

Design Guidelines for Elberton, Georgia



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Introduction

Purpose

These design guidelines are meant to provide the Elberton Historic Preservation Commission, Main Street Elberton, local businesses, property owners, and homeowners with an accepted standard for rehabilitation, restoration, and new construction within the city. If these guidelines are followed, economic benefits on the local, state, and Federal level are available to help minimize owner costs.

Design Principles and Concepts

Building proportion, rhythm, emphasis, scale, and orientation/ placement are characteristics which are discussed in the design guidelines. These factors are extremely important since they create the overall design character of the city. Residential and commercial districts span a history of architectural styles, yet remain compatible because a correlation in design principles exists. If new construction maintains similar building setback and massing with the older structures, it is possible to integrate modern and historic architecture successfully.

Community Profile

The city of Elberton is located in northeastern Georgia near the South Carolina border. Incorporated in 1803, the city has a rich cultural and architectural history. As a result of the importance placed on the area's historic buildings and town character, design guidelines have been created to help businesses and homeowners preserve, restore, and rehabilitate significant structures within the town limits. Furthermore, these guidelines attempt to aid in the development of new construction throughout the community so that the overall design character is maintained.

Elberton's economy is centered in manufacturing industries, with sales and professional services following in employment and economic impact. According to the 1990 census, the population of the county is 18,949 people. This population's primary economic and social services are centered in the city, and thus provides a consumer base for the community.

Over the past several years, the city's Main Street program has been instrumental in the preservation and economic development of downtown Elberton. Recognized as an important cultural and economic center, the downtown area is an integral component of the city's design character and financial future. In collaboration with the economic tax incentives available, the city's design guidelines are meant to serve as a stimulus for occupancy and rehabilitation of the community's commercial district and residential areas. The city has a large stock of historic resources, and the maintenance and preservation of these assets are integral to the community's design identity and fiscal growth.

History of Elberton, Georgia

The community of Elberton was formed in 1769 by William Woodley and several families who were travelling to Augusta. Attracted to the area's trees, natural watershed, and high elevation, the settlers decided to settle the area rather than continue their journey, and called their new home Old Town Springs.

Nearly 35 years later, Old Town Springs was incorporated as the city of Elberton in 1803. The county was named after Revolutionary war hero and former Georgia governor Samuel Elbert, and Elberton was chosen to be Elbert County's seat of government because of its central location and accessibility to the surrounding rural population. From all areas of the county, the city could be reached in a single day's travel.

Like many communities, Elberton's history has been shaped by its economy. The town's growth can be separated into four time periods based on changes in its economic development. These periods are:

1. Antebellum: 1770-1860
2. Postbellum: 1878-1900
3. Early 20th Century: 1900-1940
4. Mid to Late 20th Century: 1940-1994

In each era, Elberton's economic and cultural resources changed, and these fluctuations in prosperity and industry are reflected in the architecture of each period. The city's built environment serves as a guide to the social history of the community.

In the period prior to the Civil War, agriculture was the economic base of the Elberton. Cotton became the area's main crop, as the town steadily grew in size and community resources. By 1850, Elbert County reached an antebellum population peak of 12,959 people. Roads, churches, and a new courthouse were built to accommodate the expanding population as the city became the central meeting place and commercial area of the county's 13,000 residents.

The first half of the 19th century was a prosperous era in the town's history; however, most of the architecture from the antebellum period no longer remains. Only a few residential buildings constructed prior to the Civil War are left in the city, and no commercial structures from the era are still standing.

Of the buildings that are still extant, many reflect the Greek Revival architectural style popular prior to the Civil War. An element unique to Elberton which these buildings share is the "Elberton Doorway." "The 'Elberton Doorway' is characterized by the distinctive placement of panes in the transom and side lights surrounding the main entrance. The transom has one large central pane with those on either side decreasing in size as they move toward the sides. Similarly, the sidelights begin with a large light at the bottom of the surround with panes decreasing in size as they rise" (1988 Historic Resource Survey 9).

Elberton and Elbert County suffered greatly as a result of the Civil War. Between 1850 and 1870 the county's population decreased by 3700 people, with more than 280 residents killed in the war. This was a bleak period in the area's history, as the city and county struggled to rebuild their community.

The postbellum years reflect a surge in growth for the city after the debilitating years of the Civil War and Reconstruction. Much of this growth resulted from the development of two important industries in the city's history: the railroad and granite. With connection to the railroad in 1878, many opportunities for trade and travel were created. Elberton was on the rail line connecting Richmond and Atlanta, and this advantageous position aided the development of the city's granite industry.

Commercial Granite Quarries, Elberton's first granite quarry, opened in 1889. Several smaller granite enterprises were begun shortly afterward, and all were strategically located near the railroad for convenient trade and shipment. The importance of the local granite industry was recognized in 1898 with the presentation of the local Confederate monument, known as "Dutchy," made entirely of Elberton granite; however, instead of becoming a local source of pride, the monument was criticized for its appearance and was pulled down and buried within two years of its initial showing. "Dutchy" remained buried for 82 years until 1982 when the monument was exhumed and put on display at the Elberton Granite Museum. "It was from this small beginning that the quarrying and finishing of granite earned Elberton the auspicious title, 'Granite Capitol of the World'" (1988 Historic Resource Survey 9).

Between 1870 and 1900 Elberton's population had increased from 512 residents to more than 3800 people. A new Courthouse and Jail were commissioned to meet the increasing population demands, and in 1893 Elbert County allotted \$45,000 for the construction of each. Nearly four years later, a new city hall was built to handle the expanding city's municipal needs, and a public library located on Church Street was built to serve the growing population.

In addition to the requirement for improved public buildings, the commercial downtown of the city needed to expand. Commercial buildings were constructed around Sutton Square, strengthening the city and county's political and financial center. Today, many buildings from the postbellum era are still serving the community as usable commercial space.

During this period, a substantial amount of the historic residential structures within the city were built. Queen Anne, Folk Victorian, and early Colonial Revival styles are evident throughout the local residential historic district. These homes are indicative of the city's strong economy and the pride citizens took in their residences.

As the city moved into the early twentieth century and remained economically strong, cultural and social concerns were addressed. A public school system, new post office, and several churches were established in the period between 1900-1920. Tourism also became a concern as more visitors entered the city each year. The Samuel Elbert Hotel and a train station were built to accommodate the increased number of tourists.

The economy remained strong, and commercial and residential architecture reflected this. Shingle, Tudor Revival, Colonial Revival, Mission, Prairie, Art Deco, Art Moderne, and Craftsman styles can be found in several residential neighborhoods and the downtown commercial area.

By the mid to late 1920s, Elberton's economic boom ended with the arrival of the boll weevil and the Great Depression. The city and county were extremely hard hit; however, the granite industry continued to function throughout the period, and saved many Elbertonians from unemployment and extreme poverty. The numerous Craftsman houses with granite foundations and piers evident throughout the city are testimony to the importance of the industry. Many of these buildings were constructed during the leanest economic times of the century.

In the period following the Depression and World War II, Elberton experienced another growth period which was spearheaded by the granite industry. Granite became a multi-million dollar business, and a building boom of residential housing and commercial structures occurred. Medical facilities were expanded, and the Savannah River Hydroelectric Project was developed.

By the 1960s modernization and urban renewal programs were begun. These projects permanently altered many areas of the city, especially Elbert Street. As a result of this planning, strip development along Elbert Street north of downtown was created. In 1964 the city moved their municipal offices to the urban renewal area, and by the mid 1960s the entire section had taken a completely new design character.

Although some of Elberton's historic architecture was lost in this period, several of the city's community landmarks were constructed in this time frame. The Granite Bowl and Granite Center were built during this era, and serve as significant nonhistoric centers of local pride and culture.

Economic Benefits of Historic Preservation

Design guidelines are intended to help maintain the visual character of a community and promote economic development. Through the explanation of how to preserve, restore, and rehabilitate historic structures, as well as create compatible new construction, the guidelines provide a framework for maintaining community character. Design guidelines also serve as a recognized standard for owners to follow if they wish to benefit from Federal, state, and local tax credit opportunities. These tax benefits make rehabilitation extremely worthwhile and advantageous; however, if design standards are not followed, the credits will not be awarded. Thus, design guidelines simultaneously encourage good design and economic benefits.

In addition to the economic advantages associated with tax credits, design guidelines help protect the financial investment of a property owner through the requirement of compatible materials and sensitive maintenance techniques used in repair. Proper maintenance will extend the life of a historic structure, and this in turn will augment the owner's investment.

There are several financial programs currently available to business and homeowners in Elberton to help offset the cost of rehabilitating historic structures. These programs may be used individually or combined for maximum benefit.

Facade Grant and Low Interest Loan Pool

Main Street Elberton has established a facade grant and low interest loan pool for the commercial properties within the geographic area bounded by Church Street, Thomas Street, Elbert Street, and the Granite Bowl. The intent of the program is to encourage economic revitalization of the downtown area, and stimulate restoration and adaptive reuse of historic structures in the district. Although financial aid is available for interior alterations, the primary focus of the program is on exterior facade rehabilitations and improvements.

MATCHING GRANT PROGRAM- Grant money is available for eligible expenses up to \$500 on a matching one-for-one basis. Grants will be awarded for exterior improvements only, and must comply with the Secretary of the Interior's Standards for Rehabilitation. Prior design approval must be received from the Elberton Historic Preservation Commission and Main Street Elberton, whose decisions will be based on the city's design guidelines.

LOW INTEREST LOAN POOL- Low interest loans are available from the First National Bank of Elberton and the Granite City Bank at the New York Prime Interest Rate for a maximum of \$30,000. These loans may be applied to exterior and interior improvements, and follow the same design review process as the matching grant program.

The following list includes all eligible/ineligible actions with the matching grant/low interest loan pool program.

- A. Grant money may be used on exterior improvements only
- B. Loan pool funds may be used only for building rehabilitations, or structural improvements to buildings, if part of an overall project. Interior rehabilitation improvements will be eligible upon approval, not to exceed more than 60% of the total project.
- C. Eligible Actions:
 - 1. Painting, cleaning (only by approved methods as defined in the Elberton Design Guidelines), masonry repair, repair and/or replacement of windows and doors (including storefront display windows) on all exterior facades visible to the public from public areas or streets
 - 2. Restoration, repair, or removal of old signs; design, production and installation of new signs which meet the design criteria

3. Purchase, installation or restoration of exterior lighting fixtures for design enhancement or security, and display window lighting fixtures
4. Removal of old awnings or the purchase and installation of new awnings
5. Improvements to existing parking lots to include lighting, landscaping, resurfacing, striping, walkways, street furniture, etc., which are part of an overall improvement plan for the property
6. In conjunction with facade improvements, the following are also eligible:
 - a) Any structural work specifically required to meet city building codes, including repair and replacement of plumbing, heating and cooling, and electrical systems
 - b) Repair or replacement of roof

D. Ineligible Actions:

1. Demolition of historically or architecturally significant buildings or features
2. Sandblasting
3. Refinancing of existing debt
4. Property purchase
5. Non-fixed improvements
6. Inventory and equipment (e.g. sales fixtures, office furniture, etc.)
7. Sweat equity (business or property owner's own labor)
8. Improvements made prior to loan or grant approval
9. General periodic maintenance
10. Payroll or other business expense

For further information on this incentive program please consult the Main Street Elberton office and "Financial Assistance Request and Design Review Procedures" form.

Georgia Property Tax Freeze

In 1989 the state of Georgia implemented a state property tax abatement program for qualified residential, mixed use, and commercial rehabilitations. In order to qualify for the program, a property must be listed on the Georgia Register of Historic Places or be located in a Register district, meet a substantial rehabilitation requirement, and pass rehabilitation standards of the Department of Natural Resources (DNR).

It is extremely important that the State Historic Preservation Office is consulted before any building rehabilitation is begun if the owner wishes to receive the tax freeze. A consultant with the state office will have to take detailed photographs and document the original condition of the building to see if it qualifies for the Georgia Register, and also to guide the owner in rehabilitation plans. If work is begun prior to approval of the project from the state office, it is highly possible that the property will not be considered for the tax abatement program.

In order to qualify for the "substantial rehabilitation" test, owners must meet certain requirements depending on the type of property under consideration. For a residential structure, the rehabilitation must increase the fair market value of the property by 50%; mixed-use properties must increase in value by 75%; and commercial buildings must raise in value by 100%. All work must meet DNR standards, and be completed within two years.

After the rehabilitation has been completed the property taxes on the building and up to two surrounding acres of land are "frozen" at the pre-rehabilitation tax rate for an eight-year period. The tax abatement runs with the land and is transferable if the property is sold by the original owner before the tax abatement period ends. After the property taxes are frozen for eight years, 50% of the newly appraised property tax value will be assessed in the ninth year. By the tenth year, the owner must pay taxes on the full current value assigned by the tax assessor.

The Georgia Property Tax Freeze is an excellent opportunity for residential and commercial property owners to receive economic benefits for their investment in historic structures. The tax freeze allows investors a sufficient amount of time to prepare for the increased value of their buildings, and rewards them for their interest in saving significant architecture throughout the state. The program is especially attractive for commercial property owners since it can be used in conjunction with Federal investment tax credits and local facade improvement programs.

Federal Investment Tax Programs

The Federal government offers two tax credit programs for income-producing structures. The first program is a 20% tax credit for historic structures which meet a substantial rehabilitation test. The second program is a 10% tax credit for nonhistoric buildings. The requirements for this program are similar to the 20% program; however, the credits cannot be used for rental housing.

In order to receive the 20% tax credit, a property must be on the National Register of Historic Places, follow the Secretary of the Interior's Standards for Rehabilitation, and be income producing for five years. A substantial rehabilitation test must be met, requiring the rehabilitation costs to match the adjusted basis of the property or \$5000, whichever is greater. Also, the rehabilitation work must pass review by the National Park Service.

Like the state tax freeze program, it is imperative that the State Historic Preservation Office is contacted prior to any rehabilitation work. There is a certain amount of paperwork and documentation which must be completed and sent to the National Park Service to determine whether the property will meet initial requirements. After the property receives preliminary approval, rehabilitation work may begin.

Assistance is available from several public sources in the rehabilitation process. The Northeast Georgia Regional Development Commission has a preservation planner on staff who can assist property owners with any questions concerning the project. Preservation consultants from the State Historic Preservation Office are also available to help field any questions which may arise. These state employed professionals, as well as the Elberton Main Street manager and Historic Preservation Commission are valuable resources which should be utilized to insure that the rehabilitation project runs smoothly, produces a contributing structure to the community, and meets tax credit requirements.

Because listing on the National Register of Historic Places automatically gives a property listing on the Georgia register, it is possible to combine the 20% tax credit with the state tax abatement program. By using the two programs, along with local incentives, the economic benefits of rehabilitating an historic structure are excellent. The newly-rehabilitated building becomes a strong financial investment for the property owner, and benefits the community as a result of the structure's architectural significance and contribution to the design character of the area.

Architectural Styles and Visual Features

Elberton is fortunate to have examples of many significant architectural styles within its city limits. Structures dating from antebellum times through the present day combine to form the area's unique design character. In addition to the town's buildings, there are other noteworthy features which distinguish Elberton from its neighbors. The use of granite in the built environment is notable, as well as the city's landscape elements. The city's streetscape, squares, and open spaces combine with the local architecture to create a cohesive aesthetic environment and character.

The following building styles may be found within the city. They represent the major design trends in America for the past two centuries. (Detailed information and photographs of each style are in the appendix.)

