Design Review Guidelines
Architectural Review Board

Decatur, Alabama

Revised 2023

DECATUR DESIGN REVIEW GUIDELINES

Prepared for:
City of Decatur
402 Lee Street NE
Decatur, Alabama

Tab Bowling - Mayor

Architectural Review Board
Jacob Woods, chair
Ellis Chenault
Barbara Kelly
Lynn Schuppert
Bill Stone

Decatur City Council
Billy Jackson
Kyle Dukes Pike
Carlton McMasters- Council President Pro Tempore
Hunter Pepper
Jacob Ladner - Council President

Prepared by
Caroline Swope - Historic Preservation Specialist, M.S.H.P, Ph.D.

Project Consultant
Thomason and Associates
Nashville, Tennessee

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CHAPTER 1
INTRODUCTION

From the early twentieth century, the preservation of Decatur's historic and architectural resources has been a major part of the city's planning. During the 1930s, the antebellum Old State Bank was rehabilitated using Civil Works Administration (CWA) and Works Progress Administration (WPA) funds. By the 1970s, citizens grew concerned over the loss and deterioration of historic buildings. Recognizing the importance of these resources, nominations to the National Register of Historic Places were prepared and approved in the 1980s. The Bank Street Historic District was created in 1980. The Bank Street/Old Decatur Historic District was created in 1985. The Albany Heritage Neighborhood Historic District was listed in 1982 and revised with a boundary increase in 2004 and renamed the New Decatur/Albany Residential Historic District. The New Decatur-Albany Historic District encompassing the downtown commercial district was listed in 1995. The East Old Town and West Old Town Historic Districts were added to the National Register in 2012.

Residents of these districts realized the honorary designation of National Register listing would not ensure the protection and preservation of their neighborhoods' historic resources. They sought to create locally designated historic districts with historic overlay zoning to safeguard Decatur's built landscape. The City of Decatur established its Historic Preservation Ordinance in 1990 and created municipal design review for properties within the overlay districts. The municipal appointed Architectural Review Board (ARB) is responsible for reviewing Certificates of Appropriateness (CoAs) within the city's historic overlay districts.

The City of Decatur adopted a Design Review Guidelines manual in 1991, which was revised in 2001. The guidelines contained in this manual provide updated information, photographs, and illustrations to assist property owners in the preservation and rehabilitation of Decatur's historic resources. The guidelines also contain recommendations for compatible new buildings and additions in the historic districts. The new design guidelines manual updates and clarifies language, provides additional graphics, and illustrates current best practices in rehabilitation and new construction. This manual represents the stewardship of the City, the ARB, and residents to preserve Decatur's unique heritage.

The ARB is responsible for design review in the city's two historic overlay districts, Old Decatur and Albany. The Old Decatur Historic Overlay District contains buildings dating from the 1870s to the mid-twentieth century. New Decatur was renamed Albany and became incorporated with the City of Decatur in 1927. The Albany Historic Overlay District consists primarily of dwellings, dating from the 1880s to the mid-twentieth century. The Albany Historic Overlay District also includes the city's Delano Park.

In recent decades, many dwellings in the city's two historic overlay districts have been rehabilitated in keeping with their architectural character resulting in increased investment and property values. This updated design guidelines manual is to be utilized by the residents of the historic overlay districts and the ARB to continue to enhance the appearance and livability of Decatur's historic overlay neighborhoods.

Benefits of Preserving Decatur's Historic Buildings

Historic Preservation Contributes to Quality of Life

Historic buildings embody a city's past, contributing to a feeling of distinctiveness. Where residents feel a strong sense of place, they are more engaged in and aware of civic activities. Historic preservation encourages commitment to existing infrastructure, including the historic buildings that house cultural and leisure opportunities, such as museums, theaters, libraries, restaurants, and specialty stores.

Historic Preservation is "Green"

The greenest buildings with the least impact on the environment are those that are already built. Historic buildings embody energy that was expended in the past - the energy used to make the bricks, lumber, and details. Preserving and reusing an existing historic building has less negative impact on the environment than new construction.

