



# **City of Adairsville**

## **Historic Downtown Adairsville**

### **Design Guidelines**



## **ACKNOWLEDGEMENTS**

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## Introduction

The Adairsville Historic Business District is located in Land Lot 168 and consists of the original Public Square. The District is constituted mostly of those historic resources facing the Public Square, with its northeastern corner lying at the intersection of a northeastward extending arc of the Public Square and Old Highway 41, also known as Main Street. The boundary follows the rear facades of the north-south row of buildings fronting on the Square and runs southward along Main Street to the rear facades of the buildings facing Gilmer Street. The boundary follows those rear facades westward to the Railroad right-of-way to the east of the tracks. From that point, the boundary extends northward along the Railroad right-of-way to the northern boundary of the Old Courthouse property, crossing eastward the northeastward extending arc of the Public Square, and following its trajectory along the property line of the Methodist Church to its intersection with Old Highway 41.

In terms of parcels, the District may be described as beginning at the northeast corner of Parcel A005-0002-001, then continuing southward to the southwest corner of Parcel A005-0019-006, then continuing westward to the southwest corner of Parcel A005-0019-008, then southward to the southeast corner of Parcel A005-0019-009, then westward to the southwest corner of Parcel A005-0019-010, then northward along the right-of-way of the railroad to the southwest corner of Parcel A005-0001-012, then northward along the western boundary of the same parcel to its northwest corner, from there continuing roughly eastward to the southwest corner of Parcel A005-0002-001, from that point following the clockwise arc of the same parcel to its northeast corner, the point of beginning.

The entire local district was listed on the National Register of Historic Places as part of the city-wide National Register listing. However, since that time, more of the buildings have been returned to their historic appearance. The situation is such that eventually the National Register District will have to be revisited so that all contributing buildings are recognized as such.

## The Significance of the District

The Adairsville Historic Business District should be protected, since it is the heart of the historic Adairsville community and, as such, is of great historical significance.

The district is significant in architecture because it contains a variety of representative architectural types and styles. Some of the collection of commercial buildings bordering the Public Square, built from the late 1880s until the 1920s, have significant metal cornices and storefronts. Besides commercial types, there are also significant building-type representatives that are in themselves significant architectural statements since they were built or designed to reflect the purpose or use to which the building was put. These include the railroad depot (ca. 1855-ca.1891), and the architect-designed Adairsville Methodist Church (1887) with its fine detailing; Architecturally, the historic buildings in the proposed district reflect a number of styles and materials.

The district is significant in commerce because of the historic buildings surrounding the Public Square which reflect, as historic commercial structures, the variety of businesses that were once active in this downtown area to serve all the commercial needs of the citizens, not only of the city, but also of the surrounding farms as well. The buildings historically housed general stores, dry goods merchants, milliners, etc.

The district is significant in community planning because the town was established at this site as a railroad stop in 1846 and with the advent of the railroad developed along a plan established by William Watts, first of the downtown section that faced the railroad depot and Public Square, and then along major streets that paralleled

the railroad tracks and on others that crossed the north-south streets at right angles. This grid pattern has remained, with few exceptions, as the central plan for Adairsville.

The district is significant in transportation because it owes its actual existence to the advent of the railroad to North Georgia in the 1830's. When the original settlement was planned in 1846, and town lots sold, the railroad was on its way. The railroad depot, build from the 1850's until it reached its final ca. 1891 configuration, was the center of town from the very beginning, as one would expect from a railroad community. The continued presence of the depot, and of the tracks themselves, still reflect the town's origins as a railroad center, which served not only the town, but the surrounding farmland where cotton and, later, peaches were produced to be shipped to market by rail.

## **Historical Development**

In 1832, following a treaty with the Cherokee, the State of Georgia held the first of six land lotteries to distribute the Indian Lands to its white citizens. The sixth dealt with the land in North Georgia. While many Indians remained on the land in 1832, the area was technically divided and distributed. During 1837-38, the infamous "Trail of Tears" ensued, removing the rest of the Cherokee to what is now Oklahoma. Their former territory was thus totally open for re-settlement.

After the 1832 land Lottery (called the Cherokee Land Lottery and the Cherokee Gold Lottery because two different lists were made), the state divided the "short lived" Greater Cherokee county into several smaller counties. The site of the future town of Adairsville fell into Cass County, created December 3, 1832.

The location of the town of Adairsville stems first from a preexisting Indian settlement located about five miles north of the present town. It was called Oothcalooga Village, named for the Cherokee word meaning "bearer" for the stream of the same name that runs through the valley. The village was the residence of the Adairs, descendants of Scottish adventures who settled among the Cherokees, intermarried with them and by the 1820's, were prominent representatives of the Cherokee nation. After the Cherokee were removed, a small settlement with a store or two arose about two miles north of the present-day town of Adairsville and south of Oothcalooga. This settlement was the first to be called "Adairsville" to compliment the Adair family.

Land Lot 168, consisting of 160 acres, is the center of the present town and contains the proposed district. It was won in 1832 by Hubbard Williams of Butts County, and granted to him on February 4, 1834. It was sold by John Doss on October 31, 1836 to William Watts of DeKalb County for \$1200. Watts moved to Cass County and became the founder of the town of Adairsville at its present location. Land Lot 168 takes in the Public Square, Cherry Street, Summer Street, South Main, part of North Main Street, and more. Watts chose as his home site a prominent elevation later known as Bowdoin's Hill.

While the initial village, as mentioned above, derived from one man's vision, the site grew in importance because it was on the direct path of the state-owned and built Western and Atlantic Railroad. First authorized by the Georgia Legislature in 1836 to run from what is now Atlanta (in 1827 known simply as Terminus) to Chattanooga, Tennessee, the railroad began construction in 1838. Mr. Watts deeded land to the railroad in 1840, giving the right-of-way through a small portion of his land. In 1846 he sold the State of Georgia three acres for a depot, and the first one was completed in early 1847.

It was in 1846, only after the site of the depot had been selected, that Mr. Watts called in surveyors and had the Public Square laid out into business lots, basically in the same configuration as they are today. He then began to sell these lots. Two of the earliest purchasers were Johnathan H. Whitesides (1849) and the firm of Veach and Lawrence (1850). While Mr. Watts first called this new town "Adair Station" similar to many railroad communities at that time, it appears on



Bonner's 1847 Map of Georgia as Williams, no doubt for the original land owner. Besides being a future railroad spot, it was, by 1847, just south of a junction of two main roads, one leading east-west to Rome, and other north-south from Cassville to New Echota, the Old Cherokee Capital.

As with other railroad-derived towns vs. preexisting communities, it was not long before the small village known as Adairsville, two miles north, gradually merged with the new station. "Adair Station" then assumed the name and was incorporated in 1854 as Adairsville. The original city limits were established as a circle with a radius of one-half mile from the depot. The State Census of 1852 gives the population of the Adairsville district as 1,565 persons, of which 239 were slaves. The town itself was much smaller.

From its creation in the 1840s until the onset of the Civil War in 1861, Adairsville and its surrounding area attracted wheat farmers who supplied the several water-powered mills, and later the steam-powered flour mill of J.M. Veach Milling company (1868), now destroyed. The Oothcalooga Valley was known as the "Granary of the State".

One of the first two businesses to locate on the Public Square was that of Veach and Lawrence. James Madison Veach (1832-1897) was a Virginia native who came to Adairsville around 1848 where he soon established a general mercantile store in partnership with Horatio G. Lawrence, one of the six original town commissioners in 1854. They opened their business on Gilmer Street where it prospered until the Civil War.

During the building of the state-owned Western and Atlantic Railroad about 1848, Governor G.W. Towns intended for Adairsville Station to be the terminus of the road and had a roundhouse and other large machine shops built on the site where the present town grew. Adairsville was exactly half-way between what is now Atlanta and Chattanooga. The first railroad depot was built at this time. The current depot is its successor.

A hotel (now gone) was built to accommodate the travelers and the railroad technicians, since after the railroad was completed to Chattanooga in 1851, the trains stopped here overnight due to inadequate lighting on the engines. Therefore, supper and breakfast were served travelers before the old wood-burning engines fired up to continue the journey. Before the days of prohibition, accommodations included a tavern in the downstairs of the hotel. The hotel (or hotels since there were two at one time in Adairsville, both now gone) were conveniently located on Railroad Street.

The Civil War (1861-1865) found Adairsville a town of major strategic importance since it had been designated a terminus for the Western and Atlantic Railroad, and thus contained large machine shops and a roundhouse owned by the railroad. Through this line came arms; munitions, and other supplies from the factories in Atlanta destined for the front lines in Virginia. A large gun and powder factory was located near Adairsville and the farms in the valley provided food for the troops.

Two major war-time events happened in Adairsville. The first was Andrews' Raid and the "Great Locomotive Chase". This occurred when a Union spy named James Andrews (ca.1829-1862) was sent on a mission to cut the rail lines (specifically the Western and Atlantic) that were supplying Chattanooga and

the Confederate forces keeping the union forces at bay there. Andrews was to steal a locomotive just north of Atlanta (The General) and proceed up the tracks to Chattanooga, cutting the rails and destroying the Confederate lifeline. On April 12, 1862, Andrews and his men stole The General at Kennesaw or Big Shanty as it was called then, north of Marietta. At Adairsville they were pursued by The Texas and were finally stopped further north at Ringgold, Georgia. The chase later became the subject of a movie. Both trains, The General and The Texas are listed on the National Register of Historic Places as objects in other counties.

