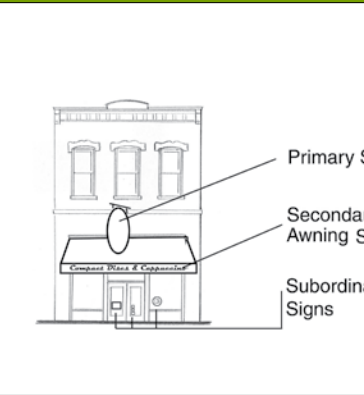


DALLAS, GA



This document is Exhibit C of the Dallas Historic District Ordinance.

Designed By:



Prepared For:

The Dallas Historic Preservation Commission,
The City of Dallas, Georgia

SEPTEMBER, 2009

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

These guidelines constitute accepted suggestions for the preservation of the character of Dallas's historic resources. They were written in order to retain a level of historic significance and guide property owners in the choices they make for completing sensitive work on their structures. They can also be helpful in the cases of applying for historic preservation tax incentives and community level historic preservation-based grants. This document is based on the most current standards for the treatment of historic properties and environments, as set by the Secretary of the Interior, National Park Service and is to be used as a guide for the care and review of these resources in Dallas, Georgia. The City of Dallas, Dallas Historic Preservation Commission, the National Park Service, the Georgia State Historic Preservation Office, MACTEC Engineering and Consulting, Inc., or any persons affiliated with the creation of these guidelines shall not be held liable for any damage or unacceptable results upon a property in conjunction with the application of these guidelines.

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Prepared For:

- Dallas Historic Preservation Commission
- City of Dallas

September, 2009

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SECTION A

OVERVIEW

Chapter 1:
Introduction to Design Guidelines

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How to Use These Guidelines

1.1. What are the Benefits of Design Guidelines?

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

facades. Design guidelines provide a “level playing field” for all property owners because they apply equally to everyone in the district. In this way, all property owners’ rights are protected from potential adverse impacts that could result from the actions of one or more property owner(s).

1.2. Why Have Guidelines?

Design guidelines are an important part of the City of Dallas efforts to recognize and protect its historic downtown and the quality of the immediate surroundings. The guidelines are used by the Dallas Historic Preservation Commission (HPC) in the design review process as a basis for review of proposed rehabilitation and new construction.

These guidelines for rehabilitation and new construction apply only to the exteriors of properties, and are intended to protect the overall characteristics and architectural integrity of the district’s structures. The design review process helps to ensure that the historic district will be protected from inappropriate new construction, misguided remodeling or demolition. Adherence to guidelines generally stabilizes or increases property values in the historic district. The emphasis is on maintaining architectural styles, details

and streetscape elements that collectively make up the unique commercial character of the district. For new construction, the emphasis is on the importance of relating new buildings and landscape elements to the existing historic context. Overall, the Commercial Historic District Design Guidelines provide the Dallas HPC with uniform, objective standards on which to base design review decisions.

Upon finding that a proposal would not adversely affect the district, a Certificate of Appropriateness (COA) is issued by the Dallas HPC. The COA authorizes the building owner to commence work or apply for a building permit with the City if the proposed work requires a permit (see COA Approval Matrix pgs. A-12-14).

WHAT GUIDELINES DO:

- **Respect** the traditional commercial character of the downtown, reinforcing community identity and appearance.
- **Retain** the architectural character and historic, quality materials of buildings during the course of maintenance, renovation or rehabilitation.
- **Ensure** that proposed additions to existing buildings and/or new construction respects and is compatible with setbacks, spacing, scale, and other defining characteristics of existing buildings on the street.
- **Avoid** Demolition-by-neglect.
- **Preserve** significant site features, such as landscaping, trees and pedestrian features, the comfortable and inviting-shopping environment, and safe and convenient streets that accommodate pedestrians and cars.
- **Assist** property owners by suggesting “best practices.”

WHAT GUIDELINES DO NOT DO:

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

1.3. Preservation Efforts and the Dallas HPC

By The Dallas Historic Preservation Commission

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

In order to generate this new enthusiasm, the downtown area had to be made more appealing to the shoppers, business owners, and employers. To accomplish this, investments have been made that offer an improved environment, easier accessibility, improved parking, and a general appearance of new life in the downtown area. Dallas looks forward to future downtown success by exercising a philosophy of "historic preservation by means of economic revitalization."

The Commercial Historic District was created in 2009. Its most notable building, the Paulding County Courthouse, is individually listed on the National Register of Historic Places.

The Dallas Historic Preservation Commission strives to educate the public while promoting preservation. Through the distribution of these guidelines, the HPC provides applicants with preservation-related information and the parameters for orderly growth and development within the Commercial Historic District. In addition to overseeing implementation of these guidelines, the City and the HPC will remain available for additional local preservation efforts, programs, and information on the latest State and Federal funds available for carrying out preservation work.

We hope that you find these guidelines useful and that you will contact the HPC with questions that you might have about historic preservation in Dallas.

Benefits of Local Historic Districts

Source: Georgia Alliance of Preservation Commissions web site www.uga.edu/gapc/assistance.htm

Local districts protect the investments of owners and residents. Buyers know that the aspects that make a particular area attractive will be protected over a period of time. Real estate agents in many cities use historic district status as a marketing tool to sell properties.

Local districts encourage better design. It has been shown through comparative studies that there is a greater sense of relatedness, more innovative use of materials, and greater public appeal within historic districts than in areas without historic designations.

Local districts help the environment. Historic district revitalization can, and should, be part of a comprehensive environmental policy.

The educational benefits of creating local districts are the same as those derived from any historic preservation effort. Districts help explain the development of a place, the source of inspiration, and technological advances. They are a record of ourselves and our communities.

A local district can result in a positive economic impact from tourism. A historic district that is aesthetically cohesive and well promoted can be a community's most important attraction. The retention of historic areas as a way to attract tourist dollars makes good economic sense.

The protection of local historic districts can enhance business recruitment potential. Companies continually re-locate to communities that offer their workers a higher quality of life, which is greatly enhanced by successful local preservation programs and stable historic districts.

Local districts provide social and psychological benefits. A sense of empowerment and confidence develops when community decisions are made through a structured participatory process rather than behind closed doors or without public comment.

1.4. Hints to a Successful Historic District Business

For property and business owners in Dallas, Gerogia:

Historic preservation is directly related to the success of businesses in a historic district. The following are a few simple hints to running a successful, courteous business in the Dallas Commercial Historic District, including a quick reference guide for where to learn more in the guidelines:

First impressions are lasting impressions. ‘Curb appeal’ offers positive perceived value to customers. Entrances should be attractive and storefronts clean, uncluttered, and well maintained with display windows that are appealing and inviting. And it is important to keep display lights on, ESPECIALLY during the day when glare is high and strong contrasts are created between sunny and shaded spaces (dark displays can give the immediate impression that you are closed!).

Restrooms are a necessity and a convenience. Currently, Dallas does not have a public restroom facility for the downtown. All businesses can help with this by taking the “toilets attract” approach. If it is possible, allow customers to use your facilities, and make them welcoming. It is best to avoid “no restrooms” or “customers only” signs. The restroom can bring customers into the business and expose them to merchandise.

Keep signs simple, clear, decorative, and professional. It is best to not include much verbiage on a sign (less than 6 words). Signage does not have to be simply the name of the company, it can also more creatively promote what you sell. Blade signs (perpendicular to the street) are allowed and provide motorists and pedestrians good visibility. (Refer to the City of Dallas sign ordinance.)

Allow your customers to use the parking in front. This is best achieved when all employees park outside of the retail areas.

Remember that “critical mass” is a rule of convenience. Pedestrian-friendly walkways, where visitors can walk from store to store and to restaurants or businesses, provide for happy shoppers and diners who will stay longer and spend more money.

Quick Reference Guide to These Guidelines:

First Impressions:



Character: pg. A-6



Storefronts: pg. B-10



Displays: pg. B-12

Keep Signs Simple:



Primary Signs: pg. C-8



Secondary Signs: pg. C-10



Subordinate Signs: pg. C-11

Parking, Environment and Conveniences:



Environment: pg. B-7



Awnings: pg. B-23



Patios-Dining: pg. B-27

1.5. Dallas Commercial Historic District Map

The downtown area of Dallas, Georgia currently has one historic district. The local "Commercial Historic District" was created in 2009. A core of historic properties are located within the district as well as several vacant parcels, parking lots, and abandoned properties. It is important for these vacant or abandoned properties to be included in the district and addressed by guidelines, as future development of these properties will have an impact on the district and its historic resources.

Local Historic District

- All properties (structures and parcels) within the district have been recognized as part of an area which creates a "sense of place" that defines the central downtown Dallas environment.
- All properties (structures and parcels) within the Commercial Historic District are under Dallas HPC purview and must follow local COA procedures for building permits via these guidelines (see "How to Apply for a Certificate of Appropriateness" later in this Section).

- If the citizens of Dallas and the HPC choose to establish a National Historic Register District and apply to the National Park Service, properties would be eligible to apply for additional historic preservation-based tax credits and benefits for following appropriate rehabilitation standards. (See Appendix V and check with the Dallas HPC for reference material for State and Federal historic preservation-based tax incentives for properties. This information is applicable if Dallas chooses to pursue National Register district status as a whole for its historic downtown, or for property owners who wish to individually nominate their buildings for the National Register.)

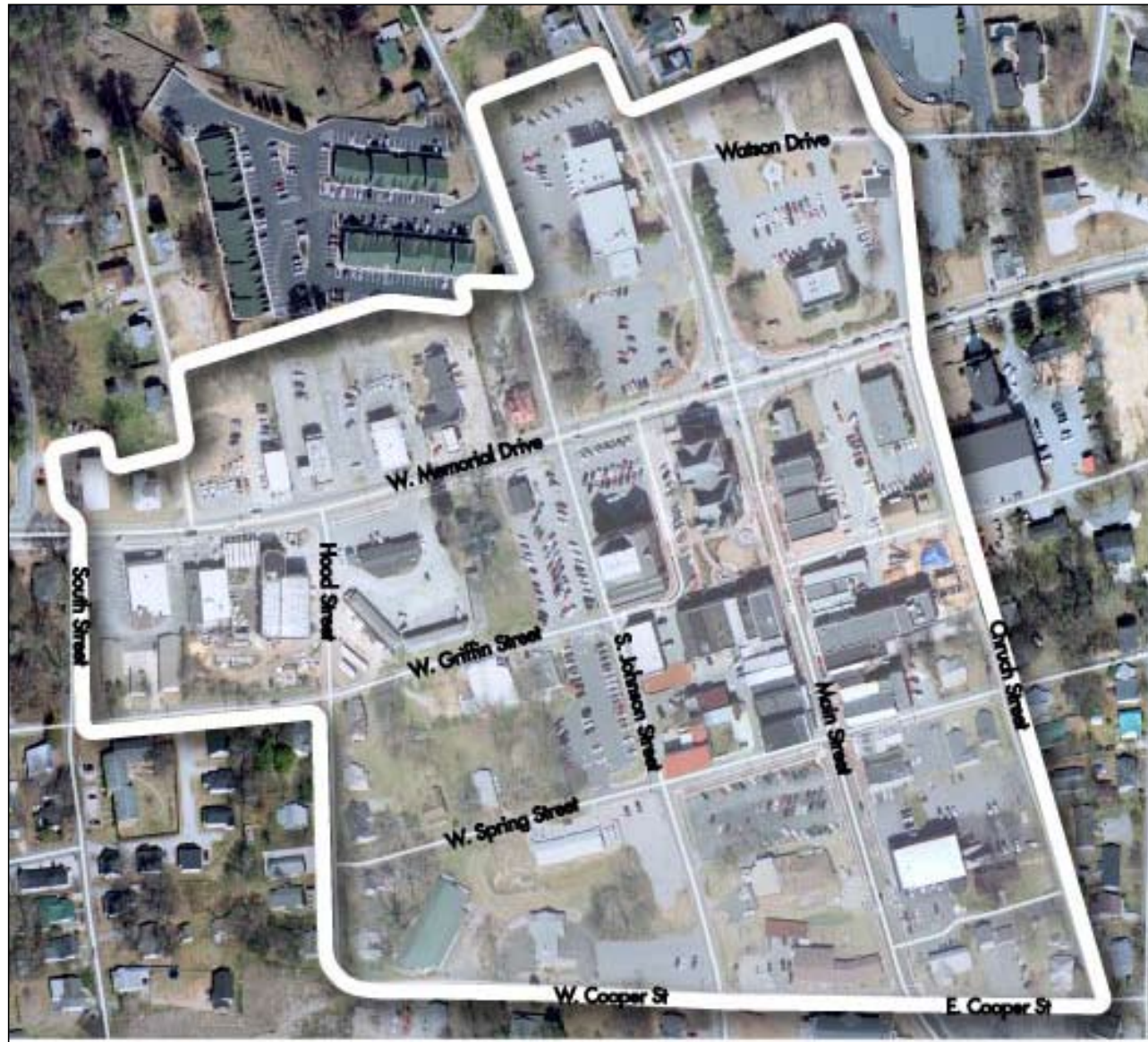
1.6. Relationship to Zoning

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

The Dallas zoning ordinance prescribes permitted land uses for each property inside the city limits based on established zoning. Development standards are also prescribed for each zoning category to, at a minimum, regulate the size and placement of buildings. For properties within the local historic district, additional regulations apply in the form of the design review process, based upon these guidelines.

It is important to note that a proposed project must also be reviewed by the City for compliance with building codes and other applicable local ordinances, such as the sign ordinance. Proposed zoning changes need to go through the City Development Services Department and an independent zoning review process.

Fig. 1.1: Dallas Commercial Historic District boundaries



Map Source: City of Dallas, 2008

(Left) The Dallas Commercial Historic District (solid line). All properties within this local historic district must follow local COA procedures for building permits. Updated maps and district information may be obtained from the Dallas Development Services Department office.

1.7. Retaining a “Sense of Place” & Context

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

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



MACTEC: Dallas, 2008

All roads lead to the historic Courthouse. Its architecture and the adjacent, recently renovated square provide a picturesque focal point for the Dallas Commercial Historic District.



MACTEC: Dallas, 2008

The downtown Dallas “streetscape” includes brick sidewalks, sidewalk-planted shade trees, on-street parking, traditional storefronts, unique lighting, benches, and decorative banners.



MACTEC: Dallas, 2008

Significant historic buildings, such as this building at the corner of Main and the square, exemplify the two-part commercial form that is “Classic Main Street.”



MACTEC: Dallas, 2008

The combination of public spaces and historic structures contribute to the character of downtown Dallas.



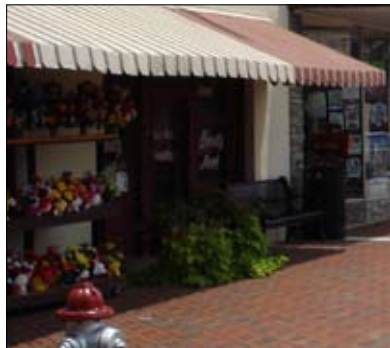
MACTEC: Dallas, 2008

The historic Paulding County Courthouse is the well-recognized defining landmark of downtown Dallas.

1.8. Recognize Change

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

With both visible and covered layers of history, each respective layer must be identified, interpreted and maintained with the appropriate measure sensitive to its period of significance. For example, an 1890s brick structure that has retained its late-Victorian era details may be identified and thereby maintained with soft mortar pointing, wood windows and care for its porous brick surface, yet a leaded glass storefront transom with copper frames installed in the 1920s and post-WWII original raw-aluminum display cases from 1946 could also be retained with repair methods that are appropriate for the respective eras. There are no “blanket” answers, nor over-arching standards for the entire district.



MACTEC: Dallas, 2008

Changes to storefronts are often made to display products, such as these shelves that held flower arrangements.



MACTEC: Dallas, 2008

Early to mid-20th Century architecture is part of the history of the built environment. This mid-20th Century Post Office structure has individual qualities that warrant preservation.



MACTEC Photo Archives

Certain changes stand out as inappropriate today that were acceptable at one time, such as this infilled window opening with ca. 1950 jalousie sashes. This is true for new materials being sold (and accepted) today as replacements for original features.



MACTEC Photo Archives

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

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

Victorian-era buildings and cast iron storefronts were once cutting edge. In the 1940s through the 1960s, style, maintenance and perhaps social preference dictated their removal or change for newer materials such as copper and aluminum. Today we value most original materials regardless of their era. Any building built to last 100 years will have change imposed on it. These guidelines should help determine what is relevant to preserve.

2.1. Project Planning and Preservation Principles**Principal Preservation Methods**

Preservation is defined as taking the action needed to retain a building, district, object or site as it exists at the present time. Levels of preservation efforts might range from stabilization (such as to prevent further deterioration or loss of significant historic elements) all the way to the philosophical aspects of highly studied restoration measures. General maintenance work that is completed using accepted preservation methods is typically the best option.

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

1. Stabilization

This begins with making a building weather resistant and structurally safe, enabling it to be rehabilitated or restored in the future. Stabilization techniques include covering the roof and windows so that rainwater cannot penetrate, removing overgrown vegetation, pest control, carrying out basic structural repairs, securing the property from vandalism and other steps to prevent additional deterioration of the property. For a building that is not currently in use, a common stabilization approach would be to “mothball” the building until a suitable use is found (see Section D, Chapter 7.5 “Stabilizing [‘Mothballing’] Structures.”)

2. Rehabilitation

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

3. Restoration

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

4. Reconstruction

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

2.1. Planning and Principles (continued)

The Secretary of the Interior's Standards

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

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

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

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

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

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

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

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

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

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

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

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

SUMMARY OF A PROPERTY OWNER'S APPLICATION PROCESS

(Please see Appendix II with text of Dallas Historic Preservation Ordinance (City Code Chapter 19, Section 5-1901 -- 5-1910) for full rules, records, appeals, etc.)

Taken from Dallas Historic Preservation Ordinance, Ch. 19, Sec. 5-1905.

(a) Approval of alterations or new construction. After designation by ordinance of a historic property or of a historic district, no material change in the appearance of such historic property or of a structure, site or work of art within such historic district shall be made or be permitted to be made by the owner or occupant thereof, unless or until the application for a certificate of appropriateness has been submitted to and approved by the historic preservation commission.

(b) Approval of new construction. The historic preservation commission shall issue certificates of appropriateness to new structures constructed within designated historic districts if these structures conform in design, scale, building materials, setback and landscaping to the character of the district specified in the design criteria developed by the historic preservation commission.

(c) Guidelines and criteria for issuance. The historic preservation commission shall issue certificates of appropriateness to existing buildings. The Secretary of the Interior's Standards for Historic Preservation Projects, including the Secretary's Standards for Rehabilitation, shall be used as a guideline along with any other criteria adopted by the historic preservation commission.

(d) Submission of plans to the historic preservation commission. An application for a certificate of appropriateness shall be accompanied by such drawings, photographs, plans or other documentation as may be required by the historic preservation commission. Applications involving demolition or relocation shall be accompanied by post-demolition or relocation plans for the site. **(Note: Due at least 10 days prior to HPC Meeting.)**

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

(1) The historic preservation commission shall approve the application and issue a certificate of appropriateness if it finds that the proposed material change in the appearance would not have a substantial adverse effect on the aesthetic, historic or architectural significance and value of the historic property or the historic district. In making this determination, the historic preservation commission shall consider,

in addition to any other pertinent factors, the historical and architectural value and significance, architectural style, general design arrangement, texture and material of the architectural features involved and the relationship thereof to the exterior architectural style and pertinent features of the other structures in the immediate neighborhood.

(2) The historic preservation commission shall deny a certificate of appropriateness if it finds that the proposed material change in appearance would have substantial adverse effects on the aesthetic, historic or architectural significance and value of the historic property or the historic district.

(f) Notice of application; public hearing. At least seven days prior to review of a certificate of appropriateness, the historic preservation commission shall take such action as may reasonably be required to inform the owner of any property likely to be affected because of the application and shall give the applicant and such owner an opportunity to be heard. When the historic preservation commission deems it necessary, it may hold a public hearing concerning the application....

(i) Deadline for approval or rejection. The deadline for approval or rejection of an application for a certificate of appropriateness shall be as follows:

(1) The historic preservation commission shall approve or reject an application for a certificate of appropriateness within 45 days after the filing thereof by the owner or occupant on a historic property or of a structure, site or work of art located within a historic district. Evidence of approval shall be by a certificate of appropriateness issued by the historic preservation commission. Notice of the issuance or denial of a certificate of appropriateness shall be sent by United States mail to the applicant and to all other persons who have requested such notice in writing filed with the historic preservation commission.

(2) Failure of the historic preservation commission to act within 45 days shall constitute approval, and no other evidence of approval shall be needed.

Rejections, Appeals, Undue Hardships. See Appendix II for full code Sec. 58-36--58-93.

2.2. How to Apply for a Certificate of Appropriateness

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

tions to “return a building, site or structure to a historic appearance” all require a COA. Demolition, relocation and new construction within the district also requires a COA (see COA Approval Matrix pgs. A12-14).

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

A summary design review process flowchart is included on page A-15.

2.3. Which Properties Require Design Review?

All projects that will result in material changes to the appearance of properties within a designated historic district require design review. Please note that design review covers both historic and non-historic properties in the district, whether conforming or non-conforming, historic or non-historic. The map of the district can be found in this document (see Figure 1.1 “Dallas Commercial Historic District Boundaries” pg.

A-5), though the boundaries of the district may be changed from time to time through appropriate process. The official map will be maintained by the City of Dallas.

2.4. What Type of Work Requires Design Review?

Design review is required for all projects that will result in a material change to the appearance of a property in the district, typically involving external physical alteration of the property including, but not limited to:

- **Rehabilitation**
- **Additions**
- **Relocation**
- **New Construction**
- **External Changes Requiring a Building Permit**

Please refer to the Certificate of Appropriateness Approval Matrix on pages A-12 through A-14 to find the design review that will be required for the type of work/action proposed, and if the action will require a building permit.

