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Georgia Historic Preservation HANDBOOK



Georgia Historic Preservation HANDBOOK

A Layman's Guide to Historic Preservation in the State of Georgia

Published by
The Fox Theatre Institute,
The Georgia Trust for Historic Preservation,
and the Georgia Department of Natural Resources,
Historic Preservation Division



The Fox Theatre Institute

The Fox Theatre Institute (FTI) is an outreach program of Atlanta's Fox Theatre that offers historic preservation and operations expertise, consultation and education to performing arts venues throughout Georgia and the Southeast.
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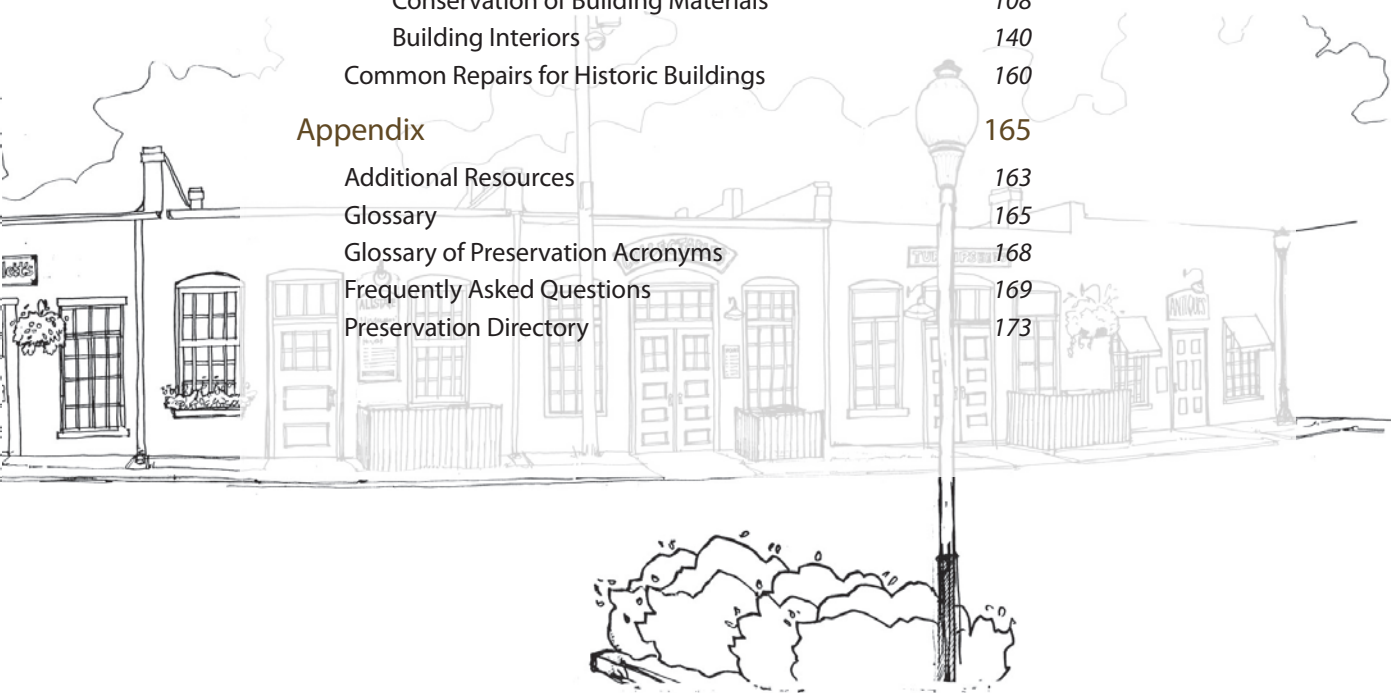
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1. Savannah, c. 1909.



Introduction

GEORGIA HAS A RICH history that can be traced from 16,000-18,000 BC and the earliest native inhabitants of the coastal plain, through the founding of Savannah as a colonial port city in 1733, to Atlanta's rise as a center of commerce and transportation in the nineteenth and twentieth centuries. Cities and towns across the state boast cultural resources as diverse as Georgia's natural landscape. These historic resources reflect the times in which they were built, displaying the technology, building materials, artistic movements, and political beliefs of the period.

Examination of Georgia's unique built environment reminds us that the experiences and lessons of the past are still relevant today. Our buildings, cities, sacred sites and cultural landscapes bear witness to cycles of economic prosperity and recession. They reflect the attitudes of our country, over time, towards gender and race and the influence of other cultures.

They reflect the impact of progress and invention—the development of the cotton gin, railroads, electricity, automobiles, technology and our obsession with modernity. They capture the essence of everyday life—They are the places where Georgians lived, worked, worshipped, socialized and honored those who had gone before them. These places tell stories of Georgia's development and the changes we have faced throughout our history.

Georgians have long taken pride in our collective history, and there is a strong and demonstrated preservation ethic throughout the state. In 1951, the Georgia General Assembly established the Georgia Historical Commission, which led the statewide preservation movement for more than 20 years. Shortly thereafter, the loss of a beloved city market, along with threats to other Savannah landmarks, led to the establishment of Historic Savannah Foundation in 1955 and the beginning, in



earnest, of Georgia's preservation movement. Cities across the state faced similar development pressures throughout the post-war boom years uniting preservationists in a common cause. The near loss of Atlanta's iconic Fox Theatre in the 1970s galvanized preservationists within the city, as well as the state, who banded together to save the local landmark. In the decades since, historic preservation has gained momentum at both state and local levels and its impact in Georgia is being measured in numerous ways.

Preservation positively impacts our economy by creating jobs, increasing property values and generating revenue. It impacts our environment by reducing waste, conserving energy, and decreasing our greenhouse gas emissions. Preservation enhances quality of life by creating vibrant, distinctive communities that attract residents and visitors who contribute to the local economy. Preservation not only tells the story of Georgia's past, it also provides a foundation for Georgia's future.

The Georgia Historic Preservation Handbook

Partnerships are a valuable part of the work of preservation. This publication, for example, is a collaborative effort of The Fox Theatre Institute, The Georgia Trust for Historic Preservation and the Historic Preservation Division, Georgia Department of Natural Resources. These partners developed the Georgia Historic Preservation Handbook in response to the need for an introductory guide to preservation in the state.

The purpose of the *Georgia Historic Preservation Handbook* is to provide a comprehensive resource for the state of Georgia that promotes citizen involvement and explains preservation practices. This handbook seeks to define the roles of various federal, state and local organizations, outline guidelines and regulations, and create a directory of historic preservation partners.

We hope that this handbook will enhance the reader's knowledge of historic preservation, the organizations and individuals that contribute to making preservation work, and how to become part of this vital movement.

How to Use This Handbook

The Georgia Historic Preservation Handbook is divided into six sections:

- Introduction, with a history of historic preservation
- Preservation Partners
- Preservation Tools
- Research and Documentation
- Technical Information
- Appendix

In the **Introduction** the **History of Historic Preservation** section provides a brief overview of the roots of the historic preservation movement in America and Georgia, including important acts of government and the events, concerns, and efforts that prompted action.

Preservation Partners gives an overview of various national, statewide and local preservation departments and organizations, and how they can be of service to individuals and their communities. A directory of preservation partners is also included.

The **Preservation Tools** section outlines programs that provide for the recognition and protection of cultural resources including designation for historic properties and local preservation ordinances. Also discussed in the section are preservation tools including tax incentives and other economic benefits that impact historic preservation for individuals and communities.

The **Research and Documentation** section serves as a guide for individuals and communities interested in learning how and where to begin researching and documenting preservation resources. Included are sections on the identification of building types and styles as well as historic resources surveys.

In **Technical Information**, the reader will find a brief overview of historic building materials and their unique qualities, as well as common repairs for historic buildings and information on building maintenance. This section is intended to provide the reader a starting point for restoration projects, and links to additional resources on specific topics are provided.

Finally, the **Appendix** contains a glossary of preservation terms and acronyms, and answers to frequently asked questions about historic preservation. It also contains a **Preservation Directory** for preservation organizations national, statewide, and local.

History of Historic Preservation in Georgia

Preservation in America

During the nineteenth century, the American government began to recognize its duty to protect the country's significant resources, but the focus of these initial preservation efforts was on the natural rather than built environment. Because of this lack of national collaboration, historic preservation began as a matter of private interest. Individuals, primarily wealthy women, banded together to save historic resources of personal significance. In 1853, Ann Pamela Cunningham, founder of the Mount Vernon Ladies Association, petitioned Congress to preserve and protect the Virginia estate of our nation's first president, George Washington. Although her request of Congress was denied, Cunningham persisted in her efforts, raising enough money to purchase and restore Mount Vernon for the enjoyment of future generations. The Mount Vernon Ladies Association served as a model for many early preservation organizations.

In the first half of the twentieth century, the United States government passed a number of statutes for the protection of the country's historic places. The National Park Service Organic Act, or "The Organic Act," established the National Park Service in 1916 as an agency of the United States Department of the Interior. The agency was charged with supervising and maintaining all designated national parks, battlefields, historic places, and monuments. In 1935, the Historic Sites Act established a national preservation policy that allowed the Secretary of the Interior to create programs in support of preservation.

It was not until the latter half of the twentieth century that preservation achieved national awareness as a result of the establishment of the National Trust for Historic Preservation. The National Trust helped to frame the National Historic Preservation Act of 1966 (NHPA), our country's most significant preservation legislation. The NHPA, strengthened and expanded by several subsequent amendments, is the basis of America's historic preservation policy. It established the Advisory Council on Historic Preservation, the Section 106 review process, the State Historic Preservation Office, the National Historic Landmarks list, and the National Register of Historic Places. Later amendments provided protection for lands surrounding historic resources and for resources that are eligible for listing on the National Register of Historic Places. Today, the NHPA continues to serve as the guiding document for preservation activity in the United States.

Preservation in Georgia

In the same way our national historic preservation movement began with the efforts of individuals, so preservation got its start in Georgia. The Georgia Historical Commission (GHC), established in 1951 for the purpose of identifying places of historical significance, was Georgia's earliest statewide preservation authority. Yet, despite the work of the GHC, Georgia's cities were faced with the same post-war development pressures as the rest of the country, and the task of preserving historic places rested on individuals and groups of committed local preservationists. Threats to Savannah's historic resources led to the establishment of Historic Savannah Foundation (HSF) in 1955 and the expansion of the grassroots constituency in Georgia.

The National Historic Preservation Act of 1966 was the catalyst for new local preservation groups and a stronger role for the state. In 1968, citizens of the City of Savannah voted by a margin of five to one to amend the constitution of the state of Georgia to allow the city to adopt a

2. *Georgia Trust Ramble in Augusta.*



historic zoning ordinance. Five years later the City of Savannah City Council passed Georgia's first historic preservation ordinance, which gave legal protection to the downtown Savannah Historic District and set standards for new construction in most of the district.

The Georgia Historical Commission filled the role of state historic preservation office from 1969 until 1973 when reorganization of state government abolished the board of private citizens. The role of the state historic preservation office and the operation of state-owned historic sites were assigned to the new Department of Natural Resources. The Georgia Trust for Historic Preservation was founded in the same year out of the need for a grassroots group to focus attention on the historic built environment.

In 1980, the Georgia General Assembly passed the Georgia Historic Preservation Act, which enabled Georgia cities and counties to establish historic districts and to appoint historic district commissions that would regulate changes to historic buildings and review new construction within these districts.



3. *Georgia Trust Ramble in Sparta.*

In the decades since the passage of the Georgia Historic Preservation Act, the field of historic preservation has seen many developments. In fact, the ever-changing economic and political forces in Georgia present new challenges and opportunities for preservation each year. Yet preservationists remain steadfast in their efforts to preserve Georgia's unique resources for the benefit of generations to come. Historic preservation is not simply a movement about buildings and the past—it is also a movement about people and the future.

Preservation Partners

There are numerous organizations at the national, state and local levels that can be of assistance in planning and executing a preservation project. In fact, in order to utilize some preservation programs, it is essential to involve these organizations and obtain their approval or certification before beginning a project. The following partners provide services and support for a wide variety of preservation projects.



National Preservation Partners

National Park Service, U.S. Department of the Interior

The National Park Service preserves and administers the 394 units of the National Park System as well as administers affiliated sites, the National Register of Historic Places, National Heritage Area, National Wild and Scenic Rivers, National Historic Landmarks, and National Trails. Its purpose, as established in 1916 in the “Organic Act,” is to conserve the natural and historic scenery and objects in the wild for the enjoyment of future generations.

As a bureau of the U.S. Department of the Interior, the National Park Service is led by a director who is nominated by the President and confirmed by the U.S. Senate.

The National Park Service manages the National Register of Historic Places, the official list of places in the nation worthy of preservation. More than 80,000 properties are listed in the National Register, and they include 1.4 million individual buildings, sites, districts, structures, and



objects. Almost every county in the U.S. has at least one listing in the National Register. The National Register was authorized in 1966 by the National Historic Preservation Act and helps coordinate public and private efforts to recognize and protect historic and archeological resources in the nation. States, tribes, and other federal agencies nominate properties and resources for the National Register to the National Park Service for review. The bureau offers guidance in this process through the National Register Bulletin publication and the National Register Fundamentals resource guide, which includes information on how to determine your property's eligibility, how to work with your State Historic Preservation Office to start a nomination, the listing process, and the effects of the listing. A listing in the National Register is the first step towards eligibility for federal preservation tax credits. These National Park Service-administered credits have resulted in more than \$45 billion in private investment and grant programs, such as Save America's Treasures and Preserve America.

Additional programs administered by the National Park Service include the National Historic Lighthouse Preservation Program and the Cultural Resources Diversity Program. The National Historic Lighthouse Preservation Programs safeguards historic lighthouses by transferring ownership to new holders who are able to maintain and preserve the properties. The Cultural Resources Diversity Program diversifies historic preservation and cultural resource management through new programs and approaches.

National Trust for Historic Preservation



**National Trust for
Historic Preservation**
Save the past. Enrich the future.

The National Trust for Historic Preservation is a non-profit organization that provides leadership, education, resources, and advocacy for the preservation of historic properties and resources across the country. The Trust was established in 1949 and is headquartered in Washington, D.C. It has a membership base of 270,000 members and regional offices that work with local communities and the 29 historical sites it owns to prevent the loss of historic properties and revitalize America's communities.

The National Trust produces an annual national conference, national recognition awards, an industry magazine, and online resources that provide members and the general public with the information and interaction necessary for successful preservation efforts. The Trust acknowledges and awards outstanding preservation efforts in the nation each year with the National Preservation Awards and brings light to historic places in danger and communities that have a strong commitment to preservation with the 11 Most Endangered Historic Places and Dozen Distinctive Destinations programs. One of the Trust's main public outreach sources is their Web site, Preservation Nation. It provides members with preservation resources and connects the general public with other preservationists to educate them on a variety of preservation issues. The Trust also advocates for preservation to governmental bodies and officials as well as provides legal advice with the National Trust Defense Fund.

Financial support is an important element of preservation, and the National

Trust for Historic Preservation aids projects in this regard. Matching grants and intervention funds for preservation emergencies are awarded to non-profit establishments for preservation education and planning. The National Trust Community Investment Corporation Subsidiary, a for-profit division of the organization, secures credit and loans for projects and funds that preserve America's historic properties.

Another resource provided by the Trust is National Trust Insurance Services, LLC, an insurance agency offering comprehensive insurance solutions to historic property owners as well as preservation organizations and businesses. Through their partnership with insurance agency Maury, Donnelly & Parr, the Trust provides thousands of historic properties throughout the United States with comprehensive insurance solutions.

Advisory Council for Historic Preservation

The Advisory Council for Historic Preservation (ACHP) was established in 1966 as an independent federal agency to promote the preservation, enhancement, and productive use of the nation's historic resources affected by federal projects. It is the primary federal policy advisor to the President and Congress on national historic preservation policy and is legally responsible for encouraging federal agencies to consider historic preservation when planning projects.

The 23 members of the ACHP meet four times each year to discuss policy issues and make preservation recommendations to the President, Congress, and heads of other agencies. Operations are governed by an Executive Committee, who oversees



management, budget, legislative policy, and prominent Section 106 cases. There are also three committees that directly correspond to the ACHP's program areas, including Preservation Initiatives; Communications, Education and Outreach; and Federal Agency Programs, which include the National Historic Preservation Act's Section 106 review process.

Preservation Action

Preservation Action was established in 1974 to serve as the national grassroots lobbying nonprofit organization for historic preservation. The organization advocates to all branches of the federal government to make historic preservation a national priority. Preservation Action encourages sound preservation policies and programs through a grassroots constituency empowered with information and training and through direct contact with elected representatives.



State Preservation Partners

State Historic Preservation Office



The Historic Preservation Division (HPD) of the Depart-

ment of Natural Resources is Georgia's state historic preservation office, or SHPO. Every state has a SHPO, established by the National Historic Preservation Act of 1966, as amended, often referred to simply as the NHPA. HPD has several key functions as part of the national historic preservation program. First, through the Section 106 compliance program, HPD functions as a watchdog over federal agencies doing business in the state, helping to insure that they respect our most important historic resources. Second, HPD administers various economic development programs that leverage private capital to encourage business growth, especially in Georgia's many smaller towns and communities. Finally, through programs like the National Register of Historic Places, Certified Local Governments, and others, HPD works with partners both inside and outside state government to encourage regional and local planning, neighborhood conservation, downtown revitalization, heritage tourism and archaeological site protection.

Each state's historic preservation office receives financial assistance through the Historic Preservation Fund of the National Park Service, Department of the Interior, and provides matching state funds to carry out the national historic preservation program. The National Park Service establishes broad policies, programs and standards for state and local participation in the national program. Each state then tailors its own

SHPO to address the special character and needs of their state and complement the national program. In Georgia, the General Assembly authorizes or mandates a number of specific preservation programs such as a state property tax freeze, state rehabilitation grants, archaeology protection and stewardship of state-owned buildings.

Programs

Historic Resources Surveys identify existing historic properties. This is an essential first step in a community's preservation efforts and facilitates wise decisions about preserving individual buildings and neighborhoods.

National and Georgia Registers of Historic Places Listing provides recognition of a property's architectural, historical or archaeological significance. It also identifies historic properties for local, state and federal planning purposes and encourages their preservation through public awareness and preservation incentives, including preferential tax treatments and grants.

State and Federal Grants are available on a statewide competitive basis to local governments and nonprofit organizations for projects that aid in the preservation of historic properties and for preservation planning.

State and Federal Tax Incentives are available to private property owners to encourage the adaptive use of historic buildings and the revitalization of historic neighborhoods and commercial areas.

Architectural Technical Assistance provides guidance on rehabilitation issues by distributing technical information, par-

ticipating in project consultations, making presentations and undertaking site visits.

Archaeology Protection and Education programs provide technical advice, information, and educational opportunities related to all aspects of archaeology. We strive to protect sites throughout Georgia by reviewing development projects that are required under state and federal laws to consider their impacts to archaeological resources.

Environmental Review and Compliance process provides a planning framework that balances historic preservation values with the needs of federally and state funded projects, as well as federally licensed, or permitted projects. HPD's role in these review processes is advisory as outlined in the relevant legislation, with the final determination of project implementation being the decision of the federal or state agency involved.

Certified Local Governments can be any city, town, or county that enacts a historic preservation ordinance enforced through a local preservation commission and has met other outlined requirements. Status as a CLG qualifies the local government for federal grants.

Historic Preservation Planning ensures that Georgia's historic resources are promoted and included in planning activities throughout the state by coordinating with other agencies and organizations.

African American Programs provide technical assistance to anyone interested in preserving Georgia's African American historic resources. The coordinator also provides staff support to the Georgia African American Historic Preservation Network volunteer Steering Committee and produces their quarterly publication, *Reflections*.

(more information can be found on the website georgiashpo.org)

Statewide Nonprofit Preservation Organizations

Statewide nonprofit preservation organizations collaborate with state agencies and local groups to coordinate preservation efforts at the state level. These groups advocate for historic preservation, intervene in preservation projects and provide education to the public through programs and publications.

The Georgia Trust for Historic Preservation



The Georgia Trust for Historic Preservation is one of the

country's largest statewide nonprofit preservation organizations. Founded in 1973, the Trust works for the preservation and revitalization of Georgia's diverse historic resources and advocates for their appreciation, protection, and use.

Through various programs, The Georgia Trust generates community revitalization by encouraging and providing aid for property rehabilitation, education, and recognition. In addition, The Georgia Trust administers two historic house museums including the organization's headquarters at Rhodes Hall, "the castle on Peachtree" in Atlanta.

Programs

Revolving Fund for Endangered Properties provides The Georgia Trust with the ability to save architecturally and historically significant properties by purchasing and reselling or enabling current owners to connect with buyers who will

be able to provide the care necessary to rehabilitate and maintain a historic building. When properties are sold through The Georgia Trust, protective covenants and easements are attached to the deeds to ensure that the historic integrity of each property is retained, and purchasers are required to sign rehabilitation agreements based on the work to be performed on the structure.

Historic Preservation Easements are legal interests which regulate changes to a historic building and its landscape and may be given or sold by a property owner to a charitable organization. An easement remains with the property deed in perpetuity, thus binding not only the present owner who conveys it but all future owners as well. The easement holder (preservation organization or public agency) is responsible for periodical inspections and enforcement of the easement's guidelines.

Donating an easement also provides income and tax advantages for the donor, and the usual reduction in property value means a lower property tax in Georgia.

Annual Preservation Awards have been presented by The Georgia Trust for more than 30 years. The awards recognize preservation projects and individuals in the state who have made significant contributions to the field of historic preservation. Awarded on the basis of the contributions of the person or project to the community and/or state and on compliance to the Secretary of the Interior's Standards for the Treatment of Historic Properties, the Preservation Awards are presented each year in a ceremony held at a spring event.

Main Street Design Assistance Program has offered design assistance, on-site rehabilitation consultations, hands-on presentations and hand-drawn and digital

renderings to help business owners and downtown managers rehabilitate and reuse their historic resources since the Main Street program's start in 1980. Supported by the Department of Community Affairs' (DCA) Office of Downtown Development, the program has assisted more than 3,000 business owners in 105 Main Street cities across Georgia to encourage the rehabilitation of historic downtown commercial buildings.

Talking Walls is a heritage education program that has trained more than 1,700 teachers, who have reached more than 370,000 students in 61 school systems in Georgia since 1991. The program's teacher workshops and ongoing local support trains educators to use local historic resources such as photos, maps, oral histories and historic buildings as teaching tools in Georgia's mandated curriculum.

Georgians for Preservation Action (GaPA) was founded in 1987. The statewide coordinating council for historic preservation advocacy encourages laws, programs and policies that promote the preservation of Georgia's historic resources by mobilizing grassroots preservationists across the state. The program provides members with information on national preservation issues with news from the National Trust for Historic Preservation and Preservation Action, the national lobbying arm for historic preservation.

Places in Peril is a program that identifies significant historic, archaeological and cultural properties that are threatened by demolition, deterioration or insensitive public policy or development, and have a demonstrable level of community interest, commitment and support. The Georgia Trust releases an annual list of endangered historic sites throughout Georgia. Through

the Places in Peril program, The Trust encourages and assists owners, organizations and communities to employ preservation tools, partnerships, and resources necessary to preserve and utilize the selected historic properties in peril.

The Fox Theatre Institute

The Fox Theatre Institute (FTI) is Georgia's premier resource for historic theatre preservation, education and advocacy. FTI serves as a model for linking communities and historic performing venues by providing preservation and operations experience and expertise. Since its launch in 2008, FTI has focused largely on the preservation and growth of the more than 260 historic theatres across the state of Georgia. In doing so, FTI helps to promote historic preservation and the arts as economic engines throughout Georgia's communities while educating historic theatre professionals within the region.

The Fox Theatre is owned by Atlanta Landmarks, Inc., the not-for-profit organization established to save the Fox Theatre from demolition in 1974. Through Atlanta Landmarks, the Fox Theatre created FTI to fulfill its long range vision to lead by example and inspire others by sharing its wisdom and resources. FTI delivers services to Georgia's historic theatres through programs specially designed to meet their needs. FTI works to address questions common to all theatres participating in its programs while providing technical assistance on specific issues facing individual theatres.

To learn more about the following FTI programs please visit www.foxtheatreinstitute.org or call (404) 881-2100.



Programs

Restoration Assistance is offered by FTI to qualified theatres through its annual grant program. FTI shares the expertise of the Fox Theatre's restoration department with selected theatres, and provides matching funds to further specific theatre restoration efforts. Past projects range from paint and plaster restoration, to historic materials conservation and historic theatre organ restoration.

Georgia Presenters is a program developed by FTI as a statewide booking consortium, to meet the needs of historic theatres and arts presenters throughout the state. Georgia Presenters provides a vehicle for collective programming where presenters, theatres, and communities can work together to increase cultural opportunities in their respective communities and statewide. Georgia Presenters' members take part in quarterly meetings that enable them to save up to half of an artist's asking fee. Block booking grants are awarded annually.

Professional Development education is at the core of FTI's programs. Professional development seminars on topics ranging from board development and engagement, fundraising, and marketing to historic preservation and sustainability are offered regularly and are open to the general public. FTI's message of revitalization has reached historic theatres as well as other non-profit and governmental agencies, arts presenters, tourism development staff and state and local historic preservation organizations.

Consulting FTI's consulting services enable theatres to make informed decisions about issues common to historic theatres. From governance to operations and restoration, FTI helps to put clients on the path toward sustainable progress.

Georgians for Preservation Action

Georgians for Preservation Action (GaPA) was founded in 1987 as the statewide coordinating council for historic preservation advocacy. GaPA mobilizes grassroots preservationists in the state to advocate for laws, programs, and policies that promote the preservation of Georgia's historic resources.

GaPA annually develops and advocates a legislative agenda representative of the key leaders in preservation, regularly communicates with historic preservation advocates about critical issues before the General Assembly, and provides GaPA members with news and information from the National Trust and Preservation Action about national preservation issues.

GaPA is administered by The Georgia Trust for Historic Preservation and has played an important role in many positive legislative actions for preservation in Georgia, including the creation of the Georgia Heritage 2000 grant program, property tax incentives for historic buildings, the start of the Georgia Register of Historic Places, and the addition of preservation issues I the Georgia Comprehensive Planning Act and the Georgia Environmental Policy Act.

For more information about Georgians for Preservation Action's services, please call 404-885-7817 or visit their website at www.georgiatruster.org.

Georgia Historical Society

Georgia
Historical



Society (GHS) is the independent state-wide institution responsible for collecting, examining, and teaching Georgia history. Founded in 1839, GHS is the oldest continuously-operated historical society in the South. Headquartered in Savannah with an office in Atlanta, GHS has over 6,000 members and nearly 200 affiliates in 80 counties.

As an educational and research institution, GHS teaches Georgia history through a variety of public programs, scholarly publications, and research services. It publishes the award-winning *Georgia Historical Quarterly* (Georgia's journal of record since 1917), maintains a library and archives, manages the Historical Marker Program for the State of Georgia, produces the daily television and radio program *Today in Georgia History* (in partnership with Georgia Public Broadcasting), organizes the annual K-12 education program *Georgia History Festival*, provides teacher training, and annually inducts the Georgia Trustees in conjunction with the Office of the Governor.

Georgia Historical Society is also the oldest publisher of Georgia history. Beginning in 1840, GHS began publishing books containing transcriptions of its most significant manuscripts. A year later, William Bacon Steven's two-volume *History of Georgia* was published. Since its inception, GHS has published more than 100 books and pamphlets, including more than 20 volumes in its GHS Collections series. In 1917, *The Georgia Historical Quarterly* was launched as a scholarly publication featuring articles, book reviews, photo essays, and edited primary materials related to

Georgia history. GHS recently began publishing history newsmagazine dedicated to examining the ongoing presence of the past called *Georgia History Today*.

GHS is a major research center and houses the oldest and most distinguished collection of archival materials related exclusively to Georgia history in the nation. In the Society's library and archives are more than 4 million manuscripts, 100,000 photographs, 30,000 architectural drawings, 15,000 rare and non-rare books, and thousands of maps, portraits, and artifacts pertaining to Georgia history from the founding to the present. The manuscript collection contains family papers, military and legal records, colonial account books, diaries, plantation records, African American and Native American documents, business records from the eighteenth through the twentieth century, and the papers of some of the state's most distinguished leaders of the twentieth century, such as Vince Dooley, Griffin Bell, Mills B. Lane, Jr., James Blanchard, Leah Ward Sears, and Bernie Marcus. The library and archives are open to the public Tuesday through Friday from noon to 5pm. Many of the library and archive resources are available and searchable online through the Georgia Historical Society's website at www.georgiahistory.com/containers/2.

For more information on the Georgia Historical Society, please visit their website at www.georgiahistory.com/

Statewide and Local Main Street Programs

Main Street

NATIONAL TRUST FOR
HISTORIC PRESERVATION®

The National Trust for Historic Preservation established the National Main Street Center in 1980 to provide state, regional, and local programs with a network for sharing preservation-based comprehensive strategies for revitalizing historic commercial districts.

Local Main Street programs are independent of the National Main Street Center and are established, managed, funded, and run locally. Main Street programs may be a non-profit entity or part of a city agency and affiliated with a statewide Main Street organization. These larger organizations are directly responsible for technical services, networking, and training opportunities for their affiliated Main Street programs.

Main Street programs are initiated by business owners, local government, civic clubs, historic preservationists, or concerned citizens with a common goal. When the interested parties have gathered information and sparked interest within the community, they contact the statewide or citywide Main Street organization to begin the application process and establish an official Main Street program with a director, strong volunteer base, and board of directors. The programs are not funded by grants, but by investments from local entities that have a stake in the district, local government, businesses, and the public. The Main Street program then develops long-term goals and strategies to address the district's needs based on the Main Street Four-Point Approach, an economic development tool that leverages local assets to strengthen commercial

activity and improve the buildings in the district. Its four points include organization, promotion, design, and economic restructuring. This approach, combined with strong local funding, encourages community involvement and leads to programs that are more likely to succeed on a long-term basis.

The National Trust Main Street Center offers a membership program that provides services and support to Main Street organizations. An annual subscription provides programs with consulting services, support, training, materials, networking, and information to assist the organization in its growth. The Center may work with the local or statewide programs and offers technical assistance on a fee-for-services basis.

There are additional options if a community is unable to afford the services provided by the National Trust Main Street Center or is not yet prepared to become an official Main Street program. Membership with the Center is a different process than becoming a Main Street organization, and being a part of one does not require involvement in the other.

If unprepared to establish an official program, a community can encourage local leaders and government to apply the Main Street approach in their current work and build a case for a program in the future.

Georgia is home to multiple Main Street cities that receive technical assistance and resources from the Georgia Main Street program. It is administered by the Office of Downtown Development of the Georgia Department of Community Affairs and helps revitalize downtown areas. Another resource for Main Street cities is The Georgia Trust Main Street Design Assistance program. It provides design and rendering assistance as well as educates the public on how structures, historic or not, contribute to a community's character. The Trust's design manager conducts site visits at the request of local programs and provides technical information on preservation techniques and products. Site plans, renderings, and design concepts of the building's exterior can be produced for a nominal fee.



The National Main Street Approach to Downtown Revitalization™

Main Street is a philosophy, a program and a proven comprehensive approach to downtown commercial district revitalization. This approach has been implemented in over 1,800 cities and towns in 44 states across the nation with the help of the National Main Street Center and statewide downtown revitalization programs.

The success of the Main Street approach is based on its comprehensive nature. By carefully integrating four points into a practical downtown management strategy, a local Main Street program will produce fundamental changes in a community's economic base.

Organization involves building a Main Street framework that is well represented by business and property owners, bankers, citizens, public officials, chambers of commerce and other local economic development organizations. Everyone must work together to maintain a long-term effort.

Promotion creates excitement downtown. Street festivals, parades, retail events and image development campaigns are some of the ways Main Street encourages customer traffic. Promotion involves marketing an enticing image to shoppers, investors and visitors and also positioning the downtown in the market place.

Design enhances the attractiveness of the business district. Historic building rehabilitation, street and alley clean-up,



4. *Downtown Thomasville has benefitted greatly from the Main Street Program and boasts many thriving businesses today.*

colorful banners, landscaping and lighting all improve the physical image of the downtown as a quality place to shop, work, walk, invest in and live. Design improvements result in a reinvestment of public and private dollars to downtown.

Economic Restructuring involves analyzing current market forces to develop long-term solutions.

Recruiting new businesses, creatively converting unused space for new uses and sharpening the competitiveness of Main Street's traditional merchants are examples of economic restructuring activities.

Local Preservation Partners

Historic District Commissions

Historic District Commissions are governing boards appointed or elected to control development within historic districts. Also known as Architectural Review Boards or Historic Preservation Commissions, they operate on a local level and have a range of responsibilities as determined by state and local legislation. Common practices of Commissions include conducting surveys, administering permits, and designating landmarks. Additionally, Commissions often decide whether to allow the alteration or demolition of historic structures based on local zoning laws, ordinances, and other factors.

Local historic preservation programs were enabled through the Historic Preservation Act of 1980 and the Certified Local Government program. This strengthened the relationship between local and federal preservation programs by creating a link to the State Historic Preservation Office (SHPO). There are approximately 2,500 local historic preservation programs in the nation, including more than 100 Commissions in Georgia.



5. *In-town Macon Historic District*

Local Nonprofit Preservation Organizations

Historic preservation at the local level ranges from individual preservation of a community landmark to the revitalization of a historic neighborhood or downtown. It may take the form of a preservation component in a comprehensive plan or the passage of a preservation ordinance and the creation of a Preservation Commission by a city council or county commission. All these activities are initiated within the local community but are encouraged and assisted by regional and state organizations. Georgia is fortunate to have many strong local preservation organizations. For a complete list of local organizations and contact information, please consult the **Preservation Directory** in the Appendix of this publication.

Other Local Preservation Efforts

Local museums and libraries house archival collections and genealogical resources and present exhibits on local history. Local historical societies are also often keepers of historic resources and publications. Meanwhile, countless individuals are active in local issues that impact historic resources, including owners of historic buildings who, by maintaining and rehabilitating their property, are the backbone of the preservation movement.



Preservation Tools

A NUMBER OF TOOLS and incentives have been created to promote preservation efforts. These tools range from federal designation of historic properties to protection of historic buildings and landscapes in Georgia cities and towns. The following tools provide various levels of recognition and protection for historic resources.

Recognizing Historic Properties

National Register Program

The National Register is the country's official list of historic buildings, structures, sites, objects, and districts worthy of preservation. The Historic Preservation Division (HPD) nominates eligible properties in Georgia to the National Register so they can receive preservation benefits and incentives. Currently, more than 75,000 historic buildings, structures, sites, and objects in Georgia are listed in the National Register. The National Register is maintained nationally by the U.S. Department of the Interior. Being listed in the National Register helps preserve historic properties. It provides formal recognition of a property's historical, architectural, or archaeological significance.



National Register plaques are not issued to designated sites, but are available for purchase through private companies.

cance based on national standards used in every state. National Register designation identifies significant historic properties that can be taken into account in a broad range of preservation and development activities. It also insures that these properties will be considered in the planning of state or federally assisted projects.

Properties listed in the National Register may qualify for specific preservation benefits and incentives, including:

- state and federal preservation grants for planning and rehabilitation
- federal investment tax credits
- preservation easements to nonprofit organizations
- local property tax abatements
- fire and life safety code compliance alternatives
- reviewing permits for surface mining

National Register listing does not place obligations on private property owners, nor does it place restrictions on the use, treatment, transfer, or disposition of private property. National Register listing does not lead to public acquisition of property nor does it require public access to property.

To be eligible for listing in the National Register, a property must meet the National Register Criteria for Evaluation. These criteria require that a property be old enough to be considered historic (generally at least 50 years old) and that it still look much the way it was in the past. In addition, the property must:

- be associated with events, activities, or developments that were important in the past; or
- be associated with the lives of people who were important in the past; or

- be significant in the areas of architectural history, landscape history, or engineering; or
- have the potential to yield information through archaeological investigation that would answer questions about our past.

The National Register Does . . .

- Identify significant buildings, structures, sites, objects and districts according to the National Register Criteria.
- Encourage the preservation of historic properties by documenting their significance.
- Provide information about historic resources for planning purposes.
- Facilitate the review of federally funded, licensed, or permitted projects to determine their effects on historic properties.
- Assist state government agencies in determining whether their projects will affect historic properties.
- Make owners of historic properties eligible to apply for federal grants for historic preservation projects.
- Provide federal and state tax benefits to owners of taxable historic properties if they rehabilitate their properties according to preservation standards.
- Insure that listed properties are considered in decisions to issue surface mining permits.
- Allow consideration of fire and life safety code compliance alternatives when rehabilitating historic buildings.
- List properties only if they meet the National Register criteria for evaluation.

The National Register Does Not . .

- Provide a marker or plaque for registered properties (property owners may obtain markers or plaques at their own expense).
- Restrict the rights of private property owners or require that properties be maintained, repaired or restored.
- Automatically invoke local historic district zoning or local landmark designation.
- Stop federally assisted government projects.
- Stop state assisted development projects.
- Guarantee that grant funds will be available for all properties or projects.
- Require property owners to follow preservation standards when working on their properties, unless they wish to qualify for tax benefits.
- Automatically stop the permitting of surface mining activities.
- Mandate that special consideration be given to compliance with life safety and fire codes.
- List individual properties if the owner objects, or districts if the majority of property owners object.

Certain kinds of properties, such as moved or reconstructed buildings, are generally not eligible for National Register listing; exceptions are made if these properties meet special criteria.

In Georgia, properties are nominated to the National Register by the HPD. The HPD invites nomination proposals from property

owners, historical societies, preservation organizations, civic and business associations, governmental agencies, and other individuals or groups who are interested in using the National Register to preserve historic properties. Individuals, organizations, and agencies requesting National Register nominations carry out research and provide supporting documentation meeting state and federal standards with guidance and assistance from HPD.

Proposed nominations are reviewed by HPD and the Georgia National Register Review Board.

Approved nominations are submitted by HPD to the U.S. Department of the Interior in Washington, D.C., for final review and listing in the National Register. Properties listed in the National Register are automatically listed in the Georgia Register. Properties entered in the Georgia Register are not included in the National Register unless they are separately nominated through the National Register process.

National Historic Landmarks

National Historic Landmarks are buildings, sites, districts, structures, and objects that have been declared by the Secretary of the Interior to be nationally significant by illustrating important contributions to America's historical development.

The process of nominating and selecting National Historic Landmarks begins with studies conducted by the National Park Service. They analyze properties in relation to a specific area of American history, then meet twice yearly with the National Park System Advisory Board in public settings to evaluate the historic importance. The Advisory Board, consisting of national and community leaders in historic and cultural areas, presents its recommendations to the



6. *The Hay House in Macon is a National Historic Landmark.*

Secretary of the Interior, who makes the final decision. Occasionally nominations may come from other federal agencies, such as the State Historic Preservation Officers, or individuals. There is a 60 day period before the official nomination is made during which the owners and highest local officials may comment on the potential nomination. If a private owner, or the majority of private owners, objects to Landmark designation, the Secretary cannot designate the property.

There are multiple criteria that a nominated property must meet to become a National Historic Landmark. A property must possess exceptional value in demonstrating or interpreting American history, architecture, archeology, technology and culture, and it must also possess a high degree of integrity of location, design, materials, workmanship, and association. Additionally, it must:

- Be associated with events that made a significant contribution to or are identified with American history and from which an understanding may be gained; or

- Be associated with the lives of persons nationally significant to American history; or
- Represent a great idea or ideal of the American people; or
- Embody characteristics of an architectural specimen worthy of study; or
- Be integral parts of the environment that collectively embody exceptional historic significance; or
- Yield information of major scientific importance by revealing a new culture or shedding light upon periods of occupation over large areas of the nation.

Properties that have achieved significance within the past 50 years or cemeteries, birthplaces, religious properties, or structures moved from their original locations are generally not eligible for National Historic Landmark status. They do qualify, however, if they fall within one of the following categories:

- A religious property with national significance primarily from architectural distinction; or
- A building removed from its original location but its architecture or association with a person or event is of transcendent importance; or
- A site of a building that is no longer standing but the person or event associated with the property is of transcendent importance; or
- A birthplace, grave or burial of a historical figure of transcendent significance and is the only existing site directly associated with the person; or
- A cemetery with graves of people of transcendent significance, a distinctive design or is associated with a significant event; or

- A reconstructed building accurately restored when no other buildings with the same association exist; or
- A commemorative property with its own national historical significance; or
- A property that achieved national significance in the past 50 years with extraordinary national importance.

Once a private property achieves Landmark designation, the owner still retains ownership rights to the property and is not prohibited from making changes to the property. The National Park Service may recommend preservation actions, but owners are not obligated to carry these out. As long as federal funding, licensing and permits are not involved, owners are free to make any changes they wish. However, state laws or local ordinances may affect National Historic Landmarks, and owners should research this in their own community. Landmark designation also does not require owners open their property to the public.

A Landmark property is generally only affected by federal laws and regulations if it is a government-owned property or receives federal funding. This may include non-profits, private schools and institutions. Private properties are less likely to be directly affected, unless federal construction projects are involved. In these cases, activities are regulated by Sections 106 and 110(f) of the National Preservation Act. These sections state that federal agencies must “take into account” the effects of the activities on historic properties and provide the Advisory Council for Historic Preservation an opportunity to comment on the activities and its effects. Guidelines for how to implement regulations of the Council may be listed in 36 CFR Part 800, “Protection of Historic Properties,” which establishes a consultation process between



7. *Oakland Cemetery in Atlanta, is on the National Register of Historic Places and is designated a Landmark District by the City of Atlanta.*

the State Historic Preservation Officer and the Council to agree on how the activities will proceed. This process includes identifying and evaluating historic properties that may be affected, assessing the effects of the federal activity, and resolving any adverse effects that would occur. If the federal activity is determined to “directly and adversely affect” a Landmark, Section 110(f) calls for agencies to undertake planning actions necessary to minimize harm to the Landmark. These regulations are available at no cost from the Council.

Many property owners have found the Section 106 process useful in ensuring incompatible federal development projects are reviewed and modified when possible to avoid or minimize harm to historic properties. Examples of undertakings that would receive Section 106 review might include flood control measures that could destroy archeological sites; construction of a new four-lane, limited-access road through a rural historic district; and demolition, alteration, repair and rehabilitation of deteriorated homes in a historic neighborhood funded by Community Development Block Grant monies to local governments.

Limited federal funds are available for preserving or protecting National Historic

Landmarks. Resources include the Historic Preservation Fund, the local State Historic Preservation Officer, the National Register, and tax incentives available through the federal government.

Additional benefits to achieving National Historic Landmark status include a complimentary bronze plaque for the property and technical preservation advice from the National Park Service. Other forms of assistance include access to the National Park Service publications catalog, site visits to assess the condition of the property, and possible in-depth site inspections to monitor the property's condition and eligibility for funding assistance.

More information about National Historic Landmarks and research are available through the National Historic Landmark online documents database.

Georgia Register of Historic Places

The Georgia Register of Historic Places uses the same criteria and documentation procedures as the National Register of Historic Places. Properties listed in the National Register are automatically listed in the Georgia Register. Conversely, properties in the Georgia Register are not included in the National Register unless they are separately nominated. The Georgia Register is the state designation referenced by state laws and regulations regarding state grants, property tax abatements, the Georgia Environmental Policy Act, the State-owned Historic Properties Act, and other state preservation and environmental programs.

How do I Get a Plaque for my Historic Building?

Many owners of local, state, or national registered houses mount a plaque on the property to recognize the designation. The National Register of Historic Places does not issue plaques as a result of the listing, so the choice to have a plaque or not is left to the owner. These plaques are manufactured by a number of private companies. The Georgia HPD can help you find a local firm in your area to produce the plaque. Consult with your state and local historical commission to find out if they have plaque programs and any special funding opportunities. Be extremely careful when attaching the plaque to the historic house to avoid any damages to the building material.

There are no formal requirements as to what phrasing is engraved on plaques, but here are some acceptable examples:

This property has been placed on the National Register of Historic Places by the United States Department of the Interior.

(Historic name of your house) has been placed on the National Register of Historic Places by the United States Department of the Interior.

This property is part of the Cool Spring Park Historic District, placed on the National Register of Historic Places by the United States Department of the Interior.

The *(historic name)* House, part of the Cool Spring Park Historic District, has been placed on the National Register of Historic Places by the United States Department of the Interior.

Georgia Historical Marker Program

The Georgia Historical Marker Program has been administered by the Georgia Historical Society since 1998 and is an important tool to educate residents and visitors about important historic sites and resources throughout the state of Georgia. The mission of the Georgia Historical Marker Program is to recognize historically significant people, places, and events in Georgia history and to educate the public about them.

To qualify for a marker, buildings, structures, and sites of special events typically must be at least 50 years old. Nominations devoted to people generally require the subject to have been deceased 25 years or more. Nominations must be sponsored by at least one entity such as a historical organization, church, school, government or corporation. The application and application instructions can be found at: www.georgiahistory.com/containers/141.

All markers are two-sided and free standing. They are black with silver lettering and display the Georgia Historical Society's seal.

The historical marker program operates through cost-share relationships with marker sponsors. Approved marker sponsors contribute toward the cost of casting and delivering and the Georgia Historical Society contributes the remaining funds. In addition, the sponsor accepts responsibility for the maintenance of the marker. Sponsor names accompany the Society's at the bottom of each marker.

Cost of a Historical Marker

The cost is approximately \$5000 per marker erected. Since 1998, the program has been supported by the State of Georgia with additional funds provided by marker



8. A historic marker at the Jackson County Courthouse in Jefferson.

sponsors through a cost-share arrangement. Under this system GHS has been able to ensure that the program continues with the installation of at least 12 markers per year. However, budget reductions have necessitated changes in the administration of the program. All applications reviewed will be placed in one of the following categories:

Approved and eligible for full program support. Sponsoring organizations responsible for \$1500 toward the overall cost of marker administration.

Approved and eligible for partial program support. Sponsoring organizations responsible for \$3000 toward the overall cost of marker administration.

Approved but not eligible for program support. Sponsoring organizations responsible for total cost of marker administration, currently \$5000 per marker.

Deferred with request for new information. Applicant is requested to clarify certain points within the application (perhaps submitting new research and/or refocused historical document) and resubmit in a later round of review.

Rejected. Applications rejected by the committee (and not deferred at the com-

mittee's request) may be resubmitted in one additional round of review (the committee will review such an application a total of two times). Applicants are strongly urged to work closely with GHS program staff in the resubmission of rejected applications.

Prior to 1998, the Georgia Historical Marker Program was administered by the Georgia Department of Natural Resources. Markers erected under that program remain the property of GA DNR. The Georgia Historical Society does not maintain records of these older markers or maintain or repair pre-1998 markers themselves. The Georgia Department of

Natural Resources should be contacted for information about historical markers erected prior to 1998.

Awards

There are a number of awards programs available both nationally and locally that celebrate historic preservation efforts and accomplishments. The National Trust for Historic Preservation recognizes the best of preservation each year with the Richard H. Driehaus National Preservation Awards. These are awarded to individuals and organizations whose contributions demonstrate outstanding excellence in historic preserva-

A Brief History the Georgia Historical Marker Program

1930s–1940s: The first organized effort to create historical markers in Georgia is funded by the Federal Works Progress Administration.

1951: The Georgia General Assembly creates the Georgia Historical Commission.

1952–1968: The Commission begins to erect markers, reaching its peak between 1952 and 1959. These early markers are made of cast aluminum and painted olive green with gold lettering. The program is discontinued in 1968; the Commission felt that nearly everything of historical significance had been recognized.

1973–early 1990s: The Georgia Historical Commission is dissolved and its functions are transferred to the Department of Natural Resources. DNR erects few new markers during this period, focusing instead on repairing existing ones. DNR's markers are very similar to those placed by the Historical Commission, with a few notable differences. Most conspicuously, DNR maintenance staff frequently painted a brown area in the center of the historical marker to simulate the appearance of metal long exposed to outdoor conditions.

Early–mid 1990s: The Historical Marker program is shifted to an out-of-state private contractor.

Mid-1990s–1997: Responsibility for the program is transferred back to DNR.

1998–present: Responsibility for erecting new markers is transferred to the Georgia Historical Society. Approximately 20 markers have been erected each year. While similar in shape to their state predecessors, the new GHS markers are painted black with white lettering and replace the Georgia state seal with the GHS seal. Responsibility for the maintenance of existing markers remains in DNR.

Taken from www.gashpo.org/content/displaycontent.asp?txtDocument=473

tion. Specific awards include the National Preservation Honor Awards, Louise du Pont Crowninshield Award, The American Express Aspire Award: Recognizing Emerging Leaders in Preservation, The Trustees' Award for Organizational Excellence, Peter H. Brink Award for Individual Achievement, The National Trust/HUD Secretary's Award for Excellence in Historic Preservation, and The National Trust/Advisory Council for Historic Preservation Award for Federal Partnerships in Historic Preservation.

The Georgia Trust's Preservation Awards are presented every year at the Trust's Preservation Awards ceremony. The Georgia Trust's Preservation Awards Committee and the Trust's Board of Trustees review projects that are three years old or newer for outstanding excellence in the categories of Restoration, Rehabilitation, Stewardship, and Preservation Service. The Georgia Trust may also present the Camille W. Yow Volunteer of the Year Award, the Mary Gregory Jewett Award, and the Marguerite Williams Award. These awards are selected by the officers of The Georgia Trust Board of Trustees and may not be presented annually.

Georgia's Historic Preservation Division (HPD) of the Department of Natural Resources also presents statewide awards,



9. *Hardman Farm in White County recieved The Georgia Trust's esteemed Marguerite Williams Award and an award for Excellence in Restoration in 2011. The site is owned by HPD.*

including the Governor's Award for Excellence in Historic Preservation and the Governor's Awards for Historic Preservation Stewardship. These awards recognize outstanding leadership or achievement of, or projects relating to, state-owned or administered properties. It also administers the Georgia Centennial Farm Program Awards, which recognizes family farms that have contributed to preserving Georgia's agricultural history by maintaining working family farms for more than 100 years.

Check with your local historic foundation for more information about additional awards that may be available in your area.



Protecting Historic Properties

Historic Preservation Planning

Many communities have realized the value of the historic and cultural character they have to offer and the importance of planning so that this character is not diminished. Historic preservation is a significant part of a comprehensive planning process. Preservation planning provides a valuable framework for the identification, evaluation, registration and recommended treatment of historic properties. Preservation planning can occur at the federal, state-wide or local level, with varying degrees of detail depending on the scope of the project. Regardless of the level of historic preservation planning, it is most effective when based on the following standards published by the Secretary of the Interior.

STANDARD I. Preservation Planning Establishes Historic Contexts.

Decisions about the identification, evaluation, registration and treatment of historic properties are most reliably made when the relationship of individual properties to other similar properties is understood. Information about historic properties representing aspects of history, architecture, archeology, engineering and culture must

Communities can be shaped by choice, or they can be shaped by chance. We can keep on accepting the kind of communities we get or we can start creating the kind of communities we want.

—Richard Moe, National Trust
for Historic Preservation

be collected and organized to define these relationships.

This organizational framework is called a “historic context.” The historic context organizes information based on a cultural theme and its geographical and chronological limits. Contexts describe the significant broad patterns of development in an area that may be represented by historic properties. The development of historic contexts is the foundation for decisions about identification, evaluation, registration and treatment of historic properties.

STANDARD II. Preservation Planning Uses Historic Contexts to Develop Goals and Priorities for the Identification, Evaluation, Registration and Treatment of Historic Properties.

A series of preservation goals is systematically developed for each historic context to ensure that the range of properties representing the important aspects of each historic context is identified, evaluated and treated. Then priorities are set for all goals identified for each historic context. The goals with assigned priorities established for each historic context are integrated to produce a comprehensive and consistent set of goals and priorities for all historic contexts in the geographical area of a planning effort.

The goals for each historic context may change as new information becomes available. The overall set of goals and priorities are then altered in response to the changes in the goals and priorities for the individual historic contexts.

Activities undertaken to meet the goals must be designed to deliver a usable prod-

uct within a reasonable period of time. The scope of activity must be defined so the work can be completed with available budgeted program resources.

STANDARD III. The Results of Preservation Planning Are Made Available for Integration Into Broader Planning Processes.

Preservation of historic properties is one element of larger planning processes. Planning results, including goals and priorities, information about historic properties, and any planning documents, must be transmitted in a usable form to those responsible for other planning activities. Federally mandated Historic Preservation Planning is most successfully integrated into project management planning at an early stage. Elsewhere, this integration is achieved by making the results of preservation planning available to other governmental planning bodies and to private interests whose activities affect historic properties.