Historic Preservation Supports Taxpayers' Investments

Economic development in downtown and inner-city neighborhoods encourages responsible use of existing resources and infrastructure. Commitment to revitalization and reuse of historic commercial areas and neighborhoods may be the most effective act of fiscal responsibility a local government can take. Studies have proven that the cost of infrastructure required in new suburban development exceeds the tax revenue returned by the development.

Historic Preservation Increases Property Values

Studies across the country show that National Register or local historic overlay district designation stabilizes and often increases property values. Historic designation consistently demonstrates benefits to property owners through higher property values and house sales.

Historic Preservation Creates Jobs

Rehabilitation of existing historic buildings creates thousands of jobs each year, more than from new construction. Rehabilitation projects are more labor intensive than new construction. In new construction, costs of labor and materials are generally split in half. Labor costs of a typical historic rehabilitation project, however, account for 60-70 percent of the total expenditures, which keeps more money in the local economy.

Historic Preservation Encourages Tourism

A city's distinctive history, culture, and built landscape attract visitors to a unique experience. Heritage tourism, or tourism that focuses on historic buildings and sites, is a rapidly growing sub-group of the tourism industry. The quality and quantity of the historic architecture in Decatur provide opportunities to enhance tourism in the city.

(This data comes from *The Economics of Historic Preservation* by Donovan D. Rypkema first published in 1994 and updated in 2005. Since 2005, many other studies across the country have documented the importance of historic preservation to neighborhood and downtown revitalization and overall economic development).

CHAPTER 2
DESIGN REVIEW IN THE HISTORIC OVERLAY DISTRICTS

Decatur's Architectural Review Board

The City of Decatur established design review in the historic overlay districts in 1990 with city Ordinance 90-2882A Article II. Buildings, structures, site and streetscape features within Decatur's local historic districts must receive an approved Certificate of Appropriateness (CoA) prior to the start of planned work. A CoA is a permit issued to ensure that the work will meet the design criteria for the districts. A CoA is not the same thing as a building permit, which is a separate form and may or may not be needed depending on the scope of work. CoAs are required for a range of projects within the districts. No material change to the exterior of a historic property, new construction, or demolition can occur within the local overlay districts without an approved CoA. This includes site work, fences, walls, pergolas, gazebos, retaining walls, hardscape, signage, driveways, and changes in front and side yard landscape features.

The Architectural Review Board (ARB) is the municipal appointed board that performs the primary duties associated with approving or rejecting applications within the historic overlay districts. The ARB is composed of not less than five members who have demonstrated training or experience in the fields of architecture, architectural history, history, urban planning, archaeology, building trades, or law. This quasi-judicial board is required to fairly evaluate relevant facts in each case using accepted procedures. ARB members base their decisions to approve or disapprove CoAs on standardized design review guidelines. These municipal design review guidelines were first adopted in 1990 and revised in 2001. They are based on the National Park Service's "Secretary of the Interior's Standards for Rehabilitation," hereafter referred to as "Standards." The Standards pertain to historic buildings, relating landscape features, site conditions, as well as new construction and rehabilitation. These Standards are used throughout the country as a basis for local design review guidelines and for projects utilizing federal or state funds and tax credits. Decatur's Design Review Guidelines focus on specific character defining details that are important for our historic overlay neighborhoods.

Major projects are reviewed by the ARB, including new construction, additions, or changes to character-defining details. Staff may refer minor projects to the ARB if the changes requested are substantial, do not appear to meet the guidelines, or are precedent-setting in nature. The ARB meets monthly. If a project goes through full ARB review applicants or their representatives must be present at the meeting to address potential questions. Following discussion by the ARB and comments by the public, the ARB votes on each CoA. A CoA can be approved as submitted, approved with amendments, tabled until the next meeting if additional information is needed, or denied. Work can only commence once the CoA has been approved.