COA Approval Matrix Follows on Next Pages

2.5. What if Work Begins Before Design Review?

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

A OVERVIEW

Chapter 2 HOW TO USE THESE GUIDELINES

2.6. Certificate of Appropriateness Approval Matrix-Commercial

Certificate of Appropriateness Approval Matrix - Commercial District				
ACTION	No Approval Required	Commission Review with Documentation	Building Permit Required	Quick Reference: Guideline Section & Pg. #
Additions / New Construction		x	x	A-9, B-5, B-8, 23, 26-28
Accessory structures (sheds, garages, etc.)				
Visible from the street/new, any size, or demolition		x	x	A-9, B-5, B-8, B-26-28
Not visible from the street			x	A-6, B-26
Awnings and Canopies (Retain / Repair / Recover / Restore)				B-24
Awnings and Canopies (New installation / Design or change form)		x		A-9, B-24
Balconies (New installation or repair. See also Windows - new openings)		x	x	A-6, B-5, B-28
Carports (addition or enclosure off rear alleys only)		x	x	B-5, B-20, B-21
Cornices & Coping (Storefront or Upper Façade)				
Retain / Repair with same material (See also Painting)	x			B-7, B-16, B-18
Restore original configuration with new materials			x	A-9, B-7, B-10, B-18
New / any location		x	x	A-8, A-9, B-7, B-10, B-18
Curb Cuts			x	B-8
Decks and Patios				
Repair, same material	x			B-8, B-28
New, visible from street / with structure		x	x	A-6, A-9, B-8, B-27-28
New, not visible from street / non-structure			x	A-9, B-8, B-27-28
Decorative Shutters				
Repair / Replacements, same material and size	x			B-17
New				A-6, B-4, B-7, B-17
Demolitions (part or all of structure)		x	x	D-1
Doors / Garage Doors				
Retain / Repair with same material (re-painting)	x			B-11, B-12
Change in material or size				A-9, B-6, B-11, B-12
New / any location		x	x	A-6, A-9, B-5, B-11, B-12
Any change in opening (Also see Displays - Storefront opening)		x	x	A-6, A-9, B-6, B-11, B-12
Driveways				
Same surface	x			B-8
New construction, material change or relocation		x	x	A-6, B-8
Equipment (antennas, satellite 18" or less, HVAC, refrigeration, exhaust, etc.)			varies	B-21
Exterior - Walls, Piers, Upper Façades (clapboard, stucco, brick, etc.)				
Repair with same materials (See also Painting, Re-pointing Masonry)	x			A-8, B-6-7, B-22
Replacement with new materials (See also Painting)		x	x	A-6, A-9, B-6-7, B-23
Exterior Façade Change (Incl. style changes)				
Retain / Repair same material, any part of structure	x			A-8, B-6-7, B-22-23
Replacement of non-historic materials (Restore original config.)		x	x	A-8-9, B-6-7, B-22-23
Façade - Commercial (see Storefront or Exterior Façade Change)				
Façade - Rear (See Rear Façade)				
Fences or gates, retain or repair existing with same materials	x			B-8
Fences or gates, new or change in materials			x	A-6, B-8

(Matrix continued on next page)

2.6. COA Approval Matrix-Commercial (continued)

Certificate of Appropriateness Approval Matrix - Commercial District				
ACTION	No Approval Required	Commission Review with Documentation	Building Permit Required	Quick Reference: Guideline Section & Pg. #
Fire Escapes, new or change in materials or location		x	x	B-20, B-22, B-28
Fountains				
Repair with same materials	x			B-8
New or visible from street		x	x	A-8, B-8, B-18, B-19
Gutters & downspouts, gutter covers				
Repair or replace existing w/same material or add gutter covers	x			A-7, A-8, A-9
Replacement with new materials				A-6, A-9, B-17, B-21
Interiors				
Decorative changes	x			N/A
Ad Valorem Tax Exemption (State Review See Appendix)		x		N/A
Historic Rehab Tax Credits (State & NPS Review See Appendix)		x		N/A
Landscaping				
Visible from the street/any minor change	x			N/A
Tree Removal/mature trees		City Tree Commission	x	N/A
Lighting (See Site and Landscape Lighting)				C-5
Mechanical Systems, HVAC & Window Units, exhaust fans, etc.				
Replace or repair existing unit with same materials	x			B-20
New or relocation			x	A-6, B-20, B-21
Painting				
Maintenance or color change	x			A-1
Painting originally unpainted surface (or removing paint)				A-9, B-11, B-17, B-22-23
Parking Lots, pavement (see Driveways)				
Pools (rear façade or roof only)			x	B-20, B-27
Porches (see Decks & patios)				
Rear Facade (Facing public alley or rear parking facility)				
Service / Delivery Door / Overhead Door (Also see Doors)				B-12, B-20, B-21
Ramps/Lifts		x	x	B-21, B-26, B-27
Security Devices (Burglar Bars, Alarm Boxes, etc)				B-20, B-21
Utilities (electric panels, exhaust fans, grease traps, phone, pipes)	x		x	B-21
Relocation of building or structure		x	x	D-3
Re-pointing, repair of masonry				A-9, B-22, B-23
Retaining Walls				
Repair, same material and shape	x			B-8, B-22
Install new or removal of existing (visible from street)		x	x	A-6, B-8, B-22, B-27, D-1
Install new or removal of existing (not visible from street)			x	A-6, B-22, B-26-27
Roof				
Repair, same material	x			A-9, B-19
Replace, new materials or shape of shingle				A-6, A-9, B-18-19
Change shape of roof		x	x	A-9, B-5, B-9, 18, 19, 27
(Matrix continued on next page)				

Certificate of Appropriateness Approval Matrix - Commercial District				
ACTION	No Approval Required	Commission Review with Documentation	Building Permit Required	Quick Reference: Guideline Section & Pg. #
Sheds (See Accessory Structures)				
Walkways				
Repair, same material	x			B-8
New construction, new materials, relocation (visible from street)		x	x	A-6, A-9, B-8
Siding (See Exterior Siding)				
Signs / Plaques		Building Inspector		Section C
Site and Landscaping Lighting				
Repair, same material	x			B-8
New Installation				A-6, B-8
Solar Collectors, Sky Lights				
Repair or replace with same materials, same location	x			B-27
Install new, any location			x	B-21, B-27
Steps				
Repair or replace with same materials, same location	x			A-8, A-9, B-28
Install new, any location			x	A-6, B-23, B-27, B-28
Storefront (Public Commercial)				
Storefront - Bulkhead				
Retain / Repair with same materials (See also Painting)	x			A-9, B-11, B-15
Remove / Replace with new materials (See also Painting)		x	x	A-9, B-6, B-11, B-15
Storefront - columns (See Storefront-Displays & Trim)				
Storefront - Displays (Framing and / or Glass)				
Retain / Repair with same materials (See also Painting)	x			A-9, B-11, B-13
Remove / Replace with new materials (See also Painting)			x	A-9, B-6, B-11, B-13
Storefront - Opening (Change layout or create new opening)		x	x	D-1, A-6 B-5, B-6, B-12
Storefront - Entry Doors (See Doors)				
Storefront - Transom Windows (See Storefront-Displays & Windows)				
Storm Windows and Storm Doors				
Repair or replace, any material	x			A-9, B-11, 12,13,16
Install new		x	x	A-6, A-9, B-12, 13,16
Trim (Scrollwork, fascia, banding, decorative vents, columns, etc.)				
Retain / Repair with same materials (see also Painting)	x			A-9, B-16, B-18
Replace - same material, size, shape, configuration, any location			varies	A-9, B-7, B-16, B-18
Replace - new material same size, shape, configuration, any location		x	varies	A-8, A-9, B-7, B-16
Install new, change in size, design or repair with new materials		x	x	A-6, A-8, B-7, B-16&17
Windows				
Retain / Repair with same material (see also Painting)	x			A-9, B-5, B-14, B-17
Replace, same material, size, shape, configuration, any location			x	A-9, B-7, B-17, B-20
New openings, Change in size of opening, or New material		x	x	A-6, A-8, B-7, B-16&17

2.7. Design Review Process Flowchart

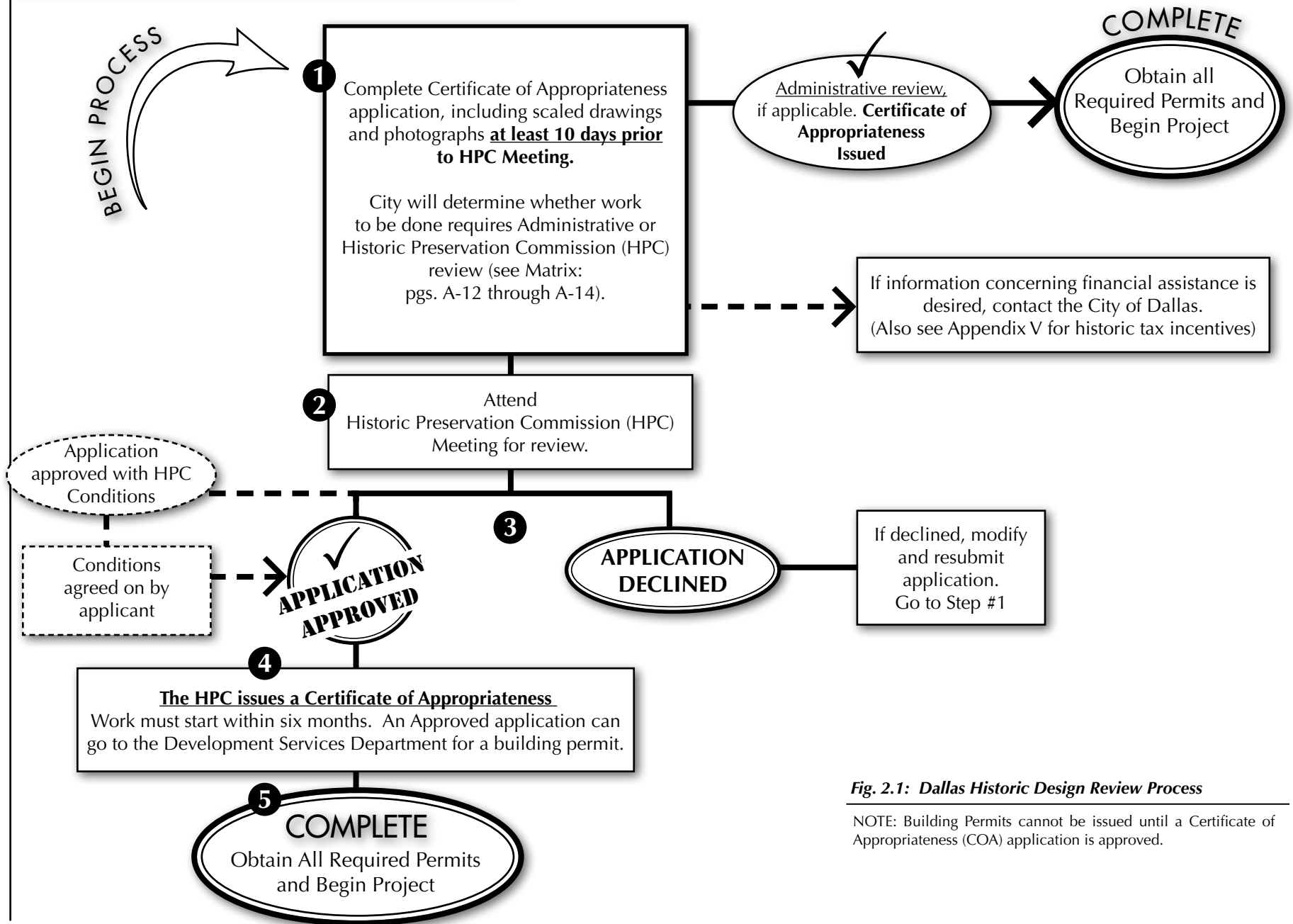


Fig. 2.1: Dallas Historic Design Review Process

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

SECTION B

COMMERCIAL HISTORIC DISTRICT GUIDELINES

Chapter 3:
Basics of Traditional
Commercial Buildings

Chapter 4:
Commercial Architectural
Design Guidelines

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

By following these guidelines, each and every storefront can be an individual statement while also contributing to the historic district as a whole. In some areas of the Dallas Commercial Historic District, residences are zoned for professional use (i.e. adaptive use of historic homes for businesses along Memorial Drive and along the fringes of the district). Buildings originally designed for industrial uses should be considered with respect to the context of their unique construction and the original environment they may have been built in.

Downtown Dallas Historic Overview

By Dallas Historic Preservation Commission.

The county lines of Paulding County, which had been created in 1832, were redrawn in 1851 by the Georgia General Assembly. Van Wert, which had been the county seat, was now in Polk County. It became necessary to find a suitable site for a new county seat, and on May 19, 1852, the Justices of the Inferior Court of Paulding County purchased 40 acres of land lots 275 and 276 of the 2nd District, 3rd Section of Paulding County, originally Cherokee. The land was purchased from Garrett H. Spinks, who had moved to the area in 1849, for one thousand dollars.

In 1852 the town of Dallas was laid out by William S. Hogue who was the county surveyor. The town was laid out in blocks and lots centered on the crossroads of Cherokee Indian trails. This crossroads is now the intersection of Main Street and Memorial Drive. On July 7, 1852, Erastus Guile received a contract to build a two-story brick courthouse on the west side of what is now Main Street. This courthouse was used by the county until the present courthouse was built in 1892. The old Courthouse was destroyed by fire in 1924 and was replaced by the Dallas Masonic Lodge building. The first recorded sale of a town lot was on November 15, 1853, when Lot 7, Block E, on the southwest corner of what is now Church and Griffin Streets, was sold to John B. Adair for four dollars. In the deed it states that his purpose for buying this lot was to have a place to build a missionary Baptist church.



The town of Dallas was officially incorporated by an act of the Georgia General Assembly on February 8, 1854. The city was originally to be governed by five commissioners to be elected in January of each year. The first five commissioners were: James H. Ballinger, James S. Hackett, Hezekiah Harrison, John S. Poole, and Garrett H. Spinks. Henry Braswell was the first town marshal. In about 1858 the Town of Dallas, having not elected town officers, ceased to exist as an official entity. In 1883 the Town of Dallas was re-chartered by the Georgia General Assembly with F.M. Duncan as first Mayor. The City of Dallas has existed continuously since that time.

(Continued on next page.)

The Southern Business Directory and General Commercial Advertiser of 1854 lists Dallas as having: 4 dry goods stores, 2 grocery stores, 2 druggists, 3 cabinet makers, and one hotel. It also lists the town as having a population of 130. Most of these businesses were located on Main Street and on the south side of the square, which were the first areas of the business district to develop. Due to the Civil War and severe economic depression throughout the 1860's and 70's, there was little growth or development in the business section of town. Between 1854 and 1870, the population increased to 169 persons, and in 1880 there were 188 residents of the town of Dallas. This would all change in 1882 when the East Tennessee and Virginia Railroad was extended to Dallas. The railroad brought many people to Dallas, and by 1890 the population had more than doubled to 455 people. The increase in population, combined with a renewed spirit of development, brought about a rebirth, of sorts, for the downtown business district.

Over the next few years the older wooden structures were replaced with brick and cement structures. Many of the buildings built in this period (1882-1900) were destroyed by two catastrophic fires in the early 1900's. The first fire in 1903 obliterated the storehouses on the west side of the Courthouse square. These buildings were replaced only to be demolished in the late 20th century, along with the county's first brick jail, which had been built in 1878, to make room for the current Courthouse Annex. The only remaining building on the west side of the square, apart from the annex, is the Lee Hardware Building. Parts of it predate the fire of 1903 but it was extensively remodeled in the early 1900's. The second fire occurred in October of 1906 and it burned most of the building on the south side of the Square and at least one building on the west side of Main Street. Most of the current structures in that area date from the period following this disastrous fire.

The west side of Main Street also fell victim to two fires. The first, in the late 1940's, destroyed the Strand Theater and a beauty shop and the second one, in 1967, partially destroyed all of the building between the Dallas Theater and Griffin Street. Parts of the buildings were saved in both fires and in some cases the old walls were reused.

For many years, the section of Main Street between Spring Street and Cooper Avenue was predominantly residential, with the only business being a large two-story hotel, the oldest part of which had been built in the 1850's, that was demolished in the 1940's. The first brick store building was built on this section of Main Street in 1899 on the southeast corner of Main and Spring Streets. The second store building built in this section, also in 1899, was that of Richard "Dick" Watkins' barbershop. Dick Watkins had been born a slave and had the first African-American owned business in Dallas, if not Paulding County. The other buildings in this section date from 1900 to the 1940's.

Over the years the downtown business district of Dallas has been vital, not only to the town, but to the County. It was the place where farmers gathered to sell their crops and to buy supplies and, as time passed, a place to seek entertainment and to window shop.

For many years the largest event in the county was the annual 4th of July singing at the Courthouse. Hundreds of people came from all of the surrounding areas to take part in the festivities and even the current generations have heard the older people tell of the good times had at the singings. The other major role that downtown has played in the county is that of being the judicial center. For 157 years it has been the County Seat and continues to function in that capacity. Dallas is still the heart of Paulding County and is held near and dear by its residents and visitors alike.

3.1. Form vs. Style

While these guidelines are intended to guide the physical elements of each facade, there are two aspects of how to “read” a building that must be made to determine its original intent. The *form* of a building and the *style* of its architectural details are two separate subjects, and each determines how buildings should be rehabilitated, restored or reconstructed today. Both form and style are informative about the date of a building’s construction.

FORM: _____

Closely associated with building “type,” which focuses more on use, the building *form* is largely defined in plan, arrangement of its functional spaces, and (sometimes) its social connotation. For example, the form of a traditional commercial building differs from that of the traditional form of a church, a firehouse, post office, gas station, etc. (Chapter 3.2 “Commercial Building Forms”). When defining form, key characteristics include the overall shape, number and sizes of openings, and bays (physical divisions of buildings defined by windows, walls, or lines of support columns).

This is sample description of the form of a commercial building:

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

Predominant Building Forms Found In Dallas Commercial Districts

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

“Stand-Alone” Building Forms:

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

STYLE: _____

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

Often, the original intended style was built into the fabric of the building’s exterior cladding, treatment of foundation material, proportions of building elements and shape of the window openings. However, style can also be portrayed in the choice (or necessity) of certain window sash and glass divisions, door styles, brackets, applied artistic details, tiles, and original intended amenities such as awnings, railings, light fixtures, hardware or signage.

Significant Historic Building Styles Found In Downtown Dallas

- | | |
|------------------------|--|
| • Italianate Victorian | • International |
| • Romanesque Revival | • Minimal Traditional |
| • Refined Classicism | • Contemporary |
| • Arts and Crafts | • “Googie” or highway “coffee-shop” Commercial |
| • Neoclassical Revival | |
| • Art Deco | |
| • Art Moderne | |

B COMMERCIAL HISTORIC DISTRICT GUIDELINES

Chapter 3 BASICS OF TRADITIONAL COMMERCIAL BUILDINGS

3.2. Commercial Building Forms

One-Part Commercial

Generally a one-story commercial building, this is a stand-alone shop or single structure of multiple storefronts with subdivided individual or internally connected stores, one within each bay of the building.

Two-Part Commercial

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

The Business Block

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

Other Forms of Commercial Buildings

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

Fig. 3.1: Most Predominant Building Form Examples



MACTEC: Dallas, 2008

(Above) A row of one-part commercial buildings make up most of the south side of the courthouse square.



MACTEC: Dallas, 2008

(Below) The majority of two-story or taller “Classic Main Street” buildings, such as this landmark building on the corner of Main and the square, are good examples of two-part commercial form.



MACTEC: Dallas, 2008

(Above) The historic courthouse creates a “business block” as do large scale buildings such as theatres. Lobbies and public areas off street levels are accessed from the sidewalk and lead back into interior and upper floors. In some cases, completely separate shops and office spaces line the facade at street level.



MACTEC: Dallas, 2008

(Below) Downtown Dallas has many historic service station structures and a great deal of stand-alone commercial architecture. The mid-20th century post office is a form of a building that can be accessed by the public from all sides on its lot.

3.3. Parts of the Commercial Facade

The “Three-Part Facade” describes the elevations of most primary commercial facades facing the street (Figure 3.2). The facade is divided into three sections: storefront, upper facade and cornice. These divisions can be found across hundreds of years of construction and in styles up to the present day. Descriptions of the uses and context of the main parts follow.

The Storefront

The storefront is the where the facade “interacts” with the patron. The area inset between permanent building piers is essentially a large opening filled with an arrangement of glass that provides access to the interior (Figure 3.3). It has a marketing role as well as a functional role, and therefore street-level storefronts have traditionally been altered much more than any other part of the facade.

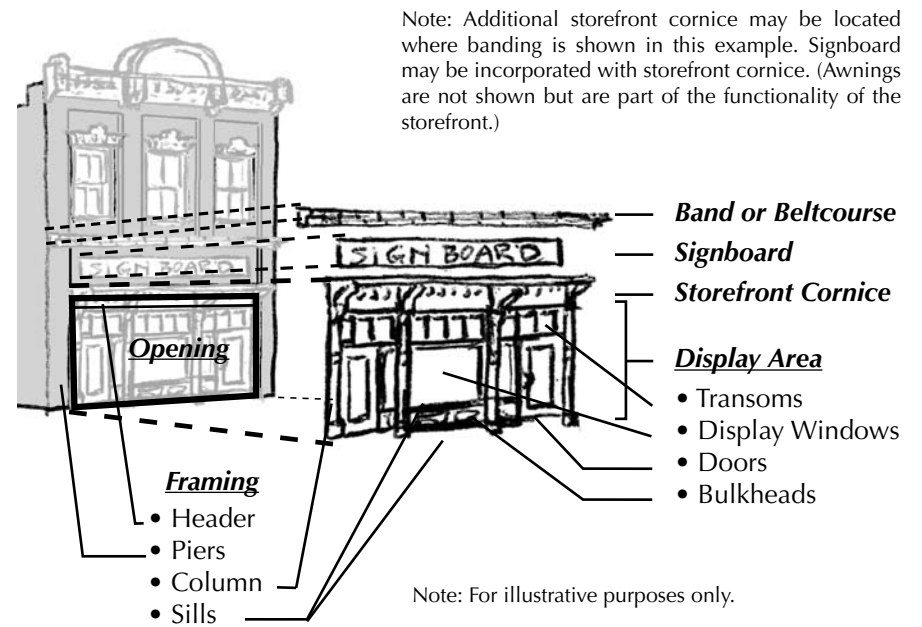
The storefront’s marketing element is the display, which contains its own set of parts: doors, bulkheads, windows and sometimes transoms. Functionally, the storefront provides access to the business, displays wares to sidewalk shoppers, and can also provide natural light and ventilation through high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

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

Fig. 3.2: Illustrated Divisions of the “Three-Part Facade”



Fig. 3.3: Illustrated Components of the Storefront



Note: For illustrative purposes only.

