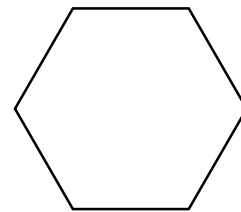


# *Design Guidelines*

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*Monticello Historic Districts*  
*Monticello, Georgia*



## *Acknowledgments* ●

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# Introduction

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## ***Preface***

[PG 4-5] Provides a summary of the purpose and intent of local design guidelines; reviews local preservation initiatives, including the ordinance and the establishment of a design review board.

*Intent Statement*

*Historic Preservation Ordinance*

*Historic Preservation  
Commission (HPC)*

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## ***Historic Properties***

[PG 6-7] Reviews the documentation and recognition of Monticello's historic properties, including national, state, and local programs and status.

*Historic Resource Survey*

*National Register of  
Historic Places*

*Monticello Historic Districts*

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## ***Design Review Process***

[PG 8-9] Outlines the design review process, providing a flow chart and answers to the most common questions.

*Administration*

*Common Questions*

*Design Review Chart*

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## ***Visual Character***

[PG 10-17] Gives the historical background of Monticello's pattern of development and describes the types of resources found in the town.

*Historic Context*

*Building Types*

*Architectural Styles*

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## ***Standards & Guidelines***

[PG 16-21] Introduces the national guidelines and sets the stage for the following local guidelines: *Non-Residential* [PG 23-55] and *Residential* [PG 57-95]; includes a glossary of the most commonly used terms [PG 20-21].

*Secretary of the*

*Interior's Standards*

*Glossary*

## ◆ PREFACE ◆

### ◆ *Intent and Purpose*

This booklet was initiated by the Monticello Historic Preservation Commission and financed in part by the City of Monticello on behalf of its current and future citizens. The purpose of this booklet is to provide information on local preservation measures, the design review process, and the visual character which defines Monticello's downtown and residential areas. The remainder of the booklet outlines design guidelines for non-residential and residential areas. The guidelines listed and illustrated herein are designed to assist decision makers --- property owners, developers, contractors, and commissioners --- in developing design solutions which satisfy Monticello's historic preservation ordinances.

### ◆ *Historic Preservation Ordinance*

“In support an furtherance of its findings and determination that the historical, cultural, and aesthetic heritage of the City of Monticello is among its most valued assets,” the City of Monticello adopted a historic preservation ordinance May 2, 1988. The ordinance is designed to preserve the community's identity and historic character, promote harmonious growth in relationship to historic properties, to strengthen community pride and awareness of historic assets, to stabilize property values and encourage investment in historic areas, to capture the benefits of tourism and economic development, and to maintain and protect historic properties. By preserving its unique historic character, the City ensures that future generations will enjoy the benefits of Monticello's rich architectural heritage.

## ● *Historic Preservation Commission*

The Historic Preservation Commission Ordinance establishes the Historic Preservation Commission (HPC), the volunteer board which serves as part of the planning functions of the City of Monticello. The HPC is charged with the responsibility of initiating local designation, the design review process, public education and awareness, securing preservation related grant funding, and preservation planning and research. The Commission consists of five appointed members, who serve three-year terms without monetary compensation. Because of the work of the HPC, the City of Monticello also qualifies as a Certified Local Government (CLG) community. CLG status enables the municipality to apply for a variety of preservation grant and funding opportunities at the state and federal levels.

## ◆ *HISTORIC PROPERTIES* ◆

### ◆ *Historic Resource Survey*

Recognizing the value of its historic resources the City of Monticello initiated a Historic Resource Survey in 1988 to identify and research historic properties within the city limits. The resulting survey report indicated that a substantial portion of the town was eligible to be listed as a district in the National Register of Historic Places.

### ◆ *National Register of Historic Places*

Following a preservation study conducted by the University of Georgia the Monticello Historic Preservation Commission contracted a historic preservation consultant to conduct research and prepare paperwork for the nomination of the Monticello Historic District to the National Register of Historic Places. The proposed Monticello Historic District was favorably reviewed by the State of Georgia and the National Park Service resulting in its designation as a National Register District in 1997.

### ◆ *Monticello Historic Districts*

The National Register District boundaries served as a template for the designation of local districts and full protection of historic Monticello. To the Forsyth Street District, which was designated shortly after the Monticello Preservation Ordinance was enacted, the Eatonton/E. Greene Street, Downtown, College Street Area, Funderburg Drive Area, Madison Street Area, and Hillsboro/W. Washington Street Districts were added. These additions brought nearly the entire National Register District under local protection.