The other major event that happened in Adairsville was the arrival of the opposing armies. This occurred after the fall of Chattanooga in November 1863 when Gen. William T. Sherman had a clear path to follow the W. and A. Railroad straight to Atlanta when he began the Atlanta Campaign on May 7, 1864. Confederate General Joseph Johnston was unable to hold his position and eventually arrived at Adairsville on May 16, 1864. He felt the strategic location of the town, situated in a pass encircled by a high ridge, could be guarded by cannons. The Confederates had around 50,000 men, the Union forces, 100,000. Due to strategic miscalculations, the Confederates decided to split forces with half going to Cassville and half to Kingston, both towns in Cass (by then Bartow) County. Thus abandoned, Adairsville was entered by Union troops on May 18, 1864. At this time they destroyed part of the town. General Sherman and his troops continued to march on to Atlanta. Part of the existing depot was probably there in 1864.

After the Civil War, peach orchards and cotton crops boomed. The red clay soil that covered the mountains in Bartow County produced the finest Elberta peaches in the world. All the high mountains and hills outside the district were covered with fine peach orchards. They were planted on top of the high mountains so the late spring frost would not destroy the peach blossoms. There were also peach trees in the back yards of almost every family in the Adairsville area. There was a peach packing shed located near the railroad on Railroad Street as well as a company that made the crates in which the peaches were shipped. Cotton was another large crop. At one time Adairsville had 2 cotton gins. The Veach cotton Gin and the Shaw Cotton Gin were both located on South main Street. The Shaw Gin was the first cotton gin built in Adairsville, and was built by Abe Cox in 1890. Peaches and cotton provided the main sources of income for most families. An overview of Adairsville in the 1881-82 Gazetteer of the State of Georgia states that the population was given as about 400, and:

"It has one church in town and two nearby, and a fine academy, Bartow Institute; also an express office, telegraph office and banking facilities. In manufactories it boasts of two steam gins, flouring mill and a cotton factory with 2,000 spindles, consuming about 20 bales of cotton weekly, turning out nearly 4,000 yards of goods daily, and furnishing employment to about 70 operatives. The principal exports are cotton, hay and grain."



During the period 1884-1920, the downtown area began to grow. A majority of the historic commercial structures on the Public Square date from this time period. The building boom opened in 1881 when James M. Veach, Sr. built a new roller mill/flour mill building on a site just north of the depot (now vacant) and where this large factory operated until the 1940s. It was demolished in the 1950s. The Bank of Adairsville, the first bank was established in 1899, and is now the location of City Hall. Telephones arrived in Adairsville in 1903 and the exchange was located upstairs over McCollum's Hardware on the Public Square. Mr. Robert L. McCollum had been instrumental in obtaining the service. There

were 32 initial subscribers. The waterworks, outside of the historic area, was established in 1906. It was instigated by two local doctors, Bowdoin and Bradley, who sought to keep down the recurring epidemics of typhoid fever. Electricity was late in coming to Adairsville, not arriving until 1924.

## **Historic Preservation Efforts**

In 1987, the City of Adairsville was named to the National Register of Historic Places. This designation was the culmination of a project between the City and the Sans Souci Women's Club. In 1985, six members of the club were appointed by the City of Adairsville to serve as the Historic Committee for the City during the nomination process. This committee spent many hours on extensive research, and conducted historic surveys throughout the community. Their hard work and diligence paid off in late 1987 when the National Register District status was awarded. Adairsville was the first city in Georgia to be named in its entirety to the National Register.

The Historic Committee continued to exist for almost thirty years, but was inactive about half of that time. In 2000, the Historic Committee, now composed of six other members of the Sans Souci Women's Club, was revitalized, became incorporated, and began a project to place historic markers in the front yards of many of the qualifying homes within the National Register District. The markers would include the name of the resource (usually based on the name of the original owners), such as McCollum Manor or the Franklin House, and the year it was built. The new committee was dissolved around 2012, however, since it was no longer regarded as the Historic Committee for the City of Adairsville.

## **Developments Since the 1987 National Register Listing**

The structures in the Local Historic District that were deemed non-contributing at the time of the 1987 National Register listing have now undergone sufficient rehabilitation to be contributing buildings in the local district. Resources within the district represent Italianate, vernacular, and vernacular with elements of various styles.

Adairsville's Public Square, as the core of a small Southern town, reflects a great deal of the panorama of American life. The railroad depot reflects the town's origins as a railroad stop on the important state-owned Western and Atlantic Railroad. The commercial area reflects the variety of needs of a growing community, as evidenced by two rows of late 19<sup>th</sup> century buildings that once housed general stores, dry goods merchants, specialty shops, etc.; all needed in day-to-day life by its citizens. In addition to commercial structures, the proposed district contains a church.

Since 2001, vast improvements have been made to the Public Square, apart from the buildings. The City of Adairsville received several Transportation Enhancement Grants to make the historic downtown and adjacent areas more aesthetically pleasing and pedestrian friendly. Sidewalks and curbing were installed, low retaining walls made of local stone were built along the lower level street, trees and shrubs were planted and parking areas realigned.

## **Establishment of the Historic Preservation Commission**

In 2014 the City of Adairsville established by ordinance the Historic Preservation Commission, a five-member commission of Adairsville residents appointed by the Mayor and City Council. The appointees are selected on the basis of their dedication to history, architecture, historic preservation, planning, archaeology, and other related disciplines. Among the stated purposes of the Historic Preservation Commission, is stimulating revitalization of the business district, enhancing opportunities for federal and state tax benefits, and providing for the protection and enhancement of the District. These functions, and others, are discharged by HPC as the official steward of the Historic District.

The ordinance enumerates the powers of the Historic Preservation Commission, which are ultimately conferred by the State's enabling legislation, "The Georgia Historic Preservation Act" Those powers include conducting historic resource surveys; recommending to the Mayor and City Council that specific districts, sites, buildings and structures be designated as historic; restoring or preserving historic properties acquired by the City; seeking state and federal funding for historic preservation; and reviewing applications for Certificates of Appropriateness, and granting or denying the same; among other powers. The ordinance also outlines procedures to be followed by the Historic Preservation Commission in the course of its activities.

The Historic Preservation Commission's regular meeting is the first Thursday of each month at 4:00 p.m. in the City Council Chambers.

The Historic Preservation Commission is assisting the City in designating certain areas of the City as Local Historic Districts to encourage their preservation. The Public Square, the original downtown, is the first of those areas to be so designated.

The Ordinance establishing the Historic Preservation Commission can be found in the Appendix (Section VII).

## **Establishment of the Adairsville Local Historic Business District**

In 2017, the City of Adairsville established by ordinance the Adairsville Local Historic Business District. The Ordinance acknowledges the Historic Preservation Commission's preparation of a report stating the cultural and historic importance of the district, and requires that owners of property in the District who seek to make material changes to the exterior of their property apply to the Historic Preservation Commission for a Certificate of Appropriateness as a condition for undertaking proposed work.

The Ordinance states that the purpose of establishing a local historic district is to preserve Adairsville's identity and historic character, and to encourage investment in the district. Maintenance of the District's historic character also enhances tourism, which promotes and stimulates business.

The Ordinance establishing the Adairsville Historic Business District can be found in the Appendix (Section VII).

## **Executive Summary**

This guidebook contains the Design Guidelines established by the Adairsville Historic Preservation Commission to help protect the historic integrity of the Adairsville Historic Business District, which constitutes the core of the city. The District, which was constructed between the 1880's and the 1920's, is significant for its architecture, its role in commerce, its place in city planning, and its transportation-oriented origin as a railroad town.

In view of the District's role in forming and perpetuating Adairsville's historic identity, heritage, and unique sense of place, the Mayor and City Council established the Historic Preservation Commission and designated the downtown area as a local historic district. These two actions formed the basis for the legal mechanism to preserve the historic integrity of the downtown area in accordance with the provisions of State law.

For a property owner, the practical benefit is protection of property values by ensuring minimum design standards in the district, discouraging anyone from undertaking a project that could devalue neighboring

properties. The mechanism for this is straightforward. An owner wishing to undertake a project entailing a material change in exterior appearance must apply for a Certificate of Appropriateness (COA) before beginning work.

## **Design Review and Certificates of Appropriateness**

The chief mechanisms by which the District is preserved are design review and Certificates of Appropriateness (COA). Design review is the process by which proposed changes to the exterior of resources in the District are evaluated. Proposals to alter any property in the District are subject to design review, even if the property is not contributing to the District (non-historic). Design Review is triggered when any material change in appearance to a property in the District is proposed. A material change in appearance affects the exterior of a property, and can include the following:

A change in the size, shape, or façade of a historic property. This can include a change in doors or windows, including relocations on the building, or alteration or removal of architectural features, details or elements.

A change in the location, size, or composition of advertising that is visible from the public right-of-way.

Construction (including excavation) or demolition of any building or structure within the District, including fences, walls, steps, pavement, driveways, trees or other appurtenant features. Paint color is not included.

Moving a structure into or out of the District.

Ordinary maintenance does not require design review.