Upper Facade

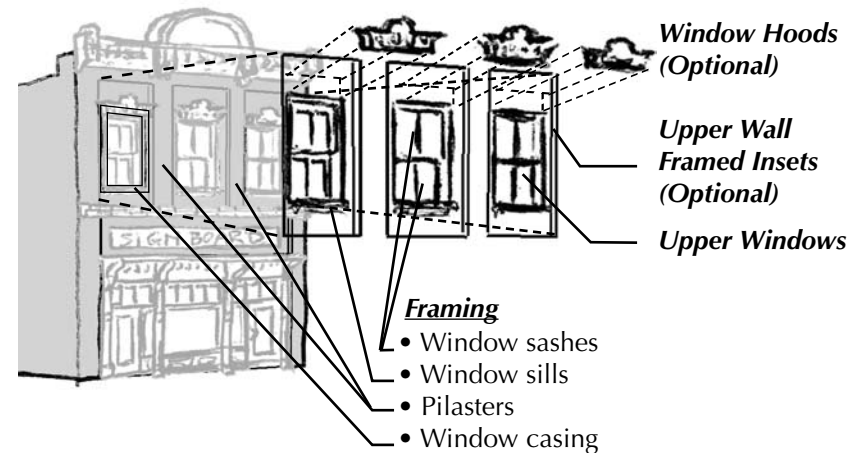
The upper facade can consist of any area or floors of the building above the storefront/street level and below the cornice. In the earliest forms, this would have been a simple wood frame that essentially masked the front gable end of the roof line and provided sign space on a squared off tall facade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

Building Cornice

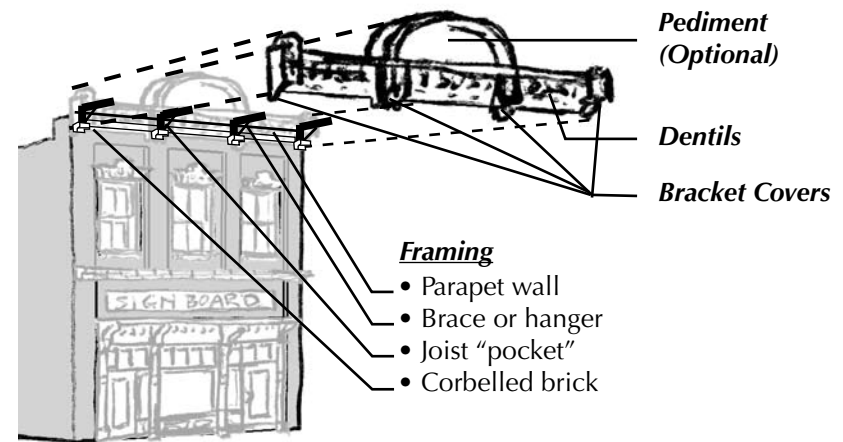
The upper cornice is the visual “crown” along the top parapet edge of the primary facade. This decorative and/or stylized element can be attached, applied or built-up as an extension of the exterior wall material. Functionally, this feature was part of the coping, or cap material, to provide protection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

3.3. Parts of the Commercial Facade (continued)**Fig. 3.4: Illustrated Components of the Upper Facade**

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

**Fig. 3.5: Illustrated Components of the Building Cornice**

Note: For illustrative purposes only.



3.4. The Downtown Environment

Downtown Dallas is a highly structured architectural environment. It is important to understand the concepts and traditional application of density; setback, heights and horizontal continuity of building elements; and reservation of the sidewalk as the “pedestrian hallway.”

Density

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

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

Setback

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



MACTEC: Dallas, 2008



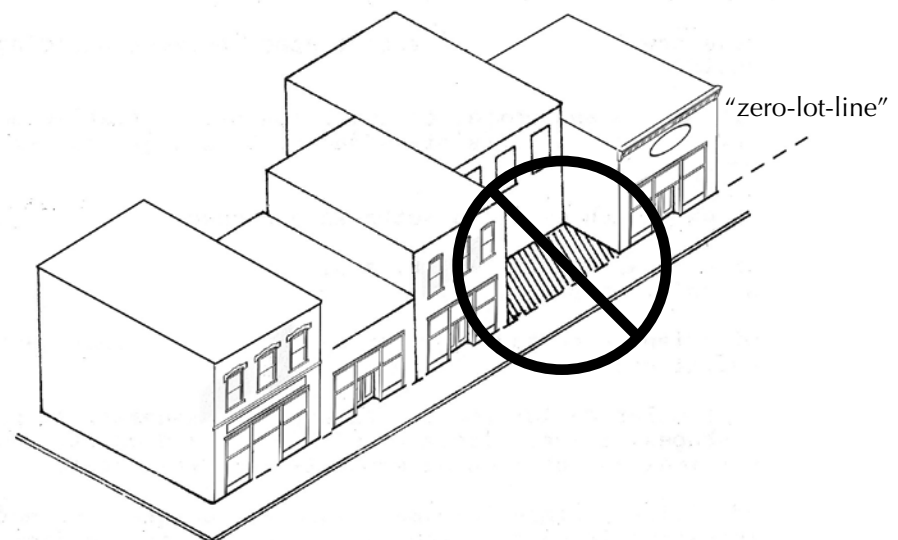
MACTEC: Photo Archives



MACTEC: Dallas, 2008

Zoning and the historic pattern of development in the Dallas Commercial Historic District allows for the highest level of density in the city. It is common for buildings to be constructed to the lot lines at the front and sides.

Fig. 3.6: Example of an Improper Setback in a Downtown Block



Building Height

Generally, building height in a traditional downtown, or in individual districts within an area, reflects structures which were built at about the same time in block groupings. Therefore, the downtown environment typically has blocks of buildings that are generally even and harmonious in building height and floor alignment. Slight variations are common, as some buildings may be a story higher or some building cornices may compete in decorative height within the same block. However, when planning for infill construction or building additions, heights out of scale with the average height in a historic block can be considered inappropriate. (Figure 3.7 at right)

Controlling building height is not meant to prevent new development of greater density or to limit building height in downtown. However, the concept of height progression contributes to the downtown's "sense of place" and facilitates wayfinding for the user. It provides a sense of order to be able to stand in a central place within a downtown, look out, and see a general progression of building heights from this vantage point.

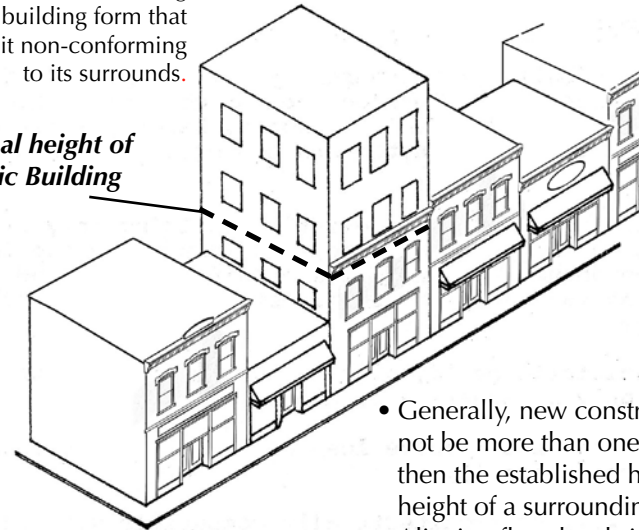
Significant smaller historic buildings should not be visually blocked or overwhelmed by new buildings or additions to buildings. Corner buildings are usually considered anchors and may have somewhat greater mass and height. Following general guidelines for building height and keeping in mind progression in scale will allow the Dallas built environment to be experienced from the heart of the district outward.

Opportunities for new "infill" construction on vacant lots are available in many areas of downtown Dallas. Current zoning allows new construction to a maximum of 35 feet. Existing historic architecture (see Fig 3.8) establishes a precedent to which new building height should be compared. Generally, a new building should not be more than one story taller than the established historic building height of an area/block.

Fig. 3.7: Contextual Building Height

New stories should not be added to a contributing historic building form that will make it non-conforming to its surrounds.

Original height of Historic Building



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

Fig. 3.8: Examples of Conforming Building Height in Dallas

A typical 2-story historic commercial building in Dallas.



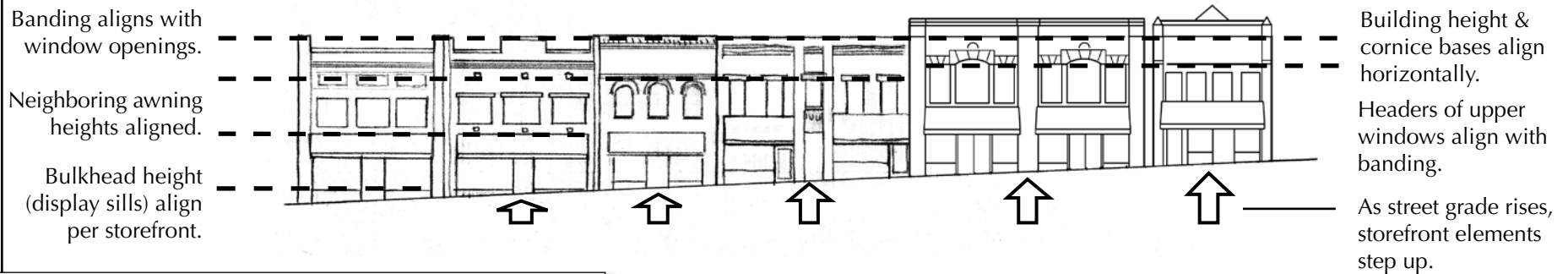
Adjacent 2 and 3-story facades in Dallas. Note that the taller building actually has a 4th floor, but the facade is only 3 stories and is in scale with adjacent buildings.

3.4. Downtown Environment (continued)

“Horizontal Continuity”

Straight lines are harmonious. Modern strip centers follow this concept well with linear form and signs set at uniform heights. Achieving horizontal continuity is more challenging in the traditional downtown environment due to ownership of buildings and facades. However, coordinating horizontal building elements with neighbors can have a positive impact. Features which create continuous visual patterns for the pedestrian to scan the downtown marketplace are found in storefront cornices, banded building materials, awning placement, valances, and banded signs. For the benefit of horizontal continuity, retaining and restoring even the smallest building feature is important.

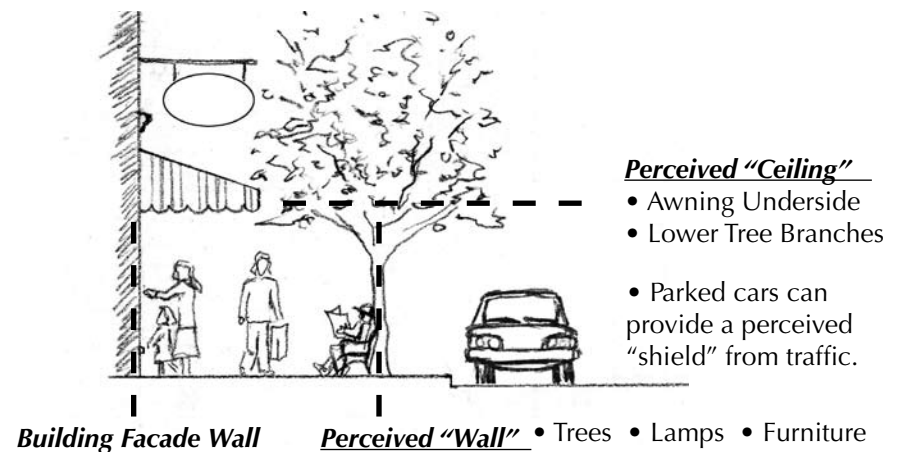
Fig. 3.9: Horizontal Alignment of Elements



The Sidewalk is the “Pedestrian Hallway”

The pedestrian is “king” in the downtown environment, and provisions for the safety and comfort of the pedestrian should be the highest priority. One continuous “wall” of the pedestrian hallway is formed by the attractive building facades and storefronts. The opposite, perceived wall can be composed of a rhythmic and equally set line of street planting (a mix of shade trees and decorative trees or planting beds is preferred) and/or pedestrian amenities visually separating the sidewalk from the street. Also helping define this perceived wall and shielding the pedestrian from moving traffic can be a row of parking, which is usually parallel or angled on wider streets where allowed. Finally, creating the “ceiling” of the hallway is a combination of the lower branches of well-maintained shade trees and the even, coordinated projections of the underside of storefront awnings or canopies.

Fig. 3.10: How To Create the “Pedestrian Hallway”



4.1. Storefronts**General Standards**

MACTEC: Dallas, 2008

Preserved original cast iron columns add character and historic quality to this intricate facade.



The Georgia Trust, 2005

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

Fig. 4.1: Original Features and Storefront Changes



MACTEC: Dallas, 2008

When replacement is necessary, contemporary windows, doors and other features should be carefully selected for compatibility.



MACTEC: Dallas, 2008

Balconies and similar structures can become integral parts of the facade, but proper maintenance is critical.

Appropriate/Acceptable

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

Inappropriate/Not Acceptable

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

Entrances and Plans

Appropriate/Acceptable

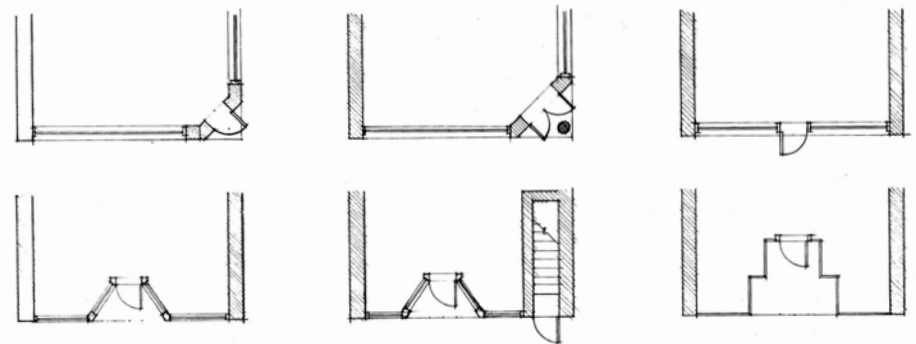
- 4.1.11 Preserve (retain and restore rather than replace) or replicate, if necessary, the historic configuration of a storefront plan (angles, depth, recessed, flush or other).
- 4.1.12 Determine and retain (or replicate, if necessary) the original entry ceiling height, door transoms, materials or placement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

Doors

Appropriate/Acceptable

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

Fig. 4.2: Basic Storefront Plans (25 feet wide storefront)



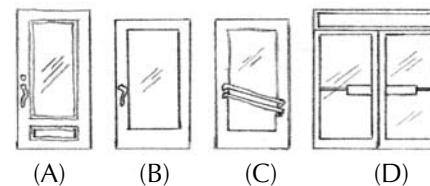
Not to scale. These are only samples of basic storefront configurations.

Inappropriate/Not Acceptable

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

Fig. 4.3: Illustrated Examples of Traditional Commercial Doors

APPROPRIATE:



INAPPROPRIATE:



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

Displays



MACTEC: Dallas, 2008

Replacement of window displays for a historic building should use materials that are appropriate for the building's history and design, such as this renovated display in downtown Dallas.



Comparison - MACTEC photo archives

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

Fig. 4.4: Features of Storefront Displays



MACTEC: Photo Archives

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



MACTEC: Photo Archives

In general display glass should be the greatest amount of material in a storefront. This creates visual interest for shoppers and pedestrians.

Appropriate/Acceptable

- 4.1.22 Preserve (retain, restore and maintain) any original display material. Specifically address the integrity of window glazing, top sides of framing reveal or wood stops that secure the display glass, as these items are exposed to most weathering and UV light (and are intended to be periodically maintained).
- 4.1.23 Retain and repair (rather than replace) deteriorated display parts.
- 4.1.24 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, reveal, massing, scale) in design and materials.
- 4.1.25 If design of original display parts cannot be determined using photographs or historic resources, order custom replacement display windows. Generally, replacement display windows should have glazing that is proportionate to the original display window glass. Width of and placement of divisions and framework must replicate that of original display design.
- 4.1.26 Use flexible clear silicone sealer where the frame meets the glass (or interior plexiglas) set behind the display area to cut heat gain and drafts.
- 4.1.27 Retain later-period displays and modern storefronts with historic significance to downtown, or those using quality modern materials, to preserve later storefront features as noted above (see also item #4.1.17).

Inappropriate/Not Acceptable

- 4.1.28 Do not remove, replace, reduce, cover, or alter original display windows.
- 4.1.29 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water. Cleaners other than gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes can damage historic materials (see also Section B, Chapter 4.4. Additional Features and Amenities: Exterior Walls).
- 4.1.30 Do not install smoked, mirrored, or tinted display window glass. This severely limits valuable product display capability, reflects the street scene back to the pedestrian, and has an inappropriate character for the traditional environment.
- 4.1.31 Do not install thick insulated glass if original, historic frames, trim work and display configuration do not accommodate the new glass. Contemporary glass can be ordered and set into traditional wood framing with the same trim and stops re-installed to the new glass thickness. Historic metal frames are more difficult due to the precise fit of parts.
- 4.1.32 The removal of historic glass or displays should not be carried out to fix simple drafts that can be addressed with proper maintenance, nor as a replacement for removing (or choosing not to reinstall) a well placed, intended awning or traditional sun-screening device. Historic glass and displays are important character-defining features to preserve.

4.1. Storefronts (continued)

Transom Windows



MACTEC: Photo Archives

It is common to have transom windows below the awning if a storefront opening is low. Lightweight awning fabric allows translucent light to pass through.



MACTEC: Photo Archives

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

Fig. 4.5: Features of Storefront Transom Windows



MACTEC: Dallas, 2008

Even though the original door was replaced with a door of different style, this facade is in good keeping with historic architecture due to preservation of the transom windows.



MACTEC: Dallas, 2008

Transom windows on rear facades can be equally important, as they affect the interior space.

Appropriate/Acceptable

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

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

Inappropriate/Not Acceptable

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

Bulkheads

MACTEC Photo archives

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



MACTEC Photo archives

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

Fig. 4.6: Features of Storefront Bulkheads

MACTEC: Dallas, 2008

Brick may be used for bulkheads, however the choice of brick and mortar should consider the overall facade.



MACTEC: Dallas, 2008

Mid-20th Century facades often have long, horizontally oriented windows with corresponding unbroken bulkheads

Appropriate/Acceptable

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

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

Inappropriate/Not Acceptable

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

4.1. Storefronts (continued)

Store Cornices/Beltcourses/Sign Band



MACTEC: Dallas, 2008

Storefront cornices delineate top frames of storefronts. When aligned with neighboring conforming facades, continuity is established.



MACTEC: Dallas, 2008

When adjacent buildings are of different heights, an aligned horizontal band can help, however materials and detailing should be consistent.



MACTEC Photo archives, 2008

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



MACTEC: Dallas, 2008

Horizontal elements, such as the white brick trim in the image above, can create appropriate divisions of a building's facade and delineate an appropriate area for business signs.

Appropriate/Acceptable

- 4.1.56 Preserve (retain, restore and maintain) any original horizontal dividing or decorative elements to the facade. In general these may include, but are not limited to, corbelled masonry courses, stone sills, and appliqué trim that define the horizontal division of the facade.
- 4.1.57 If the store cornice or sign band area is earmarked by an attached feature that caps or frames the storefront area (often with like-material to the upper cornice on a smaller scale) or if evidence shows this existed, then restore or rebuild this feature.
- 4.1.58 If replacing a missing beltcourse, closely match or imitate the original type in general design, location, materials, detailing, and scale.

(See also Section B, Chapter 4.2 "Upper Facades - Building Cornices" for more information.)

Fig. 4.7: Features of Storefront Cornices and Banding

Inappropriate/Not Acceptable

- 4.1.59 Spray-on polystyrene, "blown-on" coatings, built-up mesh, or exterior insulation and finish systems (EIFS) materials are not appropriate to replace, rebuild, or simulate a historic cornice. These materials do not have the sharpness of the stamped details of metal or fiberglass reinforced plastic (FRP) cornices.
- 4.1.60 It is not appropriate to remove or add course-work (banding, trim, cornices, etc.) that was not intended for the period of architecture.

4.2. Upper Facades**Upper Windows**

MACTEC: Dallas, 2008

Screens, sun shades and/or awnings for upper windows are very appropriate in the south. Awnings should match window style (see Fig. 2.25).



MACTEC: Dallas, 2008

Upper windows of the courthouse were custom designed for the facades. These windows can be preserved and restored along with the building.



MACTEC: Dallas, 2008

Replacing historic/original upper windows with off the shelf new windows that do not fit the original framed opening yields unattractive results.



MACTEC Photo archives, 2008

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

Appropriate/Acceptable

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

retrofitted with aluminum compression channels rather than sash weights, or have had these installed over the years; Assess the potential to restore weights. Use chain, wire, nylon, or natural rope that will not degrade in UV light to replace cords.

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

Inappropriate/Not Acceptable

- 4.2.8 Avoid replacing historic windows with off-the-shelf replacements or new windows that do not properly fit the original framed opening.
- 4.2.9 Avoid vinyl, plastic or fiberglass parts as these are not of a historic nature.
- 4.2.10 Grid-between-glass or "snap-in" flat vinyl mullions are inappropriate.
- 4.2.11 Do not discard historic original windows because of condensation or air leaks. Moisture and condensation can occur on single-pane glass when there is a source of moisture from ground water infiltration into the wall system, a crawl space without moisture barriers, lack of insulation or general interior atmosphere problems.

4.2. Upper Facades (continued)

Building Cornices



MACTEC: Dallas, 2008

The courthouse has multiple cornices at different levels.



MACTEC: Dallas, 2008

Modern and Art Deco style buildings often were designed with minimal cornice detailing and simple lines.



MACTEC: Dallas, 2008

Early to Mid-20th Century buildings used simple coping and inlaid masonry. The Masonic lodge is a good example.



Dallas, 2008 & MACTEC photo archives

These masonry cornices can be maintained to avoid the need for and cost of replacement.

Fig. 4.9: Details of Upper Building Cornices

Appropriate/Acceptable

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

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

Inappropriate/Non Acceptable

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

Roofs

For roofs, it is important to assess visibility from the vantage point of the pedestrian. The basic form of the roof system (flat, pitched, gabled, arched, etc.) and the materials (standing metal seam, various shingles, etc.), if seen by the pedestrian, should be maintained. Most Dallas downtown historic commercial buildings have flat or gently sloping roofs with rolled composition or asphalt materials and masonry parapet wall systems. This provides a general visual shield from the pedestrian and allows the building owner a number of possibilities to repair or replace the roof with no detrimental impact. However, adding a new roof over an existing roof, especially if seen from the street (Fig. 4.10), is inappropriate.

A well maintained flat commercial roof (right) with good pitch to rear. Note applied roof membrane continues up back side of parapet walls to clay coping tiles that protect the wall tops. Roof in background has a skylight “monitor.”



MACTEC: Photo Archives

1. Roofing Material

Appropriate/Acceptable

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

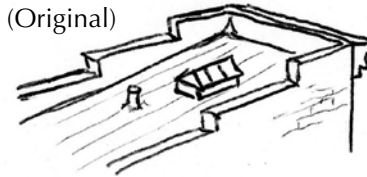
Inappropriate/Not Acceptable

- 4.2.24 Do not install any form of “shed” roof over an existing roof (Fig. 4.10).
- 4.2.25 Do not install a higher pitched roof that can be seen over the parapet walls or from the public street level.