In addition to buildings and structures, the ARB also has design approval authority to review other work proposed for a property. This includes fences, walls, pergolas, gazebos, and above-grade landscaping features such as elevated plantings and berms. The Historic Preservation Specialist (Staff) may provide expedited reviews of repairs and replacements with like-kind materials. Signage in the historic districts is regulated in Decatur's Code, Chapter 25.

Routine maintenance and actions deemed minor work are reviewed by Staff. The ARB has delegated Staff the ability to provide administrative approval to minor work. The ARB chair may extend this list in emergency situations. Staff may refer minor projects to the ARB if the changes are substantial, do not meet the guidelines, or of a precedent-setting nature. Information on what constitutes minor work can be found at the city's Architectural Review Board webpage, accessed by the QR code on this page. Major work projects are reviewed by the ARB. In general, major work projects involve a change in the appearance of the structure or site, such as new construction, expansion of a building footprint, or significant changes in landscape features.

Non-historic materials and design features which were present when the historic overlays were enacted may be required to meet current standards. For example, if synthetic sidings have failed and need to be replaced, the ARB may require that the original wood siding be repaired instead. Similarly, if a non-conforming 8' tall fence is to be replaced, the new fence must meet the current 6' tall standards.

There are properties in the historic overlay districts that are considered "non-contributing" due their recent age or extent of alterations. Non-contributing buildings may still possess characteristics that make them important to overall district character. They may possess design elements such as scale, massing, setback, lot placement, and materials that have the potential to positively affect neighboring historic structures. A building's designation as non-contributing does not exclude it from the application of design review by the ARB. Each case will be evaluated on an individual basis to determine how the proposed work will impact the property, adjacent properties, the streetscape and historic district. Restoration of a building that lost its contributing status due to alterations is strongly encouraged, and the Staff and ARB can provide guidance as requested.

In order to receive a CoA, applicants or their representatives must be present at the ARB meeting to address potential questions. It is also recommended that samples of any substitute materials to be used be made available for inspection by the ARB. Following questions and discussion by the ARB and comments by the public in attendance, the ARB will vote on each application. Based on the outcome of the vote, under the parameters of the Historic District Ordinance, each CoA application may be approved as submitted, approved with revision, denied, or extended until the next meeting such as for receipt of additional information. Upon approving the application, the ARB issues the CoA which includes a list of approved work. Then, and only then, can the applicant begin to undertake the work that has been approved.

This QR Code connects with the City's ARB page and provides access to the Minor Works Table, CoA Application, the city's "Standard Specifications for Street Tree Planting," and other information.

How to Use This Manual

Property owners, real estate agents, developers, contractors, tenants, architects, and building designers should use these guidelines when considering any project that will affect the exterior elements of a property in Decatur's Historic Overlay Districts. For any project that is subject to review by the ARB and Staff, the applicant should refer to the guidelines at the beginning of the planning process to avoid efforts that later may prove to be inappropriate and are ultimately rejected by the ARB.

The ARB will use these guidelines in its review of proposed projects in the city's historic overlay districts. In each case, a unique combination of circumstances and preservation variables will require the ARB to conduct its review and make its decision on the merits of the particular case. In making its determination of the appropriateness of a project, the ARB will determine whether:

- The proposed work complies with the policies and criteria in the guidelines.
- The integrity of the individual historic building or property is preserved.
- The integrity and overall character of the historic district is preserved.
- New buildings or additions are designed to be compatible with surrounding historic properties.

Each chapter of these guidelines is organized to provide specific regulatory principles and requirements. Each design guideline element is described with a broad policy statement followed by justification of this policy based on design principles. The information in the background, policy statement and specific itemized guidelines all serve as the basis for ARB decisions.

There are three primary approaches to work in Decatur's Historic Overlay Districts:

⇒ **Maintenance**
This refers to proper care and regular maintenance of a building. Typically regular maintenance will not require Staff or board review.

⇒ **Staff Review**
Many actions involving historic buildings can be reviewed directly by the Historic Preservation Specialist (Staff). Some actions can typically be reviewed by Staff in a brief period of time if they are consistent with the requirements contained in the guidelines.