*The Monticello Historic Districts. The map below depicts the local historic district boundary. Properties within the local historic district boundary are protected by the design review process.*



## ◆ DESIGN REVIEW PROCESS ◆

### ◆ Administration

Property owners within the Monticello Historic District enjoy the advantages of increased economic value and a built environment protected from unsympathetic changes. The Historic Preservation Commission (HPC) protects the rights and investments of property owners and business establishments through the design review process. By preserving and maintaining visual character, the HPC ensures that citizens and visitors alike will enjoy the benefits of Monticello's historic built environment.

### ◆ The Common Questions

#### *What is design review?*

The Historic Preservation Ordinance provides for a design review process. Design review consists of the evaluation of any proposed exterior work upon a property with a designated district. Both minor and extensive projects must be reviewed and approved prior to beginning work. The design review process is often triggered by a building permit application; however, building permits can not be issued until design review is complete. Although some types of work projects, such as installation of a walkway or a satellite dish, may not require a building permit, design review is still required.

#### *Which properties require design review?*

All designated properties require design review. Designated properties include all properties within historic districts and any individually designated sites. Please note that design review covers both historic and non-historic properties in a historic district. The city's Official Zoning Map shows all designated districts and properties. A call to the City Hall can confirm whether or not a property is designated.

#### *What type of work requires design review?*

All work involving a change to an exterior feature of a designated property requires design review. Projects that physically alter the property include but are not limited to:

- > changes in site or setting,
- > relocation or demolition, and
- > repair or rehabilitation,
- > new construction or additions.

Neither interior alterations nor a change in the use of the property require design review. The Historic Preservation Ordinance applies only to the external aspects of the property and regulates neither zoning nor land use. The HPC does not review planting or repainting. Ordinary maintenance does not require design review.

#### *What is a Certificate of Appropriateness?*

When planning a work project, an owner must submit a completed application for a Certificate of Appropriateness (COA). Applications are available from and should be submitted to City Hall. The deadline for applications is eight days prior to the HPC's regular meetings. Please contact City Hall for regular meeting dates and times. Utilizing design guidelines and the general standards for the rehabilitation of historic properties, the HPC must decide to approve or deny the application. If the application is approved, a Certificate of Appropriateness is issued and design review is complete.

#### *What should an application include?*

In order that the Commission may make an informed decision, completed applications must be accompanied by support materials. Illustrations may include site plans, elevations, and floor plans drawn to a standard architectural scale, e.g. 1/4 inch equals one foot. Photographs of the building, site, and neighboring properties are also helpful. Support materials may differ according to the type and size of the project. The application and support materials must be submitted at the same time.