Fig. 4.10: Coverings and New Roofs

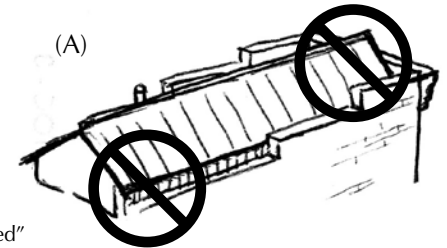
APPROPRIATE:

(Original)



INAPPROPRIATE:

(A)



(B)



In these inappropriate examples, “shed” roofs are (A) installed on top of the original roof, visible over the parapet walls and designed to divert water onto side buildings rather than directly back. And (B) a full metal encasement roof changes the entire form and style of the building.

2. Parapet Walls

Appropriate/Acceptable

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

Inappropriate/Not Acceptable

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

4.3. Rear "Facades"

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

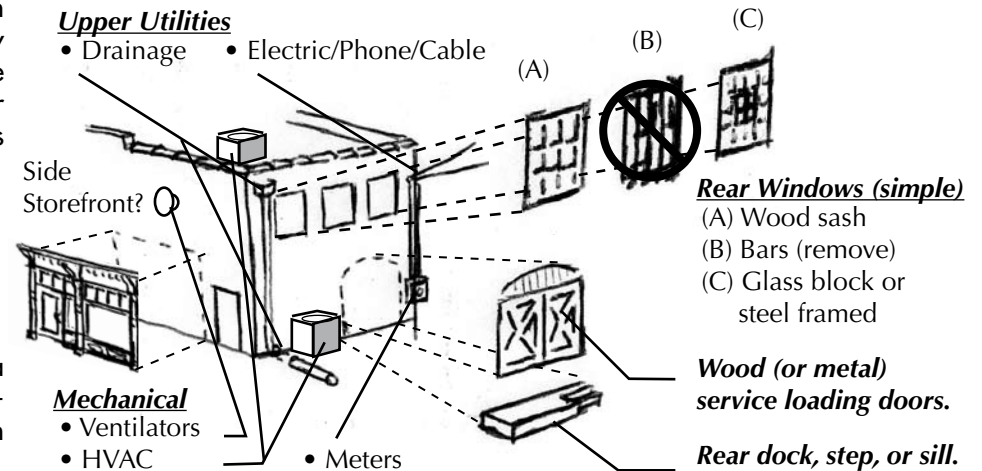
Retain Context of the Rear Elevation

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

Appropriate/Acceptable

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

Fig. 4.11: Components of the Rear Elevation



MACTEC: Dallas, 2008

A good example of simple rear facade renovation with appropriate new windows and doors.



MACTEC: Dallas, 2008

Though original windows were bricked in, this rear facade retains much of the historic character.

Inappropriate/Not Acceptable

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

Rear Utilities**Appropriate/Acceptable**

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

Back Entrances

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

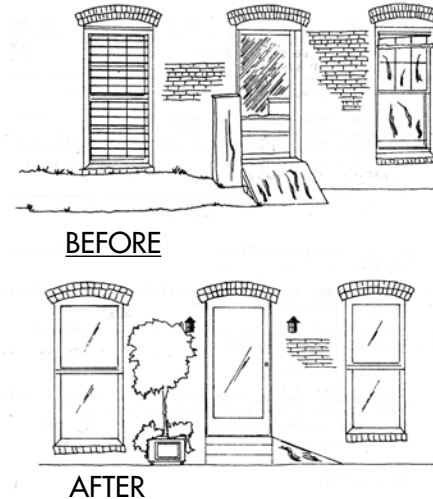
Appropriate/Acceptable

- 4.3.15 Retain and repair (rather than replace) original loading doors. Large original service or fire doors can be secured open to preserve their appearance with new, contemporary doors installed just inside the opening. Sometimes large service entries have enough room to incorporate a common vestibule having multiple internal entries to businesses and collected services such as gas or electric meters.
- 4.3.16 Metal service doors are acceptable with or without glass, depending on the level of security. However, paint should be used to improve the stark nature of a gray metal door.
- 4.3.17 Canopies or awnings are acceptable if patrons will be using the rear entrances or if upper floors are used for business or as a residence. Awnings on rear windows provide the same protection

leys and foundations in need of repair can direct detrimental moisture into the masonry.

- 4.3.14 Ensure ground surfaces are graded away from the building foundation. Installing “French drains” (see Appendix IV. Routine Maintenance) can help direct water away through permeable ground around a building. Always obtain permission to divert run-off to lower areas or public street gutters.

Fig. 4.12: Rear Features Before and After Retain Context



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

as those on fronts. Use simple design, such as straight edge valances, rather than decorative scallops, and solid colors are preferable to stripes.

- 4.3.18 Service entries are better served with simple rigid aluminum canopies if there will be deliveries, trucks, or movement of supplies and personnel that might easily damage a fabric awning.

Inappropriate/Not Acceptable

- 4.3.19 Do not impose false, “Main Street” style storefronts on the rear of a building.
- 4.3.20 Do not use residential-style doors for rear entrances.

4.4. Additional Features and Amenities

Beyond the composition of the storefront facade, a building's complete exterior defines its architectural style. There are both intrinsic structural components and finishing details that contribute to a building's appearance. The additional features and amenities, which might change with each business, are subject to review by the Historic Preservation Committee to ensure these commonly changed items respect the historic resource itself.

Exterior Walls

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

NOTE: If the interior walls are showing wear and damage, look for exterior causes first. Water infiltration can be caused by much of the improper exterior work listed below, "rising damp" from high water tables, dampness in foundation, or structural stresses from other areas on the wall. This problem is common and can be remedied (see Appendix IV. Routine Maintenance).

Appropriate/Acceptable

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

Older buildings, especially those circa 1900 and earlier, can have softer historic brick and mortar. After nearly 100 years this can become weathered. DO NOT repair with harder, Portland cement mortar. Soft mortar MUST be replaced with soft, lime-based mortar to avoid permanently destroying the integrity of the historic brick.



MMACTEC: Photo Archives

Inappropriate/Not Acceptable

- 4.4.3 Do not paint unpainted masonry surfaces, nor add water sealers or apply clear coating of any kind to the masonry. These will change the vapor transmission of the wall system, perhaps permanently.
- 4.4.4 Do not sandblast or use any form of abrasive cleaning method (including high-pressure water) on walls. Abrasive cleaning methods can break the outer "crust" of old brick, or the patina of stone.
- 4.4.5 If a wall is constructed of historic masonry with soft bricks and lime-based mortar, do not repair or re-point masonry with harder (Portland cement) based mortar or contemporary engineered bricks. These materials will be too hard and rigid for the softer historic masonry and will cause permanent damage to the masonry wall.
- 4.4.6 Do not uncover a past problem. Some exterior surfaces may have had covering or application of veneers or stucco for maintenance reasons long ago, such as poor masonry, a fire which compromised the brick, or natural disaster. It is important to understand the history if covering or veneer exists.

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

Quality Architectural Materials

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

For more information on exact procedures for care and maintenance of historic materials see Appendix IV “Routine Maintenance” - specifically the National Park Service *Preservation Briefs* list of materials and subjects.

Appropriate/Acceptable

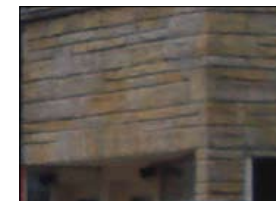
- 4.4.7 Have respect for and work with historic materials by learning about them before removing (See Appendix IV for guidance).
- 4.4.8 Cast iron or metal components are very important features. Paint may be removed from any surface with the appropriate restoration chemical agents; use the most sensitive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

Fig. 4.13: Study of Architectural Masonry Found in Dallas

With a focus on masonry alone, downtown Dallas is full of quality resources. Less expensive cover-up materials have been removed over recent decades and there are many eras of materials to preserve. Continue new construction with materials that are lasting.



Hand-packed soft brick (painted)



Stone veneer.



Stone and polished marble.



Cast & Terra-Cotta Details



Wire cut brick



Cast stone.

Inappropriate/Not Acceptable

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

4.4. Features and Amenities (continued)

Awnings and Canopies

Awnings, when properly installed and scaled (Figure 4.14), can be an important stylistic and functional element of a building facade. They provide protection from the weather and from UV sunlight that can harm display merchandise, and they greatly reduce the amount of maintenance to the storefront area. Most historic buildings have had, or were designed to accommodate, awnings or canopies of some sort.

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

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

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MACTEC Photo Archives

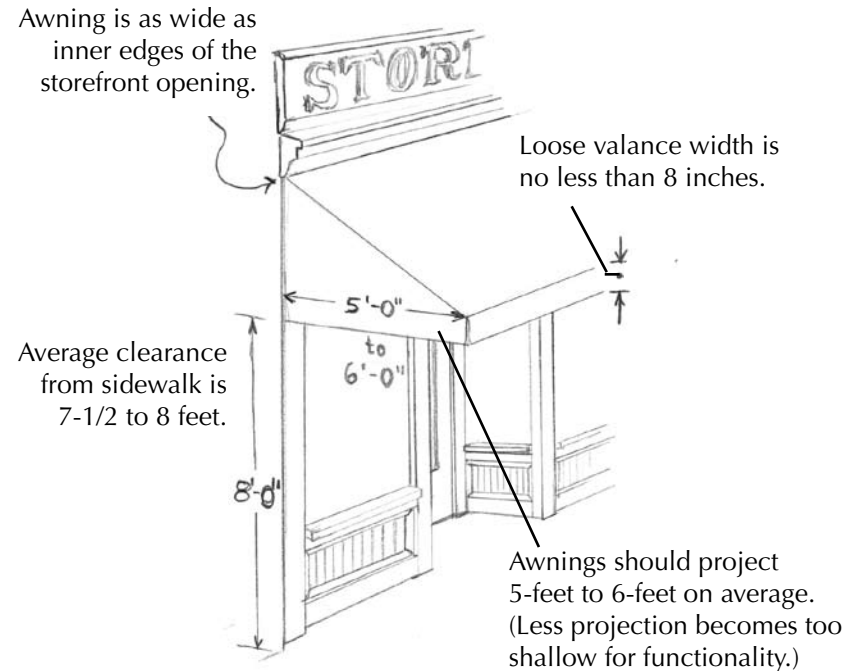
Contemporary awnings with side-less construction can have traditional scale.



MACTEC: Dallas, GA, 2008

Deep projecting awnings are appropriate for the comfort of shoppers. These awnings appropriately fit to the outer edge of storefront openings.

Fig. 4.14: Traditional Placement of the Storefront Awning



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

Appropriate/Acceptable

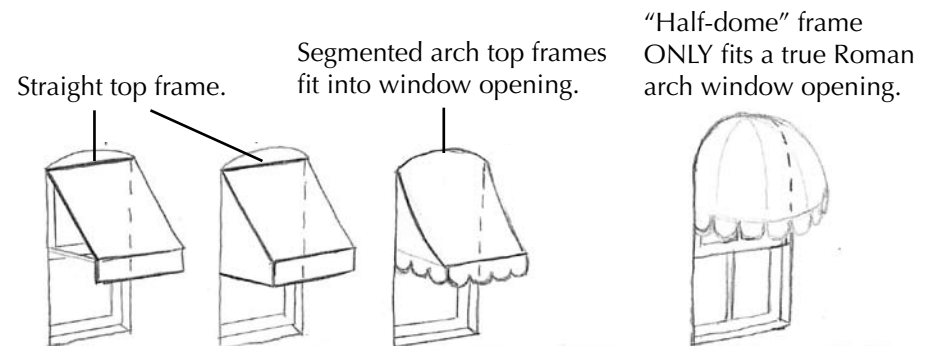
- 4.4.14 Preserve (retain, restore and maintain) any awning hardware if in good condition, original, and/or not a detriment to safety.
- 4.4.15 Retain and repair (rather than replace) deteriorated canopy parts if they are original to the style and construction of building.
- 4.4.16 If replacement parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.
- 4.4.17 If original awning placement cannot be determined using photographs or historic resources, use custom new hardware. The characteristics of new awning(s) should match that of the traditional (size, shape, width, projection, height) to complement the storefront style. The design of replacement awnings or canopies should be in keeping with similar adjacent structures.
- 4.4.18 Fabric is the most traditional material for use with replacement awnings, and the tightest fit will best endure weathering. Square aluminum frames with crimped-channel fasteners along the entire length of the frame are appropriate.
- 4.4.19 Allow awnings to be an expression of the business. Striped or solid fabrics will make different statements about the type of business. Some buildings with multiple businesses can choose a "fabric family" of similar stripes, while changing the colors for each storefront.
- 4.4.20 Install loose fabric valances – scallop, straight edge, wave, key or decorative trim give greater individuality to any storefront.
- 4.4.21 Conform the shape of the awning to the shape of the opening (see Fig. 4.15).
- 4.4.22 Awning and canopy frames traditionally match the width of the storefront opening. In some cases with modern architecture, there are few or no building piers. Glass storefronts are designed to the edges of (banded around) the facade and canopies may run this length.
- 4.4.23 For rigid canopies, assess the stability of the mounting system. Those retrofitted onto older structures in the mid-20th century may have a steel header across the storefront display (often removing display transoms) for cantilevered support where old storefronts were replaced for full-glass fronts. These may require substantial expense to remove and should be studied for load-bearing integrity. Retain the canopy or re-design to the most significant storefront architecture. Assess water diversion from rigid canopies.

Inappropriate/Not Acceptable

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

Fig. 4.15: Fitting the Awning to the Window Opening

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



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

4.5. New Construction

New, infill development or new construction to replace a structure that has been lost should continue the dense, pedestrian-oriented, urban environment described in Section B, Chapter 3.4 - The Downtown Environment. **To ensure compatible building design in the Dallas Commercial Historic District, all new construction must follow all of Section B, Chapter 4 "Commercial Architectural Guidelines" as well this section.**

Appropriate/Acceptable

Placement and Orientation

- 4.5.1 Align new construction with the setback and spacing of existing structures in the downtown area, which generally have "zero-lot-line" conditions, meaning no front or side setbacks.
- 4.5.2 Locate parking to the rear of buildings or utilize available on-street spaces.
- 4.5.3 Window size and placement, as well as storefront opening and height, should be consistent with the rhythm of existing and adjacent building facades in the downtown area (see Figure 4.16).

Scale

- 4.5.4 Design the new construction to be of similar height, width and proportions as existing structures in the downtown area (see Figure 4.16).

Style

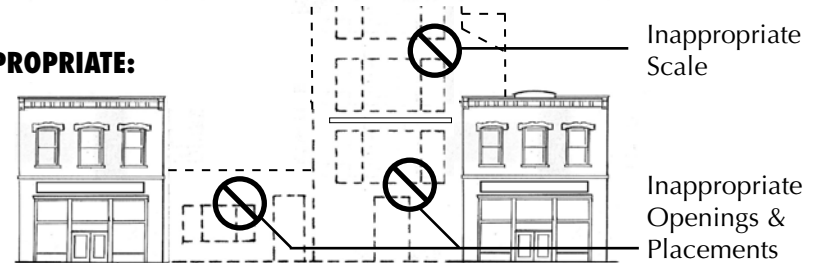
- 4.5.6 New buildings should be contemporary. It is appropriate to display the style and construction methods of the period in which a building is constructed, but not appropriate to design a "faux" reproduction or create "false history."
- 4.5.7 Design the elements of new construction (massing, height, rhythm of openings, dimensions and placement of facade features) in context with those features of existing adjacent structures in the downtown area.

Fig. 4.16: Examples of New Construction and Rhythm

APPROPRIATE:



INAPPROPRIATE:



- 4.5.5 Limit the number of stories of new construction to be consistent with adjacent structures on either side, or no greater than one story higher than the tallest adjacent building. The HPC may discourage additional stories if the building appears out of scale with the surrounding buildings.
- 4.5.8 Design the roof form to be consistent with roofs of existing and adjacent structures in the downtown area.

(For more information see Section A,1.7. Sense of Place & Context and Section B, Chapter 3 - Basics of Traditional Commercial Buildings.)

4.6. Additions

When considering an addition to a historic downtown building, it is important to realize that most historic buildings cannot easily support additions. Reasons are both physical and philosophical. In the architecturally valuable downtown commercial historic district, generally the historic environment, with “zero-lot-line” construction and pedestrian-scaled sight lines, does not allow space for additions. Adding major building features, much like removal of small features, has the potential to degrade the integrity of the historic downtown environment.

Keep Additions in Context

Appropriate/Acceptable

- 4.6.1 If additional square footage is necessary, designing the new addition to the rear of the structure is preferable to adding another story, assuming that space is available to the rear of the building.
- 4.6.2 Inset new walls from the corner and lower roofs when framing additions from the sides of the building, allowing the original form of the historic structure to be “read.”
- 4.6.3 Ensure that the characteristics of additions continue those of the original architecture (massing, height, rhythm of openings and general type of materials), with the goal of complementing the existing building style as well as the structures in the downtown area.

Rooftop Additions

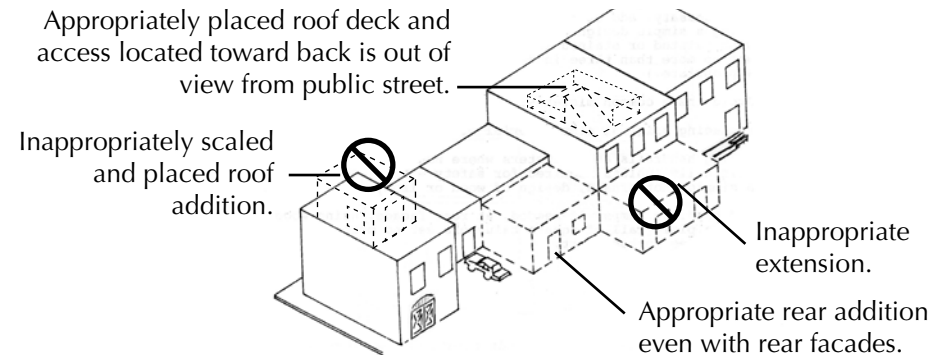
A rooftop addition can be a functional way to add living space to residential rehabilitations downtown. Decks, obscured visually by building parapets, are the most common form of roof addition as they are low and typically “reversible” to the original building form.

Appropriate/Acceptable

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

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

Fig. 4.17: Examples of New Additions Off Building Rears

**Inappropriate/Not Acceptable**

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

(Continued on next page.)

4.6. Additions (continued)

Balconies

Adding a new balcony necessitates an upper door to be added or window to be cut open to form a door, and this is generally considered to be an unacceptable treatment of a building in a historic district. Original construction generally was not designed to bear bracing and weight of upper floor balconies. Support columns to the sidewalk may be permitted, but only in the case of existing upper doorways and substantiated historic research of original features. Additional review for scale and style may be required.

Appropriate / Acceptable

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

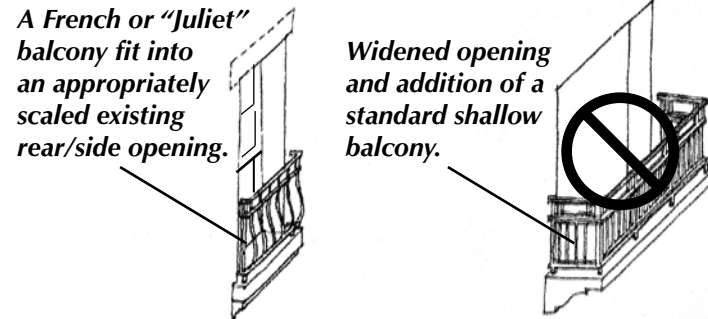
Porches, Stairs and Patios

Outdoor patios are good features to add to abandoned lots for a temporary and attractive use until new permanent infill construction can be achieved. Public parks or greenspace to the side or behind buildings may require easements for businesses to gain access. The appropriate design for stairs, steps, or porches will be apparent in the building form where these elements were originally constructed; simply follow the original intent.

Appropriate / Acceptable

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

Fig. 4.18: Illustrated Balcony Types



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

Inappropriate / Not Acceptable

- 4.6.11 Do not construct or extend balconies (this includes sidewalk "sheds") from front or side facades where none originally existed.
- 4.6.12 Do not cut new doors into upper facades or widen existing openings.
- 4.6.13 Do not extend new columns to a public sidewalk to support new balconies over a public sidewalk.
- 4.6.14 Do not construct braces or cantilever systems back into an existing building.

Fig. 4.19: Appropriate Patio Examples in Downtown Commercial Districts



A new courtyard created from a vacant lot. Brick walls of appropriate height and openings continue contextual structural street frontage in front and rear.

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

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

Inappropriate / Not Acceptable

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

SECTION C

COMMERCIAL HISTORIC DISTRICT SIGN GUIDELINES

Chapter 5:
Introduction to Sign Basics

Chapter 6:
Commercial Sign
Design Guidelines

5.1. Marketing and SIGN BASICS

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

These guidelines are not intended to limit design creativity, but rather to help owners understand building features and achieve the best possible sign arrangement, enhancing the potential for each businesses to be successful.

Different types of signs serve different purposes in a downtown area. In most areas of any downtown, first impressions may be from an automobile, and certain signs are designed to be seen from that vantage point. Other signs are intended for the pedestrian to read while

strolling the sidewalk. The building or business owner’s choice of materials, size, scale and type of signage is reflective of the way that the sign is intended to be viewed. A general rule of identification is that any patron needs only to recognize where a business is once. These traditional commercial sign guidelines provide for the multiple types of commonly used signs that allow for the best business visibility. This chapter suggests how to “read” individual buildings in order to identify proper sign placement depending on each primary facade, and divides the facade area for “business divisions” if there might be multiple sign users.

Despite the rich architectural history of the City of Dallas, exemplified by distinct building styles over many periods of its history, simple “marketing” rules related to signage remain basic:

- KEEP IT SIMPLE
- STAY IN CONTEXT
- USE APPROPRIATE SCALE
- FOLLOW GOOD SIGN PLACEMENT PRACTICE
- CREATE A HIERARCHY OF SIGN TYPES

Keep It Simple

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

APPROPRIATE:



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

INAPPROPRIATE:



Downtown districts in the past that tried to emulate a highway commercial aesthetic became cluttered with information, coverings and signs.

The Context of Signs

It is important to design and/or choose sign styles appropriate to the building style and the manner in which the signs will be seen from the surrounding environment. Signs should work in context with the form of the individual building. Use fundamental features of the facade such as building piers, storefront cornices, and storefront framing for traditional and best placement of signs (Figure 5.2 next page). Many upper facade features and stylized materials will provide built-in framing. Any new or reproduction sign should be consistent with the placement and type of signage that would historically have been used (or intended to be used) with that building. A building should not be adorned with signs that change the construction of the facade or the storefront. For example, Victorian era storefronts should avoid the application of detailed Colonial styled signage or overly “themed” lighting and amenities that change the character of the architecture. The sign should be considered an expression of the type of business and therefore an extension of that individual business’s identity, but the historic architecture should also be taken into consideration.