1. Greek Revival- (1820-1860)
2. Gothic Revival- (1840-1880)
3. Richardsonian Romanesque- (1870-1900)
4. Queen Anne- (1880-1910)
5. Folk Victorian- (1870-1910)
6. Tudor Revival- (1890-1940)
7. Colonial Revival- (1880-1955)
8. Mission Style- (1890-1920)
9. Prairie Style- (1900-1925)
10. Spanish Eclectic- (1915-1940)
11. Craftsman- (1905-1930)
12. Art Deco- (1925-1940)
13. Art Moderne- (1930-1945)
14. Minimal Traditional- (1935-1950)

In addition to these building styles, there are also several vernacular residential forms prevalent in the city that are known by their basic floor plan design. These house types are as follows:

1. Hall and Parlor
2. Double-Pen
3. Gable and Wing
4. Pyramidal
5. Massed Plan/ Side Gable
6. Front Gable
7. Duplex and Six Unit Housing Block

Although examples of these architectural styles and building types exist throughout Elberton, many are not located in recognized historic districts; however, that does not diminish their value and importance to the overall design character of the community. The design guidelines in this book should be followed and used for reference as part of any alteration plan for a historic building in the city. They provide sound advice to assist property owners in making preservation and rehabilitation decisions.

As mentioned earlier, Elberton's granite features and landscape elements add to the visual character and integrity of the city. Granite is a significant building material throughout the community and is synonymous with the city's identity. Building foundations, curbstones, walkways, and retaining walls constructed with this material are important visual landmarks. Landscape features such as the city's trees, public square, open spaces, and overall streetscape are extremely important in the maintenance of Elberton's design environment.

Elberton's Commercial Guidelines

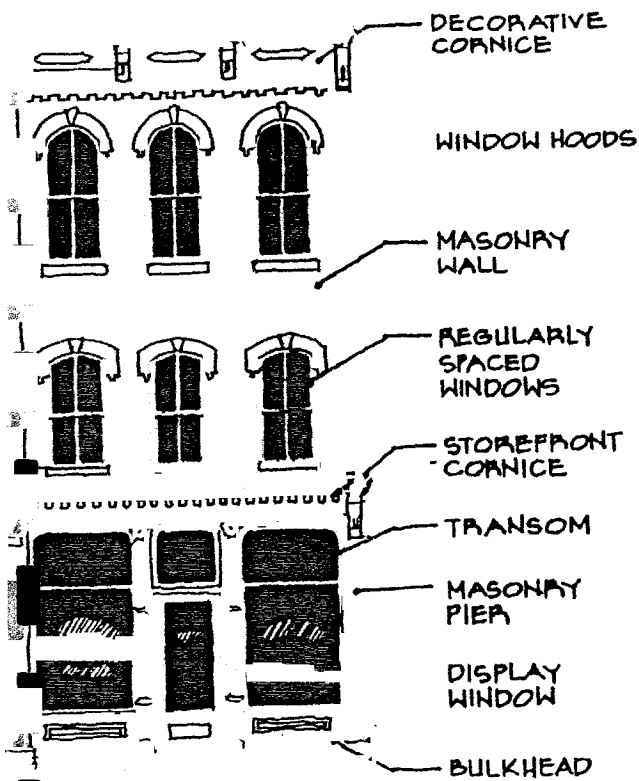
Storefronts

General

1. Preserve, maintain, or restore existing original storefronts. Do not remove or alter the historic storefront.
2. Repair rather than replace deteriorated storefront features.
3. Replace deteriorated architectural features with the same design and building materials that were used in the historic storefront.
4. If a storefront has been replaced or altered since the 1940s, the restoration design must be based on historic photographs and documentation of the original storefront.
5. If historic photographs and documentation of the original storefront are not available, or if the new use of the building is incompatible with the original storefront design, the rehabilitated storefront should use the same architectural design, building materials, and proportions of similar buildings of the same time period. The rehabilitated storefront must not depict an era that is too early or too late for the building's style and construction date. It is recommended that the Main Street manager and State Main Street Design Consultant are included in the creation of rehabilitation plans.
6. If a storefront added since the 1940s has attained a level of architectural significance, it should be retained and restored. (Examples of significant "modern" storefronts include those using decorative tile, carrara glass, or marble.) The significance of these storefronts will be determined on a case by case basis through consultation with the Main Street manager and Historic Preservation Commission.

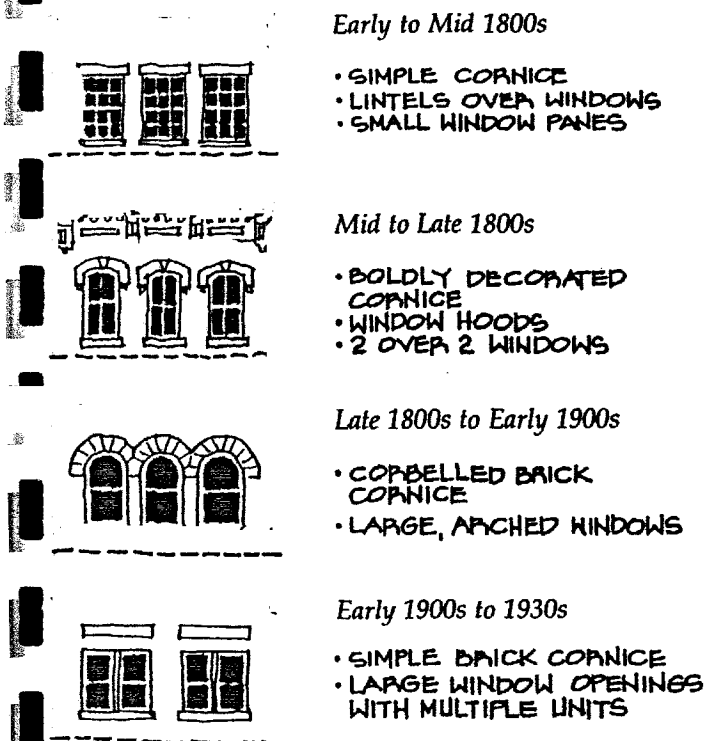


Carrara Glass Storefront at Ward's Pharmacy

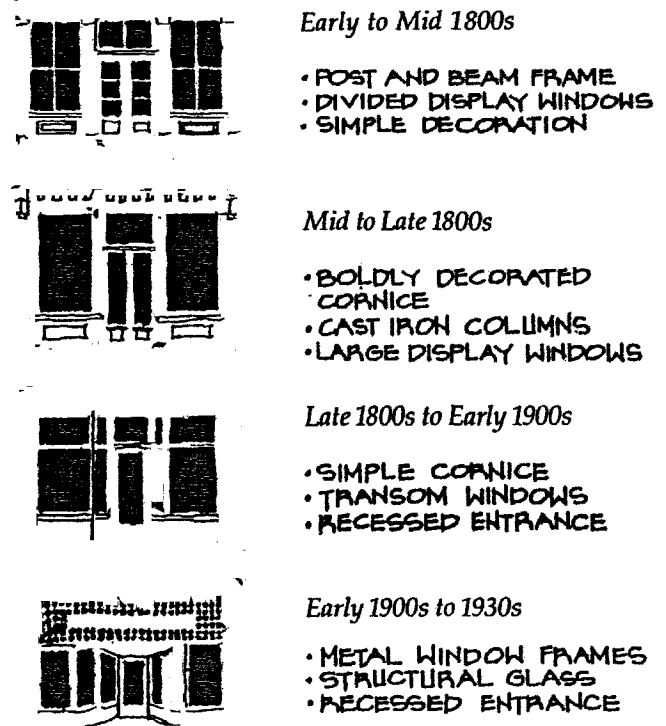


Storefront Architecture

TYPICAL UPPER FACADES



TYPICAL STOREFRONTS

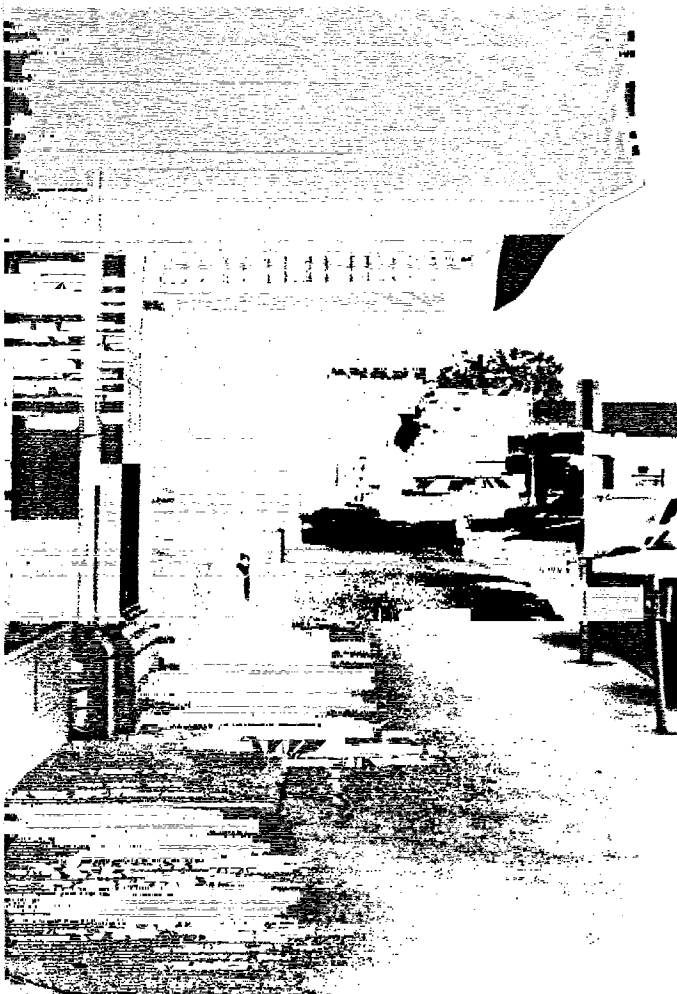


Setback

1. Buildings should retain a zero lotline setback from the sidewalk, and remain constant with its adjacent structures.
2. If a building has a setback that is not flush with the sidewalk, it should be maintained if it is historically significant.

Entrances

1. Preserve, maintain, or restore the original entrance design, materials, depth, and window placement. Whether the original design included a recessed or flush entrance pattern, do not alter or cover up the historic layout.



Continuity of Setback for Commercial Buildings



Entrance at Fortson's Appliance

Doors

1. Continue to use original doors.
2. If doors are missing, replace them with new doors that match the original in design and construction material.
3. If the original design is not known, replace with simple doors of wood and plain glazing. Do not use solid doors, ornamental doors, or any other door style that creates an untrue historic appearance.
4. When using replacement doors, use glazing that is proportionate to display window glass, and kickplate panels proportionate to bulkhead panels. Wood is a preferable material; however, metal doors with a dark or bronze finish and a wide stile may be substituted. Unpainted, silver-colored metal is not an appropriate substitute material.
5. Do not use solid doors for front facades of buildings. It is not historically accurate or appropriate.

Display Windows

1. Preserve, maintain, or restore the original display windows on the front facade. Do not remove, cover, or alter the historic windows.
2. If it is necessary to replace the original display windows, match the historic windows in size, placement, materials, and design.
3. If the historic window design is not known, the replacement windows should have a traditional design and appearance. They should be large with minimal divisions in order to create the historic "transparent" storefront appearance.
4. Mullions and framing should be constructed with wood, copper, or bronze metal.
5. Window glazing should be clear and transparent. Tinted glass is not allowed. Awnings and interior blinds may be used to provide privacy.
6. Retain historic fixed windows that are associated with light industrial buildings.

Transoms

1. Preserve, maintain, or replace transoms in their current location, or where they have previously been placed. The transoms should not be removed, concealed, enclosed, or altered.
2. Historic transom materials such as prism and leaded glass should be retained in a rehabilitation effort.
3. When replacing missing transoms, the rehabilitation design should be based on the original window configuration. This may either be a series of transoms along the storefront, or individual transoms above doors and windows.
4. Use glass in the transom areas. If this is not possible, the transom space should be used for signage or plain wood panels that do not detract from the overall storefront design.
5. Clear, transparent glass must be used when replacing deteriorated or broken transom windows. Tinted glass is not permitted.



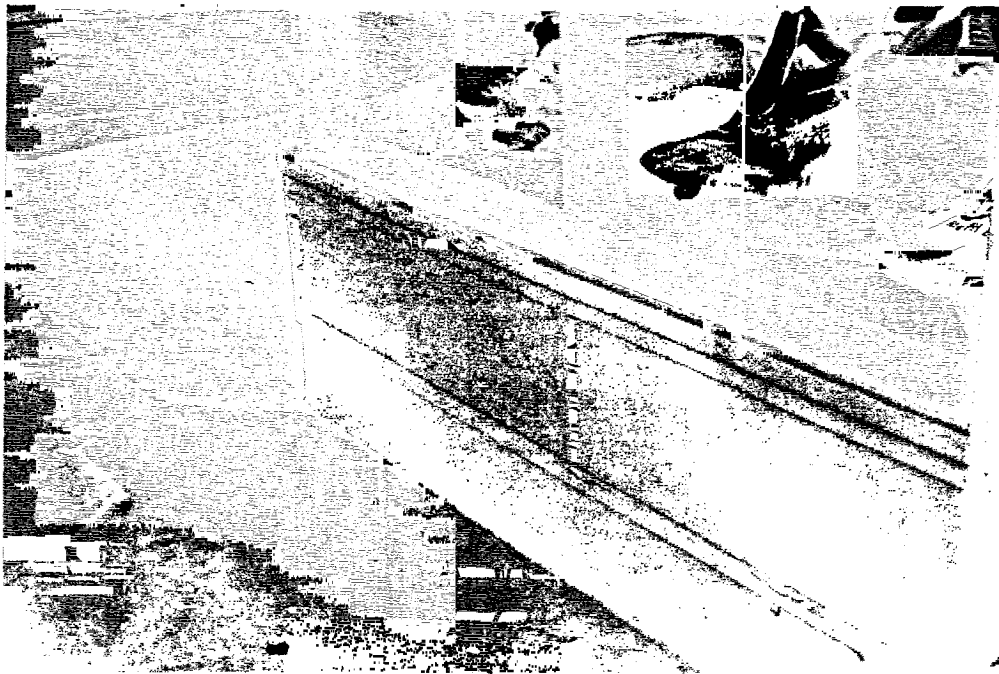
Window Transoms at Ace Hardware

Bulkheads

1. Preserve, maintain, or restore the original bulkheads (kickplates) where they currently exist or historically existed. Do not remove, conceal, or alter their original placement.
2. If bulkheads are missing, replace them with kickplates that match the original bulkheads in design, materials, and size.
3. If the material of the historic bulkheads is not known, replace with wooden kickplates. Brick may be used as a substitute material if it matches the original brick of the building, or is painted to mesh with other storefront elements.

Beltcourses

1. Preserve, maintain, or restore the original beltcourse where it currently exists or historically existed. Do not remove, conceal, or alter the original placement.
2. When replacing a missing beltcourse, accurately match the original beltcourse in design, location, materials, detailing, and scale.



Bulkheads at JC Pool Men's Store

Upper Facades

Windows

1. Preserve, maintain, or restore the historic windows in terms of dimensions, sash, materials, and detailing. The configuration and number of window panes should remain historically accurate. Do not enclose window openings.
2. Window materials shall be repaired rather than replaced whenever it is possible. If a replacement window must be used, it should match the original in terms of size, material, and configuration.
3. If the historic window design is unknown, replace the window area with a historically compatible window type for the architectural style and age of the building.
4. If original materials cannot be used in window replacement, substitute materials such as anodized or baked-on enamel aluminum painted in appropriate colors (not silver) are acceptable as long as the historic window size, sash, and architectural trim remain true to the style and period of the structure.
5. Snap-on and flush muntins are not acceptable.
6. Shutters should not be added unless there are historic photographs or physical evidence which show that they existed; however, nonhistorical shutters may be used in instances where they conceal blocked-in windows that have not been restored.
7. If shutters are replaced, it is necessary that they fit the size of the window opening properly. The shutters must be able to be opened and closed.
8. New storm windows must be full view or sash proportionate. They must either be constructed with wood or aluminum that has been painted to satisfactorily blend in with the building facade.
9. Preserve, maintain, or restore the historic window detailing and ornamentation. Lintels, window hoods, and sills should be retained because of their contribution to the historic character of the building.