**What could happen if work begins before design review?**

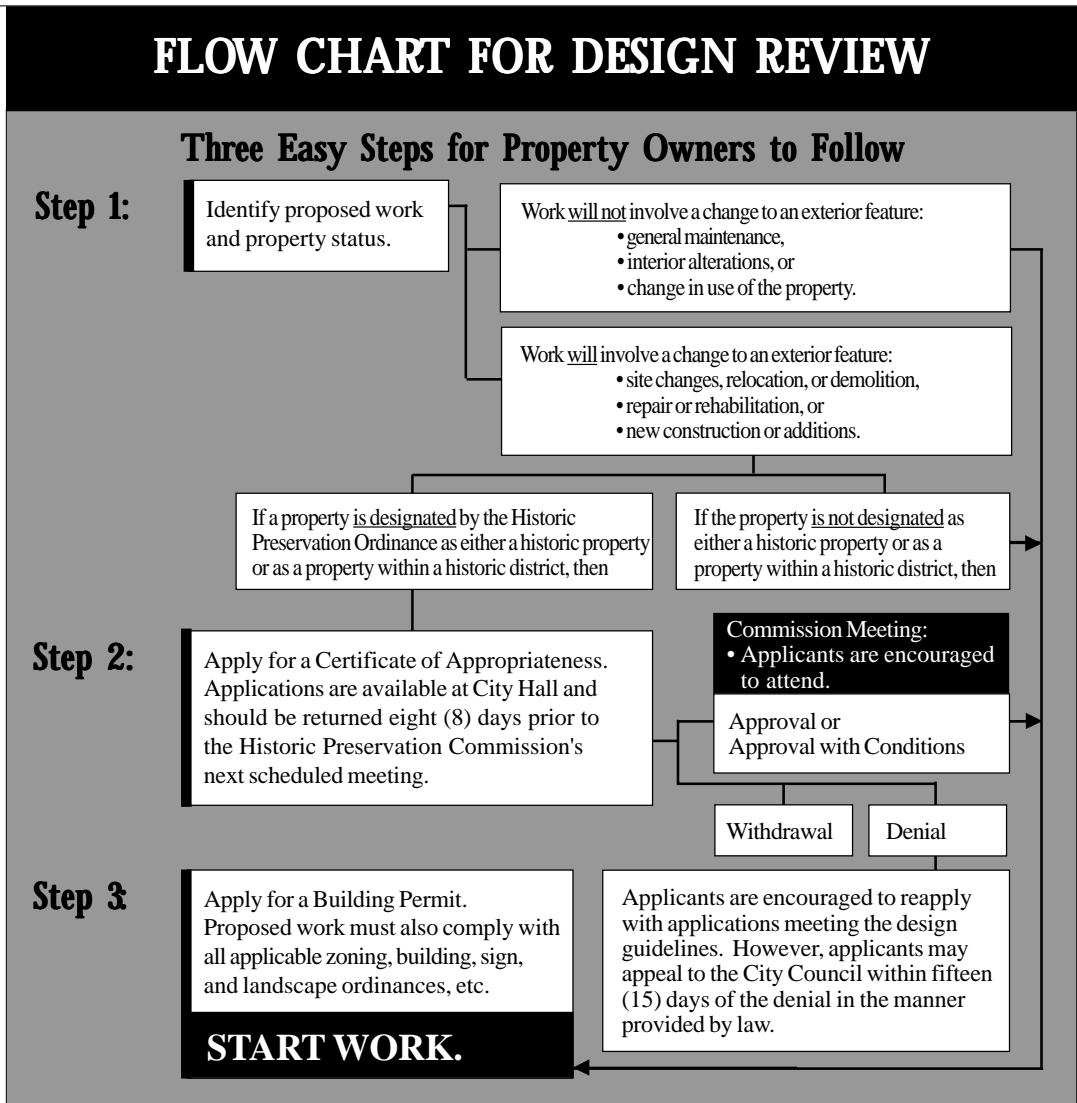
If work is initiated prior to approval of a COA application or to obtaining a building permit, a stop work order may be issued. If these requirements are not met, the property owner may face fines or an order to restore the original condition of the property.

**Where can additional assistance be found?**

This booklet outlines design guidelines which are useful for project planning; however, the HPC does not actually develop plans or designs. Property owners are encouraged to review the design guidelines set forth in the booklet prior to planning any rehabilitation work or new construction. Familiarity with the design guidelines will facilitate design review. For information concerning the process or for assistance with the preparation of the application, contact the Preservation Planner at (706) 468-8834.

**Are there any other review procedures?**

Review of projects by the HPC may not be the only review required before work may proceed. Other city departments and commissions may be required to examine a project for compliance with existing zoning regulations, building codes, and sign or landscape ordinances.

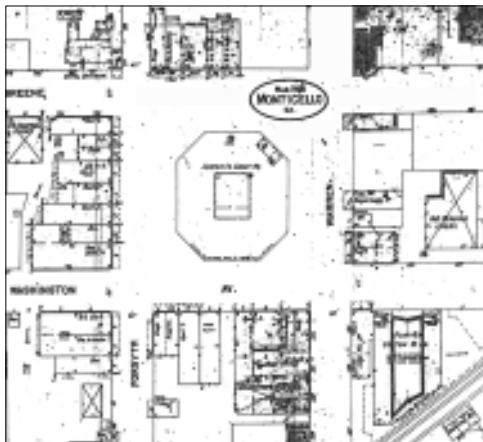


## ◆ VISUAL CHARACTER ◆

Monticello has a unique and distinctive physical appearance because of the manner in which it developed (historic context) and because of the pattern formed by its construction (visual character). **Visual character** - the general appearance of an area created by its architecture, site planning, streetscape elements, natural features, landscape features, etc. - defines specific areas and distinguishes different areas from one another (e.g. downtown vs. residential areas).