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

Use Appropriate Scale

Scale can be subjective. Size limits set within these guidelines should guide an understanding of scale. To judge scale, each business must consider the overall coverage of all signs being used on its facade, the perception the signage is going to create, and how the signage aligns with neighboring signs. The average size of other signs in the immediate downtown environment might determine whether appropriate sign scale in a particular part of the district is smaller or larger. A marketing rule for scale is generally the smaller the sign and less information provided, the more sophisticated the business will be perceived to be. Businesses that overcrowd type on out-of-scale signs are often perceived as lower-end or discount retailers.

APPROPRIATE:

MACTEC Photo archives, 2007

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

APPROPRIATE:

MACTEC Photo archives, 2007

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

INAPPROPRIATE:

MACTEC Photo archives, 2007

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

INAPPROPRIATE:

MACTEC Photo archives, 2007

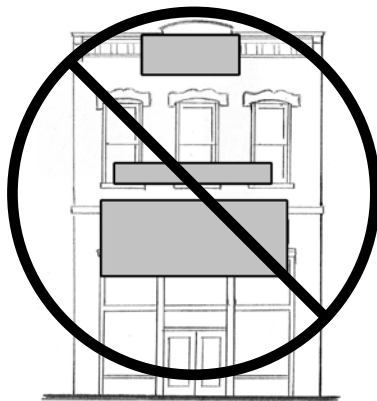
A sign that is too small for the large area of the upper facade is out of scale. This may interrupt the rhythm of signs and horizontal continuity of the block. The entire business may be overlooked.

5.1. Sign Basics (continued)

Follow Good Sign Placement Practice

5.1.1 It is not appropriate for a sign applied to a building to be allowed to obscure any significant architectural details of a building face, nor for a wall sign to cover existing windows.

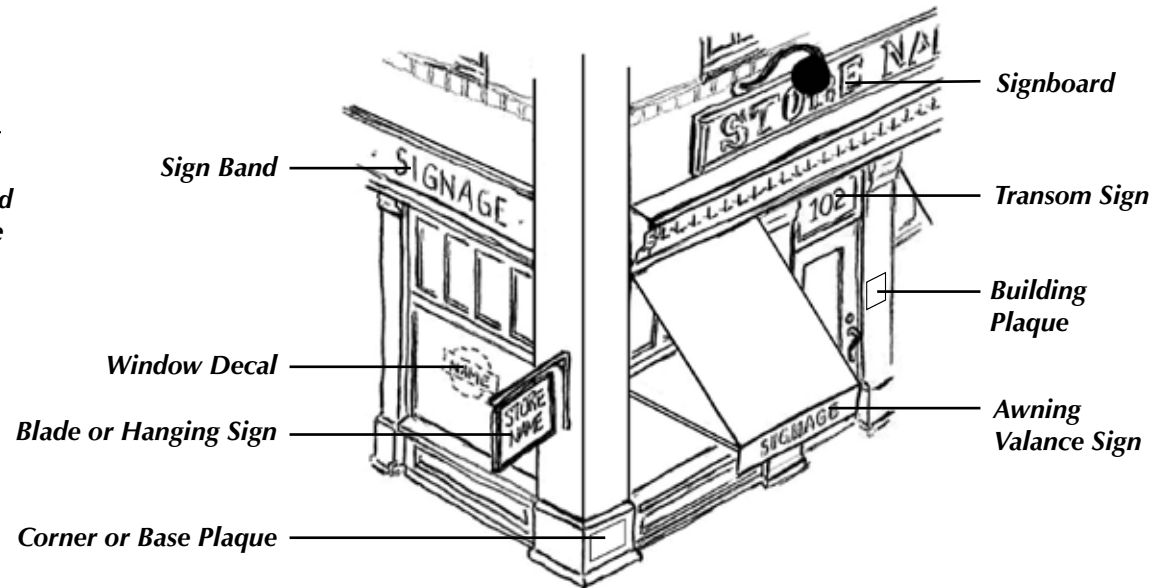
Fig. 5.1: INAPPROPRIATE Sign Placement



Signs placed over building elements and window openings are inappropriate.

Fig. 5.2: Contextual Types and Placement of Signs

For illustration only, all signs would not be appropriate on one building:



Create a Hierarchy of Sign Types

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

- PRIMARY SIGN
- SECONDARY SIGN(S)
- SUBORDINATE SIGN(S)

Quick Reference Guide to Sign Hierarchy:



Primary Signs: pg. C-8



Secondary Signs: pg. C-10

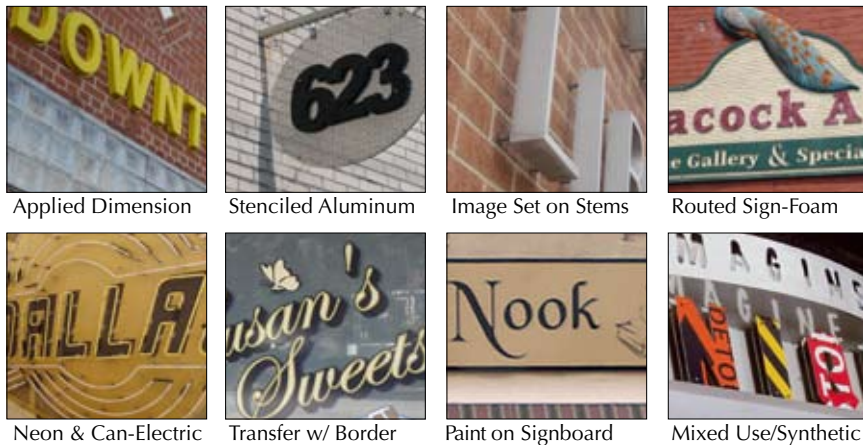


Subordinate Signs: pg. C-11

5.2. Sign Materials

All attached signs should be (or appear) dimensional. It is not expected that all signs be “hand hewn” or crafted as they were 100 years ago from period materials. True dimensional letters catch light and cast shadow adding depth and highlight to the characters or logos during the day or night (see Fig. 5.3). (See page C-3 - Create a Hierarchy of Signs.)

APPROPRIATE – Materials for Dimensional Primary Signs, in General



Dallas, GA, MACTEC Archives, and National Trust

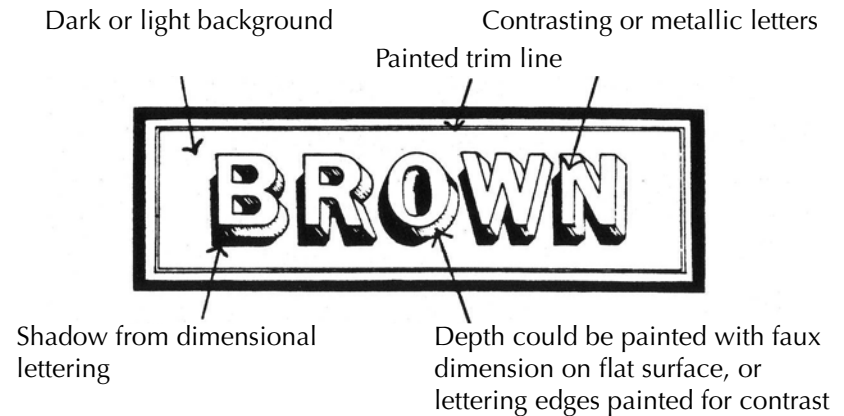
The above images are for illustration purposes only, and do not represent the only arrangement of signs considered appropriate.

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

(See pages C-5 & 6 for appropriate definition and use of neon materials.)

Fig. 5.3: Typical Dimensional Lettering and Paint Example

Colors suggested for Illustration Only:



INAPPROPRIATE – Materials for Primary Sign in General



Vinyl Banner or “transfer” applied letters.



Plastic Internally Lit box signs are not appropriate as primary or secondary signs.

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

- 5.2.7 Inappropriate “Quick” signs of vinyl lettering, heat transfers, or stick-on lettering used as Primary Signs have a cheapened and non-durable appearance for the business. These may be used as “secondary” or “subordinate” signs on awning valances and some window applique (see also Section C, Chapters 6.2 and 6.3, respectively).
- 5.2.8 Back-lit plastic light box or plastic neon-appearing signs are inappropriate as Primary or Secondary Signs.

5.3. Sign and Architectural Lighting

Lighting of signs (and buildings) should be taken into consideration by every building owner. Evening hours are the time when many businesses are viewed from passing cars or pedestrians. More focused “direct marketing” can be achieved with an appropriately lit sign at night than during daylight hours when the entire downtown environment may visually distract. Traditional reproduction fixtures and stylistically appropriate forms of lighting (Figure 5.4) will be compatible within the Dallas Downtown Historic District.

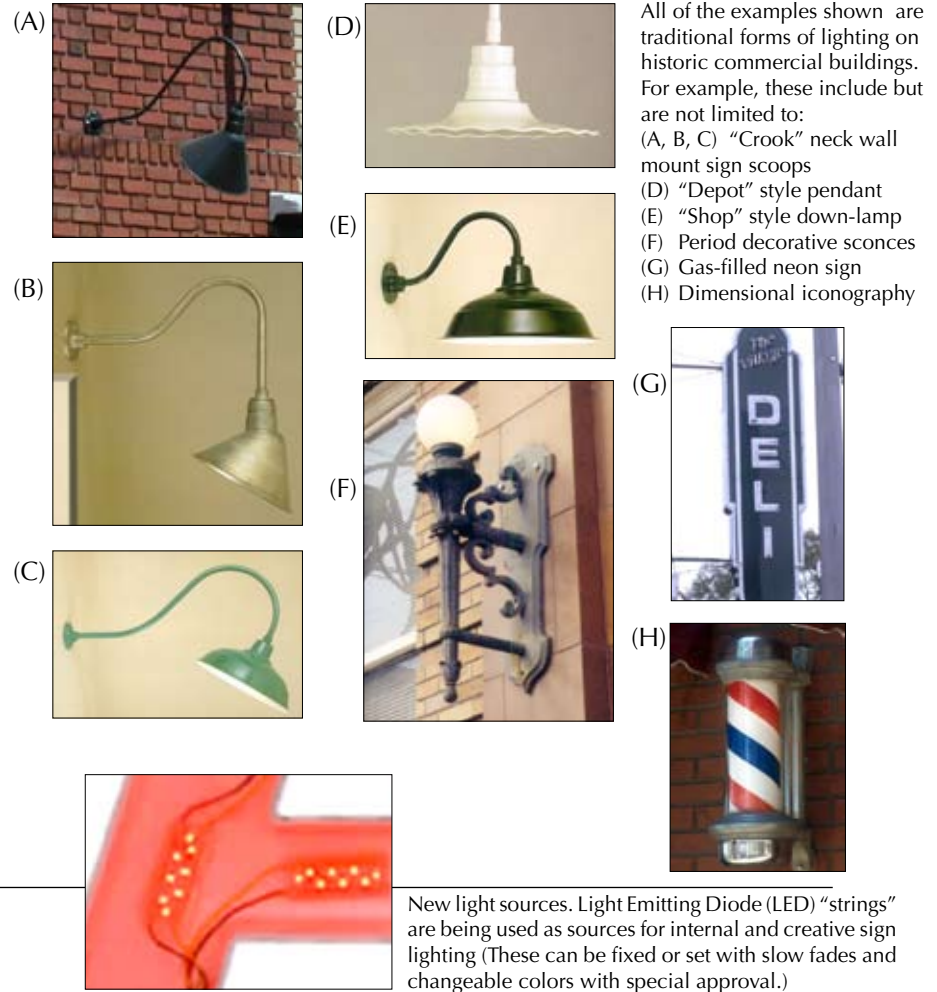
SPECIAL NOTES:

- 5.3.1 The Historic Preservation Commission may determine in specific cases, or in general, that the amount of lighting is too great and disruptive to the environment or architecture.
- 5.3.2 Holiday lights or interactive seasonal displays are welcomed, however only temporarily. Bright flashing, strobing, outdoor flood lighting, and holiday lighting displays encroaching on sidewalk space are not appropriate.
- 5.3.3 Make careful use of new lighting technology. Light Emitting Diode (LED) light sources are effective in creative and innovative sign packages and architectural lighting. The Historic Preservation Commission will require additional review of timed fades, brightness, and amount or type of housing (i.e. “channel lettering”) the LED is set into. (see also, items # 5.3.14 and # 5.3.17 for more information on the use of channel lettering.)

True NEON vs. “Neon-Appearing” Signs

- 5.3.2 Gas-filled neon tubes may be used to illuminate the name of the business or corporate identity as illuminated characters of the Primary Sign ONLY (unless a neon sign found to be of historic significance is “grandfathered” in a specific case).
- 5.3.3 Gas filled neon may be used to “silhouette” stand-off lettering or internally-lit stenciled lettering in order to illuminate the name of the business or corporate identity of the Primary Sign.

Fig. 5.4: Reproduction and Contemporary Lighting Sources



All of the examples shown are traditional forms of lighting on historic commercial buildings. For example, these include but are not limited to:
 (A, B, C) “Crook” neck wall mount sign scoops
 (D) “Depot” style pendant
 (E) “Shop” style down-lamp
 (F) Period decorative sconces
 (G) Gas-filled neon sign
 (H) Dimensional iconography

New light sources. Light Emitting Diode (LED) “strings” are being used as sources for internal and creative sign lighting (These can be fixed or set with slow fades and changeable colors with special approval.)

- 5.3.4 Gas-filled neon tubes may be in the form of product endorsement, however must follow the guidelines for “Product Endorsement Signs” as described in “Advertising and Other Signs” (Section C, Chapter 6.4).
- 5.3.5 Backlit, molded or neon-appearing “OPEN” signs may be used as Subordinate Signs ONLY (see also Section C, Chapter 6.3).

APPROPRIATE SIGN LIGHTING METHODS:



Front lit contemporary arm up-light



Front-lit traditional sign top-scoop

MACTEC Photo archives



Internally-lit gas filled neon tubes



Stenciled letters - silhouetted back-lit

APPROPRIATE SIGN LIGHTING METHODS:

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

INAPPROPRIATE SIGN LIGHTING METHODS:

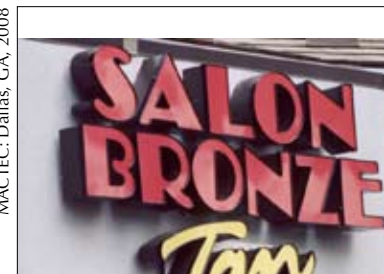


Full internally-lit plastic sign or awning.



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

MACTEC Photo archives



MACTEC: Dallas, GA, 2008

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

INAPPROPRIATE SIGN LIGHTING METHODS:

- 5.3.12 Full, internally back-lit plastic, vinyl or illuminated box or illuminated awning signs are not appropriate.
- 5.3.13 Animated or electronic signs are not appropriate. These primarily include programmable Light Emitting Diode (LED) read-out or digital screen video . Electronic Product Endorsement signs may be considered appropriate and should follow all placement suggestions (see Advertising and Other Signs Section C, Chapter 6.4).
- 5.3.14 “Channel lettering” (individual, internally-lit dimensional lettering) should not be used as the entire sign or logo.
- 5.3.15 Bright flashing, strobing or quickly changing colors are not appropriate.
- 5.3.16 Electric signs with boxed “raceway” for electric wiring or exposed mounting hardware are not appropriate.

GENERALLY INAPPROPRIATE (BACK-LIT CHANNEL LETTERING):

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

5.4. Dividing the Facade for Clear Signage

The following steps are not included in City of Dallas Sign Codes. This is only a suggested method to assist the proprietor and building owner to organize a division of signs in the case of multiple businesses sharing one facade.

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

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

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

Step 2: Estimate Square Footage to Assign to Each Business

Generally, each “business division” can be defined as the length and height of each individual business on the primary facade. The resulting square footage that each individual business is assigned determines the amount of facade exposure to begin to calculate appropriate signage per business.

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

Different amounts of additional signage can be measured back to the Business Division of the Primary Facade (see all of Chapter 6 - Downtown Commercial Sign Suggestions in Section C). The example in Figure 5.5 shows that signs do not have to be placed only within the “business division” assigned to that specific business.

Fig. 5.5: Defining a Hypothetical “Business Division”

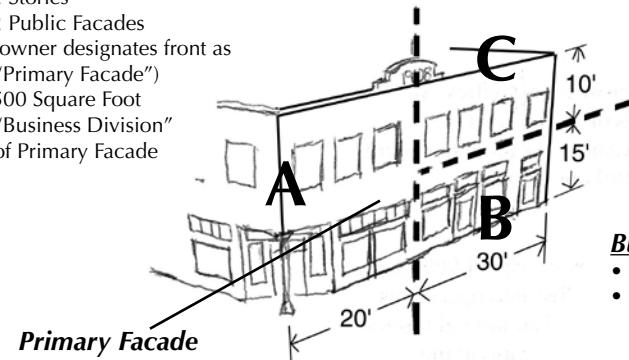
For suggested use only to assist with sign placement, amount and hierarchy. This is not code enforced.

Business A

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

Business C

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



Business B

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

Example: In the diagram above the building owner has elected to divide the primary facade into three parts: Business A is a two-story business located on the corner with 500 square feet (20’ width x 25’ height) identified as the primary facade; Business B is a single storefront at street level with 450 square feet of the facade (30’ width x 15’ height); and Business C is an upper floor space with 300 square feet of the facade (30’ width x 10’ height) with its primary entry at a street level side door. Businesses A, B, and C could join together to place a single sign, such as “Dallas Antiques Mart” across the sign band area, even though each business sells different goods. Or, each business could display individual signs. Business C (in the upper floor) is given the option of affixing its Primary Sign (see Fig. 3.6 Suggested Primary Sign Types) in the form of a perpendicular blade sign over its street entry door, scaled to the amount of its assigned upper business division area, even though the door is part of the lower facade business division. Businesses A and B choose mounted Primary Sign boards over their storefronts in scale with the amount of their business divisions. This gives business A the largest Primary Sign, followed by B and then C.

Sign Placement



6.1. The Primary SignDescription and Use:

The PRIMARY SIGN is the most dominant sign (i.e. largest in size, most prominently placed in the sign band or upper facade area, mounted on the exterior facade, or brightest lit with front lighting). (Fig. 6.1)

- 6.1.1 The Primary Sign should ONLY be the business name, logo or business type (i.e. "Bicycles," "PIZZA," "Food," "EAT," "Loans," etc.).
- 6.1.2 The Primary Sign may be a dimensional icon, graphically depicting the type of business.
- 6.1.3 A side wall mural may become the Primary Sign and may exceed the suggested size on that facade. A variance may be granted for a wall mural sign if the HPC determines it appropriate; however, any other signs on any facade will be "secondary" to this sign. Painting an unpainted historic natural brick surface is not appropriate.
- 6.1.4 Awnings should not be used for Primary Signs, as they are a building amenity; however, awning valances may be used for Secondary or Subordinate Signs.

Significant Historic Signs:

Where identified by the HPC, these signs must be retained – they are "grandfathered" Primary Signs as part of the historic facade.

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

Suggested Amount of Signage:

- 6.1.6 One Primary Sign per "business division" of the primary facade (see Section C, Chapter 5.4 - Dividing the Facade for Clear Signage to see suggestions on visually dividing the facade per usage).

General Size Suggestion:

- 6.1.7 Primary signs, with the exception of projecting hanging signs, should have an aggregate area not exceeding 1.5 square feet for each linear foot of building face parallel to a street lot line, or 10% of the wall area.

Suggested Size Limitation:

- 6.1.8 The widest point of one dimension (vertical or horizontal) of the Primary Sign should not exceed 4 (four) feet, or circular diameter of 6 (six) feet. No Primary Sign should exceed 180 square feet.
- 6.1.9 Window signs on or above the second floor should cover no more than 30% of any one window.
- 6.1.10 A hanging or projecting sign, known as a "blade" sign, will usually be much smaller than the allowed general size based on construction limitations. The size of a blade sign depends on the room for, and style of, the bracket hardware, adequate space for stabilization (if wires are needed), and weight/stress on the building. These factors, plus the projecting space over the storefront coupled with potential right-of-way liabilities, will usually lead to this reduction in size from the allowable amount.

NOTE: The Historic Preservation Commission may determine in specific cases, or in general, that the full size suggestion is too large "in-scale-to" a particular building, or would obstruct significant architecture. In these cases, the Commission may suggest an appropriate size. Primary "blade" signs will usually be much smaller than the maximum allowed size.



Creative Primary sign used in sign band area and coordinated with the overall facade color scheme.

MACTEC: Dallas, GA 2008

6.1. Primary Signs (continued)

Fig. 6.1: Suggested Primary Sign Types



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

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



MACTEC: Dallas, 2008

Hanging primary blades signs on hangers set just above the storefront. Information (same sizes) is traditional. However too many unused brackets and uneven extension can cause confusion..



MACTEC: Photo Archives, 2006

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



MACTEC: Photo Archives, 2006

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



MACTEC: Dallas, CA 2008

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

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

6.2. Secondary SignsDescription and Use:

SECONDARY SIGNS are generally second, smaller versions of the Primary Sign or supporting signage to the business (Fig. 6.2).

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

Suggested Amount:

- 6.2.6 Generally one secondary sign per “business division” of the primary facade, with the exception of matching window signs (see Section C, Chapter 5.4 - Dividing the Facade for Clear Signage for suggestions on visually dividing the facade per usage).
- 6.2.7 An identical PAIR (set) of window signs (on multiple display windows) can be counted as one Secondary Sign. (Fig. 6.2)

General Size Suggestion (each):

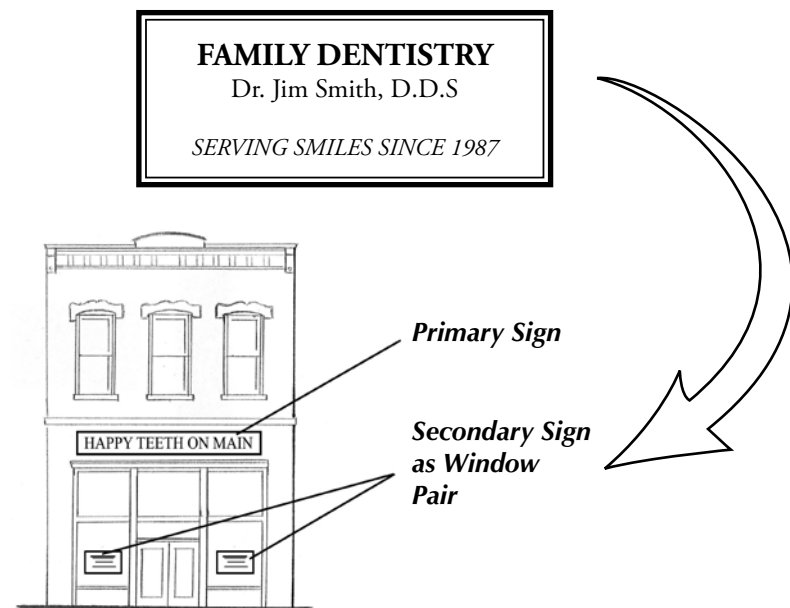
- 6.2.8 Suggested at 20% or less of the square footage of the Primary Sign.