Specific guidelines and technical information on the preservation planning process are available in the Secretary of the Interior's Guidelines for Preservation Planning. For more information on how to create a preservation plan for your community please visit the National Park Service's website at www.nps.gov/history/local-law/arch_stnds_1.htm#coord

For more information on creating a preservation plan for an individual property, please consult the Technical Assistance guidelines produced by the Historic Preservation Division, Georgia Department of Natural Resources. The guidelines can be accessed online at georgiashpo.org/technical_assistance

Historic Preservation Ordinances

A preservation ordinance is local legislation created to protect historic resources from inappropriate development by establishing a process for the designation of properties, design review and enforcement of preservation standards. In general, local laws are stronger than federal laws and provide more protection against threats to historic properties and districts. Local preservation ordinances do not prevent new construction in a historic district, nor do they require that historic properties be restored. Rather, they provide guidelines for new development to ensure the protection of a district's historic character.

Historic District Preservation Commissions are charged with the administration of preservation ordinances at the local level. Sometimes referred to as the Architectural Review Board or Historic Preservation Commission, the Commissions are typically appointed by the mayor and have a range of responsibilities based on state and local laws. The principal roles of the Commission are the designation of local landmarks and districts and the review of proposed development activities.

Commissions use design guidelines to determine the appropriateness of proposed changes to existing buildings and new construction within designated districts. Many Commissions use the Secretary of the Interior's Standards and Guidelines



for Rehabilitation as a foundation for their decisions. Design guidelines often reflect the unique character of a local district and provide guidance for property owners as well as members of the Commission. The purpose of design guidelines is to ensure that elements such as building height, scale, spacing and materials fit within the context of the district. Each historic Preservation Commission has a unique set of design guidelines, and it is important to understand the local regulations before planning a project.

Design Guidelines

Design Guidelines are key in directing the visual impact of growth in a community. They serve as a tool for property owners to make decisions in rehabilitation, additions, new construction and site design that are appropriate and in keeping with the character of the district. Guidelines help to preserve the integrity and character of an area by discouraging inappropriate construction and design. They also provide a basis for the preservation review board (*see p.37*) to pass rulings and look to when controversy

arises. It is important to note, however, that Design Guidelines usually have no legal authority unless otherwise noted.

Design Guidelines tend to follow a fairly standard layout. The Introduction often contains an overview and history of the community, explanations of zoning and districts, and legal information for the property owner. The actual guidelines themselves are divided into sections to cover various aspects of Residential and Commercial properties and possibly Site Design, which includes local guidelines regarding the hardscape of a property such as fences, walls, and driveways.

Working with a Historic Preservation Commission

The chart on the following page provides a general overview of the process of working within a Historic District. Your local Historic District Commission should be contacted for specifics of the process in your community.

Certified Local Government Program (CLG)

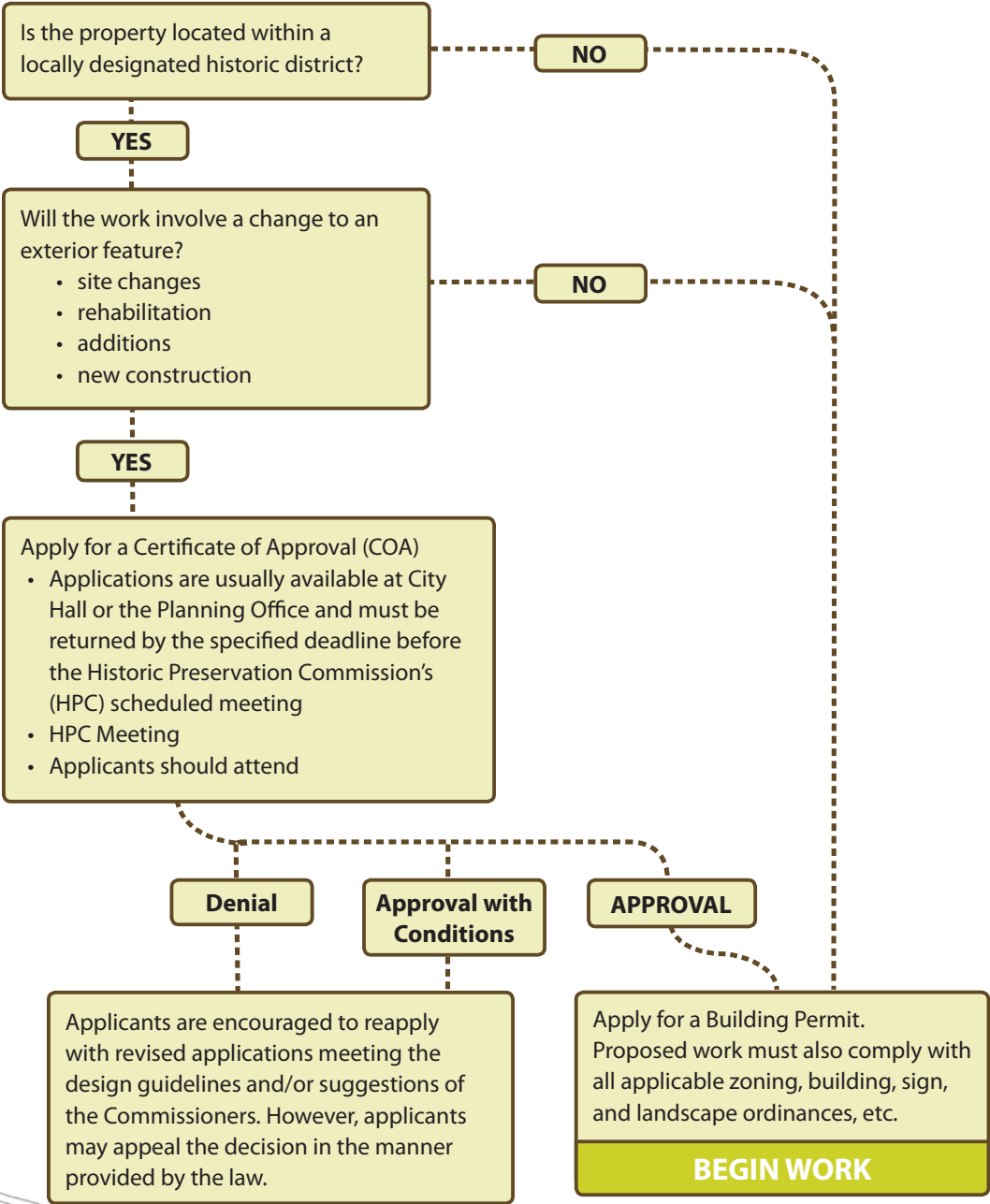
Any historic resource is important in the history of a particular community. Preservation activity occurs first at the local level; therefore, a community is in the best position to identify and protect its own resources. The Certified Local Government (CLG) program assists local governments with integrating historic preservation concerns into local planning decisions. Joining the CLG program is an important and effective way to preserve Georgia's historic places.

Historic preservation has been a part of local government planning in this country since the 1930s. However, only a few communities took advantage of this

Steps for adopting a historic district ordinance, appointing a Historic Preservation Commission, identifying historic resources, establishing local districts and drafting design guidelines are available from the Georgia Department of Natural Resources, Historic Preservation Division. Please visit georgiashpo.org/community/hpo for more detailed information.

The National Alliance for Preservation Commissions is a non-profit organization that supports the work of local Historic Preservation Commissions. For more information please visit napc.uga.edu

Process for working within a Local Historic District



early opportunity to include preservation as part of their planning process. With the National Historic Preservation Act of 1966, a federal and state partnership was initiated that developed into a nationwide preservation program. As this program matured, the need for relating federal and state activities to local efforts became apparent.

The CLG program extends the federal and state preservation partnership to the local level. It enhances the local government role in preservation by strengthening a community's preservation program and its link with HPD. In Georgia, the CLG program builds upon the longstanding working relationship between HPD and the local governments by expanding the scope of local responsibilities and opportunities for preservation. Any city, town, or county that has enacted a historic preservation ordinance, enforces that ordinance through a local preservation commission, and has met requirements outlined in the *Procedures for Georgia's Certified Local Government Program*, is eligible to become a CLG.

There are five broad standards that must be met by a local government in order to become a CLG:

1. Enforce appropriate state or local legislation for the designation and protection of historic properties. A local government must adopt a preservation ordinance that complies with the Georgia Historic Preservation Act, the state's enabling legislation for designating and protecting historic buildings, sites, and neighborhoods.
2. Establish an adequate and qualified historic preservation review commission by state or local legislation. A preservation review commission is a locally appointed board that reviews design changes in designated historic districts in order to maintain the district's special and irreplaceable qualities.
3. Maintain a system for survey and inventory of historic properties that furthers the purpose of the National Historic Preservation Act. A survey identifies properties that have historic significance and are therefore worthy of protection. The survey is the basis for the identification, designation, and protection of local historic districts and properties.
4. Provide for adequate public participation in the local historic preservation program, including the process for recommending properties for nomination to the National Register of Historic Places. A local government must encourage the public's participation in its preservation efforts by having meetings that are open to all local residents, by sponsoring community-wide information and education activities and by encouraging National Register nominations.
5. Satisfactorily perform the responsibilities delegated to it under the National

Benefits of becoming a CLG

- Once certified, a local government becomes eligible to apply for federal historic preservation grant funds that are available only to CLGs.
- A CLG participates directly in the National Register of Historic Places program by reviewing local nominations prior to their consideration by the Georgia National Register Review Board.
- Opportunities for technical assistance in historic preservation are available in the form of training sessions, information material, statewide meetings, workshops and conferences.
- Communication and coordination are increased among local, state, and federal preservation activities, as well as with other CLGs.

Historic Preservation Act. HPD works closely with a CLG to help it meet local needs and interests and to fully participate in the CLG program.

For more information, visit www.gashpo.org or contact Leigh Burns, Certified Local Government Coordinator at 404-651-5181 or Leigh.Burns@dnr.state.ga.us

Easements

Façade and Conservation, how-to make, how-to work with

A preservation easement is a legal interest which regulates changes to a historic building in order to protect the property from inappropriate development and alterations. The easement is a binding agreement between a property owner and the easement holder, which can be a governmental body or non-profit organization that assigns the easement holder the right to conduct an annual inspection of the property to ensure that the agreement is not violated and to pursue legal recourse to compel compliance if necessary. Once recorded, an easement becomes part of the property's chain of title and 'runs with the land' in perpetuity, thus binding not only the present owner who conveys it but all future owners as well.

Donating a preservation easement to a qualified organization not only enables preservation organizations and public agencies to protect properties against adverse changes through acquisition of a partial interest rather than assumption of the full burden of property ownership, it also provides income, gift, estate and property tax advantages for the donor.

Valuation of an easement is made by a professional appraiser and is typically the difference between the fair market value of the property before and after the grant of an easement. An easement may reduce

the market value of a property because it restricts development rights.

For federal income tax purposes, the most important benefit of easements is that the value of the donated easement is deductible as a charitable contribution, generally not to exceed 30% of the taxpayer's adjusted gross income, thereby reducing the donor's taxable income; the value in excess of 30% may be carried over for five succeeding tax years. In some cases the ceiling on deductibility can be increased to 50% of adjusted income, with a five year carry-over. For federal estate tax purposes, the value of the estate will be reduced because of the easement's development limitations.

For Georgia state income taxes, the Georgia Conservation Tax Credit Program allows a tax credit equal to the value of the easement donation, capped at 25% of the fair market value of the donated property, and not to exceed \$250,000 for individual owners and \$500,000 for corporate owners. An easement also may decrease a property's local tax assessment and thus its local property taxes.

The Tax Treatment Extension Act of 1980, implemented by federal regulations issued on January 14, 1986, made permanent the federal income, gift, and estate tax deductions for charitable contributions of partial interests, such as easements, in real



10. *These buildings on Broad Street in Augusta are protected by easements held and enforced by Historic Augusta.*

property. Restrictions must be granted in perpetuity. Gifts of “qualified real property interests” must be made to a “qualified organization” and be “exclusively for conservation purposes,” which include preservation of a “historically important” land structure. A “certified historic structure” is a building, structure, or land area, depreciable or nondepreciable, listed in the National Register of Historic Places or located in a registered historic district and certified as being of significance to the district.

The Georgia Conservation Tax Credit Program provides a financial incentive, in the form of a state income tax credit, to landowners who place a permanent conservation easement on their property and make that donation to a qualified charitable nonprofit organization.

There are multiple qualified easement holding organizations in Georgia. To learn more about the benefits of donating a preservation easement, visit The Georgia Trust for Historic Preservation at www.georgiatruster.org/ or contact your local preservation organization.

Sale and Acquisition of Historic Property

The sale and acquisition of historic property is similar to that of contemporary structures. Working with a qualified real estate agent may make the process easier, but in Georgia, one of the best places to begin your search for historic property is with a non-profit organization that specializes in this area.

The Georgia Trust is a comprehensive resource for historic property sales and acquisitions in Georgia. It provides effective alternatives to the demolition or neglect of architecturally and historically significant properties in the state by acquiring or purchasing properties through

REVOLVING FUNDS:

How are properties acquired?

Donations and Bargain Sales (sales of real estate to a non-profit organization at less than fair market value): These methods ensure that threatened historic properties are preserved and provide much-needed capital to the Endangered Properties Program. Property donors and individuals who transfer property ownership by bargain sale to a non-profit are eligible for tax deductions.

Options: If an owner is interested in selling a property, the organization will acquire an option to purchase it. An option is obtained for a nominal fee and gives The Trust exclusive rights to purchase the property during a specific time at an established price. This assures the owner that the Trust will work to locate a qualified buyer who will agree to preserve the property.

Fee Simple Purchase: This outright purchase of a property is done only in rare circumstances. Property ownership ties up the Endangered Properties Program’s capital and may limit the Fund’s ability to participate in other pressing projects.

its Revolving Fund for Endangered Properties Program. Established in 1990, the Endangered Properties Program promotes rehabilitation of these properties, enables owners of endangered historic properties to connect with buyers who will rehabilitate their properties, and monitors the preservation of these properties in perpetuity. More than 20 properties have been successfully revolved since the Fund was established.

The Endangered Properties Program utilizes The Georgia Trust’s mission, involvement, and expertise in real estate as a magnet for purchasing options or donations of endangered historic properties. Eligible

properties for the Endangered Properties Program are selected by The Georgia Trust's Endangered Properties Revolving Fund Committee based on the following criteria:

Endangered: The property is threatened by development, demolition, or vacancy.

Significant: The property is either listed or is eligible the National Register of Historic Places.

Obtainable: The property's current owner is willing to sell or donate the property to the Fund.

Marketable: The Trust believes a sympathetic buyer can be realistically located for the property, considering building type, condition, location and price.

Locally supported: The project has the support of local government and/or community groups willing to help market and safeguard the property.

After approving a prospective property for inclusion in the program, The Georgia Trust seeks to acquire the property through an outright donation, an option at a bargain or market price, or, in certain instances, a fee simple purchase. The properties are then marketed nationally to locate buyers who agree to preserve and maintain the structures. The Trust maintains a list of individuals interested in purchasing historic properties and notifies them each time a property becomes available. In addition, advertisements are placed in publications, which cater to the preservation-minded. In this manner, the Trust provides a unique service by matching threatened historic structures with interested and qualified buyers.

For the Trust to make an educated selection, prospective purchasers are asked to submit a statement of intent that specifies their interest and experience in preservation, a summary of intended

rehabilitation plans, and financial information. Protective covenants, in the form of preservation easements, are attached to the deeds to ensure that the historic integrity of each property is retained, and purchasers are required to sign rehabilitation agreements based on the work to be performed on the structure. Rehabilitation agreements identify what projects need to be done within a reasonable timeframe and ensure that the historic property will be brought back to good condition and preserved. Owners are obliged to follow the Secretary of the Interior's Standards Rehabilitation for all restoration work, and The Georgia Trust monitors both the protective covenants and the rehabilitation measures for the properties.

The Revolving Fund is not intended to be income-producing, but option sales do have a small profit margin. Any marketing, easement, legal, or select repair costs, up to an agreed-upon amount, are reimbursed by the seller at the time of sale. Major expenditures for stabilization and repair are paid for by the seller when the work is completed. Any proceeds from the sale are returned to the fund, "revolving" the use of the initial capital.

The Trust does not offer grant money for rehabilitation projects. However, there are grants available through the federal government for structures rehabilitated for income-producing purposes. For such properties (commercial and residential rentals), substantial rehabilitation work may qualify for federal and state tax incentives. For homeowners, the state tax credit and tax abatement programs may apply. Additionally, gifts of historic properties are tax-deductible.

Other local non-profit organizations manage endangered property sales as well. Contact your local organization for more information if you are interested in purchasing a historic property.

Economics of Historic Preservation

THE SOCIAL AND CULTURAL benefits of historic preservation are evident in communities throughout Georgia and across the country, and new studies suggest that these benefits represent only a part of preservation's potential value. Historic preservation is now being evaluated in terms of its environmental and economic impact in addition to its effects on quality of life in Georgia.

The rise of the green building movement in the twenty-first century has engaged preservationists in a new dialogue about the environmental implications of historic preservation. Programs such as the *U.S. Green Buildings Council's Leadership in Energy and Environmental Design*, or LEED, have raised national awareness of the need for more energy efficient buildings. While in many ways the green building and historic preservation movements share common goals, preservationists believe that reusing an existing building poses less of a negative impact to the environment than new energy efficient construction. In a recent study conducted by the National Trust for Historic Preservation's Preservation Green Lab, researchers found that although green buildings may operate more efficiently than existing structures of approximately the same size, it would take between ten and eighty years to offset the negative impact to the environment resulting from new construction. (www.preservationnation.org/issues/sustainability/green-lab/lca/The_Greenest_Building_lowres.pdf)

The National Park Service recently released the Guidelines on Sustainability for Rehabilitating Historic Buildings,

which incorporate appropriate green measures with their Standards for Rehabilitation. These Guidelines illustrate the recommended treatment of historic properties and offer insight into the use of specific materials as a means of conserving energy. Not only can preservation reduce costs to our environment, but it can reduce operating expenses as well. (www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf)

The value of historic preservation can also be measured with regard to its economic impact. Donovan Rypkema, founder of Place Economics, has spent his career quantifying the economic benefits of historic preservation. In his 2011 study, *Good News in Tough Times: Historic Preservation and the Georgia Economy*, Rypkema demonstrates the positive impact historic preservation has on Georgia's economy. Preservation creates jobs, increases tax revenue, attracts investment and builds strong local economies. These preservation related activities are instrumental in the revitalization of communities, making them more desirable places to live, work and visit.

The following statistics from *Good News in Tough Times* provide a snapshot of preservation's significant impact on Georgia's economy.

During the last decade

- Over 10,000 jobs have been created through the rehabilitation of historic structures.
- Those jobs have meant \$420 million in household income for Georgia citizens.
- 5,100 net new businesses have opened

their doors in Georgia Main Street and Better Hometown downtowns.

- Businesses in those downtowns have added 23,000 net new jobs.
- Historic preservation has effectively leveraged scarce local dollars through the effective use of federal programs for transportation, local government, and heritage tourism.
- Every year the heritage portion of Georgia's tourism industry sustains 117,000 jobs, generating nearly \$204,000,000 in wages, and \$210,000,000 in local tax revenues.
- The non-profit sector, from the Georgia Cities Foundation to the Garden Club of Georgia, Inc., to the Fox Theatre, have seen the wisdom of investing their resources in historic preservation.

The full report is available online at georgiashpo.org/incentives/development.



11. These buildings in Roswell benefitted from Historic Preservation tax credits.

FINANCIAL INCENTIVES

There are a number of financial incentives for historic preservation available in Georgia. Tax incentives, including tax credits and property tax assessments, as well as grant and loan programs can have a significant impact on the economic feasibility of a preservation project

Federal Incentives

Federal Tax Incentive

Currently the only federal tax incentive for historic preservation is for the rehabilitation of income-producing (commercial, industrial, or rental residential) buildings included on the National Register of Historic Places (or those within a National Register district). Contact your State Historic Preservation Officer (SHPO) for federal rehabilitation tax credit information. Note that the rehabilitation of income-producing buildings must follow the Secretary of the Interior's Standards for Rehabilitation to be eligible for federal tax credits. The National Trust Community Investment Corporation's website includes helpful information on the rehabilitation tax credit. In addition, the National Park Service's website provides useful information about the federal tax incentives program, which can be accessed at www.cr.nps.gov/hps/tps/tax/index.htm.

Historic Preservation Federal Tax Incentive Programs

Two federal tax incentive programs (Public Law 99-514) currently apply to preservation activities: the **Rehabilitation Investment Tax Credit program (RITC)**, and the **charitable contribution deduction**. The RITC effectively reduces the costs of rehabilitation to an owner of a historic income-producing

property. 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, through a non-profit agency, not the Historic Preservation Division.

Rehabilitation Investment Tax Credit (RITC)

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.
- After the rehabilitation, the building must be used for an income-producing purpose for at least five 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 His-

toric 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 non-historic building is one that is not listed in the National Register, either individually or as a contributing building within a historic district. If the property is located in a National Register Historic District, a Part 1 must be submitted and reviewed by HPD and NPS for certification of non-historic significance.
- 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.” This test means that the cost of the rehabilitation must be greater than the adjusted basis of the building and must be at least \$5,000. 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. Therefore, properties used for residential rental income, such as apartments are excluded.

Charitable Contribution Deduction

The charitable contribution 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.

To be eligible for the charitable contribution deduction:

The property must be listed in the National Register of Historic Places, either individually or as a contributing building within a historic district. If a property is located in a National Register

Historic District, a Part 1 must be submitted to HPD for review and certification by NPS.

Upon request, HPD will offer technical assistance to rehabilitation tax projects by meeting with individuals at HPD’s office or on-site of the project to discuss specific rehab issues.

For more information, visit www.georgiashpo.org and click on Tax Incentives

State Incentives

Georgia State Income Tax Credit Program for Rehabilitated Historic Property

In May 2002, the Georgia state income tax credit program for rehabilitated historic property was signed into law (O.C.G.A. Section 48-7-29.8). The Georgia Department of Natural Resources’ Historic Preservation Division (DNR-HPD) and the Georgia Department of Revenue are administering the program.

Owners of historic residential and commercial properties who plan to start a substantial rehabilitation on or after January 1, 2004 were eligible to apply for the credit. The program, amended effective January 1, 2009, provides owners of historic residential properties, who complete a DNR-approved rehabilitation the opportunity to take 25% of the rehabilitation expenditures as a state income tax credit, capped at \$100,000. (If the home is located in a target area, as defined in O.C.G.A Section 48-7-29.8, the credit may be equal to 30% of rehabilitation expenditures, also capped at \$100,000.) For any other income producing, certified structure, the credit is 25% of rehabilitation expenditures, with the cap at \$300,000. This includes rental residential



12. Non-profit organizations can help market your historic property to interested buyers.

properties. The credit is a dollar for dollar reduction in taxes owed to the State of Georgia and is meant to serve as an incentive to those who own historic properties and wish to complete a rehabilitation project. The amended program's percentages and caps become effective for projects completed after January 1, 2009.

Department of Revenue Substantial Rehabilitation Worksheet

Since it is the applicant's responsibility to certify that the substantial rehabilitation test has been met when a project is complete, it is recommended that the applicant determine if this test will be easily met before a project starts. 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. After the project is complete, applicants will officially certify on the Part B application that the substantial rehabilitation test has been met.

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 Part A Preliminary Certification applications before rehabilitation work begins; therefore, the earlier application materials are submitted to HPD for review, the better. Early submission of projects allows HPD to consult with the applicant if necessary and to comment on projects in a meaningful way in hopes of bringing them into conformance with the *Standards*.

Part A—Preliminary Certification

Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia

What properties are eligible?

The property must be eligible for or listed in the Georgia Register of Historic Places. To find out if a property qualifies, please contact the Historic Preservation Division's National Register specialist.

Does the rehabilitation have to be reviewed and approved?

Yes, the rehabilitation must meet DNR's Standards for Rehabilitation. The Department of Natural Resources' Historic Preservation Division reviews all projects to certify that the project meets the Standards according to DNR Rules 391-5-14. The rehabilitation project must be completed after January 1, 2009.

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

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.

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 nonrefundable. 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

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 rehabili-

tation has been completed in accordance with DNR's *Standards*, and that the owner has certified that the substantial rehabilitation test has been met.

Upon request, HPD will offer technical assistance to rehabilitation tax projects by meeting with individuals at HPD's office or on-site of the project to discuss specific rehab issues.

State Preferential Property Tax Assessment Program for Rehabilitated Historic Property

During its 1989 session, the Georgia General Assembly passed a statewide preferential property tax assessment program for rehabilitated historic property (Ga. Code Annotated Vol. 36, 48-5-2–48-5-7.2).

This incentive program 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. This program requires action by the Historic Preservation Division (HPD) of the Department of Natural Resources (DNR) through Rules 391-5-11 and by the appropriate local county tax commission.

Requirements to Participate

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.

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%

1. The property owner must obtain preliminary and final certification of the project from HPD.
2. 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 the application materials are submitted to HPD for review, the better. Early submission of projects allows HPD to consult with the applicant if necessary and to comment on projects in a meaningful way in hopes of bringing them into conformance with the *Standards*.

Part A—Preliminary Certification

Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia

Register of Historic Places, and to determine if the proposed work meets the *Standards for Rehabilitation*.

Ideally this is submitted to HPD before rehabilitation begins. An application processing fee of \$50.00 must accompany the Part A (Preliminary Certification). If you are also participating in the Georgia State Income Tax Credit 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, 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.

Amendments

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.

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 ½ 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 10th year, the property tax assessment will increase to the 100% current assessment value.

Upon request, HPD will offer technical assistance to rehabilitation tax projects by meeting with individuals at HPD's office or on-site of the project to discuss specific rehab issues.

For more information on economic incentives for historic preservation visit georgiashpo.org/incentives

Funding

Funding is an integral component of any successful historic preservation project. Despite widespread cutbacks in recent years, funding is still available for certain preservation activities. Grant and loan programs administered through governmental agencies, non-profit organizations and private foundations support a wide variety of historic preservation projects.

Potential finding sources include, but are not limited to:

- *Department of Housing and Urban Development Community Development Block Grants*
- *Department of Housing and Urban Development Rural Housing and Economic Development Grants*
- *Department of Community Affairs Downtown Development Revolving Loan (DDRLF)*
- *Fox Theatre Institute*
- *The Garden Club of Georgia, Inc.*
- *Georgia Cities Foundation Revolving Loan Fund (GCFRLF)*
- *The Georgia Humanities Council Grant Program*
- *The Historic Preservation Fund Grant Program*
- *Institute of Museum and Library Services*
- *National Trust Preservation Services Fund Grants*
- *NEH Preservation Assistance Grants for Smaller Institutions*
- *USDA Rural Development's Rural Business Opportunity Grant (RBOG) program*

For more detailed information on funding for preservation projects, please consult the following:

- *Georgia Department of Community Affairs*
- *Georgia Department of Economic Development, Tourism Division*
- *Historic Preservation Division, Georgia Department of Natural Resources*

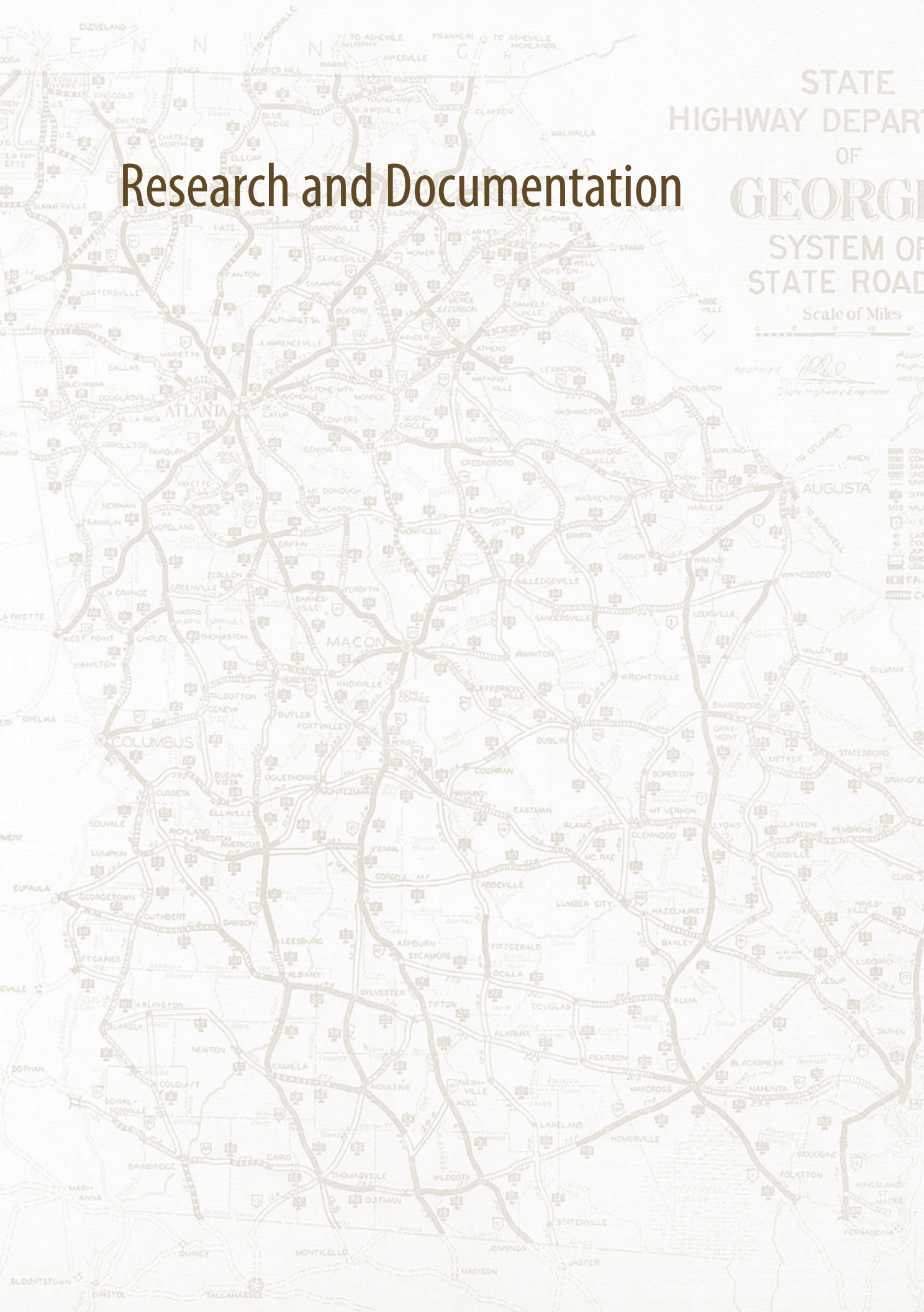
Research and Documentation

STATE
HIGHWAY DEPARTMENT
OF
GEORGIA
SYSTEM OF
STATE ROADS

Scale of Miles

0 5 10 15 20 25 30

Approved *Phel*
State Highway Engineer



Identifying Historic Properties

GUIDE TO BUILDING TYPES

Portions of the following guide to building types are excerpts from *Georgia's Living Places*, prepared by the Historic Preservation Division, Georgia Department of Natural Resources. For more information on building types, please visit georgiashpo.org/historic/housing#types.



House Types in Georgia

IN ADDITION TO ARCHITECTURAL style, Georgia houses may be categorized by house type, such as “shotgun,” “bungalow,” or “plantation plain.” This means the overall form of the house, the outline or “envelope” of the main or original part of the house, as well as the general layout of the interior rooms. Using the name of a house type rather than a lengthy description of the building lets one to efficiently communicate to others the main characteristics of the house. Knowing the house type helps in comparing one house to others of the same form and can also tell the general distribution of similar houses throughout the state. The house type can also determine whether a house is a rare or common form and, in some cases, the historical period in which the house was most likely built.

The simplest definition of house type is the formula

$$\text{plan} + \text{height} = \text{type}$$

Thus two houses with the same floor plan and the same height will belong to the same type. In some cases, other architectural traits become part of the definition of the house type or of subtypes within one house type. Thus the type of roof, the location of doors or chimneys, or the kind of porch may help determine a house’s type or subtype.

When determining the type of house, consider only the core, or main part of

the house and exclude side wings, rear service ells, later additions, and attached outbuildings. Additions may be important, however, if they change one house type into another house type. For example, if a single-pen house was expanded by adding a second pen, or room, on the opposite side of the chimney, the resulting house type would be a "saddlebag." In this case it would be valuable to know that two different house types were involved in the evolution of the house, both the single-pen and the saddlebag. All of the house types described below may have rear ells or side wings, either original to the main block or the result of an addition.

The type or form of a house is frequently confused with its style, even by experts in the field. "Style" should be thought of as the external ornament or decoration of a house, whereas "type" is the unadorned form and interior layout. Ten houses belonging to the same house type may exhibit ten different styles; ten buildings with the same style may illustrate ten different types. Thus a shotgun house, one of the most common house types in Georgia, may have been decorated with architectural details from the Queen Anne style, the Colonial Revival style, or no style at all. In all three cases, the house would still illustrate the shotgun type, regardless of the style with which it is ornamented. Confusing types with styles results in such misnomers as "shotgun style" and "Greek Revival type."

Likewise, the method of construction and the exterior materials should not be confused with house types, the overall form, and plan of a house. A shotgun house may be constructed of load-bearing masonry, wood frame, or logs, and it may be sheathed in clapboards, brick, vinyl siding or permastone. Regardless of the method of construction used and regard-

less of the exterior material, the house is still a shotgun house if it has the overall form and plan of the shotgun type.

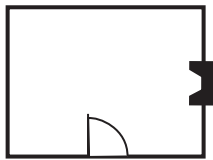
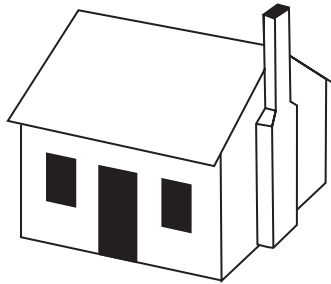
House types should not be too closely linked with particular historical periods. In some cases, knowing the house type can tell you when the house was built, usually within several decades. Most periods were marked by a predominance of one or two house types, and these popular types are unavoidably linked in people's minds with that period. In other cases, however, the popularity of a particular type over a half of a century or longer makes this sort of dating difficult. Sometimes in Georgia, a house type very common in the early nineteenth century was seldom used in the late nineteenth century, only to reappear in thousands of houses in mill villages in the early twentieth century.

The house types described and illustrated below do not account for all the houses in Georgia. Many of the houses that do not fit easily into one of the following types have unusual form and plans that make categorizing them difficult. Others have simply not yet been studied in sufficient detail to be recognized as members of a type. The following list does account, however, for the most common, recurring types of houses built in the state before about 50 years ago.

ONE TO ONE-AND-A-HALF STORIES HIGH

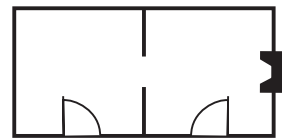
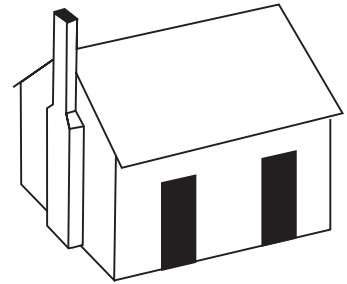
Single-Pen

Single-pen houses consist of a single unit, either square or rectangular. The location and arrangement of the doors and windows varies, and the chimney or flue is at the exterior of one end. Usually the roof is gabled. Sometimes the rectangular version is partitioned into two rooms. Because of its small size, the single-pen house was usually enlarged by addition, so few houses of this type remain in their original form. Most surviving single-pen houses in Georgia were built between about 1850 and 1900, and, although they can be found in small towns and rural areas in much of the state, they seem most plentiful in North Georgia.



Double-Pen

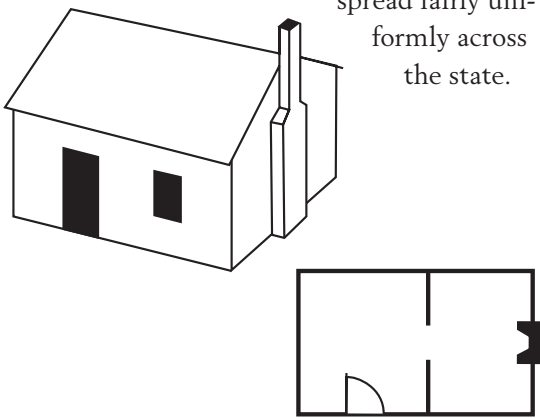
Double-pen houses consist of two rooms, typically square. As in the single-pen house, the arrangement and location of openings varies, but the most easily recognizable double-pen house has two doors in the main façade. Chimneys or flues may be located at either or both ends. Gabled roofs are the most common by far. Few double-pen houses remain in their original form in Georgia. Most of these were constructed for agricultural or industrial workers between the 1870s and the 1930s. Like the single-pen houses, the surviving double pens seem to be most plentiful in North Georgia.



Hall-Parlor

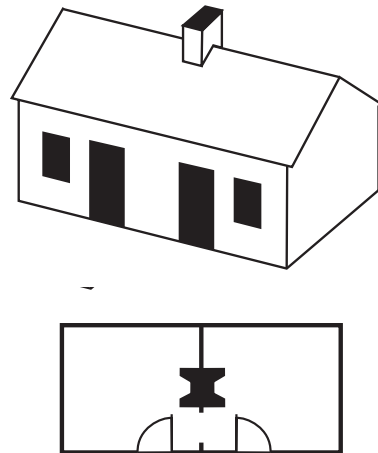
Named after two old-fashioned uses for rooms, the hall-parlor house consists of two unequal rooms. Entry is into the larger of the two rooms, the hall (not hallway), which served multiple functions. Typically gabled, the hall-parlor house is heated with one or two flues or exterior end-chimneys. Although this house type is one of the earliest found in America, in Georgia most of the remaining examples were built in the last half of the nineteenth century and the first three decades of the twentieth century. The type was adaptable and expandable and was popular for farm owners, tenant farmers and mill workers alike. Farmstead houses of the hall-parlor type are most plentiful in North Georgia, while hall-parlor houses for industrial

and agricultural workers are spread fairly uniformly across the state.



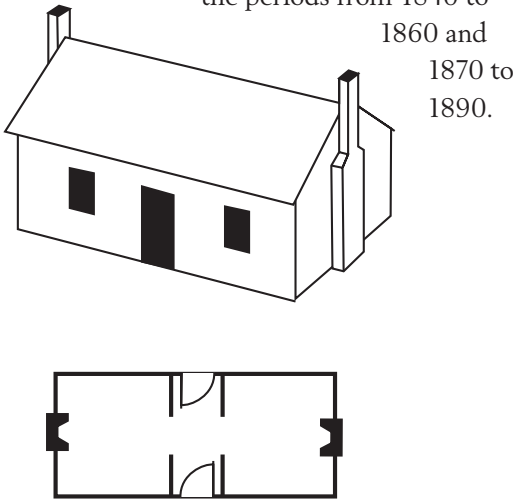
Saddlebag

One of the most distinctive and easily recognizable house types in Georgia, the saddlebag house derives its name from a central chimney flanked by two rooms, which seem to hang suspended on either side of the chimney. The rooms are usually square, and the roof is usually gabled. There are two subtypes, one with an exterior door into each room and one with a single, central door into a vestibule beside the chimney. The saddlebag houses in Georgia seem to have been built mainly in three periods, with the examples in each period strongly linked to three general settings. The earliest saddlebag houses, built in the 1830s and 1840s in rural agricultural areas, are quite rare statewide. In the last few decades of the century, saddlebags were popular for modest housing in outlying fringes of Georgia's towns and cities. Far more examples survive today from the great period of mill village construction, from about 1910 to 1930.



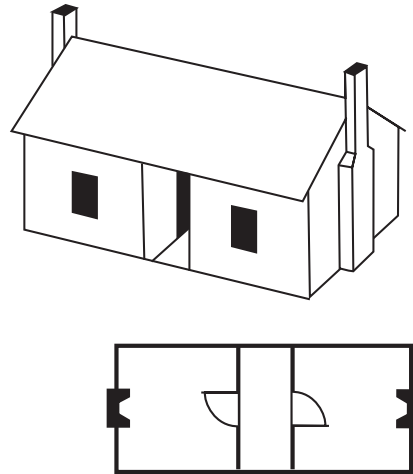
Central Hallway

This house type has proved a favorite for Georgians throughout the nineteenth century. It consists, as the name suggests, of a central hallway or passageway between two rooms. It is distinguished from other types with central hallways by being only one room deep. The central hallway type most frequently has a gabled roof and exterior end chimneys on both ends. The type seems to be fairly evenly distributed across the state, appearing mainly on average-sized farmsteads and on principal residential streets in Georgia's towns and cities. Most examples of the type were built between 1830 and 1930, with clusters occurring in the periods from 1840 to



Dogtrot

Famous for both its picturesque name and for its distinctive appearance (when found in its rare original state), the dogtrot house has an open passage between two rooms. Like the central hallway house, the dogtrot house is only one room deep and it usually has a gabled roof and exterior end chimneys. Most frequently, the open dogtrot was enclosed at a later date, giving the house the appearance of a central hallway type. Most dogtrot houses in Georgia were constructed in the 1840s and 1850s. The geographic distribution seems to have been fairly uniform, but most of the surviving examples are above the Fall Line.

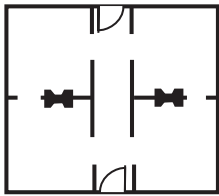
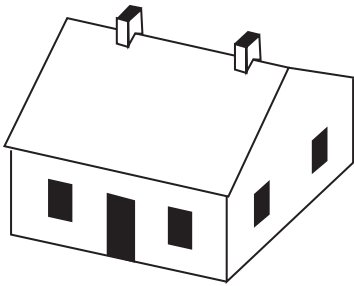


Georgian Cottage

Possibly the single most popular and long-lived house type in Georgia, the Georgian cottage is named not for the state but for its floor plan, associated with eighteenth century English Georgian architecture. The Georgian plan consists of a central hallway with two rooms on either side. The plan shape is square or nearly square, the roof is usually hipped but sometimes gabled, and chimneys are sometimes in the exterior walls but usually in the interior of the house, between each pair of rooms. Houses of this type were built in almost all periods of Georgia's history, well into the twentieth century, but the greatest concentration is

between 1850 and 1890.

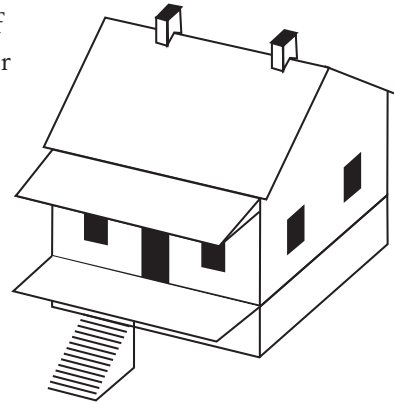
Most surviving examples are found in the Piedmont region.



Sand Hills Cottage

The Sand Hills cottage is one of the few regional house types identified in the state. It is linked with the Augusta area and consists of a one-story house on a raised basement. The floor plan of the house is two rooms deep, either with a central hallway or a hall-parlor plan. The roof is usually gabled, and chimneys are usually located along exterior walls.

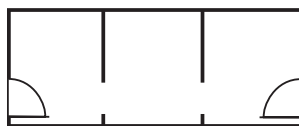
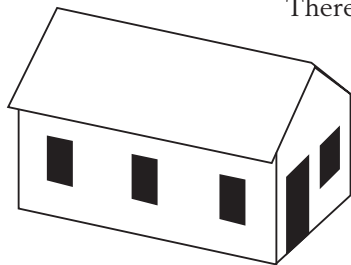
The height of the main floor required a prominent flight of stairs to the front entry.



Shotgun

One of the better-known house types statewide in Georgia, shotgun houses are predominantly an urban phenomenon, built mainly for low-income workers between the 1870s and the 1920s. Shotgun houses are one room wide and two or more rooms deep, usually three.

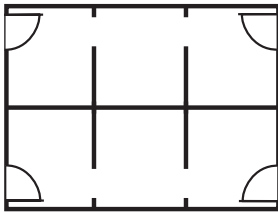
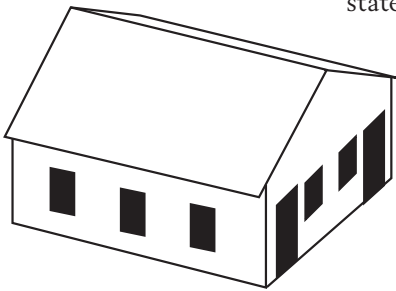
There is no hallway, and all doors typically line up front to back. The roof is usually gabled, but hipped roofs were also used. The shotgun house was especially popular in the larger cities of Georgia, but it may be found in small and medium-sized towns as well.



Double-Shotgun

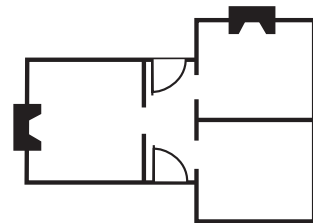
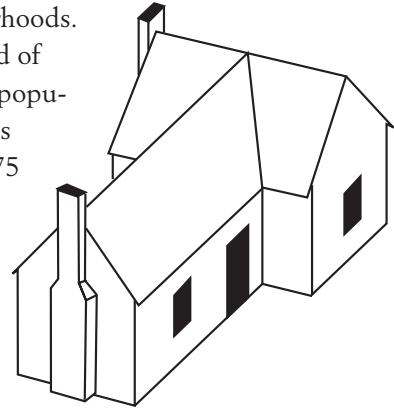
A two-family dwelling, the double-shotgun consists of two shotgun houses side by side with no openings in the shared party wall. Usually a single hipped or gabled roof covers both sections. Like the shotgun type, the double shotgun was built mostly for low-income workers in the late nineteenth and early twentieth centuries, but unlike the shotgun type, the double

shotgun was limited almost entirely to the state's eight to ten largest cities.



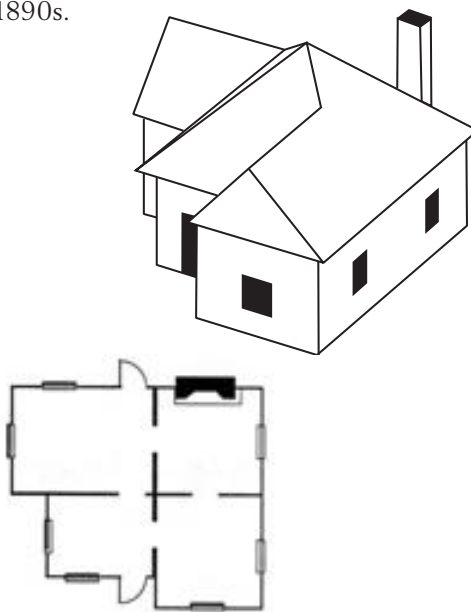
Gabled Wing Cottage

Of the late nineteenth century house types in Georgia, the gabled wing cottage perhaps has the most examples. In plan, it is T- or L-shaped, and it usually, though not always, has a gabled roof. Sometimes called the gable-front-and-wing or the gabled ell house type, the gabled wing cottage consists of a gable-front at one end of a recessed wing that is parallel to the façade. The front door, located in the recessed wing, may lead into a hallway or directly into the room in the wing. Fairly evenly distributed across Georgia, the gabled wing cottage was popular in both rural and urban areas and in both modest and well-to-do neighborhoods. Its period of greatest popularity was from 1875 to 1915.



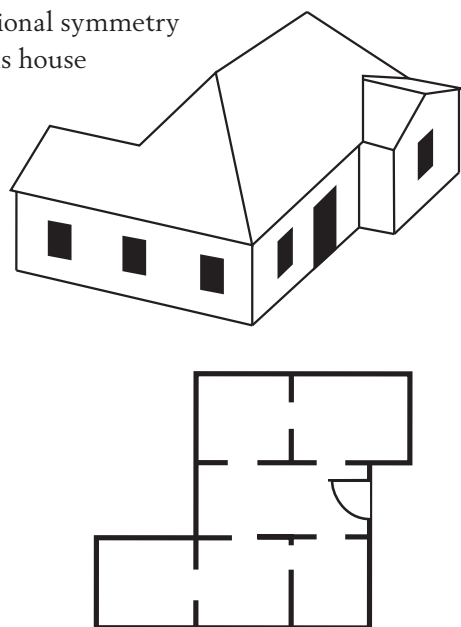
Queen Anne Cottage

Although the name of the Queen Anne cottage derives from the architectural style with which it is frequently linked, the house type also occurs with elements from other styles or no style at all. It is characterized by a square main mass with projecting gables on the front and side. The rooms are arranged asymmetrically, and there is no central hallway—two traits that distinguish the Queen Anne cottage from another similar house type, the New South cottage. The roof is either pyramidal or hipped, and chimneys are usually found in the interior. Although not as ubiquitous as the gabled wing cottage, the Queen Anne cottage does appear in both urban and rural areas as popular middle-class housing of the 1880s and 1890s.



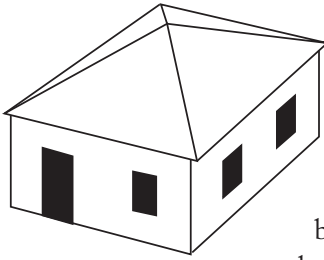
New South Cottage

Named after the turn of the twentieth century period of great economic growth and regional confidence, the New South cottage was a very popular house type for middle- and upper-middle-income Georgians between the 1890s and the 1920s. Although examples of the type survive statewide, in both rural and urban contexts, the greatest numbers are in a central band across the state, in the Piedmont and Upper Coastal Plain, and in the state's largest cities and towns. The New South cottage resembles the Queen Anne cottage in that it has a central square mass, usually with a hipped roof, and gabled projections. The main distinguishing trait of the New South cottage is its emphasis on symmetry, the key element of which is the central hallway plan. The central hallway is flanked by pairs of rooms, one or both of which might project forward. A pair of gables in the façade, either over projecting rooms or flush with the wall of the main mass, frequently provided additional symmetry to this house type.



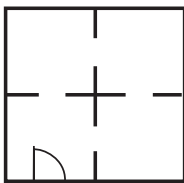
Pyramid Cottage

One of the simplest housing forms in early twentieth century Georgia, this house type consists of a square main mass, typically with four principal rooms and no hallway. The most memorable feature is the steeply-pitched pyramidal roof.



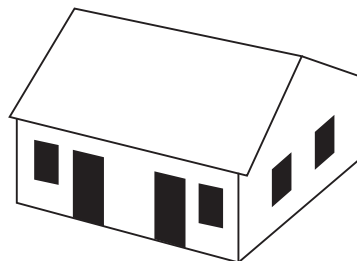
Most pyramid cottages were built between 1910 and 1930. The house type seems to have

been more popular in the regions between the Fall Line and the Coast and in rural sections and on the fringes of towns than in urban areas.



Side-Gabled Cottage

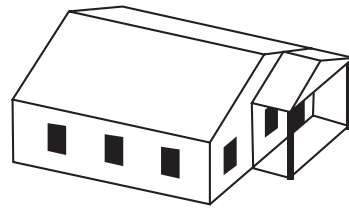
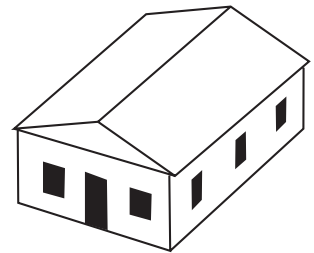
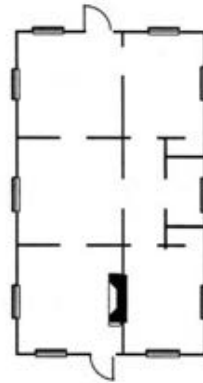
Like the pyramid cottage, the side-gabled cottage has a compact square mass consisting of four rooms without a hallway, and, like the pyramid cottage, it was economical to build. It has a more traditional appearance, however, because it has a broad gabled roof with its gable-ends at the sides. Only rarely does it have a hipped roof. The floor plan has two variants: a hall-parlor plan with a central doorway and a foursquare plan with equal sized rooms, indicated by two front doors. The side-gabled cottage was a popular workers' house type in mill villages and in small towns, although high-style examples for the well-to-do can be found. This type was most popular in the period 1895 to 1930.



Bungalow

Sometimes mistakenly referred to as a style, bungalow house forms are long and low with irregular floor plans within an overall rectangular shape. Integral porches are common, as are low-pitched roofs with wide overhangs. Bungalows were very popular in all regions of Georgia between 1900 and 1930, almost as popular in rural areas as in cities and towns. The bungalow type is divided into four subtypes based on roof forms and roof orientation: *front gable*, *side gable*, *hip*, and *cross gable*. The front- and side-gabled versions of the bungalow

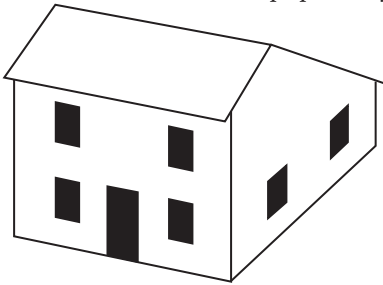
greatly outnumber hipped bungalows, while cross-gable bungalows are rare.