**The proper implementation of these guidelines will balance the historic value of the properties of the district with the burden of maintaining the historic character of the property and the benefit of the proposed change to the use of the property and to the community as a whole.**

If work proposed will require a building permit, the Certificate of Appropriateness must be presented when applying for the building permit. If the applicant does not have a Certificate of Appropriateness, the building permit cannot be issued.

A material change in appearance affects only the exterior, architectural features of a property, or environmental features, and can include the following:

- A change in the size, shape, or façade of a historic property. This can include a change in doors or windows, including relocations on the building, or alteration or removal of architectural features, details or elements. This includes all buildings, structures, objects, and landscape and site features.
- A change in the location, size, or composition of advertising that is visible from the public right-of-way.
- Construction (including excavation) or demolition of any building or structure within the District, including fences, walls, steps, pavement, driveways, trees or other appurtenant features. Paint color is not included.
- Moving a structure into or out of the District.

Ordinary maintenance does not require design review.

If work proposed will require a building permit, the Certificate of Appropriateness must be presented when applying for the building permit. If the applicant does not have a Certificate of Appropriateness, the building permit cannot be issued.

## **What Are Design Guidelines?**

Design guidelines are a preservation and redevelopment management tool used to help retain the historic character of a designated historic district (or districts, as they may be developed to cover more than one). Compiled and used in conjunction with a local preservation ordinance, project review by a local preservation commission, and other construction permitting regulations, they help ensure that historic properties are protected and that new construction respects district character.

Design guidelines establish the architectural character context of a historic district by identifying and categorizing existing historic properties and resources. They provide guidance addressing alterations and improvements to those historic properties, for new construction and development, for regulating demolition and dealing with neglected properties, and also recommendations for appropriate maintenance practices. They serve to guide individuals, businesses, architects, designers, as well as the local historic commission, in making consistent and objective decisions involving work and development within the historic district. Design Guidelines encourage respect for the traditional character of the District; encourage maintaining and retaining historic materials and architectural features; encourage conformance with historic setbacks, building heights, and placement of windows and doors.

Design Guidelines do NOT affect the use of the property; govern the design or alteration of interior features or spaces; or dictate paint color.

**The proper implementation of these guidelines will balance the historic value of the properties of the district with the burden of maintaining the historic character of the property and the benefit of the proposed change to the use of the property and to the community as a whole. The Design Guidelines will update as National and State Legislation is amended.**

## **The Purpose of These Design Guidelines**

This booklet was compiled to provide information on the principles of historic preservation as practiced by the Adairsville Historic Preservation Commission, which oversees the Adairsville Historic Business District in the City. It also functions as a practical guide to the design review process, which is intended to preserve the historic visual character of the District.

Conscientious application of these Design Guidelines will help to:

- Protect and stabilize property values;
- Preserve and promote the historic downtown ambience characteristic of Adairsville.
- Prevent blight caused by neglect and insensitive development.
- Promote an atmosphere encouraging investment and economic revitalization.
- Provide a guide and focus for capital investment.



## **The Design Review Process**

*The Design Review process applies only within the locally designated Adairsville Historic Business District, which is shown on the official Zoning Map.*

**IDENTIFICATION OF PROJECT OBJECTIVES AND ACTIVITIES:** Identify the work to be done. If it is ordinary maintenance, interior work, or a change in use, no COA is necessary. BUT, if the work involves exterior changes, including repairs or rehabilitation, additions or demolition, a COA is needed. In planning your project, you are entitled to see a copy of the Historic Preservation Commission's Design Guidelines. It is recommended that you schedule a pre-construction / pre-application consultation with City staff to determine if a COA is required.

**APPLY FOR A CERTIFICATE OF APPROPRIATENESS:** Get a COA application form at City Hall, complete it, and submit it to the Historic Preservation Commission by the date set forth in the COA Calendar. The applicant should be the Owner of the property or an agent authorized in writing. **YOU ARE REQUIRED TO SUBMIT A RENDERING OF YOUR PROPOSED PROJECT WITH THE APPLICATION.**

**NOTICE AND HEARINGS ON APPLICATIONS FOR CERTIFICATES OF APPROPRIATENESS:**

- (1) At least ten days prior to review of an application for certificate of appropriateness, a sign shall be placed in a prominent location visible from the public right-of-way on the subject building or property stating that a certificate of appropriateness has been applied for; the address of the subject property; the date, time, and place of the meeting on which the certificate of appropriateness will be reviewed by the commission; city hall phone number; application number, and a statement that a copy of the application and the City's historic preservation ordinance may be obtained from city hall.
- (2) At least 10 days prior to the review of an application for certificate of appropriateness, the city shall mail a notice to the owner of each property adjoining or adjacent to the subject property, as shown by the records of the Bartow County tax assessor, containing the same information required in paragraph (1) above.
- (3) The commission shall give the property owner, applicant and all affected persons an opportunity to be heard during the commission's review of the certificate of appropriateness. The commission may schedule a further public hearing if it deems it appropriate. In the event that a further public hearing is scheduled, notice shall be provided pursuant to paragraph (1) above.

**ATTEND THE HPC MEETING:** Attend the Historic Preservation Commission meeting where your request for the COA will be considered.

**PRESENT YOUR REQUEST:** Be prepared to present your request, that is, be ready to explain what you want to do to the property.

**HPC WILL MAKE A DECISION ON YOUR REQUEST:** The HPC will approve the request, with or without conditions; or deny it as it stands.

**IN THE EVENT OF A FAVORABLE DECISION, PROCEED WITH THE WORK.** If a building permit is needed, take the Certificate of Appropriateness with you to the Building Inspector's office.

**IN THE EVENT OF AN UNFAVORABLE DECISION:** In the case of a denial, it means the work proposed did not meet the criteria of the Design Guidelines. A Petitioner whose request is denied may adjust the proposal in light of the determination and resubmit. The Petitioner may also appeal an adverse determination to the Mayor and City Council. If you receive an adverse determination from the Mayor and City Council, the next avenue of appeal is the Superior Court of Bartow County.

## **A PETITIONER'S GUIDE TO THE DESIGN REVIEW PROCESS**

*The Design Review process applies only within the locally designated Adairsville Historic Business District, which is shown on the official Zoning Map.*

**IDENTIFICATION OF PROJECT OBJECTIVES AND ACTIVITIES:** Identify the work to be done. If it is ordinary maintenance, interior work, or a change in use, no COA is necessary. BUT, if the work involves exterior changes, including repairs or rehabilitation, additions or demolition, a COA is needed. In planning your project, you are entitled to see a copy of the Historic Preservation Commission's Design Guidelines.

**APPLY FOR A CERTIFICATE OF APPROPRIATENESS:** Get a COA application form at City Hall, complete it, and submit it to the Historic Preservation Commission by the date set forth in the COA Calendar.

**ATTEND THE HPC MEETING;** Attend the Historic Preservation Commission meeting where your request for the COA will be considered.

**PRESENT YOUR REQUEST:** Be prepared to present your request, that is, be ready to explain what you want to do to the property.

**HPC WILL MAKE A DECISION ON YOUR REQUEST:** The HPC will approve the request, with or without conditions; or deny it as it stands.

**IN THE EVENT OF A FAVORABLE DECISION, PROCEED WITH THE WORK.** If a building permit is needed, take the Certificate of Appropriateness with you to the Building Inspector's office. Keep in mind that action on an approved COA is required within 6 months pursuant to City Code section 43-5(k) of the historic preservation ordinance.

**IN THE EVENT OF AN UNFAVORABLE DECISION:** In the case of a denial, it means the work proposed did not meet the criteria of the Design Guidelines. Petitioners whose request is denied may adjust the proposal in light of the determination and submit it for consideration at a subsequent meeting. The Petitioner may also appeal an adverse determination to the Mayor and City Council. If you receive an adverse determination from the Mayor and City Council, the next avenue of appeal is the Superior Court of Bartow County.

## Guide to Historic Preservation Commission Meetings

The Historic Preservation Commission regularly meets the first Thursday of each month at 4:00 p.m. in the City Council Chambers.

1. Call the meeting to order / Note time.
2. Call the roll (note excused absences) / Record presence of quorum / Introduce members of the Commission and staff.
3. Ask for a motion to waive reading of the minutes / Ask for corrections and additions to minutes / Adopt minutes.
4. Announce that the Public Hearing portion of the meeting is beginning, and that the Commission is ready to consider applications

CALL CASE	a. Call case according to agenda.
CHECK CONFLICT OF INTEREST	b. Check for conflicts of interest among Commission members / Record
INTRODUCE APPLICATION	c. Ask staff to: (1) Identify property on map. (2) Indicate impacts on adjoining property and visibility of proposed work from the street. (3) Present staff report on property.
SUPPORT	d. Call upon applicant for evidence in support of the application.
OPPOSITION	e. Call upon others for evidence in support of the application. Ask persons to state name and address for the record.
PUBLIC STATEMENTS	e. Call upon others (record name and address), if any, for evidence in opposition to the application.  f. Ask if any other public statements (from an official, commission or department of the city government, state agency, any local historical, preservation or neighborhood association, etc.) are to be submitted for the record; if so, enter in record.
QUESTIONS	g. Call upon Commission members to ask any questions regarding the application.
REBUTTAL	h. If there were opponents, offer applicant the opportunity to rebut any evidence in opposition to the application / Remind the applicant that only new information can be presented in rebuttal and ask that he or she not repeat the initial evidence in support of the application.
SUMMARY	i. Summarize the evidence and facts, giving all parties an opportunity to make objections or corrections / If there is no evidence in opposition to the application, note for the record that without objections, the statements appearing in the record are uncontested.