### ◆ *Historic Context*

Located in the north-central piedmont region of Georgia, Monticello serves as the seat of Jasper County. The earliest influx of European settlers in the area began following the land cession by the Creek Indian Nation in 1805



*Monticello's use of the "Washington Plan," as depicted on the 1903 Sanborn Fire Insurance Map. Note the defining visual characteristic - a central square formed by the intersection of four roads and surrounded by commercial blocks.*

and continued until 1830. Following the creation of four new counties by the state legislature, the town was officially founded in 1807 and designated as the seat of Randolph County (subsequently renamed Jasper County) the following year. Monticello, named after Thomas Jefferson's estate, was surveyed and laid out in 1808 in a distinctive pattern that has become known as the "Washington Plan." As a basic layout for many Georgian communities, this plan featured a central square with streets radiating out at right angles from each other. The original city limits were established along a one and one-half mile radius centered upon the town square, forming the circular municipality also common to Georgia.

Downtown Monticello developed around this central core. Many of the first commercial buildings around the square were frame and vulnerable to fire. The fires of 1843, 1874 and 1878 resulted in the destruction of nearly all of the commercial buildings facing the square. Subsequently, fire alleys were established to group fire-prone businesses off of the square and reconstruction efforts began to use brick. In addition to commercial enterprises, the downtown area also grew as a community and government center. After occupying a log cabin for its first twenty-two years, a formal brick courthouse was erected in 1845 on the town square, raised above street grade by a gray stone retaining wall and shaded by elm trees.

The early transportation routes in the area were the Ocmulgee River, eight miles west of Monticello, and the stage coach roads to the north and to the south (Seven Islands Stage Road and Old Alabama Road respectively). A stagecoach from Augusta via Greensboro and Eatonton later served Monticello. The first formal road through Monticello, established in 1823,

served as a postal route from Athens to Macon. However, as with many Georgia communities, the coming of the railroad heralded a new era. The Covington and Macon Railroad line and the Monticello's first passenger train arrived 1887 and connected to Athens within a year. By 1889, three trains ran between Macon and Athens: a through freight, a local freight, and the "Fast Mail." The railroad became the impetus for tremendous growth in terms of retailing, manufacturing, banking, and agriculture.

The visual character of downtown Monticello, as it survives today, was predominantly a result of the Railroad Era (1885-1930). One-story and two-story commercial buildings of brick construction lined the town square and extended the downtown area. Such buildings featured brick detailing and often elements of the Italianate style, such as decorative window hoods and bracketed cornices. However, the majority of the construction was commercial vernacular and indicative of small town architecture. Some prominent buildings evidence a higher degree of architecture, such as the Neoclassical Benton Supply Company and Department Store (1903), Neoclassical Jasper County Courthouse (1907), Art Deco H.C. Tucker Motor Company (1929), and Colonial Revival U.S. Post Office (1936).

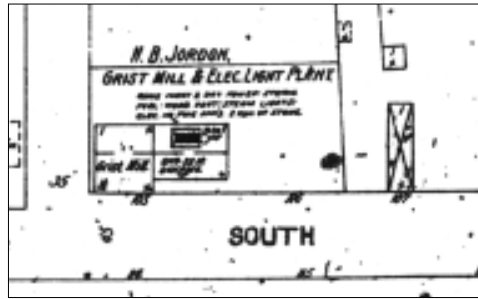


*North side of Green Street flanking the central square features a range of commercial buildings, including the high-style Jasper County Courthouse. Note that brick construction and storefronts at street level are the predominant visual characteristics.*



Despite the demolition of the 1845 courthouse, the central square remained a town focal point. The square became a new public greenspace with a monument and hexagonal paver walkways. By the 1900s, most of the sidewalks around the square reflected this distinctive concrete pattern.

*Hexagonal paver sidewalks in Downtown Monticello. Note that the hexagonal paver walks are a distinctive visual element, retaining the unique charm and character of small town Georgia.*



*H.B. Jordan's grist mill and electric light plant on the corner of Mill and South Streets, shown by the 1903 Sanborn Fire Insurance Map, provided Monticello's first electricity.*

electric system and to install a water works system. The public natural gas system and the sewage system would follow some thirty years later.

