewalk as the “pedestrian hallway.”

Density

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

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

Setback

Traditionally, downtown buildings were built right to the edge of the sidewalk (zero-lot-line construction) and to the edges of their property boundaries, with commercial structures sharing adjoining or “party” walls. New buildings set back varying distances from the front or side property lot lines downtown offset the rhythm of the “wall” of businesses along the street. If there are existing gaps caused by a variation on building setback these can be filled with landscaping, outdoor seating, or other visually interesting and functional amenities to continue perceived building edge (see below).

APPROPRIATE:

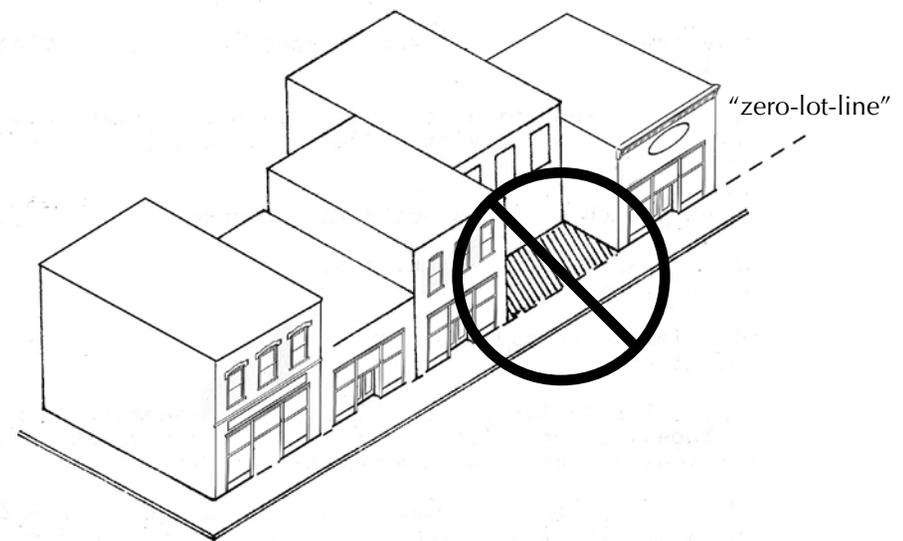


INAPPROPRIATE:



Zoning and the architectural environment in the central business district of Dalton allow for high density. Buildings physically share “party” side walls and are built to the edge of the sidewalk.

Fig. 2.6: Example of Improper Setback in Downtown



Building Height

Generally, building height in a traditional downtown, or in individual districts within an area, reflects structures that were built at about the same time in block groupings. Therefore, the downtown environment has block faces that are generally even and harmonious in building height and floor alignment. Some buildings may be a story higher or some building cornices may compete in decorative height within the same block. However, when dealing with infill construction or building additions, heights out of scale with the average height originally intended for buildings in that historic block can become inappropriate.

Controlling building height is not meant to prevent new development of greater density or limit building height in downtown, however the concept of height progression contributes to the downtown’s “sense of place” and wayfinding for the user. It is important to be able to stand in a central place within a downtown (perhaps from a landmark such as the statue at Hamilton and Gordon Street), look out and see a general progression of building heights from this vantage point. The progression of larger buildings behind the earlier, smaller buildings, give a sense of order.

Significant smaller, historic buildings should not be visually blocked or overwhelmed by buildings or additions to buildings. Corner buildings are usually considered anchors and may have a bit more mass and therefore height. Following general guidelines in height and keeping in mind progression in scale will allow Dalton’s built environment to be experienced from the heart of the district outward. (Figure 2.7 at right)

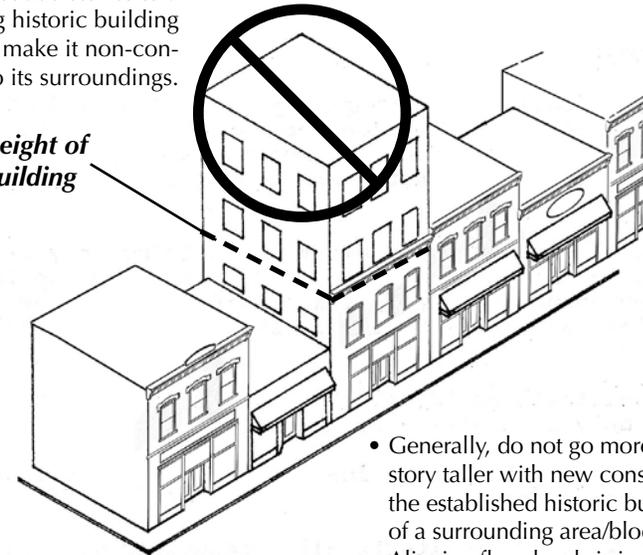
Historic documentation may show over time that structures have been dismantled and replaced with modern one-story infill or second levels removed and lower floors covered with veneer and siding. After research into what had existed, if precedence or surrounding context establishes a general height, then it may be feasible to add additional floors to non-historic one-story buildings. (Figure 2.8 at right, and also see Section B, Chapter 4.6 Additions)

Building height is currently tallest in the center of Hamilton Street and in new construction found near the Whitfield Courthouse (outside the historic district). This sets a precedent for taller building in the NW quadrant of downtown along Selvidge and Waugh Streets and vacant parcels west of Pentz St.

Fig. 2.7: Examples of Conforming Building Height

Do not add stories to a contributing historic building form that will make it non-conforming to its surroundings.

Original height of Historic Building



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

Fig. 2.8: Progression of Building Height



3 to 5 stories:

central / rail corridor and northwest of historic district around courthouse

2-story:

district majority

1-story:

north, south and southwest parcels in district

The height of most buildings throughout the commercial historic district conforms to two-stories (with the highest decorative parapets along Hamilton Street, and lower parapets and floor-height constructed along Pentz, Gordon, Cuyler and Morris Streets in later periods as downtown grew). The hotel and the First National Bank building between Hamilton St. and the rail corridor (in far background) are three to five stories with building height, tapering to one-story, one-part commercial forms at the “edges” of the district, along Pentz and on the north and south ends of Hamilton Street. (Photo taken from the 4th floor of county parking deck.)

3.6. Downtown Environment (continued)

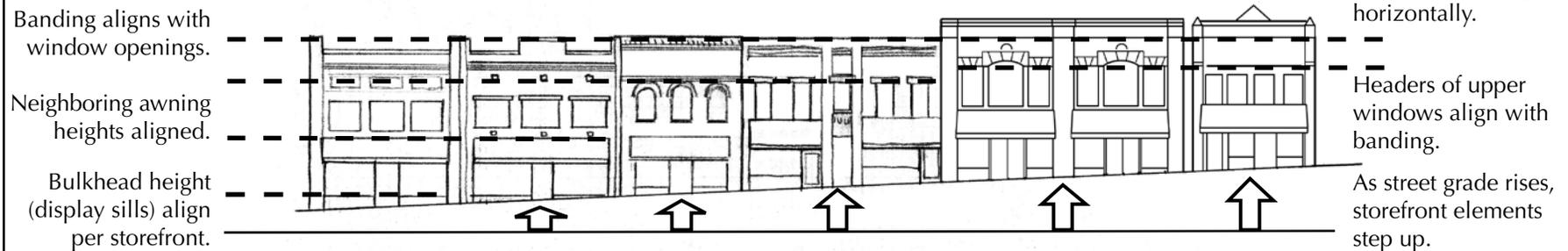
Horizontal Continuity

Straight lines are harmonious. Modern strip centers utilize this concept well with linear form and signs set at uniform heights. This becomes more challenging in the traditional downtown environment due to independently owned buildings and facades. However, the original builders also understood the success of mass marketing and how clutter confuses the shared pedestrian audience. Coordinating horizontal building elements with neighbors is key. Features that create continuous visual patterns for the pedestrian to scan the downtown marketplace are found in storefront cornices, banded building materials, awning placement and valances, and

banded signs. This is an important reason why retaining and restoring even the smallest building feature is crucial.

For each storefront, it is especially important to align items such as display sills, display frames and even some window signage. If there are sidewalk grade changes, different neighboring horizontal elements might line up, such as transom windows with awnings or sign bands. Note in the figure below the slight grade change along the street. Awning valances and storefronts will reflect this change in horizontal elements (Figure 2.9).

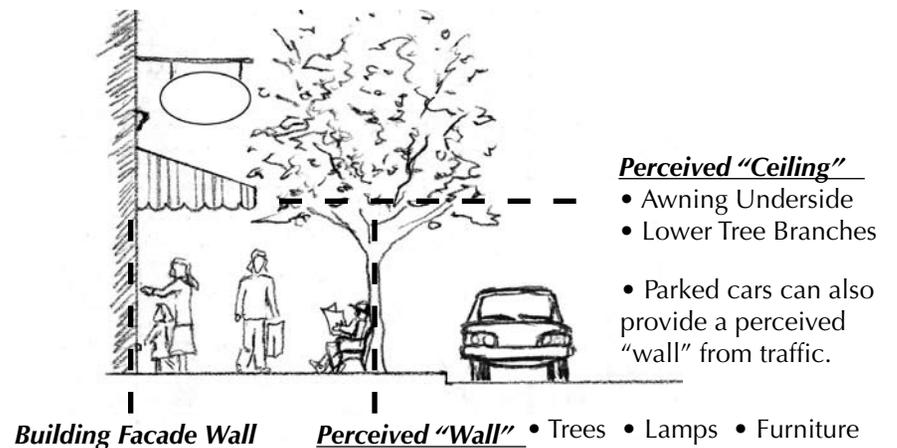
Fig. 2.9: Horizontal Alignment of Elements



The Sidewalk is the Pedestrian Hallway

The pedestrian is the most important asset to the downtown environment, and provisions for the safety and comfort of the pedestrian are key. One continuous "wall" of the pedestrian hallway is formed by the attractive building facades and storefronts. The opposite, perceived wall, is made up of the rhythmic and equally set line of street planting (a mix of shade trees and decorative trees or planting beds is preferred), and/or pedestrian amenities visually separating the sidewalk from the street. Also helping define this perceived wall and making the pedestrian comfortable from moving traffic can be a row of parking, which is usually parallel or angled on wider streets where allowed. Finally, creating the "ceiling" of the hallway is a combination of the lower branches of well-maintained shade trees and the even coordinated projections of the underside of storefront awnings or canopies. Dalton's streetscape project has achieved a delightful pedestrian hallway

Fig. 2.10: How To Create the Pedestrian Hallway



4.1. Storefronts

General Standards



MACTEC: 126 W. King St., Dalton, 2008

Retained storefront elements (from different periods) become more valuable with time. Traditional details create downtown retail character and should not be replaced.



The Georgia Trust: Trevitt Hall, 2005

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



MACTEC: Dalton, 2008

Storefronts are the most frequently converted area of the facade. Changes, removal, insets, and shifted columns over time can become confusing and aesthetically incongruous.



MACTEC: Dalton, 2008

This full glass corner storefront, original to the 1948 Ginsberg Building, is a part of the building style and should be retained and restored as such.

Appropriate/Acceptable

- 4.1.1 Preserve (retain, restore and maintain) first, any original storefront and second, those changes that have gained historic significance over time.
- 4.1.2 Retain and repair (rather than replace) deteriorated original features.
- 4.1.3 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials (Figure 2.11).
- 4.1.4 If the original or intended design of the entire storefront cannot be determined using photographs or historic resources, use contemporary materials with features, proportions, profiles, massing and traditional arrangement typical of similar structures of the same architectural form and style.
- 4.1.5 Assess significant storefront arrangements of later periods that use quality materials (such as irreplaceable decorative tile, glass or marble), which may have completely replaced original features. If such remodeling is architecturally important, has significant retail history, or is noteworthy, preserve these features as noted above.
- 4.1.6 Always use the gentlest cleaning methods possible which include simple washing with mild detergent and natural bristle brushes, or specific restoration chemicals if stronger cleaning or paint removal is intended.

Inappropriate/Not Acceptable

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

Entrances and Plans

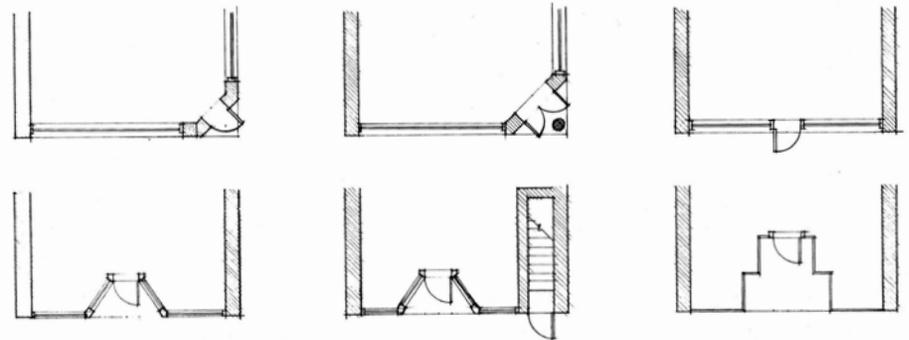
- 4.1.11 Preserve (retain and restore rather than replace), or replicate if necessary, any storefront plan (angles, depth, recessed, flush or other).
- 4.1.12 Determine and retain or replicate if necessary the original entry ceiling height, door transoms, materials or placement of doors (right, left or center facing, single, double, etc.) original to the storefront, and/or those changes to entrances that have gained historic significance over time.
- 4.1.13 Determine and retain or replicate if necessary the original entry exterior floor (original hex tile, wood, cast iron sill plate, etc.) original to the storefront, and/or those changes to entry floors (terrazzo, store name plates, artistic tile, mosaic, etc.) that have gained historic significance over time.

Doors

Appropriate/Acceptable

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

Fig. 2.12: Basic Storefront Plans (25 feet wide storefront)



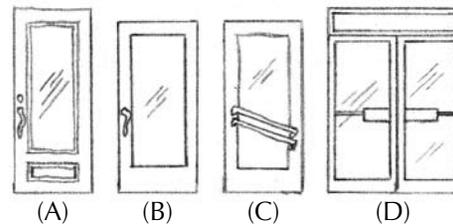
Not to scale. These are only *sample*, basic storefront configurations.