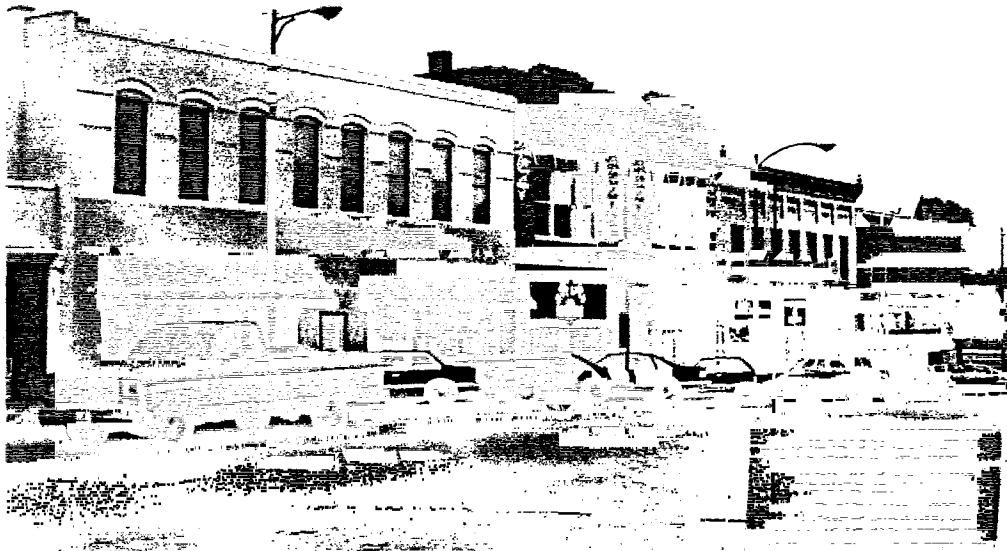
Double-Hung Sash Windows at Herndon Drug

Cornices

1. Preserve, maintain, or restore the original cornices on the building facades.
2. Do not remove, conceal, or diminish the historic cornice elements of the structure.
3. If cornice replacement is necessary, the design must be based on historic photographs or physical documentation only. If there is no record of the original cornice, a replacement that is simple and similar to the surrounding buildings downtown should be constructed.

Roofs

1. Preserve, maintain, or restore the original roof materials where they exist.
2. New roofs must maintain a pitch and style appropriate to the buildings and surrounding "roofscape."
3. New roof materials should have flashing and coping extending along the brick walls to prevent leaks and water damage to the building's exterior and interior.
4. Parapet walls and original roof features should be retained, and not altered or removed.



View of Historic Cornices and Roofline along N. Oliver Street

FRANCHISE SIGNS/LOGOS

- Often, franchise agreements require a business to display a franchise sign or national logo. To assist the business owner in meeting his/her agreement along with installing appropriate signage downtown, consider this line of questioning.
 - Must the local business buy a sign from franchise?
 - Does the franchise offer a sign that fits guidelines?
 - If the franchise does not offer a sign that fits the guidelines, can one be produced to satisfy the local business' agreement?
 - If the franchise does not offer an appropriate sign and one cannot be produced, will the local business consider hanging the sign inside window?
- Variances should be considered in cases of franchise agreements, national logos or established business logos. Every attempt to meet the design guidelines should be made to meet the needs of the downtown business owner as well as the overall good design of Elberton's downtown.

FREESTANDING or GROUND SIGNS

- Height should not exceed 4 feet. Sign area should not exceed 12 square feet.
- Mount signage with painted wood or metal posts.
- Lettering size should not be more than 6-8 inches high.

PROJECTING SIGNS

- Should be attached with wood or metal brackets mounted into mortar, not brick. They should not be located higher than second-story windowsill level.
- Should project no more than 5 feet from the face of the building and at least 1 foot inside the curb line.
- Size should be a maximum of 12 square feet.

WINDOW SIGNS

- Window signs should be painted onto the display window or door window.
- Clear windows are not considered to be a background color. However, anything other than clear (such as tinted) will be considered on a case by case basis by the Commission.
- Should be approximately 3 - 4 feet above the sidewalk at the center point for good pedestrian visibility. Optional locations could include 18 inches from the top or bottom of the display window glass. Window signs are also appropriate on upper-floor windows and the glazing of doors.
- Should not exceed more than 15% of the total glass area on which they are displayed.
- To increase readability, letters should be painted and be outlined in black or a dark color.

BUILDINGS WITH MULTIPLE TENANTS

- In some instances a building can have more than one business tenant on the street level, upper floors or basements can.
- Signage for buildings with multiple tenants should
 - be unified in appearance
 - if possible, use a central "directory sign" listing tenants (wall plaque, freestanding types are good choices)
 - Painted window signs are appropriate for upper floor businesses.
- Additional consideration will be made in regards to the total number of signs per building on a case by case basis.

MATERIALS

- Use traditional sign materials such as letters painted on wood, metal, window glass or awning skirt. Finished, carved or sandblasted wood, glass, gold leafs, brass and copper letters.
- The use of plastic, foam, plywood, unfinished wood, neon or backlit signs is not appropriate.

AWNING SIGNS

- Signs on awnings offer a viable method of identifying a business.
- Color(s) should be coordinated with the awning and rest of the building façade and should be painted or sewn onto awning skirt or valence.
- Lettering should generally occupy not more than 65 percent of the surface plane on which it occurs.
- Usually 6 - 8 inch high letters are sufficient.

FLAT WALL SIGNS

- Flat wall signs should usually be located above the store entry where the pedestrian can easily see them. This could be above display window, below building cornice, transom or on transom.
- Size should not exceed 1.5 square feet per 1 linear foot of business frontage and should not exceed 2.5 feet in height.
- Wall signs should not be painted directly on the surface of the wall.
- Wall signs can consist of painted signboard only or painted individual letters affixed to painted signboard.

COLOR

- Use colors that complement the materials and color scheme of the building, including accent and trim colors.
- Use of florescent or day glow colors is not appropriate.
- A maximum of three (3) colors (including black and white) per sign are permitted, the background is considered to be one of the colors.

LETTERING

- No more than 60% of the sign area should be devoted to lettering. Letters that are 8-18 inches high are large enough to read.
- Lettering styles are limited to those shown below which are good representations of serif, Sans serif, and script.

Bookman *Souvenir*

Helvetica *Palatino*

Arnold *Franklin*

Clarendon *Goudy*

Benguiat *Korinna*

Times New Roman

Broadway

Script

ILLUMINATION

- Signs should be indirectly lit with a shielded incandescent light source.
- With the installation of the Streetscape lampposts in 1995-97, illuminated signs may be an unnecessary expense.

NUMBER OF SIGNS

- The number of signs used should be limited to 2 per building in any combination sign types. Businesses located on corners may use 3 signs in any combination of sign types.

BUSINESS SIGNS FOR DOWNTOWN ELBERTON

Signs are a vital part of any Main Street. With a sign, you call attention to your business and create an individual image for your store. But it is often forgotten that signs contribute to an overall image to downtown as well. Merchants should not compete in the area of signage with large, flashy signs. A successful sign can reinforce the image of the downtown as well as serve the needs of the business.

SIGN TYPES

- **Awning Signs** are painted or sewn onto the skirt of the awning.
- **Flat Wall Signs** are made of wood or metal and are attached to a wall or cornice. These signs are designed for moderate distance viewing.
- **Franchise/Logo Signs** are signs required by a franchiser of the local business or an established identification of a national or local business.
- **Free Standing or Ground Signs** are not attached to the building. Frequently these signs are attached to a post near the road when the building has a deep setback.
- **Window Signs** are painted to door and window glazing. They are intended for pedestrian viewing.
- **Projecting Signs** are perpendicular to the wall. Sometimes they are attached to an awning frame or the underside of a marquee.

OVERALL SIGN DESIGN

- A sign's message should be simple. Keep wording to a minimum so that the sign can be read easily and quickly.

Signs should be geared to pedestrian use.

Incorporate national logos into design only when it is the primary business logo.

The use of company logos is encouraged to promote unified company identification.

A sign can take on the shape of the product or service provided such as a shoe for a shoe store.

Bordered edge signboards are encouraged in order to give depth and enclosure to sign location.

Sign professionals who are skilled at lettering and surface preparation should execute signs.

Ornately carved or sandblasted signs are discouraged.

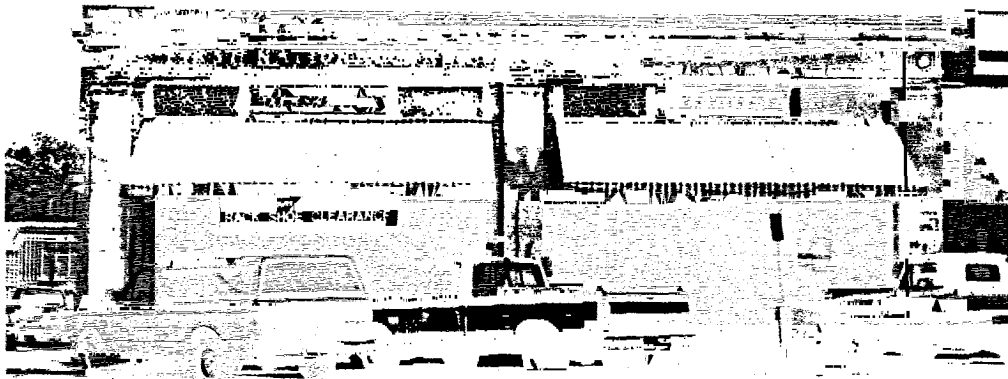
Decorative Details

Architectural Features

1. Preserve, maintain, or restore all original decorative features and detailing. This includes columns, pilasters, corbelling, patterned brickwork, cornices, window hoods, lintels, etc.
2. When replacing missing features, the original design, materials, size, and placement of the historic feature will be reproduced.
3. If there are no photographs available to document a missing historic architectural feature, a simpler design of accurate scale found on building types of the same style and period will be used in the rehabilitation.
4. Nonhistoric decorative features and detailing should not be added to the building since they create an inaccurate historic appearance.
5. When repairing historic features, compatible materials and craftsmanship should be used to prevent additional damage to the architectural detailing.

Signs and Awnings

1. Preserve, maintain, or restore historic signs and awnings where they originally were located.
2. New awnings should be traditional and historically accurate for the time period of the building. They may be of a retractable or fixed type; of canvas, vinyl coated, or acrylic material; individually located within major window openings; and designed to fit the shape and size of the specific window opening. For further design assistance, contact the Main Street manager or the Historic Preservation Commission.
3. Modern metal and backlit awnings are not permitted.
4. Canvas may be used to cover an existing metal awning.
5. Canopies should not be used unless they are required for business purposes.



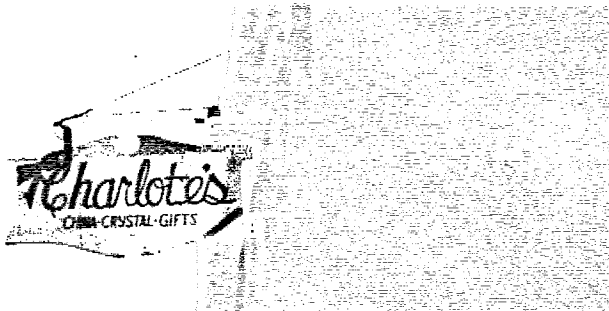
Wall Sign at JC Pool

6. Signs should be used in a historic location such as storefront beltcourses, flat building sections, and display windows. Mounted signs inside the window or door are accurate, as are projected signs mounted into mortar that are located on the exterior facade at the first or second floor level.

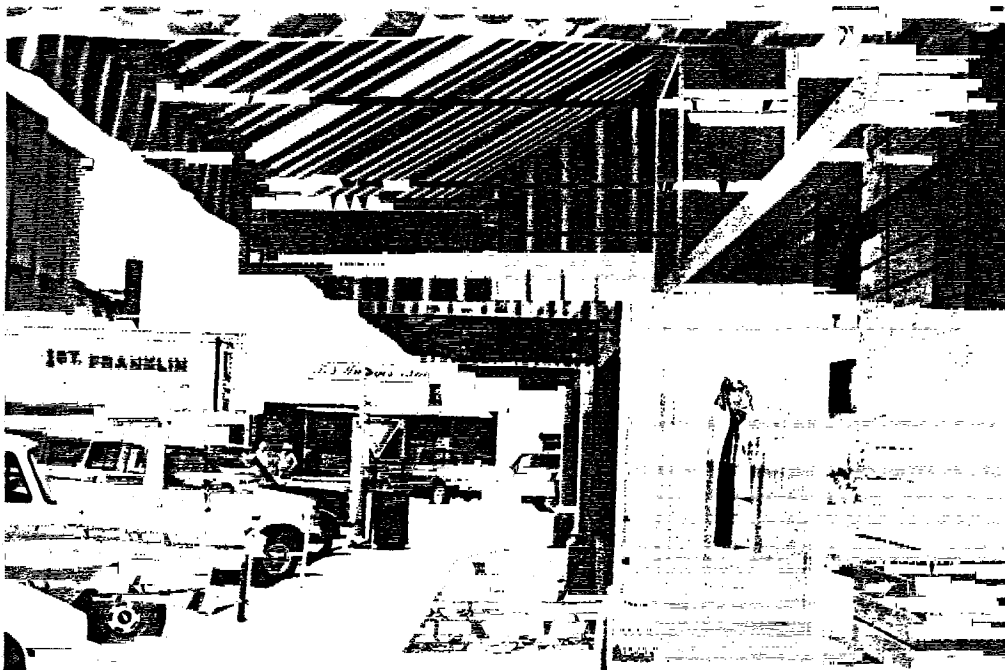
7. Historic sign materials should be used. Plywood, plastic, or unfinished wood, along with neon lights are not permitted.

8. Signs should be of traditional design and color schemes, having no more than two or three colors that coordinate with the building facade. They should be compatible with signs on adjacent buildings in terms of size and scale, and have lettering in serif, sans serif, or script styles that do not exceed 18 inches in height or 60% of the sign area. Like the other components of building restoration, the sign must be accurate for the architectural style and time period of the building. There should be no more than two signs per building (excluding display windows) and no more than 1 freestanding sign per building front. It is recommended that logos and symbols representative of the business are used since this adds to commercial recognition, and is a historic form of advertising.

9. Floor, flashing, or internally-lit lighting, as well as lighting that is not easily visible from the pedestrian level is not recommended. Incandescent spot or up-lit lighting visible from the street level is preferred.



Projecting Sign at Charlotte's



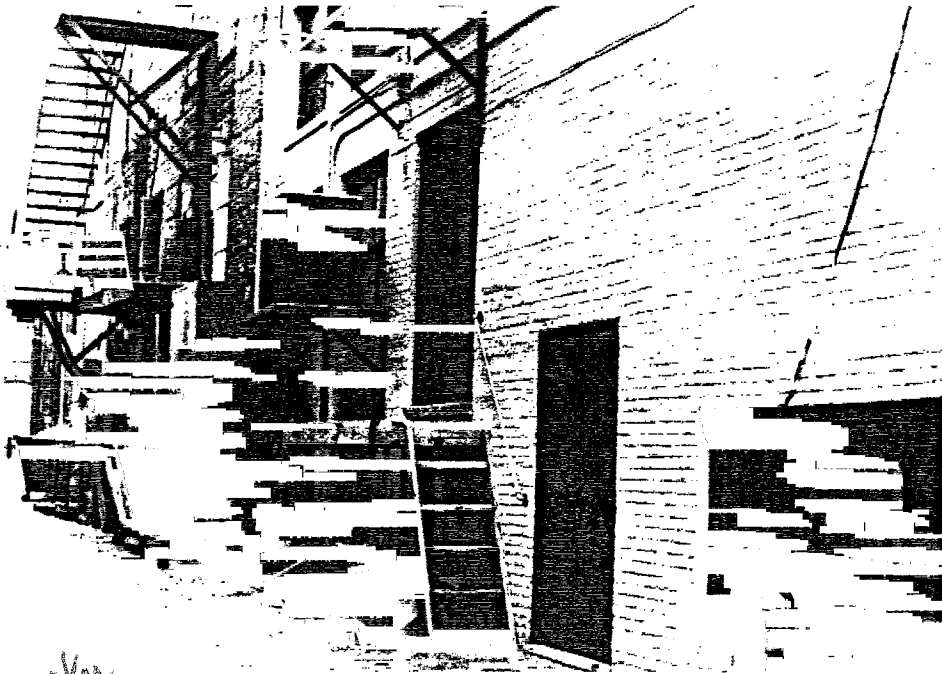
Hanging Sign at JC Pool

Color

1. It is recommended that the original building material is not painted, and retains its natural appearance. If it is necessary to paint the building, a color which is historically accurate and compatible with neighboring structures is recommended.
2. When painting historic buildings, it is recommended that no more than 3 colors are used, with the main building material being a lighter shade than the type used for window and door trim. Excessive "picking out" of architectural details is not recommended.