Institutional resources also contributed to the town's character. The Methodists and Baptists organized in the early 1800s with their respective black congregations splitting off in the 1860s. Chartered in 1829, the Presbyterians constructed a prominent edifice in the Carpenter Gothic style in 1898. Another superlative example of such religious architecture was constructed on Short Street. The development of the town also included the establishment of two large independent cemeteries - Westview Cemetery, operated by the Monticello Garden Club, and Southview Cemetery, an important African-American resource.

In terms of educational resources, as the town grew the early "field schools" were replaced by gender-specific private academies, which were in turn supplanted by Monticello's first district school in 1868. The Cargile Institute, established for the education of the black community, erected its first school on South Warren Street by 1889 (burned in 1980); with rapid growth in enrollment, the institution renamed itself the Jasper County Training School and constructed a new building in 1921 on Mason Street (no longer extant). When Jasper County schools consolidated in 1956, the Washington Park School served the black community. Architect Henry H. Jordan of Atlanta designed the first brick school, Monticello High School, which opened in 1922, integrated in 1970, and served as an education facility until 1974. With elements of the Italian Renaissance Revival, the high-style building with its gymnasium, library, and the "Rose Bowl" football field became notable visual assets.



*The Monticello High School remains a highly valuable community landmark. Note that institutional construction amid residential development utilizes the typical large front yard and sensitively hides parking in the rear.*

Monticello's residential development concentrated along its main corridors leading to the town square: College, Eatonton, Funderburg, Green, Hillsboro, Washington, and Warren streets. Developed along these radiating roadways, the parcels and dwellings followed a unique pattern. Instead of neighborhoods of a specific era or the typical large house on large lot development along major corridors followed by subdivision of the rear yard for later construction, residential construction in Monticello resulted in large houses on deep lots which typically subdivided the side yards. Thus, large homes are interspersed with smaller houses and the periods of development varies from the 19th and 20th centuries.

Some of the earliest and most significant dwellings are not necessarily the grandest. Modest houses, such as the Jeremiah Pearson House on West Green Street (c. 1816), was built following an I-House plan with a few stylistic porch details. The Hitchcock-Roberts House on Warren Street (c. 1817), one of the earliest brick residences in town, was once part of the Jeremiah Smith estate and later gained prominence as the home of a freedwoman and the community's first library.



*The Hitchcock-Roberts House, a simple yet significant dwelling, is individually listed in the National Register of Historic Places. Note that the Monticello has only three other individually listed properties: the Jordan-Bellew House, the Monticello High School, and the Jasper County Courthouse.*

High-style architecture, such as the Italianate-influenced Jordan-Bellew House on Madison Street (c. 1838) and the Neoclassical style J.D. Persons House on College Street (c. 1903), also flourished along Monticello's corridors. Residential construction experienced a boom period from around 1886 to 1915, representing a variety of building types and architectural styles [see pg. 14-17]. This growth, coinciding with that of the railroad, reflected national building trends and increased availability of materials.

Another important aspect of community development occurred in 1908, when an estate was auctioned to benefit black citizens and create the Washington Park neighborhood. These houses and those built on secondary streets within the city signified the growing independence and prosperity of the African-American community. A notable example was the prominence of Dr. Douglas Funderburg, the only physician in Jasper and Putnam counties during the 1938 flu epidemic and whose practice served the entire community.

As the town developed, Monticello also retained its gracious front yards, numerous old growth trees, and many pecan orchards and open spaces. These site features, as well as historic secondary buildings - sheds, barns, garages, servants/tenant quarters, and smokehouses - fences and walls, gates, and walks and drives, added to the town's rural setting and make a vital contribution to the Monticello Historic District's visual character.

## ◆ Building Types

Structures make the most obvious contribution to visual character and are commonly discussed in terms of **building type**. In general, a building type refers to structures which share a similar arrangement of features. A one story example is called a cottage whereas the same form with two stories is called a house. A building type can indicate whether a building is rare or common in an area and, in some cases, identify the historical period in which the structure was most likely built.