Inappropriate/Not Acceptable

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

Fig. 2.13: Illustrated Examples of Traditional Commercial Doors

APPROPRIATE:



INAPPROPRIATE:



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

4.1. Storefronts (continued)

Displays



In general display glass is the greatest amount of material in a storefront. This building retains cast iron piers.



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

Fig. 2.14: Features of Storefront Displays



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



It is significant to retain the geometric layout of mid-20th century displays. Metal frames, wood casing materials, doors and "seamless" glass from the 1930's are irreplaceable.

Appropriate/Acceptable

- 4.1.22 Preserve (retain, restore and maintain) any original display material. Specifically address the integrity of window glazing, top sides of framing reveal or wood stops that secure the display glass, as these items are exposed to most weathering and UV light (and are intended to be periodically maintained).
- 4.1.23 Retain and repair (rather than replace) deteriorated display parts.
- 4.1.24 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, reveal, massing, scale) in design and materials.
- 4.1.25 If the design of original display parts cannot be determined using photographs or historic resources, order custom replacement display windows. Generally, replacement display windows should have glazing that is proportionate to the original display window glass. Width of and placement of divisions and framework must replicate that of original display design. There are good sources for metal display windows with colors or bronze anodized finishes that have wide rails and stiles with deeper profiles.
- 4.1.26 Use of flexible, clear silicone sealer where the frame meets the glass, or interior plexi-glass set behind the display area can cut heat gain and drafts.
- 4.1.27 Retain later-period displays or significant modern storefronts having a retail history to downtown, or those using quality modern materials, to preserve later storefront features as noted above.

Inappropriate/Not Acceptable

- 4.1.28 Do not remove, replace, reduce, cover, or alter original display windows.
- 4.1.29 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water. Use only gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes (see also Section B, "Exterior Walls").
- 4.1.30 Do not install smoked or mirrored display window glass. This severely limits valuable product display capability reflecting the street scene back to the pedestrian and has an inappropriate character for the traditional environment. Gain shade with deep enough awnings and/or canopies and keep display lights on during the day.
- 4.1.31 Do not install thick insulated glass if original, historic frames, trim work and display configuration will not accommodate the new glass. Contemporary glass can be ordered and often set back into traditional wood framing with the same trim and stops re-installed to new glass thickness. Historic metal frames are more difficult due to the precise fit of parts.
- 4.1.32 The removal of historic glass or displays should not be carried out simply because of drafts that can be addressed with proper maintenance. Well placed awnings or traditional sun screening devices provide the best efficiency.

Transom Windows



MACTEC: 105 Hamilton St. Dalton, 2008



MACTEC: Photo Archives

Wood transoms (usually with equally spaced vertical mullion divisions for style) make up basic storefront transom arrangements and are repeated over a side door.

Keep in mind how the transom windows look from inside looking out and at night as well as day. Unique or historic display lighting can be a marketing tool.



MACTEC: 311 S. Hamilton St. Dalton, 2008

It is common to have transom windows below the awning if the storefront opening is low. Use lightweight awning fabric to allow some light in. (Seen from inside.)



MACTEC: 126 W. King St., Dalton, 2008

Leaded prism glass transoms are common in early 20th-century storefronts. When positioned above awnings, these diffuse harsh sunlight and spread light inside.

Appropriate/Acceptable

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

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

Inappropriate/Not Acceptable

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

4.1. Storefronts (continued)

Bulkheads



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



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

Fig. 2.16: Features of Storefront Bulkheads



Simple, brick bulkheads (matching brick piers) with header course sills are common below wood or metal display frames across generations of storefront styles.



Mid 20th-century to contemporary storefronts use a variety of veneer materials such as marble, polished granite, cast stone, pigmented glass, tile or full glass.

Appropriate/Acceptable

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

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

Inappropriate/Not Acceptable

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

Store Cornices/Beltcourses/Sign Band



MACTEC: 124-130 W.King St. Dalton, 2008

Cornices delineate top frames of storefronts. Alignment with neighboring conforming facades builds continuity.



MACTEC Photo archives, 2008

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



MACTEC: Trevitt Hall Dalton, 2008

“Banding” of traditional building materials may occur at cornice lines or window areas. A “sign band” is created above the storefronts where transoms may have been located.



MACTEC: Dalton, 2008

Mid-20th century architecture appears in subtle details, such as horizontal brick patterns and engineered materials in the aluminum windows.

Appropriate/Acceptable

- 4.1.56 Preserve (retain, restore and maintain) any original horizontal dividing or decorative elements to the facade. In general these may be, but are not limited to, corbelled masonry courses, stone sills, and appliqué trim that define the horizontal division of the facade.
- 4.1.57 If the store cornice or sign band area is marked by an attached feature that caps or frames the storefront area, preserve this feature.
- 4.1.58 If replacing a missing beltcourse, closely match or imitate the original type in general design, location, materials, detailing, and scale.

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

Inappropriate/Not Acceptable

- 4.1.59 Spray-on polystyrene, “blown-on” coatings, built-up mesh, or exterior insulation and finish systems (EIFS) materials are not be used to replace, rebuild, or simulate a historic cornice. These materials do not have the sharpness of the stamped details of metal or fiberglass reinforced plastic (FRP) cornices.
- 4.1.60 Do not remove or add course-work (banding, trim, cornices, etc.) that was not intended for the period of architecture or by the original building design. Use historic photographs to prove details.

4.2. Upper Facades

Upper Windows



MACTEC: 224-228 Hamilton St. Dalton, 2008

Upper windows are usually custom fit, large and have thick reveals due to the scale of facades. Note: Awnings over upper windows are cost effective.



MACTEC: 111 & 115 W. King St. Dalton, 2008

Upper windows were custom designed with architectural facade styles in mind. Bands of windows and cast concrete frames are highly important to the "International Style."



MACTEC: 218 Hamilton St. Dalton, 2008

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



MACTEC Photo archives, 2008

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

Appropriate/Acceptable

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

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

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

Inappropriate/Not Acceptable

- 4.2.8 Avoid replacing historic windows with off-the-shelf replacements or new windows that do not equally fit the original framed opening.
- 4.2.9 Grid-between-glass or "snap-in" flat vinyl mullions are not allowed.
- 4.2.10 Do not discard historic original windows immediately because of condensation or air. Moisture and condensation occurs on single-pane glass when the source of moisture is often from ground water infiltration into the wall system, crawl spaces without moisture barriers, lack of insulation or general interior atmosphere. Leaking windows are often from other unsealed areas of the building. Use dehumidifiers if needed.

Building Cornices



MACTEC: Hamilton Street, Dalton, 2008

Early decorative cornices on some of the oldest buildings in downtown involved simple to sophisticated masonry techniques.



MACTEC: 130 W. King Street, Dalton, 2008

“Industrialized” materials of cast iron and stamped sheet metal spurred mail-ordered cornices by the late 1880s. This building displays stamped metal cornices and window hoods.



Dalton Public Schools & MACTEC photo archives

Buildings downtown may be missing built-out cornices of terra cotta, tile and cast materials, introduced in the 1910s and used through the 1930s.



Dalton: 255 N. Hamilton & 312-316 S. Hamilton

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

Fig. 2.19: Details of Upper Building Cornices

Appropriate/Acceptable

- 4.2.11 Preserve (retain, restore and maintain) original metal or brick cornices. (This also includes matching materials over windows called “hoods.”)
- 4.2.12 Retain and repair (rather than replace) deteriorated cornice parts.
- 4.2.13 If replacing or repairing brick, make sure that the characteristics of any new brick match that of the old (size, shape, porosity, surface finish), not only for the cornice style but also to relate with the shrinking and swelling of the entire historic masonry system. (See Appendix D.2. “Preservation Briefs” for information.)
- 4.2.14 Assess the stability of the cornice mounting system. Generally this was wood frame set into masonry pockets across the top front of the facade. If deteriorating, and the cornice is original or historically significant, it must be removed carefully and returned with a new bracket system.
- 4.2.15 If replacement of visible parts (generally, parts seen from the street or sidewalk) is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.
- 4.2.16 If the design of original cornices cannot be determined using photographs or historic resources, build or attach custom replacements. Generally, cornice size should be proportionate to the size of the facade and the style of the building. Design replacement cornices in keeping with similar structures in the adjacent downtown area.

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

Inappropriate/Not Acceptable

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

4.2. Upper Facades (continued)

Roofs

The general rule for roofs is to assess whether they are seen from the vantage point of the pedestrian. The basic form of the roof system (flat, pitched, gabled, arched, etc.) and the materials (such as standing metal seam, various shingles, etc.) if seen by the pedestrian, should be maintained. Most of Dalton's downtown historic commercial buildings have flat or gently sloping roofs with rolled composition or asphalt materials and masonry parapet wall systems. This provides a general visual coverage from the pedestrian and allows the building owner a number of possibilities to repair or replace the roof with no historic detriment. However, adding extra roofs over this roof, especially seen from the street (Fig. 2.20), is inappropriate.

A well maintained flat commercial roof in Dalton with good pitch to rear. Note applied roof membrane continues up back side of parapet walls to clay coping tiles that protect the wall tops.



1. Roofing Material

Appropriate/Acceptable

- 4.2.20 Preserve original roof materials (joists and rafters) where they exist.
- 4.2.21 New roofs of like-covering or similar materials are appropriate. Modern roof covering systems (generally for flat roofs) provide a range of contemporary and heat-reflecting options that are appropriate for historic buildings, which will protect the building.
- 4.2.22 The installation of a higher pitched roof to "improve" water runoff may be appropriate if it can be proven that the existing system is incorrectly installed or failing, or if new materials cannot improve the efficiency of the roof. If a new pitched roof is installed, the new roof line must not be visible on the primary facade and must be constructed below the original roof parapet wall.

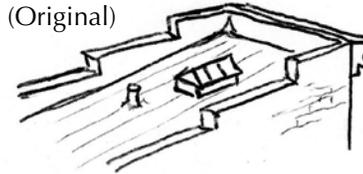
Inappropriate/Not Acceptable

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

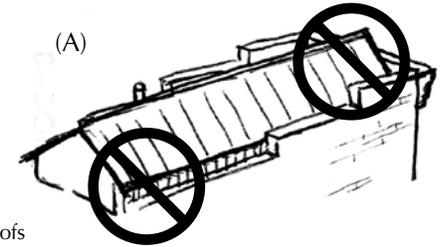
Fig. 2.20: Coverings and New Roofs

Appropriate:

(Original)

**Inappropriate:**

(A)



In these inappropriate examples, "shed" roofs are (A) installed on top of the original, visible over the parapet walls from the side view and the front cornice, as well as diverting water onto side buildings rather than directly back. In (B) a full metal encasement roof changes the entire form and style of the building.

(B)



2. Parapet Walls

Appropriate/Acceptable

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

Inappropriate/Not Acceptable

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

4.3. Rear Facades

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

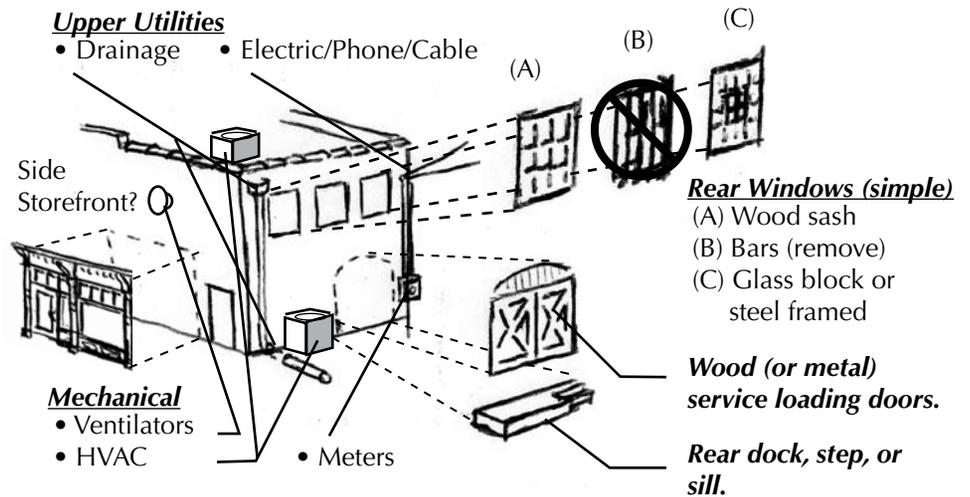
Retain Context of the Rear Elevation

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

Appropriate/Acceptable

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

Fig. 2.21: Components of the Rear Elevation



Inappropriate/Not Acceptable

- 4.3.6 Do not sandblast rear facades as a cleaning method, nor use any abrasive cleaning method, including high water pressure washing. This is all too abrasive for softer, historic materials.
- 4.3.7 Do not paint natural brick (or use brick hues if re-painting.)
- 4.3.8 It is tempting to use lesser quality maintenance materials on the rear of a buildings. Do not use harder (usually Portland cement-based) mortar than the existing mortar in the joints of the rear facade. Using dissimilar materials on a historic building, which has natural movement, will ultimately and irreversibly damage the building.



Rear areas are clean, but many facades have covered windows and “closed” feel.



Rear elevations with basic upkeep and opened windows create an inviting, organized “secondary” street along the railroad.

Rear Utilities

Appropriate/Acceptable

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

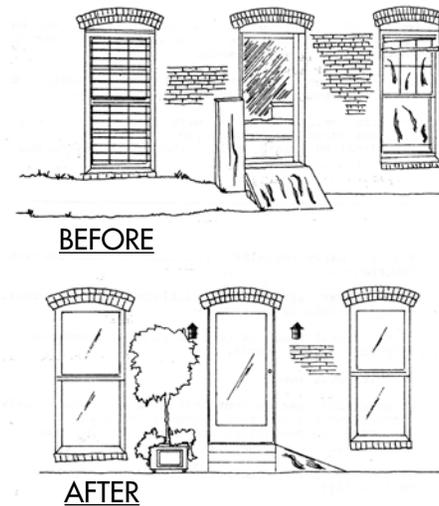
Back Entrances

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

Appropriate/Acceptable

- 4.3.15 Retain and repair (rather than replace) original loading doors. Large original service or fire doors can be secured open to preserve their presence with new, contemporary doors installed just inside the opening. Sometimes large service entries have enough room to incorporate a common vestibule having multiple internal entries to businesses and collected services such as gas or electric meters.
- 4.3.16 Metal service doors are acceptable with or without glass, depending on the level of security, however a good coat of paint goes a long way in addressing the stark nature of a gray metal door.