Porches and Stairs

1. Porches, staircases, or balconies which are not historically documented should not be added to the side or front facades of buildings in the downtown commercial district.
2. Staircases and balconies of a simple design constructed of wood with plain balusters set no more than three inches apart may be added to the rear facade, if necessary.
3. Do not replace original step material with brick or concrete, or "imitation historic" handrails and balusters where none had existed in the past. Handrails and balusters may be added when it is necessary to meet safety requirements. In this instance, the replacement materials should be simple and constructed with a compatible building material.
4. Handicap ramps maybe added to the rear facade, if this is necessary for handicapped access. The ramp should be constructed of wood and have simple balusters no more than three inches apart.



Rear Porch and Stair

Buntal/Ken

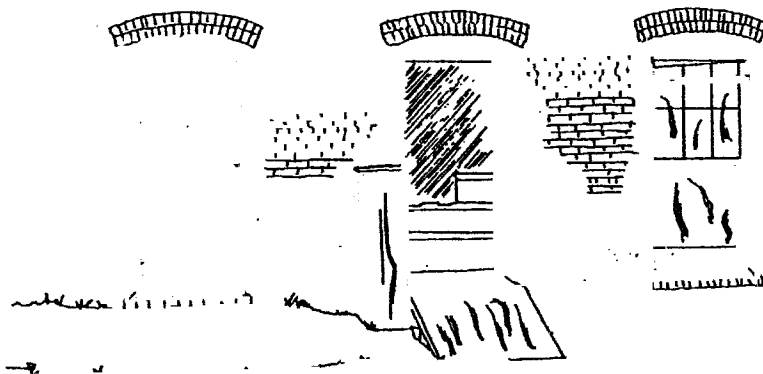
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Fax

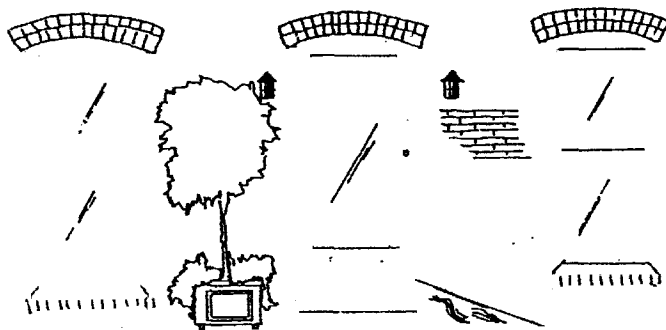
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Rear Entrances and Side Facades

1. Preserve, maintain, or restore the original openings (window and door) and architectural features on the rear and side facades of the building.
2. Side and rear facades may be adapted for more usability through the addition of signs, awnings, and lighting that is similar to that used on the front facade.
3. Window and door openings on side and rear elevations follow the same guidelines as those on the front facade. In instances where a new door or window is added to the rear or side facade, it must be in keeping with size, scale, and material of the original opening. If the original design is unknown, a simple opening that is accurate to the period is recommended.
4. Side and rear elevations should be coordinated among neighboring buildings to create a sense of cohesiveness and design continuity.
5. Exterior staircases, balconies, elevator shafts, and additions necessary to comply with building and fire codes should be located in the rear of the building. Accessibility standards that are listed in the Americans with Disability Act (ADA) must be met, and the side and rear elevations are a suitable site for some of the requirements. For more information on ADA regulations and specific criteria for historic buildings, contact the Main Street manager. The manager can provide publications and assistance relating to this matter. (Also see the "ADA Compliance" section in the appendix.)



Before



After

Building Materials

1. Preserve, maintain, or restore the original building materials used in the historic building.
2. Repoint areas of masonry that are in need of repair only; do not repoint the entire wall. Historic mortar should be matched in mixture (aggregate, water, and binder) and color. When repointing, do not use a pure mix of Portland cement. This will damage the building since it is a harder substance than the brick material. The masonry system will fail because it no longer can expand and contract. Original tooling configuration, joint width, and depth should be maintained.
3. When cleaning the masonry, do not sandblast or use abrasive cleaning measures! Sandblasting and high pressure water cleaning can do more damage to the building than good. For information on sensitive cleaning techniques that are highly effective, please contact the Main Street manager for information on appropriate cleaning procedures.
4. Water sealants and water repellent coatings are not recommended. These coatings can trap dirt and potentially cause more damage to the building than pollution.
5. Mortar should never be removed with a power saw. It should be hand raked and repointed with mortar to match the original or have composition such as one part lime to two parts sand.
6. Brick should not be painted; the natural hue and texture of the building material should be retained and preserved.
8. Do not paint stone.
9. Preserve, maintain, or restore original stone or brick foundation materials and design.

Site Elements

Landscaping and Streetscapes

1. Preserve, maintain, and enhance the landscape patterns and features, both natural and man-made, such as vegetation, street furniture, walks, drives, retaining walls, curbs, and paving materials that distinguish the downtown streetscape.
2. Do not use solid walls or fences (especially chain link fences).
3. Use simple iron fences, painted or stained picket fences, or shrubs to define spaces where separation is needed.

Lighting

1. Preserve, maintain, or repair historic light fixtures where they currently exist or previously were located.
2. If repair of a historic light fixture is not possible, the replacement fixture should be of a simple design that is compatible with the style and era of the building. Light fixtures that are "colonial" and have an "imitation historic" appearance.
3. Streetlamps should be replaced with reproductions of the same style and materials if there is accurate documentation and historic photographs of the original design. If there are no records of historic streetlamps, a simple contemporary fixture of quality design and materials is recommended.

Mechanical Units

1. Mechanical units such as dumpsters, large trash cans, and storage sheds should be located at the rear of the building or parking area. These units should be screened from public view, and surrounded by a painted wood fence or shrubbery. The primary objective is to keep these units out of public view, and to surround them with landscape buffers to lessen their impact.

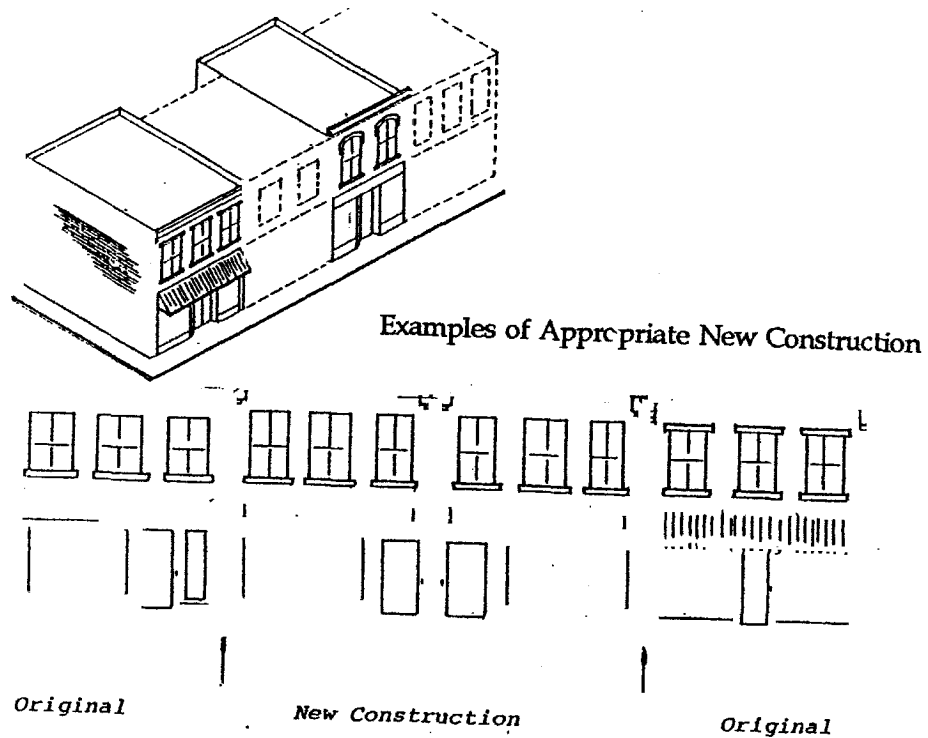
Parking

1. Parking lots should be screened with retaining walls of materials similar to those used on neighboring buildings or low shrubbery and trees. These landscape features should surround the edges, entrances, and medians of the parking lot. Their purpose is to shield the public from viewing an open lot, and also to provide a defining edge for the lot among the other parcels in the downtown area.
2. Instead of using large parking lots, smaller, landscaped parking areas are recommended.
3. If a parking lot exists between two buildings, align the landscape buffer with the front facades of the adjacent commercial structures, continuing the common zero lotline setback.
4. On corner lots that serve as parking areas, it is recommended that a retaining wall or shrubbery are used to define the lot. Corner lots are important anchors to commercial districts, and the use of retaining walls or shrubbery contribute to the surrounding streetscape and provide a strong definition to the corner intersection.

Additions and New Construction

General Requirements

1. New construction should be contemporary and compatible with the surrounding historic environment. The new building should not be a reproduction of a historic style, but rather a contributing modern addition to the district. In order to be compatible, the new structure must incorporate the scale, height, materials, shape, orientation, rhythm, and proportion of the openings, texture, and placement of the historic buildings.
2. Reconstruction of historic buildings is only allowed if the reconstruction will occur on the original building site, and be constructed according to accurate documentation of the historic structure. Historic photographs, original line drawings, and other records must be used in the reconstruction process. Reconstruction is an irregular practice, and consultation with the Main Street manager and Historic Preservation Commission is necessary before any steps are taken in the building process.
3. A historic building should be moved from its original site if the only alternative is demolition. The lot that the building will be moved to must not require the loss of another historic building, and the moved building must blend into the architectural environment of the new setting before the move is approved.
4. Infill construction in the commercial district should not be obtrusive to the surrounding environment. It must be compatible with the historic context in terms of building scale, mass, height, materials, shape, orientation, rhythm, proportion, and roof shape. Windows, doors, and other openings must be arranged in a manner similar to other buildings in the area. New buildings should have the same number of stories and be within 10% of the average height of adjacent buildings within the same block.



Openings

1. Openings shall be compatible in scale, size and proportion to established patterns of openings in adjacent and surrounding buildings. Industrial structures should have glass/metal storefronts with fixed doors, while other commercial buildings use traditional storefront configurations.
2. New buildings should have a similar ratio of openings to solids (e.g. windows to walls) as adjacent and surrounding buildings.
3. New commercial buildings should maintain the historic relationship of large storefront (first floor) opening to smaller window and door openings on upper floors.
4. New storefronts in commercial areas should maintain the front plane of the building, should provide for appropriate recessed entries and should be sensitive to building proportion, scale and emphasis.

Foundations

1. New foundations should be of masonry construction. Granite is a traditional foundation material in Elberton, and should be utilized if possible.
2. Foundation materials should be appropriate to the building on which they are located.
3. Foundations should be compatible in scale, materials, and style with adjacent and surrounding buildings of similar building style and function.

Roofs

1. The roofs of new buildings should relate in shape, pitch, and materials to the roof of adjacent and surrounding buildings.
2. Any skylights or technological equipment should be carefully placed to have the least negative impact on the exterior appearance of the site, structure, adjacent and surrounding buildings. Equipment should be hidden from public view.
3. Roofing materials should be appropriate to the building on which they are located.

Decorative Details

1. Installation of ornament which gives a building an "imitation historic" appearance is not permitted.
2. The decorative details and articulation of new construction should relate in scale, rhythm, proportion and texture to adjacent and surrounding historic buildings.

Building Materials

1. Installation of materials which give a building an "imitation historic" appearance will not be allowed.
2. Materials must be in scale to the building on which they are located, and must be compatible with materials on adjacent and surrounding buildings.
3. In areas where strong continuity of materials and texture is a factor, the continued use of those materials is strongly recommended.

Building Demolition

1. Generally, demolition of historic fabric will not be approved to allow for new construction.
2. Avoid demolition of any building or part thereof which contributes to the historic or architectural character of Elberton, unless it is so seriously structurally unsound or deteriorated (as determined by a structural engineer, historic architect, or other historic preservation expert) that its retention is not feasible.
3. Demolition may be allowed if it can be sufficiently proven that a denial of the demolition permit would cause an unbearable financial burden on the property owner. Proof of economic hardship is the burden of the property owner, and will be determined by the Historic Preservation Commission.
4. Demolition may occur if required to ensure the public safety and welfare.

Elberton's Residential Guidelines

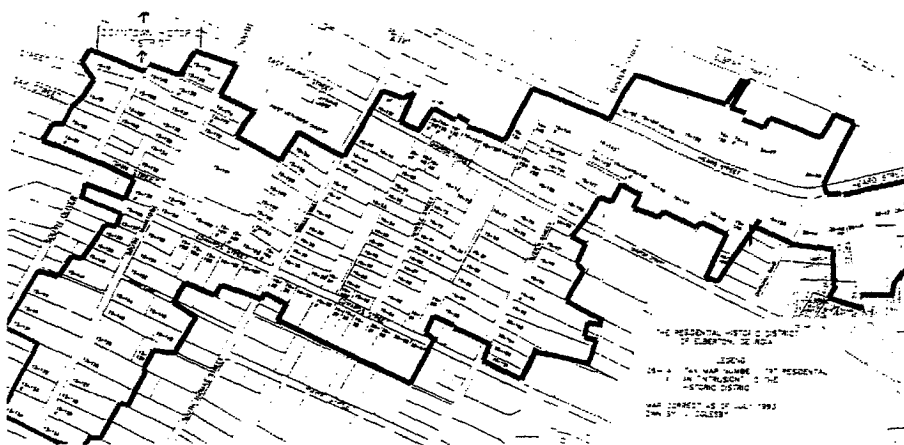
Elberton's Residential District Design Character

Elberton's local residential historic district is listed on the National Register of Historic Places, and is protected by the city historic preservation ordinance. The district includes sections of South Oliver St., Heard St., Church St., Tusten St., Myrtle St., Thomas St., Edwards St., and South McIntosh St. (see copy of tax map 26-14 below).

The quality and variety of architectural styles in the residential district is indicative of the large amount of significant historic buildings within the city limits. The district includes contributing structures dating from the middle and late 19th century through the 1940s. Greek Revival, Gothic Revival, Queen Anne, Folk Victorian, Neoclassical, Colonial Revival, Craftsman, and folk forms are united in a cohesive neighborhood through common design components. Similar building height, massing, setback, proportion, materials, and landscape features connect the various design styles, and give the neighborhood an eclectic and united feel.

In general, the entire district has a building setback of 25 feet. In some sections the setback is much greater (especially the large houses on Heard St. and South McIntosh St.); however, whether the building setback is 25 feet or 100 feet, the neighboring buildings share the same distance from the sidewalk. The larger mansion houses have a greater setback than the smaller homes, and this siting is appropriate to the scale and massing of the structures. The adherence to a common distance between the house and the street illustrates how the property owners, contractors, and architects were interested in the site planning of property. Good design and planning is a characteristic of the district that is especially significant considering the wide variety of styles and time periods represented in the neighborhood.

In addition to a common setback, the area is united through the use of common building materials. Brick, granite, clapboard, and synthetic siding materials have been used for exterior facades, with asphalt shingles serving as the predominant roofing material. Most foundations are continuous or infill pier foundations constructed of brick or granite. In some instances the granite foundations are painted white to blend in with the overall paint scheme of a house. The piers on the front porches are made of granite or brick, as well. Window openings are double-hung sash, multi-paned, and paired, with several of the late Colonial Revival homes having ribbon windows. Also, front doorways are half-glazed, and are usually bordered by a glass transom and/or side lights.