Saltbox

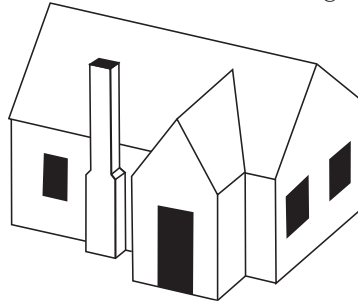
This house type is an import from New England, not a native Georgia type. It is rare in the state, limited almost entirely to mill villages, many of which were built by companies based in New England. It consists of a rectangular block two rooms wide and deep, one-and-a-half stories in the front and only one story in the rear. The gabled roof has a short slope in the front and a long single slope in the rear, giving the outline of a saltbox. Its period of popularity was about

1920 to
1940.



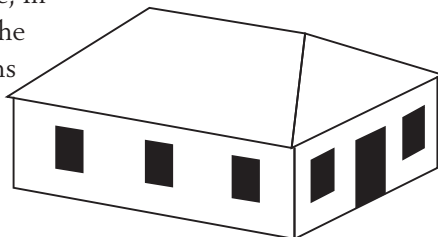
English Cottage

A picturesque house type usually found with English Vernacular Revival stylistic details, the English cottage is most distinctive for its cross-gabled massing and front chimney. Unlike in the gabled-wing house types, the cross-gabled massing of the English cottage is tightly held in a compact square or rectangular block, so that the front gable projects slightly, if at all. A secondary gable-front or recessed opening may mark the entry, which is near the center of the façade. Occasionally one of the front corners of the house contains a recessed porch. The rooms of the house cluster around the small entrance vestibule, which may contain a stairway to an upper half-story of bedrooms. The English cottage was very popular among middle-class Georgia and in the 1930s and 1940s on the edges of towns and in all the suburbs of larger cities.



Extended Hall-Parlor

Like the temple-front cottage, this house type has a long, rectangular shape with the façade in the narrow end, but there is no recessed front porch. The hall-parlor plan is three or more rooms deep, and the roof may be hipped or gabled. The extended hall-parlor house may closely resemble several of the bungalow subtypes, described above. Most surviving examples date from the 1920s and 1930s. Like most twentieth century house types, they are found uniformly across the state, in both rural areas and the outlying parts of towns and cities.

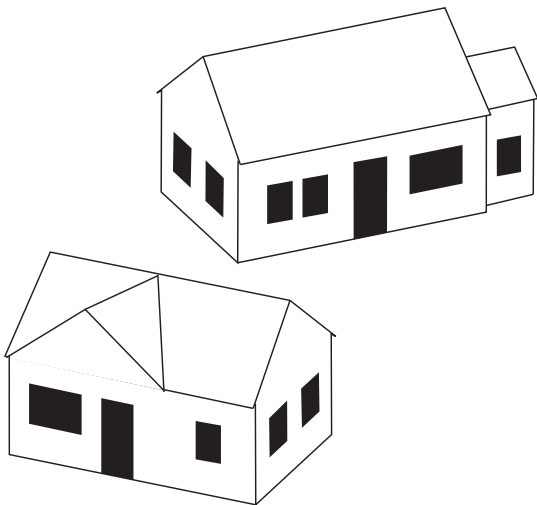


American Small House

The American Small House is a small single-family house, built in large numbers, all across the state, from the mid-1930s to the early 1950s. Sometimes called minimal traditional houses or simply Cape Cods, they represent a unique national response to the challenge of providing affordable housing during two decades of economic hardship brought about by the Great Depression, World War II, and post-war recovery.

Architecturally, the American Small House is compact, tightly massed, rectangular in plan and often nearly square. They are positioned horizontally to the street, usually with a gable-end roof structure and simply detailed. Its rooms (a kitchen, living room with adjoining dining area, 2 or 3 bedrooms, and a bathroom) are clustered tightly around a very small hall area. There are almost always two rooms at the front in the main mass of the house and the entrances are often centered or nearly so.

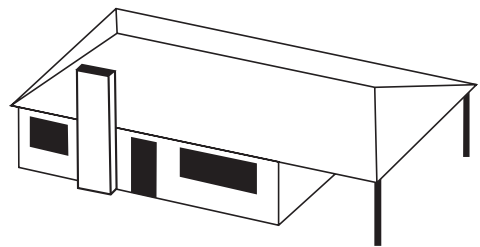
Variations include a front-facing though still tight-fitting gable, additional rooms, porches, or garages extending off one end, dormers, and stoops.



Ranch House

Influenced most visibly in style and form by the structures from Southwestern United States in the eighteenth and nineteenth centuries, the ranch house has a long, narrow, rectangular shape, with or without projections. This type began to be built in America and even Georgia as early as the 1930s, but gained prominence as one of the dominant house forms in post-World War II residential subdivisions. In its most basic form, bedrooms are clustered at one end, the principal entry and living space near the center, and the garage or carport is at the other end. More contemporary ranches, evolving in the 1950s, often feature an open floorplan for the living areas. The roof is typically very low-pitched.

Subtypes for the Ranch house include: the Compact Ranch, the Linear Ranch (a little longer than the compact), Transverse Linear, Linear with clusters, Courtyard, L-shaped Ranch, Bungalow Ranch, the Rambler, and what the Georgia Department of Historic Preservation calls the “Alphabet Ranch” to include other variations of the ranch house form.

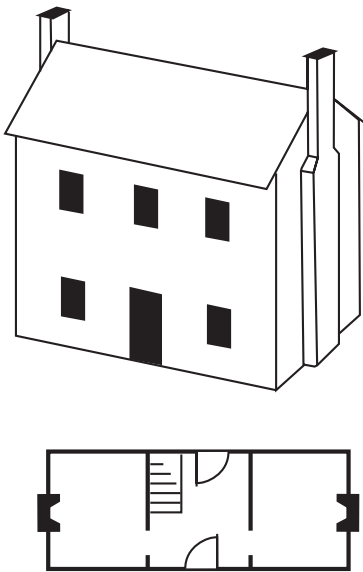


More information on mid-twentieth century house types in Georgia can be found here: <http://georgiashpo.org/historic/housing#mid-century>.

TWO STORIES HIGH

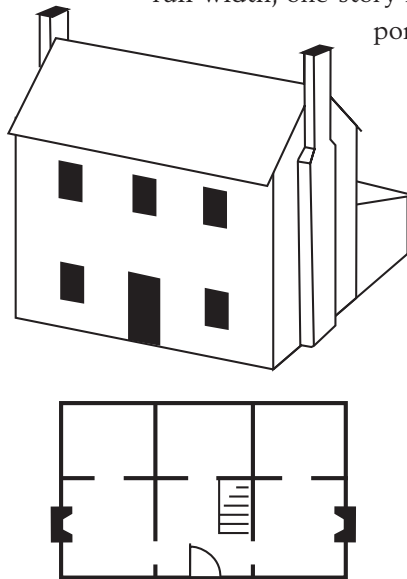
I-House

So-called because it is such a common house type in Midwestern state beginning with the letter "I," the I-House is far less common in Georgia than in other states in the Southeast. Although it appeared sporadically in Georgia throughout the nineteenth century, most of the remaining I-Houses were built in the 1840s and 1850s, 1870s and 1880s. I-houses are one room deep and two rooms wide. The various floor plans of I-Houses (all found in one-story houses as well) determine the subtype: central hallway, hall-parlor, double-pen, and saddlebag. The I-House type is comparatively rare in many areas of Georgia, as are two-story houses in general. Most of the survivors today are found in small towns in the Piedmont and Upper Coastal Plain regions, and in rural parts of North Georgia.



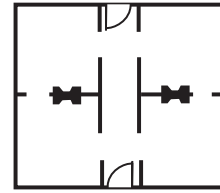
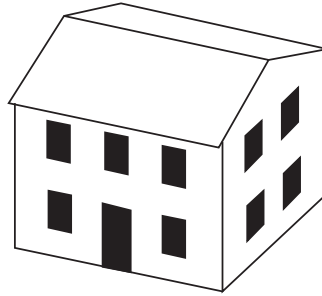
Plantation Plain

Georgians seem to have a special fondness for this house type, which is often mistakenly referred to as a style. One of the earliest house types in Georgia, the plantation plain is almost strictly a rural phenomenon. Most of the few surviving examples were built between about 1820 and 1850 in the Piedmont and Coastal Plain regions of the state. A plantation plain house has a two-story block at the front, with either a central hallway or hall-parlor plan, and a one-story range of rooms at the rear, consisting of either three rooms or, more commonly, a short rear hallway flanked by a pair of rooms. The rear section is typically shed-roofed, the two-story block is usually gabled, and there is most often a full-width, one-story front porch.



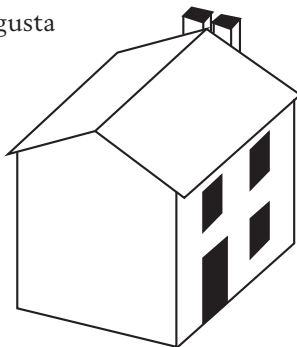
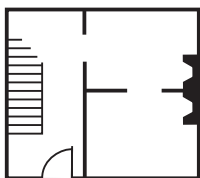
Georgian House

Except for its two-story height, the Georgian house has all the characteristics of the Georgian cottage. Although the two-story house is less numerous than the one-story cottage, particularly in rural settings, it, too, was popular from the first decades of the nineteenth century well into the twentieth century. Most examples of the type, however, were built in the periods 1850 to 1860 and 1900 to 1930, chiefly in the larger towns and cities.



Side Hallway

Named after the location of the hallway at the side of the house, this house type is relatively uncommon in Georgia. The hallway normally contained the staircase, and the house was usually two rooms deep. Because of its narrow façade, the side hallway house was especially suitable for urban housing. Most examples of the house type were built between about 1820 and 1850 in the oldest cities of the state, particularly in Savannah, where it is the most common house type, and Augusta. There are three subtypes: the row house, an attached single-family house which shares a party wall with one or two other houses; the Savannah house, detached with a raised basement; and the Augusta house, detached without a raised basement.



Octagon

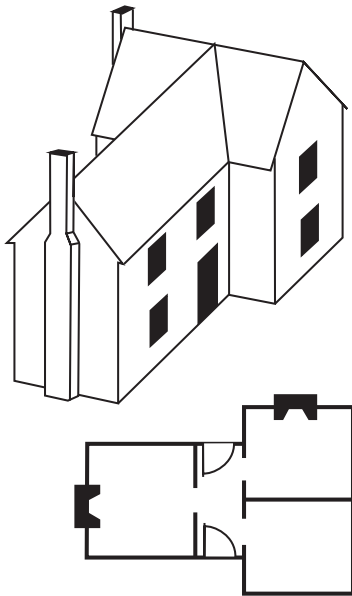
This eccentric building form occurred between 1840 and 1860. Inspiration for the Octagon form came from O.S. Fowler's book, *A Home for All; or The Gravel Wall and Octagon Mode of Building*, 1848. The Octagon mode follows the plan of a regular octagon and is usually one or two stories in height. The roof is flat or low and is often topped by a belvedere. Often surrounded by a verandah, but sometimes only a porch to the front door, the Octagon is either plain or embellished with Greek Revival, Italian Villa, or Gothic Revival details. During restoration of May's Folly in Columbus, the rear wing was discovered to have been originally octagonal as well, thus revealing the structure as a rare double octagon type and probably the only one in Georgia, if not the nation.



13. May's Folly, Columbus, 1863.

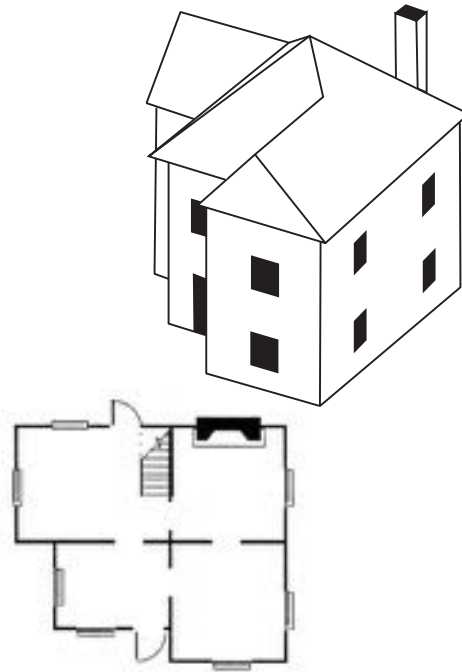
Gabled Wing House

This is the two-story version of the gabled wing cottage. T-shaped and usually gabled, the gabled wing house type is far less common than the gabled wing cottage. Most examples were built in the last quarter of the nineteenth century for well-to-do occupants, more often in Georgia's towns and cities rather than its rural areas.



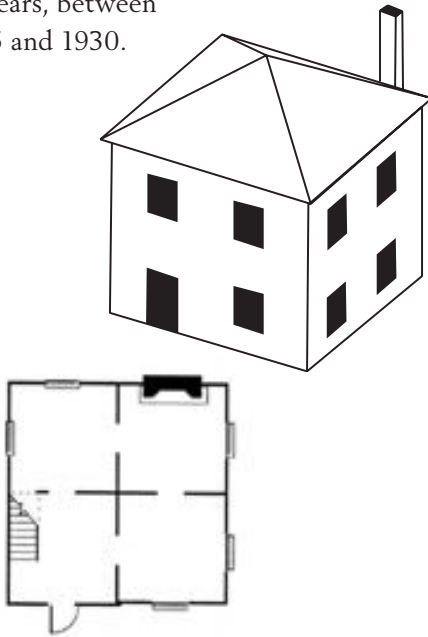
Queen Anne House

This house type is the two-story version of the Queen Anne cottage, and except for the height, the traits of the two types are identical. Both house types were popular in the 1880s and 1890s, although far fewer Queen Anne houses were built. While the Queen Anne cottage appeared in both rural and urban areas, the two-story version was almost limited to residential neighborhoods of Georgia's towns and cities.



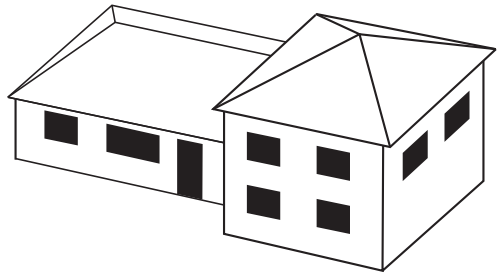
American Foursquare

A very popular house type nationwide in the early twentieth century, the American Foursquare was recognized as a separate type only within the last ten years. In Georgia, the type appears mostly in urban settings, occasionally in rural areas. The American Foursquare, consisting of a cubical mass capped by a pyramidal roof, was reputed to provide maximum interior space for the cost. There are four principal rooms on each floor; one of the front two rooms typically serves as the entry and stairhall. The American Foursquare was popular for only about 15 years, between 1915 and 1930.



Split-Level

Largely because it is a product of the American suburbs in the 1950s, the split-level house type is not yet on many preservationists' lists of preservable resources, but, as in the case of ranch houses and mobile homes, this situation is likely to change. The split-level house consists of three levels, two of them stacked and the third to one side, raised above the lowest level but below the highest level. The main doorway is near the center, in the middle level, and a garage is typically in the lowest level.



GUIDE TO ARCHITECTURAL STYLES

Portions of the following guide to architectural styles are excerpts from *Historic Preservation Handbook: A Guide for Volunteers*, prepared by the Historic Preservation Division, Georgia Department of Natural Resources, 1976. For more information on architectural styles in Georgia visit georgiashpo.org/historic/housing.

Styles of Architecture in Georgia

1733–Early 20th Century

CLASSIFICATION BY ARCHITECTURAL

styles is one method of inventorying, studying, and enjoying Georgia places that have potential for preservation. For the purposes of this Handbook, the history of the architectural styles in Georgia begins in 1733 with Oglethorpe and ends in the early twentieth century. During this time span, most of the American architectural styles and building types occurred in some form in Georgia, though not all have survived and are clearly intact. A general guide to the styles, like Marcus Whiffen's *American Architecture Since 1780* can be useful to those who want a broad overview of what happened in the U.S.; but as in most rural areas that are removed from the urban eastern seaboard, somewhat predominantly rural with scattered patterns of settlement, these general guidebooks to styles are usually only a means of departure because there have been such varied influences on the "pure styles" and so many developments of folk types. An exclusively Georgia architecture handbook is especially necessary since the geographical distribution of styles in Georgia prior to 1860 was based on patterns of settlement which were somewhat different from the rest of the Union. Much of Georgia before the Civil War was a sparsely settled frontier; parts were not even settled until after Creek and Cherokee land cessions of the 1820s and early 1830s. With respect to specific Georgia history, folk building types such as log cabins, farm buildings and plantation plain houses should be



carefully studied and are equally as important as the fashionable revivals which are as well represented in Georgia as anywhere in the country.

18th CENTURY STYLES

1733–1800

A general description of the eighteenth century in Georgia is difficult, because not only are there so few documented structures remaining in this period, but standing buildings represent varied cultures and origins. Some of the earliest extant examples are found on the coast and range from fortified tabby house ruins to coastal raised cottages. Midway Museum, based on carefully researched Colonial Georgia prototypes, has been reconstructed by the State of Georgia at Midway, south of Savannah. Examples of early homes are traces of northern stone houses or early English half-timbered designs. The Harris-Pearson-Walker House, Augusta, c.1800, is one of the best documented examples and has been restored as a museum by the State. It is similar to Colonial period houses in New England and the Carolina coast.



14. *Old Rock House, near Thompson, c. 1785.*



15. *Wild Heron Plantation, Chatham County near Savannah, c. 1756.*

STYLES OF THE NEW NATION

Plain Style

late 1700s–c.1870

In an unpublished report written in 1938 and sponsored by the Historic American Buildings Society, Harold Bush-Brown first hinted that this folk style existed as a separate entity. In 1957 Frederick Doveton Nichols gave the style a name, described and cited a few examples but did not give it a prominent place. Because of the style's fundamental importance to Georgia, this Handbook give it equal status with other American stylistic terms and make the following observation: The Plantation Plain Style was the basic "root stock" on which Federal and Greek revival architectural styles were grafted in Georgia. It originated during Colonial times and persisted sometimes even after the Civil war. A definition of Plantation Plain can best be described by its silhouette and plan. Found in almost all parts of Georgia, this two-story gabled roof from has a one-story, front shed porch and shed addition on the rear with two exterior end chimneys. In plan the house is generally a two-over-two room design, but often also is found to have a center hall. Similar, but not of two stories, are the Plain Styles dwellings with one or one-and-a-half stories. Cultural geographers and folklorists refer to this two-story, one-room deep house as the Virginia I-house and it is a common feature throughout the Piedmont, up-country South.



16. *Traveler's Rest, c. 1815, near Toccoa is an excellent example of the Plain Style on a Plantation Plain house type.*



17. *Plain Style on a Plantation Plain house type in Clinton..*



18. *This primarily Plain Style I-house in Gwinnett County has some Greek Revival architectural elements such as the sidelights and transom, c.1820s-30s.*

Federal

1785–c.1830

The Federal Style was ultimately derived from the delicate classicism of the Adam style in England. Usually Federal Style details were applied to a Plain style structure but important exceptions to this rule may be found in the work of Daniel Pratt in Milledgeville and that of other builder-architects in LaGrange and elsewhere. As a general rule, however, the Federal style in Georgia was a simplified version of what elsewhere would be far more elaborate. In many cases a fanlight over the door and sunburst mantel pieces are all that one can call Federal style about Georgia architecture during this period.



19. *The Vann House in Chatsworth is an I-House with Federal style elements, c. 1804.*



20. *The Isaiah Davenport House, Savannah, c. 1820, is a fine example of the Federal style in Georgia.*

Federal Style Details



21. *The mantle, overmantle and moldings inside the Gilbert-Alexander House (left, Washinton, c. 1808) present a fully realized display of the Federal style on interior architectural elements. Fanlights and sidelights as seen on **22.** the Ware-Sibley-Clark House (middle) and **23.** Vann House (right) are also key elements of the Federal style.*

Regency

c.1818–c.1824

This form of late-Georgian, neo-classicism influenced by the work of Sir John Soane most notably occurred in the Savannah work of the English architect, William Jay (1794–1837). Immerging from the Georgian Style in England, Regency tends to exhibit more elegant and fluid architectural elements and often a smoother finish overall such as the stuccoed exterior of the Owens-Thomas House in Savannah.



25. *The Owens-Thomas House by architect William Jay, Savannah, c. 1816.*

Greek Revival

c.1830–1860

During the boom years prior to the Civil War, Doric, Ionic and Corinthian columns and other Greek Revival ornamentation transformed the face of Georgia. The style was manifested either as details added to existing structures, temple form porticoes, or as an entire Greek Revival temple form with columns sometimes going around the entire structure. Plain style houses were often adapted to the style as well as such other types as the raised cottage.



24. *The classical simplicity of this door and sidelights are typical of the Greek Revival style. Near Powder Springs, c. 1850.*

Examples above of Greek Revival, top to bottom: 26. Greek Revival front on the Toombs House, Washington, 1797; 27. Holly Hill, Roswell, 1837; and 28. Mt. Zion Church near Sparta, c. 1813.

Gothic Revival

c.1840–c.1870

Of the parade of nineteenth century revivals, the Gothic Revival was second only in popularity to the Greek Revival, for it provided a refreshing antidote to the sometimes heavy classicism which dominated the landscape. The symmetry so essential to the classic style gave way during the Gothic Revival to a taste for visual picturesqueness, and a growing desire for more freedom in laying out floor plans. Usually, one or more of the following elements occurred: an emphasis on the vertical, with pointed arches, clustered columns, or uneven skylines of spires, towers, turrets and crenellated battlements. As with Greek Revival embellishments applied to plain style houses, Gothic ornament was also added to already existing homes. During this Gothic Revival period, several popular stylistic off-shoots developed. Among these are **Carpenter Gothic**, referring to A.J. Downing's cottage type with gingerbread bargeboard, eaves, etc.; and **Steamboat Gothic**, characterized by the rhythmical wooden pattern of porch brackets and balustrades, and **Tudor Gothic**, with castle-like features, an excellent example of which is the Old Academy of Richmond County, pictured.



29. High-style Gothic Revival, Redd House, Columbus, c. 1858.



30. Old Academy of Richmond County, Augusta, remodeled in 1856-57.



31. A fairly late example, the main house of the Vance Farmstead is a Georgian House type in the Gothic Revival style, Richmond County, c. 1900.

Italianate

c.1855–1870

The nineteenth century was a century of revivals, and the Italianate does not have a better representative in the nation than Macon's Hay House, a National Historic Landmark. Generally, this style is noted for bold contrasts of irregular, rectangular masses of main house and towers, broad extending eaves, usually bracketed, picturesque combinations of arches, columns, pediments and balustrades that reflect the Italian villa in terms of the Victorian era.



32. Hay House, Macon, built 1855-59.

► **33.** (left) Dinglewood in Columbus, c. 1859, and **34.** (right) the Paschal-Sammons House in Eatonton, c. 1850, are both in the Italian Villa or Italianate style. The Paschal-Sammons House was originally a Greek Revival style house, remodeled shortly after the Civil War in the 1860s.



Georgia Courthouses



Georgia's courthouses were built in a variety of styles. Some of the more elaborate examples include, left to right, **35.** the Romanesque Revival Oglethorpe County courthouse in red brick and granite, c. 1887; **36.** the Second Empire Hancock County courthouse, c. 1881; **37.** and the Neo-Classical Revival Putnam County courthouse, c. 1905.

Renaissance Revival

c.1850s-1895

Generally this style follows classical dictates of symmetry and detail but on a larger scale than its Renaissance antecedents. The emphasis on repetition makes it possible for structures, such as commercial buildings to range widely in size. Examples usually have porticos and loggias, and are made of, or resemble stone or marble, often with imitative use of cast iron for classical details. The cast iron façade of the First National Bank in Columbus is an outstanding, early example of Renaissance Revival in style and material.



38. First National Bank, Columbus, 1860.



39. The Atlanta Fixtures Building, Atlanta, c. 1895, has strong Renaissance Revival elements in the facade as was popular for many downtown commercial buildings.

Renaissance Influence

The architecture of the Italian Renaissance drew on the ideals of Classical architecture, evolving into a whole curriculae of mathematical and aesthetic ideals. These same ideals have been the basis of architecture ever since.



◀ **40.** Italian Renaissance pavilion-modeled Peachtree Station, Atlanta, c. 1918.



▶ **41.** During the Renaissance in Europe, domes became a feature of grand civic architecture. Renaissance Revival style, City Hall, Savannah, c. 1905.



◀ **42.** Strong symmetry, triads, arched openings, arcades, and the use of elements such as the string courses here to give the illusion of additional height on the building, are all elements of Classical Renaissance architecture. Colquitt Tower, Moultrie, c. 1930.

HIGH VICTORIAN STYLES

c.1870–c.1900

Victorian architecture, long both ignored and misunderstood, is now recognized as a serious building art based upon consistent design principles. Picturesque-eclecticism is a term which can be used in a general way to describe the approach of nineteenth century asymmetry balanced forms, freely composed masses and building elements, and variety in color, pattern and texture. Eclecticism denotes the period approach to past precedent for qualities and elements which they selected and combined to create new styles. Architects, like John Moser and G.L. Norman in Atlanta, W.G. Preston and Alfred Eichberg in Savannah and the unknown architect of the Lapham-Patterson House in Thomasville directed their efforts toward the creation of new styles rather than toward the reproduction of particular past styles. The style names of the period described below were often only suggestive, referring to selected elements and qualities rather than a specific set of stylistic elements.



Second Empire

High mansard roofs, frequently with dormers, and boldly modeled buildings elaborated with Italianate pilasters and arches were typical of this style that is sometimes referred to as “General Grant.”



44. *Hamilton-Turner House, Savannah, c. 1873.*



45. *Second Empire house in Atlanta, c. 1890s.*

◀ 43. *The grand houses of Atlanta’s Inman Park were built in various elaborate Victorian styles which were fashionable in the the 1890s. Pictured are the 1895 homes of Ernest Woodruff, P.H. Harralson, and J.M. Beath.*

Romanesque Revival

A round-arched style which in this period was characterized by large, arched entranceways and rough stone masonry. Frequently, bandings of foliate and geometric ornament were inserted into the facades. Designs were often referred to as Richardsonian Romanesque after the influential American architect, Henry Hobson Richardson. Additionally, many courthouses and other public buildings are rendered in the Romanesque style, often using red brick instead of granite or a combination of the two.



46. *Rhodes Hall, Atlanta, c. 1904.*



47. *Note the use of red brick and stone on the Dooly County Courthouse, Vienna, c. 1892.*

High Victorian Gothic

Standard Gothic elements, pointed arches, pinnacles, turrets and tracery were used in bold and picturesque ways and dramatized by strongly varied colors and materials.



48. *Detail of Victorian Gothic windows in Savannah.*

Victorian Eclectic

Buildings of the late 1800s Victorian era, often displayed multiple architectural styles. The Windsor Hotel in Americus (top, c. 1896), and the Dixie Bottling Company building, built in 1891 as a commercial and residential building in Atlanta are good examples of the eclectic combinations popular at the time.

49.



50.

Queen Anne

Probably the most widespread and characteristic style of the era, this was a very free revival of earlier English architecture in brick and wood. Building elements were composed asymmetrically to create picturesque effects and irregular plans. Variety in color and texture was created by the use of several materials and a multiplicity of details. Windows of many shapes and sizes, steeply-pitched A-line roofs, corner towers, sometimes “Dutch” stepped gables, and rich ornament of terra cotta and wood were characteristic features.



51. Top, Simpler Queen Anne style homes in the Greene Street Historic District, Augusta. **52.** Bottom, the Edward Peters House on Ponce de Leon in Atlanta, c. 1883, which exhibits many textures and patterns often found in this eclectic style.

Stick Style

Buildings with tall proportions had high, steep roofs, projecting eaves, and extensive verandas. Often exposed framing was included in the roof gables. Diagonal “stickwork,” an overlay of boards suggesting the unseen structural frame, was one of the style’s most characteristic features.



53. Lapham-Paterson House, Thomasville, c. 1884, an excellent example of the stick style.



54. The Wren's Nest, Atlanta, renovated in 1885 to the present Eastlake style.

Eastlake

The Eastlake Movement was a nineteenth century design reform movement started by English architect Charles Eastlake. Buildings of this style are part of the Queen Anne style and are similar to Stick style, in fact it may be referred to as Stick-Eastlake style, but exhibit a distinctive type of spoolwork, turned posts, curved brackets and geometric ornaments.

Shingle Style

This unique American style grew from Queen Anne forms and included a shingle covering of the walls, at least in the upper stories.



55. Shingles cover most of the structure on the Inman Park Trolley Barn (top), Atlanta, c. 1889, while the house below, in Roswell, just has shingles in the upper portions (**56**).

Folk Victorian

This style includes the use of Victorian, often Queen Anne, ornamentation on a much smaller scale and on more modest house forms. The decoration is often limited to the porch, spoolwork, turned posts, and brackets, and in the gables and eaves of houses. Part of the reason for the proliferation of ornamentation to all classes was the ability to mass produce and apply architectural details irrespective of the architecture of the building. Nowhere is this better seen than in the mass application of ornament lower class dwellings.



57. Folk Victorian elements applied to various simple house types. Top: a double-shotgun in the Old Fourth Ward, Atlanta. **58.** Bottom, a bungalow in Decatur. The primary ornamentations on each structure are the porch brackets.

EARLY 20th CENTURY STYLES

c.1885–1940s

In order to understand the various architectural design approaches, let us consider three aspects termed architectural eclecticism, historicism and revivalism. Architectural historicism is the recreation and translation of a well-known or recognizable foreign or domestic architectural statement in whole or part into a new time and place. One example, the architect Henry Hornbostel's Daughters of the American Revolution House in Atlanta, was a twentieth century translation of the Bulloch-Habersham House of 1819 by William Jay. Architectural revivalism may be defined similarly to historicism, but the new architectural example is not dependent on any specific architectural source. Rather, it employs the principle of a single earlier style in the process of adaptation to a modern use. The Swan house, by Philip T. Schutze, in Atlanta is one such example. Architectural eclecticism is the free combination of various architectural styles, motifs, materials and details to create a new visual effect. Built in 1929, in a mixture of Byzantine, Arabic and Egyptian designs is the Fox Theatre, which exemplifies this type. The historic styles, their revivals and new adaptations were numerous in the decades surrounding the early twentieth century. A brief description follows of some of the more common styles used in Georgia.

Beaux Arts Classicism

Most often associated with public buildings, the major features of this style include extensive use of highly decorative classical details, figure sculpture, coupled columns, arched openings and symmetrical plans. The Atlanta Public Library (the Carnegie Library) is a good example.



59. *The Carnegie Library in Atlanta, c. 1902. Paired monumental ionic columns, large arched windows, and an inscribed entablature under a modillion cornice are hallmarks of the Beaux Arts style. The library was demolished in 1977 to make room for the current Central Public Library.*



60. *Martha Brown United Methodist Church, Atlanta, c. 1893.*

Neo-Classical

After the Columbian Exposition in 1893 in Chicago, a resurgence of white painted structures with classical temple form and details occurred. However, this classical revival, unlike that of mid-nineteenth century Federal and Greek Revival periods, reflected largely the rambling Victorian plans, greater use of the Corinthian columns, general use of classical details. Some examples of Neo-Classicism are found on Green Street in Gainesville, and in The Crescent in Valdosta and the J.W. Callahan House in Bainbridge.



61. Top, the Callahan-Penhallagon House in Bainbridge is an example of the elaborate Neo-Classical style on a residence. **62.** Bottom, the style is also commonly found on early-mid 20th century apartment buildings such as these in Decatur.

Tudor and English Vernacular

This style exhibits the use of pointed or Tudor arches, decorative use of half timbering, tall chimneys with multiple stacks, asymmetrical plans, bay windows and stone accents around apertures. Although proliferate in many early twentieth century neighborhoods on modest English Cottage house types, Callanwolde in Atlanta is a good example of the austere Tudor-Jacobethan style and the commercial district of Avondale Estates in DeKalb county, one of Georgia's few intentionally planned communities, is an uncommon example of the English Vernacular style in a non-residential setting.



63. Callanwolde, Atlanta, c. 1920.



64. This English Vernacular house in Decatur is an English Cottage type, a common pairing. Although the style is often interpreted in brick or stucco, wood siding was not uncommon in a modest residential setting.

Colonial Revival

Those buildings translated in the early 1900s from Colonial or pre-Revolutionary designs best define those structures called Colonial Revival. The original Colonial examples, dating before the American Revolution or pre-1783 consisted of ethnic types. The most common of these were reflected in the twentieth century Spanish Colonial Revival with interior courtyards, curvilinear shaped gables and deep verandas; the Neo-Georgian, with massive forms and acknowledgement of symmetry, hip roofs and predimental doorways crisply defined; and the Neo-Federal or Adamesque Revival, more delicate in translation of classical form, and noted especially for the use of the elliptical fanlight.



65. Examples of the Colonial Revival style in Atlanta and Decatur (**66**).

Mediterranean Revival

This style became particularly popular in the 1910s-30s. It evolved from the interest in Italian Renaissance architecture of palaces and villas and reflects the architectural influence of the Mediterranean coast: Italian, Byzantine, Moorish themes from southern Spain, and French. Parapets, twisted columns, pediments, arches and other classical elements are often used. The most common materials are stucco, red tile roofs, wrought iron grilles and railings, wood brackets, and the use of ceramic tile and terra cotta for ornament. Buildings range from larger public buildings like Peachtree Station in Atlanta to single-story bungalows in middle class neighborhoods.



67. Mediterranean Revival/Spanish Mission style house, Dalton, c. 1907.



68. An example of the Mediterranean Revival style in Augusta's Greene Street Historic District.

Commercial Style

Generally of five to sixteen stories high, the commercial style has ornamentation which is subordinated to wide rectangular windows placed in regular pattern within framing that reflects the steel skeleton construction. There are flat roofs and usually the base of one or two stories is delineated by entrance detail and overhanging cornice. Examples include the English-American Building and the Candler Building, both in Atlanta.



69. The English-American Building (also known as the Flatiron Building), Atlanta, c. 1897.

Architecture of the Theatre

There are approximately 260 historic theatres in Georgia today. **70.** The Neo-Classical DeSoto Theatre is located in Rome. **71.** Fitzgerald's Grand Theatre was built in the Art Deco style. **72.** The Fox Theatre, built in the exotic revival style, has been an Atlanta landmark since it was completed in 1929.

70.



71.

72.

Prairie Style

The Prairie style was developed by American architect Frank Lloyd Wright. It is one of the few styles developed in the United States and drew its influences from Japanese architecture as well as the English Arts and Crafts Movement that emphasized use of materials and picturesque irregularity of form. The Prairie style was rarely used in Georgia largely due to the immense popularity of the many revival styles from the turn of the century through the 1930s. Examples that were built were generally constructed during the 1910s and 1920s in the city neighborhoods.

A defining characteristic of the Prairie style is its emphasis on the horizontal. A Prairie style house is usually two stories with one-story porches and wings, a low-pitched roof, and wide overhanging eaves with exposed rafters. The Prairie house as developed by Wright had an open and functional plan that revolved around a central living area, a move toward the development of the modern house plan. In Georgia, most examples simply add exterior Prairie style features to an already established house form. Prairie features may also be combined with other stylistic influences, particularly the Craftsman style.



73. A Prairie style house in Decatur.

Craftsman

The Craftsman style was the most popular early 20th-century style in Georgia. Like the Prairie style, it was also American in origin and drew on similar influences. The Craftsman style produced carefully designed houses, in which materials and the way in which they were put together in a structure were emphasized. The style spread rapidly through pattern books and magazines and Craftsman houses were built in rural, small town, and urban settings and entire neighborhoods of Craftsman style houses are common.

The Craftsman house uses a wide variety of materials for its structure and detailing. Wide overhanging eaves are open with exposed rafters, and large gables have



74. Bungalows like this one in Decatur are frequently built in the Craftsman style. **75.** Below, note the low-pitched roof, neat rows of windows, and exposed eaves brackets, elements of the Craftsman style, Ben Hill, c.1919.

decorative brackets at the eaves and may be covered with half-timbering. Porches have short square columns set on heavy masonry piers. Windows may have a multi-paned sash over a large one-pane sash. The Craftsman style is closely associated with the bungalow house type; however, it was popular as ornamentation for many different house forms.

20th Century Vernacular/Plain Style

Differentiated from the craftsman style, generally by its simplified design and lack of ornament, the twentieth century vernacular or plain style is exemplified in the mill village house complex. Here it is defined more by use and place in community, but is usually a frame one-story house set in a definite pattern around a mill or factory. Both Cabbagetown in Atlanta and Atco near Cartersville are mill village examples.



Art Deco and Streamline Moderne

The linear qualities of these styles were forerunners for Modern architecture for the rest of the 20th century. Decoration in the vertical Art Deco style drew on a variety of historical styles such as Classical, Egyptian, and Aztec. Streamline Moderne (also Moderne or Art Moderne) came about on the end of the Deco movement, influenced by the streamlining of industrial design for ships, airplanes and automobiles. Horizontal, rather than vertical, it is defined by smooth surfaces, curved corners, and horizontal emphasis.



78. The verticality and flat, stylized ornamentation of Art Deco is seen on the 1950 addition to the Atlanta Public Library. Demolished 1977.



79. Streamline Moderne and Art Deco features combine on the Blair-Rutland Building, Decatur, c. 1942.

◀ Considered Plain style for their lack of ornament, **76.** Top, mill worker housing in LaGrange (gable end cottages) and, **77.** Bottom, shotgun houses in Columbus, c. 1910.

International Style

The International style provided a radical break with architectural traditions. It was developed in the 1920s and 1930s by European architects who wanted to take advantage of modern building materials and technology. The result was a structural skeleton covered with a thin exterior skin of material. Design was stripped to its basics; the efficient functioning of a building without decorative ornamentation became the guiding principle.

An International style structure consists of simple geometric shapes that reflect the structural skeleton underneath exterior wall material. The roof is always flat. Windows



80. Above, the Atlanta Constitution Building, c. 1947, is considered one of Atlanta's first International Style buildings. **81.** Below, a 1949 apartment complex in Atlanta in the still-new style.



are flush with the walls, often grouped in bands, and usually are metal casements. Structural glass block may also be used to let in light. The International style was not popular in Georgia, its radically different approach conflicted with conservative architectural traditions and popular stylistic revivals. Any Georgia examples were generally constructed in cities during the 1930s and 1940s and were architect-designed.

Lustron Houses

Lustron houses were developed after World War II in response to housing shortages, which opened the doors for many new and innovative techniques in home construction and housing development such as Levittowns, Eichler homes, and finally prefabricated housing such as the Lustron houses.

Lustron houses were prefabricated enamelled steel, designed to attract modern families who did not have time to deal with the maintenance and repair of a conventional wood and plaster house. The houses included many space-saving and innovative features both inside and out—built-in cabinetry, storage and a downspout disguised as a porch column.

There are a handful of these funky prefab houses in Georgia, below is the Farmer Lustron House in Decatur, c. 1949.



82.

For more information on Lustron Houses go to www.lustronpreservation.org

Guide to Historical Research

RESEARCHING EVENTS, PEOPLE AND places in history can often be a difficult task, especially when information is not accessible on the internet or in a public library. This section will provide research options as well as guidelines for obtaining historical records and information.

Where to Go First

Local, regional, and state libraries house collections pertaining to local and regional histories, city directories, genealogical collections, photography collections, and historic newspapers and directories on microfilm.

Local and regional branches of the National Archives house census data, federal survey maps, and guides to collections.

Museums (local, regional, county, state historical societies and museum associations) house publications, files, tours, photography collections, architectural history collections, and local histories.

State Archives and Records Management Offices house county assessor's property tax records, government and legal records, history and genealogical studies, and state specific historical records.

Statewide or national historical and genealogical societies hold books, pamphlets, articles, genealogical notes, newspapers, periodicals, microfilm, family histories, and manuscript collections.

Statewide historic preservation societies have information on the preservation of buildings, landmarks, districts, and archival resources. They also have up-

to-date information on preservation laws and regulations and National and Georgia Register for Historic Places.

Universities and Colleges house photographic collections, architectural history collections, map and periodical collections, and manuscripts and archives collections. Specific universities also have preservation societies and architectural programs.

Beginning Research

Good Sources for Initial Research into a Building, Person, or Event

Abstract of Title. This document provides an abbreviated history chronicling the ownership of a particular parcel of real estate. Included are references to mortgages, deeds, wills, litigation, tax sales, and probate records. The abstract lists the names of previous and current owners, dates and prices of sales and a description of legal boundaries. An abstract of title can locate a historically significant individual, establish dates of construction and alterations to the property, furnish boundary descriptions, and locate a property in the event that its name changed or a street name or number changed during its history. The abstract of title can be found from the owner of a property, office of the attorney associated with the title research, or within the files of the title company.

Architectural and Construction Drawings. These drawings can provide general and detailed construction information, dates of construction and alterations, the architects name and/or associated firm, plans, and materials used. They can authenticate the

design and appearance of the original building as well as any additions or alterations, validate the historic integrity of the property, and establish the period of significance and significant dates. Architectural and construction drawings can be found from the owner of the property, an architectural or engineering firm, the headquarters of the architectural/construction firm, the tax assessor's office, or newspapers.

Architectural Journals. These journals provide architectural articles from the applicable historic period, architectural biographies, and/or architectural drawings and photographs. They describe architectural designs and features and supply a statement of significance about the historic structure. Architectural journals can be found within the archives at specialized fine arts libraries or the original architectural publications.

Building Permits. Building permits provide the name of the architect responsible for initial construction, additions, and alterations, the source of architectural drawings, the client, the contractor, and the cost and date of construction. Building permits often contain information that will assist in the determination of significant style or type of design, identification of the architect, material for description, the integrity of the building, and construction. They can be found at city, county or state archives, city or county records offices, or the municipal building inspector's office.

Cemetery Records. These records provide biographical detail of individuals associated with specific properties. Cemetery records can be found at cemetery administrators, cemetery offices, churches, rectories, diocesan offices, city halls and courthouses.

Census Records. These records provide information about the residents of a prop-

erty for all years the census was taken. The names, ages, gender, ethnicity and vocation of residents found in census records can be used to build the history of a particular property. Census records have been digitized for online research, but researchers may be charged a fee to access the complete data. The Federal Records Center in Suitland, Maryland and state archives such as the Atlanta History Center have accessible records as well.

Church Records. Birth, death, baptismal, and marriage records are provided by most churches. Biographical details of individuals connected to a particular property or event may be ascertained. Church records are held in parish or diocesan offices.

City Council or County Meetings. These recordings provide ordinances and resolutions that may have affected a property, district, or neighborhood including dates and descriptions of actions taken. Agendas, minutes, and auxiliary materials can be obtained by the city clerk or the clerk of the superior court or county courthouse.

Deeds. Deeds provide the ownership of title (current and historic), value of the property, association of important individuals with the property, and dates of original construction and subsequent additions. These can be found by contacting the clerk for the superior court, clerk for the county courthouse, or in the state archives.

Directories and Gazetteers. Directories include city directories, which provide alphabetical listings of occupants, addresses, and businesses; business directories, which include a list of merchants, addresses, and advertisements; social directories, which include names of a community's social elite listed alphabetically by streets as well as hotel occupants. Gazetteers provide information on rural

areas, businesses, and towns. They can be found in local and regional libraries and/or historical societies.

Interviews and Oral Histories. Personal recollections about a property may provide evidence of the original appearance and the evolution of the property through its history. The significance of the property, residents, and owners may also be obtained. Interviews and oral histories can be collected from current or former residents, owners, or observers.

Maps and Plats. There are multiple types of maps and plats that provide information on property location, boundaries, uses, outbuildings and demolitions, including town maps, property plats, land ownership maps, bird's eye view maps, developer's town layouts, tourist maps, landscaping firm layouts, and/or Sanborn Fire Insurance maps. These resources can be found

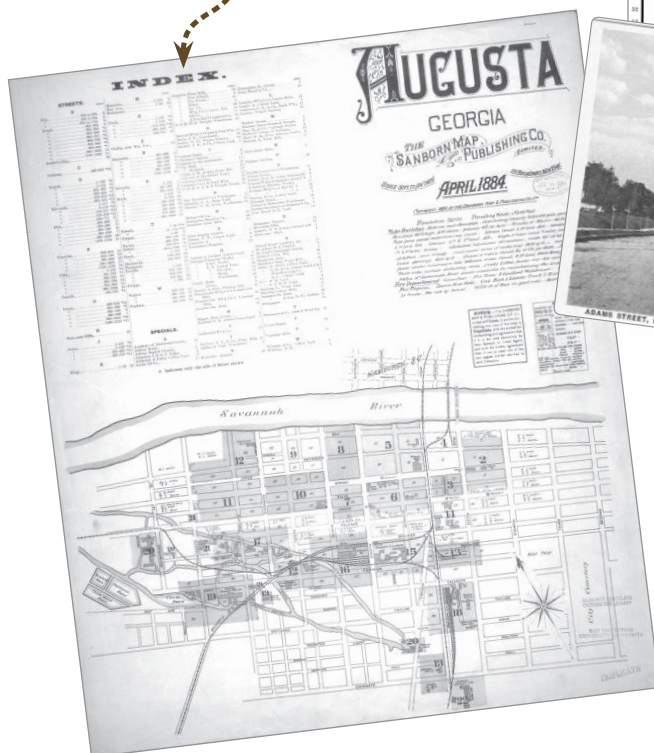
at county courthouses, city hall, local/regional libraries and historical societies, printed books, university and college collections, surveyor general, Library of Congress, and architectural firm records.

Newspapers. Newspapers provide information on the addresses of properties, articles pertaining to dates of construction, prices, owner and/or architect, and use of the property. This can be used in distinguishing functions of the property, descriptions of the property, building dates, and significance of the owner and/or architect. Newspapers can also be found in local/regional libraries, state/federal archives, historical societies, online archives, and archive databases.

Photographs and Postcards. These visual resources provide information on architectural and landscape features, alterations, and associated structures. They determine

Sanborn Fire Insurance maps are a magnificent resource for information about buildings in cities and towns.

Census data can provide information on household residents.



TWELFTH CENSUS OF THE UNITED STATES.														
SCHEDULE No. 1.—POPULATION.														
State <u>Missouri</u> County <u>Franklin</u> Township or other division of county <u>Union</u> Name of institution <u>Independent No. 1</u> Name of incorporated city, town, or village, within the above-named division <u>Union</u> Enumerated by me on the <u>11</u> day of June, 1900. <u>Richard D. Berry</u> Enumerator.														
LOCALITY.	NAME of each person whose place of birth is in this family.	RELATION.	PERSONAL DESCRIPTION.	SEX AND AGE.			RACE.			EDUCATION.			OCCUPATION, TRADE, OR PROFESSION.	
				Male.	Female.	Age.	White.	Colored.	Other.	None.	Some.	Full.		
1	Mr. J. B. Berry	Head	White Male	35		35	White		None		Some	Farmer		
2	Mr. J. B. Berry	Wife	White Female		32	32	White		None		Some	Homemaker		
3	Mr. J. B. Berry	Son	White Male		10	10	White		None		Some	School		
4	Mr. J. B. Berry	Daughter	White Female		8	8	White		None		Some	School		
5	Mr. J. B. Berry	Son	White Male		5	5	White		None		Some	School		
6	Mr. J. B. Berry	Daughter	White Female		3	3	White		None		Some	School		
7	Mr. J. B. Berry	Son	White Male		1	1	White		None		Some	School		
8	Mr. J. B. Berry	Daughter	White Female		1	1	White		None		Some	School		
9	Mr. J. B. Berry	Son	White Male		1	1	White		None		Some	School		
10	Mr. J. B. Berry	Daughter	White Female		1	1	White		None		Some	School		

83. Postcards were often commissioned by cities or businesses—this postcard view of Adams St., Decatur, shows the intended pattern of the neighborhood including tree plantings. (Joe Lee Postcard Collection, Archives, DeKalb History Center, Decatur)



the integrity of the structure and possibly the original appearance and any additions that may have been added. Photographs and postcards can be found from property owners, historical societies, antique shops and flea markets, local and regional libraries, and state archives.

Tax Records. Information received from tax records includes a description of the structure, dates, the relationship of the property to the city limits or county developments, drawings and plans, and increases or decreases in value. The relative value of the property, associations with important individuals, and the integrity of the property can be obtained with tax records. They can be found from the judge of probate, city or county courts, tax assessors, state archives, and city or county clerks.

Tips for Researching a Specific Building

- Trace the ownership of the property through the abstract of title, deeds, or interviews with current owners if possible.
- The chain of title is a good place to start building a foundation for research.
- Obtain the current owners name and address of the property.
- The chain of title should be traced from the current owner back to the original owner.
- With the current owners name and the legal description of the property, a *Deed Index* will locate the property transactions listed with the current owner as the Grantee.
- Copy the name of the grant and the references.
- Start this process again by trying to find the historic owners listed as the Grantee.
- A mortgage can indicate improvements made to a building.
- Noteworthy increases in the price of a parcel of land may indicate improvements or additions to the parcel.
- The Bureau of Land Management offers General Land Office Records for parcels in most states in the USA. The website for further research is available at www.glorerecords.blm.gov.
- Wills, in most cases, include an inventory of property owned by that person.
- Tax records list the location of land parcels or buildings possessed by the owner.
- City directories provide information on the existence of houses and buildings. If the owner of the property is listed at a different address, it may indicate that the house has not yet been built on the property.
- Plat maps, tax parcel maps, bird's eye view maps, Sanborn maps, and survey maps provide information about the land and the buildings. Sanborn Fire Insurance Maps are particularly useful to researchers showing color coding for structural elements, locations and dimensions, number of stories of the structure, window and door openings, dates of construction and any additions, and the footprint of the building. Sanborn Maps can be found at local historical societies, county records, state archives, and local libraries. The Atlanta History Center has some Sanborn Maps available in digital format and the historic book format.
- Photographs determine changes made to the building and surrounding features in the area. If dated correctly, they can be very useful research tools. Historic photographs can be found through colleges and universities, his-

torical societies, and city collections of both public and private status.

- Building permits were required starting in the late nineteenth century and may contain the name of the architect, architectural drawings, clients, contractor, and cost and date of work done. These permits can be found with the municipal building inspector, city or county records offices, or the city, county, or state archives.
- Census data provides names, ages, races, and occupations of people within a household. This can be useful in establishing the history of a particular property. Census records exist for pensioners, widows, Confederate soldiers, Masonic lodges, mortality, free black populations, African American households, and manufacturers. Many libraries, county level archives, and historical societies contain census records.
- For information on mills and factories search the State Archives holds for the Census of Manufacturers. Corporation Books found at the county courthouse and newspaper articles provide useful information on factories and mills as well.
- The American Institute of Architects has local and state chapters that contain files of early architectural firms and plans for buildings.

Researching a Historic District

Building contracts for public buildings can be found in the city, county, or state archives. They contain the name of the architect, firm, or contractor, and dates and costs of the project.

Newspaper articles dated around the time of construction of a district can provide valuable information on notices of initiation or completion of a project and the architects or builders associated with the construction. Online archives and historical societies/libraries are the best place to start when looking for newspaper articles.

Private and public collections may provide minutes from a corporation or club on construction information.

City Prospectuses contain valuable information on public facilities and commercial establishments, as they were used to attract businesses to local areas.

Sanborn Fire Insurance Maps give invaluable information on the growth and change of a district over time.

Researching a Religious Building

Building contracts for religious buildings offer the name of the architect and/or contractor, dates, and costs of construction. These contracts can be found in the city, county, state, or church archives.

Private and public collections contain minutes from church meetings that may provide information on construction of a new building or renovations/additions to a previously constructed building.

Historic Resources Survey Program Information

Historic resources surveys collect and record information about extant historic buildings on a county-wide or community-wide basis. City or county governments generally undertake surveys for their communities as a first step in documenting historic resources for planning purposes. A professional preservation consultant is usually hired to complete the survey. This survey information includes an architectural description of the building, photographs, and field notes on its age, history, setting, and geographical location. Each community or county survey includes a final survey report analyzing the findings. The survey data is entered into an online database known as **GNAHRGIS**—Georgia’s Natural, Archaeological and Historic Resources Geographic Information System available at www.gnahrgis.org.

Completed surveys can be used to:

- Identify buildings and districts for possible listing in the Georgia/ National Register of Historic Places;
- Assist preservation efforts of Georgia’s Certified Local Governments;
- Support local designations of buildings and districts;
- Expedite environmental review by governmental agencies;
- Aid preservation and land-use planning;
- Promote research of the state’s history and architecture; and

- Increase awareness of, and interest in, a community’s historic buildings

To find out if your community has been surveyed, check the GNAHRGIS database.

Funding for Surveys

Currently there are no state funds for historic resources surveys in Georgia. Certified Local Governments may apply for National Trust *Historic Preservation Fund* federal grant money to conduct historic resources surveys in their community.

FindIT!

FindIT! (findit.uga.edu/) is a historic resources survey program sponsored by the Georgia Transmission Corporation in partnership with the Historic Preservation Division and the University of Georgia’s College of Environment and Design. Surveys document the location of cultural resources in Georgia, and the data collected is entered into **GNAHRGIS**.