Fig. 2.22: Rear Features Before and After Retain Context



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

- 4.3.14 Ensure ground surface is graded away from the building foundation. Installing "French drains" (see Appendix 1) can help direct water away through permeable ground around a building. Always gain permission to divert run-off to lower areas or public street gutters.
 - 4.3.17 Canopies or awnings are acceptable if patrons will be using the rear entrances or if upper floors are used for business or as a residence. Awnings on rear windows serve the same protection as those on fronts. Use simple design, such as straight edge valances rather than decorative scallops and solid colors rather than stripes.
 - 4.3.18 Service entries are better served with simple rigid aluminum canopies if there will be deliveries, trucks, or movement of supplies and personnel that might damage a fabric awning easily.
- Inappropriate/Not Acceptable**
- 4.3.19 Do not impose false, "Main Street" style storefronts to the rear of the building.
 - 4.3.20 Do not use residential-style doors for rear entrances.

4.4. Additional Features and Amenities

Beyond the composition of the storefront, a building's complete exterior defines its architectural style. The additional features and amenities that might change often or with each business are subject to review by the Historic Preservation Committee to ensure that commonly changed items respect the historic structure.

Exterior Walls

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

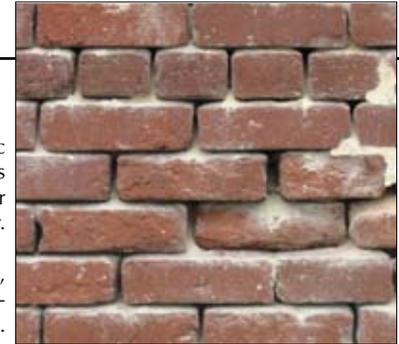
NOTE: If the interior walls are showing wear and damage, look for exterior causes first. Water infiltration caused by improper exterior work, such as "rising damp" from high water tables, dampness in the foundation, or structural stresses from other areas on the wall, is common and can be remedied.

Appropriate/Acceptable

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

Older buildings often have softer historic brick and mortar. After nearly 100 years this can become weathered. DO NOT repair with harder, Portland cement mortar.

Soft mortar MUST be replaced with soft, lime-based mortar to avoid permanently destroying the integrity of the historic brick.



MACTEC: Photo Archives

Inappropriate/Not Acceptable

- 4.4.3 Do not paint unpainted masonry surfaces, add water sealers or apply clear coating of any kind to the masonry. These will change the vapor transmission of the wall system, perhaps permanently.
- 4.4.4 Do not sandblast or use any form of abrasive, highly detrimental cleaning method (including high-pressure water) on walls. Use chemical strippers and cleaners formulated for the soft historic material that will not break the outer "crust" of old brick or patina on stone.
- 4.4.5 If historic masonry has soft mortar, do not repair or re-paint masonry with harder Portland cement-based mortar or contemporary engineered bricks. These materials will be too hard and rigid for the softer (lime-based mortar) composition of the historic masonry, and will cause permanent irreversible damage to the masonry wall.
- 4.4.6 Research the history if covering or veneer exists. Some exterior surfaces may have had covering or application of veneers or stucco for maintenance reasons long ago such as poor masonry, a fire that compromised the brick, or natural disaster. Do not uncover a past problem until the reason is known.

(note) **While the HPC does not have jurisdiction over interiors, please note that improper interior treatment of walls can easily compromise the entire wall system through to the exterior.** Do not remove interior plaster to expose brick walls. Historic brick is often soft, especially if intended for plaster to adhere. Exposing and covering with water sealer will not solve conditions of crumbling or sandy mortar; these actions will add an additional moisture-causing problem. If original plaster is cracking and must be removed, install furring strips and attach sheetrock to gain the appropriate "finished" interior appearance of the historic environment or leave "patina" on surface as is.

4.4. Features and Amenities (continued)

Quality Architectural Materials

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

(For more information on exact procedures for care and maintenance of historic materials see National Park Service *Preservation Briefs* list of materials and subjects.)

Appropriate/Acceptable

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

Fig. 2.23: Study of Architectural Masonry Found in Dalton

With a focus on masonry alone, Dalton downtown is full of quality resources. Less expensive covering materials have come down over recent decades and there are many eras of materials to preserve. Continue new construction with materials that are lasting.

**Inappropriate/Not Acceptable**

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

Awnings and Canopies

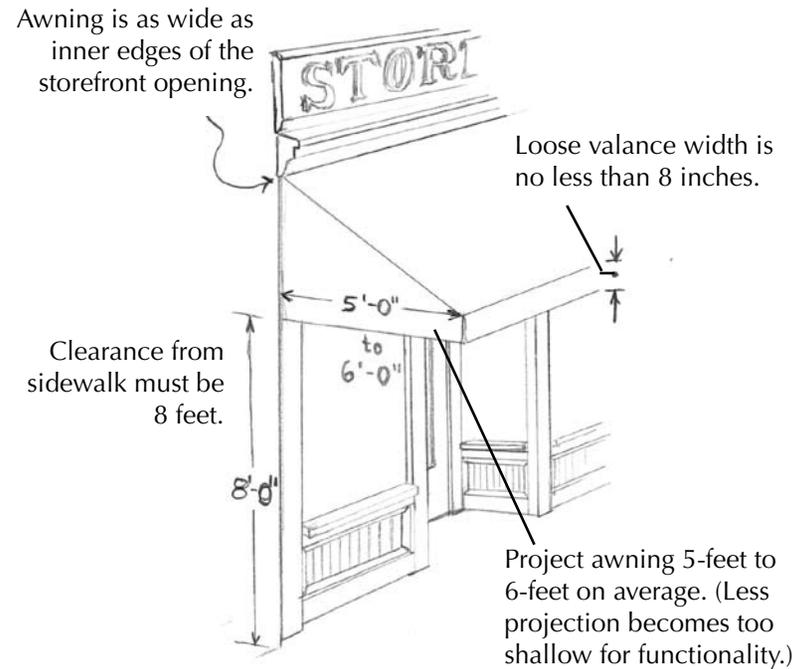
Awnings, if properly installed and scaled (Figure 2.24), can be an important stylistic and functional element of a building facade. They provide protection from the weather and from UV sunlight that can harm display merchandise, and they greatly reduce the amount of maintenance to the storefront area. Most historic buildings have had, or were designed to accommodate, awnings or canopies of some sort.

Awnings can be rigid canopies in the form of built-in “ledges” consistent with the architectural style of the building. They may also be light-weight aluminum or sheet metal attachments, often used to replace fabric awnings as storefronts changed in style.

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

(Continued on next page.)

Fig. 2.24: Traditional Placement of the Storefront Awning



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



Dalton: 110 w.Crawford & MACTEC Photo Archives

(Top) Square-tube aluminum frames for secure mount with unique decorative brackets. (Bottom) Contemporary awnings with side-less construction have traditional scale, mounted on retractable rollers.



MACTEC: N.Hamilton St., Dalton, GA, 2008

Deep projecting awnings are appropriate. Storefronts (left) with awnings to edges of facade inappropriately “cut” the facade in half visually. It is appropriate to fit the storefront openings. On upper windows, cover at least half the height.



MACTEC: 201 N.hamilton, Dalton, GA, 2008

Many mid-20th century buildings have highly stylized and very significant canopies built in over glass fronts. Often form follows function.



MACTEC: 267 N. Hamilton, Dalton, GA, 2008

Awnings may gain historic significance. These simple, possibly original aluminum awnings remain attractive, unique, and appropriate to the 1940s facade style. Repair and retain these details..

4.4. Features and Amenities - Awnings (continued)

Appropriate/Acceptable

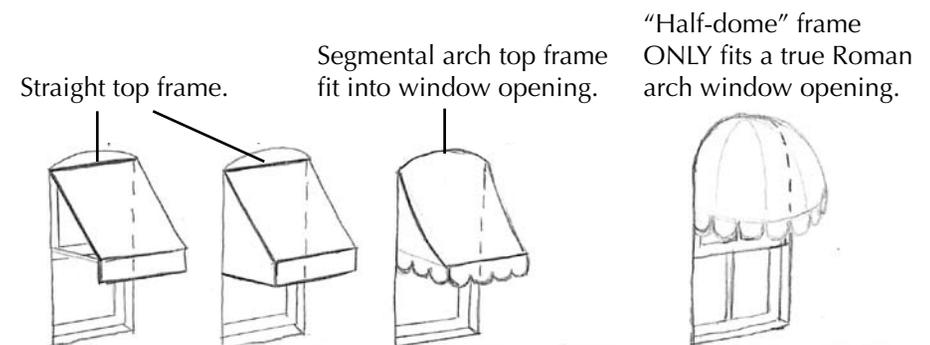
- 4.4.14 Preserve (retain, restore and maintain) any original awning hardware if in good condition, original, and/or not a detriment to safety.
- 4.4.15 Retain and repair (rather than replace) deteriorated canopy parts if they are part of the original to the style and construction of building.
- 4.4.16 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.
- 4.4.17 If original awning design and/or placement cannot be determined using photographs or historic resources, use custom new hardware. The characteristics of new awning(s) should match that of the traditional (size, shape, width, projection, height) so that it complements the storefront style. The design of replacement awnings or canopies should be in keeping with similar structures in the adjacent downtown area.
- 4.4.18 Fabric is the most traditional material for use with replacement awnings, and the tightest fit will endure the best weathering. Square aluminum frames with crimped-channel fasteners along the entire length of the frame are appropriate.
- 4.4.19 Allow awnings to be an expression of the business. Stripe or solid fabrics will make different statements about the type of business. Some buildings with multiple businesses can choose a "fabric family" of similar stripes, while changing the colors for each storefront.
- 4.4.20 Install loose fabric valances. Scallop, straight edge, wave, key or decorative trim give greater individuality to any storefront.
- 4.4.21 Conform the shape of the awning to the shape of the opening (see Fig. 2.25).
- 4.4.22 Awning and canopy frames are traditionally the width of the storefront opening. In some cases with modern architecture there are little or no building piers. Glass storefronts are designed to the edges of (banded around) the facade and canopies may run this length.
- 4.4.23 For rigid canopies, assess the stability of the mounting system. Those retrofitted onto older structures in the mid-20th century may have a steel header across the storefront display (often removing display transoms) for cantilevered support where old storefronts were replaced for full-glass fronts. These may require substantial expense to remove and should be studied for load-bearing integrity. Retain the canopy or re-design to the most significant storefront architecture. Assess water diversion from rigid canopies.

Inappropriate/Not Acceptable

- 4.4.24 Generally, do not install an awning that crosses the entire width of the building from edge to edge.
- 4.4.25 Do not horizontally cover major structural piers or significant vertical storefront elements such as cast iron columns. Breaks in the awning frames lessen the potential for an awning to visually dominate the facade and ease the cost of repair if needed.
- 4.4.26 "Half-dome" shaped awnings are not appropriate for storefronts and upper windows unless the shape of the opening is a true Roman-arch.
- 4.4.27 Do not use plastic or vinyl covering (or covering intended for back-illumination) as these have a non-traditional glossy appearance and are often prone to UV damage and color fade.
- 4.4.28 Do not use "quarter-barrel" shaped awnings as they receive uneven sun exposure and often encounter water or stains on the top, flat surface.
- 4.4.29 Avoid plastic clips, nylon cord and thin round aluminum round frames which have proven over time not to be durable materials for the stresses awnings encounter.

Fig. 2.25: Fitting the Awning to the Window Opening

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



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

4.5. New Construction

New in-fill development or new construction to replace a structure that has been lost should continue the dense, pedestrian oriented, urban environment described in Section B, Chapter 3.6 "The Downtown Environment." **To ensure compatible building design, all new construction must follow the preceding Section B, Chapter 4 "Commercial Architectural Guidelines."**

Placement and Orientation

- 4.5.1 Align new construction with the setback and spacing of existing structures in the adjacent downtown area. Generally, these structures have zero-lot-line conditions (no front or side setbacks).
- 4.5.2 Locate parking to the rear of the building or utilize available on-street spaces.

Scale

- 4.5.4 Design the new construction to be of similar height, width and proportions of existing structures in the adjacent downtown area (see Figure 2.26 right).
- 4.5.5 Limit the number of stories of new construction to be equal to adjacent structures on either side, or no greater than one story higher than the tallest adjacent building. The HPC may reserve the right to deny additional stories if the building appears out of scale with the building forms in the surrounding downtown area.

Style

- 4.5.6 New buildings may be contemporary but should be appropriate to display the style and construction methods of the period in which it is constructed.
- 4.5.7 The design elements of new construction (massing, height, rhythm of openings, dimensions and placement of facade features) should be in context with those features of existing structures in the adjacent downtown area.

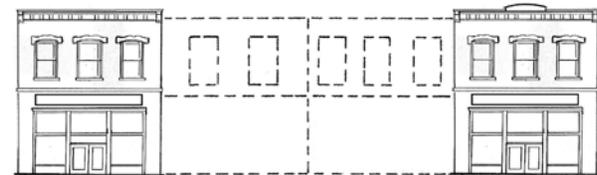
(Dalton, GA local commercial historic district) A new structure (left side of courtyard) appropriately designed with facade, storefront, form, orientation, scale and contextual style to the surrounding buildings. Historic one-part commercial in the area established a building form. The new structure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



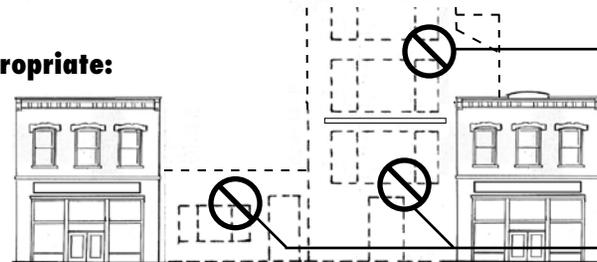
- 4.5.3 Window size and placement as well as storefront opening and height should be consistent with the rhythm of those in existing building forms in the adjacent downtown area (see Figure 2.26 below).