Suggested Size Limitation:

- 6.2.9 Multiple lines of type or full logos in mass, at their widest point, should not exceed 3 (three) feet. Single lines of type and basic graphics or rules are exempt from this limitation.
- 6.2.10 At any time, no single window should be covered more than 30%. Window signs on or above the second floor should be limited to identification and instructional signs.

Additional Sign Suggestion (to reduce clutter):

- 6.2.11 If the business is located on a corner, occupies multiple storefronts, or is in a stand-alone structure, then each facade (storefront) can have one (1) additional Secondary Sign upon that facade. NOTE: The entire business can still have only one Primary Sign, however.
- 6.2.12 If there is an identical window sign (to create a pair) within a separate display window pane, and each conforming to the size limitations listed above, then the pair (set) might be used.

Fig. 6.2: EXAMPLE of Suggested Secondary Signs

Using the Flush Primary Sign (from Figure 6.1) the Primary Sign reads “HAPPY TEETH ON MAIN,” The Secondary Signs are applied as a pair of signs to the two storefront windows. NOTE: This is a matching pair of signs as suggested to count together as one Secondary Sign – the dentist may still place “Subordinate Signs.”

6.3. Subordinate Signs

Description and Use:

SUBORDINATE SIGNS are usually not related to the title and / or type of the business, yet they are necessary for the function of operating a business. They are far less important for identification of the building and intended for the pedestrian (Fig. 6.3).

- 6.3.1 Subordinate Signs are generally made of small type, window hangings or icons intended to be viewed by the pedestrian and store patron.
- 6.3.2 Subordinate Signs may consist of, but are not limited to: "OPEN" signs; store hours; credit cards accepted; menu postings; a repeat of the business name and/or type; a store slogan; proprietor's name, etc.
- 6.3.3 Neon and some internally-lit signs are allowed, but subject to additional review of brightness to verify no flashing or changing color, and to help with placement if they are Product Endorsement signs (See Section C, Chapter 6.4).

Suggested Amount:

- 6.3.4 Usually multiple groupings make up the Subordinate Signage per "business division" of the primary facade (see Section C, Chapter 5.4 - Dividing the Facade for Clear Signage for suggestions on visually dividing the facade per usage).
- 6.3.5 A business which occupies multiple storefronts and/or has side or corner display windows can use additional Subordinate Sign(s).

Size Suggestion: (COMBINED TOTAL)

- 6.3.6 ALL Subordinate Signs square footage on the primary facade are suggested to fit into a combined total of approximately 3 (three) square feet.

Additional Sign Suggestions (to reduce clutter):

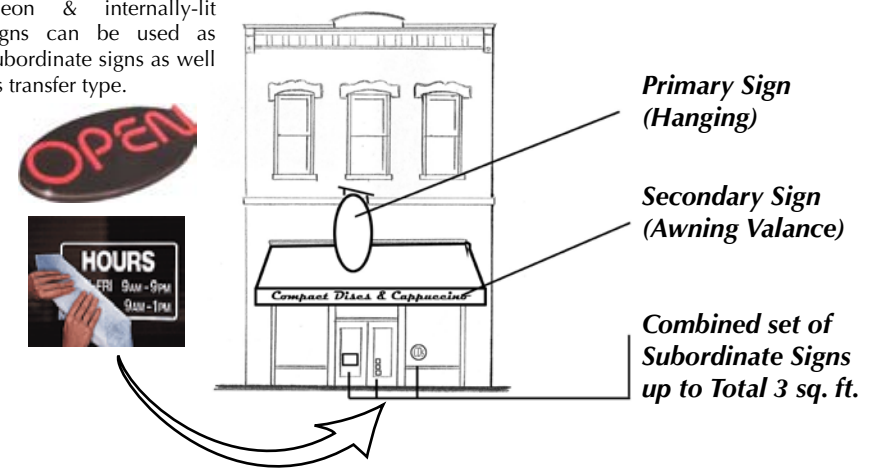
- 6.3.7 ONLY if the business occupies multiple storefronts and/or has side or corner display window area should additional Subordinate Sign(s) be used per additional facade.
- 6.3.8 Additional Subordinate Sign(s) per additional facade are suggested to fit into 2 (two) additional square feet per additional facade.

Suggested Placement:

- 6.3.9 ONLY place subordinate signs on windows or display areas (this may include main entry door window panels).
- 6.3.10 In display windows, the outside perimeter of Subordinate Signs should be placed within 2 1/2 feet inward from the entry side frame of the window glass and the top perimeter of the sign within 2 1/2 feet up from the bottom display sill. (It may also be centered within adjacent display windows with top perimeter of the sign within 2 1/2 feet up from the bottom display sill.)
- 6.3.11 On entry doors, Subordinate Signs should be either centered or set to the bottom portion of the door panel glass.

Fig. 6.3: EXAMPLE of Suggested Combined Subordinate Signs

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



In the figure above, a business Primary Sign may read "MUSIC AND MORE," on a perpendicular hanging sign above the entry. The Secondary Sign is less prominent, on the awning valance in vinyl type lettering reads "Compact Disks & Cappuccino." The Subordinate Sign consists of a 1 x 1 foot square hand painted "hours" plaque in the door that also reads "Sorry, No Checks" in small writing across the bottom. This leaves the owner a remaining 2 square feet of the total suggested Subordinate Sign limit. The owner places a 1-1/2 square foot simulated neon LED circle reading "OPEN" within the main display window to the right of the entry. To keep within the suggested 3 square feet total of Subordinate signage, the remaining half square foot is an assortment of credit card stickers in the door glass.

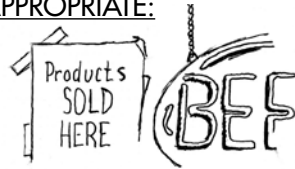
NOTE: If the business is also a corner location or occupies multiple facades, a two-foot diameter window sign can also be placed in each side display window.

6.4. Advertising and Other SignsAPPROPRIATE:Product Endorsement Signs

Signs for products (i.e. "Timberland Boots," "Seattle's Best Coffee," etc.) should not be mounted or fixed on the building, nor directly to or behind the display window in any form. Product signage should be placed on display boards set at least 2 (two) feet back within the interior entry or window cases (display case space permitting), or mounted on interior side walls within the display window viewable area. Neon, LED or internally-lit product endorsement signs may ONLY be placed on the interior side walls at least 3 (three) feet from the inner surface of the display window, or on a rear wall parallel to the display windows within the establishment. Special consideration for endorsement signage, such as product wall murals, may be issued by the HPC, however it is strongly suggested the product have something to do with the business. Mounting or turning the side of a building into a billboard is unfavorable. A store can get a specific product endorsement as a Secondary Sign ONLY IF it is a corporate re-sale franchise of that product and the sign conforms to the guidelines of a Secondary Sign (see Section C, Chapter 6.2).

Temporary SALE or Event Banners

Sale or event banners are generally large, sticker-type vinyl lettered "quick" signs, cheaper in materials, and therefore must be temporary. These signs should only be in place for a maximum of 10 (ten) days, should include the dates of the event, and should not be frequently replaced with new temporary banners. On the exterior, temporary banners should be attached with ties. On the interior, these include anything hung within 3 (three) feet from the inner surface of the display glass. One side of a "SALE" sign should not exceed 2.5 feet in width.

INAPPROPRIATE:

Sale signs, which tend to be low-quality and "quick", should be used sparingly as to not cheapen the environment of that business or those nearby.

Pedestrian Zone Advertising (Sandwich Boards)

Usually in the form of A-Frame or "sandwich board," sidewalk signs can be a pedestrian amenity in the Dallas Commercial Historic District. However, they should only display daily specials, menus or sale items in erasable type such as chalk or dry-boards. Placement should be in the pedestrian zone directly adjacent to the business. Height should not exceed 3 (three) feet and the sign should not take up sidewalk area of more than 3 (three) square feet. There must be a 5 (five) foot distance to pass between the sign and building or any immobile street amenity, such as benches, bike racks, trees, post boxes, stairs, etc., as the sign can become a hazard to the public right-of-way. These signs must be removable and taken inside by the business when closed, in case of downtown events, and for emergency purposes. Pedestrian zone advertising is highly contingent to ongoing review by the HPC and subject to City sign regulations.

Historic, Directory and Address Signs

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

SECTION D

RELOCATION, DEMOLITION AND STABILIZATION

Chapter 7:
Process of Caring for Buildings

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

Fires and unexpected catastrophic events can happen. If a building must be removed for legitimate purposes, then these guidelines will form a basis for designing a new, compatible structure to replace a demolished historic structure.

Demolition or relocation of an historic building is only appropriate in very specific and narrowly defined circumstances. No demolition should occur without approval of post-demolition plans. In addition, the historic preser-

vation ordinance incorporates a proactive deterioration-by-neglect strategy to aggressively pursue remedies for historic properties endangered by disregard to structural integrity.

Each building proposed for demolition or relocation should be evaluated for historic and architectural merit as well as importance to the character of the site and historic district.

Additional information about the demolition process can be found in the City of Dallas "Historic Preservation Ordinance" (Chapter 19 in city codes) and also in the Resources Section of these guidelines, Appendix II, "Dallas Historic Preservation Ordinance."

7.1. Failure to Provide Ordinary Maintenance

Also known as "deterioration by neglect" – the preventable demise of a historic building due to willful lack of maintenance. In the City of Dallas, within the local designated historic commercial district, these issues are typically addressed through compliance with Section 5-1906, "Maintenance of Historic Properties and Building and Zoning Code Provisions," of the

"Dallas Historic Preservation Ordinance" (Chapter 19 in city codes and ordinances), as adopted by the City of Dallas.

Section 5-1906. "Maintenance of Historic Properties and Building and Zoning Code Provisions" (From Historic Preservation Ordinance, see Appendix II)

Property owners of individual properties within a designated historic district or of designated historic properties shall not allow their buildings to deteriorate by failing to provide ordinary maintenance or repair. The commission shall be charged with the following responsibilities regarding deterioration by neglect:

- A)** *The commission shall monitor the condition of historic properties and existing buildings in historic districts to determine if they are being allowed to deteriorate by neglect. Such conditions as broken windows, doors and exterior openings which allow the elements and vermin to enter, or the deterioration of a buildings structural system shall constitute failure to provide ordinary maintenance or repair.*
- B)** *In the event the commission determines a failure to provide ordinary maintenance or repair, the commission shall notify the property owner and set forth the steps which need to be taken to remedy the situation. The property owner shall have 60 days in which to resolve the situation.*
- C)** *In the event the situation is not remedied in 60 days, the owner shall be punished as provided in this ordinance; or at the direction of the Governing Body, the commission may perform such maintenance or repair as is necessary to prevent deterioration by neglect. The property owner shall be liable for the cost of such maintenance or repair. The cost of such maintenance or repair shall be a lien against the real property. The lien shall attach to the real property at the time of payment of all costs of maintenance or repair by the City.*

Nothing in this section shall be construed to impair or limit in any way the power of the City to define and declare nuisances and to cause their removal or abatement by summary proceedings or otherwise.

7.2. Variances for Undue Hardship

Guidance also exists concerning variances for undue hardship, as found in Section 27 of the "Dallas Historic Preservation Ordinance:"

Section 27. "Variances for Undue Hardship" (Taken from Dallas Historic Preservation Ordinance, also found in Appendix II & III)

Where, by reason of unusual circumstances, the strict application of any provision of this ordinance would result in the exceptional practical difficulty or undue hardship upon any owner of a specific property, the commission shall have the power to vary strict adherence to these ordinance provisions (not including variances to the zoning ordinance), or to interpret the meaning of said provisions, so as to relieve such difficulty or hardship; provided that such variances or interpretations do not compromise the architectural or historical integrity of the property. In granting variances, the commission may impose such reasonable and additional stipulations and conditions as deemed necessary. An undue hardship shall not be a situation of the person's own making.

7.3. Criteria for Relocations

In making the determination to approve an application and issue a certificate of appropriateness (COA), criteria shall be considered by the HPC for the act of relocating a structure into, out of, or within the historic district boundaries. The HPC will weigh decisions based on findings that the proposed material change(s) in the appearance would not have a substantial adverse effect on the aesthetic, historic, or archi-

tectural significance and value of the structures and historic property in the portion of the historic district which the relocation is being applied for. As found in Section 22(b) the following criteria for acting upon a permit for a relocation are found in the "Dallas Historic Preservation Ordinance."

Section 22(b). Relocation: (Taken from Dallas Historic Preservation Ordinance, also found in Appendix II & III)

Relocation: A decision by the commission approving or denying a certificate of appropriateness for the relocation of a building, structure or object shall be guided by:

- 1.)** *The historic character and aesthetic interest the building, structure, or object contributes to its present setting.*
- 2.)** *Whether there are definite plans for the area to be vacated and what the effect of those plans on the character of the surrounding area will be.*
- 3.)** *Whether the building, structure, or object can be moved without significant damage to its physical integrity.*
- 4.)** *Whether the proposed relocation is compatible with the historic and architectural character of the building, structure, site or object.*

7.4. Criteria for Demolition

In making the determination to approve an application and issue a certificate of appropriateness (COA), criteria shall be considered by the HPC for the act of demolition within the local historic district boundaries. The commission will weigh decisions based on findings that the proposed material change(s) in the appearance would not have a substantial adverse effect on the aesthetic,

historic, or architectural significance and value of the structures and historic property in the portion of the historic district which the demolition is being applied for. As found in Section 22(c) the following are criteria for acting upon a permit for a demolition are found in the "Dallas Historic Preservation Ordinance."

Section 22(c). Demolition: (Taken from Dallas Historic Preservation Ordinance, also found in Appendix II & III)

Demolition: A decision by the commission approving or denying a certificate of appropriateness for the demolition of buildings, structures, sites, trees judged to be fifty years old or older, or objects shall be guided by:

- 1.) *The historic, scenic, or architectural significance of the building, structure, site, tree or object.*
- 2.) *The importance of the building, structure, site, tree, or object to the ambiance of a district.*
- 3.) *The difficulty or the impossibility of reproducing such a building, structure, site, tree or object because of its design, texture, material, detail, or unique location.*
- 4.) *Whether the building, structure, site, tree, or object is one of the last remaining examples of its kind in the neighborhood or the city or county.*
- 5.) *Whether there are definite plans for use of the property if the proposed demolition is carried out, and what the effect of those plans on the character of the surrounding area would be.*
- 6.) *Whether reasonable measures can be taken to save the building, structure, site, tree, or object from collapse.*
- 7.) *Whether the building, structure, site, tree, or object is capable of earning reasonable economic return on its value.*

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



MACTEC Photo Archives

D RELOCATION, DEMOLITION AND STABILIZATION

Chapter 7 CARE FOR THREATENED BUILDINGS

7.5. Stabilization (Mothballing) of Structures

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

1. Security. Secure the building against vandalism, break-ins and natural disasters. Apply temporary coverings to window and door openings in such a manner as to not damage historic features or materials.

2. Stabilization. Structurally stabilize the building as needed and provide and maintain a weather-tight roof. Temporary roofing may be installed if needed. Discontinue all utilities and remove flammable materials and debris from the building.

3. Ventilation. Provide adequate ventilation to the interior of the building through the use of vents in the window and door coverings. (Inexpensive air duct covers set over square holes cut in plywood are effective.)

4. Pest Control. The building should be treated to prevent termite infestation and any foundation or eave damage covered with wire screen.

5. Monitor. Periodically monitor the building to insure the effectiveness of the mothballing program.

6. Maintain Vegetation. Cut back landscaping or remove any shrubs, small trees, and vines that may grow into the foundation, damage structural materials or overtake the building. Visibility deters trespassers as well.

Motion Activated Security Lights
(If power is on)

Full Plywood Sheets Over Windows

- Paint dark gray to give the impression of windows.
- Use house-trim color to paint 8-inch borders on boards.

Cut Down Vines & Shrubs for Visibility

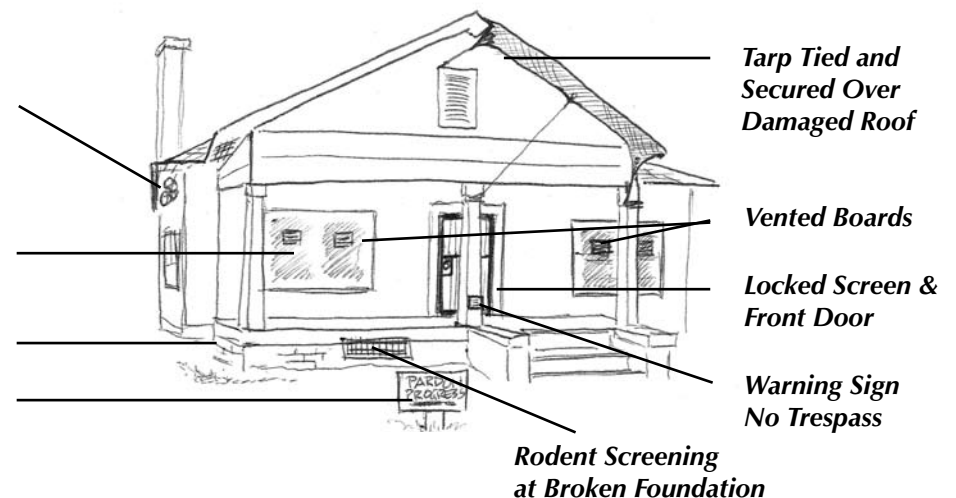
***Visible Sales Sign if For Sale
or "Pardon Progress" if
Working on Structure***

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

Fig. 7.1: Stabilization Measures for Vacant Property



(Above) This is an example of a structure which, given more time in a vacant condition, may need to follow a "mothballing" routine. (Below) An illustrated concept of simple mothballing measures.



SECTION R

APPENDICES AND RESOURCES

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APPENDIX I

Glossary of Terms

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.

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

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

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

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

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

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

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

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

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

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

Bulkhead. The framed, brick, or otherwise decorative or stylized material area below the display windows. This area is part of the storefront area and acts as a lower, horizontal wide frame edge for the display window. Generally finished in the same hue or color family as the upper window exterior casing, this area might have recessed or projecting panels and trim, but should never detract from the visual activity of the displaying merchandise.

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

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

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

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

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

Coping. The capping member of a wall or parapet.

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

Cornice. The uppermost, projecting part of an entablature, or feature resembling it. This embellishment "caps" the front parapet edge of downtown commercial structures and often in Victorian era facades was made of stamped or formed metal to resemble intricate details and shapes from many classical eras. Cornices can be made of corbelled masonry and can be as simple as a single course of brick, tile, or simply aluminum flashing in mid-to-later 20th century architecture.

Course. A horizontal layer or row of stones or bricks in a wall. This can be projected or recessed. Defined by the arrangement or directional assembly of its parts, such as a "soldier course" defining a row of bricks all set vertically with their stretcher face showing, side to side, while a "header course" is a continuous row of brick with headers side to side.

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

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

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

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

Elevation. Any of the external faces of a building.

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

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

Fascia. A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature. Fenestration. The arrangement of window openings in a building.

Fenestration. The arrangement of windows in the exterior wall of a building.

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

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

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

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

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

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

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

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

Galvanic Corrosion. The process by which the metal materials in contact with each other oxidizes or corrodes.

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

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

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

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

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

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

Jamb. The vertical side of a doorway or window. Keystone. The top or center member of an arch. Light. A section of a window - single pane of glass.

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

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

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

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

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

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

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

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

Mullion. A heavy vertical divider between windows or doors.

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

APPENDIX I: Glossary (Continued)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Storefront. Area between the building piers, pillars, or pilasters that is generally mostly glass and wood framing for the essential purpose of interacting with the public, selling goods in display windows, and providing entry to the interior of the building. Usually contains its own storefront cornice to visually divide the area from the upper facade and provide space for signage. Often this is the area of the facade that undergoes the greatest amount of stylistic and physical change due to the nature and audience of the retail business.

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

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

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

Studs. Upright framing members of a wood building.

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

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

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

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

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

APPENDIX II

Dallas Historic Preservation Ordinance

Note: The Dallas Code section is included for reference purposes only and is subject to amendment from time to time. Please refer to City Hall for official copy of Dallas Code.

**ORDINANCE AMENDMENT
NO. 05-17
CREATES HISTORIC PRESERVATION COMMISSION
(revised 6-17-05)**

WHEREAS, The Charter of the City of Dallas, Georgia does allow the Mayor and Council to adopt Ordinances to provide for the safety and welfare of the City's citizens, AND

WHEREAS, the Mayor and Council of the City of Dallas, Georgia have determined that it is in the best interest of the City's residents for their safety, welfare and quality of life that the City of Dallas, Georgia Zoning Ordinance be amended to protect the historical character of the city, NOW

THEREFORE, be it ordained by the Mayor and Council of the City of Dallas, Georgia that the Code of Ordinances of the City of Dallas, Georgia be amended as attached:

There is hereby created a new Part Five, Chapter Nineteen of the Code of Ordinances of the City of Dallas, Georgia to read as follows:

**CHAPTER NINETEEN
HISTORIC PRESERVATION**

AN ORDINANCE TO ESTABLISH A HISTORIC PRESERVATION COMMISSION IN THE CITY OF DALLAS, GEORGIA; TO PROVIDE FOR DESIGNATION OF HISTORIC PROPERTIES OR HISTORIC DISTRICTS; TO PROVIDE FOR ISSUANCE OF CERTIFICATES OF APPROPRIATENESS; TO PROVIDE FOR AN APPEALS PROCEDURE; TO REPEAL CONFLICTING ORDINANCES; AND FOR OTHER PURPOSES.

BE IT ORDAINED BY THE DALLAS CITY COUNCIL OF DALLAS, GEORGIA.