Elberton's Residential Historic District

One of the architectural elements that is prevalent throughout the district are porches. Various porch styles may be found on every style of architecture in the district, be it Greek Revival or Folk Victorian. The porches are an important link between the building styles, and represent an "outdoor room" for neighbors to meet and gather. Porch swings, hanging plants, and rocking chairs are evident on every street, adding to the character of the area.

One landscape characteristic common throughout the district are the sidewalks with granite curbing, and the granite retaining walls. These elements are extremely important for several reasons. They are representative of the main industry of Elberton, and they also provide another link between the various architectural styles and time periods. These landscape components should be maintained and preserved.

In addition to the granite curbing and retaining walls, several other landscape features are significant. Most of the front lawns are shaded with mature hardwoods, and have some degree of formal landscaping. A few yards have flower or vegetable gardens, and nearly all have evergreen shrubbery. There are a small number of picket fences in the front yards of the houses, and several inconspicuous wooden fences enclosing the rear areas of the lots. Chain link fences exist in only a marginal number of cases.

Overall, the local residential historic district is an excellent combination of high style and vernacular architecture that illustrates Elberton's residential design integrity. It is a significant aspect of the city's architectural character, and contributes to the general "home town" atmosphere which makes Elberton a singular, unique community.



Granite Retaining Wall on Church St.

Architectural Features

General Guidelines

1. Preserve, maintain, or restore the original features and historic integrity of a house. Do not alter, remove, or destroy elements that define the style and character of the building.
2. Do not add detailing that is inappropriate to the style and time period of the building's construction. Do not attempt to create an "imitation historic" appearance.
3. Repair rather than replace decorative details whenever possible.
4. If it is necessary to replace a missing or damaged architectural feature, the new replacement feature must match the original in material, location, scale, proportions, and design. All replacement designs must be based on physical evidence or historic photographs, not on speculation or conjecture.

Windows

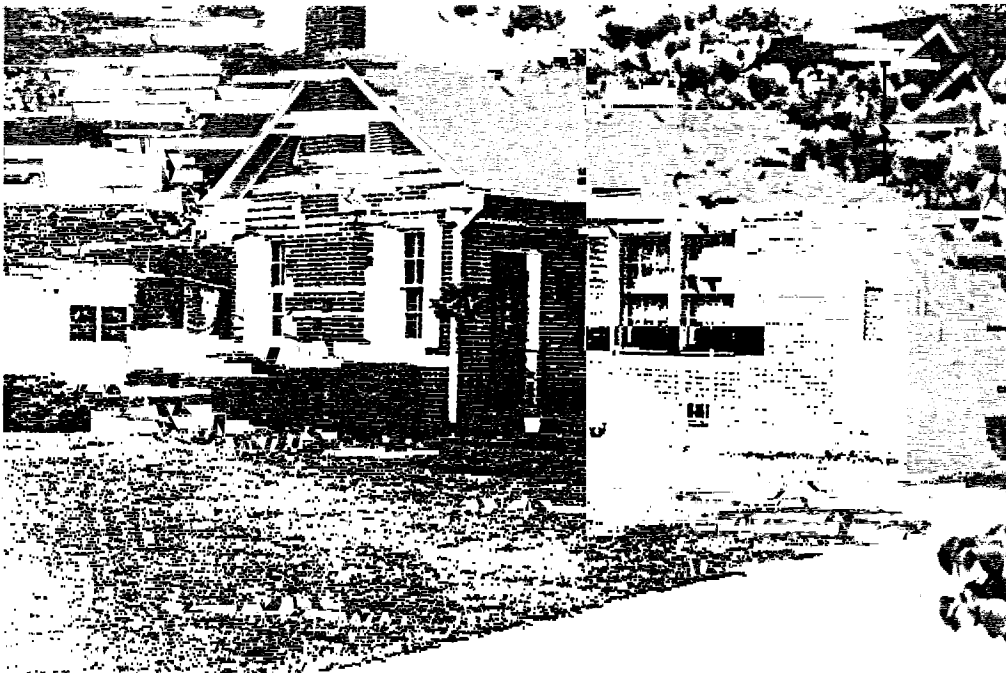
1. Preserve, maintain, or restore the original windows of a residence, especially on facades open to public view. The size, shape, placement, materials, and details should be historically accurate. Do not cover, enclose, alter, or remove the original window openings.
2. Maintain the original number of window panes.
3. Do not use snap-on or flush muntins.
4. New windows should be placed on walls that are not in full public view, and should be inconspicuous. The new windows should match the original window placement, design, rhythm, and configuration.
5. Skylights may not be added to the front of a building or roof area that is in public view.
6. Do not use shiny raw aluminum storm windows or screens. It is possible to find storm windows that blend with the color scheme of a house.
7. Use blind-stop storm windows finished to match sash color.
8. Shutters should not be added unless they are traditionally associated with the historic style of the residence. If shutters are appropriate, they must fit the window area, and be able to open and close without any difficulty.



Example of Original Windows at 356 Heard St.

Doors

1. Preserve, maintain, or restore the original doors of the house. Location, size, shape, materials, and decorative features should be retained.
2. Preserve, maintain, or restore the original transom and side lights of the residence. Especially in instances where there is an "Elberton Door" it is necessary to preserve and retain this significant architectural feature.
3. When replacing missing doors, use doors that are comparable in size, materials, style, and glazing (glass area) to the original.
4. Flush and unglazed doors should not be used on primary facades if it is contrary to the historic style of the building.
5. Do not use raw aluminum storm doors and screens on door openings.
6. Use full-view, blind-stop storm doors and screens, finished to match door frame.
7. Do not add new doors to the principal facades of the residence.
8. Do not use decorative or ornate metal security doors.
9. If security doors are necessary, only use full-view design.



Storm Door at 136 Tusten St.

Roofs

1. Preserve, maintain, or restore the original roof shape and pitch.
2. Maintain the original size and shape of dormers.
3. Do not add dormers where none existed originally.
4. Retain original roof materials whenever possible. If repair or replacement of the roof is necessary, consult the Main Street manager and Historic Preservation Commission for advice on sensitive repair of historic roofs, and appropriate replacement materials.

Porches

1. Preserve, maintain, or restore original porches and features. The location, outline, height, roof pitch, and decorative detailing of the porch are important factors in its overall significance.
2. Do not enclose front porches. Enclosure destroys the original character of the building component.
3. Rear and side porches may be enclosed only when it is considered necessary. The enclosure must not destroy the visual openness of the porch, or the overall character of the building. Glass screening is allowed; however, "bricking in" a porch area is not permitted.
4. Balustrades may not be added where they historically did not exist. The only instance an exception can be made is when the additional balustrades are installed to meet safety requirements. In that instance, the balustrade must be designed to complement the overall style of the house and porch area.
5. Porch steps must be replaced with the same materials that were used to construct the original steps. Brick or concrete may not be used if the original steps were made of wood and vice versa.



Detail of porch at 248 Church St

Decorative Details

1. Preserve, maintain, or restore significant decorative details. Architectural features such as brackets, dentils, vergeboards, lintels, columns, trimwork, fish scale shingles, and Queen Anne spindlework must be retained and preserved because of their enormous impact on the character of the structure.
2. Missing features should be replaced with reproductions that match the original detail in size, material, scale, and placement. The reproduction must be based on physical evidence or historic photographs.
3. Decorative details and architectural features that are not appropriate to the style and time period of the residence may not be introduced or substituted for historic features. An "imitation historic" appearance will not be allowed.



Example of Eave Vergeboard at 265 Church St.

Building Materials

General Standards

1. Preserve, maintain, or restore the original building materials of the residence.

Walls

1. When repointing masonry, only repoint the areas that are in need of repair. Do not repoint the entire wall if it is not necessary.
2. When repointing, use a mortar mixture that matches the original mortar in its components (water, aggregate, and binder) and color. Portland cement should not be used for repair since it is a harder substance than the brick. The masonry system will fail to expand and contract, causing spalling and other problems.
3. Maintain the original tooling configuration, joint width and depth of the mortar when repointing.
4. Do not sandblast or use any other abrasive technique to clean the exterior of a house. Abrasive cleaning methods may seriously damage the exterior surface of the building, and destroy any historic detail in a masonry surface.
5. Do not paint brick unless the surface does not match or is severely deteriorated.
6. When repainting a brick facade, use a color that is similar to the original brick color.
7. Do not paint stone. The only exception is the painting of granite foundations where it has traditionally occurred.
8. Wood and clapboard siding must not be replaced or covered with artificial siding. Vinyl, aluminum, and other synthetic siding materials are highly discouraged. In many instances the siding is detrimental to the building fabric and traps in moisture. If asbestos siding was an original wall cladding material, it should not be replaced.
9. If it is necessary to replace wood siding, the replacement wood boards must match the original in terms of size, direction, and lap dimension.
10. Retain original wall shingles.

Chimneys

1. Preserve, maintain, or restore original chimneys.
2. Clay, slate, or stone chimney caps are acceptable; metal chimney caps are unacceptable.
3. Before repointing or repairing a chimney, contact the Main Street manager or Historic Preservation Commission for information on sensitive masonry repair.

Foundations

1. Preserve, maintain, or restore, original porch foundation materials and design— whether solid or pier, brick or stone, etc.
2. Use lattice panels (preferably of 45 or 90 degree angles with minimum 1/2-inch thick wood strips and square openings no more than two inches) or vertical wood slats where needed between foundation piers. Extra aluminum or metal roofing materials are not acceptable materials for covering up gaps between foundation piers.
3. If a granite foundation has traditionally been painted to blend in with the color of a house, painting is allowed.



Example of Granite Foundation at 216 Church St.

Landscape Features

Setbacks

1. Maintain a similar setback to adjacent houses in the neighborhood.

Fences and Walls

1. Preserve, maintain, or restore original granite retaining walls. The granite retaining walls are important elements of the overall design character of Elberton.
2. Preserve original fences.
3. Iron fences may only be added in yards where the residence was constructed prior to 1900.
4. Wooden picket fences are appropriate to any period of architecture. If a new fence is constructed for the front yard of the property, it must be painted or stained, be no more than 42 inches in height, and have pickets no more than one and one-half to three and one-half inches apart.
5. Flat wood board fences, up to six feet tall, may be used only around rear yards with the front sections located no closer to the front facade than about half the distance between the front and rear facades.
6. Chain link fences are not appropriate.
7. If it is necessary to retain a chain link fence for a section of the back yard, paint the fence a dark green or black so that it will not be noticeable from the street.
8. Do not use freestanding walls.



Picket Fence at 313 Heard St.

Lighting

1. Preserve original light fixtures where they exist.
2. If it is necessary to replace a historic light fixture, match the original fixture with a light that is either appropriate to the style of the house, or is a simple, compatible, modern fixture. Concealed or recessed fixtures, or plain black, wall or ceiling-mounted lighting are suggested.
3. Do not use carriage lamp fixtures that create an "imitation historic appearance."
4. Use flood lights where needed, located toward or at the rear of the house.

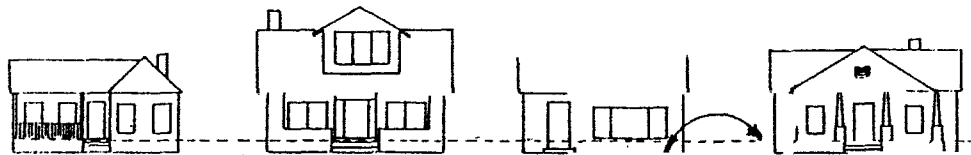
Landscaping

1. Use landscape plants native to North Georgia, if possible.
2. Do not obscure the front facade of a residence through landscaping. Plants should not be used to create a "barrier." Also, plantings near foundation walls trap moisture near the house. This could cause future water damage to the structure.
3. Avoid new retaining walls of incompatible materials (i.e. concrete blocks). If a new retaining wall is desired, construct one with granite that will be historically correct and compatible with the surrounding environment.
- ✶ 4. Do not pave driveways with asphalt unless evidence exists that driveways were traditionally paved in the area. Gravel or some other natural material is recommended for these areas.
5. Retain the original placement of driveways and sidewalks throughout the neighborhood.
6. Use concrete sidewalks with granite curbing throughout the district.
7. Create a visual buffer between parking areas and the public view. Screen parking lots with trees, shrubbery, and retaining walls.
8. For parking lots that are on vacant lots, maintain a similar setback as adjacent buildings. It is encouraged that a retaining wall of granite or brick is constructed so that the lot has a "connection" with the surrounding environment.
9. Do not destroy historic landscaping- historic trees, shrubs, gardens, orchards, etc.

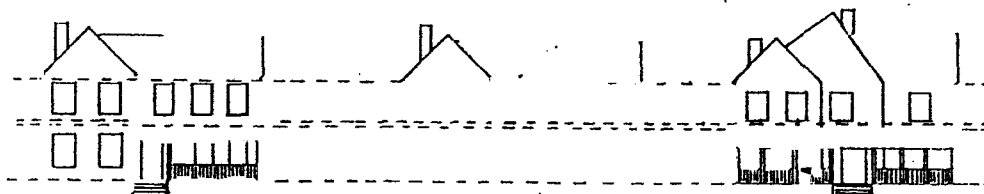
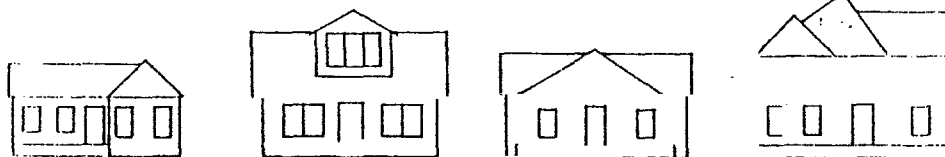
Additions and New Construction

New Construction

1. New construction should be contemporary, and not a reproduction of a historic style.
2. Reconstruction of a home is not encouraged; however, if the original plans and photographs of the home exists, and the reconstruction will take place on the original site, it will be considered. The reproduction must match the historic structure in materials, detailing, setback, etc.
3. New construction must be consistent with established design patterns of historic buildings along the street. Building height, scale, setback, rhythm, materials, texture, details, roof shape, orientation, proportion, and color should be in keeping with the surrounding architecture.
4. New construction must have detailing that is consistent with neighboring buildings in terms of foundation height, floor to ceiling height, porches, and materials.



Maintain Foundation Heights and Window and Door Rhythms



Floor to Ceiling Heights Should Be Maintained



New Construction Should Reiterate Building Heights

Additions

1. Place additions in side or rear areas that are low-profile and are not easily visible to the public.
2. Additions should be designed to be contemporary, yet compatible to the historic house. The new area should be compatible in terms of scale, material, and design. It should be smaller than the main house, and should not overtake the original structure's design character.
3. An addition may not be a smaller reproduction of the main building. The design must be contemporary and reflective of the time period of its construction.

Outbuildings

1. New garages and outbuildings should be simple and reflect the character of the main house. The outbuildings should re-emphasize the roof shape, materials, and overall character of the residence, and be secondary in its size.

Moved Buildings

1. Moved buildings should not be relocated to an historic area unless the only alternative for the structure is demolition. The moved building must not require the demolition of a historic building in the neighborhood, and must be compatible with the surrounding architecture in terms of style, period, design, scale, setting, and location on the lot.

Demolition

1. Do not demolish any buildings or significant architectural elements that contribute to the overall sense of place and design character of the neighborhood and the city of Elberon. The only instance where a demolition will be considered is if the building is so structurally deteriorated that its rehabilitation is not feasible. The determination of structural stability will be made by a structural engineer, and not the property owner.
2. Demolition may be allowed if it can be sufficiently proven by the property owner that denial of a demolition permit would result in unreasonable economic hardship.
3. Demolition of historic structures may be necessary in instances where it is necessary to ensure the public safety and welfare. This decision may not be made arbitrarily, and must be reached by the Historic Preservation Commission and qualified city officials.