## DISCUSSION

j. Proceed to discussion of the proposal with respect to its congruity in light of the ordinance and design guidelines / List evidence and facts gleaned during public hearing / Make sure the Commission considers only competent, material and substantial evidence<sup>1</sup>

k. Accept motion for findings of fact. (Note: several findings may need to be made on an application – use the following wording:

“I move that, based upon the evidence that has been presented in the application and during the public hearing, the Commission finds that

## FINDINGS OF FACT

the proposed material change in appearance would not have a substantial adverse effect on the aesthetic, historical, or architectural significance and value of the historic district as it does comply with the minimum requirements set forth in the Zoning Ordinance, as well as, the Design Guidelines.

## DECISION ON CERTIFICATE

m. Call for motion that applications for Certificate of Appropriateness be: Approved / Approved subject to conditions / Deferred for further information / Denied.

Second / Discuss / Vote.

## THANK APPLICANT

n. Thank applicant, neighbors, and associations for coming. Invite to stay, but indicate they may leave and will receive formal notification from the City Staff.

## NEXT APPLICATION

o. Proceed to NEXT APPLICATION

6. Old business. Take action on each item.
7. New business. Take action on each item.
8. Other business. Take action on each item.
9. Adjournment. Note time.



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<sup>1</sup> Competent evidence is evidence supported by factual data;

Material (relevant) evidence is evidence that addresses the issue being decided;

Substantial evidence must do more than create the suspicion of the existence of the fact to be established.

# MAP



## Local Historic District Adairsville, Georgia



Parcels



Local Historic District

C = Contributing

NC = Non-Contributing



1 in = 35 feet



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## Character Defining Features of the District

The Adairsville Historic Business District consists of the original town square, oriented toward the railroad. The Square is rectangular, extending north and south, and is characterized by a sense of enclosure, somewhat reminiscent of Mediaeval and Renaissance town squares in Europe, conveying a sense of completeness and self-containment. Historically, the Square accommodated businesses that catered to all the daily necessities of both residents and travelers. The lots are laid out in a conventional pattern, one row along the west edge, backing up to Old US 41/South Main Street and facing the Square, and the other east to west, fronting on Gilmer Street.



An Italianate (with Gothic elements) church stands prominently at the northeast corner of the District, while the west side is delineated by the railroad and the ca. 1855 – ca. 1891 Depot. The Square's transportation orientation toward the railroad reflects its historic ties to an evolving system that would unite the east coast with the interior of the nation. On that side of the Square, the sense of enclosure is enhanced by the presence of the depot, which is distinguished from the historic commercial buildings on the square by its wooden construction. Just north of the Depot is the Old Courthouse, formerly used as City Hall, which once stood on the west side of the tracks, but was moved to the Square in the 1970's. Imposing brick facades preside over the east and south sides of the Square, displaying some of the most important commercial styles of the late nineteenth and early twentieth centuries. The north-south axis of historic commercial buildings are zero lot line. The northmost building, the Police Station, is non-contributing, and set back several feet. The east-west axis of commercial buildings, along Gilmer Street, is also zero lot line. Most of the commercial buildings are a full two stories, and the two that are not have high front parapets. Generally, buildings stand adjacent to each other, and such gaps as there are, are very narrow.

The Square functions as the nucleus of the street system that defined historic Adairsville. East to west cross streets in the District are Wood Street on the north end, and Gilmer Street on the south end. The Methodist Church is a major contributing structure on Wood Street, which begins in the Square, continues eastward crossing South Main Street/Old US 41, and continues for another block, ending at Church Street. In the Square, skirting the Methodist Church property clockwise, is an alignment that joins South Main Street/Old US 41 to the north of the church. Gilmer Street begins at South Main Street/Old US 41, continues westward, crosses the tracks and ends at Railroad Street. There is an alley coming southward off of Gilmer Street next to the last building on the west. It continues counter-clockwise behind the buildings fronting Gilmer Street, and runs into South Main Street/Old US 41. Along railroad Street, around the middle of the north-south axis of the Square, is a level track crossing that allows vehicles to exit the Square for both Railroad and Park Streets.

A prominent feature of the Square is a TEA-funded streetscape that has itself become a non-historic character-defining element. It is a long, linear construction that occupies the center of the Square along its north-south axis, and determines parking and circulation patterns there. At its center, the installation features a multipurpose pavilion flanked by bleachers. The rest of the area of the structure is dedicated to

ornamental plantings. Along with the linear planting feature, the streetscape provides sidewalks, trees, and road and sidewalk pavement of various patterns and colors in brick.



## Architectural Styles Found in Historic Downtown Adairsville

While the Adairsville Downtown District is relatively small, it is characterized by a number of different architectural influences, found in greater or lesser proportion according to the density of design elements, ranging from high style to vernacular with elements of style(s). The styles most represented are Italianate and Vernacular

### Italianate

The Italianate style represents a distinct phase of Nineteenth-Century architecture, and exhibited considerable influence for over a century, impacting residential, commercial, and civic architecture. It began in Britain and adopted elements of the architectural vocabulary of Sixteenth-Century Italian Renaissance, incorporating ideals of the Picturesque.

Italianate is characterized by a number of components, including: projecting, corbelled eaves; prominent cornices; pedimented windows and doors; tall first-floor openings, receding in height with higher placement in the façade; and quoined corners, among other elements.



The 1902 N.C. Anderson Building on the Square is almost a textbook example of high style Italianate commercial architecture of its time and place. The second floor cornice is very prominent, and supported by large brackets, and capped with a triangular pediment bearing the date of construction. The corbelled architrave under the cornice is pierced at intervals by bullseye windows, and the first floor shop windows and entrances are crowned by a dentilled cornice. The second floor is lit by narrow windows linked to each other by a string course, and capped with stone hoods. The top third of each is decorated with an ornamental multi-paned glass panel. The windows are

suggestive of the Queen Anne style, but eclectic elements in Italianate buildings, especially in a late example, are no surprise.

Adairsville First United Methodist Church is influenced by Carpenter Gothic style. The prominence of the lancet (pointed) windows is the chief indicator of the architect's intent, and given the popularity of the style for churches and colleges (sometimes referred to as "Collegiate Gothic"), many architects and architectural firms drew up and sold plans adapted to local circumstances, especially wood construction. Like many buildings influenced by revival movements, Adairsville First United Methodist Church building incorporates elements of other styles, especially Italianate, as evidence by the brackets and pedimented (or hooded) windows.

As an interesting aside, Gothic-influenced styles never became very popular for commercial use.

The 1870 Central Block Building, at first glance, appears to be a free rendering of Italianate. It has some of the usual anticipated features, such as the bracketed cornice, one of the most common diagnostic features of the style. The pedimented sign that announces the “Central Block” above the cornice is also a feature of Italianate commercial style. However, the prominent paired pilasters, with their very ornate bases, suggest Renaissance or Renaissance Revival influence, and their structural merging with the architrave seems a bit unusual.



## Vernacular

Vernacular architecture might be described as the building type of the common people, using local conventions and materials. It could also be described as simple, traditional architecture, with little to no applied style. As can be seen in the styles that characterize Adairsville’s Historic District, Gothic Revival (Carpenter Gothic), Italianate, and Victorian Eclectic, “style” is generally defined by applied elements, the function of which is extraneous to the function of the building. For example, the lancet windows of Carpenter Gothic have nothing to do with the worship housed in the building; and the bracket cornices of the Italianate do not have a direct impact on a store’s retail function. These are all applied elements.

Probably, most of the buildings in the District could be characterized as Vernacular with Elements of One Style or Another.” The boundary between vernacular and a style is a judgement call. That the 1902 N.C. Anderson Building is an example of style is likely beyond dispute. There are too many elements of a particular style to classify the building as anything other than Italianate, though a case could be made for Victorian Eclectic.



The best candidate in the District for a purely vernacular structure is probably 114 Public Square (below).

Note that there is really almost nothing of applied design. The iron and wood storefront and the cast iron vent above are very probably stock designs, and the corbelling is more likely a practical device to shed water, than an attempt at a cornice. Perhaps the best example of this in the district is in the upper façade of 104 A & B Public Square.





## Vernacular (With Elements of...)

This classification is probably the most common description of buildings in the district. In most places, Vernacular is the building type of the common people, using local conventions and materials. It is simple, traditional architecture, with little to no applied style. Owners built according to their means, and if they were able to afford it, they added some elements of style. Hence, “Vernacular with elements of...”



The former General Store (above), now incorporated into City Hall, would probably be considered Vernacular. However, there is some applied design, most notably hoods on the windows, and a corbelled cornice, features that probably indicate Italianate influence. The same applies to the Old Post Office, also incorporated into City Hall, (below), which features dentils below a simple cornice.





## Building Forms

### Retail & Office

The single most common commercial type in Georgia, the retail & office type was successful because of the combination of retail space on the street level and rental office space above. Built mostly in the 1880s through the 1930s, this type was typically 2-4 stories high with flat or sloped roofs, built either as single units standing alone or as multiple units with party walls. The type was popular in small towns to large cities and even, surprisingly, in some crossroads communities.