Other links

“Guidelines for Local Surveys: A Basis for Preservation Planning,” published by the National Park Service, provides guidance to communities, organizations, Federal and State agencies, and individuals interested in undertaking surveys of historic resources.

The document is available at www.cr.nps.gov/nr/publications/bulletins/nrb24/.

Website Links for Research

Cyndi's List: a listing of genealogy sites online
www.cyndislist.com

American Memory at the Library of Congress
memory.loc.gov

- Panoramic maps
- Photographs
- Native American history

The National Archives
www.archives.gov

Archival Database

Archival Research Catalogue

The Georgia Archives
sos.georgia.gov/archives

Newspaper Archives
www.newspaperarchive.com/BrowseLocations.aspx

The Internet Public Library
www.ipl.org

List of map sites
www.xmarks.com/site/oddens.geog.uu.nl/

The Making of America
digital.library.cornell.edu/m/moa

U.S. History and American Studies Research Guide
guides.library.yale.edu/ushistory

Public History Resource Center
www.publichistory.org

Architectural Style Guide
architecturestyles.org

National Register of Historic Places, National Register Information System
www.nps.gov/nr/research

The American Antiquarian Society's online collections:
www.americanantiquarian.org/digital.htm

Kenan Research Center at the Atlanta History Center:
www.atlantahistorycenter.com/cms/About+Kenan+Research+Center/154.html

- Library collections
- Photographs
- Georgia and American Archives

ATLANTA HISTORY CENTER

TERMINAL

CONNECTING WITH THE PAST • UNDERSTANDING THE PRESENT

New Search

Heading Results

Title Results

Page No

Institution Name: Kenan Research Center - Atlanta History Center

Search Request: Keyword Search = (edgewood)[] in Keyword Search

Search Results: Displaying 1 through 32 of 32 entries.

Sort Keyword/Exact Results by: Title

#	Title Long
	Annual report / Atlanta Regional Commission.
<input type="checkbox"/> 1	Library Location: Atlanta Regional Commission (house 2)
	Antoinette Johnson Matthews papers, 1880-1974, undated
<input type="checkbox"/> 2	Library Location: Manuscript (housed in Stacks 1)
	Battle of Atlanta Cyclorama collection, 1886-1980, undated
<input type="checkbox"/> 3	Library Location: Manuscript (housed in Stacks 1)
	Beyond the timberline : the trials and triumphs of a Black Alexander.
<input type="checkbox"/> 4	Library Location: Reading Rm Call Number
	Buford Burch photographs, 1969-1974
<input type="checkbox"/> 5	Library Location: Visuals (housed in Stacks 4)
	Buildings and Equipment 1906-1962, n.d.
	Library Location: Visuals (housed in Stacks 4)
	area development under contract with the Atlanta Regional Commission : station area planners.
<input type="checkbox"/> 7	
	Click Title

Technical Information

Restoring a Historic Structure

HISTORIC PRESERVATION IS A rewarding practice, and although beginning a preservation project may seem like a daunting task, proper planning can help to ensure that your project is a success. The following steps will help get your project off to a good start.

Get to know your historic building

Researching a property's history is a great way to start planning a restoration project. Learning about the property is a valuable way to determine an appropriate scope of work for your project, as well as understand any restrictions that may have been placed on the property through covenants and local historic district designation.

Working with a trained professional to determine the condition of your property will help you identify and prioritize the challenges and opportunities unique to your historic property. A survey will also help you develop an appropriate budget for the project.

Consult the experts

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings provide great information on the Do's and Don'ts

for sensitive preservation projects. Choosing the appropriate methodology for your property will help you determine how best to approach the project.

Work with a professional

Once you've determined the scope of your project, you'll need to find an architect or contractor to help you complete the work. Research local firms by contacting owners of historic homes, historical societies, preservation organizations and the State Historic Preservation Office (SHPO) for references. You can also contact the local chapter of the American Institute of Architects (AIA) who can provide you with a list of professionals with experience working on historic structures. Once you've built a list of potential partners, visit their websites and/or request materials from their firms. Once you've identified the firms that fit your needs, set up an appointment to meet with them and ask questions specific to your project. Request the names of former clients you can call for references.

For a complete copy of this checklist, visit the American Institute of Architects at www.aia.org.

TIPS from the American Institute of Architects to consider when hiring an architect or contractor include:

1. Build a list of possible contractors. Research who has designed projects in your area that you like, and ask historical societies, the State Historic Preservation Officer (SHPO), home owners in historic districts, and local house museums who they have used in the past. If you already have an architect, he or she may be able to recommend a contractor.
2. Contact the local chapter of the American Institute of Architects (AIA). They will have a list of member-owned firms and companies that are trained in working on historic structures.
3. Call each firm on your list. Ask if they can accomplish your project and request literature on the firm's qualifications and experience. If the company is unable to handle your project ask for recommendations for other firms.
4. Interview potential firms. Look for someone you feel comfortable with as you will be working with them for a while. Some firms charge fees for interviews so ask ahead of time.
5. Ask questions. How busy is the firm? Does it have the capacity to take on this project? Who will handle the job? Talk about your budget and fees, ask to see a completed project, and request references.
6. Request Architect's Qualifications Statement (B431) or Contractor's Qualifications Statement (A305) from your local AIA chapter. These provide you with a way to judge the qualifications of the architect or contractor you are investigating.

For a complete copy of this checklist, visit the American Institute of Architects at www.aia.org.

Secretary of the Interior's Standards for the Treatment of Historic Properties

The United States Secretary of the Interior has a set of established standards for responsible preservation practices. These guidelines were formed in collaboration with the National Park Service to protect the nation's historic buildings and cultural resources. They note four different treatment options (preservation, rehabilitation, restoration and reconstruction), and each has its own set of standards. All ten of the Secretary of Interior's Standards for Rehabilitation must be followed for federal tax incentive eligibility.

There are many factors to consider

when choosing a treatment option. One must take into account the building's historical significance and degree of importance, current physical condition, proposed use of the building, and all current code requirements.

Preservation values a building's current condition and existing historic fabric. Historic features must be repaired and conserved, but respectful alterations previously made to the building may remain intact. New exterior additions are not acceptable; however, upgrades of systems and other code-required work are acceptable.

Rehabilitation values the retention and repair of historic materials but allows for some replacement due to deterioration

beyond repair to adaptive use. Rehabilitation seeks a compatible use for a property that preserves its historical, cultural, or architectural values.

Restoration returns a historic property to the way it appeared at a particular point in time, often its original condition. This includes removing features from another time period, reconstructing missing elements, and upgrading systems and other code-required work.

Reconstruction is needed when a historic structure no longer exists or is deteriorated beyond repair. It uses appropriate modern materials to build a replicate of the structure at a specific period of time and in its historic location.

The complete guide to the Secretary of the Interior's Standards for the Treatment of Historic Properties can be found at www.cr.nps.gov/hps/tps/standguide/.

Standards for Sustainability

Preserving, rehabilitating, restoring or reconstructing historic structures is an inherently sustainable process—After all, the greenest building is the one that already exists. The Secretary of the Interior's Standards for Rehabilitation include guidelines that offer specific direction on how to make historic buildings more sustainable while preserving their historic character.

The Guidelines on Sustainability for Rehabilitating Historic Buildings detail

recommended practices in the following areas of rehabilitation:

- Planning
- Maintenance
- Windows
- Weatherization and Insulation
- Heating, Ventilating, and Air Conditioning (HVAC) and Air Circulation
- Solar Technology
- Wind Power—Wind Turbines and Windmills
- Roofs—Cool Roofs and Green Roofs
- Site Features and Water Efficiency
- Daylighting

Before installing any energy conservation upgrades, you should assess the building's current characteristics. Analyze the design, materials, surrounding landscape, climate, construction and size of the historic structure. Research the energy-efficient practices of the time period when the structure was built to fully understand the structure's inherent sustainable qualities. Then you can determine how these natural elements combined with new technology can work together most effectively.

For more detailed information about sustainability guidelines, please refer to the National Park Service's *Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*, which can be found at www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf.

BUILDING MATERIALS AND TECHNIQUES

The following is an excerpt from *Georgia's Living Places: Historic Houses in Their Landscaped Settings*, prepared by the Historic Preservation Division, Georgia Department of Natural Resources, 1991.

Repair and Maintenance of your Old House

THE PURCHASE OF AN old house may be the largest investment you ever make. It is important to care for this investment properly so that it will serve you well, maintain its value and act as a tangible link to the history of Georgia. While owning a historic house can be enjoyable, it also can be a challenge to maintain and repair. The following information is designed to assist you in making the correct preservation decision when working on your home.

Preservation maintenance and sensible repairs are the keys to protecting your house from costly deterioration. You will own your house for only a short portion of its life, and it is important that the decisions you make about changes or repairs be informed and sensitive to its history.

The unique character and irreplaceable features in your old house should be treated with respect. Irreversible design changes should be avoided or have minimal impact on the historic fabric of the building. Repair rather than replace a damaged building element. If it cannot be repaired, it should be replaced with an element that is as close to the original as possible.

To better understand the philosophy behind working on historic buildings, the United States Department of the Interior has defined the terminology used in historic preservation. These definitions are used by governmental agencies, non-profit organizations and private individuals to clarify the different preservation treatments possible.

Stabilization is the act or process of applying measures necessary to re-establish the stability of an unsafe, damaged or deteriorated property while retaining the essential



form as it exists at present. (For example, providing a temporary support system for an unsafe porch roof).

Preservation is the act or process of applying measures necessary to sustain the existing form, integrity and material of a historic property. It may include initial stabilization work, where necessary, as well as ongoing maintenance and repair of the historic materials and features. (For example, repainting).

Rehabilitation is the act or process of returning a property to a state of utility through repair or alteration, which makes possible an efficient contemporary use while preserving those portions or features of the property that are significant to its historical and cultural values. (For example, replacing deteriorated mechanical systems with new ones that cause the least alteration or damage to the historic material).

Restoration is the act or process of accurately recovering the form, features and details of a property as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work. (For example, removing an asphalt shingle roof and replacing it with wooden shingles, as were originally on the building).

Reconstruction is the act or process of reproducing, by new construction, the exact form, features and details of a vanished building, structure, landscape or object as it appeared at a specific period of time and on its original site. (For example, rebuilding a missing porch and duplicating the original by using historic photographs).

The majority of work done on historic buildings in Georgia falls under the definition of rehabilitation. The information included in this technical material

emphasizes that approach. Restoration of a building, however, is certainly justified if the owner wishes it and the building is architecturally, materially or historically important. Restoration or partial reconstruction should be attempted only after finding proper documentation to verify the proposed changes to the building.

The condition of the building may dictate stabilization as the proper course until further study is done or resources are assembled to do additional work. The information included in this section can be helpful in carrying out any of these approaches.

Planning

One of the most important aspects of any significant rehabilitation work on your old house is to plan ahead. Careful planning is the best way to prevent a project from getting out of hand, progressing too slowly, or resulting in a poorly finished product.

Before starting any rehabilitation project, photograph the existing conditions of your building. These “before” photographs can help in putting things back together the way they were originally. If any parts of the house have been stolen, damaged by fire, or accidentally thrown away, these photographs provide evidence for the design of replacement parts.

Photographs should be general views of each room, the exterior facades of the building and details of the parts of the building where work will take place. These details could include mantels, wainscot, doors, windows or other decorative ornaments. “Before” photographs can also help you appreciate the progress being made. If you are applying for any type of tax incentives based on project

work, “before” photographs are absolutely necessary.

Become familiar with your house by learning about its history and physical condition. Historical investigation acquaints you with its style, construction date and builder. Check and see if your house has been surveyed or is in either a National Register or a local historic district. Talk with local historians and preservationists to see if they have any information about your building.

The physical investigation acquaints you with the current condition of the house and its site. Walk around the yard and look at the grounds. Are there any remaining gardens or outbuildings? On the outside of the building, examine the roof, exterior skin and foundation. Once inside, begin with the attic and proceed methodically through the house, ending with the basement. Note any signs of deterioration or evidence that the building has undergone changes. The “Building Investigation Checklist” that follows should help.

Before construction begins, find out if your municipality has any local design guidelines that apply to exterior work. Contact your community’s building or planning department to see what approvals, permits or certificates are needed.

Once you understand the applicable requirements to be followed, develop the actual plan of how and when the work will be done. Consider the climate, the time of year and what activities need to be done where. Consult the Secretary of the

Interior’s Standards for Rehabilitation for guidance on preservation philosophy. You may want to begin the rehabilitation work yourself; however, if the project seems to be overwhelming, contact a preservation architect or a contractor who has this type of experience. Remember to ask for references, and be sure to get estimates for the proposed work.

Before You Begin

To make your rehabilitation easier and safer, consider the following items:

Temporarily cover or seal any opening to halt water penetration. Most interior deterioration in a structure is caused by water or moisture penetrating from the exterior. Broken windows, leaking roofs and missing exterior siding allow excess moisture inside where it can cause serious damage.

Remove any fire hazards such as exposed wiring or overloaded electrical circuits. Fix any broken steps, and clean up trash or debris both inside and outside the structure.

Remove and store doors, fireplace mantels, stair railings or special fixtures to keep them out of harm’s way. Before removing an architectural feature, photograph it in place, number it, and note its location so it can be put back after being repaired.

Cover floors, bathroom fixtures and ceramic tiles to prevent damage during rehabilitation.

Building Investigation Checklist

Materials and Tools Necessary:

Comfortable old clothes
Writing pad and pencil
Clipboard
Flashlight
Pocket knife
Screw driver
Tape measure

Optional:
Binoculars
Level
Pry bar
Hammer
Magnifying glass
Plumb bob
Camera with flash
Towel

General Information

Construction Date(s): _____
Additions: _____
Style: _____
Number of Stories: _____
Exterior _____
Roof Type: _____
Roof Material: _____
Chimney: _____
Exterior Wall Construction: _____
Exterior Wall Material(s): _____
Foundation Material(s): _____
Basement/Crawl Space: _____
Doors: _____
Windows: _____
Porch(es): _____

Interior

Heating System: _____
Plumbing System: _____
Electrical System: _____
Floor Plan: _____
Floor Material(s): _____
Baseboard: _____
Wainscoting: _____
Wall Material(s): _____
Ceiling Material(s): _____
Picture Molding: _____
Cornice Molding: _____
Doors: _____
Kitchen Cabinets: _____
Bathroom Fixtures: _____

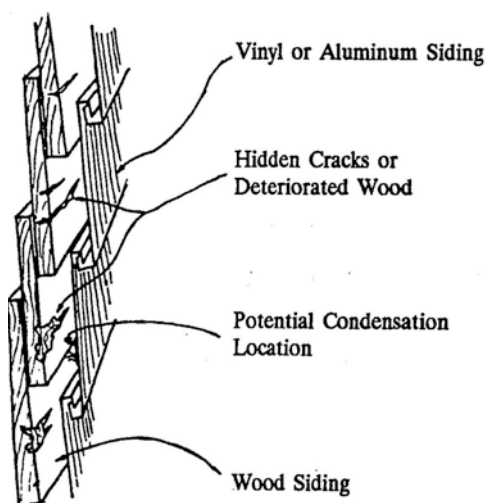
BUILDING EXTERIORS

THE EXTERIOR BUILDING ENVELOPE

is not only structurally important, but it also helps define the character of a house. Obscuring or altering the visual impact of the historic exterior should be avoided. Whether the house is a frame structure covered with wood siding or one of brick construction, exterior material provides a visual impression of the building, its texture, shape and color. The original exterior wall surface of your home should be retained during a rehabilitation. If deteriorated pieces need to be replaced, where possible, the same material as the original should be used.

Aluminum or vinyl siding should not be installed over the original siding of historic homes. Application of these materials can damage the original siding, hide potential problems from view, and obscure the character of the historic house. Synthetic siding materials are not historic and are not appropriate for use on historic buildings.

Foundations in Georgia are often made of brick piers, supporting the base of a building. Many owners want to fill in the area between these piers to enclose the crawl space. The best approach is to use a compatible brick infill, set back slightly from the piers so that the original form of the foundation is still visible. If concrete block is to be used, this should also be set back and painted or stuccoed a dark color to diminish its visual impact. This infill could also be covered with wood lattice to conceal it. The original brick piers, however, should not be painted or covered with stucco.



Application of Synthetic Siding

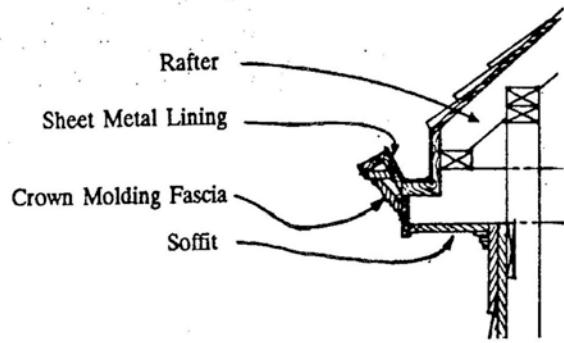
*Adapted from an illustration in Cheraw
Preservation and Maintenance Manual*

Roofs

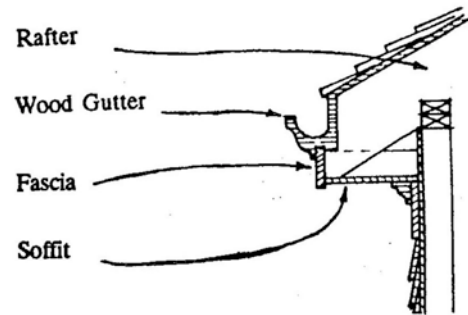
Roof maintenance and repair is usually the most important aspect of preserving a historic house. A leaking roof will quickly lead to deterioration of structural and decorative elements.

The form and material of the roof contribute greatly to the character of a house and both should be maintained. Whether a house has a gabled, hipped, mansard or flat roof with a parapet (or a combination of these), the original form as well as the pitch of the roof should be preserved.

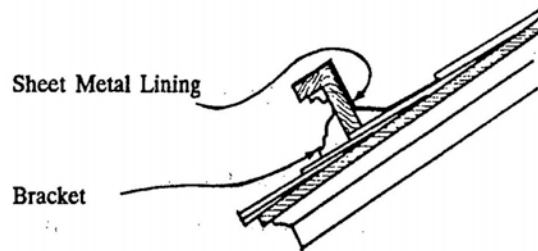
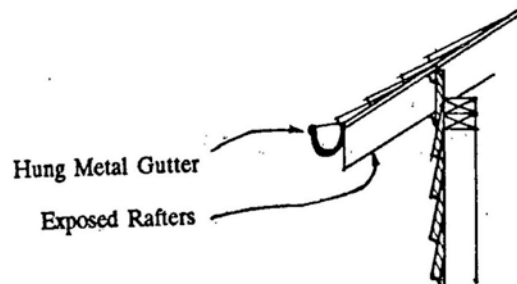
If the roof material, such as slate, clay tile, wood shingles or metal, is a significant feature of the house, replacement should be done using the same materials. In a similar fashion, the design and material used for the flashing, gutters and downspouts that carry water off the roof and away from the building should be replaced in kind. Adding new skylights to the roof should be avoided, but if they must be installed, they should not be visible on the primary facades of the building and should be of low profile. "Bubble-top" skylights should be avoided.



BUILT-IN (BOX CORNICE)



WOOD (BOX CORNICE)



FLUSH OR POLE

Entrances and Porches

A house's entrance and porch are focal points of its architectural style. Usually on the front or principle facade of a building, the porch and entryway help characterize the building and define its relationship to the sidewalk, landscape and street. These decorative and functional features, together with their accompanying steps, balustrades, columns, pediments and pilasters should be repaired and retained as part of a rehabilitation project. The removal or alteration of an original porch or entry should be avoided. Replacing columns with ones that are inappropriate to the style and design of the building should also be avoided. In addition, wood floors should not be replaced with concrete, and roof lines should not be altered.

Features of an entrance, such as the doors, fanlight, sidelights or pediment should be retained. The addition of a screen or storm door should be carried out in a manner that minimizes its visual impact and damage to the historic doorway.

Enclosing porches, if done at all, should be carefully designed. The enclosure should be done in such a way as to visually maintain the original features such as columns and balustrades. Enclosing materials should be either screen or clear glass and be installed behind (inside of) the porch features.

If a porch has already been removed, its replacement design should be based on accurate photographs or remaining physical evidence of the original porch. In this manner, the replacement will be faithful to the form, decorative features and materials originally intended.

Windows and Doors

The appearance of a historic house is greatly influenced by its windows and exterior doors. Original windows and doors are important design elements that should be maintained and repaired when necessary. These elements are especially susceptible to deterioration and decay due to weathering, so maintenance is often needed.

Original materials that make up windows, doors and shutters include glass panes, wooden members and hardware. To maintain the historic appearance, these elements should be repaired rather than replaced during a rehabilitation project. These elements help to define the building's character. During rehabilitation, each sash and door should be individually inspected for deterioration. Repairs should be made on only those elements that require them. Wholesale repairs are rarely justified and unduly increase the project cost.

If windows are missing or severely deteriorated, great care should be taken to install appropriate new ones. If the original sash was wooden, the replacement should be wood, not metal. The size of the window opening should not be reduced or enlarged to accommodate "stock" sash. Custom sized sash are available and should be used.

The window pane configuration (the number and design of each sash) and size should be the same as the original window. Tinted or reflective glass and "snap-in" or applied muntins should be avoided.

Any original hardware or window shutters should be saved, repaired and re-used if possible. New shutters, however, should not be added to homes that never had them. Non-functioning shutters should be avoided.

Exterior Paint

Painting the wooden exterior of an old house is something that must be done periodically as a maintenance and preservation technique. New paint, correctly applied, not only protects wood against moisture and other atmospheric pollutants, it also helps to define the architectural features and details that make each historic building unique. Painting on a well prepared surface and using quality paints can protect and enhance your home from five to eight years.

Surface Preparation

Proper surface preparation before repainting is the key to a good, long-lasting paint job. If the surface of the existing paint is chalking or dirty, it may be that complete repainting is not necessary and merely a thorough

cleaning is all that is needed. A soft bristle brush, a light detergent and a garden hose can usually get the cleaning done.

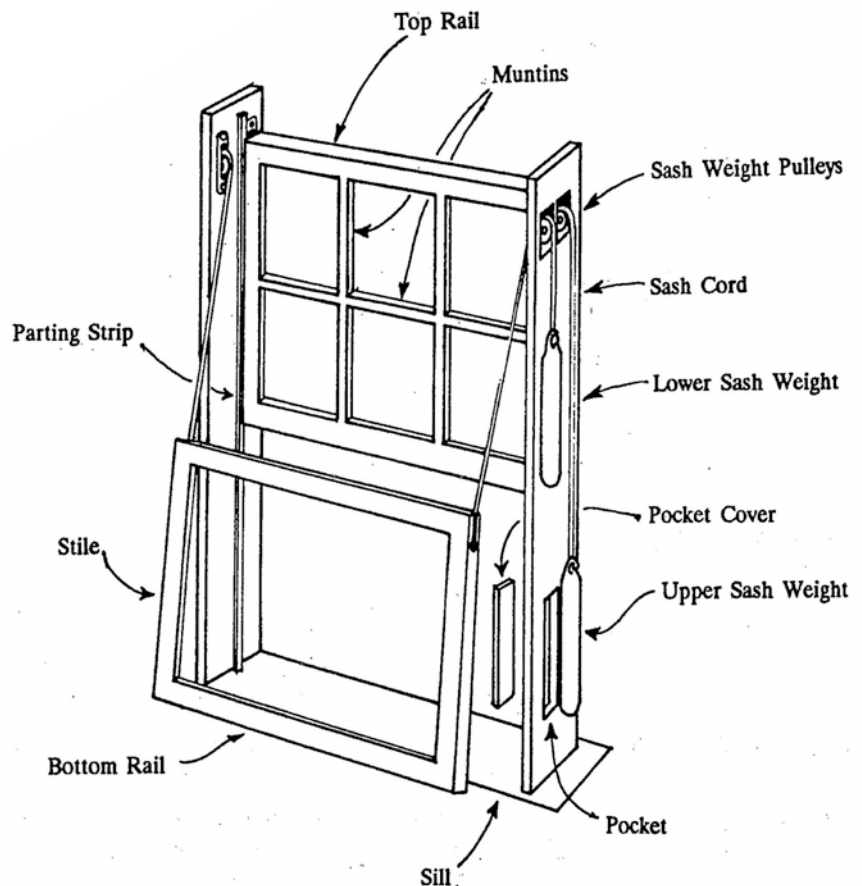
Repainting a house should be considered when the existing paint surface is crazing, blistering, wrinkling, peeling, cracking (alligating), or the intercoat is peeling.

Intercoat peeling can be caused by improper surface preparation before the last repainting or incompatibility between paint layers. An example of incompatible paints could be when an oil-based paint is applied over a layer of latex (water-based) paint. The top layer (oil paint) will begin to peel as it hardens and becomes less elastic than the latex paint below it. If a latex paint is to be applied over oil, an oil-based primer should be applied first, to a clean surface, free of chalking.

Crazing, or surface cracking, shows up as thin, interconnected cracks in the top

PARTS OF DOUBLE-HUNG WINDOW

*Adapted from illustrations
Rehab Right*



layer of paint. This usually is the result of paint becoming hard and brittle with age. It is not able to expand or contract with the wood substrate and crazing results. Although crazing is not serious, over time it will allow moisture to penetrate into the wall, leading to deterioration.

To repaint a wall with crazing paint, the surface should be sanded smooth by hand or with a fine grit paper on a belt sander. The sanding does not need to get down to bare wood, only to a solid layer. Then the wood can be cleaned of dust and repainted.

Blistering and wrinkling are the result of moisture trapped under the paint surface or improper drying of previous coats. In this case, the source of the moisture must be eliminated and the wall dried out before the paint is scraped and sanded. Then the wall can be primed and painted. Paint should never be applied to a building in direct sunlight or during cold or damp weather. Sufficient time should be allowed for paint to dry between coats.

Peeling or cracking of paint down to bare wood is an indication of moisture in the wood underneath the paint. This is sometimes caused by water vapor, migrating through the wood siding from the interior. Before scraping and repainting, the source of the excess moisture should be removed. This may involve ventilating areas of high humidity within the house such as kitchens, laundry rooms or bathrooms. In addition, leaking gutters or downspouts should be repaired, and vegetation grown too close to the house should be cut back.

Generally, it is not advisable to completely strip your house of paint before repainting. Unless there is severe paint buildup that obscures important details or there is widespread paint failure, only partial removal is necessary. Completely stripping a house of old paint is rarely

appropriate. Fresh paint will adhere just as well to clean old paint as it will to bare wood. Cleaning and spot scraping or sanding down to a sound, smooth surface is often all that is necessary.

Paint Removal

When paint removal is justified several methods can be used. Hand scraping and hand sanding is a method that is effective and will cause little damage to the historic building material. This method is, however, time-consuming and most effective on flat surfaces.

On thick layers of paint, thermal methods can be used. A heat gun or heat plate will soften and blister paint so that it can be easily scraped. A heat gun can be especially effective for removing paint from curved details or crevices. Do not, however, use an open flame heat source such as a blowtorch. An open flame can char the wood surface, ignite debris within the wall cavity and will also vaporize lead paint, creating a health hazard.

Chemical strippers can be effective in removing paint from small areas of detailing and from exterior surfaces where paint build-up is not severe. Brick buildings can also be safely stripped using chemical methods, although generally an experienced professional is required.

Paint removal using mechanical methods is usually too abrasive for older houses. Orbital sanders, however, can be used for smoothing or finishing the surface, but not for the removal of multiple paint layers. Medium grit sandpaper should be used to feather the areas where paint has been scraped. A belt sander can be used, with medium grit sandpaper, but should be limited to flat areas. A light touch is needed and sanding should be done only with (parallel to) the grain of the wood. Rotary drill

attachments such as wire strippers and disc sanders should be avoided. They can shred the wood surface leaving scars that cannot be covered by the new paint. Sandblasting or waterblasting should never be used to remove paint from historic houses. These methods will erode the wood or brick surface, permanently damage details and raise the grain of the wood. Blasting is the most damaging of all paint removal methods and should be avoided.

Paint removal can be a health hazard, so taking appropriate safety precautions is important. Many old paint layers (prior to 1970) contain various levels of lead. Lead can be dangerous, especially to young children who can ingest the dust or paint chips. When sanding or scraping, always wear a dust mask and wash yourself and your clothes afterward. When using a heat gun, make sure the area is well ventilated. After the paint has been removed, sweep and vacuum up all debris.

Priming and Painting

After all loose paint has been removed, all cracks, nail holes or seams should be filled before applying a primer coat. Wood filler or exterior grade caulk can be used for small areas. Larger voids can be filled with auto body putty or epoxy wood fillers.

Primer should be applied only to areas of exposed wood or new material. Priming the entire building may not be necessary if the existing top coat is not peeling or chalking. One or two finish coats of oil-based paint should be applied over the oil-based primer. Oil-based paints generally give better adhesion to a previously painted building and should last longer than latex paint.

If a latex top coat is being used, an oil primer should still be applied first. Latex paints applied directly over old paint are apt to fail.



CONSERVATION OF BUILDING MATERIALS

THE FOLLOWING SECTION INCLUDES descriptions of, and repair techniques for, various materials used historically in residential construction. In addition, a bibliography for each material type is included.

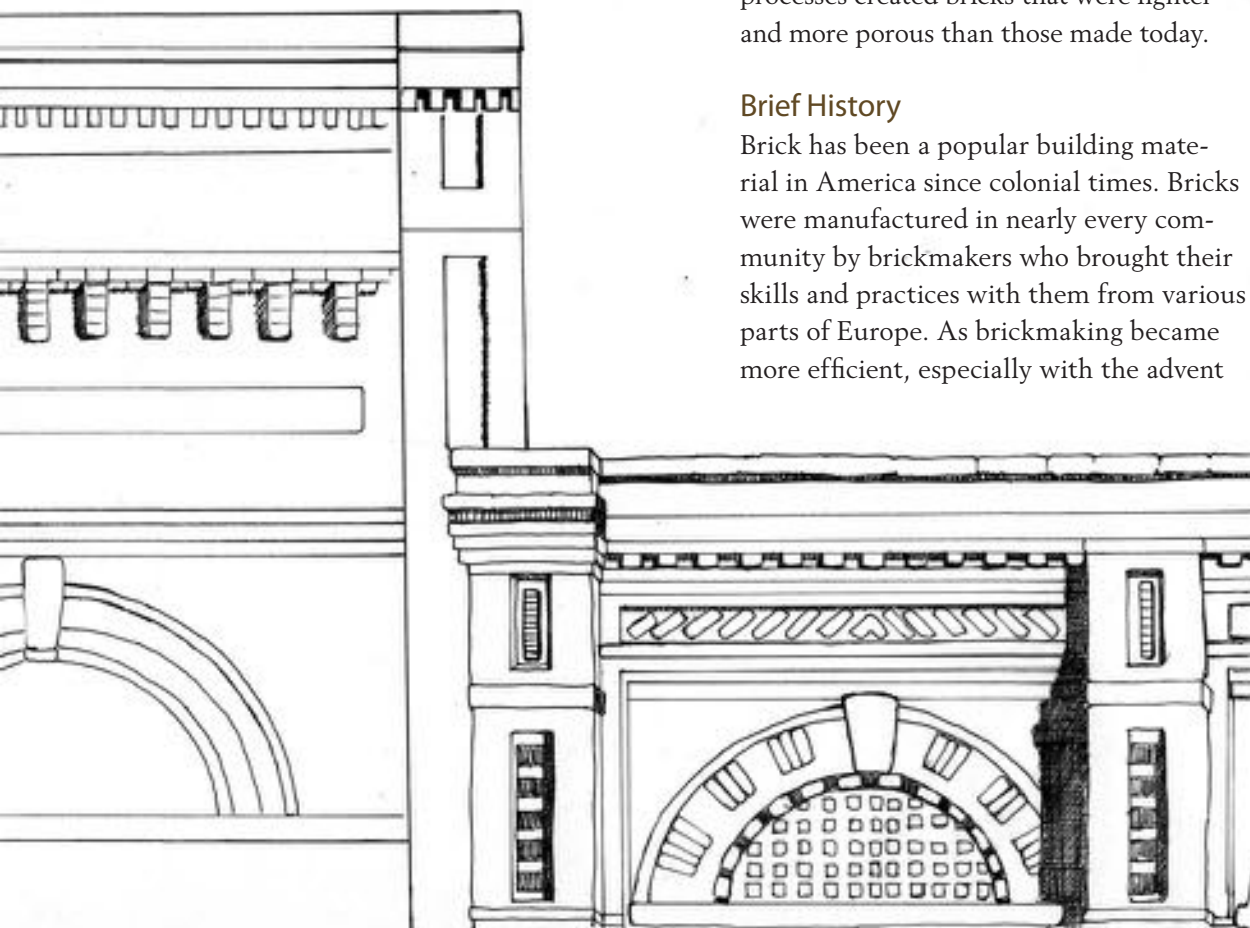
Masonry: BRICK

Description

Historically brick was one of the most widespread materials used in the construction of buildings, largely due to the ease of its manufacture. Made chiefly from clay and sand, materials found in abundance nearly everywhere, the muddy mixture was simply packed into molds, allowed to dry out, and then baked in some type of kiln. The character of the brick varied due to different local manufacturing processes. Brick color is greatly dependent on the content of oxides of iron, lime, magnesia and alumina in the clay. Large percentages of iron oxides lead to a red color; magnesia and alumina produce a buff; lime causes a yellow or greenish-yellow; and manganese gives the brick a brown color. The brick of early American buildings is much different from that made today. Larger quantities of sand made the brick more brittle, and handmade processes created bricks that were lighter and more porous than those made today.

Brief History

Brick has been a popular building material in America since colonial times. Bricks were manufactured in nearly every community by brickmakers who brought their skills and practices with them from various parts of Europe. As brickmaking became more efficient, especially with the advent



of machines, the use of brick became more widespread. Quality improved, as well as the methods of laying up brick. Early masonry workmanship was often very poor, especially in walls that were not visible. The mortar used was soft and weak by today's standards, being made only of lime and sand with no cement. The porosity of the brick itself often led the owners to paint their brick buildings, a consideration to bear in mind when thinking of stripping the paint off a historic building. Currently, brick manufacture is a highly technical field, resulting in better quality and a less expensive product.

Deterioration and Repair

Deterioration problems most commonly associated with historic brick masonry are generally the result of the high porosity and softness of the brick and the mortar. High porosity leads to moisture penetration into the wall, either as liquid or vapor, from exposure to rain, from rising damp, or from condensation on the inner face of the brick. The absorption of water can cause problems of efflorescence as salts are leached onto the surface. Freeze-thaw cycles can seriously damage water-saturated bricks, causing spalling and cracking, and making the brick more susceptible to the weathering effects of erosion. Mortar often erodes away before brick, leaving sections of the wall without structural integrity. In addition to erosion, soft brick and mortar are also susceptible to the deteriorating effects of acid rain and other pollutants.

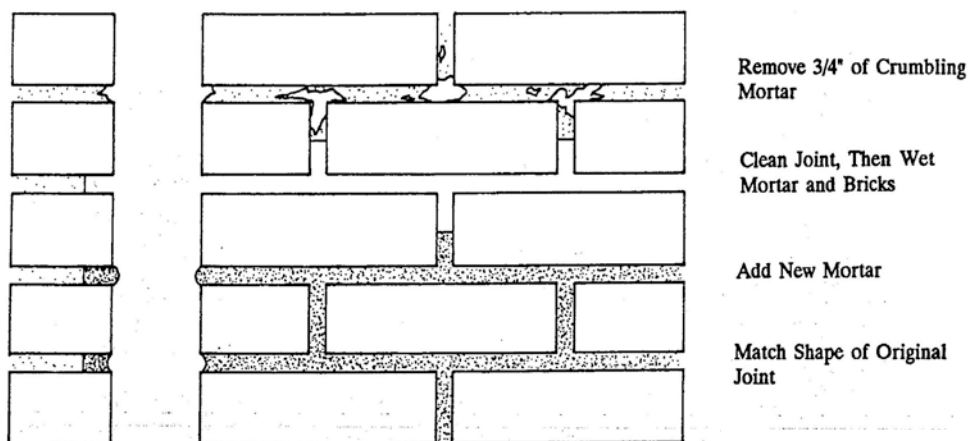
The cleaning of brick should be carried out with great care. The accumulation of large amounts of dirt may be undesirable since this increases the potential for water absorption into the brick. Some stains may simply be the result of old age, and it may be best to leave the wall as is. In no case should sandblasting be used to clean brick. The results in the long run will be

much more damaging and far outweigh the benefits of immediate cleaning. When brick is fired in the manufacturing process, it forms a hard, protective crust which sandblasting removes.

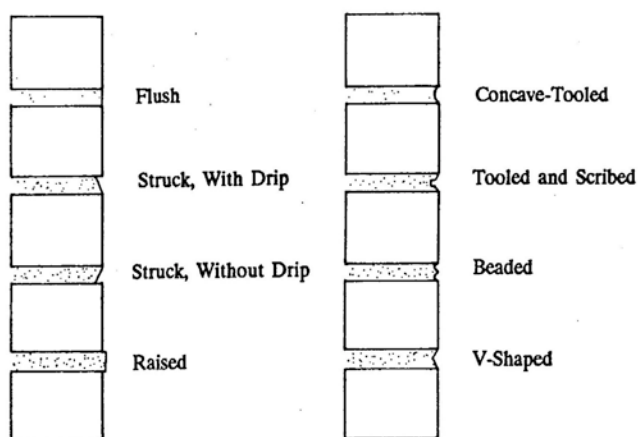
Water rinsing and soft scrubbing (possibly supplemented with non-ionic detergents) are probably the safest methods of cleaning. Water should be applied under low pressure, as high pressure application can be as damaging as sandblasting. Chemical cleaning can be a safe and effective method, but caution must be exercised in anticipation of the effects of chemicals on all building materials. A thorough rinsing with water must precede and follow chemical washing. Application of professionally prepared chemical solutions is the recommended method of removing paint. Paint, however, often was an original feature and removal may be historically inappropriate. Paint may be protecting very porous brick. Before any treatment is chosen, it should be tested in an inconspicuous location to determine its effectiveness and whether or not it will damage the masonry or surrounding materials. The safest methods, water rinsing and soft scrubbing, should be tested first, progressing to harsher methods until an acceptable result is achieved without damaging historic materials.

Waterproof and water repellent coatings are generally not recommended for historic masonry. The exception is extremely porous brick which may require a protective coat of waterproof paint. Typically, these buildings will have been painted for many years. Water penetration is usually from sources other than the brick itself, such as leaky gutters, moisture in the ground (rising damp), condensation, or deteriorated mortar joints. Coatings cannot stop water penetration from these sources. They usually increase the resulting damage by trapping moisture in the wall or causing

HOW TO REPOINT MASONRY



TYPICAL MORTAR JOINTS



Illustrations adapted from
Old-Building Owners Manual

subflorescence (salt crystallization below the surface of the masonry), which can lead to severe spalling of the brick.

Replacement of damaged units and repainting are the only two methods of restoring a deteriorated brick wall. Replacement bricks should be of similar appearance and physical characteristics to the originals. Perhaps a brick from a less visible area of the building can be used, replacing that brick with a new one. Because of weathering, it is extremely difficult to match historic brick with new brick. In repointing, it is important to match the texture, color, strength and composition of the old mortar. The tooling and width of the joint

should also be matched. Texture is dependent on the amount and type of sand in the mixture, and strength is dependent on the amount of portland cement. Old mortars typically had no cement. If repointing is carried out with a harder, cement type mortar, the historic brickwork could start crumbling due to thermal expansion stresses. The mortar used for repointing historic brickwork should contain a minimal amount of modern portland cement. For every part portland cement, about two to four times as much lime should be added, and ten to twelve parts of sand. This soft mortar will allow for expansion and contraction of the bricks.

Masonry: LIMESTONE

Description

Limestone is a sedimentary rock, formed from fossil remains of living creatures. It consists of calcium carbonate together with small percentages of clay, iron, magnesia and silica. Limestone has been a popular building material due to its durability, workability and appearance. The structural quality of the stone can vary greatly, ranging from soft, poorly consolidated types to hard, densely compacted varieties. Limestone has been recognized as a fairly weather-resistant stone; however, this can vary with environmental conditions and the quality of the stone. It is generally light in color and can be finished in a number of ways, either chiseled, hammered or smooth-cut.

Brief History

The first limestone quarry in the United States began operating in 1740 in Harrisburg, Pennsylvania. Limestone has been used throughout America's history, mostly in public and civic architecture, or in the residential architecture of the more affluent population. Until the mid-nineteenth century, high cost and the lack of practical transportation precluded the widespread use of limestone in "common" architecture. Even in more monumental structures, its use was often limited to such elements as steps, quoins, sills and pediments. At first, the quality of the limestone was dependent on the quality of the stone at the nearest quarry, leading to a certain degree of regional styles and construction techniques. However, as transportation and quarrying practices improved, more buildings were constructed of a larger percentage of

limestone, and builders were more able to secure good quality material for the elements which required it.

Deterioration and Repair

Although limestone is durable, it is subject to many of the same deterioration problems that plague other stone masonry materials. Over time, water can have damaging effects. Limestone, like most stone, is somewhat porous and will absorb moisture from rain, surface condensation, damp soil and other sources. Water that is absorbed into the stone can freeze, causing cracking, spalling and serious structural problems. Most moisture-related deterioration results from leaky gutters or similar faulty conditions rather than absorption through the exterior surface of the wall. The source of moisture should be identified and eliminated. Waterproof coatings are generally not recommended and can accelerate deterioration of the stone. A dampproof course of waterproof material, near the ground, can check the problem of the rising damp.

Air pollution, in the form of acid rain, is a serious threat to limestone structures. Chemicals contained in pollutants can severely deteriorate limestone, causing pitting, peeling and other forms of disintegration. No remedy currently exists; however, keeping the surface clean will help minimize damage.

Another problem associated with limestone is surface delamination. Generally, delamination is the result of laying limestone improperly. All sedimentary stone, including limestone, consists of layers which are prone to separation, called delamination. Stone should always be laid with the edges of the laminations exposed to the weather, similar to a stack of cards. Otherwise the exterior layer may be split away by the forces of salt crystallization or moisture freezing within the stone.

Many methods of cleaning limestone exist, with varying degrees of appropriateness and acceptability. Least acceptable are abrasive techniques. Sandblasting, wire brushes, rotary wheels, power sanding disks, and belt sanders “clean” by abrading the surface of the stone; surface texture and detailed carving can be irreparably damaged. These techniques are never recommended.

Water washing techniques are much gentler. Both low-pressure and high pressure techniques may be carried out with success; however, extremely high pressure (over 400 psi) can have the same damaging effects as abrasive cleaning methods. Chemicals or detergents can be used with water to strengthen cleaning power, and scrubbing with natural bristle brushes can aid in loosening dirt. Water washing should only be done when there will be sufficient time for the limestone to dry out before freezing temperatures are encountered, as freezing moisture can cause spalling. Soft water should not be used to clean limestone because it contains salts.

Chemical cleaning should be carried out by experienced professionals, and the proposed method should be thoroughly tested in an inconspicuous location. The limestone should be pre-wetted before the chemicals are applied. Alkaline cleaners are recommended. After the chemical has worked for the specified length of time, the surface should be rinsed in a two-step process. First give the surface a slightly acidic wash, and then a thorough water wash. Poultices can be effective in removing stains without damaging limestone but should be applied prior to general cleaning.

Broken and pitted limestone elements can be repaired either by replacement or patching. Replacement stone can be anchored with mortar or epoxy. Patching compounds are of a cementitious mix and

should always be weaker than the limestone which is being repaired. Artificial coloring can be added to the mix to match the stone, but most colorings will tend to fade over time. The area to be patched should be sound, clean and lightly moistened. The edges should be undercut so that the patch will be securely locked in place. The edges of the patch should never be feathered as these thin edges will invariably crack and allow moisture to work its way under the patch. If the patch is large, it may be advisable to provide the additional support of steel or polyester reinforcing pins. The patch should be finished to match the texture of the existing limestone.

Masonry: GRANITE

Description

Granite is an igneous rock made up of quartz, feldspar and mica. The stone will vary greatly in color, depending on the amount and proportions of these three components. Granite is strong, hard, and dense. It is extremely resistant to the effects of weathering. In addition, its low porosity and low water permeability make granite ideal for use as building foundations, water tables and other elements in contact with soil.

Granite has been traditionally used for high traffic areas such as steps, pavers and thresholds because of its durability. Due to its coarse grain, however, granite is normally not used for decorative carvings.

Granite is found along the eastern edge of the Appalachian Mountains and in the mountains of New England and Pennsylvania. Georgia granite has been quarried for more than 100 years.

Deterioration and Repair

Although granite is quite durable and resistant to weathering, over time it is susceptible to the effects of atmospheric pollution, acid rain and freezing. Although it has low water permeability, if exposed to excessive amounts of water due to leaky gutters or bad drainage, granite will absorb enough moisture to cause damage. During cold weather, this absorbed water will freeze within the stone, causing weakness and eventual deterioration. To alleviate this problem, the first step is to identify and eliminate the source of water by repairing gutters and downspouts, and by providing positive drainage away from the building. This will generally prevent further deterioration of the stone, after it has sufficiently dried out.

Air pollution may cause dirt and chemicals to be deposited on the outer surface of the stone. These surface deposits can hold water and harmful chemicals against the stone, leading to flaking and the peeling off of the stone surface. Unchecked, this can lead to exfoliation or delamination and eventual failure. To repair this type of damage, remove all soft or deteriorating portions of the stone surface. With proper periodic cleaning, damage can usually be avoided. Waterproof coatings, however, are not recommended for use on granite.

The cleaning of a granite surface should only be undertaken when surface accumulations are such that it is necessary to avoid potential stone deterioration. As with all cleaning processes, the gentlest means possible is recommended. Sandblasting or other abrasive cleaning methods such as wire brushing, rotary grinders or power sanders should not be used on granite or any other masonry material.

When choosing a cleaning technique, start with simple methods such as low pressure water wash, detergents and a

natural bristle brush. Water washing should be done when there is no threat of freezing temperatures. High pressure water washing (above 400 psi) should be avoided, as this can also abrade the stone surface.

If soap and water are not successful, a chemical cleaner may be employed. This procedure should be carried out by experienced professionals. For most granite surfaces, an acidic cleaner can be used with good results. If, however, the surface is polished, an alkaline cleaner is more appropriate.

On unpolished granite, acidic cleaner is applied to the pre-wetted stone surface. After a period of time (as short as possible), the chemical is rinsed from the surface. Hydrofluoric acid can be used successfully on granite in concentrations ranging from 0.5% to 5.0%. Test patches should always be done when applying a chemical cleaner, varying the length of time the chemical is in contact with the surface and the concentration.

On polished granite, an alkaline cleaner, not an acidic one, should be used to retain the polished surface.

If a piece of granite is severely damaged or deteriorated, a replacement stone that exhibits the same visual qualities can be



84. This house in Roswell has granite foundation and columns. Granite is a particularly popular material in areas where it is readily available.

inserted or the stone can be patched. This should only be undertaken when the stone is broken or deterioration is extensive. If not, the original stone should be stabilized and retained in place.

A replacement stone should match the original as closely as possible. Stone from the same quarry is preferred. If the repair is small, a new piece of stone can be mechanically attached to the existing with non-rusting pins and epoxied in place. Another repair technique is to use a composite patch of visually compatible stucco that can be applied to the damaged stone surface and worked to mimic the original appearance.

Masonry: MARBLE

Description

Marble is stone that has been metamorphosed from limestone. It has been a highly valued building material due to its beauty, durability and ability to be highly polished. With its fine, consistent grain, marble is easily worked and carved. Marble has been used for centuries for both exterior construction (because of its resistance to moisture) and interior decoration. Certain marbles, however, are sensitive to atmospheric pollutants and acid rain and are not suitable for exterior use.

Marble has been quarried in Georgia since the 1840s and has been a significant natural resource for the state. Georgia marble has been used extensively as a building material and for monumental use.

Deterioration and Repair

Acid rain and other atmospheric pollutants can be extremely harmful to exposed marble. It is important that the marble surface be cleaned periodically to reduce

the amount of dirt on the stone. Dirt tends to hold the pollutants in contact with the marble, leading to deterioration.

Because it is an acid sensitive material, marble should be cleaned with either a water and detergent wash (applied with a soft bristle brush) or an alkaline cleaner. If an alkaline cleaner is applied, it should be used by professionals, and only after several test patches have been done to determine the length of exposure of the chemical on the stone surface and the concentration to be used. (See "Limestone" section for details.) As with all masonry materials, abrasive cleaning methods such as sand-blasting, rotary grinders, power sanders or wire brushes should not be used.

Broken marble pieces can be re-attached using non-corrosive rods (nylon, stainless steel) and polyester resin, but this process should be carried out only by trained professionals. If large portions of a stone are missing, new marble (matching in color) can be attached to the original stone in the same manner.

In cases when small voids have occurred in the marble, a composite patch can be applied. The patching material must be compatible with the stone in strength, color, texture and water permeability. These patches generally consist of lime, white portland cement and marble dust. When it dries, this mixture forms a simulated stone, matching the original. Again, this procedure should be performed by professionals experienced with this type of work.

Masonry: SANDSTONE

Description

Sandstone, like limestone, is a sedimentary rock composed of the reconsolidated debris of igneous rocks. Specifically, it contains grains of quartz cemented by silica, alumina, iron oxide, clay or other substances. The cementing material has a great deal to do with the character of the stone, affecting its color, texture and hardness. If this cementing material is mostly silica, the stone will be light in color and very hard to work. An abundance of iron oxides, on the other hand, will result in a reddish or brownish coloring and a stone that is soft and very workable, but more highly susceptible to weathering. Texture can also vary greatly, ranging from very finely grained stones in which the grain is almost imperceptible, to those having a coarse, sandy texture. Brownstone, which is a class of sandstone, derives its name from its coloring. Most sandstone contains a considerable amount of water when quarried. As the water evaporates over time due to exposure, the sandstone becomes harder and harder, attaining its full strength when it is completely dried out.

Brief History

Historically, sandstone was a very popular building material in the United States since it was widely available and could be worked with relative ease. Expensive initially, sandstone was used sparingly for such items as steps, columns, cornices, pediments and sills. As quarrying and finishing practices improved, making sandstone more affordable, the material was used for more applications. By the late 1800s brownstone rowhouses had become extremely popular in large cities such as

Boston, New York and Chicago. Exterior walls of these rowhouses were constructed entirely of the durable stone. Current use of sandstone is somewhat limited, being restricted to more monumental structures and individual building components.

Deterioration and Repair

The single most frequent culprit in the deterioration of sandstone is water. Sandstone is a somewhat porous material and tends to absorb water upon prolonged exposure. If water then goes through freeze-thaw cycles, the stone can crack and break-up. If salts are leached through the stone and deposited on or near the surface, spalling can occur, a condition in which the outer layer or layers begin to break off unevenly. It is important to understand that sandstone is configured in layers and has a grain. The correct way to lay the stone is with the edge-grain facing the weather. Laying it with the face of a single layer exposed to the weather, called "face bedding" greatly increases the likelihood of spalling and delaminating. The chemicals found in acid rain are also a source of deterioration, leading to pitting of the stone. Sandstone is quite susceptible to erosion, especially from wind and rain. Finely crafted details and sharp corners can lose their definition rather quickly, depending on the quality of the stone and the harshness of the environment.

Keeping the stone clean is very important in preventing water damage. The accumulation of dirt, stains and debris provide areas where the water can easily collect and begin to absorb into the stone. Many methods of cleaning sandstone are practiced, some being more acceptable or more effective than others. Sandblasting or any other type of grit blasting is emphatically discouraged. If used, the resultant damage to the surface of the stone is likely

to accelerate further deterioration and destroys the original surface texture and finer details. The safest cleaning method is simply washing the stone with a low-pressure water spray, possibly assisted by detergent and gentle scrubbing with natural bristle brushes. This approach, however, may not completely remove a number of stains. Chemical cleaners are also available and can be effective, but should be professionally tested and applied. For sandstone, only acidic solutions should be used, and the building should be thoroughly rinsed with water before and after the application of the chemical wash.

Chipping, delaminating, pitting and other surface damage can be repaired by patching with cementitious compounds if damage is not too extensive. First, all the poor stone is chipped away and then a “scratch coat” of portland cement mortar matching the strength of the stone is applied to within $\frac{3}{16}$ " of the sandstone surface. Once this dries, a coating of sandstone stucco, matching the sandstone in hardness, color, texture and tooling finish, is applied. For more extreme cases of damage, it may be necessary to replace the damaged areas with new stone. Again, replacement should match the existing stone, except it must be softer than the original. For replacement of the entire sandstone elements, it may be possible to use wood painted to match the sandstone.