Maintenance Advice

The following maintenance plan is recommended. It is designed to be a form of "preventative medicine" for historic buildings. It does not require a building professional to undertake the building inspection, just an attentive property owner. If a problem is noticed during the examination, contact an appropriate professional to repair the area before it becomes a larger issue.

Spring and Fall Maintenance Checklist

1. Inspect gutters for any overflow, leaking, or clogging.
 - a) clean out leaves
 - b) rinse the gutter with a hose to see if downspout drains
 - c) check gutter angle; renail gutter hangers to eliminate sag or to improve drainage
 - d) patch holes and caulk joints
 - e) check splash blocks
2. Inspect the roof. Look for missing or deteriorated flashing at joints and angle changes; replace if necessary. Also, if there are areas where water collects on the roof, create a means of removing the water from the surface.
3. Inspect the foundation. Look for proper drainage and watch for overgrown vegetation near the walls. It is important to make sure that ground around the foundation slopes away from the building and that the gutter system is sufficiently removing water from the area.
4. Check the exterior walls for signs of masonry damage such as efflorescence and staining. These are signs of moisture damage, and should be investigated before a larger problem is created.
5. Look for gaps between exterior surfaces and close them so that outside air and water cannot enter the structure. Examine the underside of window sills for gaps, replace broken or cracked window panes, and add new weatherstripping where necessary.
6. Examine and test mechanical systems for any problems so that repairs can be made. Also test plumbing, check the hot water heater, etc.
7. Inspect metal casement windows, and lubricate locks, hinges, and cranks, if necessary.
8. Check doors for sticking, rattling, and rot. Also, make sure that the locks and hinges work.
9. Inspect the building for any pests and insects. Call an exterminator for an inspection if there seems to be any problems (termites, etc.).

References

The Elberton Design Guidelines are modelled after the Commerce Design Guidelines prepared by Thomas and Associates. In some instances, information has been paraphrased, and in other instances guidelines have been taken verbatim. In addition to the Commerce Design Guidelines, the following books and resources have been used in the compilation of this document.

1988 Elberton Historic Resources Survey by the UGA Masters of Historic Preservation Program.

A Field Guide to American Houses by Virginia and Lee McAlester.

Old Building Owners Manual by Judith L. Kitchen.

Elberton, Georgia Resource Team Report prepared by the Georgia Department of Community Affairs.

Preservation Brief #32 published by the National Park Service.

Acknowledgments

Without the aid and encouragement of the following individuals, the Elberton Design Guidelines project would not have been possible. The help and information which they provided were integral components of this document, and I thank them for their time and support.

Ms. Kay Shiver, Main Street Elberton

The City of Elberton:

Iola Stone, Mayor
Sara Kantala, Mayor Pro Tem, Ward IV
Harold Adams, Council Member, Ward III
Henrietta T. Allen, Council Member, Ward II
Carey D. Butler, Council Member, Ward I
Rod McCarty, Council Member, Ward V

Hayden Wiley, City Manager
Scott Wilson, Assistant City Manager

Elberton Historic Preservation Commission

Albert Smith
Carra ~~Carla~~ Torina
Lanita Phillips
Jack Bozeman
Marilyn Whitlow
Haley Fortson, Planning and Zoning Officer

Appendix

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.

Architrave- The upper portion of a classical cornice.

Ashlar- A dressed or squared stone and the masonry built of such hewn stone. It may be coursed, with continuous horizontal joints or random, with discontinuous joints.

Baluster- A turned or rectangular upright supporting a stair handrail or forming part of a balustrade.

Balustrade- An entire railing system including a top rail and its balusters, and often a bottom rail.

Bay- One unit of a building that consists of a series of similar units; commonly defined as the number of vertical divisions within a building's facade (eg., windows and door openings or the areas between columns or piers).

Beltcourse- A narrow horizontal band projecting from the exterior walls of a building, usually defining the location of interior floor levels.

Bond- The pattern in which bricks are laid for the sake of solidity as well as design. The four basic types used in Georgia (and most of the eastern U.S.) are English, Flemish, American, and Common.

Bracket- A projecting support used under cornices, eaves, balconies, or windows to provide structural or purely visual support.

Bulkhead- The structural panels just below display windows on a storefront. Bulkheads can be both supportive and decorative in design. 19th century bulkheads are often of wood construction with rectangular raised panels. 20th century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

Capital- The uppermost part, or head, of a column or pilaster.

Casement- A hinged window frame that opens horizontally like a door.

Cast Iron- Iron, shaped in a mold, that is brittle, hard, and cannot be welded; in 19th century American commercial architecture, cast-iron units were used frequently to form entire facades.

Chevron- A V-shaped decoration generally used as a continuous frieze or molding; typical characteristic of the Art Deco style.

Chicago Window- An oblong window with a wide central light containing a fixed pane of plate glass flanked by narrower lights with sashes.

Clapboard- A long, narrow board with one edge thicker than the other, overlapped to cover the outer walls of frame structures; also known as weatherboard.

Column- A vertical support of round section. In classical architecture the column consists of three parts: base (except in Doric), shaft, and capital.

Corbel- 1. In masonry, a projection or one of a series of projections, each stepped progressively farther forward with increasing height; anchored in a wall, story, column, or chimney. 2. A bracket or block projecting from the face of a wall that generally supports a cornice, beam, or arch.

Cornice- 1. A molding at the edge of a roof; 2. A molding that covers the angle formed by ceiling and wall; 3. The uppermost section of entablature.

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

Cross-gable- A secondary gable roof which meets the primary roof at right angles.

Dentil- From Latin, dens, "tooth." A small rectangular block used in a series below the cornice in the Ionic, Corinthian, and Composite orders, and sometimes the Doric.

Dormer Window- An upright window lighting the space in a roof. When it is in the same plane as the wall, it is called a wall dormer, when it rises from the slope of the roof, a roof dormer.

Double-Hung Sash Window- A window with two sash, one above the other, arranged to slide vertically past each other.

Eave- The edge of a roof that projects beyond the face of a wall.

Entablature- The horizontal part of an architectural order, supported on columns, composed of architrave, frieze, and cornice.

Facade- The exterior face of a building which is the architectural front, sometimes distinguished from the other faces by elaboration of architectural and ornamental details.

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.

Fishscale Shingles- A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

Flashing- Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Foundation- The lowest exposed portion of the building wall, which supports the structure above. Granite foundations are common throughout Elberton.

Frieze- The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

Gable- The vertical triangular shape at the end of a building formed by a double sloping roof.

Header- The end of a brick, sometimes glazed. Usually bricks are laid end out in order to tie two or more adjacent widths of brick together; a bondstone; a bonder.

Post and Lintel- A structural system in which the main support is provided by vertical members, or posts, carrying horizontal members called lintels. This system of construction demonstrates the very essence of classical architecture.

Preservation- The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

Rehabilitation- The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.

Sash- A window frame that opens by sliding up or down.

Side Lights- A vertical line of small glass panes flanking a doorway. Used throughout American architecture beginning with the Greek Revival.

Spindles- Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

Streetscape- The overall character of a street resulting from the architecture and landscaping of the area.

Stretcher- A brick laid with its long face to the weather.

Terra Cotta- A fine-grained, brown-red clay used for roof and floor tiles and decoration; literally, cooked earth. Terra cotta was used extensively in the late 19th and early 20th centuries in the U.S., primarily for ornamentation.

Transom- A light or window over a door or entranceway.

Trim- The decorative framing of opening and other features on a facade.

Veranda- A covered porch or balcony on a building's exterior.

Vergeboard- A board, often ornately curved, attached to the projecting edges of a gabled roof; sometimes referred to as bargeboard. This feature was used throughout the Middle Ages as well as in the Gothic Revival, Queen Anne, and Folk Victorian styles of the 19th century.

Vernacular- A regional form or adaptation of an architectural style.

Voussoir- A wedge-shaped masonry unit in an arch or vault whose converging sides are cut as radii of one of the centers of the arch or vault.

Wall Dormer- Dormer created by the upward extension of a wall and a breaking of the roofline.

Water Table- A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

Architectural Styles in Elberton

*The following information is taken directly from A Field Guide to American Houses by Virginia and Lee McAlester. It is published by Alfred A. Knopf Publishers.

Greek Revival

Identifying features of Greek Revival buildings- a gabled or hipped roof of low pitch; cornice line of main roof and porch roofs emphasized with a wide band of trim (this represents the classical entablature and is usually divided into two parts: the frieze above and architrave below); most have porches (either entry or full-width) supported by prominent square or rounded columns, typically of Doric style; front door surrounded by narrow sidelights and a rectangular line of transom lights above, door and lights usually incorporated into more elaborate door surround.

Six principle subtypes: entry porch less than full height, or absent; full height entry porch; full-facade porch; front-gabled roof; gable front and wing; town house



Full-Facade Porch

Front Door Surrounded by Transom and Side Lights

"Elberton Door"

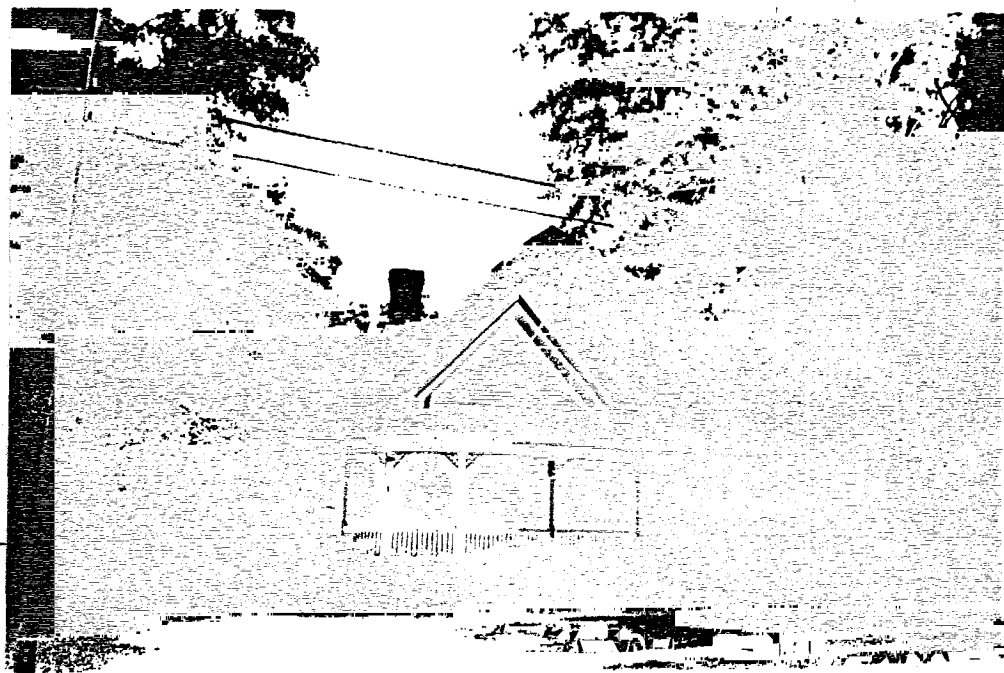
227 S. McIntosh St.

Gothic Revival

Identifying Features of Gothic Revival buildings are a steeply pitched roof, usually with steep cross gables (roof normally side-gabled, less commonly front-gabled or hipped; rarely flat with castellated parapet); vergeboards; wall surfaces extending into a gable without break (cave or rim normally lacking beneath gable); windows commonly extending into gables, frequently having pointed-arch (Gothic) shape; one-story porch (either entry or full-width) supported by flattened Gothic arches.

Six principle subtypes: centered gable; paired gables; front-gabled roof; asymmetrical; castellated or parapeted; polychromed

(Gothic Revival with Queen Anne Influence)



Paired Gables

Spindlework

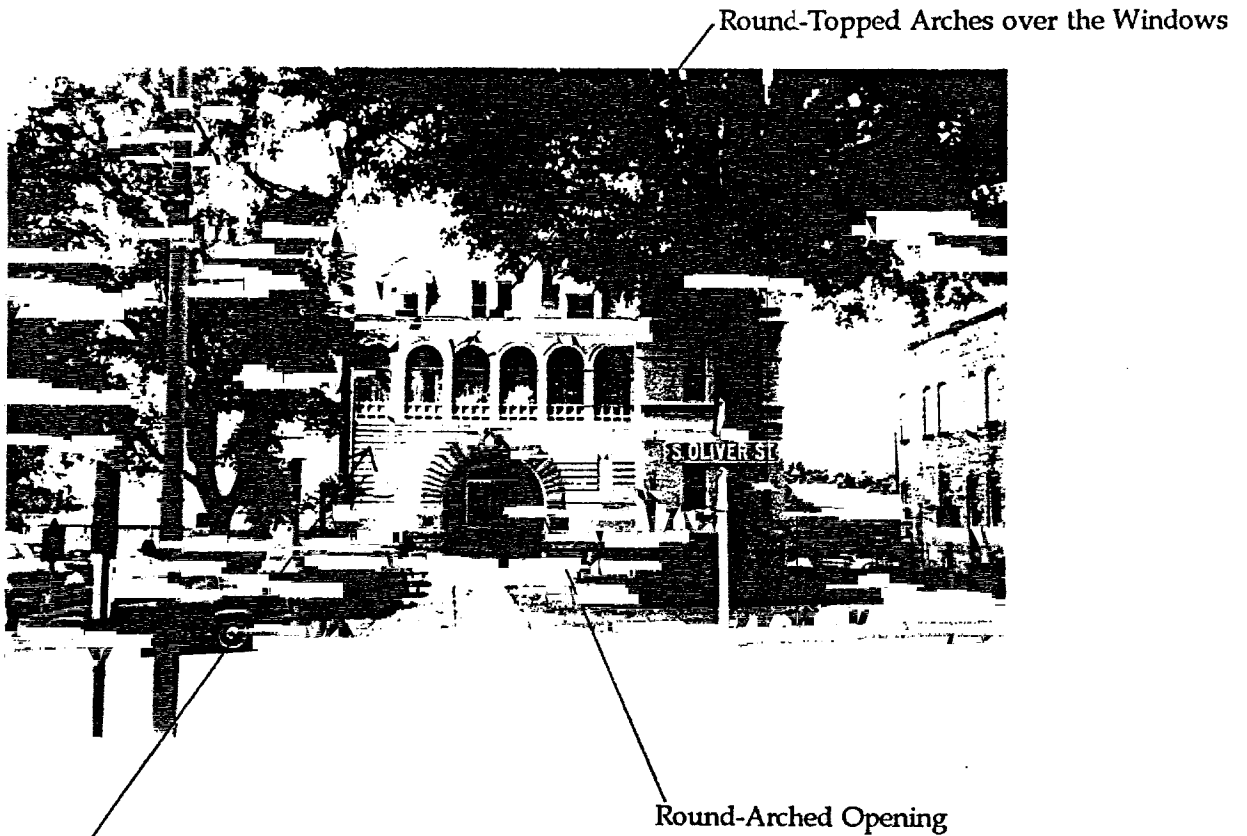
One Story Porch

232 S. McIntosh St.

Richardsonian Romanesque

Identifying features of Richardsonian buildings are round-topped arches occurring over windows, porch supports, or entrance; masonry walls, usually with rough-faced, squared stonework; most have towers which are normally round with conical roofs; facade usually asymmetrical.

Three principle subtypes: hipped roof with cross gables; other roof types; own house



Elbert County Courthouse on S. Oliver St.

Shingle Style

Identifying features of shingle style buildings are wall cladding and roofing of continuous wood shingles (shingled walls may occur on second story only; original wooden roofing now replaced by composition shingles on most examples); shingled walls without interruption at corners (no corner boards); asymmetrical facade with irregular, steeply pitched roof line; roofs usually have intersecting cross gables and multi-level eaves; commonly with extensive porches (may be small or absent in urban examples).

Five principle subtypes: hipped roof with cross gables; side-gabled roof; front-gabled roof; cross-gabled roof; gambrel roof



Steeply Pitched Roofline

Shingle Wall Cladding

48 Forest Ave.

Queen Anne

Identifying features include steeply pitched roof of irregular shape, usually with a dominant front-facing gable; patterned shingles, cutaway bay windows, and other devices used to avoid a smooth-walled appearance; asymmetrical facade with partial or full-width porch which is usually one story high and extended along one or both side walls.