### Single Retail

Serving a wide variety of retail uses, the single retail type is a single unit built either standing alone or next to others. Built mostly in the 1880s through the 1950s in small or large towns, single retail buildings had flat or sloping roofs and usually 3-bay facades.

### Multiple Retail

In this commercial type, two or more identical retail units were built together for rental income. They had flat or sloping roofs and identical facades and storefronts, usually 3 bay windows. Multiple retail buildings were built mostly in the 1910s through the 1950s in small towns or urban settings.





## The Classical Theme



The impact of classical Greco-Roman architecture on American architecture from almost the beginning of the nation until the twentieth century can hardly be overstated. The Adairsville Historic Business District is an excellent example of the persistence of classical models from their rediscovery during the Renaissance into modern times. The illustration to the left shows the typical parts of the classical orders, without reference to the particular style. A comparison with the façade illustration in fig. X will show how these parts survive in Adairsville's downtown architecture.

# City of Adairsville Design Guidelines

## Basic Design Principles

A simple design philosophy underlies Adairsville's Design Guidelines, and may be summarized as follows:

Respect the commercial character of the District.

Preserve the architectural character of buildings during the course of maintenance, repairs, or rehabilitation.

Insure that new construction respects, and is compatible with setback, spacing, scale, and other defining characteristics of existing buildings in the District.

Avoid demolition by neglect.

## Assessing Project Proposals

These Design Guidelines offer decision makers a four-step process as an approach to assessing project proposals, and to allow evaluation and consideration of varying circumstances that characterize every proposal involving material changes to a property. Elements that come into play include the degree of deterioration of materials and features under consideration, and the possibility of financial hardship.

**Step 1:** Identify the most historically and architecturally significant elements of the property, and rank them in terms of visibility from the street.

**Step 2:** Assess the condition of the various elements of the property, and review the options available in these Guidelines and the Secretary of the Interior's Standards, based on that assessment. The three options presented in these Guidelines are:

**1) Retention and repair of intact or reparable materials and features.**

**2) Replacement of irreparably deteriorated materials and features to match originals in kind as closely as possible.**

**3) If hardship is involved, replacement of excessively deteriorated original materials and features in kind, or with compatible substitute materials to match originals as closely as possible.**

**NOTE:** While the use of salvaged materials is permissible, demolition of existing structures for salvage is discouraged.

**Step 3:** Weigh the extent of work proposed together with the degree of deterioration, and financial considerations. **The proper implementation of these guidelines will balance the historic value of the properties of the district with the burden of maintaining the historic character of the property and the benefit of the proposed change to the use of the property and to the community as a whole.**

**Step 4:** Consider the options available given the degree of deterioration of materials and features under consideration, and the possibility of financial hardship, remembering to emphasize the importance of

retaining the integrity of the most visible and historic features and materials, while allowing flexibility for less visible and important features, within the parameters of the Secretary of the Interior's Standards.

## **SECRETARY OF THE INTERIOR'S STANDARDS**

### **Four Treatment Approaches**

The Secretary of the Interior is responsible for establishing standards for all programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed in or eligible for listing in the National Register of Historic Places. Although mandatory only for federal agencies or projects, these standards have become the guiding principles for preservation programs throughout the United States. The Secretary of the Interior's Standards for the Treatment of Historic Properties lists four distinct, but interrelated, approaches to the treatment of historic properties – preservation, rehabilitation, restoration, and reconstruction. Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. Rehabilitation, commonly called renovation, acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. Restoration depicts a property at a particular period of time in its history, while removing evidence of other periods. Reconstruction recreates vanished or non-surviving portions of a property for interpretive purposes. Choosing an appropriate treatment for a historic building or landscape is critical. This choice always depends on a variety of factors, including its historical significance, physical condition, proposed use, and intended interpretation.



## Standards for Preservation

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

1. A property should be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property should be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property should be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property should be avoided.
3. Each property should be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features should be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right should be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property should be preserved.
6. The existing condition of historic features should be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material should match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, should be undertaken using the gentlest means possible. Treatments that cause damage to historic materials should not be used.
8. Archeological resources should be protected and preserved in place. If such resources must be disturbed, mitigation measures should be undertaken.

**Preservation as a Treatment:** When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, Preservation may be considered as a treatment.

## Standards for Rehabilitation

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

1. A property should be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property should be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property should be avoided.
3. Each property should 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 elements from other historic properties, should not be undertaken.
4. Changes to a property that have acquired historic significance in their own right should be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property should be preserved.
6. Deteriorated historic features should be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature should match the old in design, color, texture, and, where possible, materials. Replacement of missing features should be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, should be undertaken using the gentlest means possible. Treatments that cause damage to historic materials should not be used.
8. Archaeological resources should be protected and preserved in place. If such resources must be disturbed, mitigation measures should be undertaken.
9. New additions, exterior alterations, or related new construction should not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and should be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction should 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.

**Rehabilitation as a treatment:** When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment.

## Standards for Restoration

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

1. A property should be used as it was historically or be given a new use that interprets the property and its restoration period.
2. Materials and features from the restoration period should be retained and preserved. The removal of materials or alteration of features, spaces and spatial relationships that characterize the period should not be undertaken.
3. Each property should be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period should be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
4. Materials, features, spaces and finishes that characterize other historical periods should be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize the restoration period should be preserved.
6. Deteriorated features from the restoration period should be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature should match the old in design, color, texture and, where possible, materials.
7. Replacement of missing features from the restoration period should be substantiated by documentary and physical evidence. A false sense of history should not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, should be undertaken using the gentlest means possible. Treatments that cause damage to historic materials should not be used.
9. Archeological resources affected by a project should be protected and preserved in place. If such resources must be disturbed, mitigation measures should be undertaken.
10. Designs that were never executed historically should not be constructed.

**Restoration as a treatment:** When the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned, Restoration may be considered as a treatment. Prior to undertaking work, a particular period of time, i.e., the restoration period, should be selected and justified, and a documentation plan for Restoration developed.

## Standards for Reconstruction

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

1. Reconstruction should be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure or object in its historic location should be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts that are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures should be undertaken.
3. Reconstruction should include measures to preserve any remaining historic materials, features and spatial relationships.
4. Reconstruction should be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property should re-create the appearance of the non-surviving historic property in materials, design, color and texture.
5. A reconstruction should be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically should not be constructed.

**Reconstruction:** When a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site); when no other property with the same associative value has survived; and when sufficient historical documentation exists to ensure an accurate reproduction, Reconstruction may be considered as a treatment.

## General Considerations for Treatment of Buildings



### STOREFRONTS

#### Objectives:

- To maintain the historic configuration of the storefront;
- To preserve the historic fabric.

The typical late nineteenth and early twentieth downtown storefront tends to be composed of a number of typical elements, present in conventional configurations: bulkheads, display windows, doors, transoms, iron columns, and a storefront cornice. Often, not all elements will be present.

Bulkheads are the panels beneath the display windows of a storefront. Their most usual material is wood. Maintain the originals, and replace in-kind, only if necessary.

Display windows generally occupy a large proportion of a storefront, and are a primary character defining element. Historic windows should be maintained and preserved, or replaced in kind if necessary due to irreparable damage. If non-historic, or blind replacements (e.g. plywood inserts) need replacement, base the restoration on documentary evidence or, if there is none, on surviving historic examples (in the District, if possible).

Doors are also often character defining features in a storefront. It is not unusual for doors to have been replaced over time, however, especially in the course of “modernization,” but some of those replacement doors have become historic in their own right. Maintain and preserve historic doors and associated features. If a door must be replaced, choose a replacement based on documentary evidence or, if there is none, on surviving historic examples.

Transoms. See display windows, above.

Cast iron columns are a common feature on historic storefronts, and are often found as components of storefront systems, essentially prefabricated façades. Historic cast iron columns should be maintained. It should also be taken into account that cast iron columns can be brittle, and are more easily damaged than might be assumed.

Storefront Cornices are often found at the top of storefronts where they adjoin the second floor. In a two-story building the storefront cornice may be somewhat simpler than that at the top of the second floor. See “Cornice,” above pp. III-10, III-11.

## UPPER FACADES

Objectives:

- To maintain the historic configuration of the upper façade;
- To maintain the design of historic windows;
- To preserve the historic fabric.



Windows are very often a major character defining feature of a historic building's upper façade. Window design, dimensions, placement, and ratio of window to wall space are all critical elements to be taken into account. Historic windows should be maintained and preserved, with attention to their configuration and dimensions. If historic windows are damaged, damaged portions should be repaired. Only windows that are irreparably damaged should be completely replaced.

Historic sash and window pane configurations should also be maintained and preserved. Historic single panes should not be replaced by multiple panes (and *vice versa*), and clear glass should not be replaced with tinted glass (and *vice versa*).

Windows should not be infilled, and their historic dimensions should not be changed.

Windows added on secondary facades should relate to the historic windows in material, size, and design.

Ornamental elements on both the upper façade and the storefront, e.g. string courses and dental courses, window labels and hoods, bullseye vents and windows, corbelling, and other decorative features, should be maintained and preserved. Sometimes, compared to display windows and doors, these ornaments may seem less character defining, but they express the design intent of the builder, and are important visual evidence of Adairsville's history, and enable the fashions of the past to endure in the District.