Masonry: TERRA COTTA

Description

Terra cotta is basically an enriched clay brick or block. It is composed of a high grade of aged or weathered clay mixed with sand or pulverized fired clay. Pressed into molds, terra cotta allows for the mass production of highly detailed designs. Simpler shapes can also be extruded. After drying, the terra cotta is fired at a very high temperature, resulting in a hard and durable material. Terra cotta is commonly found in colors ranging from reds and browns to white. Applied glazes allow for a wide variety of colors and textures. In fact, glazes are capable of creating an exact imitation of stone, both in color and texture. Glazes are also relatively impervious to the weather and resist fading.

Brief History

Terra cotta has been in use architecturally since the time of the ancient Greeks. Historically, terra cotta has been used both structurally and as a veneer or cladding. In the United States, terra cotta was most popular from the late 1800s to the 1930s. Its use was particularly important to the Chicago School and the development of high rise buildings. A type called “brown-stone terra cotta,” which simulated other

85. *Glazed terra cotta decorative elements were used on this building in Atlanta.*



masonry materials and sandstone, was used extensively by such architects as Richard Upjohn, James Renwick, and H. H. Richardson. Fireproof construction terra cotta was developed later, and in the 1930s ceramic veneer came into the market and is still being used today. Glazed architectural terra cotta gained the most widespread popularity, finding proponents in such architects as Daniel Burnham and Louis Sullivan. It became one of the most popular materials of the time due to its variety of colors, resistance to fading, economy of production, ease of construction, lack of required maintenance, and supposed high level of fire protection.

Deterioration and Repair

Deterioration of terra cotta is usually caused by one of four situations: uncontrolled water penetration; faulty original craftsmanship; excessive stresses; or inappropriate additions, alterations or cleaning methods. Water penetration can lead to problems of crazing and spalling as the terra cotta absorbs moisture and expands. This causes the glazing to go into tension which leads to cracking, or water pressure builds up under the glazing and eventually causes it to pop off. More severe is the case of material spalling, where pieces of the actual terra cotta unit, or even the whole unit are caused to break away. Material spalling may be caused by deterioration of the internal metal anchoring system, or the action of the freeze thaw cycles.

Deterioration of the anchoring system is a severe problem in and of itself. During the earliest use of the material, terra cotta was mistakenly believed to be a highly waterproof system. This belief led to inadequately protected systems that suffered from water penetration and rusting of metal anchoring systems. Unfortunately, detection of deteriorated

anchors is extremely difficult until the units are nearly falling off. As with other types of masonry construction, mortar deterioration can also occur due to water penetration.

Another problem results from stresses within the building system, especially in high rises. Again, original construction methods are greatly responsible. Without an understanding of the magnitude of building movement that occurs in such structures, there were no stress-relieving details such as flexible expansion joints or shelf angles incorporated into the system. This often led to the development of large stress-related cracks across great areas of the building and even wholesale deterioration of material.

Cleaning of glazed terra cotta is best carried out with water, detergent and a natural or nylon bristle brush. Some stains may require steam cleaning or washing with a weak solution of oxalic acid. Alkaline cleaners are recommended over acidic cleaners because both mortar and glazing can be very sensitive to strong acids. Other cleaning methods that are definitely not recommended for glazed architectural terra cotta include all abrasive cleaning techniques, high pressure water cleaning, and the use of metal bristle brushes.

Repair of deteriorated terra cotta can be an extremely difficult proposition because failure of the terra cotta usually implies failure of the entire system, including the mortar, metal anchors and masonry backfill. Therefore, piecemeal repair is often ineffective. Before beginning any repairs, the source of the problem should first be determined and corrected. Repainting should be a part of an ongoing maintenance program, since mortar is the first line of defense against water penetration. The mortar that is used must be of a lower compressive strength than the terra

cotta units around it or the units could eventually become damaged. Caulk should never be used as a repointing material. Caulking is, however, an appropriate method for filling cracks and holes in the terra cotta units to prevent water penetration. In cases of minor material and glaze spalling, the easiest solution is to paint the area with acrylic-based masonry paint. No permanently effective re-glazing materials are currently available, although use of epoxy patches can be effective, and repair technology is rapidly improving. Cases of major spalling will require replacement of the deteriorating material.

Replacement of deteriorated terra cotta units should ideally be carried out with new terra cotta. Replacement units are available, but the need for custom molds and the time delays for fabrication make terra cotta extremely expensive for small jobs. Stone may be a suitable substitute if it is not cost prohibitive and if the extra weight will not be problematic. Fiberglass is also a viable alternative, especially as an economic means of duplicating ornate material. Problems can arise, however, with respect to fire code compatibility and weathering. Precast concrete probably shows the most promise of all as a substitute material, since it can be cast hollow and with great precision of detail. Where possible, replacement units should be anchored in a manner similar to the original nineteen terra cotta pieces.

Masonry: CONCRETE

Description

Concrete is a composite building material consisting of cement, sand, coarse aggregate and water. Reinforced concrete also contains steel. As a material in historic buildings, concrete was usually poured-in-place with the ingredients being mixed on the site, as opposed to being precast. The character of the concrete depended primarily on the proportions of the ingredients, the nature of the formwork, and the method of finishing, if any. A plastic material, concrete is capable of taking on a nearly infinite variety of shapes, as well as formed surface textures. In the historic context, however, it was not often used in an exposed, aesthetic manner, being restricted instead to mostly structural applications in which the concrete was usually covered or in less visible locations.

Brief History

The use of concrete in architecture can be traced to the ancient Romans. Their discovery and use of pozzolona, a natural cement used in ancient times, led to a concrete of great strength that made buildings such as the Pantheon possible. In the United States, much later, the composition of concrete remained basically the same up until the late nineteenth century. Instead of pozzolona, however, trass, another natural cement, was imported from Europe. Later, natural cement rock was discovered in the United States, leading to the production of Rosedale cement, which found extremely wide application throughout the country. The lack of strength and durability of natural cements led to the creation of "portland cement," a closely controlled, manufactured product. It entered the

market in the mid-nineteenth century and is still the major cement type today. Shortly after the introduction of portland cement came the development of reinforced concrete. With an increasing understanding of the properties and structural capabilities of the material, there came an accompanying confidence and popularity in using it. By the 1930s and 1940s American architects such as Frank Lloyd Wright were exploiting the aesthetic as well as the structural characteristics of the material. Concrete is as popular as it has ever been, with new applications and treatments being explored.

Deterioration and Repair

The deterioration of historic concrete due to weathering and material failure is often caused by the lack of quality control during the preparation of the material, poor design, or bad construction techniques. Appropriate consideration was not always given to the quality and composition of the aggregates or of the cement, and the effects of additives were not always fully understood. Also, regulations governing the provision of adequate concrete cover over steel reinforcing were not enforced as strictly as they are today, thus increasing the likelihood of steel becoming corroded. Corrosion of steel is probably the most serious problem to afflict historic concrete

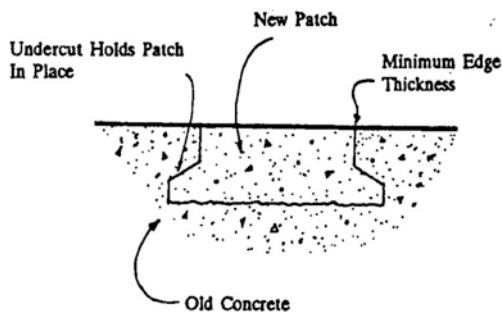
structures. Detailing of the building often leads to deterioration problems as well. Neglecting to incorporate such things as expansion joints and drip caps often has destructive effects on the building.

Concrete deterioration can take several forms, the most common of which is cracking. Cracking can occur for a number of different reasons, and it is important to correct the situation before attempting any repairs. Common causes of cracking include steel reinforcement corrosion, deflection, settlement, thermal expansion and contraction, and shrinkage during curing. The location, configuration and pattern of the cracks are significant, and determination of the precise cause of the cracking may often be more complicated than simple visual inspection at the site. Laboratory testing to determine qualities, such as compressive strength and composition, may be necessary to understand the complete cause of deterioration.

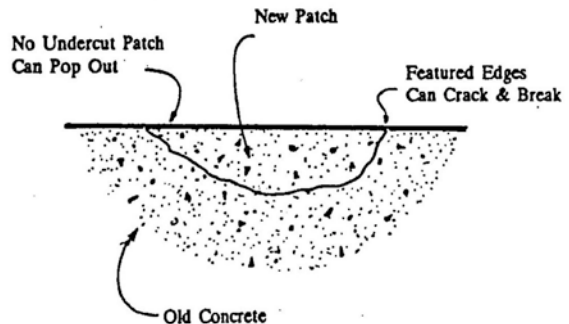
Other types of deterioration include spalling, staining, erosion and chemical deterioration. Spalling occurs due to corrosion of the reinforcement, to the composition of the concrete and the aggregate alkalinity, or most commonly to the action of freeze-thaw cycles. Staining is a common, but not serious, problem and is often caused by rust corrosion from

CONCRETE PATCHING

Correct



Incorrect



reinforcement steel or adjacent metal components. Salt crystallization, freeze-thaw cycles, and weathering can all lead to deterioration of concrete. Weathering can also induce chemical deterioration, especially in the case of acid rain, which can dissolve the cement binder and leave aggregate exposed.

Concrete can be cleaned using a high-pressure water wash. Stains may require the use of trisodium phosphate or chemical cleaners formulated to remove the specific stains involved.

Patching damaged or broken concrete requires thorough surface preparation. Unsound or broken concrete should be chipped away and any exposed reinforcing should be wire-brushed or sandblasted to remove rust. Steel reinforcing is usually coated or primed prior to patching the concrete. Existing concrete should be undercut to provide a key to hold the new concrete patch in place. The edges of the patch should never be feathered, as this leads to cracking around the perimeter of the patch, allowing water penetration and subsequent spalling of the entire patch.

The surface of the old concrete must be thoroughly cleaned and allowed to dry prior to patching. Epoxy bonding agents are often applied to ensure a good bond between the old concrete and the new patch. Matching the color of the concrete will generally require experimenting with various aggregates and different proportions of white and grey portland cement. In some instances, the addition of non-organic pigments may be necessary to achieve an adequate color match.

When patching concrete, it is important that the patch be compatible with the original material. This may require a laboratory analysis of the old concrete. Modern portland cement is generally compatible with early portland cement, even though

the composition has changed somewhat over the years. Pre-1900 buildings may have utilized a lime based concrete, and modern portland cement would not be compatible as a patching material. In these cases, a lime based concrete with a small percentage of white portland cement added is recommended.

Repairs of cracked structural members can most often be carried out with an epoxy injection technique. This is usually best left to experienced professionals. The formulas for these resins are worked out on a job-by-job basis, but they generally consist of epoxies, polyesters, or combinations of epoxides and polyurethanes. Application of the resin is usually done with pressure injection, which requires preparation of the crack, removal of loose debris, placement of injection ports and sealing of the remainder of the cracks, injection of the resin, removal and plugging of injection ports, and finally, removal of sealing strips. The advantages of such injection systems are low viscosity, ability to bond wet surfaces, low shrinkage and high strength characteristics. For structural damage not exceeding four inches deep, another repair technique that can be used involves the use of reinforced shotcrete. This method is commonly used for repairing surface damage and areas where large sections of concrete have spalled away. In cases where the concrete deterioration is the result of reinforcement corrosion, the faulty reinforcement will have to be completely uncovered and cleaned to bare metal. If corrosion is severe enough, lap splices of new reinforcement will have to be incorporated before patching the concrete.

Masonry: STUCCO

Description

Stucco has been used as a coating for the exterior of buildings for many centuries. The first use of stucco in the United States was to cover brick or rubble stone structures. More recently, stucco has been used to cover wood frame structures, applied directly to wood or metal lath.

Historically, stucco is generally composed of portland cement, sand, lime and water that is applied to the lath on the building facade in several coats. The finished surface is either troweled smooth, left in any number of rough textures, or scored to simulate the mortar joints between courses of cut stone.

Deterioration and Repair

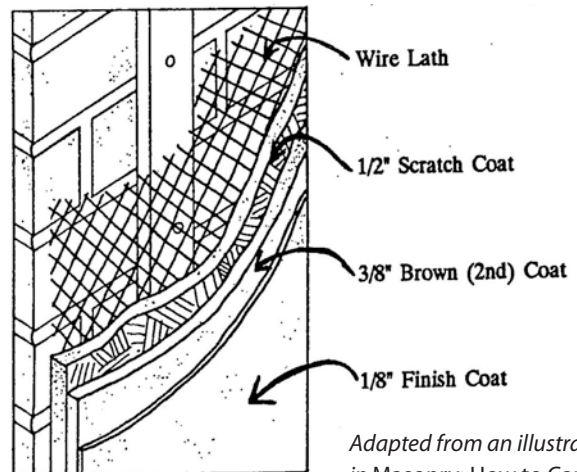
The most important method of maintaining stucco walls is to keep them dry, both from water coming from above (from leaking roofs, gutters or downspouts) and from water coming up from the ground (rising damp). If water penetration has damaged the stucco coating on a building, the first step, as always, is to eliminate the source of the moisture. Fixing roofs, gutters, downspouts or improving drainage can alleviate water penetration and damage.

Once the source of water has been eliminated, the wall should be repaired by removing the damaged stucco and patching in new material. The new stucco material should match the original as closely as possible in texture, composition, color and strength of the mixture. Many portland cement based mortar mixes are readily available in today's market, but these ready-mixed compounds are not appropriate for historic stucco buildings and should not be used. These mixtures set up far too

hard, do not transmit moisture as historic stucco does, and may expand and contract differently than the original material, leading to cracking. In addition, the color is generally much too gray to match the existing coating.

A mixture that contains about one part portland cement, 3-4 parts of lime and 9-10 parts clean sand can be generally used. The stucco is applied in three coats, the first applied directly to the masonry or to galvanized metal lath. The first coat, called the scratch coat, is applied about ½ inch thick and then scored. The second coat, the brown coat, is applied a day later to the wetted scratch coat to within about ¼ inch of the finished surface. This coat is then lightly scored. Several days later, the wall is wetted and the finish coat is applied. Usually, the finish coat has a higher lime content and uses a finer sand as aggregate. In addition, special mortar tints and white portland cement can be used in the finish coat to match the original stucco color. This final coat is then smoothed, textured or scored to match the original. Several samples of the finish coat mixture should be made up before hand to compare against the original in order to match it as closely as possible.

STUCCO CONSTRUCTION



Adapted from an illustration in Masonry: How to Care for Old and Historic Brick and Stone

WOOD

Description

All wood can be broadly categorized into two groups: hardwoods and softwoods. Hardwoods are derived from broad-leaved deciduous trees that can be found world-wide. Oak, cherry and maple are examples of commonly used hardwoods. Softwoods are derived from conifers, which are commonly used in building. Properties of species (including color, hardness, density, strength and decay resistance) vary greatly, thus making some wood more suitable for certain applications than others. Compositionally, all wood consists of cellulose and lignin. The cellulose forms the walls of the long tube-like cells and the lignin holds the cells together.

Brief History

In areas where trees are part of the natural vegetation, wood has been used as a traditional building material. Until the 1800s, it was virtually the only material available for structural purposes. In addition, and especially as carpentry techniques improved, wood was also used for other purposes including flooring, roofing, wall sheathing, trim and decoration. With the early 1800s came the introduction of balloon framing, mass production of nails, and a rapid gain in the popularity of all-wood construction buildings. Heavy timber construction continued, but the traditional mortise and tenon method of joinery was replaced with techniques that utilized iron straps and collars, thus requiring less time and providing a more sturdy connection. An accompanying popularity of such architectural styles as Gothic Revival, Stick Style, Queen Anne, Folk Victorian and others led to a profusion of various types of wood ornamentation and trim, both on the interior and

exterior of buildings. Wood flooring has always been extremely common. Pre-Civil War wood floors were usually constructed of heavy planks (usually white pine) laid directly on the joists. Later, the more common practice was the use of a finish flooring material laid over a subfloor.

Deterioration and Repair

With proper maintenance, wood can be a long-lasting material. Decay, however, is a natural phenomenon and preventative measures must be followed rigorously. The most common causes of decay are due to moisture and fungi. The ground contact area is often the critical point of the decay process, and special attention must be paid to preventative measures used in this area.



86.-87. Wood frame construction was a cost-efficient building method for residences and thus very popular, as these turn-of-the-century residences in Atlanta show. The Martin Luther King, Jr. birthplace in Atlanta is pictured on right of bottom photo.

Prevention of decay involves the elimination of at least one of four elements that the fungi need to survive: oxygen, moisture, food and moderate temperatures. Of these, moisture and food are probably the most controllable. The wood itself is food for the fungus. Application of a wood preservative, such as pentachlorophenol, will act as a poison and prevent fungi from growing on wood. Charring the ends of fence posts before putting them into the ground and wrapping the ends of joists and beams with copper sheet or wire will have a similar toxic effect on fungi. To further reduce the chances of dry rot damage, try to keep all dead and rotted wood away from the building. Also try to provide light and air circulation to all areas of wood construction and dehumidify damp basements and crawl spaces.

Moisture problems generally come from four possible sources: ground water, precipitation, plumbing leaks and condensation. Sound water-tight construction is obviously imperative, as well as water-shedding details such as sloped sills and drip edges. A separation of eight inches between the ground and wood siding is the minimum recommendation. Vapor barriers on the inner side of an insulated wall and on the ground in a crawl space can help prevent condensation problems. Painting of exterior surfaces is recommended, remembering that proper surface preparation beforehand is the single most important step of the painting process.

Several methods of cleaning wood exist with varying levels of appropriateness. Depending on the type of surface deterioration, methods range from simple water rinses to much more involved mechanical, chemical or thermal processes. The mildest approach possible is always the recommended one, and paint removal should be avoided if at all possible. When

paint removal is necessary due to crazing, blistering, intercoat peeling, or wrinkling, it should be removed only down to the next sound layer. Scraping and hand or mechanical sanding are recommended procedures in these cases. When deterioration is more advanced and cracking or peeling down to the wood is occurring, total paint removal is probably necessary. Appropriate measures in this case may involve orbital or belt sanders, electric heat plates or heat guns, and/or chemical strippers. In no case is it advisable to use sandblasting, waterblasting, rotary drill attachments or blow torches.

Proper repainting requires the use of the right paint. As a general rule, it is best to use the same type of paint (oil base or latex) for the new coat as is the coat which is being covered. When covering old water-based calcimine paint, however, it is best to wash off the chalky surface and then cover with an oil-based primer, followed by a compatible oil-based finish coat. Repainting over glossy surfaces necessitates light sanding beforehand in order to get better adhesion. Before painting wood that has been left exposed for several years and has become very porous, it is probably a good idea to recondition the wood, using a solution of two parts boiled linseed oil to one part turpentine.

If deterioration goes beyond mere paint problems, replacement or wood repair may be necessary. In cases of structural decay, wood epoxy reinforcement has proven over the years to be a very adequate repair system. It strengthens the member by combining the epoxy with steel rods or plates. This system can also be used for consolidation of non-structural pieces such as window sashes and ornamental pieces.

Molded fiberglass, as well as some pressed metals, has been used successfully as a substitute replacement material. Once painted, substitute materials can be barely

discerned. Aluminum and vinyl siding are not recommended unless all other courses of action have been determined to be unworkable. If this siding must be used, be certain it is the same width and profile as the original siding.

WOOD SIDING

Description

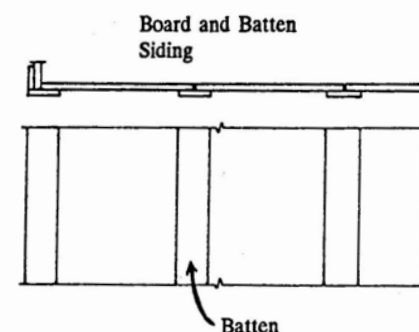
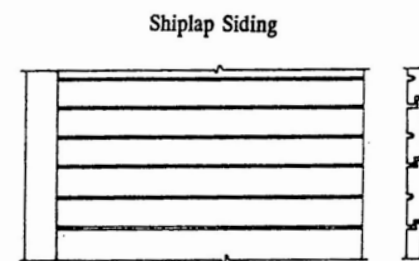
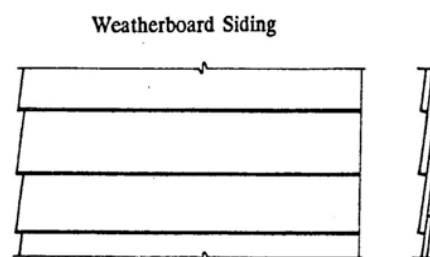
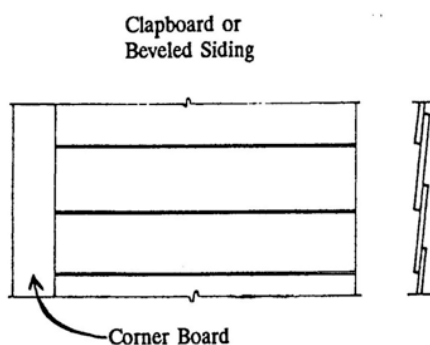
Horizontal wood siding, commonly referred to as clapboards, is available in three different types: bevel siding, weatherboards and drop siding. Bevel siding, also commonly referred to as clapboards, is a lap siding. It is applied over sheathing, and when viewed from the end grain it is in the shape of an elongated triangle. Weatherboard is similar to bevel siding, but when viewed from the end grain it is rectangular in shape. Sometimes the exposed edge will have a bead. Drop siding or novelty siding is applied flat against the studs and does not require sheathing. The edges are matched with either a shiplap or a tongue and groove edge. Eastern White Pine, Hemlock and Spruce are common tree species used in the northeast; Poplar, Cypress and Pine are used in the southeast; and in the west, Pine and Western Red Cedar are commonly used materials for siding. Clapboards are nailed to the wall with weatherproof, thin shanked 6d wire box nails. They can be attached to the sheathing by either nailing through two courses, a single course or through a blind nailing. They are best nailed from the bottom up.

Brief History

In areas where trees are part of the natural vegetation, wood has been used as a traditional building material. From the seventeenth to the early nineteenth centuries, beveled siding was hand "rived" from

TYPES OF WOOD SIDING

Adapted from an illustration in Old-Building Owners Manual



logs no longer than four feet in length. "Riving" is the process of radially splitting a log by hand in wedges. After boards were dried, they were hand planed to a smooth surface. Machine made siding was not developed until the nineteenth century when rough lumber boards were resawn diagonally, producing two pieces of beveled siding. The optimum would be to have quartersawn boards that were resawn into beveled siding; however, during the late 1800s, riftsawn beveled siding was developed. Riftsawn siding is similar to the original hand split rived siding, except it is machine made. Although this type is more expensive, it produces more siding from a log than any other process.

Deterioration and Repair

Wood can be a long lasting material with proper maintenance. Decay, however, is a natural phenomenon and preventative measures must be followed rigorously. The most common causes of decay are due to moisture and fungi. The ground contact area is often the critical point of the decay process, and special attention must be made to any preventative measures that are used in this area.

Prevention of decay involves the elimination of at least one of four elements that fungi need to survive: oxygen, moisture, food and moderate temperatures. Of these, moisture and food are the most controllable. Wood itself acts as food for the fungus. If a wood preservative such as pentachlorophenol is applied as a preservative, it will kill fungus. To further reduce damage, keep all dead and rotted wood away from the building. In addition, provide light and air circulation to all areas of wood construction and dehumidify by ventilation, if possible, all damp basements and crawl spaces.

Moisture problems generally come

from four possible sources: ground water, precipitation, plumbing leaks and condensation. Sound, watertight construction is obviously imperative, as well as good water-shedding details such as sloped sills and drip edges. A separation of eight inches between the ground and wood siding is a minimum recommendation. Vapor barriers on the inner side of an insulated wall and on the ground in a crawl space can help prevent condensation problems. In addition, exterior surfaces should be painted following proper techniques.

If surfaces have not been correctly painted, it may be necessary to remove the paint to expose the surface of the wood. There are several methods of paint removal depending on construction techniques and the seriousness of deterioration. These include water, hand scraping, mechanical, chemical and thermal processes. Do not use a blow torch or sand blasting. These two processes may scar and expose the wood grain. For minor deterioration it may be necessary to hand sand or scrape the area down to the next sound layer of paint. For more advanced levels of deterioration, thermal processes such as heat plates, heat guns or chemical methods may be used. Before using a heat plate or gun, it is advised that any open joints be sealed to avoid problems.

Decayed wood can either be repaired or replaced depending on the extent of decay. The key is selective repair work and replacement of only those boards that are severely deteriorated. Remove only those pieces that are deteriorated and save selective pieces to use as patches. The replacement piece should match the existing as closely as possible.

Repair should be done for the following conditions: cracks and splits, small imperfections, gouges and holes, and small areas of deterioration. For cracks and

splits, gently open the crack; clean out the debris; coat both edges with waterproof wood glue; squeeze the split closed with a block along the lower edge and nail the block; and wipe off any excess glue. For any imperfections in the surface fill them with an exterior wood filler. Fillers should only be applied in small areas; moisture could get behind larger areas. For large gouges or holes, drill out the area and insert a plug with its grain running the same way as the grain of the board. The plug can be made from salvaged boards that have been replaced. If a small section of a board has been damaged, locate adjacent studs on either side of the area. Using a hacksaw, cut through the board and carefully remove the damaged piece. Be sure to remove the nails and siding underneath the top piece of siding. Cut and fit the new piece of siding into the old space. New siding should match existing siding as closely as possible. Before inserting the new piece, waterproof the end grain and seal any exposed knots with a commercial sealer.

After repairing or replacing a piece of siding, a proper painting sequence is recommended. As a general rule, it is best to use the same type of paint for the new coat as the one that is being covered. Do not put latex over oil. When covering an old water-based calcimine paint, it is best to wash off the chalky surface and then cover it with an oil-based primer, followed by a compatible oil-based finish coat. Repainting over glossy surfaces necessitates light sanding beforehand in order to get better adhesion. When painting wood that has been left exposed for several years and has become very porous, it is a good idea to recondition the wood prior to painting, using a solution of two parts boiled linseed oil and one part turpentine.

Metals: CAST IRON

Description

Cast iron is an iron alloy characterized by a high carbon content (at least 1.7% and usually averaging 3.0 to 3.7%). It is grayish in color and somewhat grainy in texture, especially along broken edges. It is easily poured into molds while molten; however, as cast iron cools, it becomes brittle and hard, discouraging shaping by rolling, pressing or hammering. Historically, its rigidity and compressive strength made it a popular material for structural columns and storefronts. Cast iron was used in an assemblage-type manner; small pieces were cast separately and then bolted together.



88.-89. Details of decorative cast iron in Savannah.

Brief History

Cast iron as a structural material first began to appear in the United States during the early 1800s in the form of columns. Much stronger than timber and believed at the time to be fireproof, cast iron columns were commonly used with wood or wrought-iron beams to allow for larger open floor spaces within buildings. Columns were originally purchased directly from foundries but later became available through catalogues published by a number of large firms. Cast iron has little tensile strength, and it was not used for horizontal members, such as beams.

In the mid-1800s, cast iron began to gain popularity as both a structural and decorative material for building fronts. Generally found only on street facades, cast iron was used for individual elements, street level storefronts and, in some cases, entire facades. The superior compressive strength of cast iron allowed for thin columns and large window openings. In the mid to late 1800s, cast iron also began to replace structural timber in the construction of domes and cupolas, especially in civic buildings and churches. Cast iron also gained widespread use as a decorative medium; staircases and railings are prime examples. They were non-combustible and their repetitive designs could be massed produced and then pieced together.

By the end of the nineteenth century, other materials began to replace cast iron. Today it plays only a minor role in new construction, mainly in plumbing fixtures and waste piping; however, efforts to preserve historic buildings are reviving its use.

Deterioration and Repair

Great care must be taken to keep cast iron from coming into direct contact with moisture. Not only does moisture corrode the metal, it can also cause cracking due

to freeze-thaw cycles. Loss of caulking and putty is often responsible for starting corrosion and cracking problems.

The application of a moisture-resistant protective coating is the single most effective means of preserving cast iron. Before a coating can be applied, the surface must be thoroughly cleaned. Methods of cleaning will depend on the severity of the corrosion, the type and amount of architectural detailing involved, the type of new protective coating to be applied, and available finances. The most common methods of preparation include flame cleaning, iron phosphate immersion, pickling (in either phosphoric acid or sulfuric acid), rust removers applied by brush or spraying, grit blasting, solvent cleaning, and wire brushing. It is important to understand the implications of the method chosen in each situation before proceeding. This also holds true for the selection of a paint or other coating to be applied. Paints to be used should be of the rust preventative type, such as red lead (where not prohibited), zinc chromate, or zinc-rich paints. Paints used on old metal should be oil based. Whenever possible, the primer, undercoat and finish coat should all be purchased from the same company to ensure compatibility. Paint should be applied only when the temperature is above 50°F and the relative humidity is below 80°F.

When repairing broken and damaged cast iron pieces, clean the metal thoroughly; caulk all joints and connections, including bolts and screws; and paint or cover with some other type of protective coating in order to prevent corrosion. Pitting and rust holes can be patched with plumbing epoxy or auto body putty, although this does not provide structural reinforcement. Cast iron pieces that have cracked or broken can be rejoined with epoxy resin cements or bolted together

using a hidden plate to splice the fragments together. Brazing or welding cast iron is possible where no tensile stresses will be applied, but considerable skill is required. Should it become necessary to disassemble an element, extreme care must be taken to prevent further damage since cast iron is so brittle, especially in cold weather.

In cases where entire pieces or sections need to be replaced, recasting of new pieces may be necessary. It is important to note that cast iron shrinks as it cools, approximately $\frac{3}{16}$ " per foot. Thus, it is not always feasible to use an existing piece to create the mold. Usually, it is necessary to carve a new pattern from wood which is 1 $\frac{1}{2}$ % larger than the original.

In some cases it may be desirable to use other materials as replacements for cast iron, such as aluminum or fiberglass. When using aluminum, it is necessary to isolate the cast iron in order to prevent galvanic corrosion. Whatever replacement material is to be used, the shrinkage properties of that material should be known beforehand in order to adjust the size of the pattern correctly.

Metals: COPPER

Description

Copper is one of the more corrosion-resistant metals used in buildings. Exposure to the atmosphere causes the natural formation of a protective surface patina, turning the copper from a bright reddish-brown color to brown to black to green over a period of about eight to ten years. Copper is non-magnetic, ductile, malleable, and is easily soldered or brazed. It can be cast, drawn, extruded, spun, hammered or punched. Copper can be worked hot or cold.

Brief History

Historically, the most frequent use of copper was as a roofing material. Rolled into sheets and cut into sections approximately 24" x 48", it was lighter than slate, tile or lead, and even lighter than wood shingles. Because of its malleability it could be easily folded into watertight seams and shaped to fit the curvatures of domes and cupolas. Were it not for its high initial cost, copper roofs would have been more widely used. Decoratively, copper was used in weathervanes and finials, cornice details, sheathing for oriel and bay windows, running moldings, and occasionally for statues. Due to its high cost, copper is now used primarily for utilitarian purposes such as electrical and telephone wiring, plumbing, flashing and gutters.

Deterioration and Repair

Although copper is highly resistant to atmospheric and saltwater corrosion, it is susceptible to the deteriorating effects of sulfuric acid. Alkalis, which may be found in adjoining features containing lime mortars or portland cement, may wash down

over the surface and cause streaking. In addition, contact with bituminous roofing materials will cause corrosion, as will acid rain, moss, lichen, algae, and red cedar or oak shingles. Galvanic corrosion of copper is not very common. Copper, however, will become stained due to galvanic corrosion of metals such as iron or steel, with which it comes in contact.

Mechanical breakdown can occur due to the softness and thermal characteristics of copper sheets. If the sheets are not fastened in a manner that allows free movement during thermal expansion, cracks and splits can result, and the roof will no longer be watertight. Abrasive agents such as surface granules from roofing shingles can, over the years, lead to corrosive failure, especially in roof valleys and at flashing locations. Impact from objects such as hail or falling branches can also damage copper sheets.

Copper requires very little maintenance, because the patina that forms naturally on the surface provides excellent protection. Copper can be painted for aesthetic reasons, although it can be difficult to obtain a good bond between paint and copper. To ensure a good bond, it is necessary to thoroughly clean the surface with a solution made of four ounces copper sulfate to ½ gallon lukewarm water with ⅛ ounce nitric acid. After rinsing and drying, apply three coats of an alkyd resin paint with an appropriate primer. Or, instead of painting, a coating of clear lacquer may be applied, which will allow the natural color of the copper to show. An optimal thickness of three coats should be applied, after cleaning the surface of all flux, dirt and oxide. Lacquer coatings last approximately three to five years, and like paint, require regular programs of reapplication.

In cases of physical damage or severe deterioration, an expert should be called in

to advise on repair. If the element cannot be salvaged, it should be replaced with new copper of the same weight (thickness) and configuration. Connections should allow for movement during thermal expansion and contraction, using copper clips for fasteners, with copper nails or brass screws. Maximum length of replacement copper sheets should be eight feet. Solder should not be used to repair cracks or structural failures; it has a different coefficient of expansion than the copper, and its structural capabilities are weak. Any solder used as a sealer in copper work should be composed of 50% pig lead and 50% block tin, and should be applied using a noncorrosive resin flux.

Metals: ZINC

Description

One of the more brittle metals used in architecture, zinc is bluish-white in color and nonmagnetic. Although not very malleable, zinc can be hot-rolled, formed, extruded, spun, punched, cast, machined, riveted, soldered and welded. It resists corrosion by forming a protective surface coating of zinc carbonate. Zinc is widely used as a protective coating for steel and iron. This coating is applied in a process known as galvanizing. Galvanized metal is readily identified by its spangled silver appearance. Zinc is also alloyed with copper to make brass.

Brief History

In the United States, the zinc industry did not get underway until the late 1830s. Zinc sheets were used as roofing material, and to a limited extent began to replace tin and lead, which were more expensive. In the

late 1830s the process of galvanizing was developed. By dipping sheet iron in zinc, both structural qualities of iron and the inexpensive corrosion resistant qualities of zinc could be combined. Galvanized corrugated sheet iron, available in the mid-1850s, became a common roofing material, especially for industrial structures, farms and temporary buildings. Zinc was frequently used for statues, monuments and architectural elements such as brackets, scrolls, column capitals and finials. It can be readily cast, and was much cheaper than some of the more traditional materials, such as stone. Zinc was often painted to imitate more expensive materials. The period from 1880 to 1920 saw the greatest decorative use of zinc.

Currently zinc's use in architecture is greatly diminished. Galvanized corrugated metal is still used widely for agricultural and industrial buildings. Galvanized nails and sheet metal ducts for HVAC systems are still common.

Deterioration and Repair

As a corrosion-inhibiting material, zinc can offer only limited protection from acids found in an urban atmosphere. Initial exposure causes the formation of a carbonate layer on the surface, but this layer is not strong enough to resist the effects of further exposure. Zinc coating on galvanized metal is very brittle and can peel or flake if the metal is bent. It can also be worn away by air or water borne particles, especially in roof valley areas. Any break in the protective zinc coating, whether from abrasion, impact, cutting, drilling, bending, acid-induced corrosion, peeling or flaking, will expose the underlying iron or steel to corrosion.

There are many agents which have a deteriorating effect on zinc. Especially damaging are sulfur acids found in indus-

trial and urban pollution; acids found in redwood, cedar, oak and sweet chestnut; and the chlorides and sulfates found in plasters and cements. Contact with copper and pure iron will lead to damaging galvanic corrosion in the presence of water. Also, zinc is susceptible to a type of corrosion known as "white stain," which is initiated when sheets of zinc are stacked very closely together in humid, extreme weather.

Galvanized zinc's ability to deter corrosion is dependent upon the application of paint coatings on both sides. If zinc is going to come into contact with redwood, oak, cedar or sweet chestnut, it should be coated with a bituminous paint. Before painting, the surface should be allowed to weather for about six months, then wiped clean with a cloth and mineral spirits. The primer coat should be specially formulated for galvanized iron and finish coats should be of a compatible oil-based paint. If an old galvanized surface has begun to rust, it should be cleaned of all rust and then primed with zinc oxide and flaky aluminum coats. Finish coats should be of a paint containing flaky aluminum and flaky micaceous iron-ore pigments. Zinc-rich paints can also inhibit rusting. If deterioration is extremely severe or pieces have been lost, it may be necessary to reproduce elements, either with similar galvanized metal, or a suitable replacement material such as fiberglass or vacuum-formed plastic. Code restrictions, however, may limit the use of such materials.

When installing or reinstalling zinc or galvanized steel or iron, it is important to design connections and expansion joints which allow for thermal expansion and contraction, yet provide secure anchorage to prevent wind damage.

Metals: BRASS

Description

Brass is an alloy of copper and zinc. Its color depends on the amount of zinc in the alloy; the more zinc, the more yellow the color. Color is also affected by corrosion. Although brass does not rust, it does corrode to form a natural patina, or tarnish, which turns the brass surface dark. Brass is generally cast, although it can be extruded, and it can be worked hot as well.

Brief History

Prior to the Civil War, most brass hardware was imported from England. In colonial America, brass was widely used for such items as door knobs, hinges, door knockers, fireplace andirons and chandeliers.

With the close of the nineteenth century came an expanded use of brass in commercial buildings. The gleam and beauty of brass made it a favorite for handrails on stairs and in elevators, for lobby furniture, entrance doors, bulletin boards, mail boxes and building directories.

Although its use diminished somewhat in the mid-1920s, use has increased in the traditional applications of hardware, plumbing fixtures, doors, windows and elevators. Today many "brass" elements are not solid brass, but rather cast iron with a brass plating.

Deterioration and Repair

Brass can corrode due to exposure to moisture, acids from air pollutants or newly cut woods, chlorides, acetates, ammonia, guano and animal excrement. Brass with a zinc content greater than 15% is susceptible to loss of zinc content by acidic solutions, which can leave the brass pitted, porous and weakened. Like copper, brass

forms a natural patina, but this patina may not be as protective as the patina formed on copper. A patina that covers the surface uniformly and completely, with good adhesion and impermeability, will generally inhibit further corrosion.

There are several methods of cleaning brass that are acceptable, but none should be carried out without the understanding that any method of cleaning will remove some surface metal and patina. Before cleaning, it is important to establish whether the piece is solid brass or brass plated iron and steel. A magnet can be used to detect a brass-plated object; solid brass is non-magnetic. An object that is solid brass can withstand harsher cleaning methods than the brass-plated steel or iron, as the plating can wear through.

Chemical compounds acceptable for cleaning either solid brass or brass-plating include rottenstone, oil whiting and ammonia, and precipitated chalk and ammonia. These compounds are applied by rubbing with a clean soft cloth. For more severe cases of tarnishing of solid brass, hexameta phosphate and water or dilute sulfuric acid and water can be used by a competent professional to restore the brass but loss of zinc content caused by improperly controlled acid cleaning can severely damage the brass. After any chemical solution is used to clean brass, the object should be rinsed thoroughly with water, then wiped dry with a soft clean cloth to prevent water spotting.

For extreme cases of tarnishing, more abrasive methods may be used, but with caution. Sandblasting should never be used as a cleaning method for brass. Mechanical buffing may be used, but it should be done only by an experienced professional who has the proper equipment. Ornate details and edges can easily be worn away by a bad buffing job or by buffing too frequently, thus defacing the object.

Once the object is cleaned, it can either be sealed, repatinated, or left alone. Sealing will help to delay or prevent tarnishing and preserve the polished shine. Wax, silicone, tung oil or clear lacquer can be used to seal the brass and protect it from the weather. All of these sealers require a regular program of reapplication after removing the existing to prevent buildup. Repatination, using applied chemicals, can be carried out to change the color of the brass to match the surrounding pieces or to restore a previous color. After cleaning, rinsing and drying, the surface should be prepared with a fine pumice in water and then swabbed with highly diluted yellow sodium or ammonium polysulfide to obtain the desired patina. Repatination generally removes a slight amount of surface metal. There are a variety of patina colors which are available commercially. The fumes from these chemicals are hazardous and repatination should be carried out only in well-ventilated spaces by an experienced professional. The polished surface may also be left untreated, allowing natural patination to occur.

Roofing Materials: WOOD SHINGLES

Description

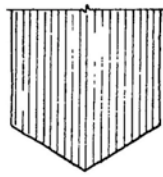
Wood shingles provide a durable, exterior covering if properly maintained. Shingles are machine sawn into lengths of 16", 18" and 24" with a $\frac{3}{8}$ " butt thickness. They are available in four different grades: No. 1 Blue Label, No. 2 Red Label, No. 3 Black Label, and No. 4 Undercoursing. No. 1 shingles are 100% heartwood (no sapwood), clear, edgegrained and are preferred for residential use. No. 2 shingles are flat and have a limited amount of sapwood. No. 3 and 4 are used for economy applications and secondary buildings. Different types of fire retardants can be applied, giving the materials a Class C to a Class A rating. In some colder climates, shingles with fire retardants may become brittle, resulting in a shortened life expectancy.

Brief History

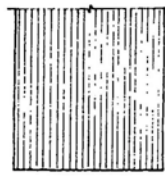
Wood shingles have been a popular roofing and siding material throughout the country in all periods of American architectural history. Use of the material depended upon the region, local craftsmanship, and the species of woods that were available. In the southern United States, cypress and oak were used until the availability of cypress decreased and costs became prohibitive. It has been a common misconception that historic wood shingles were very rough and laid irregularly, when in actuality they had a well-crafted appearance.

Prior to the 1850s, wooden shingles were split by hand, but with the advent of shingle machines, they could be massed produced with regular dimensions. This resulted in their being used for wider applications, such as decorative siding as seen in the Late Gothic Revival,

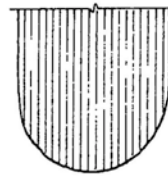
TYPES OF WOOD SHINGLES



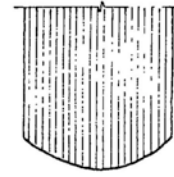
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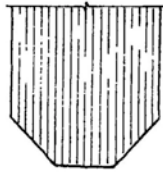
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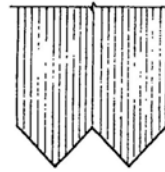
Round



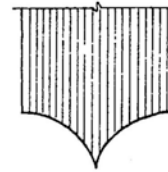
Fishscale



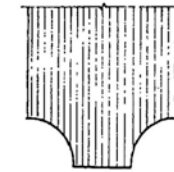
Octagon



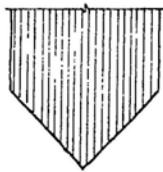
Sawtooth



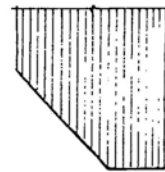
Arrow



Half Cove



Diamond



Diagonal

*Adapted from an illustration in
Old-Building Owner's Manual*

Queen Anne, Stick and Folk Victorian styles. These styles often utilized specially cut shingles to form geometric patterns within the siding. Cut shingles, known as fancy butt shingles, could either be round, diagonal hexagon, half cove, square, sawtooth, fish scale, arrow, diamond or octagon. Moving into the twentieth century, wood shingles continued to be used for the Colonial Revival styles.

It was during this period that other types of roofing manufacturers began to replace the wooden shingle because of fire hazards and the inconsistent weathering associated with wooden shingles. New shingles were manufactured in terra cotta, concrete, asphalt and asbestos.

Deterioration and Repair

Control of the natural processes which lead to the deterioration of wood shingles is rather impractical and difficult. The best insurance is to use a wood which is naturally more decay resistant, such as red

cedar, redwood, or cypress, sometimes dipped in water repellents to extend the life cycle.

Plant growths, especially moss, are a source of problems for wood shingle roofs. Moss thrives in shaded damp areas. It is most likely to be found on low pitched, north facing slopes, and on roofs shaded by overhanging trees, which can entrap moisture causing further deterioration. Over time the moss will grow and force the shingles apart causing water leakage problems. In addition, moss will serve to retain water, which will soften the wood and speed up the decay process, making the roof especially susceptible to wind and wind driven rain. Freeze-thaw damage is also amplified in saturated conditions.

Efficient run-off of rainwater is of primary importance in the preservation of the wood shingle roof. For this reason it is recommended that wood shingles not be used in roof pitches of less than three inch rise to a twelve inch run. In addition, the Red

Cedar Shingle and Handsplit Shake Bureau has made recommendations regarding shingle exposure, depending on the total length of the shingle and the pitch of the roof. These recommendations are available when the product is purchased.

Proper maintenance is extremely important to the longevity of a roof. Allowing debris such as leaves and pine needles to collect can serve to retain moisture, leading to the formation of moss and fungus, ultimately causing premature deterioration of the roofing. In extreme cases, debris can cause the ponding of water on the roof, increasing the chances of leakage problems. To alleviate these problems the roof should be cleaned periodically with a broom or garden hose. It is especially important to clean the keyways between individual shingles; however, special care should be taken not to damage the shingles when walking on them or cleaning them. In addition, using high pressure water may drive water under the shingle. Wood preservatives and chemical fungicides may be applied to help maintain the roof but are not extremely necessary or vital. Chemical applications should be carried out under controlled conditions due to the potentially toxic nature of those chemicals.

As wood shingles grow old, they may begin to curl and split, leading to leakage problems. Generally, if more than 10-15% of the shingles are in such need of replacement, it is probably time to replace the whole roof, a job which requires experienced professionals; however, replacement of just a few deteriorated shingles is certainly within the capabilities of the

average owner. First remove the damaged shingle by splitting it into pieces that can be removed. Then cut off heads of the remaining nails with a hacksaw blade or a slate ripper. The replacement shingle can be held in place with a sheet metal tab which is nailed down before the shingle is slipped in, and then bent over the butt of the shingle. Do not use copper tabs because the tannic acid in the cedar can corrode copper. It can also be positioned by slipping it into place about $\frac{3}{4}$ " shy of being even with the other shingles, then nailing it near the butt of the shingle above, and finally driving it up even with the other shingles, thereby bending the heads of the nails and covering them under the shingle above. Temporary repairs for split shingles can be made by slipping an adequately sized piece of sheet metal underneath.

In selecting replacement shingles, the grain, butt thickness, finish and exposure length should match the existing shingles. One should be careful in matching hand split shingles, commonly referred to as shakes. There are two ways of manufacturing shakes, handsplit and taper split. In taper split shingles, a froe is used to cut wood from alternating ends after each split. In handsplit, blocks are split into boards of desired thickness, then passed through a bandsaw to form two shakes, each with split face and a sawn face. The grain should be perpendicular to the surface in order to resist water penetration. The shingles should be nailed with zinc coated 3d or 4d for machine split shingles and 6d for handsplit shingles.

Roofing Materials: CLAY TILE

Description

Clay tile is one of the most durable and maintenance-free of roofing materials. Current warranties guarantee a lifetime of at least fifty years with more realistic expectations of at least one hundred. Tiles are produced from mined clay or clay and shale compositions, shaped by either extrusion or pressing processes, and finally fired to an acceptable hardness. Clay tiles have been produced to accommodate different styles, including Georgian and Spanish. There are a number of earth colors available which generally do not fade. Color is dependent upon the clay or glazing. An extremely durable roofing material, clay tile is both heavy and expensive. Like slate, clay tile is brittle and subject to damage from impact.

Brief History

Tile roofs have been a part of American architecture since the first settlement in Jamestown, Virginia. Materials and methods of construction were brought over from Europe. The fire resistant properties of tile roofs helped boost their popularity, especially in cities such as Boston. In the mid-eighteenth century, Moravian settlements in Pennsylvania commonly used flat tiles 14"-15" long and 6"-7" wide, with curved butts. In the southwest, the semi-circular mission tiles that are so common now were first manufactured around 1780 at the Mission San Antonio de Padua in California. The most common dimension of the plain or flat tiles used from the seventeenth century through the early nineteenth century was 10" x 6" x 1/2" with two holes at one end for nail or peg fasteners. By the mid-nineteenth century, tile roofs were often replaced with sheet metal which was

lighter, less expensive, and easier to install. With the rise of Romanesque Revival and Mission style buildings at the turn of the century, tile roofs rode a new wave of popularity. Tiles were sometimes made to look like other materials, such as wood shingles and shakes. Currently, they are not used extensively in new construction due mainly to their initial high cost

Deterioration Problems and Restoration

A roof of good tile, correctly installed, should not encounter many deterioration or maintenance problems. Other than the glazing that is applied at the time of manufacturing, no coatings are ever required, and cleaning is not usually necessary. Generally, the only maintenance needed is the routine cleaning of leaves and debris associated with any roof.

Deterioration problems generally take one of two forms, either failure of the tiles or failure of the fasteners. If the clay is not fired to an acceptable hardness when the tiles are manufactured, tiles may be susceptible to spalling and crazing problems resulting from freeze-thaw cycles. Tiles are very brittle and can be easily broken due to impact from such things as tree branches or from being walked on improperly. Clay tile is incapable of supporting much weight. Copper nails are the most acceptable means of fastening tiles to a roof; if the fasteners have begun to fail, it probably means they are not copper.

If only a few clay tiles are in need of replacement, then only limited repair work should be required. If, however, more than 10% of the tiles are failing, replacement of the entire roof may soon be necessary, especially if the cause of the failure is deteriorating fasteners. Replacement of individual tiles is done in a manner very similar to slate replacement. First, remnants of the

damaged tile are removed. Then a slate ripper or a hacksaw blade is used to remove nails. The new tile is slipped into place and fastened, using a copper tab which is double thick and bent upward at the end to hold the bottom edge of the replacement tile.

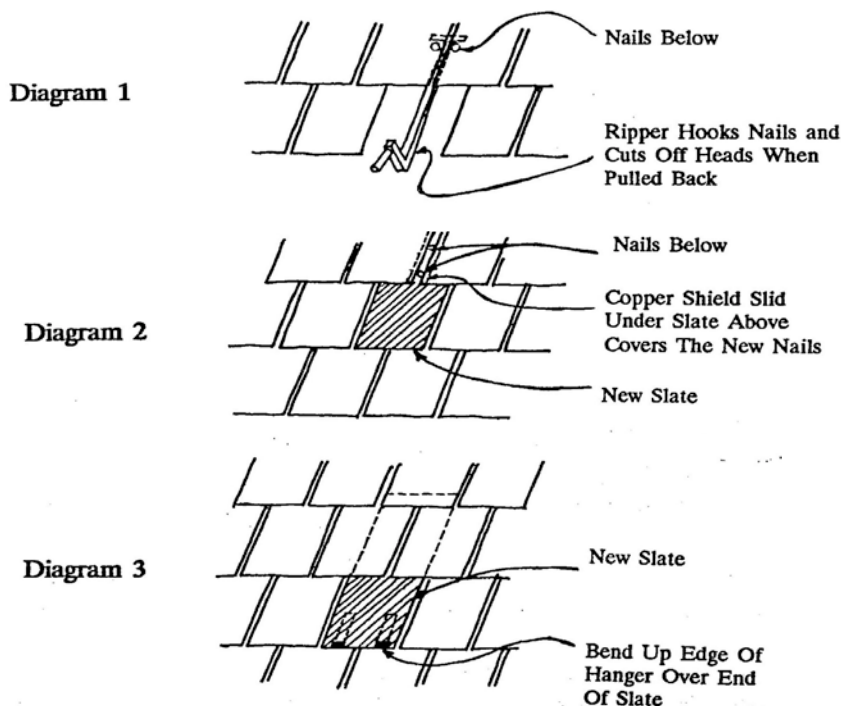
If the decision is made to replace a tile-roof, there are substitute materials available which maintain the unique appearance of the original tile, yet are less expensive, at least initially. Both galvanized steel and solid copper sheets have been used successfully by pressing them into the various tile shapes and then painting them to prevent corrosion and to match the original tile color. Concrete tiles have been used since the 1920s as a substitute and viable alternative for clay. Concrete is cheaper than clay and lasts almost as long, but the color is not quite as durable and tends to fade over time. Of course, the preferred replacement material is clay tile which matches the appearance of the original roof.

Roofing Materials: SLATE

Description

Slate is a quarried stone, found in the United States in veins that run through Virginia, Pennsylvania, New York, and Vermont. A medium-hard stone, slate is very strong, of low porosity, and of very fine grain. Due to a composition of stable and insoluble minerals, slate becomes harder and tougher upon exposure. Quality slate commonly lasts upwards of 100 years.

Slate is available in many colors. While some slates permanently retain their original color, others weather, changing with age. Some slates contain ribbons or narrow bands of rock of a different color and chemical composition than the rest of the stone. In addition to color, slate is also categorized by grade, which describes the surface, straightness, condition of the corners, and thickness.



Brief History

Slate roofs in the United States can be found in buildings dating back to the mid-seventeenth century colonies. Roofing techniques were brought over from Europe; however, due to the expense and time required for shipment, slate roofs were not extremely common. Although there were known sources in the United States, slate was primarily imported until the 1850s. Slate was quarried in Maryland and Pennsylvania as far back as the 1730s, but economical inland transportation was unavailable. As a result, the use of slate was quite localized. With the development of railway and canals, American slate became more accessible and economical, and as a result, more popular. This popularity continued into the 1920s when less expensive materials, such as metal became in more demand. Currently, there are only a handful of roofing slate quarries in the United States.