Fig. 2.26: Examples of New Construction and Rhythm

Appropriate:



Inappropriate:



Inappropriate Scale

Inappropriate Openings & Placements

- 4.5.8 Design the roof form to be consistent with those of existing structures in the adjacent downtown area.
- 4.5.9 Design composition and arrangement of parts (shapes, sizes, placement of windows and doors, and vertical or horizontal emphasis).
(For more information see Section A, 1.7. "Sense of Place & Context" and Section B, Chapter 3 "Basics of Traditional Commercial Buildings.")

4.6. Additions

When constructing an addition to a historic downtown building, it is important to realize that most historic buildings cannot support additions. Reasons are both physical and philosophical in the architecturally valuable downtown historic district. Generally, the historic downtown environment, with zero-lot-line construction and pedestrian-scaled sight lines, does not allow space for additions. Adding major building features has the potential to degrade the historic downtown environment.

Keep Additions in Context

- 4.6.1 If additional square footage is necessary, placing the new addition to the rear of the structure is preferred to adding another story, if space is available.
- 4.6.2 Inset new walls from the corner and lower roofs when framing additions from the sides of the building, allowing the original form of the historic structure to be “read.”

Rooftop Additions

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

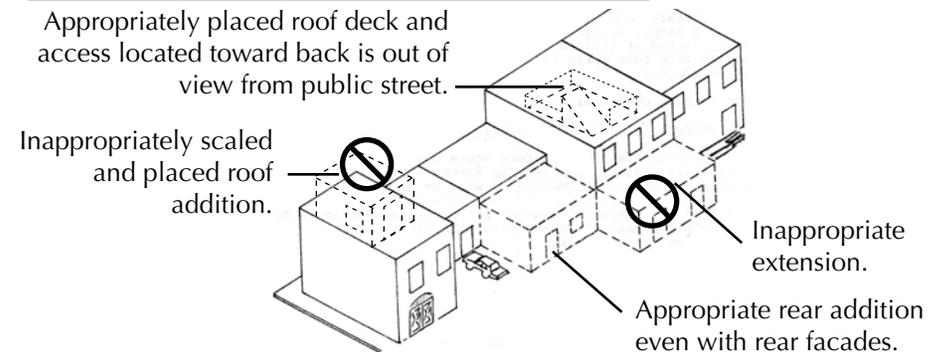
Appropriate/Acceptable

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

A building’s structural integrity and the height, scale and massing of surrounding buildings are paramount when determining whether a building can support an addition. Additions should match materials, size and scale relationships. Being able to differentiate the new from the old, however, is important. **To ensure compatible building design, all new additions must follow all the preceding Section B, Chapter 4 “Commercial Architectural Guidelines.”**

- 4.6.3 Ensure that the characteristics of additions continue those of the original architecture (massing, height, rhythm of openings and general type of materials), with the goal of complimenting the existing building style as well as the structures in the adjacent downtown area.

Fig. 2.27: Examples of New Additions Off Building Rears



Inappropriate/Not Acceptable

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

(Continued on next page.)

Balconies

Upper facade balconies were not a common historic feature of downtown Dalton. Adding a balcony necessitates an upper door or window feature be modified to form a "door." This is unacceptable treatment of a building in a historic district. Original construction generally was not designed to bear bracing and weight of upper floor balconies. Support columns to the sidewalk can pose a safety hazard.

Appropriate/Acceptable

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

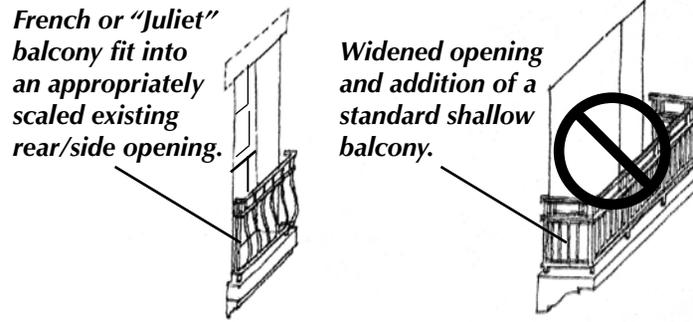
Porches, Stairs and Patios

Outdoor patios are good features to add to abandoned lots for a temporary and attractive use until new infill construction can be obtained. Public parks or greenspace to the side or behind buildings may require easements for businesses to gain use. Stairs, steps, or porches that were designed originally with the building will be apparent in the building form. Simply follow the original intent.

Appropriate/Acceptable

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

Fig. 2.27: Illustrated Balcony Types



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

Inappropriate/Not Acceptable

- 4.6.11 Do not construct or extend balconies (this includes sidewalk "sheds") from front or side facades where none originally existed.
- 4.6.12 Do not cut new doors into upper facades or widen existing openings.
- 4.6.13 Do not extend columns to sidewalk to support new balconies.
- 4.6.14 Do not construct braces nor cantilever systems back into the building.

Fig. 2.28: Appropriate Patios in Downtown District



A new courtyard (208 N. Pentz) created from a vacant lot. Brick walls of appropriate height and openings continue structural context in front and rear.

A front dining patio created at an adaptive re-use of a service station with setback, preserving the original character of service bays. (304 N. Hamilton Street)

A non-historic facade (239 N. Hamilton St.) of contemporary design contains mid-block facade-patio (with full-opening storefront) built to the property line.

Inappropriate/Not Acceptable

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

SECTION C

DOWNTOWN HISTORIC DISTRICT SIGN GUIDELINES

Chapter 5

Introduction to Sign Basics

Chapter 6

Downtown Commercial Sign Suggestions

5.1. Marketing and Sign Basics

The quality and quality of signs on buildings have a great impact on the appearance of a downtown area, either positive or negative. Each and every storefront should be an individual statement for its intended market and audience, while also appearing in harmony with neighboring businesses. Guidelines are written to establish consistent standards for the Downtown Dalton Historic District, as well as encourage creativity and give the individual building owner flexibility.

The guidelines are not intended to limit design, but rather to help owners understand their building features as an effective way to achieve the best possible sign arrangement, enhancing the potential for each businesses to be successful.

Different types of signs serve different purposes in a downtown area. In most areas of any downtown, first impressions may be from an automobile, and certain signs are designed to be seen from that vantage point. Other signs are intended for the pedestrian to read while strolling the sidewalk. The building or business owner's choice of materials, size, scale and type of signage are reflective of the way that the sign is intended to be viewed.

Keep It Simple

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

A general rule of identification is that any patron needs only to recognize where a business is once. These traditional commercial sign guidelines provide for the multiple types of commonly used signs that are required for the best business visibility. This chapter suggests how to "read" individual buildings in order to identify proper sign placement depending on each primary facade and divide the facade area for "business divisions" if there might be multiple sign users.

With the City of Dalton's rich architectural history, exemplified by distinct building styles over many periods of its history, simple marketing rules related to signage remain basic:

- Keep It Simple
- Stay in Context
- Use Appropriate Scale
- Follow Good Sign Placement
- Create a Hierarchy of Sign Types

Appropriate:



Dalton, GA 2008

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

Inappropriate:



Dalton, GA 2008

Some facades on N. Hamilton Street still portray the inappropriate attempt from the past when businesses tried to emulate a highway commercial aesthetic. This creates a facade cluttered with information, coverings, and even layers of signs.

The Context of Signs

Identify and use sign styles appropriate to the building style and how the sign will be seen within the surrounding environment. Signs should work in context with the form of the individual building. Use fundamental features of the facade such as building piers, storefront cornices, and storefront framing for traditional and best placement of signs (Figure 3.2 next pg). Many upper facade features and stylized materials will provide built-in framing. Any new or reproduction sign should be consistent with the placement and type of signage that would historically have been used (or intended to be used) with that building. A building should not be adorned with signs that change the construction of the facade or the storefront. For example, Victorian era storefronts should avoid the application of detailed Colonial styled signage or overly “themed” lighting and amenities that change the character of the architecture. The sign should be considered an expression of the type of business and therefore an extension of that individual business’s identity, but also take in consideration the historic architecture.

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

Use Appropriate Scale

Scale can be fairly subjective. Size limits set within these guidelines should help guide maximum scale. To judge scale, each business must weigh the overall coverage of all signs being used on its facade, the perception the business is going to create, and how the signage aligns with neighboring signs. A marketing rule for scale is generally the smaller the sign and less information provided, the more sophisticated the business will be perceived. Signage size is controlled by Dalton’s Historic District sign ordinance.

Appropriate:



MACTEC Photo archives, 2007

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

Inappropriate:



MACTEC Photo archives, 2007

Flat vinyl letters applied to an out-of-scale signboard construction are shown above. The entire sign is set across facade elements such as storefront columns, banding and slightly over where a storefront transom should be. This becomes out of context to the traditional architecture. Note blank upper facade where sign should be.

Appropriate:



MACTEC Photo archives, 2007

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

Inappropriate:



MACTEC Photo archives, 2007

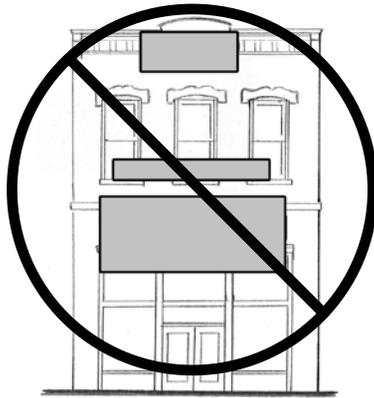
A sign that is too small for the large area of the upper facade is out of scale. This interrupts the rhythm and horizontal continuity of the block.

5.1. Sign Basics (continued)

Follow Good Sign Placement

- 5.1.1 In no case shall a sign applied to a building be allowed to obscure any significant architectural details of a building face, nor shall a wall sign be designed to cover existing windows.

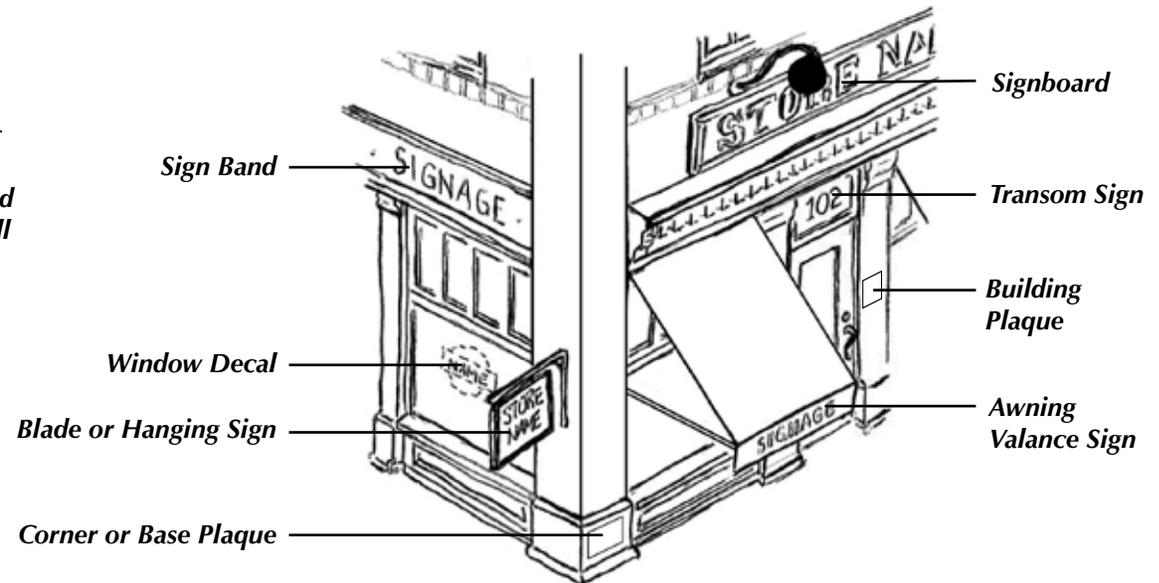
Fig. 3.1: Inappropriate Sign Placement



Signs placed over building elements and window openings will not be allowed.

Fig. 3.2: Contextual Types and Placement of Signs

For example only, all signs would not be allowed on one building:



Create a Hierarchy of Sign Types

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

- Primary Sign
- Secondary Sign(s)
- Subordinate Signs

Quick Reference Guide to Sign Guidelines:



Primary Signs: pg. C-8



Secondary Signs: pg. C-10



Subordinate Signs: pg. C-11

5.2. Sign Materials

All attached signs should be (or appear) dimensional. It is not expected that all signs be “hand hewn” or crafted as they were 100 years ago from period materials. True dimensional letters catch light and cast shadow adding depth and highlight to the characters or logos during the day or night (see Fig. 3.3). (See page C-3 “Create a Hierarchy of Signs.”)

Appropriate – General Materials for Dimensional Primary Signs

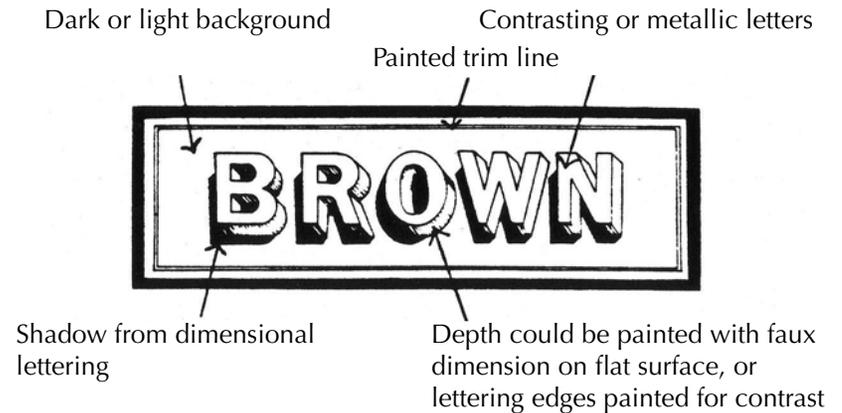


The above images are for example only. This does not represent the only arrangement of signs possible as that is essentially limitless and up to the creativity of the owners.

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

Fig. 3.3: Typical Dimensional Lettering and Paint Example

Colors suggested for Example Only:



Inappropriate – Materials for Primary Signs



Vinyl Banner or “transfer” applied letters.