⇒ **Architectural Review Board Review**
Projects with greater complexity and more permanent effect on the historic district or property including extensive alterations to historic buildings, new construction, and requests for demolition are among the actions that require review by the ARB.

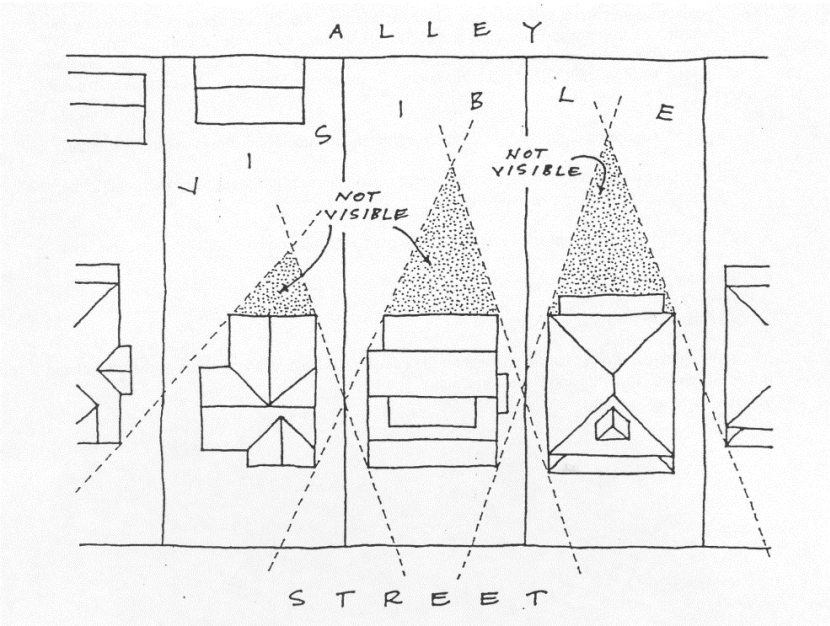
Property owners are encouraged to contact the Staff if they have any questions concerning the need for a CoA and the level of review required for their specific project.

Guiding Principles for Decatur's Historic Overlay Districts

Historic preservation is a set of methods and treatments that can help you, as the owner of an older home or building, maintain the historic appearance of the house you live in and appreciate. The historic appearance of your home or building may be the first thing that drew you to it. Whenever you take steps to maintain the original appearance of your historic property, you are practicing historic preservation. As the owner of an older home or building you might be wondering about remodeling your property in the context of historic preservation. Historic preservation's "best practices" recognize that buildings must evolve with the people who use them and with their changing needs. If you live or own property in one of Decatur's Historic Overlay Districts, the ARB will only be reviewing exterior changes, not interior. It is the intent of design review to preserve the exterior while allowing the owner to remodel the interior as they desire. As you begin a rehabilitation project it is helpful to consider how to achieve the right balance between keeping or restoring original features while providing updates for modern living.