◆ *I-house - 1830-1890* ▶

- ▶ roof: side gable
- ▶ rooms: two typically with central hall
- ▶ doors: one, centered
- ▶ chimneys: both gable ends




◆ *Shotgun - 1870-1930* ▶

- ▶ roof: front gable or hip
- ▶ rooms: two or more in line
- ▶ doors: one
- ▶ chimneys: ridge





◆ *Single Pen - 1850-1900* ▲ ▼

- ▶ roof: side gable
- ▶ rooms: one
- ▶ doors: one
- ▶ chimneys: gable end




◆ *Saddlebag - 1830-1930* ▲

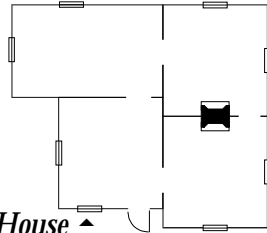
- ▶ roof: side gable
- ▶ rooms: two
- ▶ doors: one or two
- ▶ chimneys: center ridge

◆ *Georgian Cottage/House*  
1850-1920 ▼ ▲

- ▶ roof: hip or side gable
- ▶ rooms: four; stacked with center hallway
- ▶ doors: one, centered
- ▶ chimneys: two, symmetric, on roof slope



▼ *Queen Anne Cottage/House* ▲  
1880-1910

- ▶ roof: hip with gables
- ▶ rooms: four or more with no hallway
- ▶ doors: one, central
- ▶ chimneys: on roof slopes

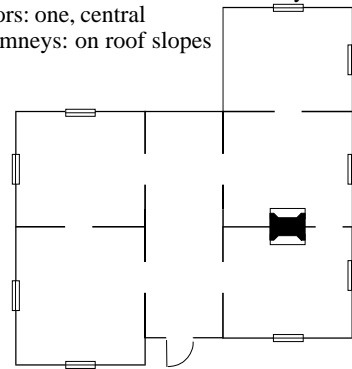


◀ *Bungalow - 1910-1950*

- ▶ roof: front gable, hip, side gable, or cross gable
- ▶ rooms: five or more with varied, irregular floor plans
- ▶ doors: varied
- ▶ chimneys: varied

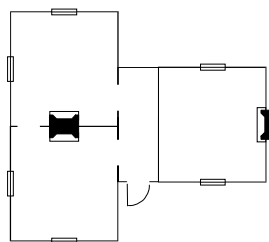
◀ *New South Cottage/House* ▼  
1890-1925

- ▶ roof: hip with gables
- ▶ rooms: five or more with a hallway
- ▶ doors: one, central
- ▶ chimneys: on roof slopes



▲ *Gabled Ell Cottage/House* ▶  
1875-1915

- ▶ roof: cross gable
- ▶ rooms: three or more; (in a T or L often with a hallway)
- ▶ doors: one
- ▶ chimneys: on ridges or gable end



Shown above are a few of the many examples of the most typical house forms found in Monticello. When proposing work to homes owners should take care to preserve those aspects of the house that define its form.

llway  
slope

## ◆ *Architectural Styles*

Style, the external decoration of a building, is another classification method for describing structures. When all the defining aspects of a particular style are present, a building may be labeled as **high style**. If only a few stylistic details are present, the building is referred to as influenced by a style or as having **elements of a style**. High style buildings are few in number and are often designed by an architect; whereas, buildings with elements of a style are quite common as local interpretations of an architectural style.

### *Second Empire - 1855-1885* ▶

- ▶ roof: mansard, corner tower
- ▶ detail/materials: clapboard, window hoods and pediments
- ▶ door: located at tower
- ▶ windows: double-sashed
- ▶ porch: one story



### *Greek Revival - 1825-1860* ▶

- ▶ roof: hipped with a low pitch
- ▶ detail/materials: clapboard, classical columns, heavy entablature
- ▶ door: symmetrically oriented, framed by sidelights and transom
- ▶ windows: double-sashed, 9/9
- ▶ porch: full-height, full-facade



### *Italianate- 1840-1885* ▶

- ▶ roof: hipped
- ▶ detail/materials: clapboard, paneled boxed columns, detailed cornices with brackets, heavy window crowns
- ▶ door: paneled surrounded by transom and sidelights
- ▶ windows: double-sashed, 6/6
- ▶ porch: one-story, full-width



### ▲ *Queen Anne - 1880-1910*

- ▶ roof: multiple gables
- ▶ detail/materials: clapboard, turned posts, sawnwork
- ▶ door:
- ▶ windows: double-sashed
- ▶ porch: one story wrap, balcony

**Craftsman - 1905-1930** ▾

- ▶ roof: gabled with a low pitch
- ▶ detail/materials: novelty board, knee braces, half-timbering
- ▶ door: framed by sidelights
- ▶ windows: double-sashed, 12/1
- ▶ porch: square columns on piers, porte-cochere