Four principal shape subtypes: hipped roof with lower cross gables; cross-gabled roof; front gabled roof; town house

Decorative detailing subtypes: spindlework; free classic; half-timbered; patterned masonry

Dominant Front Gable



Steeply Pitched Roof
of Irregular Shape

Vergeboard

Spindlework

Oriel Window

Asymmetrical Facade

42 S. McIntosh St.

Folk Victorian

Identifying features are porches with spindlework detailing (turned spindles and lace-like spandrels) or flat, jigsaw cut trim appended to National Folk (post-railroad) house forms; symmetrical facade (except gable-front-and-wing subtype); cornice-line brackets are common.

Principle subtypes: front-gabled roof; gable front and wing; side-gabled roof, one story; side-gabled roof, two story; pyramidal



Vergeboard

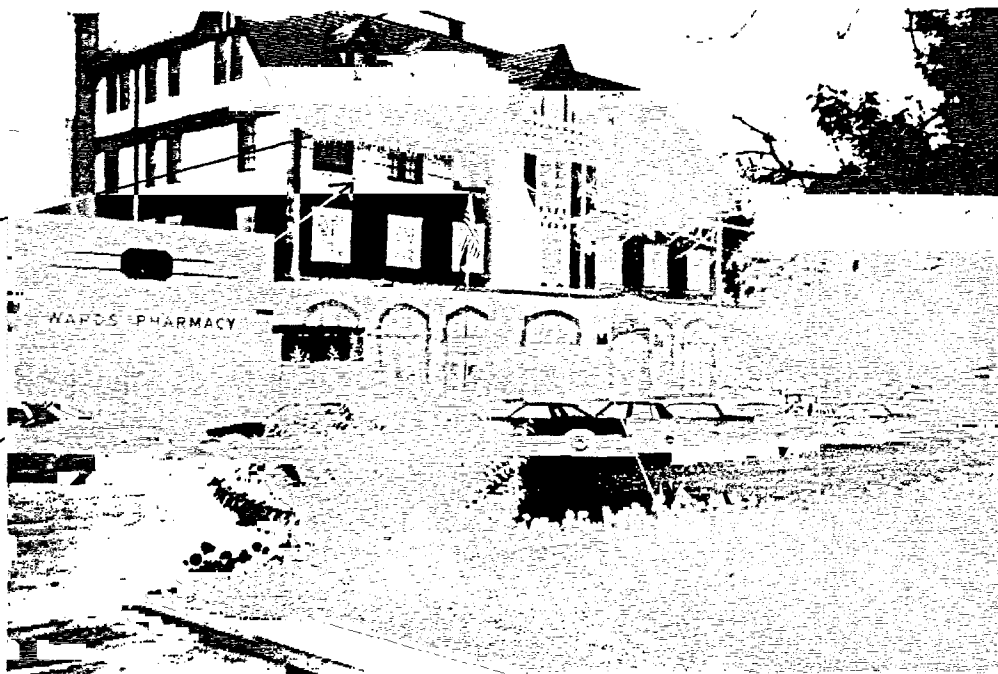
Gable Front and Wing

195 S. McIntosh St.

Tudor Revival

Identifying features include a steeply pitched roof, usually side-gabled (less commonly hipped or front-gabled); facade dominated by one or more prominent cross gables, usually steeply pitched; decorative (i.e., not structural) half-timbering present on about half of examples; tall, narrow windows, usually in multiple groups and with multi-pane glazing; massive chimneys, commonly crowned by decorative chimney pots.

Six principle subtypes: stucco wall cladding; brick wall cladding; stone wall cladding; wooden wall cladding; false thatched roof; parapeted gables

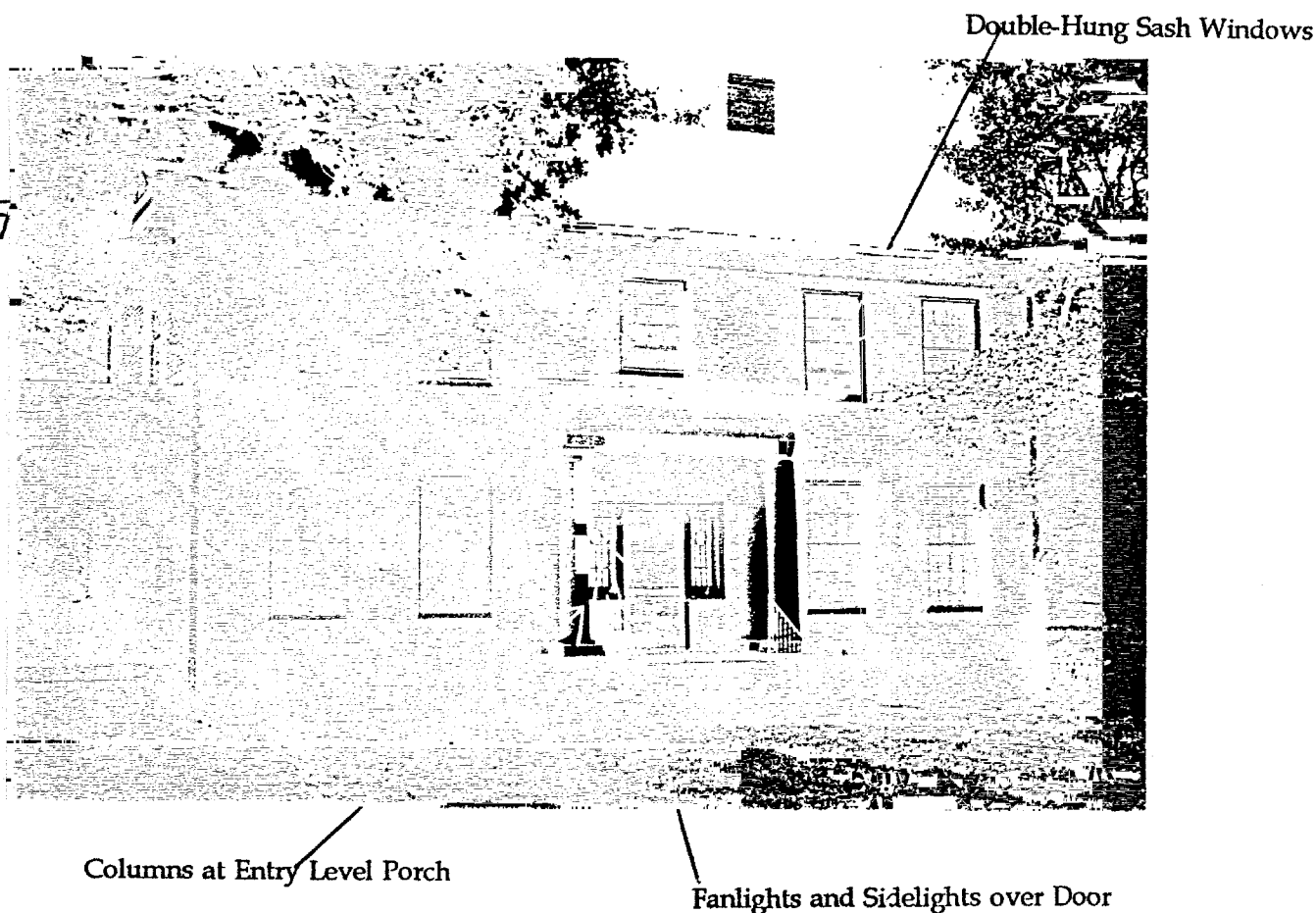


SEPA Building (Samuel Elbert Hotel) on Sutton Square

Colonial Revival

Identifying features include accentuated front door, normally with decorative crown (pediment) supported by pilasters, or extended forward and supported by slender columns to form entry porch; doors commonly have overhead fanlights or sidelights; facade normally shows symmetrically balanced windows and center door (less commonly with door off-center); windows with double-hung sashes, usually with multi-pane glazing in one or both sashes; windows frequently in adjacent pairs.

Nine principle subtypes: asymmetrical; hipped roof with full-width porch; hipped roof without full-width porch; side-gabled roof; centered gable; gambrel roof; second-story overhang; 1 & 3 story



115 Tusten St.

Neoclassical

Identifying features of this style include a facade dominated by a full-height porch with roof supported by classical columns; columns typically have Ionic or Corinthian capitals; facade shows symmetrically balanced windows and center door.

Five principal subtypes: full-height entry porch; full-height entry porch with lower full-width porch; front-gabled roof; full-facade porch; one-story



Full-Height Porch

Classical Columns

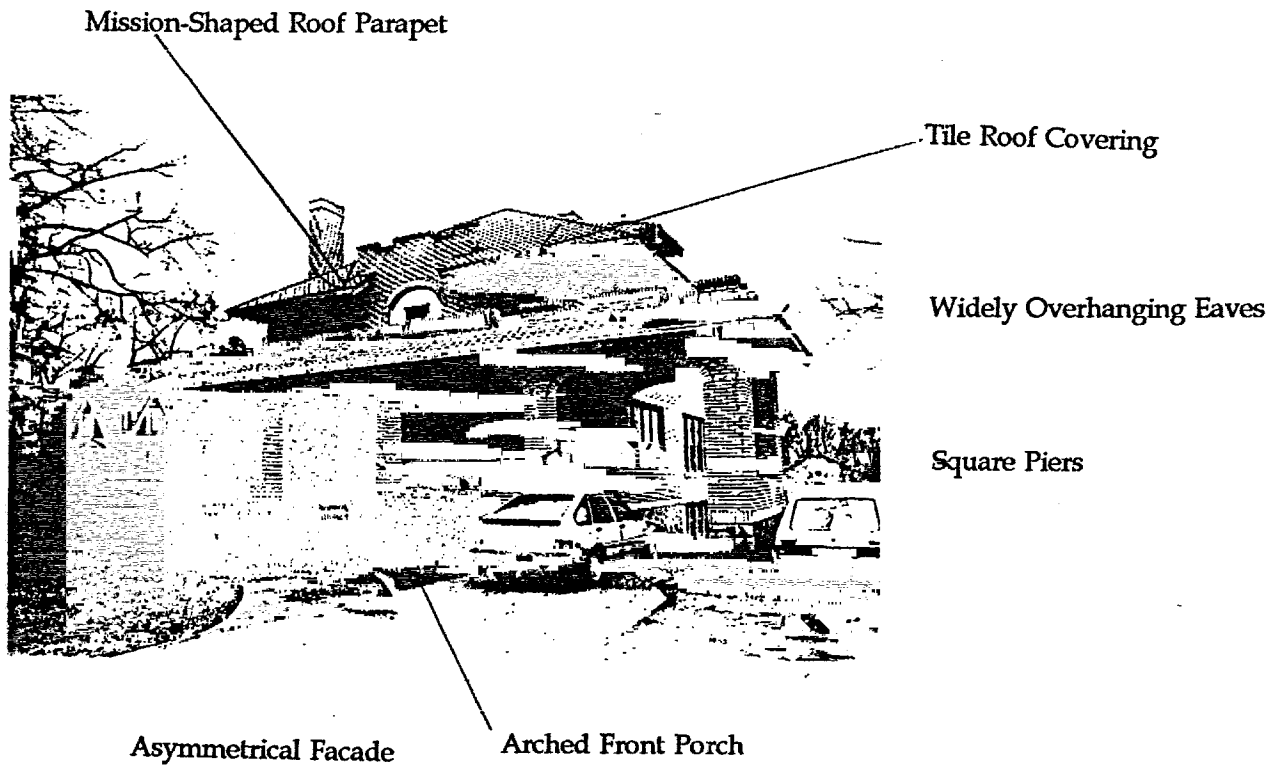
Symmetrical Facade

198 S. McIntosh St.

Mission Style

Identifying features are a mission-shaped dormer or roof parapet (these may be one either main roof or porch roof); commonly with red tile roof covering; widely overhanging eaves, usually open; porch roofs supported by large, square piers, commonly arched above; wall surface usually smooth stucco.

Two principle subtypes: symmetrical; asymmetrical

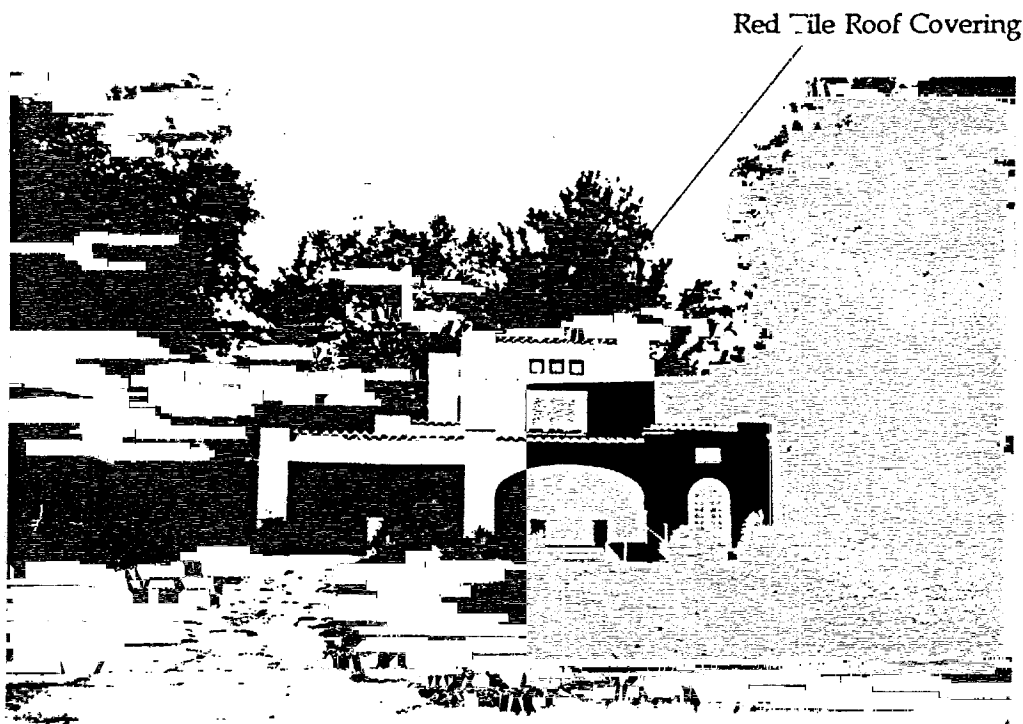


Spanish Eclectic

Spanish Eclectic buildings are characterized by a low-pitched roof, usually with little or no eave overhang; a red tile roof covering; one or more prominent arches placed above door or principal window, or beneath porch roof; a wall surface usually of stucco; and normally an asymmetrical facade.

Five principal subtypes: side-gabled roof; cross-gabled roof; combined hipped-and-gabled roofs; hipped roof; flat roof

Flat Roof



Red Tile Roof Covering

Prominent Arch in the Front Facade

44 Forest Ave.

Prairie Style

The prairie style is characterized by a low-pitched roof, usually hipped, with widely overhanging eaves; two stories, with one-story wings or porches; eaves, cornices, and facade detailing emphasizing horizontal lines; often with massive, square porch supports.