## CORNICES

Objectives:

- To maintain the historic design intent;
- To maintain the integrity of historic details;
- To preserve the historic fabric.



Cornices are prominent character defining features, and Adairsville's Historic District exhibits them in abundant variety, varying from high style, evoking the classical orders (see p. III-11), to simple corbelling. Generally, cornices from the period of the District are matters of assembled details. Historic cornices should not be altered without compelling reasons, and a cornice should not be added to a building that never had one.

It is best to be pro-active with cornices affixed to buildings (as opposed to those that are integral to the brickwork), since they are often susceptible to water infiltration, and are typically attached to the building

by metal or wooden anchors that can deteriorate undetected when water finds any weakness in the cladding. Keeping attached cornices well painted, and inspecting them regularly can help to stave off deterioration.

If damaged or deteriorated, cornice repair should be undertaken with like materials, whenever possible. Milling and sheet metal companies can often repair or replace cornices, when it becomes necessary. However, it is useful to bear in mind that high style examples modelled on classical prototypes were themselves made from substitute materials, e.g. pressed metal or terra cotta instead of sculpted stone.

## EXTERIOR WALLS

Objective:

- To maintain the original material and texture of exterior walls.
1. **Retain and repair external wall materials and features. If original exterior wall material has been covered with aluminum, vinyl, or some other substitute, remove it, and repair the original wall surface.**  
Repair damaged surfaces in kind, and only where necessary. Take appropriate precautions if there is reason to believe that lead paint is present. If the surface is masonry, traditional repointing is generally an effective treatment for repairing deteriorated mortar, provided that deteriorated mortar is completely removed and that an appropriate mortar mix is used. High lime mortars were generally used with low fire bricks, and a rigid substitute, such as portland cement, can cause brick to crumble due to differential heating and cooling. New mortar should match the original in color and texture. Applying a coating, such as concrete parging, should be avoided, since it destroys the character of the original.
  2. **When all or parts of an exterior wall are missing or too badly deteriorated to repair, remove deteriorated components, and replace in kind to match the original as closely as possible.**  
Install in kind replacement material that matches the original in size, spacing, texture, and edging detail. Often, stock replacements are available, and custom work may not be required.
  3. **If hardship is involved, missing or excessively deteriorated components might be replaced with compatible substitutes that match as many characteristics of the original as possible.**
  4. **Sandblasting or abrasive cleaning of masonry should never be used.** Damage to exterior walls can encourage moisture infiltration that accelerates deterioration.

OR

**If original exterior material is covered with an intact substitute siding, retain and repair the substitute.**

This option retains the status quo, remembering that substitute siding can be removed during a future rehabilitation.

Vinyl siding should never be used for exterior walls.

Removing intact or reparable trimwork, ornament, or stylistic details on the exterior. These are often character defining.

## BRICK AND STONE FEATURES

### Objective:

- To retain the historic design and material of foundations, piers, chimneys, exterior steps, and other brick and stone features.

#### 1. Retain and repair significant brick and stone features.

Traditional repointing is generally an effective treatment for repairing deteriorated brick and stonework, provided that deteriorated mortar is completely removed and that an appropriate mortar mix is used. High lime mortars were generally used with low fire bricks, and a rigid substitute, such as 100% portland cement, can cause historic brick to crumble due to differential heating and cooling. New mortar should match the original in color and texture. Applying a coating, such as concrete parging, should be avoided, since it destroys the character of the original.

#### 2. When all or parts of a brick or stone feature are missing or too badly deteriorated to repair, remove deteriorated masonry, and replace in kind to match the original as closely as possible.

Replacements for missing features should be compatible with the rest of the structure in material and design. Reconstructing decorative masonry features, such as corbelling, generally requires an experienced mason.

#### 3. If hardship is involved, missing or excessively deteriorated masonry might be replaced with a compatible new feature that matches as many characteristics of the original as possible.

Highly visible features, such as prominent chimneys and front steps, should be replaced in such a way as to resemble the original as closely as possible.

#### 4. Sandblasting or abrasive cleaning of masonry should never be used. Damage to exterior walls can encourage moisture infiltration that accelerates deterioration.

### Avoid:

Removing visually or historically significant masonry elements.

Painting unpainted masonry. Once paint has been applied, it must be maintained, it changes the characteristic appearance of the construction material, and the effect is difficult to reverse. Historically, low fired brick was used to construct purely utilitarian structures and was painted, since its firing did not create a finish that adequately resisted water infiltration.

Infilling between piers without recessing the infill back at least half the depth of the piers. Un-recessed infill tends to destroy the sense of depth common under porches. It is preferable to avoid infill under porches, if possible.

Using recessed concrete block infill between piers without painting it a dark color or giving it a skim coat of stucco. As in the case with un-recessed infill, recessed block infill not painted a dark color tends to destroy the sense of depth common under porches and traditional buildings.



## WINDOWS

### Objective:

- To maintain the design and placement of windows.

#### 1. **Retain and repair window sashes and frames, including the muntins.**

Wooden window frames will deteriorate without regular maintenance including caulking and repainting. Maintenance, weatherstripping, and installation of storm windows will improve energy efficiency. Storm windows should be sized to fit the full window opening, have a narrow profile, and divide at the same point as the sash.

#### 2. **When all or parts of a window are missing or too badly deteriorated to repair, remove deteriorated components, and replace in kind to match the original as closely as possible.**

If a window is severely deteriorated, replace the sash only, if possible. If the casing, trim, and framing need to be replaced, replace the window with a new unit that matches the original as closely as possible, including material. In some instances, this may require a custom-built replacement.

#### 3. **If hardship is involved, a missing or excessively deteriorated window might be replaced with a compatible substitute window that matches as much of the design and characteristics of the original as possible. Prominent windows, however, should match the materials of the originals, due to the visual prominence of windows.**

Often, stock windows that approximate the size and general characteristics of the window to be replaced can be found. If an exact match can not be found, the material and overall dimensions of the replacement are more important than the muntin's.

### Avoid:

Covering an existing original window. This can result in expanses of blank wall and can upset the rhythm of a building.

Replacing repairable windows, even if the new windows are similar in appearance. Age often imparts a character that is lacking in new material.

Mismatching window sizes. The resulting incompatibility with the rest of the structure can upset the balance of elements in a facade, and may suggest haphazard or unskilled repair or rehabilitation efforts.

Adding windows to a principal facade. This can distort the sense of rhythm inherent in a building's composition.

Adding shutters where none were, or that do not match the window size. The effect is generally one of artificiality.

Using flat or interior snap-in muntins (glazing bars). The lack of a projecting plane destroys the sense of depth, creating a shallow effect.

## DISPLAY WINDOWS

A common characteristic of historic storefronts in downtown Adairsville is the large display windows which not only allow light into many of the interior spaces, but also showcase merchandise found inside.

- The number, arrangement, size, style, glazing pattern, shape, and proportions of original or architecturally significant storefront windows and their surrounds should be retained or restored when possible.
- Replacement storefront windows made of aluminum or other metal finishes (not including brass, stainless steel, or decorative metal finishes) should be painted to match or coordinate with the color of the storefront area.
- Display windows should fill their original openings.
- Clear plate or tempered glass should be used for the display window.
- The use of partial curtains, blinds, or display cases in the storefront window will create additional privacy without changing the character of the storefront.
- Windows should always use clear glass. Avoid tinted or reflective glass.
- Each display window should not be divided by muntins, glazing bar, or sash bar.

Note that these guidelines should not prevent the use of energy efficient windows.

## TRANSOM WINDOWS

Located above the display windows and doors, transom windows contribute to the openness of the storefront façade. Transom windows were originally designed to allow as much natural light as possible into the interior of the store for illumination. Most storefronts in Downtown Adairsville have both a storefront transom and an entrance transom.

Sometimes transom windows are blocked to hide renovations which lowered the height of the ceiling to accommodate air conditioning or heating ducts. Recessing the dropped ceiling away from the transom and display windows a minimum of one and a half feet will preserve the openness of transoms and the display area and still accommodate modern conveniences.

- Architecturally significant transoms should never be covered, filled or removed.
- Check for a transom hidden above a display window. If found, uncover and restore it.
- The number, arrangement, size, style, glazing pattern, shape, and proportions of original or architecturally significant transoms and their surrounds should be retained or restored where possible.
- Transom windows should fill their original openings.

Historic transom materials such as prism or leaded glass should be retained and repaired when possible. If the original transom glass is removed, use clear, frosted, or darkened glass in its place if the original cannot be feasibly duplicated.

## ENTRANCES, DOORS, AND ACCESS

Objective:

- To maintain the design and placement of historic entrances and access point



Commercial buildings have storefront entrances which are typically recessed to provide a larger area for display, give shelter from the elements, and emphasize the entrances. Tall, single, or double doors built of wood with large areas of glass (at least 50 percent) that maintain the transparency of the storefront were historically used in storefront designs and are still visible in Downtown Adairsville today.

- Do not enclose, cover, or alter a historic entrance.
- If a new entrance is to replace a non-historic one, it should be slightly recessed to reflex the traditional storefront design.
- Replacement doors that are metal (not including brass, stainless steel, or decorative finishes) should be painted to match or coordinate with the door surrounds and entrance.
- Doors and their surrounds should be recessed slightly from the plane in which they are located.
- Retain the original door hardware whenever possible. Dead bolt locks should be installed above or below the original hardware.
- Avoid installing a storm or security door whose size, color, material, and texture are incompatible with the original door and door opening.
- Door Replacement:

If a door is to be replaced, there are three basic options.