**Tudor - 1890-1940** ▾

- ▶ roof: cross gables, steeply pitch
- ▶ detail/materials: brick, crenulations, stonework, elaborate chimney
- ▶ door: asymmetrically oriented, Tudor arch
- ▶ windows: double-sashed, casement, arched
- ▶ porch: entry porch, integrated



**NeoClassical - 1895-1950** ▾

- ▶ roof: hipped with a low pitch
- ▶ detail/materials: clapboard, classical columns, heavy entablature
- ▶ door: symmetrically oriented, framed by sidelights and transom
- ▶ windows: double-sashed
- ▶ porch: full-height, full-facade



**Colonial Revival- 1880-1955** ▲

- ▶ roof: side gable with a steep pitch, dormers
- ▶ detail/materials: brick, classical columns
- ▶ door: symmetrically oriented, classical door surround
- ▶ windows: double-sashed, 9/9
- ▶ porch: portico

**Prairie - 1900-1920** ▲

- ▶ roof: hipped; low pitch with wide eaves
- ▶ detail/materials: stucco, eave brackets
- ▶ door: double, framed by sidelights and multi-light transom
- ▶ windows: double-sashed, 16/1, in bands of three
- ▶ porch: square stone columns, porte cochere

Shown above are a few of the many examples of homes in Monticello which exhibit a particular architectural style. Noted are the general dates of the style and features this example exhibits. When proposing work to homes owners should take care to preserve those aspects of the house that define its style.

## ◆ STANDARDS & GUIDELINES ◆

### ◆ In General

#### ***national standards***

Design Guidelines are model criteria established to assist property owners, developers, and commissioners during design review. The Historic Preservation Commission adheres to the Secretary of the Interior's Standards for Rehabilitation, which present general guidelines for the rehabilitation of historic buildings used by commissions throughout the nation.

#### ***preservation***

Preservation is planning for the protection and maintenance of historic properties. Historic properties and buildings can continue to contribute to the social and economic vitality of a community if properly preserved and maintained. Although preservation does include restoration efforts (recapturing the pristine original design of a building), preservation usually involves varying degrees of rehabilitation.

#### ***rehabilitation***

Rehabilitation is a sensitive approach to historic design and materials during simple repairs and during alterations. Rehabilitation permits contemporary use while preserving those features of the building which are significant to its historic character. Such character-defining features are an integral part of each building and contribute to the visual character of the surrounding area.

#### ***new construction***

New construction can be compatible with historic properties and buildings through attention to design and materials. In addition, existing non-historic buildings can increase their compatibility by following similar design considerations during renovation projects. Sensitive design of new construction is imperative when planning either new buildings, additions to existing buildings, or renovating intrusive non-historic buildings.

#### ***design guidelines***

Developed at the request of the Monticello Historic Preservation Commission, the design guidelines within this booklet are based specifically upon the visual character of Monticello's historic districts and are divided into two sections: Non-Residential and Residential. Thereafter, topical categories provide further direction for both rehabilitation, new construction, and site and setting.

#### ***special consideration***

Institutional properties, both public and private, are often the exception to the rule. While historic institutional properties should follow the same guides for rehabilitation, new institutional buildings may vary from the surrounding district in some respects to distinguish the property's civic importance. For example, a new government building may utilize a deeper setback than surrounding historic buildings while using a similar exterior material.

## ◆ *Secretary of the Interior's Standards for Rehabilitation*

DEVELOPED IN 1975 AND REVISED IN 1983 AND 1992

*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 of features which convey its historical, cultural, or architectural values.*

The following Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

- ▶ A property shall be used for its historic purpose or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
- ▶ The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
- ▶ Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
- ▶ Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
- ▶ Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
- ▶ Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
- ▶ Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
- ▶ Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
- ▶ New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
- ▶ New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## ◆ Glossary ◆

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

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

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

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

**Barrier free access.** The provision of appropriate accommodations to ensure use of buildings by persons with disabilities.

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

**Beyond repair.** When such a large portion of an element is damaged that repair becomes infeasible, generally, but not specifically, more than 50%.

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

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

**Bulkhead.** The panel between framing members and beneath the display windows in a storefront; also known as a kickpanel or kickplate.

**Canopy.** A flat projection from the building facade or attached to the building facade to shelter the storefront and pedestrian traffic.

**Capital.** Topmost member of a column or pilaster.

**Cast iron front.** A storefront made of glass and pieces of utilitarian and decorative iron cast in easily assembled parts.