Deterioration Problems and Restoration

Slate is one of the most durable and maintenance-free roofing materials. Depending on the quality of the slate and, more importantly, the quality of the installation, slate roofs can last anywhere from fifty to several hundred years. Virtually maintenance-free, slate requires no coatings or maintenance other than the occasional repair of damaged slates. Although lesser grades may eventually start to spall due to freeze-thaw cycles, slate in general is better at resisting thermal damage than other roofing materials. Slate is susceptible to damage from impact, and care must be taken when working on a slate roof. Using carpet-padded boards or some other kind of pad on the roof to spread the weight of the workman will reduce the risk of breakage. A recommended technique is to work from a padded ladder with a ridge hook

laid over the roof. Slate roofs can also fail due to nails that have corroded, causing the slates to fall.

Initially it is better to replace occasional broken slates rather than the entire roof; however, if a majority of the slates are spalling or breaking away, it may be that the roof has simply exhausted its useful life. Replacing an entire roof is a job that generally requires professional skills. Replacement of individual slates, however, is a job that can be done without a great deal of special skill and expertise. When replacing a broken slate, it is important to match the color as closely as possible. The most effective way to do this is to return to the quarry where the original slate was selected. To achieve a color match, use the unexposed side or a broken edge for comparison. The fading characteristics should also be matched. If more than just a few slates must be replaced in a given area, it may help to take some old slates from elsewhere on the roof and mix them in with the new slates so that the patched area will not be quite so noticeable.

To replace a broken slate, first remove the remnants of the broken slate and cut the nails with a special slater's tool called a ripper. Insert the new slate, and nail it down with a single copper slater's nail, located in the vertical joint between the shingles above, about five inches from the head of the slate. Only copper nails should be used, as other nails will corrode and lead to premature roof failure. Drive the nails in far enough so that they do not protrude and cause the slates above to lay unevenly, but not so tightly that they cause the slate to crack. Slate shingles are intended to hang loosely on the nails. Once the nail is in, cover it with a piece of copper approximately three inches wide and eight inches long, slipped up between the vertical joint and over the nail head to about two inches

beyond the succeeding course above. An alternative fastening method is to hang the replacement slate on a copper tab bent up to hold the bottom edge of the shingle. The application of bituminous patching compounds will not result in an acceptable repair. The temporary nature of the material will lead to continuing deterioration and may necessitate the premature replacement of the entire roof.

In cases where the entire roof needs to be replaced and the use of slate is not economically feasible, mineral fiber or other imitation slate shingles may be acceptable substitute materials. They are cheaper than slate, not as heavy, durable, and produce a similar visual effect. They are recommended, however, only for entire roof replacements, and not for patchwork jobs on real slate roofs.

Roofing Materials: TIN

Description

Pure tin is non-magnetic and fairly resistant to corrosion. It is soft, ductile, and malleable. Tin has been used widely as a protective coating on iron and steel sheets and plates. A pure tin coating, which is a bright bluish-white is called “tinplate” while “terneplate” is a mixture of 10%–25% tin and 75%–90% lead and has a somewhat duller finish.

Brief History

Historically, tin has been used most widely as a roofing material in the form of tinplate or terneplate. Tin did not begin to gain popularity as a building material in the American Colonies until the late 1760s. Although it was in common use in Canada during the eighteenth century, the rolling

mills necessary for fabrication were slower to arrive in the United States. Thomas Jefferson was one of the first notable American architects to realize the low-cost, light weight, and low maintenance potential of the material. Others followed quickly to make tinplate and terneplate the most common choices for roofing materials of the time. Often tinplate and terneplate were painted to simulate more expensive copper roofs, or they were embossed with decorative designs to imitate tile or wood shingles. In addition to roofing, tin-plated metal was also used for decorative elements such as window hoods, cresting, finials, and balusters. Today, tinplate roofs are not common. Although the life cycle cost of metal roofing is competitive, the initial cost is higher than more conventional materials such as asphalt shingles and built-up coverings.

Deterioration Problems and Repair

Tin is a corrosion-resistant material, lasting upwards of 100 years if well maintained. As long as tin or terneplating maintains its integrity, it will provide protection, but as soon as the steel beneath is exposed to the atmosphere, deterioration will begin. This will be accelerated by the galvanic action between tin and the steel or iron. Contact with copper also causes galvanic corrosion. Deterioration can also be induced by contact with asphaltic and bituminous roofing compounds and building papers, and by paints containing acids, bitumen, asphalt, or aluminum.

Repairs can be necessitated due to corrosion, failure of joints, and physical fatigue. Fundamental to the preservation of the tinplate is a complete covering of paint on both sides. A shop coat of iron oxide primer is recommended (preferably two coats) and a preinstallation coat of a compatible oil-based high gloss finish paint as well, especially on the underside. Imme-

diately after the tinplate roof is installed, a finish coat containing iron oxide should be applied followed by a similar, final coat two weeks later. A graphite base or asphaltic base paint should never be used on tinplate or terneplate, because they will induce, rather than retard, corrosion.

For small punctures and failures of seams, it is possible to use solder for patching. The area around the repair must first be cleaned of rust, paint, and any other coatings, using chemical strippers and controlled hand methods such as scraping and sanding. Resoldering should be done using a solder of 50% pig lead and 50% block tin applied with a resin flux. It is possible to replate a deteriorated sheet of tinplate, but this is usually not done in the field.

If a section of the tinplate roof is seriously damaged or corroded, it should

generally be replaced. Replacement should be carried out with tinplate of the same composition, configuration, and construction to avoid problems of galvanic corrosion or uneven thermal expansion. Nails and cleats used to fasten the tinplate should be made of either tinplate or galvanized steel or iron. Copper alloy cleats and nails should not be used as they induce galvanic corrosion of the tinplate. If it is decided that the entire roof needs to be replaced, then it may be appropriate to use a material other than tinplate. Lead-coated copper and terne-coated stainless steel are acceptable alternatives. Although more expensive, they require less maintenance and last longer. Whenever an entire roof needs to be replaced, care should be taken to restore the original color, configuration and details.



90. *Tin roof on depot in Sparta, c. 1881.*



91. *Clay tile roof on a Mediterranean Revival house in Atlanta, c. 1920s.*

BUILDING INTERIORS

THE FOLLOWING MATERIAL IS an excerpt from *Preservation Brief #18: Rehabilitating Interiors in Historic Buildings*, written by H. Ward Jandl, Preservation Assistance Division, National Park Service, U.S. Department of the Interior. A number of case studies have not been included since they deal primarily with non-residential building types:

While the exterior of a building may be its most prominent visible aspect, or its “public face,” its interior can be even more important in conveying the building’s history and development over time. Rehabilitation within the context of the Secretary of the Interior’s Standards for Rehabilitation calls for the preservation of exterior and interior portions, or features of the building that are significant to its historic, architectural and cultural values.

Interior components worthy of preservation may include the building’s plan (sequence of spaces and circulation patterns), the building’s spaces (rooms and volumes), individual architectural features, and the various finishes and materials that make up the walls, floors, and ceilings. Individual rooms may contain notable features such as plaster cornices, millwork, parquet wood floors, and hardware. Paints, wall coverings, and finishing techniques such as graining, may provide color, texture, and patterns, which add to a building’s unique character.

Virtually all rehabilitations of historic buildings involve some degree of interior alterations, even if the buildings are to be used for their original purpose. Interior rehabilitation proposals may range from preservation of existing features and spaces to total reconfigurations. In some cases, depending on the building, restoration may

be warranted to preserve historic character adequately; in other cases, extensive alterations may be perfectly acceptable.

Identifying and Evaluating the Importance of Interior Elements Prior to Rehabilitation

Before determining what uses might be appropriate and before drawing up plans, a thorough professional assessment should be undertaken to identify those tangible architectural components that, prior to rehabilitation, convey the building’s sense of time and place—that is, its historic character. Such an assessment accomplished by walking through and taking account of each element that makes up the interior, can help ensure that a truly compatible use for the building, one that requires minimal alteration to the building, is selected.

Researching the Building’s History

A review of the building’s history will reveal why and when the building achieved significance or how it contributes to the significance of the district. This information helps to evaluate whether a particular rehabilitation treatment will be appropriate to the building and whether it will preserve those tangible components of the building that convey its significance for association with specific events or persons along with its architectural importance. In this regard, National Register files may prove useful in explaining why and for what period of time the building is significant. In some cases, research may show that later alterations are significant to the building; in other cases, the alterations may be without historical or architectural merit, and may be removed in the rehabilitation.

Identifying Interior Elements

Interiors of buildings can be seen as a series of primary and secondary spaces. The goal of the assessment is to identify which elements contribute to the building's character and which do not. Sometimes it will be the sequence and flow of spaces, and not just the individual rooms themselves, that contribute to the building's character. This is particularly evident in buildings that have strong central axes or those that are consciously asymmetrical in design. In other cases, it may be the size or shape of the space that is distinctive. The importance of some interiors may not be readily apparent based on a visual inspection; sometimes rooms that do not appear to be architecturally distinguished are associated with important persons and events that occurred within the building.

Primary Spaces are found in all buildings, both monumental and modest. Examples may include foyers, corridors, stairhalls, and parlors. Often they are the places in the building that the public uses and sees; sometimes they are the most architecturally detailed spaces in the building, carefully proportioned and finished with costly materials. They may be functionally and architecturally related to the building's external appearance. In a simpler building, a primary space may be distinguishable only by its location, size, proportions, or use. Primary spaces are always important to the character of the building and should be preserved.

Secondary Spaces are generally more utilitarian in appearance and size than primary spaces. They may include areas and rooms that service the building, such as bathrooms, and kitchens. Secondary spaces tend to be of less importance to the building and may accept greater change in the course of work without compromising the building's historic character.

Spaces are often designed to inter-relate both visually and functionally. The sequence of spaces, such as vestibule-hall-parlor can define and express the building's historic function and unique character. Important sequences of spaces should be identified and retained in the rehabilitation project.

Floor plans may also be distinctive and characteristic of a style of architecture or a region. Examples include Greek Revival and shotgun houses. Floor plans may also reflect social, educational, and medical theories of the period. Many nineteenth century psychiatric institutions, for example, had plans based on the ideas of Thomas Kirkbride, a Philadelphia doctor who authored a book on asylum design.

In addition to evaluating the relative importance of the various spaces, the assessment should identify architectural features and finishes that are part of the interior's history and character. Marble or wood wainscoting in corridors, elevator cabs, crown molding, baseboards, mantels, ceiling medallions, window and door trim, tile and parquet floors, and staircases are among those features that can be found in historic buildings. Architectural finishes of note may include grained woodwork, marbleized columns, and plastered walls. Those features that are characteristic of the building's style and period of construction should, again, be retained in the rehabilitation.

Features and finishes, even if machine-made and not exhibiting particularly fine craftsmanship, may be character-defining; these would include pressed metal ceilings and millwork around windows and doors. The interior of a plain, simple detailed worker's house of the nineteenth century may be as important historically as a richly ornamented, high-style townhouse of the same period. Both resources, if equally

intact, convey important information about the early inhabitants and deserve the same careful attention to detail in the preservation process.

The location and condition of the building's existing heating, plumbing, and electrical systems also need to be noted in the assessment. The visible features of historic systems—radiators, grilles, light fixtures, switchplates, bathtubs, etc.—can contribute to the overall character of the building, even if the systems themselves need upgrading.

Assessing Alterations and Deterioration

In assessing a building's interior, it is important to ascertain the extent of alteration and deterioration that may have taken place over the years; these factors help determine what degree of change is appropriate in the project. Close examination of existing fabric and original floorplans, where available, can reveal which alterations have been additive, such as new partitions inserted for functional or structural reasons and historic features covered up rather than destroyed. It can also reveal which have been subtractive, such as key walls removed and architectural features destroyed. If an interior has been modified by additive changes and if these changes have not acquired significance, it may be relatively easy to remove the alterations and return the interior to its historic appearance. If an interior has been greatly altered through subtractive changes, there may be more latitude in making further alterations in the process of rehabilitation because the integrity of the interior has been compromised. At the same time, if the interior had been exceptionally significant, and solid documentation on its historic condition is available,

reconstruction of the missing features may be the preferred option.

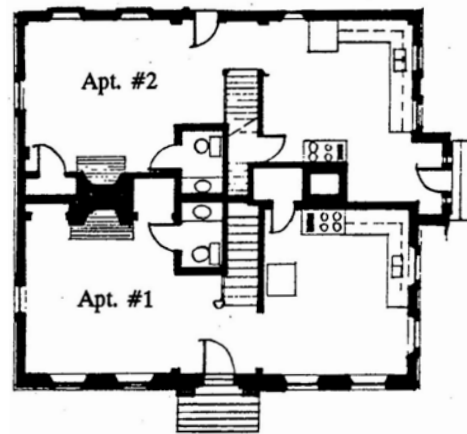
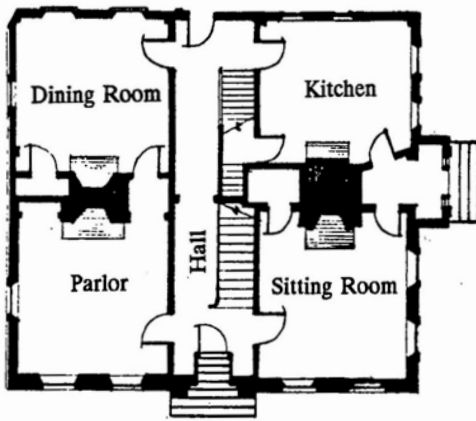
It is always a recommended practice to photograph interior spaces and features thoroughly prior to rehabilitation. Measured floor plans showing the existing conditions are extremely useful. This documentation is invaluable in drawing up rehabilitation plans and specifications and in assessing the impact of changes to the property for historic preservation certification purposes.

Drawing Up Plans and Executing Work

If the historic building is to be rehabilitated, it is critical that the new use not require substantial alteration of distinctive spaces or removal of character-defining architectural features or finishes. If an interior loses the physical vestiges of its past as well as its historic function, the sense of time and place associated both with the building and the district in which it is located is lost.

The floor plan in the following illustration is characteristic of many nineteenth-century Greek Revival houses, with large rooms flanking a central hall. In the process of rehabilitation, the plan was drastically altered to accommodate two duplex apartments. The open stair was replaced with one that is enclosed, two fireplaces were eliminated, and Greek Revival trim around windows and doors was removed. The symmetry of the rooms themselves was destroyed with the insertion of bathrooms and kitchens. Few vestiges of the nineteenth-century interior survived the rehabilitation.

The recommended approaches that follow address common problems associated with the rehabilitation of historic



*Adapted from an illustration in Preservation Brief #18:
Rehabilitating Interiors in Historic Buildings.*

interiors and have been adapted from the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. Adherence to these suggestions can help ensure that character-defining interior elements are preserved in the process of rehabilitation. The checklist covers a range of situations and is not intended to be all-inclusive. Readers are strongly encouraged to review the full set of guidelines before undertaking any rehabilitation project.

Recommended Approaches for Rehabilitating Historic Interiors

1. Retain and preserve floor plans and interior spaces that are important in defining the overall historic character of the building. This includes the size, configuration, proportion, and relationship of rooms and corridors; the relationship of features to spaces; and the spaces themselves such as lobbies, reception halls, entrance halls and double parlors. Put service functions required by the building's new use, such as bathrooms, and mechanical equipment in secondary spaces.
2. Avoid subdividing spaces that are characteristic of a building type or style or that are directly associated with specific persons or patterns of events. Space may be subdivided both vertically through the insertion of new partitions or horizontally through insertion of new floors or mezzanines. The insertion of new additional floors should be considered only when they will not damage or destroy the structural system or obscure, damage, or destroy character-defining spaces, features, or finishes. If rooms have already been subdivided through an earlier insensitive renovation, consider removing the partitions and restoring the room to its original proportions and size.
3. Avoid making new cuts in floors and ceilings where such cuts would change character-defining spaces and the historic configuration of such spaces. Inserting of a new atrium or a light-well is appropriate only in very limited situations where the existing interiors are not historically or architecturally distinguished.
4. Avoid installing dropped ceilings below ornamental ceilings or in rooms where

high ceilings are part of the building's character. In addition to obscuring or destroying significant details, such treatments will also change the space's proportions. If dropped ceilings are installed in buildings that lack character-defining spaces, such as mills and factories, they should be well set back from the windows so they are not visible from the exterior.

5. Retain and preserve interior features and finishes that are important in defining the overall historic character of the building. This might include columns, doors, cornices, baseboards, fireplaces and mantels, paneling, light fixtures, elevator cabs, hardware, and flooring; and wallpaper, plaster, paint, and finishes such as stenciling, marbleizing, and graining; and other decorative materials that accent interior features and provide color, texture, and patterning to walls, floors, and ceilings.
6. Retain stairs in their historic configuration and location. If a second means of egress is required, consider constructing new stairs in secondary spaces. (For guidance on designing compatible new additions, see Preservation Brief 14, *New Exterior Additions to Historic Buildings*.) The application of fire-retardant coatings, such as intumescent paints; the installation of fire suppression systems, such as sprinklers; and the construction of glass enclosures can in many cases permit retention of stairs and other character-defining features.
7. Retain and preserve visible features of early mechanical systems that are important in defining the overall historic character of the building, such as radiators, vents, fans, grilles, plumbing fixtures, switchplates, and lights. If new heating, air conditioning, lighting and plumbing systems are installed, they should be done in a way that does not destroy character-defining spaces, features and finishes. Ducts, pipes, and wiring should be installed as inconspicuously as possible: in secondary spaces, in the attic or basement if possible, or in closets.
8. Avoid "furring out" perimeter walls for insulation purposes. This requires unnecessary removal of window trim and can change a room's proportions. Consider alternative means of improving thermal performance, such as installing insulation in attics and basements and adding storm windows.
9. Avoid removing paint and plaster from traditionally finished surfaces, to expose masonry and wood. Conversely, avoid painting previously unpainted millwork. Repairing deteriorated plaster-work is encouraged. If the plaster is too deteriorated to save, and the walls and ceilings are not highly ornamented, gypsum board may be an acceptable replacement material. The use of paint colors appropriate to the period of the building's construction is encouraged.
10. Avoid using destructive methods—propane and butane torches or sand-blasting—to remove paint or other coatings from historic features. Avoid harsh cleaning agents that can change the appearance of wood. (For more information regarding appropriate cleaning methods, consult Preservation Brief #6: *Dangers of Abrasive Cleaning to Historic Buildings*.)

Meeting Building, Life Safety and Fire Codes

Buildings undergoing rehabilitation must comply with existing building, life safety and fire codes. The application of codes to specific projects varies from building to building, and town to town. Code requirements may make some reuse proposals impractical; in other cases, only minor changes may be needed to bring the project into compliance. In some situations, it may be possible to obtain a code variance to preserve distinctive interior features. A thorough understanding of the applicable regulations and close coordination with code officials, building inspectors, and fire marshals can prevent the alteration of significant historic interiors.

Sources of Assistance

Rehabilitation and restoration work should be undertaken by professionals who have an established reputation in the field.

Given the wide range of interior work items, from ornamental plaster repair to marble cleaning and the application of graining, it is possible that a number of specialists and subcontractors will need to be brought in to bring the project to completion. The State Historic Preservation Office and local preservation organizations may be a useful source of information in this regard. Good sources of information on appropriate preservation techniques for specific interior features and finishes include the Bulletin of the Association for Preservation Technology and The Old-House Journal; other useful publications are listed in the bibliography.

Protecting Interior Elements During Rehabilitation

Architectural features and finishes to be preserved in the process of rehabilita-

tion should be clearly marked on plans and at the site. This step, along with careful supervision of the interior demolition work and protection against arson and vandalism, can prevent the unintended destruction of architectural elements that contribute to the building's historic character.

Protective coverings should be installed around architectural features and finishes to avoid damage in the course of construction work and to protect workers. Staircases and floors, in particular, are subjected to dirt and heavy wear, and the risk exists of incurring costly or irreparable damage. In most cases, the best, and least costly, preservation approach is to design and construct a protective system that enables stairs and floors to be used yet protects them from damage. Other architectural features such as mantels, doors, wainscoting, and decorative finishes may be protected by using heavy canvas or plastic sheets.

Summary

In many cases, the interior of a historic building is as important as its exterior. The careful identification and evaluation of interior architectural elements, after undertaking research on the building's history and use, is critically important before changes to the building are contemplated. Only after this evaluation should new uses be decided and plans be drawn up. The best rehabilitation is one that preserves and protects those rooms, sequences of spaces, features and finishes that define and shape the overall historic character of the building.

WOOD AND PAINT

Most rehabilitation projects involve substantial cleaning or refinishing of historic interior wooden features. These features may have had either natural or painted finishes. You should decide at the start of your rehabilitation project which materials will be retained and preserved and which ones will require replacement. Paint removal and floor refinishing should be supervised by someone with experience in the field. Careful planning and coordination with your architect/contractor is also important to ensure that all character defining features and finishes are not removed during any pre-rehabilitation demolition.

Interior wooden features are important in defining the historic character of your house. Their retention, protection, and repair should be a primary consideration in the preliminary stages of your rehabilitation project. Elements such as interior decorative columns and pilasters, paneling, cornices, baseboards, fireplace mantles, flooring, wainscoting, interior doors, and door and window trim are just a few of the many interior wooden features that should be preserved. They can be maintained and protected through appropriate cleaning, limited paint removal, and reapplication of protective coating systems. Every effort should be made to incorporate these important character defining elements into your rehabilitation.

During rehabilitation, preserve original finishes and the trim and ornament of a room. Your plans may include removal of non-historic later alterations. Missing original features, if historically documented, should be replaced to original design and appearance. New additions should not damage or obscure original features or finishes.

Repairing Wood

Rotted wood must be either repaired or replaced. Replacing rotted wood with new to match is generally the approach taken, but the use of epoxy fillers and consolidants to repair existing elements may be the best approach when faced with rotted decorative elements that might be hard to replace. Epoxies are of the most use when repairing column bases and capitals, balustrades and railings, window trim and sill plates, doors, trim, moldings and other decorative elements. The following considerations should be taken into account when deciding whether to use an epoxy:

- If the wooden element is severely deteriorated, consolidating and patching may be a waste of time and material.
- Epoxies can usually take compression, but if the member will be in tension, reinforcement with a new one is most practical.
- Generally, epoxies should only be used on surfaces to be painted.

Epoxy repair is usually a two-step process that requires an average of up to twelve hours to dry. First, the deteriorated area should be consolidated with a quality penetrating epoxy. After this has been applied, the voids in the wood member should be filled with an epoxy patching compound. After the filler has cured, remove the excess. Chisels, planes, or sandpaper can be used depending on individual circumstances. A water repellent coat should then be applied and the surface painted.

Refinishing Wood

Refinishing wood makes a dramatic improvement in the appearance of historic interiors. The process of refinishing interior features is an involved one and should be carefully planned. Refinishing and stripping woodwork is messy, and usually accompanied by unpleasant fumes and sometimes piercing noises. All methods should be understood, and the option which best fits your situation used.

Manual stripping of wood involves the most physical work and is usually the most time consuming. This option may be the most feasible if there are problems with proper ventilation for chemical strippers or if there are numerous health constraints.

Chemical stripping is another alternative. This process involves the application of layers of chemicals to remove the buildup of layers of dirt and old finishes. After the chemical stripper has been applied, wide bladed putty knives can be used to scrape off the old finish. Again, this process is messy and has unpleasant fumes.

Once wood has been stripped, a new film finish such as varnish or shellac, or a new oil based finish such as linseed oil or tung oil can be applied. Both types should be applied using thin coats. Thin coats dry faster and harder than thick ones. Always work with the grain of the wood and allow up to 24 hours between each application.

Interior Paints

The rehabilitation of a historic house often includes the removal and application of paint. Determining the color that was originally applied in a room can be very helpful in a restoration project. If an accurate historical account of paint colors is desired, an in-depth paint analysis can be conducted.

Some homeowners, armed with proper information, may attempt paint analysis; others may prefer to hire a consultant.

When starting a rehabilitation project that includes paint research, one should always consider the various designs and styles that were popular during the time of the building's construction. In some instances, various architectural elements were highlighted with different paint colors. Graining and decorative wall painting were also popular at various times. Graining was a method for disguising domestic wood to resemble a more expensive, elegant wood type. Also, marbling, the method of painting either wood or stone to resemble a more expensive polished stone, was common practice. These are just a few of the varied painting practices that were used historically in residential homes.

The basic steps in paint preparation are very much the same as preparing wood surfaces to be refinished. First, loose and deteriorated paint must be removed. Paint can be loosened with a putty knife and wire brush and then patched over with wood putty and sanded to a smooth finish. Mechanical methods of paint removal are usually too abrasive for interior painted features. Large sanders and rotary drill sanders will scar wood grain. Methods such as sandblasting should never be used to remove paint from wood; this causes erosion of decorative details, raises the wood grain, and causes excessive damage. Use a chemical stripper, electric paint remover, or manually strip off excess paint that is blistering or flaking. After the excess paint has been removed, water may be used to clean the wood, but wood then should be allowed to dry for at least 24 hours. A historic house could also contain one or more layers of lead based paint. Paint removal can be a health hazard,

especially when working on the interior. If older paint contains lead, this could be especially dangerous for younger children or pregnant women. When sanding, cleaning, or just working with woodwork, you should always wear a dust mask and clean up thoroughly afterward. Proper ventilation is a must with most chemical strippers because vapors can be harmful if inhaled over long periods of time.

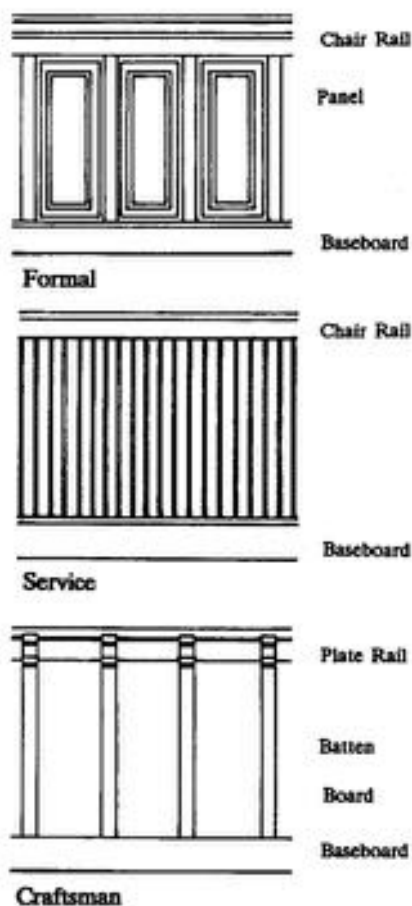
There are two basic types of paint: latex and oil based. Most have specific purposes and should be used if certain qualities of paint are desired. Paint should be chosen carefully before work begins, and used for the purpose for which it is intended. Usually, interior spaces should use latex type paint, but in areas where wood receives heavy wear, such as stair rails, an oil based or alkyd type paint should be used. If an oil based paint is already in place, the new paint should be oil based. If a latex paint is already in place, a latex should be used. The key to a good paint job is proper wood preparation. By applying paint only after wood has been properly cleaned, repaired, and primed, will you have a successful paint job.

Interior Wooden Features

It is also important to retain and preserve the various individual wooden features that help define the overall character of your house. These wooden elements were designed specifically for your house and should be a vital part of its rehabilitation. Architectural features such as interior paneling, wainscoting, doors, hardware, and flooring should be recognized.

Paneling and Wainscoting

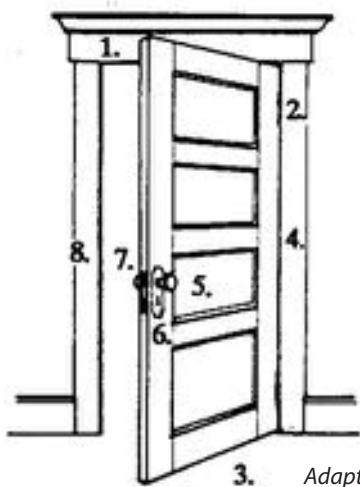
Wainscoting is the three to four foot high wooden base around the perimeter of a room. It has been designed to give proportion and scale to the walls. Wood paneling and wainscoting should be repaired and cleaned. Historically, there are three general types of wainscoting: a very formal type, a more service type and a craftsman type which varies according to the design of the builder. If wainscoting has never been painted, it should remain unpainted. Replace in in-kind if parts are missing.



*Adapted from an illustration
in Rehab Right*

Doors and Hardware

Historic interior doors are definitely character defining elements and should be retained rather than replaced. Doors usually match the architectural features of the historic rooms. The moldings, proportion of panels, and design all match the other architectural features of the room. The door is a vital part of the overall composition and should be repaired. Placement of modern doors in a historic house is often inappropriate. If a historic door is beyond repair, the door should be replaced with a similar one. If the door needs repair, a few simple guidelines should help in solving some common problems.



*Adapted from
an illustration in
Rehab Right*

1. Edges may swell causing the door to stick. Plane the sides affected, other than the latch side.
2. Hinges may stick. If this happens add shims, remount screws, or set the mortises deeper.
3. The bottom of the door may bind. If this occurs, reset screws or deepen mortise at top hinge.

4. The door jamb may shift due to house settlement. If this happens, work on the door rather than the door jamb.
5. The original door knob is missing and the replacement is inappropriate. A new door knob should be found that is in character with the original.
6. The escutcheon, hinges, knobs, and plates may be tarnished. Remove old paint, dirt and polish.
7. The latch mechanism is malfunctioning. If this occurs, clean and oil the latch; if this fails, consult a locksmith.
8. The strike plate is out of alignment with the latch. The mortise needs to be enlarged enough to enable the strike plate to move up or down.

Flooring

The wood floors of your historic house have received an enormous amount of wear and tear over the years and probably need attention during rehabilitation. In many instances the only action needed is a thorough cleaning. It may be a simple task of removing old wax buildup and gently scrubbing the floors with a fine brush or steel wool brush. Commercial floor cleaners can also be used to clean hardwood floors. If cleaning fails to do the job, selective sanding may be the next best alternative. Sanding will help remove scratches, raised grain, and other problem spots on the floor. After sanding you may need to do a complete refinishing. The refinishing process will involve sanding to assume a smooth surface, applying a stain if appropriate; and then applying a coating to protect the wood from wear. Hardwood, as well as softwood floors, should be repaired and refinished to retain the natural beauty of historic flooring.

PLASTER

Plaster is probably one of the most common wall surfaces in a historic building. It can receive all types of treatments including wallpaper, paint and stenciling. It can be applied over brick, stone, timber, or frame construction. Cracks, holes, major areas of spoiling or sugaring are common problems associated with plaster. As with any historic materials, plaster should be repaired rather than replaced. Covering problems with fabric or some other material will only conceal the problem, not correct it.

Plaster is a three coat process of applying a wet lime or gypsum based mortar which can be trowelled over wood lath strips. The first two coats usually contain sand and animal hair and the final coat is thinner and contains no aggregate or binder.

Cracks in plaster are always present in historic buildings. They can be an indication of structural failure or they can be seasonal, opening up in the winter and closing in the summer as a result of normal expansion and contraction.

In addition to movement, water is the other primary source of plaster deterioration. Leaky gutters or downspouts, faulty flashing, and plumbing leaks should be checked prior to plaster repair.

Cracks in Plaster

Cracks

Several cracks running through a wall may create an unsightly appearance. Some may be fairly large; others may be hairline. Building movement may cause plaster to crack in order to relieve stresses in a wall. Structural failure may also be a

cause and must be analyzed and repaired before plaster is patched. In order to repair cracked plaster, the following steps should be taken:

1. Check along the line of the crack. If there are signs that it has been patched before, and normal expansion and contraction is the cause, then more than filling the crack with joint compound is required. The patched crack must be able to “give” with the movement of the wall.
2. Clean the crack of all loose debris and plaster.
3. Fill the crack with a joint compound and spread it to approximately 3" to either side of the crack.
4. To bridge the crack, use reinforcing tape (an open weave mesh-like tape), or paper tape if the cloth cannot be found or if patching a corner. Force the tape into the bed of the joint compound until the bottom of the tape is fully covered. Wipe off any excess. Cover the tape completely with a thin layer of compound. Allow about 24 hours to dry.
5. After drying, smooth out any ridges by rubbing them lightly with a damp sponge or lightly sanding them by hand with fine sandpaper. (The damp sponge will produce far less dust.)
6. Apply a second, thin coat, feathering the edges 1" beyond the previous layer. Let it dry thoroughly and then sand.
7. Apply a third and final coat as smoothly as possible so that there will be minimal final sanding. Any cracks that were caused by settling can be repaired by the same method.
8. If there are hairline cracks that have never been patched before, these can be filled in with the same method.

Reappearing Cracks

Despite cloth tape and careful application, some cracks reappear. The part of the wall that continues to crack is subject to greater stresses. Check to make sure that structural failure is not the cause. To repair the reappearing crack, apply a commercial patching system. Such systems use a glass reinforcing tape with a pliable adhesive to give the patch more flexibility and strength. Follow manufacturer's instructions.

Map Cracks

Numerous cracks of varying sizes are referred to as map cracks. The plaster is basically sound; it just looks like a road map. Normal building movement and age is generally the cause. To repair map cracks, follow these steps:

1. Rather than try to patch each individual crack, apply a skim coat of joint compound to affected walls. Applying drywall over the plaster is not recommended because the reveals around the doors, trim and windows will be lost.
2. Carefully prepare surfaces. Scrape the entire surface, making sure all loose plaster and paint is removed. Patch any large cracks as described above. Wash the walls to remove any dirt or chalky paste residue.
3. Use 6" to 12" taping knife to apply a joint compound. Begin with horizontal applications starting at the top of the wall. Apply a thin ($1/16$ ") coat of compound putting pressure on the lower (dry) edge of the knife as you move across the wall keeping the knife blade almost parallel to the wall. This method will reduce ridges caused by overlapping each successive row.
4. A second coat should be applied after the first has set, perpendicular to the first coat, again bearing down slightly on the dry side of the ribbon of the joint compound.
5. Lightly sand any ridges, prime and repaint the wall.

Holes in Plaster

The impact of a door knob or door which lacks a proper stop may cause holes in plaster. Holes may also be caused by electricians making repairs. If this happens, you need to repair the plaster by following these steps:

1. Remove all loose plaster and debris.
Plaster was most likely applied directly to the brick or to the lath.
2. If the finish coat has failed, be extremely careful to remove only that coat. It is much easier to apply a single finish coat to a sound substrate than it is to redo all three coats.
3. Carefully chisel an outline around the area that is to be removed so that excessive amounts of sound plaster are chipped away in the process. Use plaster washers to anchor sound plaster before removing damaged material.
4. Remove deteriorated plaster. Reattach any loose wood lath. Cut a piece of wire lath the exact size of the hole, and wire it to the wood lath. Secure wire lath to studs with 1" drywall screws.
5. If the original lath was metal, inspect and replace any rusted or damaged areas before patching the wall.
6. For scratch and brown coats (the first and second coats), use a perlite gypsum plaster product. Apply the brown coat to the same thickness as the original, about $1/8$ " to $1/4$ " thick. As the coat

begins to set, scratch the surface to provide a key for the brown coat.

7. Apply the brown coat after the scratch coat has set, about 48 hours. Apply it about $\frac{1}{8}$ " below the original brown coat. Again, scratch the surface as it begins to set to prepare to receive the finish coat. Allow the brown coat to set for 48 hours.
8. For the finish coat, gauging plaster mixed with a double-hydrated finish lime is recommended. Double-hydrated lime can be moved to the site and used immediately. A single hydrated lime will also work, but it must be slaked before it can be used, a 24 hour process. Allow this coat to cure one week then check for shrinkage away from the original plaster. It may be necessary to tape and patch cracks at this joint.

Loose Plaster

Plaster may have pulled loose from the lath. If this happens, reattach the plaster by using plaster washers, also called repair discs or ceiling buttons. They are used in conjunction with flat headed wood screws or drywall screws to attach plaster to lath to studs. Washers are then skimmed over with joint compound.

Loose Decorative Plaster

If decorative plaster has become unkeyed from the lath, it needs to be repaired by a special method called "injected adhesive bonding". This method was developed by Morgan Phillips and Andy Ladygo at the Society for the Preservation of New England Antiquities. The following steps should repair the damaged plaster:

1. Clean out the space between the lath and the plaster. This can be done by carefully breaking open the bottom of

the bulge and using a vacuum cleaner to clean out debris.

2. Drill $\frac{1}{4}$ " injection holes through the lath to the plaster, using a drill bit gage to keep from drilling into plaster. If you cannot get access from the back of the plaster, drill through the front to the lath. Holes should be positioned 3" to 6" apart.
3. A specially mixed acrylic adhesive is injected between the plaster and the lath through specially drilled holes. Most adhesives come in standard caulking-gun cartridges. Trim the tip slightly larger so that it makes a tighter fit with the plaster.
4. Carefully judge the amount of adhesive used. It will need to be enough to float between the lath and the plaster. Move quickly between holes.
5. The plaster is then pressed back in place with a sheet of plywood until the adhesive sets. Place wax paper over the plywood before it is used, and press the plaster back to the lath. Use several braces to secure the plywood to the area.
6. When set, remove the plywood and carefully fill the injection holes.

Water Stained Plaster

If plaster has been stained by water, it should be sealed with shellac or shellac based primer. If the plaster has lost its integrity, it is probably unsalvageable and should be removed.

WALLCOVERINGS, FLOORCOVERINGS AND TEXTILES

Interior features and finishes sometimes go unnoticed during a major rehabilitation. Interior decorative finishes are an important aspect of the historic house and should be part of the project. Finishes such as stenciling, marbling, graining, wallpaper and carpeting provide your historic house with accent colors, textures, and patterns that are very much part of its design. Interior textiles such as window curtains, hangings, upholstery, and linens, are another layer of detailing. These elements should be included in your planning and carefully implemented during the various stages of rehabilitation.

Wallcoverings

For many historic houses, the most popular decorative finish for plaster walls has been wallpaper. Graining, also a form of decoration, involved painting inexpensive softwood to imitate more fashionable and costly woods such as cedar, mahogany, or oak. For the most part, however, a historic house probably had some type of wallpaper for its primary decorative finish. In rare instances, some historic houses contain their original wallpaper. A house has usually been redecorated to keep up with current fashions; however, the original wallpaper may be under layer upon layer of more recent finishes. Wallcoverings should be examined early in the rehabilitation process to determine if any original wallpaper exists. If you wish to replicate certain wallpaper samples, an experienced preservation consultant would be a good resource. Searching for historically appropriate wallpaper is usually a very involved

process and can be rather expensive. Some companies still manufacture reproductions of designs used during the nineteenth century, but time must be spent finding the right manufacturer. Decorative wall finishes are a part of the history of your house and should be considered during rehabilitation.

Floorcoverings and Textiles

Historically, floorcoverings have for the most part been luxury items. Before the late 1700s, almost all were imported, primarily from England. Floorcoverings generally include all types of carpets, rugs, oilcloths and tiles; they provide the color, texture, and patterning for the flooring of your historic house and should be chosen carefully. Almost all rugs and carpets are not original to the house due to wear and tear over the years, new historically appropriate floorcoverings can be chosen. An experienced preservation architect/interior designer should be consulted for specific designs.

Painted floorcloths and matting were prominent floorcoverings until the mid-1800s, when carpeting became more widely used. Floorcloths were usually made from canvas-cotton, linen, hemp or wool. The various layers were painted several times on each side and cured. Carpets were generally divided into two types: flatwoven (flat weave without piles) and pile carpets (formed from cut loops of yarn). The most popular type was, by far, the pile carpet. Linoleum is another floorcovering which is no longer widely used, yet was once popular. Many times the various layers of linoleum can be found on your floors. New vinyl patterns can usually be found that closely resemble old linoleum.

HEATING, VENTILATION AND AIR CONDITIONING

Owners of historic houses should be aware that under normal conditions, most mechanical systems must be replaced every twenty-five to forty years. The impact of installation upon historic building material should be a primary concern in any rehabilitation project. Any plan to install a new HVAC system should be planned so that it causes the least alteration and damage possible to the house's floor plan, exterior elevations, and important interior features, finishes and materials. At the same time, historic mechanical systems may be character defining features of your house and should be retained and repaired, whenever possible. Plans to partially or totally remove a historic HVAC system should be evaluated early in the project planning.

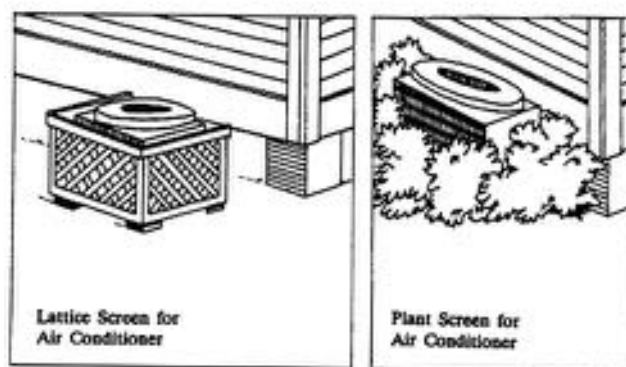
Types

There are two main types of central heating systems. The first is indirect or warm-air heating; the second is by steam or hot water. The two types of warm-air systems include the gravity warm-air system, which was the original type in many old buildings, and the forced system. The latter system is an improvement over the gravity type because it employs a blower to force air to circulate between furnace and registers and does not depend on natural convection. Besides making warm air distribution more equitable, this system minimizes the difference between warm air entering and cold air leaving rooms. With a forced warm-air system, it is possible to send heat only to those rooms that require it.

Electric systems are a type of forced warm-air system. The heat pump is a special type of an electrical heating system. It extracts heat from outside air and transfers it indoors during the winter; during the summer it reverses the cycle, absorbing heat indoors, then removing it.

There are also two types of hot-water systems: gravity and forced. The gravity system works on the principle that when water is heated, it expands, becomes lighter, and rises. Water rises through pipes to radiators, its place being taken by cooler and heavier water in the return pipes. Steam heating works on the same principle. The forced hot-water system is a gravity system with a circulating pump driving water through pipes and radiators.

There are two types of central air conditioning systems: the single package unit and the split system. With the single-package unit, the cooling coil, the condenser, and compressor are located together, generally outside the building. In the split system, the cooling coil is located inside the building with the condenser and compressor located outside. Outside package units should be hidden from view by landscaping or brick/lattice screens.



Adapted from an illustration in Savannah Victorian District Design Guidelines.

Visibility

Usually the only parts of a heating and air conditioning system visible in a room are registers in buildings with warm-air systems and radiators in buildings with hot-water systems. Ductwork, though, may also be visible depending upon the size, shape, and location. Of course, keeping ductwork and registers out of view should be the goal. When feasible, ducts should be located in the crawl space and/or the attic. If the system you have chosen exposes the ductwork, boxes it in, or requires dropping the ceiling to hide it, then you probably have chosen the wrong system.

An HVAC system should be picked that will not destroy the architectural character of the building. If a building has solid masonry walls forming both the exterior and interior walls, decorative ceilings, and no crawl space, you will not want to pick a warm-air heating system. That

ductwork could only be accommodated by dropping ceilings or exposing the ducts; either would detract from the character of the interior spaces. In this instance, a hot-water heating system would probably be the best choice with individual radiators being the only portion visible.

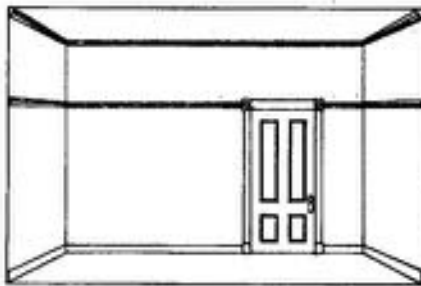
For frame buildings, where a warm-air heating system would work well, the number, type, size, and location of the particular system may all be variables to be determined once significant interior features are recognized. For example, several small electric forced warm-air units that could be fitted into closets may be a better approach than using one central system where ductwork would have to be exposed.

Heat pumps have attracted much attention because of their thermal and cost efficiency; however, they have the same problems with large ductwork as other forced warm-air systems. One special type of heat pump that avoids large ducts is the high velocity type. These ducts can usually be snaked through closets, partitions, and attics quite easily. In addition, large registers are replaced with small, round terminator plates that are almost invisible.

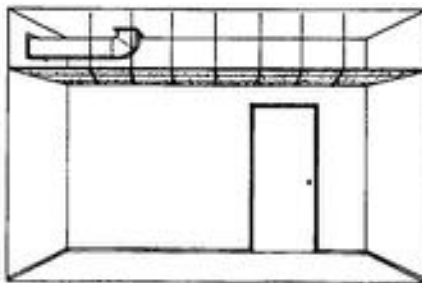
Registers should always be placed in the least conspicuous locations. This can be accomplished quite easily in floor areas by placing them behind furniture. When registers are put in a ceiling, they should be as small as possible, located so as not to destroy decorative material, and painted to match the ceiling.

For air-conditioning systems, the location of the outside unit can be important. A location that does not intrude upon any of the primary views, and that can be easily screened with vegetation, should be selected.

Preferred - Original ceiling and wall treatment or sheet-rock ceiling with molding replaced.



Objectionable - Lowered ceiling with holes or heavy texture on the surface of the panels. Decorative elements and proportions of the room are disregarded.



Adapted from an illustration in Rehab Right.

LIGHTING, ELECTRICAL WIRING AND SECURITY SYSTEMS

Historic electric wiring generally will need to be completely replaced; electrical codes will usually require this. Although wiring and service panels must be updated, this does not necessarily mean that decorative aspects of the old system must also be removed.

Original or historically significant light fixtures in your house should be retained and reused in their original location if possible. When adding new fixtures or replacing incompatible ones, fluorescent lights are not recommended. Fluorescent lighting is a relatively new lighting source and is inappropriate for historic residential buildings.

Many original or significant lighting and electrical systems utilized decorative or high quality switch plates. When these exist, they should be reused. New switches can be installed in original push button switch plates. When new receptacles or switches are installed, plates should be as inconspicuous as possible. Match the color of the adjacent surface and place the plates so as not to damage historic building material.

Whenever feasible, an existing historic light fixture should be retained and re-used. Although the original fixture may not be the primary light source, new fixtures can be put in place or installed to supplement the original. While modern lights are usually required to replace non-historic fixtures or supplement the originals, the new fixtures should be contemporary yet compatible and follow these general guidelines:

- The light's function should be determined. If a light source for an entire room is needed, then an appropriate

fixture should be chosen. If the fixture is to serve only as a supplemental light source, then another type should be selected.

- The fixture's design should be simple, without elaborate decorative features. A simple form without ornamentation is most appropriate. Form will follow function.
- The fixture's scale should be appropriate for the size of the room. If the room has a very high ceiling, bring down the fixture to provide proper light. Do not install a large oversized fixture that dominates the room.

Security and fire detection systems, because of their inherent function, are very hard to adapt to your historic house. Generally, these systems cannot be hidden totally, but can be incorporated into your rehabilitation planning. As much as possible, any conduit installation and location should be carefully concealed to avoid damaging historic building materials. The least intrusive methods should be implemented, such as hiding conduits in furred out walls and painting to match existing conditions. The installation of these systems should be carefully coordinated with your contractor and architect to insure sensitive treatment.

PLUMBING

The more significant features of a historic plumbing system may help define the overall character of your house. While the plumbing system itself may have to be upgraded, augmented, or entirely replaced, many of the actual plumbing fixtures could be retained. Visible portions of plumbing systems such as radiators, sinks and bathtubs are often significant features and their retention should be considered in the early planning stages of the rehabilitation project.

Whether installing new pipes or repairing old ones, care should be taken not to damage historic building materials. Existing holes for pipe connections should be used to keep from damaging walls or floors. Hidden passages, crawl spaces, and existing vents should be used to minimize damage to historic fabric.

Original plumbing fixtures in the bathroom and kitchen should be retained if possible. Porcelain and china sinks, tubs, and toilets can be reglazed and cleaned to appear as new. Large clawfoot tubs can be converted into a combination shower/bath without modifying existing pipes. If original fixtures are missing, new ones should be simple and in character with the historic nature of the house, not imitations or plastic fake marble fixtures.

STRUCTURAL SYSTEMS

The structural system of your historic house should be examined and evaluated in your project's early planning stages to determine physical condition and overall importance to the building's historic character. The most important consideration is whether members are structurally sound and capable of supporting activities within the house. If there are any doubts, a qualified architect or structural engineer should be consulted.

Structural components are often directly observable only in attics or basements. Elsewhere they are concealed by fixed floor, wall and ceiling material. Common signs of structural problems are sloping or springy floors, wall and ceiling cracks, wall bulges, sticking doors, and windows. Many such problems may be attributed to settlement of the foundations or problems with exterior masonry walls. When failures in structural components occur, they usually involve individual members and rarely result in the failure of the entire structure. Instead, an elastic type adjustment takes place which redistributes stresses to other parts of the house. Other areas of common structural-related problems include the underpinning of foundations, deflection and warping, sagging floors and cracking walls.

Foundations

Many times historic houses were built without proper foundations. Piers or even load-bearing walls within a house were placed directly on or just slightly below ground. The freeze-thaw cycle during winter months may have caused settling or shifting of support piers. In other cases, more load was placed in certain areas of the house as room functions changed.

These circumstances make reinforcement of piers and foundations advisable.

It may be necessary to actually excavate to a point beneath the existing pier or foundation and backfill with concrete. Jacks or other temporary supports should be used to brace the house while this is taking place. New piers and additional concrete footings may be necessary under certain load-bearing interior or exterior walls. If new underpinning material around the building's perimeter is desired, new brick or lattice type material should be recessed approximately one to two inches back from the face of the existing pier. This will provide a secure underpinning while maintaining the structural support system.

Deflection, Warping, and Associated Problems

Some deflection of wood structural components or assemblies is common in old buildings and can normally be tolerated unless it causes loss of bearing, weakens connections, or opens watertight joints in roofs or other critical locations. Deflection can be halted by the addition of supplemental supports or strengthening members. Once permanently deflected, a wood structural component cannot be straightened.

Warping of individual wood components almost always takes place early in the life of a building and will usually cause only superficial damage, although connections may be loosened and occasionally there may be a loss of bearing.

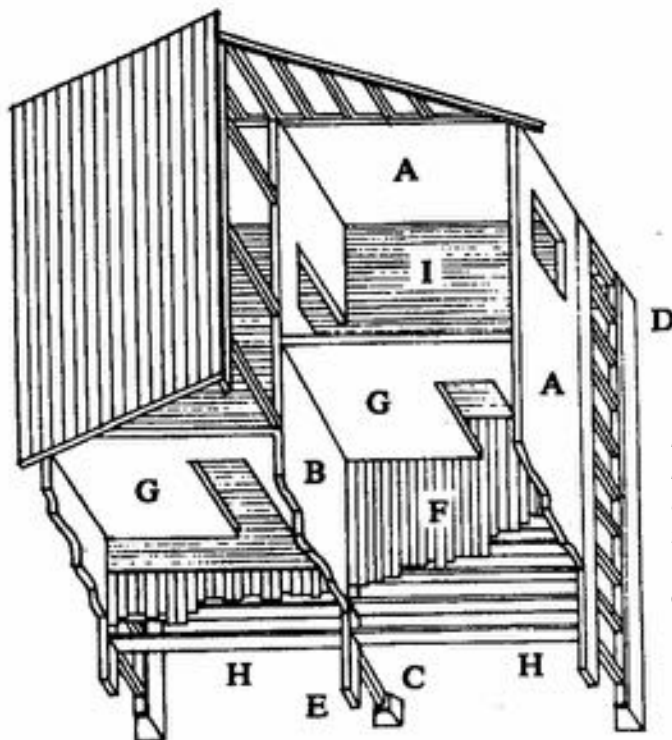
Other associated structural problems include:

- Loss of bearing in beams and joists over foundation walls, piers or columns, due to movements caused by long term deflection of wood beams or joists, differential movements of foundation elements, localized crushing, or wood decay. Check the bearing and connections of all exposed structural elements that are in contact with the foundation. Look for symptoms of bearing failure where these elements are concealed, such as bowing or sloping in the floor above and cracking or tilting of foundation walls, piers and columns.
- Sagging, sloping or springing of floors, due to foundation settlement, excessive spans, cut or drilled structural elements, overloading or removal of supporting walls or columns on the floor above or below. Each case must be diagnosed separately. In old buildings, columns or walls that helped support or stabilize the floor above may have been removed during a previous alteration; conversely, partitions, bathrooms, or similar additions may have been placed on a floor not designed to support such additional loads. Depending on the circumstances, sagging, sloping or springing floors may be anything from an annoyance to an indication of a potentially serious structural problem. Check below the floor for adequate supports, bearing and for sound connections between structural elements. Look for signs of supporting walls that have been removed, missing joist hangers, and inappropriate cuts or holes in joists for plumbing, electric, or HVAC lines or ducts. Also look for signs of insect or fungal attack.
- Floor sagging near stairway openings, due to gradual deflection of unsupported floor framing. This is common in old buildings but usually does not present a structural problem. Correction, if desired, will be difficult

since the whole structural assembly surrounding the stair has deformed. Look for signs of a supporting wall that has been removed below the opening. Where this has occurred, structural modification or the addition of a supporting column may be required.