Plastic Internally Lit box signs may not be used in primary or secondary signs.

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

- 5.2.7 “Quick” signs of vinyl lettering, heat transfers, or stick-on lettering used as primary signs have a cheapened and non-durable appearance for the business. This may be applied as a “secondary” or “subordinate” sign on awning valances and some window applique (see also Section C, Chapters 6.2 and 6.3, respectively).
- 5.2.8 Back-lit plastic light box or plastic neon-appearing signs may not be used as primary or secondary signs.

5.3. Sign and Architectural Lighting

Lighting of signs and buildings should be given careful consideration by every building or business owner. Evening hours are the time when many businesses are viewed from passing cars or pedestrians. More focused direct marketing can be achieved with an appropriately lit sign at night than during daylight hours when the entire downtown environment may visually distract. Traditional, possibly reproduction fixtures, and stylistically appropriate forms of lighting (Figure 3.4) within the Dalton Downtown Historic District will be required.

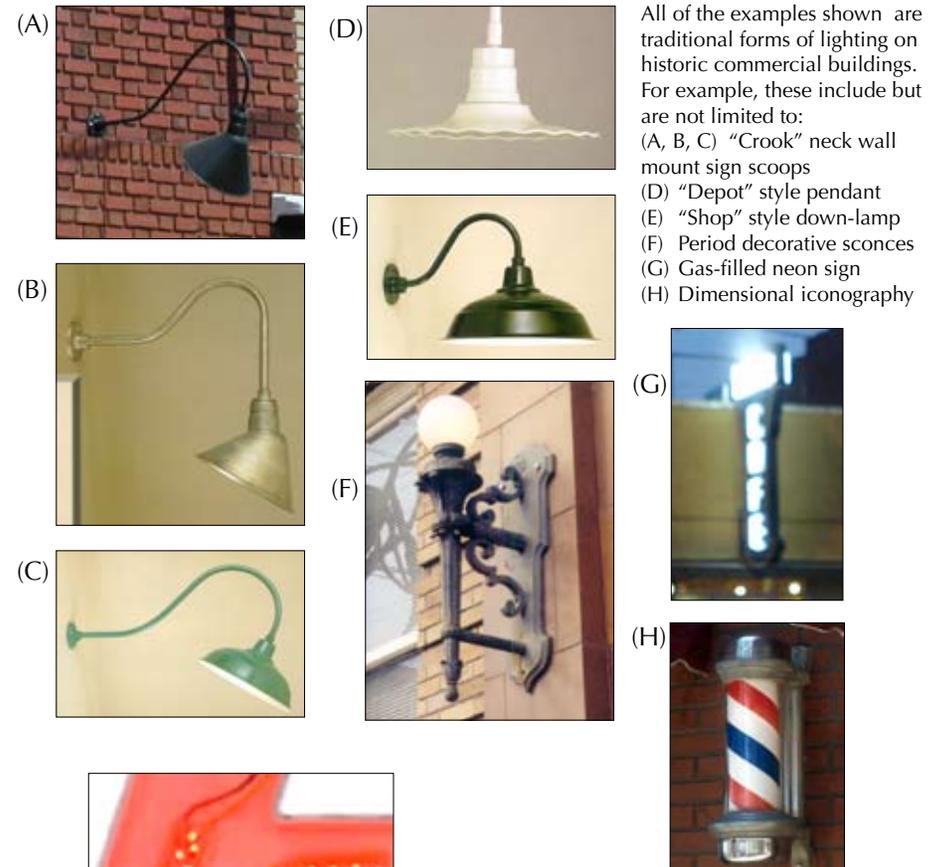
Special Notes:

- 5.3.1 The Historic Preservation Commission may determine in specific cases or in general that brightness or the amount of lighting is unnecessary to the environment or architecture.
- 5.3.2 Holiday lights or interactive seasonal displays are welcome as long as they are temporary. Bright flashing, strobing, outdoor flood lighting, and holiday displays encroaching on sidewalk space are not allowed. Make careful use of new lighting technology. Light Emitting Diode (LED) light sources are effective in creative and innovative sign packages and architectural lighting.
- 5.3.3

True NEON vs. "Neon-Appearing" Signs

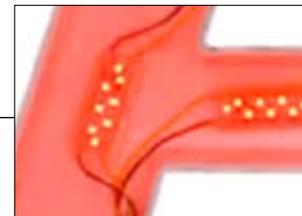
- 5.3.2 Gas-filled neon tubes may be used to illuminate the name of the business or corporate identity as illuminated characters of the Primary Sign ONLY (unless a neon sign found to be of historic significance is "grand-fathered" into this clause).
- 5.3.3 Gas filled neon may be used to "silhouette" stand-off lettering or internally-lit stenciled lettering to illuminate the name of the business or corporate identity of the primary sign.

Fig. 3.4: *Reproduction and Contemporary Lighting Sources*



All of the examples shown are traditional forms of lighting on historic commercial buildings. For example, these include but are not limited to:

- (A, B, C) "Crook" neck wall mount sign scoops
 (D) "Depot" style pendant
 (E) "Shop" style down-lamp
 (F) Period decorative sconces
 (G) Gas-filled neon sign
 (H) Dimensional iconography



New light sources. Light Emitting Diode (LED) "strings" are being used as sources for internal and creative sign lighting (These can be fixed or set with slow fades and changeable colors with special approval). Flashing lights are not allowed.

- 5.3.4 Gas-filled neon tubes may be in the form of product endorsement, but they must follow the guidelines for "Product Endorsement Signs" as described in Advertising and Other Signs.
- 5.3.5 Backlit, molded or neon-appearing "OPEN" signs may be used as subordinate signs ONLY.

Appropriate Sign Lighting Methods:



Front-lit contemporary arm up-light



Front-lit sign with top scoop fixture

MACTEC Photo archives



Internally-lit gas filled neon tubes



Stenciled letters and silhouetted back-lit

Appropriate Sign Lighting Methods:

- 5.3.6 Front-lit or direct lighting with, scoop, arm, or reproduction crook-neck commercial sign lights are traditionally mounted above the sign board from the wall. Modern halogen pin spots mounted below on wall, frame, thin metal arms, or canopies can be used.
- 5.3.7 Gas-filled neon is allowed and recommended for early- to mid-20th century storefront styles.
- 5.3.8 Sculptural layers of material, creatively lit from behind or within to create silhouetted lettering at night, or stand-off lettering use shadow from the front lit sources for creative effect.
- 5.3.9 Internally-lit signs must be done in a very minimal manner with the least amount of light "spill." Example: aluminum dimensional sign with lettering or logo stenciled out and internally lit from behind frosted Plexiglas can give a very sophisticated appearance at night.
- 5.3.10 Covered lighting sources can be LED "strings" or neon tube.
- 5.3.11 Architectural lighting accenting building details with pin spots, light columns, low-watt washes, planters, etc. must be removable. Additional approval is needed for timing, slow changing, fades, or washes.

5.3. Lighting (Continued)

Inappropriate Sign Lighting Methods:



Full internally-lit plastic sign or awning.



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

MACTEC Photo archives



MACTEC: Dalton, CA, 2008

Internally-lit plastic-front channel letters are inappropriate to the historic district in terms of materials and scale they require. However, some internally-lit channel lettering may be appropriate if designed as a part of a creative dimensional sign package.

Inappropriate Sign Lighting Methods:

- 5.3.12 Full internally back-lit plastic, vinyl or illuminated box or illuminated awning signs are not allowed.
- 5.3.13 Animated electronic signs, programmable, Light Emitting Diode (LED), read-out or digital screen video are not allowed. Electronic signs may be product endorsement signs and should follow all placement suggestions.
- 5.3.14 Channel lettering (individual, internally-lit dimensional lettering) cannot be used as the entire sign or logo.
- 5.3.15 Brightly flashing, strobing or quickly changing colors are not allowed.
- 5.3.16 Do not use any electric signs with boxed raceway for electric with mounting exposed.

Generally Inappropriate (Back-Lit Channel Lettering):

- 5.3.17 Some internally-lit channel lettering may be appropriate if designed as a part of a creative dimensional sign package. In this case it cannot be the whole sign or logo and the shallowest can depth should be used in scale with the sign and the specific storefront.

5.4. Dividing the Facade for Clear Signage

The following steps are not in Dalton's Historic District Sign Ordinance. This is only a suggested method to assist in organizing a division of signs in the case of multiple businesses per one facade. See Appendix B of Dalton's Code of Ordinances.

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

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

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

Step 2: Estimate Square Footage to Assign to Each Business

Generally, each business-division can be given a length and height of each individual business on the primary facade. The resulting square footage that each individual business is assigned determines the amount of facade exposure to begin to figure sign sizes and amount per business.

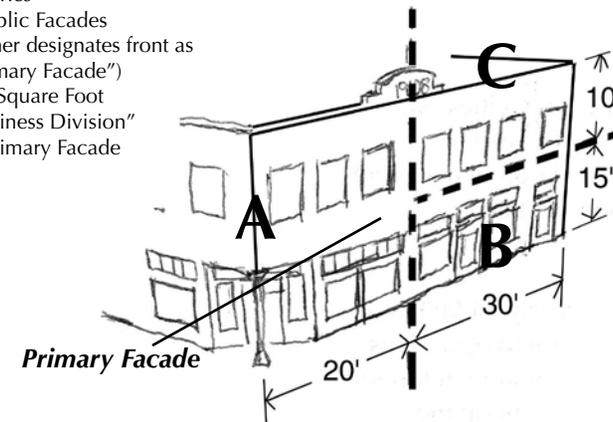
Step 3: Use these Guidelines for Suggestions on Sign Types and Amount

Different amounts of additional signage can be measured back to the business division of the primary facade. The example in Figure 3.5 shows that signs do not have to be placed only within the business division assigned to that specific business.

Fig. 3.5: Defining a Hypothetical "Business Division" (Suggestion Only)

Business A

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



Business C

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

Business B

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

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

Sign Placement



6.1. The Primary Sign

Description and Use:

The primary sign is the most dominant sign, i.e. largest in size, most prominently placed in the sign band or upper facade area, hung from the exterior facade, or brightest lit with front lighting.

- 6.1.1 The primary sign should contain only the business name, logo or business type, i.e. "Bicycles," "PIZZA," "Food," "EAT," "Loans," etc..
- 6.1.2 The primary sign may be a dimensional icon, graphically depicting the type of business.
- 6.1.3 Awnings should not be used for primary signs, as they are a building amenity; however, awning valances may be used for secondary or subordinate signs as a part of the allotted square footage.

Significant Historic Signs:

Grandfathered historic signs, as identified by the HPC, must be retained as part of the historic facade.

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

Suggested Amount:

- 6.1.5 One primary sign per business division of the primary facade.

General Size Suggestion:

- 6.1.6 The total square footage of all signs shall not exceed 10% of the building facade. See Article V. Historic District Signage in Appendix B of Dalton's Code of Ordinances.

Suggested Size Limitation:

- 6.1.7 Window signs on or above the second floor shall cover no more than 30% of any one window and only if there is no street-level signage.
- 6.1.8 A hanging or projecting sign, known as a "blade" sign cannot exceed 6 (six) square feet.



MACTEC: 110 W. Crawford St., Dalton, GA 2007

Creative primary and secondary signs used in sign band area and subtle awning placement, respectively.

6.1. Primary Signs (continued)

Fig. 3.6: Suggested Primary Sign Types



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

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



MACTEC: Photo Archives, 2006

Hanging primary sign on a wrought iron bracket is set just above the storefront. Information is basic, the shape catches one's eye. Note, the address is included.

The above images are examples only. They do not represent the only possible applications and design of signs, as every building and allowable sign area is individually unique.



MACTEC: Dalton, GA 2008

Flush primary sign set within the sign band area that is defined by brick banding in the architecture in the upper facade.



MACTEC: Dalton, GA 2008

Flush primary sign set centered over a building pier aligned with the sign band area that is defined by the architecture. If elected as the only primary sign allowed, the size and overlap of detail would require variances.



MACTEC: Dalton, GA 2008

Neon signs (even if not completely original to buildings) are essentially a type of dimensional sign and are a traditional material in historical context with Dalton's significance from the 1920s forward. Some may be slightly larger than a blade sign.

6.2. Secondary Signs

Description and Use:

Secondary signs are generally second, smaller versions of the primary sign or supporting signage to the business (Fig. 3.7).

- 6.2.1 Secondary signs may be located in many places on the facade, and they must be approved to be “secondary” in nature to the primary sign. This includes repeated, matching signs on awning valances or in multiple display windows.
- 6.2.2 The secondary sign may be the business name or the type of business.
- 6.2.3 The secondary sign may include tag lines below the name, graphics, or proprietor/professional’s name and title, or slogan.
- 6.2.4 The secondary sign could be a dimensional icon graphically depicting the type of business; however it should be smaller than the primary sign as described below.
- 6.2.5 Neon, channel letter, or any internally-lit signs are not permitted as secondary signs.

Suggested Amount:

- 6.2.6 Generally one per “business division” of the primary facade, with the exception of matching window signs.
- 6.2.7 An identical pair (set) of window signs (on multiple display windows) can be counted as one secondary sign. (Fig. 3.7)

General Size Suggestion (each):

- 6.2.8 Suggested at 20% or less of the square footage of the primary sign.

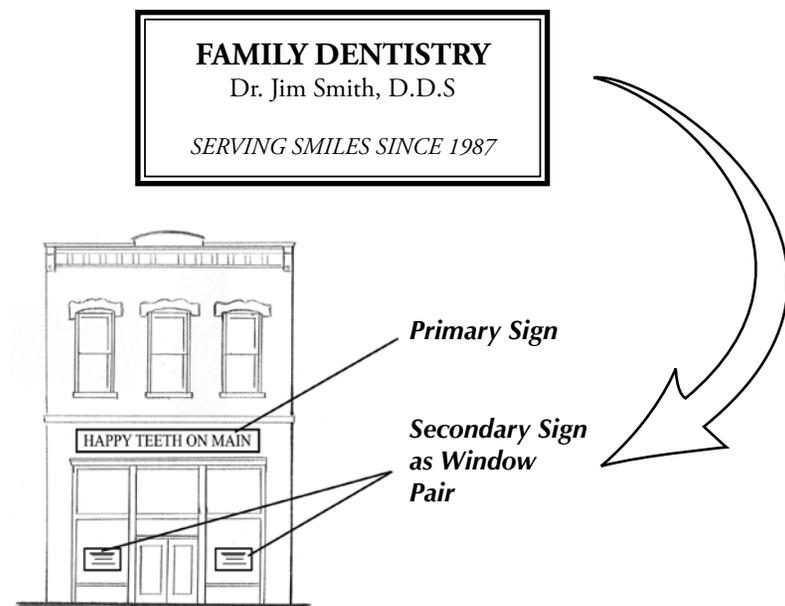
Suggested Size Limitation:

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

Additional Sign Suggestion (to reduce clutter):

- 6.2.10 If there is an identical window sign (to create a pair) within a separate display window pane, and each conforming to the size limitations listed above, then the pair (set) might be used.