Section 5-1901-----Purpose

In support and furtherance of its findings and determination that the historical, cultural, and aesthetic heritage of the City of Dallas is among its most valued and important assets and that the preservation of this heritage is essential to the promotion of the health, prosperity, and general welfare of the people;

In order to stimulate revitalization of the business districts and historic neighborhoods and to protect and enhance local historic and aesthetic attractions to tourists and thereby promote and stimulate business;

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

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

The Dallas City Council hereby declares it to be the purpose and intent of this Ordinance to establish a uniform procedure for use in providing for the protection, enhancement, perpetuation, and use of places, districts, sites, buildings, structures, objects, and landscape features having a special historical, cultural, or aesthetic interest or value, in accordance with the provisions of the Ordinance.

Section 5-1902-----Definitions

- A. "Building" - Means a construction created principally to shelter any form of human activity.
- B. "Certificate of Appropriateness" - Means a document evidencing approval by the Historic Preservation Commission of an application to make a material change in the appearance of a designated historic property or of a property located within a designated historic district.
- C. "Exterior Architectural Features" - Means the architectural style, general design, and general arrangement of the exterior of a building, structure, or object, including but not limited to the kind or texture of the building materials and the type and style of all windows, doors, signs, and other appurtenant architectural fixtures, features, details, or elements relative to the forgoing.
- D. "Exterior Environmental Features" - Means all those aspects of the landscape or the development of a site which affect the historic character of the property.
- E. "Historic District" - Means a geographically definable area, possessing a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united by past events or aesthetically by plan or physical development. A district may also comprise individual elements separated geographically but linked by association or history. A Historic District shall further mean an area designated by the Dallas City Council as a Historic District pursuant to the criteria established in Section 5-1904 B. of this Ordinance.

(Note: Ordinance shown for reproduction purposes only and not to scale. Continued on next page.)

APPENDIX II: Preservation Ordinance (Continued)

F. "Historic Property" - Means an individual building, structure, site, or object including the adjacent area necessary for the proper appreciation thereof designated by the Dallas City Council as a historic property pursuant to the criteria established in Section 5-1904 C. of this Ordinance.

G. "Material Change in Appearance" - Means a change that will affect either the exterior architectural or environmental features of a historic property or any building, structure, site, object, or landscape feature within a historic district, such as:

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

H. "Object" - Means a construction primarily artistic in nature or relatively small in scale and simply constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment.

I. "Site" - Means the location of a significant event, a prehistoric or historical occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself maintains historical or archaeological value regardless of the value of any existing structure.

J. "Structure" - Means a functional construction made for purposes other than creating human shelter.

Section 5-1903-----Creation of a Historic Preservation Commission

A. Creation of the Commission:

There is hereby created a commission whose title shall be the "DALLAS HISTORIC PRESERVATION COMMISSION" (hereinafter "Commission").

B. Commission Position within the City of Dallas:

The Commission shall be part of the planning functions of the City of Dallas.

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

1. The Commission shall consist of seven (7) members appointed by the mayor and ratified by the City Council. All members shall be residents of the City of Dallas and shall be persons who have demonstrated special interest, experience, or education in history, architecture, or the preservation of historic resources.
2. To the extent available in the City of Dallas, at least three (3) members shall be appointed from among professionals in the disciplines of architecture, history, architectural history, planning, archaeology, or related professions.
3. Members shall serve three-year terms. Members may not serve more than two (2) consecutive terms. In order to achieve staggered terms, initial appointments shall be: two (2) members for one (1) year; two (2) members for two (2) years; and three (3) members for three (3) years. Members shall not receive a salary, although they may be reimbursed for

expenses.

D. Statement of Commission's Powers:

1. The Commission shall be authorized to:

- a. Prepare and maintain an inventory of all property within the City of Dallas having the potential for designation as historic property;
- b. Recommend to the Dallas City Council specific districts, sites, buildings, structures, or objects to be designated by ordinance as historic properties or historic districts;
- c. Review applications for Certificates of Appropriateness, and grant or deny the same in accordance with the provisions of this Ordinance;
- d. Recommend to the Dallas City Council that the designation of any district, site, building, structure, or object as a historic property or as a historic district be revoked or removed;
- e. Restore or preserve any historic properties acquired by the City of Dallas;
- f. Promote the acquisition by the City of Dallas of facade easements and conservation easements, as appropriate, in accordance with the provisions of the Georgia Uniform Conservation Easement Act of 1992 (O.C.G.A., Section 44-10.1 through 5);
- g. Conduct educational programs on historic properties located within the City of Dallas and on general historic preservation activities;
- h. Make such investigations and studies of matters relating to historic preservation, including consultation with historic preservation experts, that the Dallas City Council or the Commission itself may, from time to time, deem necessary or appropriate for the purposes of preserving historic resources;
- i. Seek out local, state, federal, or private funds for historic preservation, and make recommendations to the Dallas City Council concerning the most appropriate uses of any funds acquired;
- j. Submit to the Historic Preservation Division of the Department of Natural Resources a list of historic properties or historic districts designated;
- k. Perform historic preservation activities as the official agency of the City of Dallas historic preservation program;
- l. Employ persons, if necessary, to carry out the responsibilities of the Commission;
- m. Receive donations, grants, funds, or gifts of historic property and acquire and sell historic properties. The Commission shall not obligate the City of Dallas without prior consent;
- n. Review and make comments to the Historic Preservation Division of the Department of Natural Resources concerning the nomination of properties within its jurisdiction to the National Register of Historic Places; and
- o. Participate in private, state, and federal historic preservation programs and with the consent of the Dallas City Council, enter into agreements to do the same.

E. Commission's Power to Adopt Rules and Standards:

(Continued on next page.)

APPENDIX II: Preservation Ordinance (Continued)

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

F. Conflict of Interest:

The Commission shall be subject to all conflict of interest laws set forth in Georgia Statutes and in the City of Dallas Charter.

G. Commission's Authority to Receive Funding from Various Sources:

The Commission shall have the authority to accept donations and shall ensure that these funds do not displace appropriated governmental funds.

H. Records of Commission Meetings:

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

Section 5-1904---Recommendation and Designation of Historic Districts and Properties

A. Preliminary Research by the Commission:

1. Commission's Mandate to Conduct a Survey of Local Historic Resources: The Commission shall compile and collect information and conduct surveys of historic resources within the City of Dallas.
2. Commission's Power to Recommend Districts and Buildings to the Dallas City Council for Designation: The Commission shall present to the Dallas City Council recommendations for historic districts and properties.
3. Commission's Documentation of Proposed Designation: Prior to the Commission's recommendation of a historic district or historic property to the Dallas City Council for designation, the Commission shall prepare a Designation Report consisting of:
 - a. A physical description;
 - b. A statement of the historical, cultural, architectural, and/or aesthetic significance;
 - c. A map showing district boundaries and classification (i.e. contributing, non-contributing) of individual properties therein, or showing boundaries of individual historic properties; and
 - d. Representative photographs.

B. Designation of a Historic District:

1. Criteria for Selection of Historic Districts: A historic district is a geographically definable area, which contains buildings, structures, sites, objects, and landscape features or a combination thereof, which:
 - a. Has special character or special historic/aesthetic value or interest;
 - b. Represents one or more periods, styles, or types of architecture typical of one or more eras in the history of Dallas, Paulding County, the State of Georgia, or the region; and
 - c. Causes such area, by reason of such factors, to constitute a visibly perceptible section of the City of Dallas.

2. Boundaries of Historic Districts: Boundaries of historic districts shall be included in the separate ordinances designating such districts and shall be shown on the Official Zoning Maps of the City of Dallas.
 3. Evaluation of Properties within Historic Districts: Individual properties within historic districts shall be classified as:
 - a. Contributing (contributes to the district); or
 - b. Non-contributing (does not contribute to the district, as provided for in Section 1904 .B.1.)
- C. Designation of a Historic Property:
1. Criteria for Selection of Historic Properties: A historic property is a building, structure, site, or object, including the adjacent area necessary for the proper appreciation or use thereof, deemed worthy of preservation by reason of value to the Nation, the State of Georgia, or the City of Dallas for one of the following reasons:
 - a. It is an outstanding example and representative of its era;
 - b. It is one of the few remaining examples of a past architectural style or type;
 - c. It is associated with an event or person(s) of historic or cultural significance to Dallas, Paulding County, the State of Georgia, or the region; or
 - d. It is a site of natural or aesthetic interest that is continuing to contribute to the cultural or historical development and heritage of the City of Dallas, Paulding County, the State of Georgia, or the region.
- D. Requirements for Adopting an Ordinance for the Designation of Historic Districts and Historic Properties:
1. Application for Designation of Historic Districts or Properties: Designations may be proposed by the Dallas City Council, the Commission, or:
 - a. For historic districts - a historical society, neighborhood association, or group of property owners may apply to the Commission for designation;
 - b. For historic properties - a historical society, neighborhood association, or property owner may apply to the Commission for designation.
 2. Required Components of a Designation Ordinance: Any ordinance designating any property or district as historic shall:
 - a. List each property in a proposed historic district or describe the proposed individual historic property;
 - b. Set forth the name(s) of the owner(s) of the designated property or properties;
 - c. Require that a Certificate of Appropriateness be obtained from the Commission prior to any material change in appearance of the designated property; and
 - d. Require that the property or district be shown on the Official Zoning Maps of the City of Dallas and kept as a public record to provide notice of such designation.
 3. Required Public Hearings: The Commission and the Dallas City Council shall hold a public hearing on any proposed ordinance for the designation of any historic district or property. Notice of the hearing shall be published in at least three (3) consecutive issues in the principle newspaper of local circulation, and written notice of the hearing shall be mailed

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APPENDIX II: Preservation Ordinance (Continued)

by the Commission to all owners and occupants of such properties. All such notices shall be published or mailed not less than ten (10) or more than twenty (20) days prior to the date set for the public hearing. A notice sent via the United States mail to the last-known owner of the property shown on the City of Dallas tax digest and a notice sent via attention of the occupant shall constitute legal notification to the owner and occupant under this ordinance.

4. Notification of Historic Preservation Division: No less than thirty (30) days prior to making a recommendation on any ordinance designating a property or district as historic, the Commission must submit the Designation Report, as required in Section 1904 A. 3., to the Historic Preservation Division of the Department of Natural Resources.

5. Recommendations on Proposed Designations: A recommendation to affirm, modify or withdraw the proposed ordinance for designation shall be made by the Commission within fifteen (15) days following the public hearing and shall be in the form of a resolution to the Dallas City Council.

6. Dallas City Council's Action on the Commission's Recommendation: Following receipt of the Commission's recommendation, the Dallas City Council may adopt the ordinance as proposed, may adopt the ordinance with any amendments deemed necessary, or may reject the ordinance.

7. Notification of Adoption of Ordinance for Designation: Within thirty (30) days following the adoption of the ordinance for designation by the Dallas City Council, the owner(s) and occupant(s) of each designated historic property and each individual property located within a designated historic district, shall be given written notification of such designation by the Dallas City Council. This notice shall inform said owner(s) and occupant(s) of the necessity of obtaining a Certificate of Appropriateness prior to undertaking any material change in appearance of the historic property designated or within the historic district designated. A notice sent via the United States mail to the last-known owner of the property shown on the City of Dallas tax digest and a notice sent via United States Mail to the address of the property to the attention of the occupant shall constitute legal notification to the owner and occupant under this ordinance.

8. Notification of Other Agencies Regarding Designation: The Commission shall notify all necessary agencies within the City of Dallas of the ordinance for designation.

9. Moratorium on Applications for Alteration or Demolition while Ordinance for Designation is pending: If an ordinance for designation is being considered, the Commission shall have the power to freeze the status of the involved property.

Section 5-1905-----Application to Preservation Commission for Certificate of Appropriateness

- A. 1. Approval of Material Change in Appearance in Historic Districts or Involving Historic Properties:
After the designation by ordinance of a historic property or a historic district, no material change in the appearance of such historic property, or of a contributing or non-contributing building, structure, site or object within such historic district, shall be made or be permitted to be made by the owner or occupant thereof, unless or until an application for a Certificate of Appropriateness has been submitted to and approved by the Commission. A Building Permit shall not be issued without a Certificate of Appropriateness.

2. Exemptions:

The Department of Transportation and any contractors, including cities and counties, performing work funded by the Department of Transportation are exempt from this article. Local governments are exempt from the requirement of obtaining certificates of appropriateness; provided, however, that local governments shall notify the commission 45 days prior to beginning any undertaking that would otherwise require a certificate of appropriateness and allow the commission an opportunity to comment.

B. Submission of Plans to Commission:

An application for a Certificate of Appropriateness shall be accompanied by drawings, photographs, plans, and documentation required by the Commission.

C. Interior Alterations:

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

D. Technical Advice:

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

E. Public Hearings on Applications for Certificates of Appropriateness, Notices, and Right to Be Heard:

The Commission shall hold a public hearing at which each proposed Certificate of Appropriateness is discussed. Notice of the hearing shall be published in the principal newspaper of local circulation in the City of Dallas and written notice of the hearing shall be mailed by the Commission to all owners and occupants of the subject property. The written and published notice shall be provided in the same manner and time frame as notices are provided before a public hearing for rezoning.

The Commission shall give the property owner and/or applicant an opportunity to be heard at the Certificate of Appropriateness hearing.

F. Acceptable Commission Reaction to Applications for Certificates of Appropriateness:

Commission Action: The commission may approve the application for a Certificate of Appropriateness as proposed, approve the application with any modifications it deems necessary, or deny it.

1. The Commission shall approve the application and issue a Certificate of Appropriateness if it finds that the proposed material change(s) in appearance would not have a substantial adverse effect on the aesthetic, historic, architectural or archaeological significance and value of the historic property or the historic district. In making this determination, the Commission shall consider, in addition to any other pertinent factors, the following criteria for each of the following actions:

a. Alterations or New Construction: A decision by the Commission approving or denying a Certificate of Appropriateness for alterations or new construction shall be guided by:

1. The Secretary of the Interior's Standards for the Treatment Of Historic Properties, along with any published Guidelines accompanying the Standards; and

(Continued on next page.)

APPENDIX II: Preservation Ordinance (Continued)

2. Local design guidelines adopted by the Commission.
- b. Relocation: A decision by the Commission approving or denying a Certificate of Appropriateness for the relocation of a building, structure, or object shall be guided by:
1. The historic character and aesthetic interest the building, structure, or object contributes to its present setting;
 2. Whether there are definite plans for the area to be vacated and what the effect of those plans on the character of the surrounding area will be;
 3. Whether the building, structure, or object can be moved without significant damage to its physical integrity; and
 4. Whether the proposed relocation area is compatible with the historic and architectural character of the building, structure, or object.
- c. Demolition: A decision by the Commission approving or denying a Certificate of Appropriateness for the demolition of buildings, structures, sites, trees judged to be 50 years old or older, or objects shall be guided by:
1. The historic, scenic, architectural, or archaeological significance of the building, structure, site, tree, or object;
 2. The importance of the building, structure, site, tree, or object to the ambiance of a district;
 3. The difficulty or the impossibility of reproducing such a building, structure, site, tree, or object because of its design, texture, material, detail, or unique location;
 4. Whether the building, structure, site, tree, or object is one of the last remaining examples of its kind in the historic district or in the City of Dallas;
 5. Whether there are definite plans for use of the property if the proposed demolition is carried out, and what the effect of those plans on the character of the surrounding area would be;
 6. Whether reasonable measures can be taken to save the building, structure, site, tree, or object from collapse; and
 7. Whether the building, structure, site, tree, or object is capable of earning reasonable economic return on its value.

G. Undue Hardship:

When, by reason of unusual circumstances, the strict application of any provision of this Ordinance would result in the exceptional practical difficulty or undue economic hardship upon any owner of a specific property, the Commission, in passing upon applications, shall have the power to vary or modify strict adherence to said provisions, or to interpret the meaning of said provisions, so as to relieve such difficulty or hardship; provided such variances, modifications, or interpretations shall remain in harmony with the general purpose and intent of said provisions, so that the architectural or historical integrity, or character of the property, shall be conserved and substantial justice done. In granting variances, the commission may impose such reasonable and additional stipulations and conditions as will, in its judgment, best fulfill the purpose of this Ordinance. An undue hardship shall not be a situation of the person's own making.

H. Deadline for Approval or Rejection of Application for Certificate of Appropriateness:

1. The Commission shall approve or reject an application for a Certificate of Appropriateness within forty-five (45) days after the filing thereof. Evidence of approval shall be by a Certificate of Appropriateness issued by the Commission. Notice of the issuance or denial of a Certificate of Appropriateness shall be sent by United States mail to the applicant and all other persons who have requested such notice in writing filed with the Commission.
2. Failure of the Commission to act within said forty-five (45) days shall constitute approval, and no other evidence of approval shall be needed.

I. Necessary Action to be Taken by Commission upon Rejection of Application for Certificate of Appropriateness:

1. In the event the Commission rejects an application, it shall state its reasons for doing so, and shall transmit a record of such actions and reasons, in writing, to the applicant. The Commission may suggest alternative courses of action it thinks proper if it disapproves of the application submitted. The applicant, if he or she so desires, may make modifications to the plans and may resubmit the application at any time.
2. In cases where the application covers a material change in appearance which would require the issuance of a building permit, the rejection of the application for a Certificate of Appropriateness by the Commission shall be binding upon the building inspector or other administrative officer charged with issuing building permits and, in such a case, no building permit shall be issued.

J. Requirement of Conformance with Certificate of Appropriateness:

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

K. Certificate of Appropriateness Void if Construction not Commenced:

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

L. Recording an Application for Certificate of Appropriateness:

The Commission shall keep a public record of all applications for Certificates of Appropriateness, and of all the Commission's proceedings in connection with said applications.

M. Acquisition of Property:

The Commission may, where such action is authorized by the Dallas City Council and is reasonably necessary or appropriate for the preservation of a significant historic property, enter into negotiations with the owner for the acquisition by gift, purchase, exchange,

(Continued on next page.)

APPENDIX II: Preservation Ordinance (Continued)

or otherwise, of the property or any interest therein.

N. Appeals:

Any person adversely affected by any determination made by the Commission relative to the issuance or denial of a Certificate of Appropriateness may appeal such determination to the Dallas City Council. Any such appeal must be filed with the Dallas City Council within fifteen (15) days after the issuance of the determination pursuant to Section 5-1905 H. 1. of this Ordinance or, in the case of a failure of the Commission to act, within fifteen (15) days of the expiration of the forty-five (45) day period allowed for the Commission action, Section 5-1905 H. 2. of this Ordinance. The Dallas City Council may approve, modify, or reject the determination made by the Commission, if it finds that the Commission abused its discretion in reaching its decision. Appeals from decisions of the Dallas City Council may be taken to the Superior Court of Paulding County in the manner provided by law for appeals from conviction for City of Dallas ordinance violations.

Section 5-1906---Maintenance of Historic Properties and Building and Zoning Code Provisions

A. Ordinary Maintenance or Repair:

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

B. Failure to Provide Ordinary Maintenance or Repair:

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

1. The Commission shall monitor the condition of historic properties and existing buildings in historic districts to determine if they are being allowed to deteriorate by neglect. Such conditions as broken windows, doors, and exterior openings which allow the elements and vermin to enter, or the deterioration of a building's structural system shall constitute failure to provide ordinary maintenance or repair.
2. In the event the Commission determines a failure to provide ordinary maintenance or repair, the Commission will notify the owner of the property and set forth the steps which need to be taken to remedy the situation. The owner of such property will have thirty (30) days in which to do this.
3. In the event that the condition is not remedied in thirty (30) days, the owner shall be punished as provided in Section 5-1907 of this Ordinance and, at the direction of the Dallas City Council; the Commission may perform such maintenance or repair as is necessary to prevent deterioration by neglect. The owner of the property shall be liable for the cost of such maintenance and repair performed by the Commission.

C. Affirmation of Existing Building and Zoning Codes:

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

Section 5-1907---Penalty Provisions

Violations of any provisions of this Ordinance shall be punished in the same manner as provided for punishment of violations of other validly enacted Ordinances of the City of Dallas.

Section 5-1908---Severability

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

Section 5-1909---Repealer

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

Section 5-1910---Effective Date

This Ordinance shall become effective on July 1, 2005.

APPENDIX III**Rules of Procedure**

Note: The Rules and Procedure section is included for reference purposes only and is subject to amendment from time to time. Please refer to City Hall for official copy of Rules and Procedure.

**CITY OF DALLAS
HISTORIC PRESERVATION COMMISSION
RULES OF PROCEDURE**

According to the Dallas Historic Preservation Ordinance, the Historic Preservation Commission shall adopt rules for the transaction of its business and consideration of applications without amendment to the Dallas Historic Preservation Ordinance, but the adoption of rules for the transaction of its business shall require ratification by the City Council.

A public record shall be kept of the Historic Preservation Commission's resolutions, proceedings, and actions in the official minutes book maintained at the Dallas City Hall.

SECTION ONE: REVIEW OF CERTIFICATE OF APPROPRIATENESS APPLICATIONS

The Dallas Historic Preservation Commission, under the Dallas Historic Preservation Ordinance, has the authority to review applications for Certificates of Appropriateness, and make the following actions: approve, approve with conditions, or deny same in accordance with the provisions of the Ordinance.

1.1 Application: Each application for a Certificate of Appropriateness shall be made on an official application form and shall be filed at the Dallas City Hall. The staff shall note time and date of receipt on the application.

1.2 Required Information: All information called for in the application shall be furnished by the applicant as prescribed in the application form.

1.3 Records: The staff shall maintain a docket book which shall be kept posted to date. The staff shall enter the number of the application, name of the applicant, street number of the premises, date, and final disposition of the case by the Historic Preservation Commission. All continuances, postponements, and other steps taken and acts done shall be noted on the docket.

1.4 Docket Numbers: Applications, including continued applications, filed in proper form shall be docketed and placed on the agenda of the Historic Preservation Commission according to their docket numbers. Incomplete applications shall not receive a docket number or be docketed until all information has been received.

1.5 Deadlines: Applications are due by noon on the first Friday of the month in which they are to be considered. If the deadline for applications falls on a holiday when the Dallas City Hall is closed, the deadline shall be the next day that the City of Dallas offices are open. Complete applications filed by the deadline will be entered on the agenda for the regular meeting of the Historic Preservation Commission held on the third Tuesday of that month. Any applications received after the deadline will be entered on the agenda of the next regular meeting of the Historic Preservation Commission. If a special called meeting of the Historic Preservation Commission is held prior to the next regular meeting, late applications will be entered on the agenda of the called meeting, provided there is sufficient time for staff review and publication of legal notice. Applications delayed for insufficient data will be entered in the same manner provided for late applications, after a complete application has been filed.

1.6 Public Hearings and Notices: The Historic Preservation Commission shall hold a public hearing at which each application for a Certificate of Appropriateness is discussed. Notice of the hearing shall be published in the principal newspaper of local circulation in the City of Dallas and written notice of the hearing shall be mailed to all owners and occupants of the subject property. The published and written notice shall be provided in the same manner and time frame as a notice for a public hearing on a rezoning request.