- Floor sagging beneath door jambs, resulting from improper support below the jamb. This is rarely a structural concern, although if need be, additional bracing can be added (with some difficulty if above a finished ceiling) between the joists where the sag occurs.

- Cracking in interior walls around openings may be caused by inadequate, deflected or warped framing around the openings, differential settlement, interior masonry load-bearing walls, or by problems in the exterior masonry wall. Cracking due to framing problems is usually not serious, although it may be a cosmetic problem that can be repaired only by breaking into the wall.



The structural components of a residential structure are: **A.** Exterior load-bearing walls, **B.** Interior load-bearing walls, **C.** Interior foundation footings, **D.** Perimeter foundation, **E.** Foundation beam, **F.** Subfloor, **G.** Non-load-bearing walls, **H.** Joists, and **I.** Finish flooring.

Adapted from an illustration in
Rehab Right

Common Repairs for Historic Buildings

Window Repair

Historic window repair is necessary when windows exhibit severely peeling paint, rotting wood, or deteriorating glazing around glass panes. Improper care of windows leads allows moisture and insects to enter the building. Poor paint condition on a wooden window frame may indicate a greater problem caused by excessive moisture, in which case professional assessment is advised.

Recommendations for the repair of historic wood windows commonly include removal of exterior and interior paint, removal of sash and re-glazing where needed, replacement of rotten wood in frames, and the weatherproofing and repainting of frames and sash before reinstallation.

For more information go to:

www.nps.gov/history/hps/tps/briefs/brief09.htm

Masonry Repair

Repointing refers to the removal of inappropriate mortar from the joints of brick or stone and replacing it with mortar more sensitive to the limitations of historic building materials. Portland cement, for example, (usually recognizable by its gray color and relative hardness to other mortars) often causes spalling (chipping off) and cracking in historic building materials because of its extreme rigidity and its tendency to trap moisture in the brick or stone. Proper repointing for historic buildings includes the gentle chipping out of inappropriate mortar with the hand tools

and its careful replacement with a lime-based mortar suited to the specific nature of the building material in use. Repointing might also be necessary if mortar is missing from joints or has been poorly applied. Matching color, texture, hardness and finish size are all to be considered when undertaking this work.

For more information, go to:

www.nps.gov/history/hps/tps/briefs/brief02.htm

Iron Repair

Iron repair may be required when iron balconies, stair railings, window grills or other decorative elements exhibit rust and/or other signs of deterioration. Problems with ironwork often include rusting, peeling paint, missing elements, structural damage, loose fittings or degradation of joints. Ironwork exposed by peeling paint rusts at a greater rate the longer the iron remains untreated.

Recommendations for ironwork repair include rust removal by hand-scraping, low-pressure blasting, or rust-removing chemicals, depending on the extent of oxidation. Proper priming and repainting of the ironwork is essential to preventing further damage. Where iron elements of a balcony or decorative feature are missing, the ironwork should be consolidated or replaced in-kind to prevent further exposure to moisture.

For more information, go to:

www.nps.gov/history/hps/tps/briefs/brief27.htm

www.nps.gov/hps/tps/standguide/preserve/preserve_metals.htm

Wood Siding Repair

Damaged wood siding is most often seen in the form of loose, cupping, rotting, or missing clapboard on a building's exterior walls. Siding failure allows harmful moisture penetration and insect infestation into the building's structure. The best way to protect wood siding is regular maintenance that properly protects siding from moisture penetration.

To retain as much of the historic material as possible, repairs should focus only on damaged areas rather than replacement of the entire exterior siding. Repair of historic material is preferred when possible, and any necessary replacements should be in-kind or as similar as possible to the original in material, size, and appearance. Replacement with synthetic siding is not recommended for historic buildings not only because of its historical inaccuracy, but primarily because it does little to prevent further damage to the historic wood siding it covers.

For more information, go to: www.nps.gov/hps/tps/briefs/brief08.htm

Re-Painting

Exterior paint serves the dual purpose of protecting the building materials from weather-related deterioration and improving the building's appearance. Although its protective role is essential in preventing moisture damage to the building's materials, its architectural elements, and even its structure, a coat of paint generally lasts only five to eight years.

Recommendations for exterior repainting generally include a regular maintenance program of gentle cleaning, scraping, and hand-sanding before applying the new coat. In certain cases, care should be

taken that some patches of historic paint are retained as a record of the building's physical history. Most historic buildings have been painted with oil, rather than latex, paint and since a new coat of oil paint adheres best to former oil coats, oil based paint is generally recommended. Working with paint on historic buildings almost always involves contact with lead paint, which can be a health hazard if handled improperly. Guidelines for dealing with lead paint can be found through the links below. Proper research and safety precautions should be followed prior to any painting project.

For more information, go to:

www.nps.gov/history/hps/tps/briefs/brief10.htm

www.nps.gov/hps/tps/briefs/brief37.htm

www.hud.gov/offices/lead/lbp/hudguidelines/index.cfm

Mildew/Organic Growth Removal

Organic growth on historic buildings includes mildew and algae growth commonly seen on foundations, window frames, porches, and/or exterior walls (such as plant growth on a building's façade). Such plant growth includes ivy or other vines intended by the property owner. Organic growth on a building can lead to moisture damage and/or insect infestation as well as compromising mortar integrity. Long-term effects can include warping, erosion, and rotting of historic building materials that lead to possible structural damage to the building. The presence of mildew, mold, algae, lichens, or plant growth is often symptoms of deeper moisture problems that should be addressed beyond mere removal of the organic growth.

Recommended treatments for algae and lichen removal include gently rinsing the surface with water and scrubbing away growth with a stiff, natural-bristle brush, then rinsing the surface with water again. Mold and mildew removal may require the aid of chemicals such as TSP, laundry detergent or ammonia diluted with water. Proper research should be conducted prior to application of such chemicals to ensure both human safety and proper protection of the building. Plants such as ivy or ferns should be cut at the roots and allowed to wither prior to gentle removal to avoid further damage to mortar.

For more information, go to:

www.oldhouseweb.com/how-to-advice/ivy-and-vines-attribute-or-detriment.shtml

w3.gsa.gov/web/p/HPTP.NSF/gsa.govAllProceduresDisplay/0420002R

www.nps.gov/history/hps/tps/briefs/brief39.htm



92. In the midst of a rehabilitation, Forsyth.

Seasonal Repairs

The best method of protecting a building from deterioration is regular maintenance which involves a thorough walk-around inspection of the building. Inspections are best conducted at the transition from one season to another. At the end of fall, for example, roofs and foundations should be checked for build-up of leaves or other debris. Windows, doors, and chimneys may require maintenance to ensure proper protection from the coming cold weather and possible ice. At the beginning of spring, to ensure gutters and downspouts prevent moisture from penetrating the building, they should be cleared of debris, rust-free, and with all parts intact so that moisture is directed away from the building. Regular inspection coupled with timely repairs will protect your historic building while decreasing the change of large, expensive repairs in the future caused by deferred or improper maintenance.

For more information, go to:

www.wini.com/articles/index.aspx?id=3427

Additional Resources

THE TECHNICAL PRESERVATION SERVICES (TPS) division of the National Park Service provides information on a broad range of conservation and preservation topics. Preservation Briefs offer up-to-date information on the care and maintenance of historic buildings and are available free of charge. Please click on the links below for information on specific topics.

Preservation Briefs

- 1 Cleaning and Water-Repellent Treatments for Historic Masonry Buildings. Robert C. Mack, FAIA, and Anne E. Grimmer. 2000.
- 2 Repointing Mortar Joints in Historic Masonry Buildings. Robert C. Mack, FAIA, and John P. Speweik. 1998.
- 3 Improving Energy Efficiency in Historic Buildings. Jo Ellen Hensley and Antonia Aguilar. 2011.
- 4 Roofing for Historic Buildings. Sara M. Sweetser. 1978.
- 5 The Preservation of Historic Adobe Buildings. 1978.
- 6 Dangers of Abrasive Cleaning to Historic Buildings. Anne E. Grimmer. 1979.
- 7 The Preservation of Historic Glazed Architectural Terra-Cotta. de Teel Patterson Tiller. 1979.
- 8 Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
- 9 The Repair of Historic Wooden Windows . John H. Myers. 1981.
- 10 Exterior Paint Problems on Historic Woodwork. Kay D. Weeks and David W. Look, AIA. 1982.
- 11 Rehabilitating Historic Storefronts. H. Ward Jandl. 1982.
- 12 The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass). 1984.
- 13 The Repair and Thermal Upgrading of Historic Steel Windows. Sharon C. Park, AIA. 1984.
- 14 New Exterior Additions to Historic Buildings: Preservation Concerns. Anne E. Grimmer and Kay D. Weeks. 2010.
- 15 Preservation of Historic Concrete. Paul Gaudette and Deborah Slaton. 2007.
- 16 The Use of Substitute Materials on Historic Building Exteriors. Sharon C. Park, AIA. 1988.
- 17 Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character. Lee H. Nelson, FAIA. 1988.
- 18 Rehabilitating Interiors in Historic Buildings—Identifying Character-Defining Elements. H. Ward Jandl. 1988.
- 19 The Repair and Replacement of Historic Wooden Shingle Roofs. Sharon C. Park, AIA. 1989.
- 20 The Preservation of Historic Barns. Michael J. Auer. 1989.
- 21 Repairing Historic Flat Plaster—Walls and Ceilings. Marylee MacDonald. 1989.
- 22 The Preservation and Repair of Historic Stucco . Anne E. Grimmer. 1990.
- 23 Preserving Historic Ornamental Plaster. David Flaharty. 1990.
- 24 Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches. Sharon C. Park, AIA. 1991.
- 25 The Preservation of Historic Signs. Michael J. Auer. 1991.
- 26 The Preservation and Repair of Historic Log Buildings. Bruce. L. Bomberger. 1991.
- 27 The Maintenance and Repair of Architectural Cast Iron. John G. Waite; historical overview by Margot Gayle. 1991.
- 28 Painting Historic Interiors. Sara B. Chase. 1992.

- 29 The Repair, Replacement, and Maintenance of Historic Slate Roofs. Jeffrey S. Levine. 1992.
- 30 The Preservation and Repair of Historic Clay Tile Roofs. Anne E. Grimmer and Paul K. Williams. 1992.
- 31 Mothballing Historic Buildings. Sharon C. Park, AIA. 1993.
- 32 Making Historic Properties Accessible. Thomas C. Jester and Sharon C. Park, AIA. 1993.
- 33 The Preservation and Repair of Historic Stained and Leaded Glass. Neal A. Vogel and Rolf Achilles. 1993, updated 2007.
- 34 Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament. Jonathan Thornton and William Adair, FAAR. 1994.
- 35 Understanding Old Buildings: The Process of Architectural Investigation. Travis C. McDonald, Jr. 1994.
- 36 Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes. Charles A. Birnbaum, ASLA. 1994.
- 37 Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing. Sharon C. Park, AIA, and Douglas C. Hicks. 1995, updated 2006.
- 38 Removing Graffiti from Historic Masonry. Martin E. Weaver. 1995.
- 39 Holding the Line: Controlling Unwanted Moisture in Historic Buildings. Sharon C. Park, AIA. 1996.
- 40 Preserving Historic Ceramic Tile Floors. Anne E. Grimmer and Kimberly A. Konrad. 1996.
- 41 The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront. David Look, AIA, Terry Wong, and Sylvia Rose Augustus. 1997.
- 42 The Maintenance, Repair and Replacement of Historic Cast Stone. Richard Pieper. 2001.
- 43 The Preparation and Use of Historic Structure Reports. Deborah Slaton. 2004.
- 44 The Use of Awnings on Historic Buildings: Repair, Replacement and New Design. Chad Randl. 2004.
- 45 Preserving Historic Wooden Porches. 2006.
- 46 The Preservation and Reuse of Historic Gas Stations. Chad Randl. 2008.
- 47 Maintaining the Exterior of Small and Medium Size Historic Buildings. Sharon Park, FAIA. 2007. (note: Preservation Brief 47 is not yet available online. For information on how to obtain a hard copy of the brief, go to: www.nps.gov/hps/tps/tpscat_1.htm)

In addition to Preservation Briefs, TPS provides in-depth technical information on a variety of building materials. Please visit www.nps.gov/tps/education/free-pubs.htm for more information.

Appendix

Glossary

Adaptive Use/Reuse—The conversion of a building for a use other than that for which it was originally intended. Ideally, such conversions retain the architectural integrity of the building's exterior while making compatible adaptations to the interior which accommodate the needs of the building's adaptive use.

Archaeology—The science of identifying and interpreting the material remains of past human life and activities.

Architectural Review Board—A governing board charged with determining whether proposed changes to historic property are acceptable under written or implied guidelines within a local historic district.

Burial Grounds—Term used for unmarked graves, such as burial grounds of Native Americans, paupers, slaves, etc.

Cemeteries—Term used to describe marked graves.

Conservation—The preservation, management, and care of natural or cultural resources.

Certified Local Government (CLG)—Local governments are designated as CLGs if they have enacted a preservation ordinance, enforce the ordinance

through a commission and comply with the National Historic Preservation Act and state procedures. Currently, there are 50 Certified Local Governments in Georgia.

Community Development—The process of strengthening and developing communities within urban or suburban neighborhoods or towns.

Covenant—Restrictions attached in perpetuity to the deed of an historic property to ensure that the integrity of the structure or the land on which it is situated is protected once the property is sold. (See Easements)

Cultural Landscape—Landscape shaped by natural and cultural forces over a period of time.

Cultural Resource Management—The protection of sites, buildings, structures, or objects deemed to have local, regional, national, or international cultural significance that are threatened with destruction through development of any kind.

Demolition by Neglect—The destruction of a building through abandonment or lack of maintenance.

Design Guidelines—Standards of appropriateness or compatibility of building design within a historic district. Design

guidelines are frequently administered through an architectural review board or other governing body.

Easement—A partial interest in real property acquired through donation or purchase, carried as a deed restriction or covenant and monitored by a qualified preservation organization to protect important open spaces, building facades, and interiors. Easement programs have been established to protect farmland around rural villages, a block of commercial buildings or a stretch of scenic roadway. A facade easement involves preservation of a building's facade by restricting the right to alter the building's exterior front.

Historic District—A group of buildings, properties, or sites that have been designated by national, state, or local officials as a historic district.

Historic Preservation Commission—Local preservation commissions are established by local ordinances and members are usually appointed by the municipal governing body (i.e. mayor, and city council or county commission) to oversee implementation of the local preservation ordinance. The primary purposes of the local preservation commission are to survey and designate local historic districts and landmarks, to restrict their demolition and to ensure their character is protected through design review.

Historic Structure Report (HSR)—An analysis of a building's structural condition, including written and photographic documentation. HSRs are typically created to provide a record of a building's condition before restoration or renovation of the building.

Impact Study—A study conducted to determine the impact that new development would have on a specific area.

Infill—The use of vacant land or property within a developed area for new construction or development.

Land Trust—An organization established to hold land and administer its use according to the charter of the organization.

Landmarks Commission—State or local organizations with authority to determine eligibility of buildings and structures to be added to their landmark registers.

Local Historic District—A district created and controlled by a city or county government that serves to ensure that the overall character of the area will be preserved. Historic district significance can be ascribed to a collection of buildings, structures, sites, objects and spaces that possess integrity of location, design, setting, materials, workmanship feeling and association.

Main Street Program—A national program designed to revitalize the central business districts of small cities and towns. In Georgia, the Department of Community Affairs' Office of Downtown Development coordinates the Main Street and Better Hometown programs. These programs assist Georgia cities and neighborhoods in the development of their core commercial areas.

National Historic Landmark—National Historic Landmarks are nationally significant historic places designated by the Secretary of the Interior because they possess exceptional value or quality in illustrating or interpreting the

heritage of the United States. Today, fewer than 2,500 historic places bear this national distinction. (National Park Service *www.nps.gov*)

National Register of Historic Places—The National Register of Historic Places is the official list of the Nation's historic places worthy of preservation. Authorized by the National Historic Preservation Act of 1966, the National Park Service's National Register of Historic Places is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect America's historic and archeological resources. (National Park Service *www.nps.gov*)

Reconstruct—To re-create an historic building that has been damaged or destroyed; to erect a new structure resembling the old using historical, archaeological, architectural documents. (National Trust for Historic Preservation)

Regional Development Center (RDC)—Georgia is currently divided into 16 RDCs which provide comprehensive planning assistance to local governments. With funding from the Historic Preservation Division, 14 RDCs employ regional historic preservation planners.

Rehabilitate—To repair a structure and make it usable again while preserving those portions or features of the property that are historically and culturally significant. (National Trust for Historic Preservation)

Remodel—To change a building without regard to its distinctive features or style. Often involves changing the appearance of a structure by removing or covering original details and substituting new materials and forms.

(National Trust for Historic Preservation)

Renovate—To repair a structure and make it usable again, without attempting to restore its historic appearance or duplicate original construction methods or material. (National Trust for Historic Preservation)

Restore—To return a building to its form and condition as represented by a specified period of time using materials that are as similar as possible to the original materials. (National Trust for Historic Preservation)

Revolving Funds—Revolving funds enable preservation organizations to acquire property through donation, options or purchase. Revolving Fund programs provide effective alternatives to demolition or neglect of architecturally and historically significant properties by promoting their rehabilitation and enabling owners of endangered historic properties to connect with buyers who will rehabilitate their properties. Money from the sale of an endangered property is put back into the fund and used to purchase additional historic property.

Stabilize—To protect a building from deterioration by making it structurally secure, while maintaining its current form. (National Trust for Historic Preservation)

State Historic Preservation Office (SHPO)—Federal law mandates that each state receiving federal funds have a state historic preservation officer (SHPO). The SHPO serves as a key governmental preservation official who administers the federal and state government preservation activities and policies and advises non-governmental

organizations, corporations and individuals on adhering to preservation policies. In Georgia, the SHPO also serves as director of the Historic Preservation Division of the Georgia Department of Natural Resources.

Sustainable—Development that meets the needs of the present without compromising the ability of future generations to meet their own needs.

Glossary of Preservation Acronyms

ACHP—Advisory Council on Historic Preservation

AIA—American Institute of Architects

AICP—American Institute of Certified Planners

APA—American Planning Association

APT—Association for Preservation Technology International

ARB, BAR—Architectural Review Board, Board of Architectural Review

CLG—Certified Local Government

CRGIS—Cultural Resources Geographical Information System Facility

CRM—Cultural Resources Management

DOCOMOMO—International Committee for Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement

FAIA—College of Fellows of the American Institute of Architects

HABS—Historic American Buildings Survey

HAER—Historic American Engineering Record

HALS—Historic American Landscapes Survey

HRS—Historic Resources Survey

HSR—Historic Structure Report

HTC—Historic Tax Credit

ICOMOS—International Council on Monuments and Sites

IDP—Intern Development Program (for Architects)

LEED—Leadership in Energy and Environmental Design

NCPTT—National Center for Preservation Technology and Training

NEPA—National Environmental Policy Act

NHL—National Historic Landmark

NHPA (Section 106)—National Historic Preservation Act

NPS—National Park Service

NRHP, NR—National Register of Historic Places

NTHP—National Trust for Historic Preservation

PTN—Preservation Trades Network

RPA—Register of Professional Archaeologists

SAH—Society of Architectural Historians

SHPO—State Historic Preservation Office

THPO—Tribal Historic Preservation Office

USGBC—United States Green Building Council

VAF—Vernacular Architecture Forum

Frequently Asked Questions

What is Historic Preservation?

Historic preservation is the practice of recognizing, protecting, using and appreciating our nation's diverse cultural resources so that generations to come may benefit from them. Encompassing a wide range of resources—including houses, neighborhoods, commercial buildings, downtowns, bridges, churches, schools and battlefields—historic preservation is also an economic development tool that has proven to be an effective way to revitalize neighborhoods and downtowns.

What is the difference between restoration and rehabilitation?

Restoration and rehabilitation are two options available when preserving a property. During a restoration, the goal is to accurately depict the form, features and character of a property as it appeared at a particular period of time. To stay true to an era, features added during other periods in the structure's history must be removed and missing features from the restoration period are reconstructed using all available evidence. Typically restoration is used only for museums. This approach often removes authentic, though not original, historic fabric and replaces it with new material that often includes guesswork on details.

On the other hand, rehabilitation makes possible a modern or contemporary use through repair, alterations or additions to a historic structure. This type of project preserves the significant features of the structure, which convey its historical, cultural, or architectural values and features, including historic changes. This approach is generally preferred by preservation-

ists because it preserves historic fabric from the course of the building's history. Because it allows for contemporary or adaptive use, it is also the most prevalent preservation treatment.

What is the National Register of Historic Places?

The National Historic Preservation Act of 1966 assigned the National Register of Historic Places the central role in recognizing buildings, sites, districts, structures and objects significant in national, state or local history, archeology, architecture, engineering or culture. Listing in the National Register does not guarantee full protection from demolition, but any development project using federal money or requiring a federal permit must undergo Section 106 review, required by the Historic Preservation Act, to consider the impact the project might have on nearby sites that are on or eligible for the National Register. Nominations to the National Register are submitted to and approved by the Historic Preservation Division (HPD) of the Georgia Department of Natural Resources and the Register is maintained by the National Park Service, but the vast majority of the buildings on the list are privately owned.

What is the difference between the National Register of Historic Places, a National Historic District and a National Historic Landmark?

These terms are often confused, but each holds a different level of significance.

Individual structures are listed on the National Register, but entire neighborhoods or areas can also be designated as a National Historic District. To qualify, the area must retain architectural integrity

and reflect an aspect of the area's history. A historical overview of the entire district is needed. The purpose of the overview is to provide a basic background history of the area and to justify the significance of the district. Historic resources survey documentation is required for all proposed districts, which involves photographing and mapping all buildings in the district, recording their architectural characteristics, and assessing whether or not they contribute to the historic character of the district. For more information, contact the Historic Preservation Division (HPD) of the Georgia Department of Natural Resources.

The highest level of designation is a National Historic Landmark, and therefore specific criteria are used to determine a site's eligibility. National Historic Landmarks are properties deemed significant to all Americans because of their exceptional values or qualities, which help illustrate or interpret the heritage of the United States. If a property is named a National Historic Landmark, it is also listed on the National Register of Historic Places and able to obtain federal historic preservation funding, when available. Only 3% of properties on the National Register are also Landmarks and they are usually owned by private individuals or groups; others are owned by local, state, tribal or federal government agencies. For more information, visit the *National Park Service* Web site.

What is the difference between local landmarks or historic districts and the Georgia Register of Historic Places?

A local landmark or historic district is designated under city or county ordinance that seeks to retain the character of the building or area. To receive local

designation, a building or district must be historically, architecturally or culturally significant and retain most of its character. A Historic Preservation Commission reviews and comments on projects affecting designated buildings. Under most local laws, owners of designated properties cannot demolish, move or change exterior features of the structure without permission from the preservation commission.

Similar to the National Register, the Georgia Register of Historic Places is a form of recognition which makes individually listed structures eligible for state property tax incentives and provides for a review of some state-funded undertakings. The Georgia Register is the official listing of historic resources for the state and is maintained by the Historic Preservation Division (HPD) of the Georgia Department of Natural Resources.

How can I find out if a building/house is listed in the National Register of Historic Places?

The National Park Service posts its *National Register Information System* on the Web. Here you can search by name, location, agency, subject and more.

How can I nominate a property to the National Register of Historic Places?

For information about National Register districts or listings in Georgia, contact the Historic Preservation Division (HPD) of the Georgia Department of Natural Resources. HPD nominates eligible properties in Georgia to the National Register. For more information about the National Register, visit the *National Park Service's* Web site.

What is the National Historic Preservation Act?

The National Historic Preservation Act of

1966 (NHPA) was enacted due to public concern that so many of the nation's historic resources were not receiving adequate attention as the government sponsored much-needed public works projects. The NHPA, strengthened and expanded by several subsequent amendments, is today the basis of America's historic preservation policy.

What is the Georgia Historic Preservation Act?

The Georgia Historic Preservation Act of 1980 strengthens the concept of historic preservation within Georgia and favors the development of meaningful local preservation programs by establishing a framework for local governments to use in order to protect historic resources within their jurisdictions.

What does "Section 106 Review" mean?

Section 106 refers to a particular part of the National Historic Preservation Act of 1966 that requires every federal agency to take into account how each of its undertakings could affect historic properties.

Section 106 Review refers to the federal review process designed to ensure that historic properties are considered during federal project planning. The review process is administered by the Advisory Council on Historic Preservation, an independent agency, in consultation with the State Historic Preservation Officer. The council must be afforded a reasonable opportunity to comment on such projects. Any project involving federal funds is subject to Section 106 Review.

It is important to note that Section 106 Review extends to properties that possess significance and are determined eligible for listing on the National Register, but have not yet been listed.

What are preservation tax incentives?

Preservation tax incentives are available for any qualified project that the Secretary of the Interior designates as a certified rehabilitation of a certified historic structure. A certified historic structure is any building that is listed individually in the National Register or located in a registered historic district and certified as historically significant to the district. A certified rehabilitation is any rehabilitation of a certified historic structure that is certified as being consistent with the historic character of the property and the district in which it is located. Property owners are eligible for a 20% tax credit on rehabilitation costs if all criteria are met.

To be eligible for tax incentives for rehabilitation, a project must meet the basic tax requirements of the Internal Revenue Codes as well as the certification requirements. Applications are processed by the Historic Preservation Division (HPD) of the Georgia Department of Natural Resources and passed on with comments to the National Park Service for certification.

In Georgia, owners of income-producing commercial and owner-occupied residential National Register-listed structures that have undergone substantial rehabilitation qualify for an eight year freeze on property appraisals at a pre-rehabilitation amount. This is referred to as the State Property Tax Freeze and is administered by the Historic Preservation Division (HPD) of the Georgia Department of Natural Resources.



Preservation Directory

National Contacts

Advisory Council on Historic Preservation

1100 Pennsylvania Avenue NW, Suite 803
Old Post Office Building
Washington, DC 20004

phone: 202-606-8503

email: achp@achp.gov

www.achp.gov

American Institute of Architects

231 Peachtree Street, N.E.
Suite B-04
Atlanta, GA 30303

phone: 404-222-0099

fax: 404-222-9916

National Alliance of Preservation Commissions

225 West Broad Street
Athens, GA 30602

phone: 706-542-4731

fax: 706-369-5864

email: nacp@uga.edu

www.uga.edu/nacp/

www.uga.edu/nacp/programs/nacp/links.htm

National Association of Tribal Preservation Officers

Mailing Address:
P.O. Box 19189
Washington, DC 20036-9189

Street Address:
1625 K Street NW
Suite 1050
Washington, DC 20006

phone: 202-628-8476

fax: 202-628-2241

email: info@nathpo.org

www.nathpo.org

National Trust for Historic Preservation Southern Office

The National Trust for Historic Preservation's Southern Office serves Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, Puerto Rico, South Carolina, Tennessee, and the US Virgin Islands.

William Aiken House,
456 King Street
Charleston, SC 29403

phone: 843-722-8552

fax: 843-722-8652

email: sro@nthp.org

Partners for Sacred Places

1700 Sansom Street, 10th Floor
Philadelphia, PA 19103

phone: 215-567-3234

fax: 215-567-3235

email: partners@sacredplaces.org

Preservation Action

401 F Street NW
Suite 331
Washington, DC 20001

phone: 202-637-7873

fax: 202-637-7874

email: mail@preservationaction.org

www.preservationaction.org

Georgia-Statewide Contacts

Georgia Alliance of Preservation Commissions

P.O. Box 1453
Flowery Branch, GA 30542
email: gapc2009@gmail.com

Georgia Land Trust

Georgia Land Trust Service Center
FAQ Contact
380 Meigs Street
Atlanta, GA 30601-2430
phone: 706-546-7507
email: hansneuhauser@bellsouth.net
www.gepinstitute.com

National Park Service

- Field Director
- Superintendent Atlantic Coastal Plains SSO
- Superintendent Appalachian SSO

Southeast Field Area, National Park Service
100 Alabama St., N.W.
1924 Building
Atlanta, GA 30303
phone: 404-331-4998
fax: 404-563-3263

- Superintendent Gulf Coast SSO

Southeast Field Area, National Park Service
75 Spring Street, S.W.
Atlanta, GA 30303

State Historic Preservation Office Historic Preservation Division/DNR

34 Peachtree Street NW, Suite 1600
Atlanta, GA 30303-2316
phone: 404-656-2840
fax: 404-6518739
email: ray_luce@dnr.state.ga.us
www.gashpo.org

The Georgia Trust for Historic Preservation

1516 Peachtree Street
Atlanta, GA 30309-2916
phone: 404-881-9980
fax: 404-875-2205
email: info@georgiatruth.org
or mmcdonald@georgiatruth.org
www.georgiatruth.org

Georgia-Local Non-Profit Contacts by City

Atlanta History Center

130 West Paces Ferry Road N.W.
Atlanta, GA 30305-1366
phone: 404-814-4186
fax: 404-814-4186
www.atl.hist.org

Buckhead Heritage Society

3180 Mathieson Drive
Suite 200
Atlanta, GA 30305
phone: 404.467.9447
email: info@buckheadheritage.com
www.buckheadheritage.com

Atlanta Preservation Center

327 St. Paul Avenue SE
Atlanta GA 30312-3129
phone: 404-688-3353
fax: 404-688-3357

Cherokee County Historical Society

P.O. Box 1287
Canton, GA 30169-1287

phone: 770-345-3288

fax: 770-345-3289

email: sjoyner@rockbarn.org
or info@rockbarn.org

www.rockbarn.org

Historic Augusta, Inc.

P.O. Box 37
Augusta, GA 30903

phone: 706-724-0436

fax: 706-724-3083

email: info@historicaugusta.org
or erick@historicaugusta.org

www.historicaugusta.org

Historic Columbus Foundation

P.O. Box 5312
Columbus, GA 31906

phone: 706-322-0756

fax: 706-576-4760

email: hcfinc@historiccolumbus.com
or elizabeth@historicolombus.com

www.historiccolumbus.com

Historic Macon Foundation

P.O. Box 13358
Macon, GA 31208

phone: 478-742-5084

fax: 478-742-2008

email: jrogers@historicmacon.org

www.historicmacon.org

Historic Savannah Foundation

P.O. Box 1733
Savannah, GA 31402

phone: 912-233-7787

fax: 912-233-7706

email: info@historicsavannahfoundation.org

www.historicsavannahfoundation.org

Thomasville Landmarks, INC.

P.O. Box 1285
Thomasville, GA 31799-1285

phone: 229-226-6016

fax: 229-226-6672

email: tli@rose.net

www.thomasvillelandmarks.org

Georgia Main Street Program

Americus Office:

Office of Downtown Development
P.O. Box 566
Americus, GA 31709

Athens Office:

Office of Downtown Development
225 West Broad Street
Athens, GA 30601

fax: 706-425-3080

Community Design Specialist:

phone: 706-425-3079

Manager of The Georgia Trust's Main Street
Design Assistance Program:

phone: 706-425-2926

Program Manager, Design Services:

phone: 706-583-2734

Atlanta Headquarters:

Georgia Dept. of Community Affairs
Main Street Coordinating Program
60 Executive Park South NE
Atlanta, GA 30329

phone: 404-679-0604

email: kim.carter@dca.ga.gov

www.dca.ga.gov

Office Director:

phone: 404-679-3115

fax: 404-679-0572

Main Street Program Manager:

phone: 404-679-0604

fax: 404-327-6867

Program Manager, Training & Special
Projects, UGN Coordinator:

phone: 404-679-3101

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Regional Downtown Representative:

phone: 404-378-2307

fax: 706-425-3080

Atlanta Office:

260 14th Street, N.W., Suite A-148
Atlanta, GA 30318

phone: 404-376-8161

fax: 404-671-8570

www.georgiaheritage.com

Coastal Heritage Society

303 Martin Luther King, Jr. Blvd.
Savannah, GA 31401

phone: 912-651-6840

email: info@chsgeorgia.com

www.chsgeorgia.org/

Savannah Office:

501 Whitaker Street
Savannah, GA 31401

phone: 877-424-4789 or 912-651-2125

fax: 912-651-2831

Library & Archives: 912-651-2128

www.georgiaheritage.com

South Georgia Office:

Office of Downtown Development
P.O. Box 905
Nashville, GA 31639

Statewide Main Street Coordinator:

Mary Anne Thomas, Coordinator
Georgia Main Street Program
Center for Business and Economic Dev.
Georgia Southwestern State University
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www.mainstreetgeorgia.org

BY CITY:

ACWORTH:

City of Acworth—Main Street
Main Street Designated/Accredited Program
Amanda Sutter
4415 Senator Russell Avenue
Acworth, GA 30101

phone: 770-974-8813

fax: 770-974-4507

email: asutter@acworth.org

www.acworth.org

AMERICUS:

Americus Downtown Development
Authority, Main Street

Main Street Designated Program
101 West Lamar Street
Americus, GA 31709

phone: 229-924-4411

fax: 912-928-0430

email: angie.singletery@cityofamericus.net

www.cityofamericus.net/mainstreet.htm

ATHENS:

Athens Downtown Development Auth.
Main Street Designated Program
P.O. Box 1295
Athens, GA 30603

phone: 706-353-1421

fax: 706-546-8526

email: director@downtownathensga.com

www.downtownathensga.com

AVONDALE ESTATES:

City of Avondale Estates
21 N Avondale Plaza
Avondale Estates, GA 30002

phone: 404-294-5400

www.avondaleestates.org

BAINBRIDGE:

City of Bainbridge Main Street
Main Street Designated Program
107 South Broad Street
Bainbridge, GA 39817

phone: 229-248-2000
fax: 229-248-2008
email: aglover@bainbridgecity.com

www.bainbridgemainstreet.com

BLACKSHEAR:

Blackshear BHT
Main Street Designated Program
318 Taylor St
Blackshear, GA 31516

phone: 912-614-8419
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www.betterhometownblackshear.org

BLAIRSVILLE:

Blairsville Better Hometown
Main Street Designated Program
Blairsville Downtown Development Auth.
Main Street Accredited Program
P.O. Box 2955
Blairsville, GA 30514-2955

phone: 706-994-4837
email: manager@downtownblairsville.com

www.downtownblairsville.com

BREMEN:

City of Bremen–Better Hometown
Main Street Designated Program
232 Tallapoosa Street
Bremen, GA 30110

phone: 770-537-2331
fax: 770-537-5136
email: sewellmill1@gmail.com

www.downtownbremen.com

BRUNSWICK:

Brunswick Main Street
Main Street Designated/Accredited Program
P.O. Box 684
Brunswick, GA 31521-0684

phone: 912-265-4032
fax: 912-265-8181
email: mhill@cityofbrunswick-ga.gov
email: ddaexc@brunswickga.org

www.brunswickgeorgia.net

BUCHANAN:

City Of Buchanan–Better Hometown
Main Street Designated/Accredited Program
P.O. Box 64300 Hwy. 120
Buchanan, GA 30113

phone: 770-646-3081
fax: 770-646-7748
email: kking@buchananga.com

BYRON:

Byron Better Hometown
Main Street Designated/Accredited Program
401 Main Street
Byron, GA 31008-7017

phone: 478-956-5555
fax: 478-965-5299
email: byroncrossiong@yahoo.com

www.byronga.com

CALHOUN:

Calhoun Main Street
Main Street Designated Program
P.O. Box 248
Calhoun, GA 30703

phone: 706-602-5570
fax: 706-602-5609
email: sroland@calnet-ga.net

CANTON:

Canton Main Street
Main Street Designated Program
151 Elizabeth Street
Canton, GA 30114

phone: 770-704-1545
email: ginger.garrard@canton-georgia.com

CARROLLTON:

Carrollton Main Street
Main Street Designated/Accredited Program
Mrs. Jessica Reynolds
115 Rome Street
Carrollton, GA 30117-3102

phone: 770-832-6901
fax: 770-832-6292
email: mainstreet@carrollton-ga.gov

www.mainstreetcarrollton.com

CARTERSVILLE:

Cartersville Downtown
Main Street Accredited Program

Cartersville Main Street Development
Authority
Main Street Designated Program
Development Authority
1 Friendship Plaza B
Cartersville, GA 30120-3564

phone: 770-607-3480
fax: 770-607-3690
email: lhood@cityofcartersville.org
www.cvillemainst.com

CEDARTOWN:

Downtown Cedartown Association
Main Street Designated/Accredited Program
609 S. Main Street
Cedartown, GA 30125-3432

phone: 770-748-2090
fax: 770-749-5346
email: rcruark@bellsouth.net
www.downtowncedartown.com

CLEVELAND:

Cleveland Better Home Town
Main Street Accredited Program
3 Courthouse Square
Cleveland, GA 30528

email: mflynn@clevelandbetterhometown.org
www.clevelandbetterhometown.org

COCHRAN:

Cochran Better Hometown
Main Street Designated Program
P.O. Box 8
Cochran, GA 31014

phone: 478-297-0306
email: sosler@cityofcochran.com

COLLEGE PARK:

City of College Park–Main Street
Main Street Designated Program
P.O. Box 87137
College Park, GA 30337

phone: 404-767-1537
fax: 404-762-4607
email: erocker@collegeparkga.org

COLUMBUS:

Uptown Columbus, Inc.
Main Street Designated Program
101 First Avenue, Ste. 100
Columbus, GA 31902

phone: 706-596-0111
fax: 706-596-0012
email: rbishop@uptowncolumbusga.com
www.uptowncolumbusga.com

COMMERCE:

Commerce Main Street/Commerce DDA
Main Street Designated/Accredited Program
P.O. Box 7171645
South Elm Street
Commerce, GA 30529

phone: 706-335-2954
fax: 706-335-3790
email: mainstreet@commercega.org
www.commercega.org

CONYERS:

Conyers Main Street Foundation
Main Street Designated Program
901 Railroad Street
Conyers, GA 30012

phone: 770-929-4239
fax: 770-602-2545
email: monica.coffin@conyersga.com
www.conyersmainstreet.com

Main Street Accredited Program
607 Clubland Circle
Conyers, GA 30094-3619

email: monica.coffin@conyersga.com
www.conyersmainstreet.com

CORDELE:

Cordele Main Street
Main Street Designated/Accredited Program
P.O. Box 5739
Cordele, GA 31010

phone: 229-273-3102
fax: 229-273-6773
email: monicabranch@cityofcordele.com

CORNELIA:

City of Cornelia Better Hometown
Main Street Designated/Accredited Program
Program Manager
P.O. Box 785181 Larkin Street
Cornelia, GA 30531

phone: 706-778-8586
fax: 706-778-2234
email: *bht@corneliageorgia.org*

www.corneliageorgia.org

COVINGTON:

Main Street Covington
Main Street Designated Program
2104 Washington Street
Covington, GA 30014

phone: 770-385-2077
fax: 770-385-8481
email: *mscovington@cityofcovington.com*

www.downtowncovington.org

DAHLONEGA:

Dahlonega Better Hometown Program
Main Street Designated/Accredited Program
465 Riley Road
Dahlonega, GA 30533-0810

phone: 706-864-6133
fax: 706-864-4837
email: *dahlongadda@alltel.net*
or *joelcordle@cityofdahlonega.com*

DALTON:

Dalton Downtown Development Auth
Main Street Designated/Accredited Program
Authority P.O. Box 707
Dalton, GA 30722

phone: 706-278-3332
fax: 706-226-8082
email: *info@downtowndalton.com*
or *veronica@downtowndalton.com*

www.downtowndalton.com

DARIAN:

City of Darien
Main Street Accredited Program
Better Hometown Program
P.O. Box 452106 Washington Street
Darien, GA 31305

phone: 912-437-6686
fax: 912-437-2208
email: *ddadirector@dariantel.net*

www.cityofdarienga.com

DONALSONVILLE:

Donalsonville Better Hometown
Main Street Designated Program
P.O. Box 308
Donalsonville, GA 39845

phone: 229-524-8209
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email: *beverlyburke@hotmail.com*

DOUGLAS:

Douglas Main Street Program
Main Street Designated/Accredited Program
P.O. Box 470
Douglas, GA 31533

phone: 912-384-5161
fax: 912-389-3446
email: *mainstreet@cityofdouglas.com*

www.cityofdouglas.com

DOUGLASVILLE:

The City of Douglasville—Main Street
Main Street Accredited Program
Downtown Development Authority
6694 East Broad Street
Douglasville, GA 30134

phone: 770-947-3000
fax: 770-947-5926
email: *mainstreet@ci.douglasville.ga.us*
email: *dglcub@mindspring.com*

www.ci.douglasville.ga.us

DUBLIN:

Main Street Dublin
Main Street Designated Program
P.O. Box 689
Dublin, GA 31021

phone: 478-272-2560
fax: 478-272-4153
email: *mainstreet@dlcga.com*

DULUTH:

City of Duluth—Main Street
Main Street Designated/Accredited Program
3167 Main Street
Duluth, GA 30096-3263

phone: 770-497-5309
fax: 678-475-3510
email: *cmgahee@duluthga.net*

www.duluth-ga.com

EATONTON:

Better Hometown- Eatonton
Main Street Designated Program
P.O. Box 4384
Eatonton, GA 31024

phone: 706-749-9150

email: eatontonbht@yahoo.com

ELBERTON:

Main Street Elberton
Main Street Designated/Accredited Program
Ms. Julie LeNeave
P.O. Box 70
Elberton, GA 30635-0070

phone: 706-213-0626

fax: 706-213-0676

email: leneave@elberton.net

email: sherring@cityofelberton.net

www: www.mainstreet-elberton.net

ELLIJAY:

Better Hometown of Ellijay
Main Street Designated/Accredited Program
197 N. Main Street
Ellijay, GA 30540

phone: 706-635-4711

fax: 706-635-8467

email: bht@ellijay.com

www: www.downtownellijay.org

FAYETTEVILLE:

City of Fayetteville–Main Street
Main Street Designated Program
240 South Glynn Street
Fayetteville, GA 30214

phone: 770-719-4147

fax: 770-460-4238

email: bwismer@fayetteville-ga.gov

FLOWERY BRANCH:

Flowery Branch Better Hometown
Main Street Accredited Program
P.O. Box 7575517 Main Street
Flowery Branch, GA 30542-5687

email: jamesrfb@bellsouth.net

FORSYTH:

City of Forsyth Better Hometown
Main Street Designated Program
Forsyth, GA 31029

phone: 478-994-7747

fax: 478-994-7746

email: lpippin@cityofforsyth.com

www: www.cityofforsyth.net

FORT VALLEY:

Fort Valley Main Street/DDA
Main Street Designated Program
P.O. Box 1864
Fort Valley, GA 31030

phone: 478-825-5986

fax: 478-825-7711

email: lkhoury@fortvalley.net

www: www.fortvalleymainstreet.org

GAINESVILLE:

Main Street Gainesville
Main Street Designated Program
P.O. Box 2496
Gainesville, GA 30503

phone: 770-297-1141

email: athompson@gainesville.org

www: www.downtowngainesville.com

GORDON:

Gordon Better Hometown
Main Street Designated Program
P.O. Box 760
Gordon, GA 31031

phone: 478-628-3555

fax: 478-628-3555

email: gordonbetterhometown@yahoo.com

GRAY:

Gray Station Better Hometown
Main Street Designated/Accredited Program
P.O. Box 626
Gray, GA 31032

phone: 478-986-5199

fax: 478-986-6675

email: daniels244@windstream.net

www: www.graystationbht.com

GREENSBORO:

Greensboro Better Hometown
Main Street Accredited Program
P.O. Box 741
Greensboro, GA 30642

phone: 706-453-7592
fax: 706-453-1430
email: cailhammons@greeneccoc.org

www.greeneccoc.org

GREENVILLE:

Greenville Better Hometown
Main Street Designated Program
P.O. Box 567
Greenville, GA 30222

phone: 706-672-1263
email: greenvillebht@bellsouth.net

GRIFFIN:

Main Street Griffin
Main Street Designated/Accredited Program
P.O. Box T
Griffin, GA 30224

phone: 770-228-5356
fax: 770-233-2907
email: kharris-braggs@cityofgriffin.com

www.cityofgriffin.com

HAMPTON:

Hampton Better Hometown
Main Street Designated/Accredited Program
P.O. Box 400
Hampton, GA 30228

phone: 770-946-4306
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email: cfranklin@cityofhampton-ga.gov

www.cityofhampton-ga.gov

HAPEVILLE:

Hapeville Main Street
Main Street Designated Program
3468 N. Fulton Avenue
Hapeville, GA 30354

phone: 404-669-8269
fax: 404-669-2113
email: aobrien@hapeville.org

HARTWELL:

Hartwell Downtown Development Agency
Main Street Designated/Accredited Program
P.O. Box 1105
Hartwell, GA 30643

phone: 706-376-0188
fax: 706-376-0187
email: hartwellmainstreet@hartcom.net

www.cityofhartwell.com/mainstreet

HAWKINSVILLE:

Hawkinsville Better Hometown
Main Street Designated/Accredited Program
P.O. Box 120100 Lumpkin St
Old Opera House
Hawkinsville, GA 31036-0120

phone: 478-783-9294
fax: 478-783-9297
email: downtown@comsouth.net

HOMERVILLE:

Homerville Better Hometown
Main Street Designated/Accredited Program
P.O. Box 535
Homerville, GA 31634-0535

phone: 912-218-3323
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email: bht@cityofhomerville.com

www.bht.cityofhomerville.com

JEFFERSON:

Jefferson Main Street
Main Street Designated/Accredited Program
28 College Street
Jefferson, GA 30549-1036

phone: 706-367-5714
email: blaughinghouse@cityofjeffersonga.com

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KINGSLAND:

City Of Kingsland DDA
Main Street Designated/Accredited Program
P.O. Box 250107 South Lee Street
Kingsland, GA 31548

phone: 912-729-2848
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LAFAYETTE:

LaFayette Main Street
Main Street Designated Program
Main Street and Economic Development
LaFayette, GA 30728

phone: 706-639-1519
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email: lafayetteecon@hotmail.com

www.cityoflafayettega.org

City of LaFayette
Main Street Accredited Program
Ms. Catherine Edgemon
Main Street & Economic Development Dept
P.O. Box 89
LaFayette, GA 30728

email: lafayetteecon@hotmail.com

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LAGRANGE:

Downtown LaGrange Development
Authority
Main Street Designated/Accredited Program
Development Authority 133 Main Street
LaGrange, GA 30240

phone: 706-298-4533
fax: 706-883-6153
email: bencomerford@downtownlagrange.com

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LAVONIA:

Lavonia Better Hometown
Main Street Designated/Accredited Program
1269 East Main Street
Lavonia, GA 30553

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LOCUST GROVE:

City of Locust Grove Better Hometown
Main Street Designated/Accredited Program
Downtown Manager
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Locust Grove, GA 30248

phone: 770-692-2320
fax: 770-692-2326
email: lccityhall@locustgrove-ga.gov

www.locustgroveonline.com

LYONS:

Lyons Better Hometown
Main Street Designated/Accredited Program
134 NW Broad Street
Lyons, GA 30436

phone: 912-526-6445
fax: 912-526-4372
email: bhtlyons@nctv.vom
or bhtlyons@cybersouth.com

www.talesfromthealtamaha.com

MADISON:

City of Madison
Main Street Designated/Accredited Program
P.O. Box 32132 North Main Street
Madison, GA 30650

phone: 706-342-1251
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MCDONOUGH:

Main Street McDonough
Main Street Designated Program
5 Griffin Street
McDonough, GA 30253

phone: 770-898-9868
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email: mainstreet@mcdonough-ga.gov

MILLEDGEVILLE

Milledgeville Main Street
Main Street Designated Program
Downtown Development Authority
Milledgeville, GA 31059

phone: 478-414-4014
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www.milledgevillemainstreet.com

MILLEN:

Millen Better Hometown
Main Street Designated/Accredited Program
548 Cotton Avenue
Millen, GA 30442

phone: 478-982-5595
fax: 478-982-5512
email: ahometown@bellsouth.net

MONROE:

City of Monroe–Main Street
Main Street Designated/Accredited Program
Downtown Development Authority
P.O. Box 581215 North Broad Street
Monroe, GA 30655-0581

phone: 770-266-5331

email: aholder@monroega.gov

www.monroedowntown.com

MOULTRIE:

Moultrie Main Street
Main Street Designated/Accredited Program
P.O. Box 3368
Moultrie, GA 31776

phone: 229-890-5455

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email: amyj@moultriega.net

NASHVILLE:

Nashville Better Hometown, Inc.
Main Street Designated Program
P.O. Box 432
Nashville, GA 31639

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NEWMAN:

Main Street Newnan
Main Street Designated/Accredited Program
6 First Avenue
Newnan, GA 30263

phone: 770-253-8283

email: lbridges@cityofnewnan.org

www.mainstreetnewnan.com

OGLETHORPE:

Oglethorpe Better Hometown
Main Street Designated Program
P.O. Box 425
Oglethorpe, GA 31068

phone: 478-472-6485

email: macoboer@windstream.net

PELHAM:

Pelham Better Hometown
Main Street Designated/Accredited Program
P.O. 271
Pelham, GA 31779

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email: jeubanks@familybankonline.com

PEMBROKE:

City of Pembroke–Better Hometown
Main Street Designated Program
P.O. Box 130
Pembroke, GA 31321

phone: 912-653-4413

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email: pembrokega@g-net.net

RICHLAND:

Richland Better Hometown, Inc.
Main Street Designated Program
200 Broad Street
Richland, GA 31825

phone: 229-942-3692

email: chipov@bellsouth.net

ROME:

Main Street Rome
Main Street Designated/Accredited Program
607 Broad Street P.O. Box 1433
Rome, GA 30162-1433

phone: 706-236-4477

fax: 706-236-4448

email: downtown@romea.us

www.romea.us

SOCIAL CIRCLE:

Social Circle Better Hometown
Main Street Designated Program
Better Hometown, Inc.
P.O. Box 612
Social Circle, GA 30025

phone: 770-464-1866

fax: 770-464-2113

email: mikemiller@socialcirclega.com

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ST. MARYS:

City of St. Marys–Downtown Development
Main Street Designated/Accredited Program
418 Osborne Street
St. Marys, GA 31558

phone: 912-882-8111

fax: 912-882-8231

email: alyce.thornhill@tds.net

STATESBORO:

Statesboro Main Street
Main Street Designated Program
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Statesboro, GA 30459

phone: 912-764-7227

fax: 912-489-6638

email: mainstreet@statesborodowntown.com

STONE MOUNTAIN:

Main Street Stone Mountain, Inc.
Main Street Designated/Accredited Program
922 Main Street
Stone Mountain, GA 30083-3010

phone: 770-498-7334

fax: 770-498-7335

email: mainstreetstone@bellsouth.net

www.mainstreetstonemountain.com

SUMMERVILLE:

Summerville Better Hometown
Main Street Designated Program
P.O. Box 180
Summerville, GA 30747

phone: 706-859-0917

email: cosmapping@windstream.net

SUWANEE:

City of Suwanee
Main Street Designated Program
373 Highway 23
Suwanee, GA 30024

phone: 770-945-8996

fax: 678-714-0992

email: astarnes@suwanee.com

SYLVANIA:

Better Hometown DDA
Main Street Accredited Program
103 North Main Street
Sylvania, GA 30467

phone: 912-564-7200

fax: 912-564-7200

email: betterhome@windstream.net

TALLAPOOSA:

Tallapoosa Better Hometown
Main Street Designated Program
Tallapoosa, GA 30176

phone: 770-574-2345

fax: 770-574-3100

email: kgardner@tallapoosaga.gov

www.tallapoosaga.gov

THOMASTON:

Thomaston Main Street
Main Street Designated/Accredited Program
106 East Lee Street P.O. Box 708
Thomaston, GA 30286

phone: 706-647-8311

fax: 706-646-2653

email: downtownmanager@cityofthomaston.com

email: schapman@cityofthomaston.com

www.cityofthomaston.com

THOMASVILLE:

Downtown Thomasville–Main Street
Main Street Designated Program
P.O. Box 1540
Thomasville, GA 31799

phone: 229-227-7020

fax: 229-227-3320

email: karens@thomasville.org

www.downtownthomasville.com

TIFTON:

Tifton-Tift County Main Street
Main Street Designated/Accredited Program
504 Main Street
Tifton, GA 31794

phone: 229-391-3977

fax: 229-386-2923

email: lgaskins@tifton.net

www.tifton.net

TOCCOA:

Main Street Toccoa
Main Street Designated/Accredited Program
P.O. Box 579
Toccoa, GA 30577-0579

phone: 706-282-3269
fax: 706-886-7766
email: ctabor@cityoftoccoa.com
www.moultriega.com

TRENTON:

City of Trenton Georgia
Main Street Designated/Accredited Program
P.O. Box 518
Trenton, GA 30752

phone: 706-657-4167
fax: 706-657-7228
email: pcervelli@trentonga.net
www.downtowntrentonga.org

TYBEE ISLAND:

Tybee Island Better Hometown
Main Street Designated Program
P.O. Box 2749
Tybee Island, GA 31328

phone: 912-844-9771
email: cmorton@cityoftybee.org

UNION POINT:

Downtown Development Authority
Main Street Designated/Accredited Program
P.O. Box 233
Union Point, GA 30669

phone: 706-486-2351
email: upbht01@windstream.net
www.unionpointga.org

VALDOSTA:

Ellen Hill
Main Street Designated/Accredited Program
Central Valdosta Development Authority
300 North Lee Street
Valdosta, GA 31603-1125

phone: 229-259-3577
fax: 229-259-5416
email: ehill@valdostacity.com
www.valdostamainstreet.com

VIDALIA:

Downtown Vidalia Association—Main Street
Main Street Designated Program
P.O. Box 1605
Vidalia, GA 30475

phone: 912-537-8033
fax: 912-537-9964
email: info@downtownvidaliaassociation.org
www.downtownvidaliaassociation.org

VIENNA:

Vienna Better Hometown
Main Street Designated/Accredited Program
203 West Cotton Street
Vienna, GA 31092

phone: 229-268-4921
fax: 229-268-4919
email: viennacomdev@sowega.net
www.cityofvienna.org

VILLA RICA:

City of Villa Rica
Main Street Designated/Accredited Program
571 W. Bankhead Hwy
Villa Rica, GA 30180

phone: 479-785-1014
fax: 479-631-0091
email: bdaniell@villarica.org
or kstovall@villarica.org
www.villarica.org

WARRENTON:

Better Hometown Warrenton, Inc.
Main Street Designated/Accredited Program
P.O. Box 27
Warrenton, GA 30828

phone: 706-465-9604
fax: 706-465-1789
email: chamber@warrencountyga.com

WASHINGTON:

Washington Main Street
Main Street Designated/Accredited Program
P.O. Box 9
Washington, GA 30673-0009

phone: 706-678-4654
fax: 706-678-3752
email: djenkins@washingtonwilkes.org
www.washingtonwilkes.org

WAYCROSS:

City of Waycross Main Street Program
Main Street Designated/Accredited Program
P.O. Box 99
Waycross, GA 31502

phone: 912-287-2944

email: rmaddox@waycrossga.com

www.waycrossga.com

WAYNESBORO:

City of Waynesboro
Main Street Designated Program
Waynesboro City Hall
Waynesboro, GA 30830

phone: 706-554-8018

fax: 706-554-8009

email: astein@waynesboroga.com

www.waynesboroga.com

WEST POINT:

West Point Better Hometown
Main Street Designated/Accredited Program
P.O. Box 574
West Point, GA 31833-0574

email: downtown@cityofwestpointga.com

www.cityofwestpointga.com

WOODBINE:

Woodbine Better Hometown
Main Street Designated Program
P.O. Box 26
Woodbine, GA 31569

phone: 912-576-3211

fax: 912-576-3274

email: cityofwoodbine@tds.net

www.woodbinegeorgia.net

WOODSTOCK:

Woodstock Main Street/Downtown
Development Authority
Main Street Designated Program
8632 Main Street
Woodstock, GA 31096

phone: 770-592-6056

email: bpeppers@woodstockga.gov

WRIGHTSVILLE:

Wrightsville Better Hometown
Main Street Designated Program
P.O. Box 94
Wrightsville, GA 31096

phone: 478-864-0048

email: hometown@wrightsville-johnsoncounty.com

Georgia Heritage and Historical Societies by County

APPLING:

Appling County Heritage Center
P.O. Box 87
Baxley, GA 31515-0087

phone: 912-367-8133

fax: 912-367-4050

www.baxley.org/index.php?option=com_content&view=article&id=63&Itemid=57

Appling County Historical Society
P.O. Box 1063
Baxley 31513-7063

BACON:

Alma/Bacon County Historical Society
201 N. Pierce Street
Alma, GA 31510

phone: 912-632-8450

fax: 912-632-4512

BALDWIN:

Friends of Baldwin County Cemeteries, Inc.
3690 Sussex Dr. NE
Milledgeville, GA 31061-9337

phone: 478-455-0966

www.friendsofcems.org/Baldwin

Georgia's Old Capitol Museum Society
P.O. Box 1177
Milledgeville, GA 31059-1177

phone: 478-453-1803

www.oldcapitalmuseum.org

Old Capitol Historical Society
P.O. Box 4
Milledgeville, GA 31061

phone: 912-453-9049

phone: 912-452-4637

Georgia College and State University
Ina Dillard Russell Library, Special Collections
Campus Box 043
Milledgeville, GA 31061-0490

phone: 478-445-0988

fax: 478-445-6847

email: scinfo@gcsu.edu

library.gcsu.edu/~sc

Museum and Archives of Georgia Education
Georgia College and State University
C.P.O. Box 95
131 South Clark Street
Milledgeville, GA 31061

phone: 478-445-4391

fax: 478-445-6847

www.library.gcsu.edu/~sc/magepages

Old Governor's Mansion
120 S. Clarke St.
Milledgeville, GA 31061-3336

phone: 478-445-4545

www.gcsu.edu/mansion

BANKS:

Banks County Historical Society
P.O. Box 473
Homer, GA 30547

phone: 706-335-3786

fax: 478-445-3045

BARROW:

Barrow County Historical Society
Barrow County Museum
74 West Athens Street
P.O. Box 277
Winder, GA 30680

phone: 770-307-1183

fax: 478-445-3045

Fort Yargo State Park
210 S. Broad Street
Winder, GA 30680

phone: 770-867-3489

fax: 770-867-7517

email: fort_yargo_park@dnr.state.ga.us

www.ganet.org/dnr/parks

BARTOW:

Bartow History Center
13 N. Wall St.
Cartersville, GA 30120-3331

phone: 770-382-3818

www.bartowhistorycenter.org

Etowah Valley Historical Society
PO Box 1886
Cartersville, GA 30120

phone: 770-606-8862

Euharlee Historical Society
118 Covered Bridge Road
Cartersville, GA

phone: 770-607-2017

email: lindagenealogy@yahoo.com

euharleehistoricalsociety.webs.com

BEN HILL:

Blue and Gray Museum
116 N. Johnston St.
P.O. Box 1285
Fitzgerald, GA 31750

phone: 229-426-5069

fax: 229-426-5069

email: bgmuseum@mchsi.com

www.fitzgeraldga.org

Fitzgerald-Ben Hill County Library
123 N. Main Street
Fitzgerald, GA 31750

phone: 229-426-5080

fax: 229-426-5084

email: mitchell@mail.benhill.public.lib.ga.us

BIBB:

Georgia Legal History Foundation
Mercer Law School
1021 Georgia Ave
Macon, GA 31207-1001

phone: 478-301-2622

Middle Georgia Historical Society
935 High Street
P.O. Box 13358
Macon, GA 31208-3358

phone: 912-743-3851

BRANTLEY:

Brantley County Historical
& Preservation Society
P.O. Box 1096
Nahunta, GA 31553-1096

phone: 912-462-5961

fax: 478-752-8259

email: dotham@coastalb.com

BROOKS:

Quitman/Brooks County Historical
Museum & Cultural Center
121 N Culpepper St.
Quitman, GA 31643-2048

phone: 229-263-6000

Brooks County Historical Society
P.O. Box 676
Quitman, GA 31643

BRYAN:

Richmond Hill Historical Society
P.O. Box 381
Richmond Hill, GA 31324-0381

phone: 912-727-2318

BULLOCH:

Bulloch County Historical Society
P.O. Box 42
Statesboro, GA 30459

phone: 912-681-1956

Georgia Southern University
Henderson Library
P.O. Box 8074
Georgia Southern University
Statesboro, GA 30460-8074

phone: 912-681-5115

fax: 912-681-5034

email: mgoss@georgiasouthern.edu

www.lib.gasou.edu/

Georgia Southern University Museum
P.O. Box 8061
Georgia Southern University
Statesboro, GA 30460-1000

phone: 912-681-5444

ceps.georgiasouthern.edu/museum

BURKE:

Burke County Genealogical Society, Inc.
P.O. Box 1522
Waynesboro, GA 30830-2522

phone: 706-554-5223 or 478-237-7029

Burke County Museum
536 Liberty Street
Waynesboro, GA 30830

phone: 706-554-4889

fax: 706-544-0350

email: bcmuseum@bellsouth.net

home.bellsouth.net/p/PWP-bcmuseum

Okefenokee Heritage Center
1490 N. Augusta Avenue
Waycross, GA 31503

phone: 912-285-4260

www.okefenokeeheritagecenter.org

BUTTS:

Butts County Historical Society
Highway 42, Indian Spring
P.O. Box 215
Jackson, GA 30233

phone: 770-775-6734

fax: 770-775-2493

email: buttscountyhistoricalsociety@yahoo.com

Indian Springs State Park Museum
678 Lake Clark Road
Flovilla, GA 30216

phone: 770-504-2277

fax: 770-504-2178

www.gastateparks.org

CAMDEN:

Guale Historical Society
P.O. Box 398
Saint Marys, GA 31558-0398

phone: 912-882-4587

fax: 770-504-2178

Bryan-Lang Historical Library
P.O. Box 715
Woodbine, GA 31569

phone: 912-576-5841
fax: 770-504-2178

Camden County Historical Commission
P.O. Box 398
St. Marys, GA 31558

phone: 912-882-4587
fax: 770-504-2178

St. Mary's Historic Preservation Commission
418 Osborne Street
St. Mary's, GA 31558

phone: 912-882-5516
fax: 912-882-7734
email: *max.tinsleypci.st-marys.ga.us*

CANDLER:

Candler County Historical Society
P.O. Box 325
Metter, GA 30439

phone: 912-882-5516
fax: 912-882-7734
email: *mustang@pineland.net*

CARROLL:

Bowdon Area Historical Society
P.O. Box 112
Bowdon, GA 30108-0112

phone: 770-258-0242

Carroll County Historical Society
P.O. Box 1308
Carrollton, GA 30112-0024

phone: 770-834-3081
phone: 770-836-6494
fax: 912-882-7734
fax: 770-836-6626

www.carrollcountyhistory.org

Carroll County Genealogical Society
P.O. Box 576
Carrollton, GA 30117

phone: 770-832-7746
fax: 912-882-7734

members.aol.com/carrollgen/index.htm

Roopville Archive and Historical Society
165 Old Highway 27S
P.O. Box 285
Roopville, GA 30170

phone: 770-854-8099
fax: 770-854-4170
email: *rahs@speedfactory.net*

freepages.history.rootsweb.com

CATOOSA:

Chickamauga and Chattanooga National
Military Park
P.O. Box 2128
Fort Oglethorpe, GA 30742-0128

phone: 706-866-9241
fax: 423-752-5215

www.nps.gov/chch

Catoosa County Historical Society
P.O. Box 113
Ringgold, GA 30736

phone: 706-866-1781
fax: 770-836-6626
email: *TGSirley@aol.com*

CHARLTON:

Charlton County Historical Society
P.O. Box 575
Folkston, GA 31537-0575

phone: 912-496-4578
fax: 423-752-5215

Stephen C. Foster State Park
RR 1 Box 131
Fargo, GA 31631

phone: 912-637-5274
fax: 912-637-5587
email: *joe-yeager@dnr.state.ga.us*

www.gastateparks.org

Okefenokee National Wildlife Refuge
Route 2, Box 3330
Folkston, GA 31537

phone: 912-496-7836
fax: 912-496-3332
email: *okefenokee@fws.gov*

okefenokee.fws.gov

CHATHAM:

Bonaventure Historical Society
1317 East 55th Street
Savannah, GA 31404-4615

mailing address:

P.O. Box 5954
Savannah, GA 31414-5954

fax: 404-658-6734

email: bonaventure330@aol.com

www.bonaventurehistorical.org

Bethesda Museum.
Cunningham Historic Center
9520 Ferguson Avenue
Savannah, GA 31406

phone: 912-351-2040

fax: 912-351-2060

Coastal Georgia Archaeological Society
1253 Little Neck Road
Savannah, GA 31419

phone: 912-920-2299

fax: 912-961-7000

Coastal Heritage Society
303 MLK Jr. Blvd.
Savannah, GA 31401-4217

phone: 912-651-6840

fax: 912-651-6971

phone: 912-651-6895

email: admin@chsgeorgia.org

www.chsgeorgia.org

Coastal Scottish Heritage Society
P.O. Box 31093
Savannah, GA 31410-8193

phone: 912-356-0491

First African Baptist Church
23 Montgomery St.
Savannah, GA 31401

phone: 912-233-2244

fax: 912-234-7950

Public Relations Director

phone: 912-233-6597

email: firstafrican@msn.com

www.theoldestblackchurch.org

Fort Pulaski National Monument
P.O. Box 30757

phone: 912-786-5787

fax: 912-786-6023

email: FOPU_Administration@nps.gov

www.nps.gov/FOPU

Georgia Historical Society
Hodgson Hall Archives and Library
501 Whittaker Street
Savannah, GA 31499

phone: 912-651-2128

fax: 912-651-2831

email: gahist@ix.netcom.com

www.savga.com/ghs/

Green-Meldrim House
14 West Macon Street
Savannah, GA 31401

phone: 912-232-1251

fax: 912-598-7966

Girl Scouts First Headquarters
330 Drayton St.
Savannah, GA 31401-4433

phone: 912-232-8200

www.gshg.org

Harper Fowlkes House
218 W. Jones St.
Savannah, GA 31401

phone: 912-234-2180

harperfowlkeshouse.com

Independent Presbyterian Church
P.O. Box 9266
Savannah, GA 31412-9266

phone: 912-236-3346

www.ipcsav.org

Juliette Gordon Low Birthplace
10 E. Oglethorpe Ave.
Savannah, GA 31401-3707

phone: 912-233-4501

www.juliettegordonlowbirthplace.org

Lamar Institute, Inc.
P.O. Box 2992
Savannah, GA 31402-2992

phone: 912-826-5214

Massie Heritage Interpretation Center
207 E. Gordon Street
Savannah, GA 31401

phone: 912-651-5070

fax: 912-651-7380

Savannah Area Genealogical Association
P.O. Box 15385
Savannah, GA 31416-2085

phone: 912-598-0847

fax: 706-272-2977

www.savannahgenealogy.org

Savannah College of Art and Design
Historic Preservation Program
P.O. Box 3146
201 W. Charlton Street
Savannah, GA 31402-3146

phone: 912-525-6900

fax: 912-525-6904

www.scad.edu

Savannah Diocesan Archives
601 E. Liberty St.
Savannah, GA 31401-5196

phone: 912-201-4070

www.diosav.org/archives

Savannah Jewish Federation
P.O. Box 23527
Savannah, GA 31403-3527

phone: 912-355-8111

www.savj.org

Savannah-Ogeechee Canal Society, Inc.
681 Fort Argyle Rd.
Savannah, GA 31419-9239

phone: 912-748-8068

www.savannahogeecheecanal.com

Savannah Town Committee,
NSCDA in Georgia
329 Abercorn St
Savannah, GA 31401-4634

phone: 912-233-1828

nscdaga.org

SCAD Department of Architectural History
P.O. Box 3146
Savannah, GA 31402-3146

phone: 912-525-6055

www.scad.edu/architectural-history

Thunderbolt Museum Society
2702 Mechanics Ave.
Savannah, GA 31401-4599

phone: 912-354-8913

thunderboltmuseum.org

Tybee Island Historical Society
30 Meddin Drive
Fort Screven
Tybee Island, GA 31328

mailing address:

P.O. Box 366

Tybee Island, GA 31328-0366

phone: 912-786-5801

fax: 912-786-6538

email: *TybeeLH@Bellsouth.net*

www.tybeelighthouse.org

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P.O. Box 3146
Savannah, GA 31402-3146

phone: 229-762-3165

fax: 229-762-3165

email: *erossell@scad.edu*

CHATTOOGA:

Chattooga County Historical Society
119 E. Washington Street
Summerville, GA 30747

phone: 404-651-2707

phone: 404-651-2804

CHEROKEE:

Cherokee County Historical Society
P.O. Box 1287
Canton, GA 30169

phone: 770-345-3288

fax: 770-345-3289/6743

email: *sjoyner@rockbarn.org*

www.rockbarn.org

www.cherokeeconomyhistorymuseum.com

CLARKE:

Athens Historical Society
P.O. Box 7745
Athens, GA 30604-7745

phone: 706-353-1801
fax: 706-552-0753
email: *athens_hist_soc@yahoo.com*
rootsweb.com/~gaahs/

Athens-Clarke Heritage Foundation, Inc.
Fire Hall No. 2
489 Prince Ave.
Athens, GA 30601-2448

phone: 706-353-1801
fax: 706-552-0753
email: *achf@achfonline.org*
achfonline.org

Carter-Coile Country Doctors Museum
111 Marigold Lane
P.O. Box 306
Winterville, GA 30683

phone: 706-742-8600
fax: 706-742-5476
email: *winterville@charter.net*

Church-Waddel-Brumby House/
Athens Welcome Center
280 E. Dougherty Street
Athens, GA 30601

phone: 706-353-1820
fax: 706-353-1770
email: *athenswc@negia.net*

www.visitathensga.com/welcomecenter.html

First A.M.E. Church
521 N. Hull St.
Athens, GA 30601-2603

phone: 706-613-3155
firstame.org

Old Athens Cemetery Foundation
1430 Broadlands
Watkinsville, GA 30677

phone: 706-769-6698
fax: 706-354-7239

T. R. R. Cobb House
175 Hill St.
Athens, GA 30601-2419

phone: 706-369-3513
www.trrcobbhouse.org

University of Georgia School of
Environmental Design
Caldwell Hall
Athens, GA 30602

phone: 404-542-3030

University of Georgia Libraries
Map Collection
Science Library
University of Georgia
Athens, GA 30602

phone: 706-542-0690
fax: 706-542-6523
email: *jsutherl@uga.cc.uga.edu*
www.libs.uga.edu/maproom/ahtml/mchpil.html

Society of Georgia Archivists
P.O. Box 80631
Athens, GA 30608

University of Georgia Press
330 Research Dr. Ste. 100B
Athens, GA 30605-2759

phone: 706-369-6156
www.ugapress.uga.edu

CLAYTON:

Historical Jonesboro-Clayton County
100 Carriage Lane
P.O. Box 922
Jonesboro, GA 30237

phone: 770-473-0197
fax: 770-473-9855
email: *stateloyaks@historicaljonesboro.org*

COBB:

Acworth Society for Historic Preservation
P.O. Box 851
Acworth, GA 30101

phone: 770-975-1930
fax: 770-975-1980

Austell City Museum
2716 Broad Street
Austell, GA 30001

phone: 770-944-4309
fax: 770-944-4311

Austell Historical Preservation Society
City Hall
2716 Broad Street
Austell, GA 30001

phone: 770-948-4909
fax: 770-944-4311

Cobb County Historic Preservation
Commission
191 Lawrence Street
Suite 300
Marietta, GA 30090

phone: 770-565-4846
email: jrnash@att.net

Cobb County Genealogical Society, Inc.
P.O. Box 1413
Marietta, GA 30061-1413

phone: 770-434-0507

www.cobbgagensoc.org

Cobb Landmarks and Historical Society
The Root House Museum
145 Denmeade Street
Marietta, GA 30060

phone: 770-426-4982
fax: 770-499-9540
email: CLHS2@bellsouth.net

www.cobblandmarks.com

Kennesaw Historic Preservation Commission
2529 J O Stephenson Ave NW
Kennesaw, GA 30144-2797

phone: 770-424-8274 Ext 3204

Kennesaw Historical Society
2829 Cherokee Street
Kennesaw, GA 30144

phone: 770-427-2117
fax: 770-499-3376

phone: 770-975-0877

www.mindspring.com/~robertcjones/khs/khs.htm

Seven Springs Historical Society/Museum
3901 Brownsville Road
P.O. Box 4
Powder Springs, GA 30127

phone: 678-567-5611
email: mspatdel40@aol.com

www.cityofpowdersprings.org

Smyrna Historical & Genealogical Society
825 Austin Dr. SE
Smyrna, GA 30082-3305

phone: 770-435-7549
fax: 770-435-7549
email: SmyrnaMuse@AOL.com

www.smyrnahistory.org

COFFEE:

World War II Flight Training Museum
P.O. Box 190
Douglas, GA 31534

phone: 912-383-9111

www.ww2flighttrainingmuseum.org

COLQUITT:

Colquitt County Historical Society
204 Fifth St. SE
Moultrie, GA 31768

phone: 229-985-3763
fax: 770-528-4944

COLUMBIA:

Grovetown Museum
P.O. Box 120
Grovetown, GA 30813-0120

phone: 706-868-6338

Columbia County Historical Society
P.O. Box 203
Appling, GA 30802

phone: 706-556-6629
fax: 770-528-4944

COOK:

Cook County Historical Society
180 Gary Ln.
Adel, GA 31620-9682

mailing address:

P.O. Box 497
Adel, GA 31647

phone: 229-549-8241**fax:** 770-528-4944**COWETA:**

Newnan-Coweta Historical Society
Male Academy Museum
30 Temple Avenue
P.O. Box 1001
Newnan, GA 30264-1001

phone: 770-251-0207**fax:** 770-683-0208**email:** *nchs@newnanbiz.net***www.nchistoricalsociety.org**

Coweta County Genealogical Society
P.O. Box 1014
Newnan, GA 30264

phone: 229-549-8241**fax:** 770-528-4944

Moreland Community Historical Society
P.O. Box 158/128
Moreland, GA 30259

phone: 770-253-1963**fax:** 770-528-4944

Senoia Area Historical Society
P.O. Box 301
Senoia, GA 30276

phone: 770-599-6457**fax:** 770-683-0208

City of Senoia
80 Main Street
Senoia, GA 30276
P.O. Box 310

phone: 770-599-3679

Coweta County Genealogical Society, Inc.
5 West Broad Street
Grantville, GA 30220

mailing address:

P.O. Box 427
Grantville, GA 30264

email: *info@ccgsinc.org***CRAWFORD:**

Crawford County Historical Society
Intersection of GA Hwy 42 & US Hwy 80
Knoxville, GA

mailing address:

P.O. Box 622
Roberta, GA 31078-0622

phone: 912-836-3158**fax:** 912-836-2355**www.crawfordcountyhistoricalsociety.org**

Dawson County Historical and Genealogical Society
P.O. Box 1074
Dawsonville, GA 30534

DADE:

Dade County Historical Society
P.O. Box 512
Trenton, GA 30752

phone: 229-386-3400**fax:** 229-386-7007

Sue Forrester Chair, Board of Directors

phone: 706-398-3340**email:** *sueforrester@hotmail.com***DAWSON:**

Dawson County Historical and Genealogical Society
P.O. Box 1074
Dawsonville, GA 30534

phone: 706-216-3439**fax:** 229-386-7007**www.dawsoncounty.org/dchshomepage.htm**

Dawson County Board of Commissioners
78 Howard Avenue East, Suite 100
Dawsonville, GA 30534

phone: 706-344-3501**fax:** 706-344-3889**DECATUR:**

Decatur County Historical Society
119 W Water Street
Bainbridge, GA 31817

mailing address:

P.O. Box 682
Bainbridge, GA 31817

phone: 912-246-7994

DEKALB:

Avondale Historical Society
121 Berekeley Rd
Avondale Estates, GA 30002

DeKalb Historical Society
101 East Court Square
Decatur, GA 30030-2544

phone: 404-373-1088
fax: 404-378-8287

www.dekalbhistory.org

Confederate Memorial Camp 1432
Georgia Division, Sons of Confederate Veterans
Masonic Temple Building, Suite 201
108 E. Ponce de Leon Avenue
Decatur, GA 30030-2582

phone: 706-542-5788
email: TheCarving@juno.com

Stone Mountain Park
Antebellum Plantation
P.O. Box 778
Stone Mountain, GA 30086

phone: 770-498-5722
fax: 770-498-5607
phone: 770-413-5344
email: chorton@stonemountainpark.com

www.stonemountainpark.org

DOOLEY:

Vienna Historic Preservation Society
P.O. Box 309
Vienna, GA 31092

phone: 229-268-3663
fax: 229-268-3664
email: vhps@sowega.net

www.historicvienna.org

DOUGHERTY:

Thronateeska Heritage Center and
Wetherbee Planetarium
100 W. Roosevelt Ave.
Albany, GA 31701-2325

phone: 912-432-6955
fax: 229-435-1572
email: info@heritagecenter.org

www.heritagecenter.org

DOUGLAS:

Historical Society of Douglas County
P.O. Box 2018
Douglasville, GA 30133-2018

phone: 770-949-2787
fax: 229-435-1572

Friends of Sweetwater Creek State Park
1826 Mt. Vernon Road
Lithia Springs, GA 30122

phone: 770-942-2555
fax: 770-489-8287
email: w_cahill@bellsouth.net

www.friendsofsweetwatercreek.org

Sweetwater Creek State Conservation Park
P.O. Box 816
Lithia Springs, GA 30122

phone: 770-732-5871
fax: 770-732-5874
email: sweetwater_creek_park@dnr.state.ga.us

www.gastateparks.org

EARLY:

Early County Historical Society
P.O. Box 564
Blakely, GA 31723-0521

phone: 912-723-3171

ECHOLS:

Echols County Historical Society
814 Bethel Church Rd
Lake Park, GA 31636-5866

phone: 229-559-5230

EFFINGHAM:

Georgia Salzburger Society
2980 Ebenezer Rd.
Rincon, GA 31326-3716

phone: 912-754-7001
email: gaslzbrgr@aol.com

www.georgiasalzburgers.com

Guyton Historical Society
205 Lynn Bonds Avenue
P.O. Box 99
Guyton, GA 31312

phone: 912-772-3353
fax: 912-772-3152

Historic Effingham Society
1002 Pine Street
P.O. Box 999/665
Springfield, GA 31329-0999

phone: 912-826-4976

fax: 912-772-3152

email: histeffingham@aol.com

ELBERT:

Elbert County Historical Society
1 Deadwyler Street
P.O. Box 1033
Elberton, GA 30635-1033

phone: 706-283-1185

fax: 912-772-3152

North Georgia Methodist Historical Society
1015 Ruckersville Road
Elberton, GA 30635

phone: 706-283-8426

email: RevAnn@juno.com

EMANUEL:

Emanuel County Historic Preservation Society
161 Museum Road
P.O. Box 353
Swainsboro, GA 30401

phone: 478-289-0070

fax: 706-283-6380

EVANS:

Evans County Historical Society
P.O. Box 6
Claxton, GA 30417-0006

phone: 912-739-4870

FANNIN:

Fannin Co. Historical Foundation
P.O. Box 2062
Blue Ridge, GA 30513-2062

FAYETTE:

Fayette County Historical Society
195 Lee Street
P.O. Box 421
Fayetteville, GA 30214-0421

phone: 770-716-6020

phone: 770-461-7152

fayettehistoricalsociety.com

FLOYD:

Cave Spring Historical Society
13 Cedartown Road
P.O. Box 715
Cave Spring, GA 30124

phone: 706-777-8865

Northwest Georgia Historical &
Genealogical Society
P.O. Box 5063
Rome, GA 30162

phone: 706-236-4607

fax: 706-236-4605

email: kinzerj@mail.floyd.public.lib.ga.us

Rome Area History Museum
303-305 Broad Street
Rome, GA 30161

phone: 706-235-8051

Berry College
Oak Hill and the Martha Berry Museum
2277 Martha Berry Highway
Mt. Berry, GA 30149

phone: 706-291-1883

fax: 706-802-0902

email: oakhill@berry.edu

www.berry.edu/oakhill

Cave Spring Historical Society
13 Cedartown Road
P.O. Box 715
Cave Spring, GA 30124

phone: 706-777-8865

fax: 706-802-0902

Chieftains Museum
501 Riverside Parkway
Rome, GA 30162

mailing address:

P.O. Box 373

Rome, GA 30162

phone: 706-291-9494

fax: 706-297-2410

email: info@chieftainsmuseum.org

www.chieftainsmuseum.org

FORSYTH:

Historical Society of Forsyth County
P.O. Box 1334
Cumming, GA 30028-1334

phone: 770-781-3768

www.historicforsyth.com/

Forsyth County Heritage Foundation
P.O. Box 3121
Cumming, GA 30128

phone: 770-887-1626

fax: 706-236-1515

email: *donshadburn@webtv.net*

FRANKLIN:

Franklin County Historical Society
310 McFarlin Bridge Road
P.O. Box 541
Carnesville, GA 30521-0541

phone: 706-384-5119/4805

fax: 706-236-1515

Royston Public Library
684 Franklin Springs St
Royston, Georgia 30662

phone: 706-245-6748

FULTON:

American College
3330 Peachtree Road NE
Atlanta, GA 30326-1001

phone: 404-231-9000

Alpharetta Historical Society
Mansell House and Gardens
1835 Old Milton Parkway
Alpharetta, GA 30009

phone: 770-475-4663

fax: 770-475-0091

email: *info@alpharettahistoricalsociety.org*

www.ahsga.org

Ansley Park Civic Association
Apt 4, 940 Myrtle Sreet
Atlanta, GA 30309-4144

phone: 404-888-9030

P.O. Box 77125
Atlanta, GA 30357

www.ansleypark.org

Atlanta History Center
130 West Paces Ferry Road N.W.
Atlanta, GA 30305-1366

phone: 404-814-4186

fax: 404-814-4186

www.atl.hist.org

Atlanta Preservation Center
327 St. Paul Avenue SE
Atlanta GA 30312-3129

phone: 404-688-3353

fax: 404-688-3357

Atlanta Historical Society
3101 Andrews Drive
Atlanta, GA 30305

Atlanta Urban Design Commission
55 Trinity Avenue
Suite 3400
Atlanta, GA 30335-0331

phone: 404-330-6200

fax: 404-658-7491

Autrey Mill Nature Preserve & Heritage
Center
9770 Autrey Mill Road
Johns Creek, GA 30022

phone: 678-366-3511

www.autreymill.org

College Park Historical Society
3675 Auditorium Way
P.O. Box F
College Park, GA 30337

phone: 404-767-6202

fax: 404-523-3248

www.collegeparkhistoricalsociety.blogspot.com

East Point Historical Society
1685 Norman Berry Drive
East Point, GA 30344

mailing address:

P.O. Box 90675
East Point, GA 30364-0675

phone: 404-767-4656

fax: 770-489-8287

Eleventh Circuit Historical Society
P.O. Box 1556
Atlanta, GA 30301

phone: 404-335-6395

fax: 770-489-8287

email: *Wanda_Lamar@ca11.uscourts.gov*

www.ca11.uscourts.gov

Fox Theatre
660 Peachtree Street NE
Atlanta, GA 30365

phone: 404-881-2100

fax: 404-881-2028

email: *info@foxtheatre.org*

www.foxtheatre.org

Friends of Bulloch Hall
180 Bulloch Ave.
P.O. Box 1309
Roswell, GA 30075

email: *info@bullochhall.org*

www.bullochhall.org

Georgia African American Historic
Preservation Committee and Network
c/o Office of the President
Morris Brown College
643 Martin Luther King, Jr. Drive

phone: 404-220-0102

fax: 404-659-4315

Georgia Capitol Museum
7 Martin Luther King Jr Dr Ste 142
Atlanta, GA 30334-9004

phone: 404-651-6996

Georgia Genealogical Society
P.O. Box 550247
Atlanta, GA 30355-2747

phone: 770-893-1881

www.gagensociety.org

Georgia Public Broadcasting
260 14th St. NW
Atlanta, GA 30318-5360

phone: 404-685-2415

www.gpb.org

Georgia State University
Department of History
100 Decatur Street SE
Atlanta, GA 30303

phone: 404-651-2000

Hapeville Historical Society
PO Box 82055
Hapeville, GA 30354

phone: 404-669-2175

fax: 404-651-2476

Heritage Sandy Springs
6110 Blue Stone Rd. NE
Atlanta, GA 30328-3802

phone: 404-851-9111

www.heritagesandysprings.org

Historic Oakland Cemetery
248 Oakland Avenue SE
Atlanta, GA 30312

phone: 404-688-2107

fax: 404-658-6092

email: *oaklandcemetery@mindspring.com*

www.oaklandcemetery.com

Inman Park Neighborhood Association
P.O. Box 5358
Atlanta, GA 31107

phone: 404-688-2107

fax: 404-658-6092

email: *info@inmanpark.org*

www.inmanpark.org

Lee-Stelzer Heritage Research Museum
372 Sisson Avenue NE
Atlanta, GA 30317

phone: 404-373-6327

fax: 404-658-6092

Martin Luther King, Jr. National Historic Site
450 Auburn Avenue NE
Atlanta, GA 30312

phone: 404-331-5190

fax: 404-730-3112

email: *malu_resourcemanagement@nps.gov*

www.nps.gov/malu/

Old Campbell County Historical Society
PO Box 342/463
Fairburn, GA 30213-0342

phone: 770-997-3385
fax: 770-996-7732
phone/fax: 770-996-6796

Roswell Historical Society
Roswell Cultural Arts Center
950 Forrest Street
Roswell, GA 30075

mailing address:
P.O. Box 1636
Roswell, GA 30077-1636

phone: 770-992-1665
fax: 770-594-6402
email: *SocietyRHS@aol.com*

www.roswellhs.org

Salvation Army Southern Historical Center
1032 Metropolitan Pkwy. SW
Atlanta, GA 30310-3488

phone: 404-752-7578

www.salvationarmyhistory.org

Society of the War of 1812
in the State of Georgia
3065 River North Pkwy NW
Atlanta, GA 30328-1117

phone: 770-396-7960

Woodward Academy GMA Archives
1662 Rugby Ave
College Park, GA 30337-2199

phone: 404-765-4000

GLYNN:

Coastal Georgia Genealogical Society
4106 Riverside Dr.
Brunswick, GA 31520

phone: 912-265-5916

www.glynngen.com/cggs

Coastal Georgia Historical Society
P.O. Box 21136
Saint Simons Island, GA 31522-0636

phone: 912-638-4666
fax: 912-638-6609

www.saintsimonslighthouse.org

Fort Frederica National Monument
6515 Frederica Rd.
Saint Simons Island, GA 31522-9727

phone: 912-638-3639

www.nps.gov/fofr

Hofwyl Plantation
5556 US Hwy 17 North
Brunswick, GA 31525

phone: 912-264-7333
fax: 912-638-3639
email: *hofwyl@darientel.net*

www.gastateparks.org/info/hofwy

GORDON:

Gordon County Historical Society
P.O. Box 342
Calhoun, GA 30701-0342

phone: 706-629-1515
fax: 706-629-4510
fax: 912-635-4420
email: *qchs1974@bellsouth.net*

GRADY:

Grady County Historical Society
P.O. Box 586
Cairo, GA 31728-0586

phone: 229-377-6699
phone/fax: 229-377-5142

www.gradyhistorical.org

GREENE:

Greene County Historical Society
P.O. Box 238
Greensboro, GA 30642-0238

phone: 706-453-7534
phone: 706-453-2588
fax: 706-453-4970

GWINNETT:

City of Norcross—Community
Development Department
65 Lawrenceville Street
Norcross, GA 30071

phone: 770-448-2122
fax: 770-242-0824
email: *lblaszyk@norcross-ga-gvt.com*

www.norcrossdda.com

Gwinnett Historical Society
P.O. Box 261
Lawrenceville, GA 30046-0261/30245

phone: 770-822-5174
fax: 770-237-5616
email: ghs@gwinnetths.org

www.gwinnetths.org

Snellville Historical Society
2405 Springdale Dr
Snellville, GA 30078-3763

phone: 770-972-4729

Suwanee Historical Association
P.O. Box 815
Suwanee, GA 30174

HABERSHAM:

Friends of Mountain Hall
P.O. Box 305
Mt. Airy, GA 30563
phone: 706-778-0504
fax: 229-435-1572
email: mountainhall@alltel.net

www.mountainhall.org

Habersham County Historical Society
228 Main St N
Cornelia, GA 30531-2119

phone: 706-754-3314

Habersham County Historical Society
P.O. Box 1552
Clarkesville, GA 30523

HALL:

Clermont Historical Society
P.O. Box 441
Clermont, GA 30527

phone: 770-983-1248

www.clermontga.com/clermonthistoricalsociety

Northeast Georgia Historical and
Genealogical Society
5845 Norton Circle
Flowery Branch, GA 30542

mailing address:
P.O. Box 907643 NLS
Gainesville, GA 30501

phone: 770-967-3808
fax: 229-386-7007

Stone Rangers, Inc.
P.O. Box 1538
Flowery Branch, GA 30542-0026

phone: 678-316-8072

HANCOCK:

Sparta-Hancock County Historical Society
353 E. Broad Street
Sparta, GA 31087

phone: 706-444-6411

HARALSON:

Haralson County Historical Society, Inc.
Old Haralson County Courthouse
P.O. Box 585
Buchanan, GA 30113-0585

phone: 770-646-3369

www.hchistory.com

HARRIS:

Harris County Trust for Historic Preservation
P.O. Box 16
Hamilton, GA 31811

phone: 706-663-2815
fax: 706-663-2815
email: cemeteryhill@earthlink.net

HART:

Hart County Historical Society & Museum
31 East Howell Street
P.O. Box 96
Hartwell, GA 30643-0096

phone: 706-245-0395
phone: 706-376-6330
fax: 706-376-1456

HEARD:

Heard County Historical Society
161 Shady Street
P.O. Box 990
Franklin, GA 30217

phone: 706-675-6507

HOUSTON:

Perry Area Historical Society
P.O. Drawer D
Perry, GA 31069

JACKSON:

Jackson County Historical Society
c/o Crawford W. Long Museum
28 College Street
Jefferson, GA 30549
phone: 706-367-5307

JEFFERSON:

Jefferson County Historical Society
P.O. Box 491
Louisville, GA 30434-0491
phone: 912-625-3244

Louisville Historical Society
P.O. Box 491
Louisville, GA 30434-0491

JENKINS:

Jenkins County Historical Society
Chamber of Commerce
548 Cotton Street
Millen, GA 30442
phone: 912-982-5595
fax: 912-982-5112

JOHNSON:

Johnson County Historical Society
Route 1, Box 795
Wrightsville, GA 31096
mailing address:
P.O. Box 87
Wrightsville, GA 31096-0087

JONES:

Old Clinton Historical Society
RFD 5-Clinton-Box 143
Gray, GA 31032

LAMAR:

Barnesville–Lamar County Historical Society
P.O. Box 805
Barnesville, GA 30204
phone: 770-358-7905
phone: 770-358-0150 (Museum)

LANIER:

Lanier County Historical Society, Inc.
103 E Main St
Lakeland, GA 31635-1117
phone: 229-247-1040

LAURENS:

Laurens County Historical Society
Academy and Bellevue Streets
P.O. Box 1461
Dublin, GA 31040-1461
phone: 478-272-9242
email: history@nlamerica.com

LEE:

Lee County Historical Society
P.O. Box 393
Leesburg, GA 31763

LIBERTY:

Liberty County Historical Society
P.O. Box 982
Hinesville, GA 31310-0982
phone: 912-368-7002
libertyhistory.org/joomla/

Midway Museum
P.O. Box 195
Midway, GA 31320
phone: 912-884-5837
www.themidwaymuseum.org

LINCOLN:

Lincoln County Historical Society
147 Lumber Street
P.O. Box 869
Lincolnton, GA 30817
phone: 706-359-1031

LOWNDES:

Hahira Historical Society
202 E. Lawson Street
Hahira, GA 31632
phone: 912-794-2274

Lake Park Area Historical Society
P.O. Box 803
Lake Park, GA 31636-0803
phone: 229-559-5771

Lowndes County Historical Society
and Museum
305 W. Central Avenue
P.O. Box 56
Valdosta, GA 31603-0056

phone: 229-247-4780
fax: 229-247-2840
email: history@valdostamuseum.org

www.valdostamuseum.org

Valdosta Town Committee, NSCDA in GA
821 Millpond Rd
Valdosta, GA 31602-1656

phone: 229-242-7997

LUMPKIN:

Dahlonega Historic Preservation Commission
465 Riley Road
Dahlonega, GA 30533

phone: 706-864-4613
fax: 706-864-4937
email: cityhall@alltel.com

Lumpkin County Historical Society
P.O. Box 894
Dahlonega, GA 30533

phone: 706-864-0743

MACON:

Ideal City Hall
P.O. Box 9
Ideal, GA 31041

phone: 478-949-2720

Macon County Historical Society
North Dooley Street
P.O. Box 571
Montezuma, GA 31063

Marshallville City Hall
P.O. Box 83
Marshallville, GA 31057

phone: 478-967-2535

MADISON:

Madison County Heritage Association
P.O. Box 74
Danielsville, GA 30633

phone: 706-795-2017

MCDUFFIE:

McDuffie County Historical Society
633 Hemlock Drive
P.O. Box 1816
Thomson, GA 30824

phone: 706-595-5584
fax: 706-595-4710

MCINTOSH:

Ashantilly Center
P.O. Box 1449
Darien, GA 31305-1449 **phone:** 912-634-0303

www.ashantilly.org

Lower Altamaha Historical Society
P.O. Box 1405
Darien, GA 31305-1405

phone: 912-485-2251
fax: 912-485-2141
email: bsullivan@ocean.nos.noa.gov

www.loweraltamahahistoricalsociety.org

MERIWETHER:

Meriwether Historical Society
P.O. Box 741
Greenville, GA 30222

Roosevelt Warm Springs Institute Library
P.O. Box 1000
Warm Springs, GA 31830-0100

phone: 706-655-5616

www.rooseveltrehab.org

MONROE:

Monroe County Historical Society
East Johnston Street
P.O. Box 401
Forsyth, GA 31029

phone: 912-994-5070

MORGAN:

Madison Morgan Cultural Center
434 S. Main Street
Madison, GA 30650-1640

phone: 706-342-4743

www.mmcc-arts.org

Morgan County Historical Society
277 South Main Street
Madison, GA 30650

phone: 706-342-9627

Morgan County Landmarks Society, Inc.
P.O. Box 248
Madison, GA 30650-0248

phone: 706-342-0434

Historic Preservation Commission Meeting
Rutledge City Hall
P.O. Box 277
Rutledge, GA 30663

MURRAY:

Whitfield-Murray Historical Society
715 Chattanooga Avenue
Dalton, GA 30720

MUSCOGEE:

Brookstone School Young Historians
440 Bradley Park Dr,
Columbus, GA 31904-2901

phone: 706-324-1392

Columbus Museum
1251 Wynnton Rd.
Columbus, GA 31906-2899

phone: 706-748-2562

www.columbusmuseum.com

Historic Columbus Foundation
P.O. Box 5312
Columbus, GA 31906-0312

phone: 706-322-0756

www.historiccolumbus.com

Port Columbus National Civil War
Naval Museum
1002 Victory Dr.
Columbus, GA 31901-3429

phone: 706-327-9798

www.portcolumbus.org

NEWTON:

Newton County Historical Society
P.O. Box 2415
Covington, GA 30015-7415

phone: 678-625-8239

Newton County Historical Society
Chamber of Commerce Building
2100 Washington Street
P.O. Box 2415
Covington, GA 30210

phone: 770-786-7310

fax: 770-786-1294

Oxford Historical Shrine Society, Inc.
P.O. Box 245
Oxford, GA 30054

phone: 770-787-4857

fax: 770-786-1294

www.emory.edu/OXFORD/CampusTour/oldchurch.html

OGLETHORPE:

Historic Oglethorpe County
P.O. Box 307/1793
Lexington, GA 30648-0307

phone: 706-742-7195

PAULDING:

Paulding County Historical Society
P.O. Box 333
Dallas, GA 30132-0006

www.pchsm.org

PEACH:

Byron Area Historical Society
101 East Heritage Blvd.
P.O. Box 755
Byron, GA 31008-0755

phone: 478-956-4204

fax: 912-956-5299

PICKENS:

Marble Valley Friends
P.O. Box 2
Tate, GA 30177-0002

phone: 770-735-3151

Marble Valley Historical Society, Inc.
Main Street
P.O. Box 815
Jasper, GA 30143-0815
phone: 706-268-3311
www.marblevalley.org

PIERCE:

Pierce County Historical & Genealogical Society
P.O. Box 443
Blackshear, GA 31516

PIKE:

Pike County Historical Society, Inc.
P.O. Box 700
Zebulon, GA 30295
phone: 770-567-8534

POLK:

Aragon Historical Society
P.O. Box 333
Aragon, GA 30104-0333
phone: 770-684-3771

Polk County Historical Society
205 N. College Avenue
P.O. Box 203
Cedartown, GA 30125-0203

phone: 770-748-5276
phone: 770-749-0073

PUTNAM:

Eatonton-Putnam Co. Historical Society
104 Church St
Eatonton, GA 31024-1306
phone: 404-327-6844
phone: 706-485-6442

RABUN:

Foxfire Fund/Museum
P.O. Box 541
Mountain City, GA 30562
phone: 706-746-5828
fax: 706-746-5829

Rabun County Historical Society
P.O. Box 921
Clayton, GA 30525-0921
phone: 706-782-5292
www.rabunhistory.org

RANDOLPH:

Randolph Historical Society
Location: Route 1, Box 1005
Shellman, GA 31786
mailing address:
P.O. Box 456
Cuthbert, GA 31740
phone: 912-679-5165

RICHMOND:

Augusta Canal Authority
P.O. Box 2367
Augusta, GA 30903-2367
phone: 706-823-0440
www.augustacanal.com

Augusta Genealogical Society, Inc.
P.O. Box 3743
Augusta, GA 30914-3743
phone: 706-738-2241
augustagensociety.org

Augusta Museum of History
560 Reynolds St.
Augusta, GA 30901-1430
phone: 706-722-8454
www.augustamuseum.org

Augusta-Richmond County Historical Society
2500 Walton Way
Augusta, GA 30904-2200
phone: 706-737-1532
fax: 706-667-4415
www.thearchs.org

Historic Augusta, Inc.
P.O. Box 37
Augusta, GA 30903-0037
phone: 706-724-0436
www.historicaugusta.org

Lucy Craft Laney Museum of Black History
1116 Phillips St.
Augusta, GA 30901-2724

phone: 706-724-3576

www.lucycraftlaneymuseum.com

Summerville Neighborhood Association
P.O. Box 12212
Augusta, GA 30904-2212

ROCKDALE:

Rockdale County Historical Society
967 Milstead Avenue
P.O. Box 351
Conyers, GA 30207

phone: 770-483-4398

SCHLEY:

Schley County Historical Society
P.O. Box 326
Ellaville, GA 31806

SEMINOLE:

Seminole County Historical Society
P.O. Box 713
Donalsonville, GA 31759

SPALDING:

Griffin-Spalding Historical Society
P.O. Box 196
Griffin, GA 30224

phone: 770-229-2432

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Toccoa, GA 30577

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phone: 706-282-5055

www.toccoahistory.com

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P.O. Box 65
Andersonville, GA 31711

Jimmy Carter National Historic Site
300 North Bond Street
Plains, GA 31780

phone: 229-824-4104

fax: 229-824-3441

www.nps.gov/jica/

TALIAFERRO:

Taliaferro County Historical Society
P.O. Box 32
Crawfordville, GA 30631

phone: 706-456-2776

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Tattnall County Historical Society
P.O. Box 2012
Reidsville, GA 30453-2012

phone: 912-557-4402

TAYLOR:

Taylor County Historical-Genealogical
Society
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phone: 912-862-3410

email: nodlu2@aol.com

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McRae, GA 31055

TERRELL:

Terrell County Historic Preservation Society
P.O. Box 63
Dawson, GA 39842-0063

phone: 229-995-2125

email: terrellhistorical@windstream.net

www.tchps.org

Terrell County Restoration Society
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Dawson, GA 31742

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fax: 912-995-4000
email: eduskin@surfsouth.com

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Parrott, GA 39877

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Ochlockee, GA 31733

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Thomas County Historical Society
725 N. Dawson Street
P.O. Box 1922
Thomasville, GA 31792-4452

phone: 912-226-7664
phone: 229-226-7664
www.rose.net/~history/index.htm

Thomasville Genealogical Library
P.O. Box 1597
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phone: 229-226-9640

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phone: 912-538-9642

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fax: 912-529-6062

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Hills & Dales Estate
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email: info@hillsanddales.org

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www.trouparchives.org

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241 E. College Ave
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phone: 229-567-8002

Turner County Historical Society
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Ashburn, GA 31714

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fax: 912-567-9284

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Union County Historical Society
Courthouse Square
P.O. Box 35
Blairsville, GA 30514-0035

phone: 706-745-5493

www.ngeorgia.com/uchs.html

UPSON:

Thomaston Upson Archives
P.O. Box 1137
Thomaston, GA 30286-0015

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WALKER:

Walker County Historical Society
P.O. Box 707
LaFayette, GA 30728

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Monroe, GA 30655

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129 Jones Street
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phone: 912-552-6965

fax: 912-552-1449

email: genealogyresearch@att.net

<http://wacogrc.org/genealogy.html>

WAYNE:

Wayne County Historical Society
125 N. East Broad Street
Jesup, GA 31545-5516

phone: 912-427-3233

WHITE:

White County Historical Society
Courthouse Square
P.O. Box 1139
Cleveland, GA 30528

phone: 706-865-3225

www.whitecountyhistoricalsociety.com/

WHITFIELD:

Prater's Mill Foundation
P.O. Box H
Varnell, GA 30756-1008

phone: 912-247-4780 www.pratersmill.org

Whitfield Murray Historical Society
Crown Garden and Archives
715 Chattanooga Ave
Dalton, GA 30720-8804

phone: 706-278-0217

WILKES:

Washington-Wilkes Historical Society
P.O. Box 337
Washington, GA 30673-0337

phone: 706-678-2105

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Wilkinson County Historical Society
P.O. Box 476
Gordon, GA 31031-0476

phone: 478-946-2723

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email: Nelldr@planttel.net

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Atlanta, GA 30329-2231

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fax: 706-295-6665

AAA fax: 706-802-5508

WIA fax: 706-802-5567

www.nwgrc.org

Dalton Office:
503 West Waugh Street
Dalton, GA 30720-3475

phone: 706-272-2300

fax: 706-272-2253

REGION 2: GEORGIA MOUNTAINS R.C.

Gainesville Office:
1310 West Ridge Road
Gainesville, GA 30501

mailing address:

P.O. Box 1720
Gainesville, GA 30503-1720

phone: 770-538-2626

fax: 770-538-2625

www.gmrc.ga.gov

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Atlanta, GA 30303-253

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fax: 404-463-3105

email: tadl@mindspring.com

www.atlantaregional.com

REGION 4: THREE RIVERS R.C.

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120 North Hill Street
Griffin, GA 30224

email: tadl@mindspring.com

email: tadl@mindspring.com

mailing address:

P.O. Box 818
Griffin, GA 30224-0818

phone: 678-692-0510

fax: 678-692-0513

www.mtrdc.org

REGION 5: NORTHEAST GEORGIA R.C.

Athens Office:
305 Research Drive
Athens, GA 30605-2795

phone: 706-369-5650

fax: 706-369-5792

www.negrc.org

REGION 6: MIDDLE GEORGIA R.C.

Macon Office:
175 Emery Highway, Suite C
Macon, GA 31217-3679

phone: 478-751-6160

fax: 478-751-6517

www.mg-rc.org

REGION 7: CENTRAL SAVANNAH RIVER AREA R.C.

Augusta Office:
3023 Riverwatch Parkway
Suite A
Augusta, GA 30907-2016

phone: 706-210-2000

fax: 706-210-2006

www.csrarc.ga.gov

REGION 8: RIVER VALLEY R.C.

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1428 Second Avenue
Columbus, GA 31902

mailing address:
P.O. Box 1908
Columbus, GA 31902-1908

phone: 706-256-2910
fax: 706-256-2908

www.rivervalleyrc.com

Americus Office:
228 West Lamar Street
Americus, GA 31709-3545

mailing address:
228 West Lamar Street
Americus, GA 31709-3545

phone: 706-256-2910
fax: 229-931-2745/2917

www.rivervalleyrc.org

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Altamaha R.C.
Headquarters:
5405 Oak Street
Eastman, GA 31023-6034

phone: 478-374-4771
fax: 478-374-0703

www.hogarc.org

Branch Office:
331 West Parker Street
Baxley, Georgia 31513-0674

phone: 912-367-364
fax: 912-367-364

www.hogarc.org

REGION 10: SOUTHWEST GEORGIA R.C.

30 West Broad Street
Camilla, GA 31730

mailing address:
P.O. Box 346
Camilla, GA 31730-0346

phone: 229-522-3552
fax: 229-522-3558

www.swgrdc.org

REGION 11: SOUTHERN GEORGIA R.C.

Valdosta Office:
327 West Savannah Avenue
Valdosta, GA 31601

phone: 229-333-5277
fax: 229-333-5312

www.sgrc.us

Waycross Office:
1725 South Georgia Parkway, West
Waycross, GA 31503

phone: 912-285-6097
fax: 912-285-6126

www.sgrc.us

**REGION 12: COASTAL REGIONAL
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fax: 912-262-2313

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www.frpfiberlassreinforcedplastic.com/historical2.htm

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