Fig. 3.7: EXAMPLE of Suggested Secondary Signs



Using the flush primary sign, from the previous Figure 3.6, the primary sign reads “HAPPY TEETH ON MAIN,” The secondary signs are applied as a pair of signs to the two storefront windows. NOTE: This is a matching pair of signs as suggested to count together as one secondary sign – the dentist may still place subordinate signs described next. The total signage square footage must be 10% or less of the building facade area, minus windows.

6.3. Subordinate Signs

Description and Use:

Subordinate signs are not usually related to the title and/or type of the business, yet they are necessary for the function of operating a business. They are far less important for identification of the building and intended for the pedestrian (Fig. 3.8).

- 6.3.1 Subordinate signs are generally made of small type, window hangings or icons and may consist of, but are not limited to: "open" signs; store hours; credit cards accepted; menu postings; a repeat of the business name and/or type; a store slogan; proprietor's name, etc.
- 6.3.2 Neon and some internally-lit signs are allowed but subject to additional review of brightness, to verify no flashing or changing color, and to help with placement if they are product endorsement signs.

Suggested Amount:

- 6.3.3 Usually MULTIPLE groupings make up the subordinate signs per business division of the primary facade.
- 6.3.4 A business which occupies multiple storefronts and/or has side or corner display windows can use additional subordinate sign(s).

Additional Sign Suggestion (to reduce clutter):

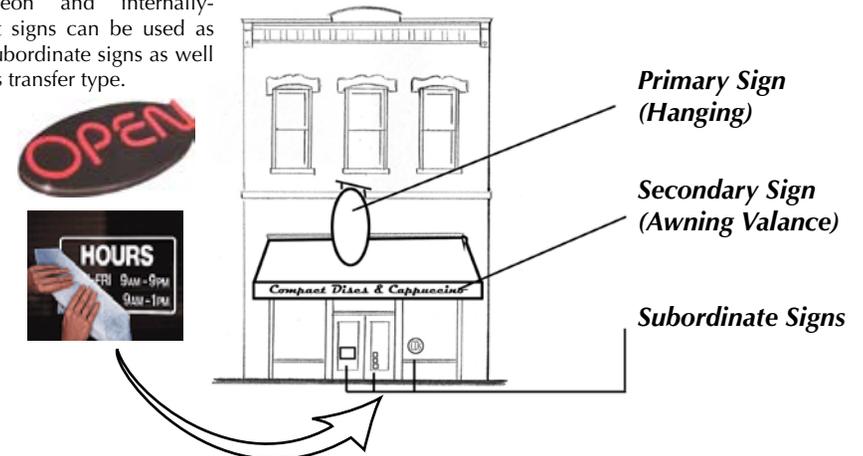
- 6.3.5 If the business occupies multiple storefronts and/or has side or corner display window area then additional subordinate sign(s) are allowed.

Suggested Placement:

- 6.3.6 Place only on windows or display areas. This may include main entry door window panels. See figure 3.8 for placement.

Fig. 3.8: EXAMPLE of Suggested Combined Subordinate Signs

Neon and internally-lit signs can be used as subordinate signs as well as transfer type.



In the figure above, a business primary sign may read "MUSIC AND MORE" on a perpendicular hanging sign above the entry. The secondary sign, less prominent on the awning valance in vinyl type lettering, reads "Compact Disks & Cappuccino." The subordinate sign consists of a square hand painted hours plaque in the door that also reads "Sorry, No Checks" in small writing across the bottom. The owner places simulated neon LED circle reading "OPEN" within the main display window to the right of the entry. An assortment of credit card stickers are on the door glass.

NOTE: If the business is also a corner location or occupies multiple facades, window signs can also be placed in each side display window.

6.4. Advertising and Other Signs

APPROPRIATE:



INAPPROPRIATE:



Product endorsement signs

Signs for products, i.e. “Timberland Boots,” “Seattle’s Best Coffee,” should not be mounted or fixed on the building, nor directly to or behind the display window in any form. Product signage should be placed on display boards set at least 2 feet back within the interior entry or window cases (display case space permitting), or mounted on interior side walls within the display window viewable area. Neon, LED or internally-lit product endorsement signs may only be placed on the interior side walls at least 3 (three) feet from the inner surface of the display window or on a rear wall parallel to the display windows, within the establishment.



Temporary Sale or Event Banners

Sale or event banners are generally large, sticker-type vinyl lettered “quick” signs, cheaper in materials, and therefore must be temporary. These signs may only be in place for a maximum of 30 (thirty) days. An interval of 30 (thirty) days must pass between hanging temporary signs for a maximum of 120 (one hundred and twenty) days annually. The exterior temporary banners cannot exceed 30 square feet and should be attached with ties. Sale signs, which tend to be low-quality and “quick”, should be used sparingly as to not cheapen the environment of that business or those nearby.



Pedestrian Zone Advertising

Usually in the form of A-Frame or “sandwich board,” sidewalk signs are permissible and are a pedestrian amenity. They may only contain daily specials, menus or sale items. Placement should be in the pedestrian zone directly adjacent to the business. Height should not exceed 3 (three) feet and the sign should not take up sidewalk area of more than 3 (three) square feet. There must be a 5 (five) foot distance between the sign or any immobile street amenity, such as benches, bike racks, trees, post boxes, stairs, etc., as the sign can become a hazard to the public right-of-way. These signs must be removable and taken inside by the business when closed, in case of downtown events, and for emergency purposes. Pedestrian zone advertising is subject to Dalton’s Historic Sign Ordinance.



Historic, Directory or Address Information

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

SECTION D

DEMOLITION,
STABILIZATION AND
RELOCATION

Chapter 7
Process of Removing Buildings

7.1. What Constitutes Demolition?

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

Fires and unexpected catastrophic events happen, and if a building must be removed for legitimate purposes, then these guidelines will form a basis for designing a new, compatible structure for the area.

Historic buildings that have been clearly documented may be reconstructed on the original site with materials, details, and decorative features matching or closely approximating the original building.

Demolition and relocation is appropriate only in very specific and narrowly defined circumstances. No demolition should occur without approval of post-demolition plans.

Each building proposed for demolition or relocation should be evaluated for historic and architectural merit, as well as for its importance to the character of the site and historic district. Historic buildings in the local historic district that add to the architectural integrity of the historical district or those that might be contributing resources to the National Historic Register District shall not be demolished.

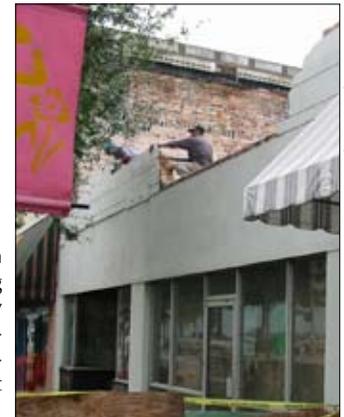
Demolishing buildings in a commercial district with party-wall construction may expose neighboring buildings and their materials to harsh, deteriorating exterior conditions which should be studied and presented to the HPC for review.

Demolition By Neglect

A prolonged lack of significant maintenance results in “demolition by neglect” – the preventable demise of a historic building due to willful lack of maintenance. In the City of Dalton, demolition by neglect issues are typically addressed through compliance with codes for failure to maintain historic property as adopted by the City of Dalton.

Demolition may be approved **only if one or more** of the following conditions are met:

- Public safety and welfare requires the removal of a structure or building;
- Economic hardship has been demonstrated, proven, and accepted by the Historic Preservation Commission and no other financial assistance is available.
- The structural instability or deterioration of a property is demonstrated through reports by two (2) structural engineers or architects, clearly detail the property’s physical condition, reasons why rehabilitation is not feasible, and cost estimates for rehabilitation versus demolition. In addition to this report, there should be a proposal that details future action on the site;
- Buildings have lost their original architectural integrity and no longer contribute to the character of a district.



MACTEC Photo Archives, 2003

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

The City of Dalton has an ordinance that requires building owners to provide appropriate and constant routine maintenance to their properties so that the building does not fall into such disrepair that demolition can occur. Neglect through abandonment or lack of maintenance should not result in the destruction of a building or demolition.

7.2. Stabilization (Mothballing) of Structures

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

- **Security:** Secure the building against vandalism, break-ins and natural disasters. Apply temporary coverings to window and door openings in such a manner as to not damage historic features or materials.
- **Stabilization:** Structurally stabilize the building as needed and provide and maintain a weather-tight roof. Temporary roofing may be installed if needed. Discontinue all utilities and remove flammable materials and debris from the building. Brace exterior walls into structure if needed.
- **Ventilation:** Provide adequate ventilation to the interior of the building through the use of vents in the window and door coverings. (Inexpensive air duct covers set over square holes cut in plywood are effective.)
- **Pest Control:** The building should be treated to prevent termite infestation and any foundation or eave damage covered with wire screen.
- **Monitoring:** Periodically monitor the building to insure the effectiveness of the mothballing program.
- **Vegetation:** Cut back landscaping or remove any bushes, small trees, and vines that will grow into the foundation, damage structural materials or overtake the building. Visibility lessens trespassers as well.

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



Stabilization methods are just as effective on commercial property as on residential. Pedestrian sidewalks and traffic safety has more logistics. In 2002 Dalton showed great stewardship in stabilization when Trevitt Hall and neighboring buildings burned.

The Georgia Trust, 2003: Trevitt Hall

7.3. Undue Hardship

When a property owner claims that a historic structure is incapable of earning an economic return on its value, the burden of proof rests with the property owner.

While property owners have a right to reasonable use of the land, the U.S. Constitution does not guarantee the most profitable use. Federal courts have upheld that if the entire property has a reasonable economic use, a taking of the property has not occurred.

Taken from Dalton Code. Sec. 58-36(k). Certificate of appropriateness.

Undue hardship. *Where, because of unusual circumstances, the strict application of any section of this article would result in the exceptional practical difficulty or undue hardship upon any owner of a specific property, the historic preservation commission, in passing upon an application, shall have the power to vary or modify strict adherence to such section or to interpret the meaning of such section so as to relieve such difficulty or hardship. Such variance, modification or interpretation shall remain in harmony with the general purpose and intent of the section so that the architectural or historical integrity or character of the property shall be conserved and substantial justice done. In granting a variance, the historic preservation commission may impose such reasonable and additional stipulations and conditions as will, in its judgment, best fulfill the purpose of this article. An undue hardship shall not be a situation of the person's own making.*

7.4. Relocation of Buildings

A building in an historic district should be moved out of the district only as a last resort if demolition is inevitable, and the building retains its architectural and historical integrity. A building that does not contribute to the architectural and historical character of a district may be moved or relocated if its removal would result in a more positive visual appearance in the district.

A building may be moved into the district if it is architecturally compatible with adjacent structures on its new site. The building must maintain and uphold the district's architectural character through its style, height, scale, massing, materials and setting. Any building moved into the district is required to be identified by a plaque or marker dating both the original construction date and the moving date.

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Additional Resources for Assistance

APPENDIX I

Glossary of Terms

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

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

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

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

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

Architrave. The lowest of the three main parts of an entablature.

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

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

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

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

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

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

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

Bulkhead. The framed area below storefront display windows. This area is part of the storefront and acts as a lower, horizontal wide frame edge for the display window. Generally finished in the same hue or color family as the upper window exterior casing, this area might have recessed or projecting panels and trim.

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

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

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

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

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

Coping. The capping member of a wall or parapet.

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

Cornice. The uppermost, projecting part of an entablature, or feature resembling it. This embellishment "caps" the front parapet edge of downtown commercial structures and, often in Victorian era facades, was made of stamped or formed metal to resemble intricate details and shapes from many classical eras. Cornices can be made of corbelled masonry, brick, tile, aluminum flashing or similar materials.

Course. A horizontal layer or row of stones or bricks in a wall. This can be projected or recessed. Examples include a "soldier course" (row of bricks all set vertically with their stretcher face showing) and a "header course" (continuous row of brick with headers side to side).

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

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

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

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

Elevation. Any of the external faces of a building.

Entablature. The upper part of an order, consisting of architrave, frieze and cornice.

Facade. The front elevation or "face" of a building.

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

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

Fenestration. The arrangement of window openings in a building.

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

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

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

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

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

French drain. A ditch covered with gravel or rock that redirects surface and ground water away from an area.

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

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

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

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

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

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

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

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

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

Jamb. The vertical side of a doorway or window.

Keystone. The top or center member of an arch.

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

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

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

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

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

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

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

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

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

Mullion. A heavy vertical divider between windows or doors.

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

APPENDIX I: Glossary (Continued)

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

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

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

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

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

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

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

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

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

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

Portland cement. A strong, inflexible (generally too much so for historic buildings) hydraulic cement used to bind mortar.

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

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

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

also "double-hung window."

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

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

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

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

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

Storefront. Area between the building piers, pillars, or pilasters that is generally glass and wood or metal framing. The essential purposes of storefronts are to promote goods in display windows and provide entry to the interior of the building. Usually contains a storefront cornice to provide space for signage. Often this is the area of the facade that undergoes the greatest amount of change due to the nature of the retail business.

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

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

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

Studs. Upright framing members of a wood building.

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

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

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

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

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

APPENDIX II

COA Process - Dalton Code SEC. 58

(Note: Dalton Code Chapter 58, "Historic Preservation," as written at the time of these guidelines' production. Only portions pertaining to COA process of Chapter 58, Section 58-36 through 58-93, is shown here. Full copies of Dalton Code can be obtained at City Hall.)