**Character defining.** An element whose design and material is associated with the age and style of a building and helps define its architectural style (e.g. tile roofing on Mission Style buildings).

**Clapboard.** A wood exterior siding applied horizontally and overlapped with the lower edge thicker than the upper.

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

**Coping.** The capping member of a wall or parapet.

**Corbeling.** A series of stepped or overlapped pieces of brick or stone forming a projection from the wall surface.

**Cornice.** The uppermost, projecting part of an entablature, or feature resembling it.

**Course.** A horizontal layer or row of stones or bricks in a wall.

**Dentil.** One of a series of small, square, tooth or block-like projections forming a molding.

**Documentation.** Evidence of missing elements or configurations of buildings such as architectural plans, historic photographs, or “ghosts” of missing elements.

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

**Elevation.** Any of the external faces of a building.

**Entablature.** The horizontal group of members supported by the columns, divided into three major parts, it consists of architrave, frieze, and cornice.

**Evergreen vegetation.** Vegetation which retains foliage through the winter months maintaining its screening property.

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

**Facade line.** An imaginary line established by the fronts of buildings on a block.

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

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

**Fenestration.** The arrangement of window openings in a building.

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

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

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

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

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

**French door.** A door made of many glass panes, usually used in pairs and attached by hinges to the sides of the opening in which it stands.

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

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

**Gentlest means possible.** The least abrasive, intrusive, damaging means of preserving historic material.

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

**Infill.** New construction where there had been an opening before. Applies to a new structure such as a new building between two older structures or new material such as block infill in an original window opening.

**In-kind.** Using the exact same material when replacing a damaged element (e.g. using a wood element to replace a wood element).

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

**Jamb.** The vertical side of a doorway or window.

**Keystone.** The top or center member of an arch.

**Light.** A single pane of glass.

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

## ◆ Glossary ◆

**Main block.** The central mass of a building, generally excluding secondary blocks such as additional wings, projections, dormers, or porches.

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

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

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

**Mortar.** A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

**Mullion.** A heavy vertical divider between windows or doors.

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

**National Register of Historic Places.** The nation's official list of buildings, sites, and districts which are important in our history or culture. Created by Congress in 1966 and administered by the states.

**Nearby historic homes/buildings.** The closest possible examples: 1) adjacent historic buildings, 2) historic buildings along the same street, 3) historic buildings within the immediate area, 4) historic buildings within the district.

**Orientation.** The direction that the building (usually includes the primary entrance) faces.

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

**Parking.** Areas, generally paved, provided for the storage of automobiles.

**Party wall.** A common, shared wall between two buildings; typical of downtown brick buildings.

**Paving.** Any material used for pavement such as asphalt, brick, concrete, gravel, or pavers.

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

**Pier.** A vertical structural element, square or rectangular in cross section.

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

**Pitch.** A term which refers to the steepness of roof slope.

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

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

**Proper repointing.** Hand raking deteriorated mortar and duplicating old mortar in strength, composition, color, and texture as well as joint width and joint profile.

**Public view.** That which can be seen from any public right-of-way.

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

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

**Reveal.** The vertical profile created by the lap of siding, window casings, muntins, door surrounds, etc.

**Reversible.** Constructing additions or new elements in such a manner that if removed in the future original form and material would be largely unchanged.

**Routine maintenance.** Any action performed in order to preserve historic including minor replacement of material in-kind providing no change is made to the appearance of the structure or grounds.

**Rhythm.** The pattern created by the relationship of elements along a street or on individual buildings (e.g. buildings to the open space or windows to wall space).

**Sash.** The portion of a window that holds the glass and which moves.

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

**Secondary blocks.** Portions of the building attached to the central mass of a building, generally such as additional wings, projections, dormers, or porches.

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

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

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

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

**Solid-to-void.** The total area of wall in comparison to the total area of openings on an elevation.

**Spacing.** The distance between adjacent buildings.

**Storefront.** The street-level facade of a commercial building, usually having display windows.

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

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

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

**Synthetic stucco (EIFS).** Exterior insulation and finish systems (EIFS) are multi-component exterior wall systems which generally consist of: an insulation board; a base coat reinforced with glass fiber mesh; and a finish coat.

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

**Variiegated brick.** Multi-colored brick used in an attempt to create an antique look.

**Vernacular.** Indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area. Any local adaptation of popular architectural forms.

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