1.7 Order of Business: Any applicant may appear in person or by agent or attorney at the meeting. The order of business for consideration of applications for Certificates of Appropriateness shall be as follows:

1.7.A Call the application by docket number and address according to agenda and check for conflicts of interest among Historic Preservation Commission members.

1.7.B Ask staff for a report and recommendation concerning the application.

1.7.C Call on the applicant for evidence in support of the application.

1.7.D Call on others (record name and address) for evidence in support of the application.

1.7.E Call on others (record name and address), if any, for evidence in opposition to the application.

APPENDIX III: RULES OF PROCEDURE (Continued)

1.7.F Ask if any other public statements (from an official, commission, or department of the City of Dallas; state agency; or local historical, preservation, or neighborhood organization) are to be submitted for the record; if so, enter in record.

1.7.G Call on Historic Preservation Commission members to ask any questions regarding the application.

1.7.H Offer applicant the opportunity to rebut evidence, if any, in opposition to the application (only new evidence can be presented in rebuttal).

1.7.I Summarize the evidence and facts, giving all parties an opportunity to make objections or corrections; if there is no evidence in opposition to the application, note for the record that without objections, the statements appearing in the record are uncontested.

1.7.J Discuss the application with respect to its congruity in light of the Dallas Historic Preservation Ordinance, Secretary of the Interior's Standards, and/or design guidelines, as appropriate.

1.7.K Accept a motion for findings of fact (second / discussion / adopt).

1.7.L Call for a discussion of the appropriateness of imposing conditions (specific wording needed).

1.7.M Call for a motion that the application for Certificate of Appropriateness be approved, approved subject to conditions, continued for further information, Or denied (second / discussion / vote).

1.7.N Thank the applicant and others for their attendance, and state that they will receive formal notification from the Historic Preservation Commission staff.

1.8 Precedence of Decisions: The Historic Preservation Commission may consider, but shall not be bound by, precedent. Each application shall be decided on its own merit, applying the Dallas Historic Preservation Ordinance, The Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines accompanying the Standards, and/or design guidelines adopted by the Historic Preservation Commission, as appropriate.

1.9 Deadline for Approval or Rejection of Application: The Historic Preservation Commission shall approve or reject an application for a Certificate of Appropriateness within forty-five (45) days after the filing thereof. Evidence of approval shall be a Certificate of Appropriateness issued by the Historic Preservation Commission. Failure of the Historic Preservation Commission to act within the said 45-day period shall constitute approval, and no other evidence of approval shall be needed.

1.10 Re-submittal after Denial: For one year following the issuance of a denial

by the Historic Preservation Commission, the Secretary may refuse to place a previously denied application for a Certificate of Appropriateness on the Historic Preservation Commission's agenda without the benefit of a public hearing, if the application meets one or both of the following criteria:

1.IO.A. There is no change in the application for a Certificate of Appropriateness.

1.IO.B. There is no significant material change in the property under consideration.

SECTION TWO: RECOMMENDATION AND DESIGNATION OF HISTORIC DISTRICTS AND PROPERTIES

The Historic Preservation Commission, under ordinance has the power to recommend to the Dallas City Council specific districts, sites, buildings, structures, or objects to be designated as historic districts or historic properties based on the criteria established in the Dallas Historic Preservation Ordinance.

2.1 Preliminary Research by the Historic Preservation Commission: The Historic Preservation Commission shall have the authority to compile and collect information and conduct surveys of resources within the City of Dallas.

2.2 Power to Recommend Historic Districts and Properties for Designation: The Historic Preservation Commission shall present to the Dallas City Council nominations for the designation of local historic districts and historic properties.

2.3 Procedure for Designation of Historic Districts and Historic Properties

2.3.A Application for Designation of Historic Districts and Historic Properties

Groups may apply to the Historic Preservation Commission for the designation of property or the Historic Preservation Commission, acting as mandated by the Historic Preservation Ordinance, may recommend designations to the Dallas City Council. A letter stating the applicant's name, relationship to the property to be considered, and the justification for the application shall be considered sufficient for application. The Historic Preservation Ordinance recognizes the following groups as being eligible to apply to the Historic Preservation Commission for designation under the ordinance:

2.3.A.1 Historic District - A historical society, neighborhood association, group of property owners, or the Dallas City Council may apply to
(Continued on next page.)

the Historic Preservation Commission for designation.

2.3.A.2 Historic Property A historical society, neighborhood association, property owner, or the Dallas City Council may apply to the Historic Preservation Commission for designation.

The Dallas Historic Preservation Commission may refuse to hear a previously denied application for designation for a period of one year following a denial from the Dallas City Council without the benefit of a public hearing if the application meets one or both of the following criteria: a) There is no new information on the historical or architectural significance of the property under consideration for designation, or b) there is no significant material change in the property under consideration for designation. The decision as to what constitutes a significant material change or sufficient new information on the historical or architectural significance of a property shall be determined by the Historic Preservation Commission.

2.3.B Designation of Historic Districts and Historic Properties:

2.3.B.1 Preparation of a Report on Proposed Designations: The Historic Preservation Commission shall prepare formal reports when nominating historic districts or historic properties. These reports shall be used to educate the community and to provide a permanent record of the designation. The designation report shall consist of four (4) parts, as follows: a) a physical description of the district or property proposed for designation; b) a statement of historic significance of the district or property proposed for designation; c) a map showing district boundaries and the classification of properties therein or showing boundaries of individual historic properties; and d) representative photographs. Prior to its recommendation on designation, the Historic Preservation Commission must submit this designation report to the Historic Preservation Division (HPD) of the Department of Natural Resources; HPD will be allowed thirty (30) days to prepare written comments.

2.3.B.2 Historic Preservation Commission Recommendation: Prior to the designation of any historic district or historic property, the Historic Preservation Commission shall first consider the merits of such a designation at a public hearing and shall recommend affirmation, modification, or denial of any request in a timely manner to the Dallas City Council. The Historic Preservation Commission shall transmit its recommendation, in

the form of a resolution, the designation report, and a proposed designation ordinance to the Dallas City Council for its consideration within fifteen (15) days following its public hearing.

2.3.B.3 Required Public Hearings and Notifications Procedures: The Historic Preservation Commission and the local governing body shall hold separate public hearings on the proposed ordinance for designation. Notice of the hearings shall be published in at least three (3) consecutive issues of the principal newspaper of local circulation and written notice of the hearings shall be mailed by the Historic Preservation Commission to all owners and occupants of such properties. All such notices shall be published or mailed not less than ten (10) or more than twenty (20) days prior to the date set for the public hearings. A notice sent via the United States mail to the last-known owner of the property, as shown on the most recent City of Dallas tax digest, and a notice sent via the United States mail to the address of the property to the attention of the occupant shall constitute legal notification of owners and occupants under the Dallas Historic Preservation Ordinance.

2.3.B.4 Requirements for Designation Ordinances: Any ordinance designating any property or district as historic shall: a) list each property in a proposed historic district or describe the proposed individual historic property; b) set forth the name(s) of the owner(s) of the designated property or properties, as listed on the most recent City of Dallas tax digest; c) require that a Certificate of Appropriateness be obtained from the Historic Preservation Commission prior to any material change in appearance of the designated historic property; and d) require that the designated historic property or district be shown on the Official Zoning Map of the City of Dallas and be kept as a public record to provide notice of such designation.

2.3.B.5 Moratorium on Applications for Alterations or Demolitions while an Ordinance for Designation is Pending: If an ordinance for designation has been recommended by the Historic Preservation Commission to the Dallas City Council, the Historic Preservation Commission shall inform the Building Inspector of such a recommendation, supply him with a listing and map of all involved properties, and request that the Building Inspector refrain from issuing any building permit for alteration, new construction, or demolition for properties under consideration for designation without obtaining the written consent of the Historic Preservation Commission.

APPENDIX III: Rules of Procedure (Continued)

2.3.B.6 Notification of Adoption of Ordinance for Designation: Within thirty (30) days following the adoption of the ordinance for designation by the Dallas City Council, the owner(s) and occupant(s) of each designated historic property and each individual property located within a designated historic district shall be given written notification of such designation by the Dallas City Council; such notice shall inform said owner(s) and occupant(s) of the necessity of obtaining a Certificate of Appropriateness prior to undertaking any material change in appearance of the designated historic property or within the designated historic district. A notice sent via the United States mail to the last-known owner of the property, as shown on the most recent City of Dallas tax digest, and a notice sent via the United States mail to the address of the property to the attention of the occupant shall constitute legal notification of owners and occupants under the Dallas Historic Preservation Ordinance.

2.3.B.7 Notification of Other Agencies Regarding Designation: The Historic Preservation Commission shall notify all necessary agencies within the City of Dallas of the ordinance for designation.

2.3.B.8 Authority to Rescind Designation: The Dallas City Council has the authority to rescind the designation following receipt of a recommendation from the Historic Preservation Commission and receipt of comments at a public hearing noticed in accordance with the provisions for designation.

APPENDIX IV

Routine Maintenance

Appendix IV has been included for informational purposes and to benefit the building owner, business owner, and HPC member. It can be used as a reference for strategies to keep a project simple, preservation sensitive, and on track.

IV.1) Eight Steps to Complete a Preservation Project

The following is an outline of an accepted approach to planning and implementing preservation projects. Property owners should review these points carefully and consider their importance. The first three steps of the planning phase should be completed prior to the submission of a Certificate of Appropriateness application. These steps are explained in recommended order:

STEP 1Inspect and Document the Property and Make a Wish List

A thorough inspection of the structure or site will allow for an understanding of specific problems that may exist, as well as special conditions and features that need to be considered. This inspection should also take into account the character of the surrounding area (area of influence), with special attention given to how the property in question relates to nearby buildings and sites. Develop a wish list of what needs to be done and what improvements and/or changes are desirable, but not necessary, to the physical soundness of a property.

Before any work is undertaken, existing conditions of the historic property should be documented through photographs. This is especially true when tax credits are being sought for the rehabilitation of an income-producing property. Property owners should consult with the State Historic Preservation Office if they anticipate applying for Federal tax credits (see Appendix B: Financial Incentives for Historic Preservation Projects for more information).

STEP 2Define the Project and Develop a Preliminary Concept

At this stage the property owner must determine the preservation method (stabilization, rehabilitation, restoration, or reconstruction) and extent of the project to be undertaken. It is advisable to consult with an architect, landscape architect, interior designer or preservation planner, as appropriate, for assistance in defining the basic components of the project. At this stage, the preliminary concept should be presented to the Historic Preservation Commission for initial comments.

STEP 3Refine Preliminary Concept and Develop a Master Plan

This is the final step of the planning process, the end result of which is often called a Master Plan. The Master Plan should outline the principal goals of the project and the efforts needed to complete Steps 4 through 8.

Apply for a Certificate of Appropriateness.

STEP 4Stabilize the Building

Before any new work is undertaken, the property must be in a stable condition with all deterioration halted. An example would be the repair of a leaking roof so that further moisture will not enter the structure after new work has been completed.

APPENDIX IV.1 (Continued)STEP 5Carry Out Structural Repairs

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

STEP 6Carry Out Building System Repairs

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

STEP 7Carry Out Energy Conservation Improvements

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

STEP 8Carry Out Cosmetic Work

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

IV.2.) National Park Service Preservation Briefs

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

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

01: *Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings*

02: *Repointing Mortar Joints in Historic Masonry Buildings*

03: *Conserving Energy in Historic Buildings*

04: *Roofing for Historic Buildings*

05: *The Preservation of Historic Adobe Buildings*

06: *Dangers of Abrasive Cleaning to Historic Buildings*

07: *The Preservation of Historic Glazed Architectural Terra-cotta*

08: *Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings*

09: *The Repair of Historic Wooden Windows*

10: *Exterior Paint Problems on Historic Woodwork*

11: *Rehabilitating Historic Storefronts*

12: *Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)*

13: *The Repair and Thermal Upgrading of Historic Steel Windows*

14: *New Exterior Additions to Historic Buildings: Preservation Concerns*

15: *Preservation of Historic Concrete: Problems and General Approaches*

16: *The Use of Substitute Materials on Historic Building Exteriors*

17: *Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*

18: *Rehabilitating Interiors in Historic Buildings - Identifying Character-Defining Elements*

19: *The Repair and Replacement of Historic Wooden Shingle Roofs*

20: *The Preservation of Historic Barns*

21: *Repairing Historic Flat Plaster - Walls and Ceilings*

22: *The Preservation and Repair of Historic Stucco*

23: *Preserving Historic Ornamental Plaster*

24: *Heating, Ventilating, and Cooling Historic Buildings:*

Problems and Recommended Approaches

25: *The Preservation of Historic Signs*

26: *The Preservation and Repair of Historic Log Buildings*

27: *The Maintenance and Repair of Architectural Cast Iron*

28: *Painting Historic Interiors*

29: *The Repair, Replacement, and Maintenance of Historic Slate Roofs*

30: *The Preservation and Repair of Historic Clay Tile Roofs*

31: *Mothballing Historic Buildings*

32: *Making Historic Properties Accessible*

33: *The Preservation and Repair of Historic Stained and Leaded Glass*

34: *Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament*

35: *Understanding Old Buildings: The Process of Architectural Investigation*

36: *Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes*

37: *Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing*

38: *Removing Graffiti from Historic Masonry*

39: *Holding the Line: Controlling Unwanted Moisture in Historic Buildings*

40: *Preserving Historic Ceramic Tile Floors*

41: *The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront*

42: *The Maintenance, Repair and Replacement of Historic Cast Stone*

43: *The Preparation and Use of Historic Structure Reports*

44: *The Use of Awnings on Historic Buildings: Repair, Replacement and New Design*

45: *Preserving Historic Wooden Porches*

46: *The Preservation and Reuse of Historic Gas Stations*

47: *Maintaining the Exterior of Small and Medium Size Historic Buildings*

IV.3.) Energy Efficiency and Historic Buildings

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

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Georgia Department of Natural Resources – Historic Preservation Division.

Introduction

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

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

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

Establishing the Paradigm

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

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

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

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

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

So let’s look at some of the complications.

Building Systems and Definitions

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

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

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

Now, in this context, building systems are:

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

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APPENDIX IV.3. (Continued)

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

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

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

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

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

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



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



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

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

Approaches to Energy Efficiency Improvements

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

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

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

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APPENDIX IV.3. (Continued)

Insulation Group	Attic	Floor over unconditioned space	Wall cavity	Crawl space (wall(s))	Basement wall	Add insulated sheathing to an uninsulated wall(s)	Add insulated sheathing to an insulated wall(s)
E1	19	11	0	11	11	5	0
E2	30	11	11	11	11	5	0
E3	38	11	11	19	11	5	0
E4	38	19	11	19	11	5	0
E5	38	25	11	19	11	5	5
E6	49	25	11	25	11-13	5	5

(a) R-values have units of °F-ft²-h/Btu. This table, when used with Tables 3 and 4, provides recommended total R-values for existing houses and was produced using the ZIP-Code computer program. The recommendations are based on an analysis of cost-effectiveness, using average local energy prices, regional average insulation costs, equipment efficiencies, climate factors, and energy savings for both the heating and cooling seasons.
 (b) Use only if floor is uninsulated and the crawlspace is unventilated - see the discussion about unventilated crawlspaces.
 (c) Recommendation assumes that the exterior siding was removed for other purposes, i.e. does not include any consideration of the cost of removing and replacing the exterior siding. The R-values shown here represent 1 inch of foam sheathing. Foam sheathing with R-values up to R-7 could be used.

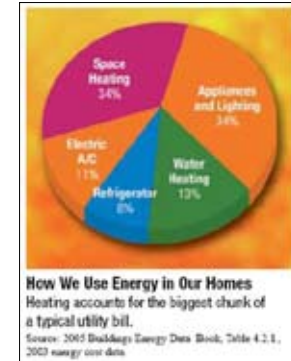
The tables provide recommended levels of insulation for various parts of your house. For instance, southern Georgia falls in Insulation Zone 4. If you have gas heat, this puts you in Insulation Group E-3. The recommended amounts of insulation for this group include:

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

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

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

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



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

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

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

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

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

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APPENDIX IV.3. (Continued)

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

Again, while these numbers are hypothetical, there is a recognizable trend here. That is, doing some less expensive, relatively easy, and low physical impact work results in greater energy savings, while more expensive equipment replacement work, while making sense if replacement is necessary, actually has a lower energy savings return of investment or one that takes longer to recoup expenditures.

Which brings us to windows.

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

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

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

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

The reasons for this are that the material these windows are made from generally is of a higher quality than what is readily available and typically used today, and their assembly techniques make them quite repairable. Of course, that doesn't mean that working on old windows is necessarily cheap, but, then again, neither are replacement windows.

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

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

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

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

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

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APPENDIX IV.3. (Continued)

Other cautionary notes relative to energy efficiency improvements.

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

How could this happen?

One circumstance could be installing a “vapor barrier” incorrectly. The general rule of thumb is to put a Vapor Diffusion Retarder on the warm side of the building envelope. But, you might be thinking, “the warm side varies, in winter it’s the inside, in summer, it’s the outside.” Well, what’s really recommended is based on what Climate Zone you’re in and more specifically its number of Heating Degree Days. For Georgia, generally, in the northern half of the state, the Vapor Diffusion Retarder should be put on the interior side, while in the southern portion of the state one shouldn’t be used.

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

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

Conclusion

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

To plan an energy efficiency improvement project, remember to:

- *Recognize your building as an assembly of systems – framing, including wall/ceiling/roof finishes; mechanical system, including furnace, A/C, and duct-work; and energy users, including water heater, appliances, and lighting.*

- *Identify weaknesses in the systems and where they might be failing or need improvement. Understand that changes in one system may impact the others, e.g., sealing the house up too tight may result in conditions where existing ventilation and humidity control are no longer adequate, resulting in mold growth and other moisture-related problems.*

- *Fix or improve the easy and less expensive stuff first.*

- *Avoid treatments that require wholesale removal or loss of historic material or finishes.*

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

APPENDIX V**Financial Incentives for Historic Preservation Projects**

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

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

V.1.) Georgia State Property Tax Freeze

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

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

Requirements to Participate

- 1) The cost of rehabilitation must meet the substantial rehabilitation test. This test is met by increasing the fair market value of the building by the following percentages. The county tax assessor is the official who makes this determination.
 - Residential (owner-occupied residential property): rehabilitation must increase the fair market value of the building by at least 50%
 - Mixed-Use (primarily owner-occupied residential and partially income-producing property): rehabilitation must increase the fair market value of the building by at least 75%
 - Commercial and Professional Use (income-producing property): rehabilitation must increase the fair market value of the building by at least 100%
- 2) The property owner must obtain preliminary and final certification of the project from HPD.
- 3) Rehabilitation must be in accordance with the Department of Natural Resources' Standards for Rehabilitation and must be completed within two years.

Application Process

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

Part A – Preliminary Certification

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

Part B – Final Certification

Part B is submitted to HPD after the project is completed and must be certified by HPD and submitted to the tax assessor within two years of filing the Part A preliminary certification form. Once all application materials are submitted, HPD has 30 days to review and certify the rehabilitation project. HPD is the final certification authority concerning all state rehabilitation applications. After HPD reviews the Part B application and approves the rehabilitation, the certified Part B form is mailed to the applicant. The applicant is then responsible for filing the Part B certified form with the county tax assessor in order to maintain the assessment freeze for an additional 6 1/2 years. In the ninth year, the assessment will increase 50% of the difference between the value of the property at the time the freeze was initiated and the current assessment value. In the tenth year, the property tax assessment will increase to the 100% current assessment value. Amendments are submitted to HPD when there is a change in the scope of work submitted in the Part A application. This allows a certain amount of flexibility as the project continues to be developed.

APPENDIX V: Financial Incentives (Continued)

V.2.) Georgia State Income Tax Credit Program

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

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

Requirements to Participate

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

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

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

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

Application Process

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

Part A – Preliminary Certification

Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia Register of Historic Places, and to determine if the proposed work meets the Standards for Rehabilitation. Ideally this is submitted to HPD before rehabilitation

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

Part B – Final Certification

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

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

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

The program provides property owners of historic homes who complete a DNR-approved rehabilitation the opportunity to take 10% of the rehabilitation expenditures as a state income tax credit up to \$5,000. If the home is located in a target area, as defined in O.C.G.A Section 48-7-29.8, the credit may be equal to 15% of rehabilitation expenditures up to \$5,000, and for any other certified structure, the credit may be equal to 20% of rehabilitation expenditures up to \$5,000. The credit will not exceed \$5,000 for any single project in any 120-month period.

APPENDIX E: FINANCIAL INCENTIVES (Continued)**V.3.) Federal Income Tax Incentive Program**What properties are eligible?

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

Does the rehabilitation have to be reviewed and approved?

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

How much does a project have to cost to qualify?

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

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

The Georgia Department of Revenue developed a worksheet, included in the application packet, in order to help applicants determine if a rehabilitation project will meet the substantial rehabilitation test.

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

Application ProcessPart A – Preliminary Certification

Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia Register of Historic Places and to determine if the proposed work meets the Standards for Rehabilitation. Ideally this is submitted to HPD before rehabilitation begins. An application-processing fee of \$50.00 must accompany the Part A (Preliminary Certification). If you are also participating in the Georgia Preferential Property Tax Assessment program, the total fee for both programs is \$75.00. A cashier's check, money order, or official bank check, made payable to the Georgia Department of

Natural Resources, are the only acceptable forms of payment. Personal checks are not accepted. The fee is non-refundable. Once all application materials are submitted, allow at least 30 days for HPD to review and comment on the rehabilitation project. After the review, HPD mails the applicant the signed Part A preliminary certification form. Rehabilitation work should be completed within 24 months, or 60 months for a phased project.

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

Part B – Final Certification

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

Rehabilitation Investment Tax Credit (RITC)

The RITC effectively reduces the costs of rehabilitation to an owner of a historic income-producing property.

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

To be eligible for the 20% tax credit:

- The building must be listed, or eligible for listing, in the National Register of Historic Places, either individually or as a contributing building within a historic district.
- The project must meet the "substantial rehabilitation test." This test means that the cost of the rehabilitation must be greater than the adjusted basis of the property and must be at least \$5,000. Generally, projects must be finished within two years.

- Following rehab, the building must be used as an income-producing purpose for at least 5 years
- The rehabilitation work itself must be done according to The Secretary of the Interior's Standards for Rehabilitation; these are common-sense guidelines for appropriate and sensitive rehabilitation.

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

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

To be eligible for the 10% tax credit:

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

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

Charitable Contribution Deduction

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

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

APPENDIX VI**Additional Resources for Assistance**

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

How to preserve and revitalize historic downtowns and main streets:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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