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preservation commission shall have the power to freeze the status of the involved property.

(Code 1983, § 16-40)

Sec. 58-36. Certificate of appropriateness.

(a) *Approval of alterations or new construction.* After 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 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 commission.

(b) *Approval of new construction.* 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 issuance.* The historic preservation commission shall issue 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 to the 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 commission. Applications involving demolition or relocation shall be accompanied by postdemolition or relocation plans for the site.

(e) *Action on applications.* Acceptable commission actions on an application for a certificate of appropriateness shall be as follows:

- (1) The historic preservation commission shall approve the application and issue a certificate of appropriateness if it finds that the proposed material change in the ap-

pearance 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 historical and architectural value and significance, architectural style, general 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 commission shall deny a certificate of appropriateness if it finds that the proposed material change 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) *Notice of application; public hearing.* At least seven 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 owner of any property likely to be affected because of the application and shall give the applicant and such owner an opportunity to be heard. When the historic preservation commission deems it necessary, it may hold a public hearing concerning the application.

(g) *Interior alterations.* In its review of an application for a certificate 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.* The deadline for approval or rejection of an application for a certificate of appropriateness shall be as follows:

- (1) The historic preservation commission shall approve or reject an application for a

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certificate of appropriateness within 45 days after the filing thereof by the owner or occupant on a historic property or of a structure, site 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 to 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 45 days shall constitute approval, and no other evidence of approval shall be needed.

(j) *Rejection of application.* Necessary actions to be taken by the historic preservation commission upon rejection of the application for a certificate of appropriateness shall be as follows:

- (1) If the historic preservation commission rejects an application, it shall state its reasons for doing so and shall transmit 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 so desires, may make modifications to the plans and may resubmit the application at any time after doing so.
- (2) When 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 case, no building permit shall be issued.

(k) *Undue hardship.* Where, because of unusual circumstances, the strict application of any section of this article would result in the excep-

tional practical difficulty or undue hardship upon any owner of a specific property, the historic preservation commission, in passing upon an application, shall have the power to vary or modify strict adherence to such section or to interpret the meaning of such section so as to relieve such difficulty or hardship. Such variance, modification or interpretation shall remain in harmony with the general purpose and intent of the section so that the architectural or historical integrity or character of the property shall be conserved and substantial justice done. In granting a variance, the historic preservation commission may impose such reasonable and additional stipulations and conditions as will, in its judgment, best fulfill the purpose of this article. An undue hardship shall not be a situation of the person's own making.

(l) *Conformance.* Requirements for conformance with the certificate of appropriateness shall be as follows:

- (1) All work performed pursuant to an issued certificate of appropriateness shall conform to the requirements of such certificate. If 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 council 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 this article or to prevent any illegal act or conduct with respect to such historic property or historic district.

(m) *Voidance if construction not commenced.* A certificate of appropriateness shall become void unless construction is commenced within six months of the date of issuance. Certificates of appropriateness shall be issued for a period of 18 months and are renewable.

(n) *Recording of applications.* The historic preservation commission shall keep a public record of all applications for certificates of appropriateness and of all the historic preservation commission's proceedings in connection with the applications.

(Note: Only portions pertaining to COA processes, Dalton Code Chapter 58, "Historic Preservation," shown. Not to scale. Continued on next page.)

APPENDIX II: COA Process - Dalton Code (Continued from previous page)

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(o) *Acquisition of property.* The historic preservation commission may, where such action is authorized by the council and is reasonably 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, of 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 council. Any such appeal must be filed with the council within 15 days after the issuance of the determination pursuant to subsection (i)(1) of this section or, if the historic preservation commission fails to act, within 15 days of the expiration of the 45-day period allowed for commission action. The council may approve, modify or reject the determination made by the historic preservation commission, if the council finds that the historic preservation commission abused its discretion in reaching its decision. Appeals from decisions of the council may be taken to the superior court of the county in the manner provided by law for appeals from conviction for violations of the city ordinances. (Code 1983, § 16-41)

Sec. 58-37. Demolition or relocation of historic property within historic district.

(a) *Applications for certificates of appropriateness for demolition or relocation.* The historic preservation commission shall have the authority to deny a certificate of appropriateness for demolition or relocation of a historic property within a historic district.

(b) *Public hearing.* A public hearing shall be scheduled for each application for a certificate of appropriateness for demolition or relocation.

(c) *Consideration of postdemolition or postrelocation plans.* The historic preservation commission shall not grant a certificate of appropriateness for demolition or relocation without reviewing at the same time the postdemolition or postrelocation plans for the site.

(d) *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 subsection 58-36(e) to determine whether to deny the application or issue a certificate of appropriateness for demolition or relocation. (Code 1983, § 16-42)

Sec. 58-38. Maintenance of historic properties; compliance with building and zoning codes.

(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 other appearance thereof does not require a certificate of appropriateness.

(b) *Failure to provide ordinary maintenance or repair.* Owners of historic buildings or properties within historic districts shall not allow the 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) If the historic preservation commission determines a failure to provide ordinary maintenance or repair, the historic preservation commission will notify the building inspector. The building inspector or his designee shall make an investigation or inspection of the specific dwelling, building, structure, or property identified by

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(o) *Acquisition of property.* The historic preservation commission may, where such action is authorized by the council and is reasonably 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, of 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 council. Any such appeal must be filed with the council within 15 days after the issuance of the determination pursuant to subsection (i)(1) of this section or, if the historic preservation commission fails to act, within 15 days of the expiration of the 45-day period allowed for commission action. The council may approve, modify or reject the determination made by the historic preservation commission, if the council finds that the historic preservation commission abused its discretion in reaching its decision. Appeals from decisions of the council may be taken to the superior court of the county in the manner provided by law for appeals from conviction for violations of the city ordinances. (Code 1983, § 16-41)

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(b) *Public hearing.* A public hearing shall be scheduled for each application for a certificate of appropriateness for demolition or relocation.

(c) *Consideration of postdemolition or postrelocation plans.* The historic preservation commission shall not grant a certificate of appropriateness for demolition or relocation without reviewing at the same time the postdemolition or postrelocation plans for the site.

(d) *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 subsection 58-36(e) to determine whether to deny the application or issue a certificate of appropriateness for demolition or relocation. (Code 1983, § 16-42)

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- (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) If the historic preservation commission determines a failure to provide ordinary maintenance or repair, the historic preservation commission will notify the building inspector. The building inspector or his designee shall make an investigation or inspection of the specific dwelling, building, structure, or property identified by

(Note: Only portions pertaining to COA processes, Dalton Code Chapter 58, "Historic Preservation," shown. Not to scale. Continued on next page.)

APPENDIX II: COA Process - Dalton Code (Continued from previous page)

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the guardian or personal representative of such person shall be served. If such person has no guardian or personal representative, service shall be perfected upon the probate judge of the county, who shall appoint a guardian ad litem for such person.

(e) *Affirmation of existing buildings and zoning codes.* Nothing in this article 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. (Code 1983, § 16-43; Ord. No. 07-31, §§ 1—3, 11-19-2007)

Secs. 58-39—58-65. Reserved.

ARTICLE III. HISTORIC DISTRICTS

DIVISION 1. GENERALLY

Secs. 58-66—58-90. Reserved.

DIVISION 2. DOWNTOWN HISTORIC DISTRICT*

Sec. 58-91. Designation; boundary description.

(a) There is created and designated, in and for the city, the Downtown Historic District with boundaries as follows:

All tracts and parcels of land lying and being within the City of Dalton, Georgia, and bounded as follows: on the south by Morris Street; on the west by Pentz Street to its point of intersection with Waugh Street; from the intersection of Waugh Street and Pentz Street proceed eastward to a point where an unnamed alley running northward and parallel to Hamilton Street would intersect the Waugh Street viaduct, if extended; proceed northward along such unnamed alley which is parallel to Hamilton Street to its intersection with

*Cross reference—Zoning, app. A.

Hawthorne Street; proceed eastward on Hawthorne Street to its intersection with the right-of-way of the CSX Railroad, which is the successor in interest to the Louisville & Nashville Railroad; follow the right-of-way of the CSX Railroad to its point of intersection with Morris Street.

(b) The lands within the boundaries set forth in subsection (a) of this section shall be designated and shown on the city's official zoning map. (Code 1983, § 16-51)

Sec. 58-92. List of properties and owners.

A list of the properties located within the Downtown Historic District, as created in section 58-91, with the owners thereof is adopted by reference. (Code 1983, § 16-52)

Editor's note—Copies of the list referred to in the above section are on file in the office of the city clerk.

Sec. 58-93. Certificates of appropriateness.

No material change in the appearance of any structure, site, object or work of art within the Downtown 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 commission. (Code 1983, § 16-53)

Secs. 58-94—58-120. Reserved.

DIVISION 3. THORNTON AVENUE/MURRAY HILL HISTORIC DISTRICT

Sec. 58-121. Designation; boundary description.

(a) There is created and designated in and for the city the Thornton Avenue/Murray Hill Historic District with boundaries as follows:

All tracts and parcels of land lying and being within the City of Dalton, Georgia, and bounded as follows:

Beginning at a point where the centerline of Ridge Street intersects with the centerline of

(Note: Only portions pertaining to COA processes, Dalton Code Chapter 58, "Historic Preservation," shown. Not to scale. Code continues - not shown here.)

Historic Building Code Review

When undertaking restoration or rehabilitation work of property that is listed on the National Register of Historic Places (or within a National Register District) there are code compliance alternatives to meeting the code for new construction. Irreplaceable, historic material that leads to the building's significance to the historic district may be protected in some cases.

The following is taken from the "Standard Building Code" as adopted by the City of Dalton.

Section 101.4, "Existing Buildings" and Section 101.5, "Special Historic Buildings and Districts" are for general use and a complete "Standard Building Code" (SBC) may be reviewed at the City Building Inspector's office.

101.4 — EXISTING BUILDINGS

(a) Alterations, repairs or rehabilitation work may be made to any existing building without requiring the building to comply with all the requirements of this code provided that the alteration, repair or rehabilitation work conforms to the requirements of this code for new construction. The building official shall determine, subject to appeal to the Board of Adjustments and Appeals the extent, if any, to which the existing building shall be made to conform to the requirements of this code for new construction.

(b) Alterations, repairs or rehabilitation work shall not cause an existing building to become unsafe as defined in Section 103.4.

(c) If the occupancy classification of an existing building is changed, the building shall be made to conform to the intent of this code for the new occupancy classification as established by the building official.

(d) Repairs and alterations, not covered by the preceding paragraphs of this section, restoring a building to its condition previous to damage or deterioration, or altering it in conformity with the provisions of this code or in such manner as will not extend or increase an existing non-conformity or hazard, may be made with the same kind of materials as those of which the building is constructed; but not more than twenty-five (25) percent of the roof covering of a building shall be replaced in any period of twelve (12) months unless the entire roof covering is made to conform with the requirements of this code for new buildings.

101.5— SPECIAL HISTORIC BUILDINGS AND DISTRICTS

The provisions of this code relating to the construction alteration, repair, enlargement, restoration, relocation or moving buildings or structures shall not be mandatory for existing buildings or structures identified and classified by the state or local jurisdiction as Historic Buildings when such buildings or structures are judged by the building official to be safe and in the public interest of health, safety and welfare regarding any proposed construction, alteration, repair, enlargement, restoration, relocation or moving of buildings within fire districts. The applicant must submit complete architectural and engineering plans and specifications bearing the seal of a registered professional engineer or architect.

APPENDIX III**Application for Facade Reimbursement**

The Dalton Downtown Development Authority (DDDA) and the Dalton Main Street Office give additional assistance to owners wishing to undergo preservation-sensitive work on their designated contributing historic building facades in the Dalton Local Commercial Historic District.

To the right is a reproduction of their Application for Facade Reimbursement form.

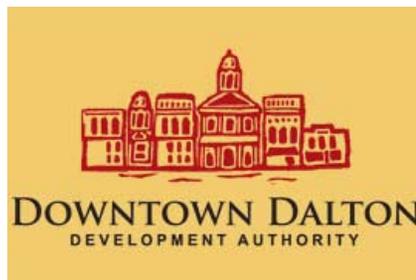
More information on programs offered by the DDDA, downtown events, financial assistance, and the Dalton Main Street program can be found at:

Website

www.downtowndalton.com

Phone

706.278.3332



(DDDA use) parcel #(s) _____

The undersigned hereby request(s) an Agreement from the Downtown Dalton Development Authority indicating its willingness to reimburse the following described project within the Central Business District. **Please Print:**

_____ (project location address)

_____ (business name, if applicable)

_____ (name of applicant) Property Owner _____ Business Owner _____

Description of project: _____

_____ (attach extra sheet if necessary)

_____ (expected date of commencement)

_____ (estimated date of completion)

1. The Applicant hereby agrees that all façade alterations have been approved by the Historic Preservation Commission.
2. The Applicant has read and understands "Requirements and Procedures for Downtown Businesses" and "Procedures for Façade Improvement Grants".
3. The Applicant agrees that the project will be finalized before reimbursement can be made and all expenditures will be fully documented with proof of payment (original receipts and cancelled checks).
4. The Applicant acknowledges that grants are subject to the policies of the Downtown Dalton Development Authority in place at the time of application and availability of funds in the Façade Improvement Grant program.
5. The Applicant affirms that ad valorem taxes are current and no debts are owed to the City of Dalton or Downtown Dalton Development Authority.

_____ (mailing address - if different from above)

_____ (phone)

_____ (fax)

_____ (email)

_____ (signature of applicant)

_____ (date)

OWNERSHIP APPROVAL IF APPLICANT IS A TENANT:

I affirm that I have or represent legal ownership of the above referenced property and hereby acknowledge and permit the alterations referenced by this application.