Four principle subtypes: hipped roof, symmetrical, with front entry; hipped, roof symmetrical, no front entry; hipped roof, asymmetrical; gabled roof



Pitched Roof

Widely Overhanging
Eaves

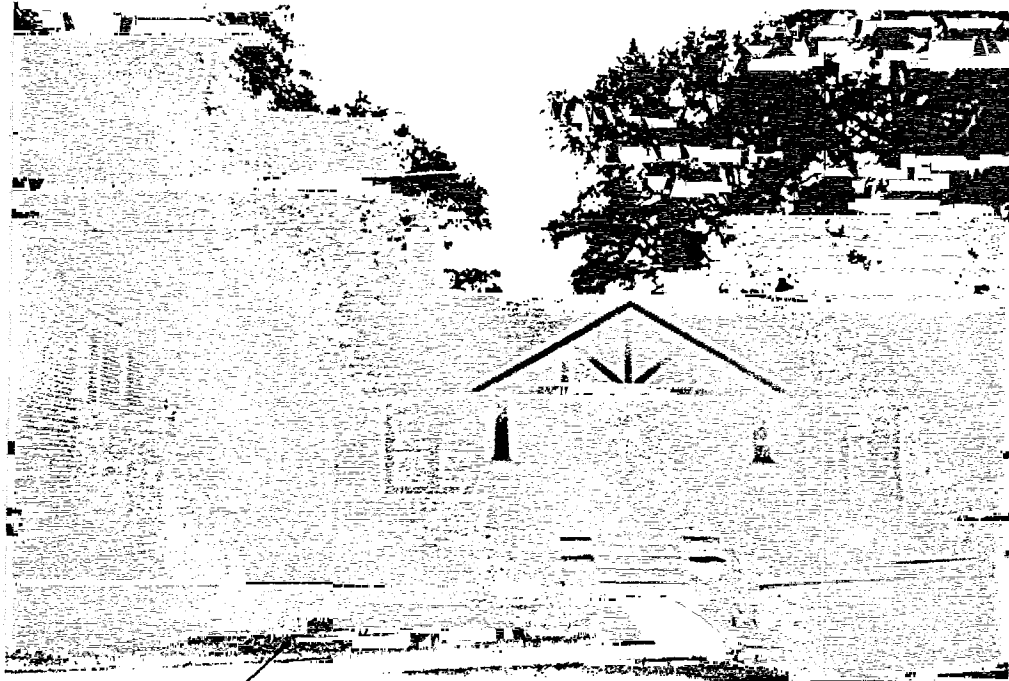
Horizontal Emphasis

100 Forest Ave.

Craftsman

Identifying features include a low-pitched, gabled roof (occasionally hipped) with wide, unenclosed eave overhang; roof rafters usually exposed; decorative (false) beams or braces commonly added under gables; porches, either full-or partial-width, with roof supported by tapered square columns; columns or pedestals frequently extend to ground level (without a break at level of porch floor).

Four principle subtypes: front-gabled roof; cross-gabled roof; side-gabled roof; hipped roof



114 Edwards St.

Art Moderne

Identifying characteristics are a smooth wall surface, usually of stucco; flat roof, usually with small ledge (coping) at roof line; horizontal grooves or lines in walls and horizontal balustrade elements give a horizontal emphasis; facade usually asymmetrical.

Flat Roof



Horizontal Emphasis

Smooth Wall Surface

Art Deco

The style is characterized by a smooth wall surface, usually of stucco; zigzags, chevrons, and other stylized and geometric motifs occur as decorative elements on facade; towers and other vertical projections above the roof line give a vertical emphasis.



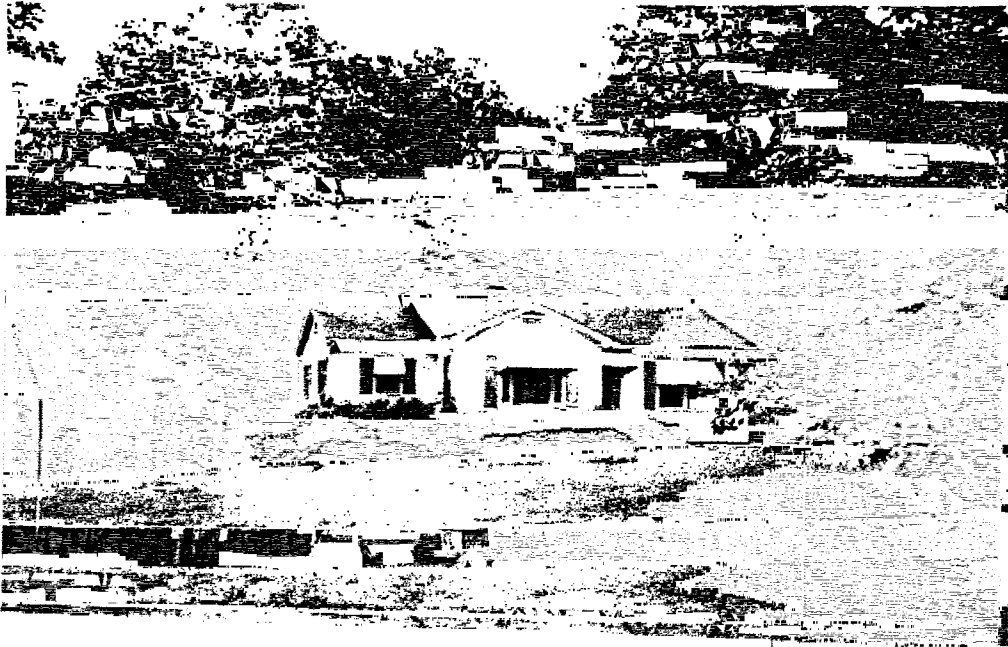
Smooth Wall Surface

Vertical Emphasis

100 S. Oliver St.

Minimal Traditional

Characteristics are a dominant front gable and massive chimneys; simplified facade; low or intermediate roof pitch; close eaves and rake; and one story building height.



Simplified Facade

Intermediate Roof Pitch

188 Brookwood Circle

Secretary of the Interior's Standards for Rehabilitation

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

Americans with Disabilities Act

With the passage of the ADA in 1990, all public buildings were required to be handicapped-accessible. Since most historic commercial structures were not designed to meet these needs, compliance with the ADA poses several challenges to owners of historic properties; however, with careful planning and attention to the character and integrity of a building, it is possible to comply with the new regulations successfully.

According to the most recent Preservation Brief published by the National Park Service, it is suggested that a three step process is used to determine the best way of conforming to the Act without sacrificing a building's distinctive character. These steps include an evaluation of the building's historic significance and distinguishing architectural features, an appraisal of the building's current and required level of accessibility, and an assessment of accessibility options that are consistent with the preservation of the building's historic character and importance. (Preservation Brief #32 1)

In determining the best means of fulfilling ADA requirements within a historic preservation context, the following priorities must be incorporated into the planning process. "1. Making the main or a prominent public entrance and primary public spaces accessible, including path to the entrance; 2. Providing access to goods, services, and programs; 3. Providing accessible restroom facilities; 4. Creating access to amenities and secondary spaces" (Preservation Brief #32 2). These regulations can be met through the installation of ramps, curb cuts, designated parking, interior alterations such as the repositioning of shelves, and improvements to restroom facilities.

With careful planning, it is possible to meet ADA requirements without damaging the integrity of a historic building. For more information on ADA requirements and design assistance, please contact the Main Street manager.

Sources of Design Assistance

Elberton Historic Preservation Commission
City Hall
P.O. Box 746
Elberton, GA 30635
(706) 283-5231

Main Street Elberton
107 Heard Street
P.O. Box 6447
Elberton, GA 30635
(706) 213-0626

Northeast Georgia R.D.C.
Preservation Planner
305 Research Drive
Athens, GA 30601
(706) 369-5650

Georgia State Historic Preservation Office
205 Butler Street, SE
Suite 1462
Atlanta, GA 30334
(404) 656-2840

Georgia Alliance of Preservation Commissions
c/o Pratt Cassity
School of Environmental Design
Caldwell Hall
University of Georgia
Athens, GA 30602
(706) 542-4731

Georgia Trust for Historic Preservation
1516 Peachtree Street, NW
Atlanta, GA 30309
(404) 881-9980

Institute of Community and Area Development
University of Georgia
Athens, GA 30602
(706) 542-3350

National Trust for Historic Preservation
1785 Massachusetts Ave., NW
Washington, D.C. 20036
(202) 673-4000

National Trust for Historic Preservation
Southeast Office
456 King Street
Charleston, SC 29403
(803) 724-4711

UGA School of Environmental Design
609 Caldwell Hall
University of Georgia
Athens, GA 30602
(706) 542-4706

GA Dept. of Community Affairs
1200 Equitable Building
100 Peachtree Street, NW
Atlanta, GA 30303
(404) 656-9790

GA Chapter of the ASLA
P.O. Box 18622
Atlanta, GA 31126
(404) 315-0504

Main Street Elberton
Facade Grant/Low Interest Loan Pool
Application

Overview

The Main Street Elberton Facade Grant/Low Interest Loan Pool is a public/private partnership between Main Street and local financial institutions. Its purpose is to provide development incentives for downtown property and business owners. This application will be reviewed by Main Street Elberton, the Historic Preservation Commission, and, in loan applications, by the Loan Pool Review Committee and the chosen financial institution. The completed request must be accompanied by:

- 1) Prepared plans clearly showing the scope of work and specifications of design and improvements.
- 2) Specified colors with paint samples, if possible.
- 3) Estimates of work, time and costs.
- 4) Letter of Consent from property owner (if applicable).

Applicant Information

Name of Applicant(s)

Name of Business

Business/Property Address

Daytime Phone

Building/Property Information

Ownership: Own

Rent

If rental, who owns the property?

Lease/rent terms

How much of the building is occupied? List all tenants and terms of lease.

Project Information

Type of Request: Matching Grant _____ Low Interest Loan _____

Amount Requested \$

Expected Starting Date

Expected Completion Date

Name of Contractor(s)

Bank Information

The Low Interest Loan pool funds are available from the following financial institutions. Please indicate your preference for loan servicing.

* First National Bank in Elberton

* Granite City Bank

Contract Agreement

Please initial the following to acknowledge your acceptance of the terms of the Facade Grant/Low Interest Loan Pool Program.

_____ I understand that the grant and/or loan funds are to be used for eligible activities only and cannot be used for any activities without the specific prior approval of Main Street Elberton and/or the Elberton Historic Preservation Commission.

_____ I understand that any information required by the bank or Main Street Elberton will be provided to the best of my ability.

_____ I have read the Design Guidelines and the Financial Assistance Request and Design Review Procedures Guide.

Signature(s)

POLICY STATEMENT

Mechanical Systems/Satellite Dishes

Modern mechanical systems, including centralized HVAC units, shall be located at the rear of properties and inside alleyways. Units located at the rear of the property, or if placed by necessity on the side of the house, that are visible by pedestrians and/or motorists shall also be hidden by shrubs, or in some instances, hidden by wooded fencing enclosures.

Satellite dishes shall be considered an intrusion in the historic district areas and are also discouraged by the Elberton Historic Preservation Commission. When permitted by local code, dishes must be hidden from public view. When mounted to a structure, the dish shall not be seen from the street fronting the structure.

BUSINESS SIGNS FOR DOWNTOWN ELBERTON

Signs are a vital part of any Main Street. With a sign, you call attention to your business and create an individual image for your store. But it is often forgotten that signs contribute to an overall image to downtown as well. Merchants should not compete in the area of signage with large, flashy signs. A successful sign can reinforce the image of the downtown as well as serve the needs of the business.

SIGN TYPES

- **Awning Signs** are painted or sewn onto the skirt of the awning.
- **Flat Wall Signs** are made of wood or metal and are attached to a wall or cornice. These signs are designed for moderate distance viewing.
- **Franchise/Logo Signs** are signs required by a franchiser of the local business or an established identification of a national or local business.
- **Free Standing or Ground Signs** are not attached to the building. Frequently these signs are attached to a post near the road when the building has a deep setback.
- **Window Signs** are painted to door and window glazing. They are intended for pedestrian viewing.
- **Projecting Signs** are perpendicular to the wall. Sometimes they are attached to an awning frame or the underside of a marquee.

OVERALL SIGN DESIGN

- A sign's message should be simple. Keep wording to a minimum so that the sign can be read easily and quickly.
- Signs should be geared to pedestrian use.
- Incorporate national logos into design only when it is the primary business logo.
- The use of company logos is encouraged to promote unified company identification.
- A sign can take on the shape of the product or service provided such as a shoe for a shoe store.
- Bordered edge signboards are encouraged in order to give depth and enclosure to sign location.
- Sign professionals who are skilled at lettering and surface preparation should execute signs.
- Ornately carved or sandblasted signs are discouraged.

COLOR

- Use colors that complement the materials and color scheme of the building, including accent and trim colors.
- Use of florescent or day glow colors is not appropriate.
- A maximum of three (3) colors (including black and white) per sign are permitted, the background is considered to be one of the colors.

LETTERING

- No more than 60% of the sign area should be devoted to lettering. Letters that are 8-18 inches high are large enough to read.
- Lettering styles are limited to those shown below which are good representations of serif, San serif, and script.

Bookman *Souvenir*

Helvetica *Palatino*

Arnold *Franklin*

Clarendon *Goudy*

Benguiat *Korinna*

Times New Roman

Broadway

Script

ILLUMINATION

- Signs should be indirectly lit with a shielded incandescent light source.
- With the installation of the Streetscape lampposts in 1995-97, illuminated signs may be an unnecessary expense.

NUMBER OF SIGNS

- The number of signs used should be limited to 2 per building in any combination sign types. Businesses located on corners may use 3 signs in any combination of sign types.

BUILDINGS WITH MULTIPLE TENANTS

- In some instances a building can have more than one business tenant on the street level, upper floors or basements can.
- Signage for buildings with multiple tenants should
 - be unified in appearance
 - if possible, use a central "directory sign" listing tenants (wall plaque, freestanding types are good choices)
 - Painted window signs are appropriate for upper floor businesses.
- Additional consideration will be made in regards to the total number of signs per building on a case by case basis.

MATERIALS

- Use traditional sign materials such as letters painted on wood, metal, window glass or awning skirt. Finished, carved or sandblasted wood, glass, gold leafs, brass and copper letters.
- The use of plastic, foam, plywood, unfinished wood, neon or backlit signs is not appropriate.

AWNING SIGNS

- Signs on awnings offer a viable method of identifying a business.
- Color(s) should be coordinated with the awning and rest of the building façade and should be painted or sewn onto awning skirt or valance.
- Lettering should generally occupy not more than 65 percent of the surface plane on which it occurs.
- Usually 6 - 8 inch high letters are sufficient.

FLAT WALL SIGNS

- Flat wall signs should usually be located above the store entry where the pedestrian can easily see them. This could be above display window, below building cornice, transom or on transom.
- Size should not exceed 1.5 square feet per 1 linear foot of business frontage and should not exceed 2.5 feet in height.
- Wall signs should not be painted directly on the surface of the wall.
- Wall signs can consist of painted signboard only or painted individual letters affixed to painted signboard.

FRANCHISE SIGNS/LOGOS

- Often, franchise agreements require a business to display a franchise sign or national logo. To assist the business owner in meeting his/her agreement along with installing appropriate signage downtown, consider this line of questioning.
 - Must the local business buy a sign from franchise?
 - Does the franchise offer a sign that fits guidelines?
 - If the franchise does not offer a sign that fits the guidelines, can one be produced to satisfy the local business' agreement?
 - If the franchise does not offer an appropriate sign and one cannot be produced, will the local business consider hanging the sign inside window?
- Variances should be considered in cases of franchise agreements, national logos or established business logos. Every attempt to meet the design guidelines should be made to meet the needs of the downtown business owner as well as the overall good design of Elberton's downtown.

FREESTANDING or GROUND SIGNS

- Height should not exceed 4 feet. Sign area should not exceed 2 square feet.
- Mount signage with painted wood or metal posts.
- Lettering size should not be more than 6-8 inches high.

PROJECTING SIGNS

- Should be attached with wood or metal brackets mounted into mortar, not brick. They should not be located higher than second-story windowsill level.
- Should project no more than 5 feet from the face of the building and at least 1 foot inside the curb line.
- Size should be a maximum of 12 square feet.

WINDOW SIGNS

- Window signs should be painted onto the display window or door window.
- Clear windows are not considered to be a background color. However, anything other than clear (such as tinted) will be considered on a case by case basis by the Commission.
- Should be approximately 3 - 4 feet above the sidewalk at the center point for good pedestrian visibility. Optional locations could include 18 inches from the top or bottom of the display window glass. Window signs are also appropriate on upper-floor windows and the glazing of doors.
- Should not exceed more than 15% of the total glass area on which they are displayed.
- To increase readability, letters should be painted and be outlined in black or a dark color.