- Have a new door built with the same design and proportions of the original
- Find a manufactured wooden or steel door that resembles the traditional store door.
- Use a standard aluminum commercial door with wide stiles and a dark adonized or baked enamel finish.



## AWNINGS AND CANOPIES

Objective:

- Maintain historic canopies and awnings. If an architecturally significant canopy is deteriorated, it should be repaired and maintained utilizing the same materials and design as the historic canopy.
- The awning or canopy should fit within the storefront, window, or door to which it is being attached. Traditional awning and canopy patterns should be observed. If an awning is used, all storefront openings (display windows and doors) should be covered.
- Use canvas for awning materials. Do not use plastic, vinyl, wooden shingle, metal, or back-lit awnings. If a flat canopy exists, it can be dressed up with a 12 to 24 inch awning valance.
- Traditional shed-style, sloping, canvas awnings are encouraged. Barrel-style and rounded awnings are not appropriate for the downtown area.
- Storefront awnings and canopies should be placed above either the display window and below the transom windows, or above the display and transom windows but below the signboard area. When attaching the awning to the building, do not damage or cover historic building materials or features.
- Align bottom of awning with awnings on adjacent buildings.



## EXTERIOR TRIMWORK

Objective:

- To retain trimwork, ornament, and stylistic details that define the architectural character of a structure including cornerboards, window and door surrounds, cornice mouldings, brackets, skirtboards, pilasters, and other ornamental features.
1. **Retain and repair exterior trimwork. If original has been covered with aluminum, vinyl, or some other substitute cladding material, remove it, and repair the original wall trimwork.**  
Wooden elements must be protected from moisture infiltration by sealing joints and maintaining a coat of paint.
  2. **When all or parts of exterior trimwork are missing or too badly deteriorated to repair, remove deteriorated components, and replace in kind to match the original as closely as possible.**  
Often, stock components can be modified to match the originals.
  3. **If hardship is involved, missing or excessively deteriorated elements might be replaced with compatible substitutes that match as much of the design and characteristics of the original as possible.**  
Often, stock components can be modified to match the originals. In some instances, substitute materials might be allowed, especially in areas not easily reached, where the curious are less likely to damage substitute materials, which are sometimes fragile in comparison to original materials.



**Avoid:**

Applying trimwork, ornament, or details that were never there. This can change the original character of a building.

Using replacement elements that are out of scale. The results can suggest haphazard or unskilled workmanship.

Removing intact or reparable trimwork, ornament or stylistic details on the exterior. These are often character defining elements.

**ROOFS****Objective:**

- To maintain the original form of the building, especially as visible from the street.
1. **Retain and repair original roofs and significant features including chimneys, dormers, cornices, and brackets.**  
Roof pitch and shape are defining characteristics of a building and are often integral elements of a style. Modifications such as dormer additions should be confined to elevations not visible from the street. Routine cleaning of gutters and downspouts, and maintenance of flashings around chimneys and beneath roof valleys will help ensure a sound roof.
  2. **When all or parts of a roof or its features are missing or too badly deteriorated to repair, remove deteriorated components, and replace in kind to match the original as closely as possible.**  
Situations will vary. Work should follow the principle of replacement of irreparably deteriorated materials and features to match originals in kind as closely as possible.
  3. **If hardship is involved, a missing or excessively deteriorated roof component might be replaced with a compatible substitute that matches as much of the design and characteristics of the original as possible.**  
Roof pitch and shape, dormers, prominent chimneys, cornices, and other features are often character defining, and should be maintained. Severely deteriorated features of less significance such as flat fascia boards, etc., might be replaced by modern substitutes, or eliminated.

**Avoid:**

Altering roof pitch or shape, dormers, prominent chimneys, cornices, and other features that are character defining, except where modifications will be invisible from the street. Inappropriate visual modification of a roof can alter the character of a property.

## **GUIDELINES FOR ADDITIONS**

### **Objective:**

- To increase available space in a building while still preserving its character.

**Additions should be as compact as possible, while satisfying space demands.**

**Additions should be secondary to the structure to which they are added.**

**Additions should be to the side or rear of a structure, never to the front. It is preferable to set a side addition behind the line of the front facade.**

**Additions should be compatible with the existing building and those adjacent and nearby in design, rhythm of solids and voids, height, scale, roof shape, and external materials.**

**An addition to a historic structure should be done in such a way that if the addition is removed in the future, the historic structure will suffer minimal loss and damage to its historic fabric.**

### **Avoid:**

Enclosing a front porch. This is one of the most common character destroying practices. New space should be sought towards the rear of a building.

Additions in height that are visible when looking at a primary facade. An addition should be sufficiently secondary to the original building that it does not overshadow or dominate it.

Destroying architectural features and spaces that characterize the building being added to. Features that contribute to the townscape should be preserved.

Additions imitating an architectural style that pre-dates the structure to which it is added. While it might be legitimate to match an addition to the earlier structure, it is better not to create an impression that an addition antedates the original building.

## GUIDELINES FOR INFILL CONSTRUCTION

Objective:

- To respect established development patterns to conserve the character of the existing district.

### HEIGHT

**The height of proposed new construction should be visually compatible with that of adjacent and nearby existing construction.** A safe rule of thumb is to allow no more than 20% variation from the height of nearby and adjacent buildings.

### SCALE

**The size and mass of proposed new construction should be visually compatible with those of adjacent and nearby existing construction.** Important considerations here are the relationship between the height and width of the proposed building as visible from the street, and its compatibility with other height/width relationships of nearby and adjacent buildings, as well as the relationship between the main and secondary block(s) of the building.

**Avoid:**

Constructing a building with a pronounced horizontal emphasis where vertical emphasis dominates, and vice versa. This can disrupt the rhythm of solids and voids along a street.

### ROOF SHAPE

**The roof shape of proposed new construction should be visually compatible with that of adjacent and nearby buildings.** Roof shape is important for insuring compatibility of height and shape of new construction and existing buildings.

**Avoid:**

Complex roof shapes in areas where there is no precedent. Roofs on new construction should generally approximate the complexity of those on adjacent and nearby structures, or be simpler. Complex roofs in areas characterized by simpler roofs pose problems of size, scale, and inter-relationship of masses, and can be difficult to maintain.

### OPENINGS

**Doors and windows on proposed new construction should reflect the shape, size, placement, and inner relationships of those on adjacent and nearby existing construction.** If stock windows and doors are used, other measurements on new construction may have to be designed to accommodate them in such a



way as to reflect wall surface to opening ratios on existing construction. In addition, new construction should take into account the rhythm of door and window openings found on adjacent and nearby buildings.

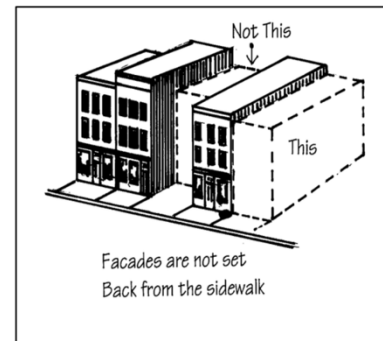
**Avoid:**

Using horizontal rectangular windows in an area where nearby buildings are characterized by vertical rectangular windows. A change in directional emphasis can distort the ambiance generated by established patterns.

Too few or too many openings. Generally, traditional construction resulted in streets characterized by a certain rhythm. Noticeable deviation from the established pattern can disrupt that pattern.

## PLACEMENT

**Setbacks and rhythm of spacing on proposed new construction should be visually compatible with those of adjacent and nearby existing construction.** The relationship of new construction and open space should reflect that of adjacent and nearby existing construction. Most lines of buildings along a street show a rhythm of building masses and open spaces.



**Avoid:**

Constructing a building too deep on the lot. It could create the impression of a void in the District where it is important to preserve an established rhythm of solids and voids. Traditionally, buildings in the District were constructed on a zero lot line.

## MATERIALS

**Exterior materials on proposed new construction should be visually compatible with those on adjacent and nearby existing construction.** Texture, appearance, and profile of materials on new construction should reflect those on existing construction.

**Avoid:**

Using material other than brick or stone for exterior walls. Conventionally, these materials have been used to the exclusion of others in the District. The use of a substitute would generally be incompatible with nearby existing materials

## ORNAMENTAL DETAILS

**Ornamental details on proposed new construction should be visually compatible with those on adjacent and nearby existing construction.** New construction should respect ornamentation on adjacent and nearby buildings by using similar patterns and placement, and by maintaining an equal or lesser degree of complexity.

**Avoid:**

Using stock details that are out of proportion with the structure or with existing details.

## **STYLE/DESIGN**

**Any style or design, however modern, that respects the height, scale, roof shape, placement of openings, spacing on street, and materials standards of these Guidelines is permissible.** While any style respecting these criteria should be allowed, construction creating a false sense of history is not encouraged.

### **Avoid:**

Choosing a style that is not compatible with nearby buildings in height, scale, roof shape, porch type, and placement of openings.