_____ (signature of owner or representative of owner(s))

_____ (date)

ATTACH BEFORE APPROVAL: (DDDA use only)

1. _____ Proof of payment of City of Dalton Occupational Tax
2. _____ Detailed cost estimate of renovation project
3. _____ Certificate of Appropriateness (COA) from Historic Preservation Commission
4. _____ Building Permit from Dalton City Building Inspector
5. _____ Other permits, if required (i.e., Health, Fire)

COA Instruction and Example COA

HISTORIC PRESERVATION
COMMISSION OF
DALTON

P. O. Box 1205
Dalton, GA 30722-1205
Telephone 706-278-9500
Fax 706-278-8245



City of Dalton, Georgia
Application for Certificate of Appropriateness

NOTE: APPLICATIONS MUST BE FILED BY THE CLOSE OF BUSINESS TEN DAYS PRIOR TO THE DATE OF A REGULARLY SCHEDULED MEETING. Applications filed by this deadline will be entered on the agenda for the regular meeting of the Historic Preservation Commission held on the second Thursday of each month. Applications received less than ten days prior to the regularly scheduled meeting will not be considered until the following month. **Mail completed application with supporting documentation to City of Dalton, Administration Department, PO Box 1205, Dalton, GA 30722 or return to City Hall, 300 West Waugh Street, Dalton, GA 30720.**

Applicants must be present at the reading of the application in order for the application to be considered. You will be sent a Certificate of Appropriateness or notified in writing of the decision of the Commission.

Incomplete applications will not be accepted. In order for the application to be considered complete, it must include the following:

- Plans and drawings to scale, photographs, and other documentation deemed necessary
- A completed application form (attached)
- Applications for demolition or relocation must include plans for future use of the site.

Before submitting an application, please consult the Dalton Historic District Design Guidelines to ensure that your project is in compliance with the historic district regulations. Historic Preservation Commission members are not bound by decisions rendered in the past.

Building permits will not be issued until the application is approved.

If you have any questions, please call 706-278-9500.



HISTORIC PRESERVATION COMMISSION
THE CITY OF DALTON

CERTIFICATE OF APPROPRIATENESS

After consideration of the application of _____ Docket # _____ and review of the documentation submitted in support thereof, this Commission finds that the project as proposed would have an appropriate effect on the aesthetic, historic or architectural significance on the historic district of the City of Dalton according to the guidelines established by the Historic Preservation Commission.

The Historic Preservation Commission hereby approves the application as submitted. The applicant may proceed with the proposed project in conformance with the below-stated requirements:

1. Adherence to the proposed plans, drawings and supporting documentation submitted with the application as approved by the Commission.
2. Compliance with all applicable codes and ordinances.
3. **Approved:**
4. **Approved project must begin within 6 months of COA approval.**
5. **ANY CHANGES IN SCOPE OF PROJECT SUCH AS MATERIALS, DESIGN OR DIMENSIONS MUST BE PRESENTED TO HPC AND RECEIVE APPROVAL PRIOR TO COMPLETION OF PROJECT.**

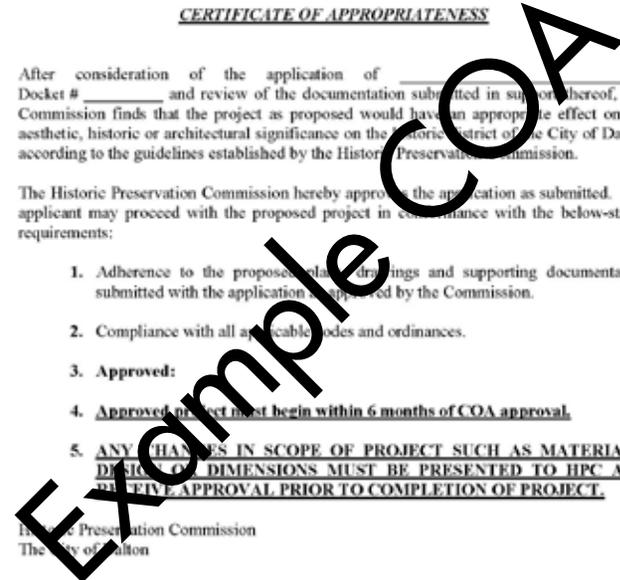
Historic Preservation Commission
The City of Dalton

Chairperson

Attest:

Secretary

Date





Application for Certificate of Appropriateness

Pre-Application _____ Date Received _____
Preliminary site visit request _____ Hearing scheduled _____
Application _____

DESIGNATED PROPERTY:

Location of Property (include street address if available): _____

Tax Map Identification: _____

Name of Applicant: _____

Doing Business as (if applicable): _____

Address of Applicant: _____

Phone: _____ Work _____ Home _____

Relationship of Applicant to Property (Lessee, owner): _____

Architect: _____

Address: _____ Phone: _____

Contractor: _____

Address: _____ Phone: _____

Type of Building

____ Single Family
____ Commercial
____ Two Family
____ Garage
____ Multi-Family
____ Office Building

Proposed Work

____ Addition to existing structure
____ Alteration to existing structure
____ Repair
____ New Construction
____ Fence/Wall
____ Landscaping
____ Parking
____ Sign/Advertising
____ Demolish/Move
____ Other

Is there an application relevant to this property and the subject modifications or improvements pending or contemplated before the Board of Zoning Appeals, City Planning Commission or City Council? If so, please specify: _____

Who will represent applicant before the Historic Preservation Commission:

Name: _____

Title or relationship to applicant: _____

Address: _____ Phone: _____

General description of each modification or improvement:

Why is work planned? _____

What materials will be used? _____

How will the work be performed and what methods of application will be used? _____

Will the existing appearance be the same or different? _____ Explain: _____

When is the work to begin? _____

What is the anticipated completion date? _____

Signature or owner (where applicable): _____

Name: _____ Print or type

Signature of applicant or agent: _____

Name: _____

Print or type

Mail completed application with supporting documentation to:
City of Dalton, Administration Dept. PO Box 1205, Dalton, GA 30722

TO BE COMPLETED BY CITY STAFF:

Received by _____ Docket No. _____
Date _____ Tax Map Identification _____

Qualifies for Administrative Review: Yes No

APPENDIX IV

National Park Service Preservation Briefs

For over 25 years, the National Park Service Technical Preservation Services division has helped home owners, preservation professionals, organizations, and government agencies by publishing easy-to-read guidance on preserving, rehabilitating and restoring historic buildings.

Below is a list of the 47 Preservation Briefs that are available online at <http://www.cr.nps.gov/>. These can also be purchased in hard copy from the U.S. Government Bookstore at <http://bookstore.gpo.gov/> or by calling 866.512.1800.

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

Energy Efficiency and Historic Buildings

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

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

Introduction

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

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

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

Establishing the Paradigm

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

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

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

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

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

So let’s look at some of the complications.

Building Systems and Definitions

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

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

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

Now, in this context, building systems are:

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

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

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

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

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

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

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

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

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

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

of understandable perspective.

Approaches to Energy Efficiency Improvements

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

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

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

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

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

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

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

(Continued on next page.)

APPENDIX IV. Energy Efficiency and Historic Buildings (Continued)

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

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

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

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

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

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

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

Again, while these numbers are hypothetical, there is a recognizable trend here. That is, doing some less expensive, relatively easy, and low physical impact work

results in greater energy savings, while more expensive equipment replacement work, while making sense if replacement is necessary, actually has a lower energy savings return of investment or one that takes longer to recoup expenditures.

Which brings us to windows.

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

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

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

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

The reasons for this are that the material these windows are made from generally is of a higher quality than what is readily available and typically used today, and their assembly techniques make them quite repairable. Of course, that doesn't

APPENDIX IV. Energy Efficiency and Historic Buildings (Continued)

mean that working on old windows is necessarily cheap, but, then again, neither are replacement windows.

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

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

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

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

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

Other cautionary notes relative to energy efficiency improvements.

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

How could this happen?

One circumstance could be installing a "vapor barrier" incorrectly. The general rule of thumb is to put a Vapor Diffusion Retarder on the warm side of the building envelope. But, you might be thinking, "the warm side varies, in winter it's the inside, in summer, it's the outside." Well, what's really recommended is based on

what Climate Zone you're in and more specifically its number of Heating Degree Days. For Georgia, generally, in the northern half of the state, the Vapor Diffusion Retarder should be put on the interior side, while in the southern portion of the state one shouldn't be used.

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

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

Conclusion

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

To plan an energy efficiency improvement project, remember to:

- Recognize your building as an assembly of systems – framing, including wall/ceiling/roof finishes; mechanical system, including furnace, A/C, and duct-work; and energy users, including water heater, appliances, and lighting.
- Identify weaknesses in the systems and where they might be failing or need improvement. Understand that changes in one system may impact the others, e.g., sealing the house up too tight may result in conditions where existing ventilation and humidity control are no longer adequate, resulting in mold growth and other moisture-related problems.
- Fix or improve the easy and less expensive stuff first.
- Avoid treatments that require wholesale removal or loss of historic material or finishes.

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

APPENDIX V

Georgia State Property Tax Freeze

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

hab issues. HPD encourages early communication with the office. For more information: www.gashpo.org and click on Tax Incentives or contact the Tax Incentives Coordinator or Specialist at 404-656-2840.

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

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

Requirements to Participate

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

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

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

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

Application Process

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

Part A – Preliminary Certification

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

Part B – Final Certification

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

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

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

Georgia State Income Tax Credit Program

In May 2002, the Georgia state income tax credit program for rehabilitated historic property was signed into law (O.C.G.A. Section 48-7-29.8). The Georgia Department of Natural Resources' Historic Preservation Division (DNR-HPD) and the Georgia Department of Revenue administer the program. The program, amended effective January 1, 2009, provides owners of historic residential properties, who complete a DNR-approved rehabilitation the opportunity to take 25% of the rehabilitation expenditures as a state income tax credit, capped at \$100,000. (If the home is located in a target area, as defined in O.C.G.A Section 48-7-29.8, the credit may be equal to 30% of rehabilitation expenditures, also capped at \$100,000.) For any other income producing, certified structure, the credit is 25% of rehabilitation expenditures, with the cap at \$300,000. This includes rental residential properties. The credit is a dollar for dollar reduction in taxes owed to the State of Georgia and is meant to serve as an incentive to those who own historic properties and wish to complete a rehabilitation. The amended program's percentages and caps become effective for projects completed after January 1, 2009.

What properties are eligible?

The property must be eligible for or listed in the Georgia Register of Historic Places.

Does the rehabilitation have to be reviewed and approved?

Yes, the rehabilitation must meet DNR's Standards for Rehabilitation. The Department of Natural Resources' Historic Preservation Division reviews all projects to certify that the project meets the Standards according to DNR Rules 391-5-14. The rehabilitation project must start on or after January 1, 2004.

How much does a project have to cost to qualify?

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

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

The Georgia Department of Revenue developed a worksheet, which can be found online at www.gashpo.org under "Tax Incentives," in order to help applicants determine if a rehabilitation project will meet the substantial rehabilitation test.

At least 5% of the qualified rehabilitation expenditures must be allocated to work completed to the exterior of the structure. Acquisition costs and costs associated with new construction are not qualified rehabilitation expenses.

Application Process

Part A – Preliminary Certification

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

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

Part B – Final Certification

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

Federal Income Tax Incentive Program

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

To be eligible for the 20% tax credit:

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

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

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

To be eligible for the 10% tax credit:

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

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

Charitable Contribution Deduction

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

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

APPENDIX VI

Additional Resources for Assistance

There are many other sources, organizations (national and statewide), and websites to contact for additional information on historic preservation and good urban planning principles. In the state of Georgia these include, but are not limited to:

How to preserve and revitalize historic downtowns and main streets:

National Trust Main Street Center
1785 Massachusetts Avenue, NW.
Washington, DC 20036
(202) 588-6219
<http://www.mainstreet.org/>

Rehabilitation tax incentives, grants, historic resource surveys, and the National and Georgia Register of Historic Places program:

Georgia Historic Preservation Division
Department of Natural Resources
34 Peachtree Street, NW Suite 1600
Atlanta, GA 30303
(404) 656-2840
<http://hpd.dnr.state.ga.us/>

Revolving Fund for Endangered Properties, Main Street Design Assistance Program, endangered & award winning properties, historic preservation education resources:

The Georgia Trust for Historic Preservation
1516 Peachtree Street, NW
Atlanta, GA 30309
(404) 881-9980
<http://www.georgiitrust.org/>

Best practices and model preservation policies, Public Policy Weekly Bulletin:

National Trust for Historic Preservation
1785 Massachusetts Ave, NW
Washington, DC 20036-2117
(202) 588-6000
<http://www.nationaltrust.org/>

Legislative tracking, municipal research, contact for Georgia Downtown Association (non-profit organization for downtown development):

Georgia Municipal Association
201 Pryor Street SW
Atlanta, GA 30303
(404) 688-0472
<http://www.gmanet.com/home/default.asp>

Revolving Loan Fund Program for property acquisition, building rehabilitation and new construction:

Georgia Cities Foundation
201 Pryor Street, SW
Atlanta, GA 30303
(888) 488-4462
<http://www.georgiacitiesfoundation.org/home/default.asp>

Downtown Development Resource and Program Guide, Georgia Statewide "Main Street" program:

Georgia Department of Community Affairs
Office of Downtown Development,
60 Executive Park South, NE
Atlanta, Georgia 30329
(404) 679-4940
<http://www.dca.state.ga.us>

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings:

Heritage Preservation Services
National Park Service
1849 C Street, NW (2255)
Washington, DC 20240
<http://www.cr.nps.gov/hps/tps/>

Technology and techniques for building rehabilitation, Historic Building Trade Catalogs:

Association for Preservation Technology International
3085 Stevenson Drive, Suite 200
Springfield, IL 62703
(217)529.9039
<http://www.apti.org/>
Georgia specific information through Southeast Chapter.

Education, networking, and outreach for the traditional building trades:

Preservation Trades Network, Inc.
PO Box 249
Amherst, New Hampshire 03031-0249
(866) 853-9335 (toll free)
<http://www.iptw.org/>

Resources for commercial, civic, institutional, and religious building projects:

Traditional Building Magazine
45 Main Street, Ste 705
Brooklyn, New York 11201
(718) 636-0788
<http://www.traditionalbuilding.com/>

Documentation and conservation of buildings, sites and neighborhoods of the modern movement:

DOCOMOMO US
P.O. Box 230977
New York, NY 10023
<http://www.docomomo-us.org/>
News of Georgia Chapter at: www.docomomoga.org/