## **SIGNS**

In addition to the minimum requirements set forth in the Zoning Ordinance, signs should comply with the following guidelines:

- be compatible with existing signs;
- fit within historic signboard area or approximate size of compatible existing signs;
- use simple geometric shapes or shapes which relate directly to architectural details;
- cause minimal impact upon historic building materials;
- be made of finished wood or metal;
- use neither direct or indirect illumination

### **Avoid:**

Covering or obstructing architectural or historical design features. Ghost signs, i.e. hand-painted wall signs on historic buildings, that are contributing features should be preserved where feasible.

## **GUIDELINES FOR DEMOLITION**

The demolition of historic buildings diminishes the built environment and creates unnecessary waste. Demolition of historic buildings should be avoided whenever possible. When a historic building is demolished rather than rescued, everyone pays an economic cost.

If a demolition is unavoidable, every effort should be made to mitigate the loss. Options include locating a buyer who might have an alternative use for the building or relocating the building to another site. If all efforts have failed, buildings of particular significance should be carefully photographed and documented prior to demolition. Special architectural features and ornamentation can be saved and incorporated into the design of the replacement structure.

The Historic Preservation Commission (HPC) in reviewing applications for demolitions or relocations shall not grant a Certificate of Appropriateness without reviewing at the same time replacement plans for the site. The HPC will hear evidence at its public hearing and may approve the application and issue a Certificate of Appropriateness only if one of the following conditions is determined to exist:

1. The application is for the demolition or relocation of a main non-contributing building or structure, or a portion of a main non-contributing building or structure, or a non-contributing building or structure secondary to the main non-contributing building or structure, and the approval of the application will not have a substantial adverse effect on the aesthetic, historic, or architectural significance of the Local Historic District;
2. The application is for the demolition or relocation of a non-significant addition to or portion of a main contributing building or structure or for a non-significant building or structure secondary to the main contributing building or structure, and the approval of the application will not have a substantial adverse effect on the aesthetic, historic, architectural, or archaeological significance of the Local Historic Property or Local Historic District;
3. The application is for the demolition or relocation of a Local Historic Property or a contributing or noncontributing building or structure in a Local Historic District, the demolition or relocation of which would have a substantial adverse effect on the Local Historic Property or Local Historic District, but the replacement project is of special merit. For a replacement project to be of special merit, it must meet the following criteria:
  - a. It must have significant benefits to the City of Adairsville or the community by virtue of exemplary architecture, specific features of land planning, or social or other benefits having a high priority for community services; and
  - b. It must clearly serve the public interest to a greater extent than the retention of the present building(s).

### **Guidelines:**

- Demolition of historic buildings should be avoided where there exists a reasonable economically viable use for the property.
- An application for demolition should be accompanied by a complete plan for the new development proposed on the site, a timetable, a budget for both the demolition and new construction, and satisfactory evidence that adequate financing is available.
- When demolition is unavoidable, every effort should be made to mitigate the negative impact.

## **APPENDIX**

- 1. Glossary**
- 2. Resource Sheet**
- 3. Historic Preservation Commission Ordinance**
- 4. District Designation Ordinance**



## Glossary

Abacus – A flat layer (originally) of stone placed between the capital of a pillar or pilaster and the architrave.

Architrave – The lowest horizontal layer of an entablature

Archivolt – A decorative molding on the face of an arch, and following its outer curve.

Ashlar – A hewn block of building stone.

Baluster – One of a row of posts supporting a handrail.

Balustrade – A row of balusters supporting a handrail.

Bargeboard – A board functioning as a molding on the gable end of a building, along the overhanging rake of the roof.

Blind arcade – A row of arches with the openings filled in.

Board and Batten – A technique where a wall is constructed of vertical boards with narrow strips of wood (battens) nailed vertically to close the gaps between the boards.

Bracket – A support element projecting from a wall. In architecture of the nineteenth and early twentieth centuries, ornamental brackets commonly supported cornices.

Buttress – A structure, usually of stone or brickwork, built against a wall to support it against outward thrust.

Certificate of Appropriateness – An official document stating that proposed exterior changes to a historic property are in accord with the design guidelines established for a designated property.

Change (See Material Change in Appearance)

Contributing - A contributing property or contributing resource is any building, object or structure, or element thereof, which adds to the historic integrity or architectural qualities that make the historic district significant.

Corbel – A masonry element projecting from a wall, and designed to support something, though, in practice it can be completely decorative. Often, corbelling consists of several courses of projecting elements, each projecting out farther than the one below.

Cornice – The top horizontal element of an entablature, generally taking the form of a more or less elaborate molding (See pp. III-10 & 11). In more vernacular structures, lower parts of the entablature might not be present.

Dentil – A linear architectural decoration alternating small square blocks with voids of the same size. Often associated with cornices (See pp. III-10 & 11).

Eclectic – Incorporating architectural elements chosen from various sources or systems, according to taste or opinion.

Entablature – In a classical Greek or Roman structure with a colonnade, the decorative bands lying between the columns and the upper edge of the cornice, and comprised of the architrave, frieze and cornice

Frieze – The part of an entablature between the cornice and architrave (See pp. III-10 & 11). By extension, any ornamental band around a wall.

Gingerbread – More or less elaborate ornamentation, generally sawnwork, associated with Victorian era architecture.

Ghost Signs – Hand-painted wall signs on historic buildings, that were previously covered, that are contributing features

Italianate – A common 19<sup>th</sup> century architectural style characterized by projecting bracketed eaves, prominent cornices, pedimented windows and doors, and other stylistic features.

Label Mold – A projecting molding above a window, door, arch, or other opening, to throw off rain (see p. III-10)

Lancet – In architecture, an adjective describing a sharply pointed arch or window.

Material Change in Appearance – A change that affects the exterior of a property to the point of triggering design review. It can include the following:

- A change in the size, shape, or façade of a historic property. This can include a change in doors or windows, including relocations on the building, or alteration or removal of architectural features, details or elements.
- A change in the location, size, or composition of advertising that is visible from the public right-of-way.
- Construction (including excavation) or demolition of any building or structure within the District, including fences, walls, steps, pavement, driveways, trees or other appurtenant features. Paint color is not included.
- Moving a structure into or out of the District.

Non-contributing – Buildings, structures, or elements thereof, that do not add to the historical integrity or architectural qualities that make the historic district significant. Non-contributing buildings and structures that date from the period of significance are structures that were built in the same time period as contributing structures, but have not retained their historic character through subsequent alterations or additions; elements from both the rehabilitation guidelines and the infill guidelines may apply to these structures. Non-contributing buildings and structures not dating from the period of significant are those buildings that were constructed too recently to contribute to the historic character of the district; the infill guidelines will apply to these structures.

Pediment – A triangular configuration or low gable above the front of a classical building and, by extension, an ornamental feature found above doors, windows, and the like. (See p. III-10)

Picturesque – In architecture, characterized by varieties of texture and interesting asymmetrical forms.

Pier – A mass of solid masonry functioning as a support for a part or parts of a structure. It may also be built into a wall and project out as an ornamental element. See also pilaster. (See p. III-10)

Pilaster – A rectangular column with a base and a capital projecting outward as an ornamental device. See also pier.

Quoin – A dressed stone in the corner of a building. When laid so that they visibly alternate short and long sides, the effect is termed a quoined corner.

String Course – A continuous horizontal band set into the surface of an external wall. (See p. III-10)

Vergeboard – See bargeboard

Vernacular – Architecture exhibiting no particular elements of style.



## Resource Sheet

### Local Level

City of Adairsville  
116 Public Square  
Adairsville, GA 30103  
Phone: 770-773-3451  
Website: [www.adairsvillega.net](http://www.adairsvillega.net)

North West Georgia Regional Commission  
1 Jackson Hill Drive  
Rome, GA 30162  
Phone: 706-295-6485  
Website: [www.nwgrc.org](http://www.nwgrc.org)

Bartow History Museum  
4 E Church Street  
Cartersville, GA 30120  
Phone: 770-382-3818  
Website: [www.bartowhistorymuseum.org](http://www.bartowhistorymuseum.org)

Etowah Valley Historical Society  
115 W Cherokee Avenue  
Cartersville, GA 30120  
Phone: 770-606-8862  
Website: [www.evhsnline.org](http://www.evhsnline.org)

### State Level

Georgia Historic Preservation Division  
Department of Natural Resources  
2610 GA Hwy 155, SW  
Stockbridge, GA 30281  
Phone: 77-389-7844  
Website: [www.gashpo.org](http://www.gashpo.org)

Georgia Trust for Historic Preservation  
1516 Peachtree Street, NW  
Atlanta, GA 30309  
Phone: 404-881-9980  
Website: [www.georgiatruster.org](http://www.georgiatruster.org)

Georgia Alliance of Preservation Commissions  
P.O. BOX 1453  
Flowery Branch, GA 30542  
Website: [www.georgiahpcs.org](http://www.georgiahpcs.org)

### National Level

National Trust for Historic Preservation  
1785 Massachusetts Avenue, NW  
Washington, DC 20036  
Phone: 800-944-6847  
Website: [www.savingplaces.org](http://www.savingplaces.org)

National Parks Service  
Website:  
[www.nps.gov/history/preservation.htm](http://www.nps.gov/history/preservation.htm)

National Alliance of Preservation  
Commissions  
P.O. BOX 11  
Virginia Beach, VA 23451  
Phone: 757-802-4141  
Website: [www.napcommissions.org](http://www.napcommissions.org)