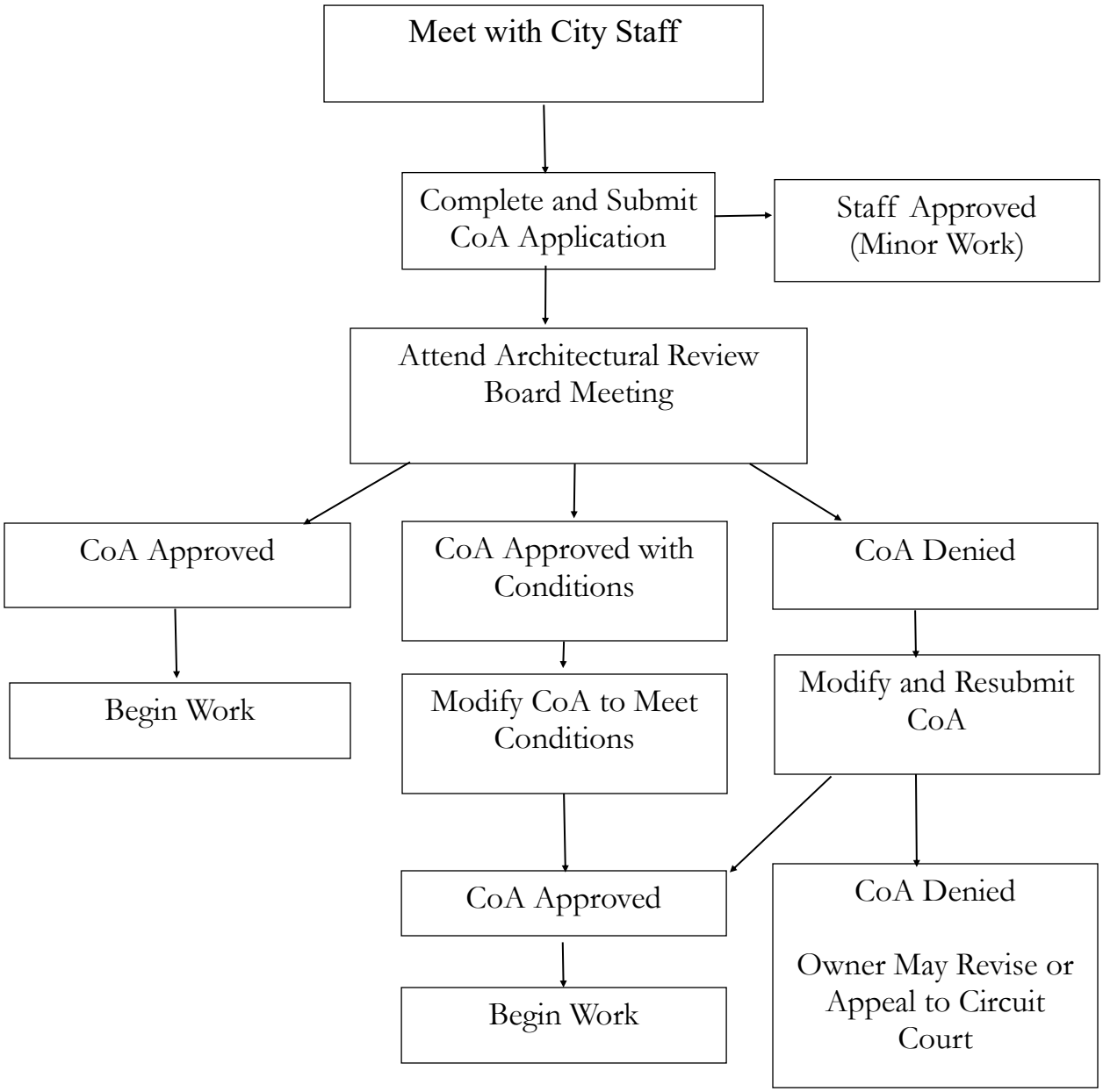
The most important character-defining features on a building is its public face, the one facing the street. Here you find the architectural details, porches, windows, and doors that especially define its style and character. These are some of the most important qualities that make properties significant for their architectural character. Therefore, the emphasis of historic preservation and design review is to maintain the essential character of a building on its front and readily visible side elevations. Alleys in Decatur are typically not considered to be public rights-of-ways but properties on a corner will be visible from the front and side street elevations.

Whether you are buying an older building as an investment or to live in the rest of your life, it is wise to keep future resale in mind. When considering remodeling projects, aim to keep any work consistent with the style and character of the dwelling. Potential future buyers will be drawn to the historic quality of the home just as you were. Remodeling projects should use materials and designs in keeping with the historic character of the dwelling. If you desire new living space, the guidelines generally allow for additions on the rear elevations of buildings. Such additions are usually not readily visible from the street and can be designed to be both contemporary and complementary to the original building. Rear additions are commonplace in our historic districts and allow for remodeling projects such as attached garages, porches, and outdoor decks.

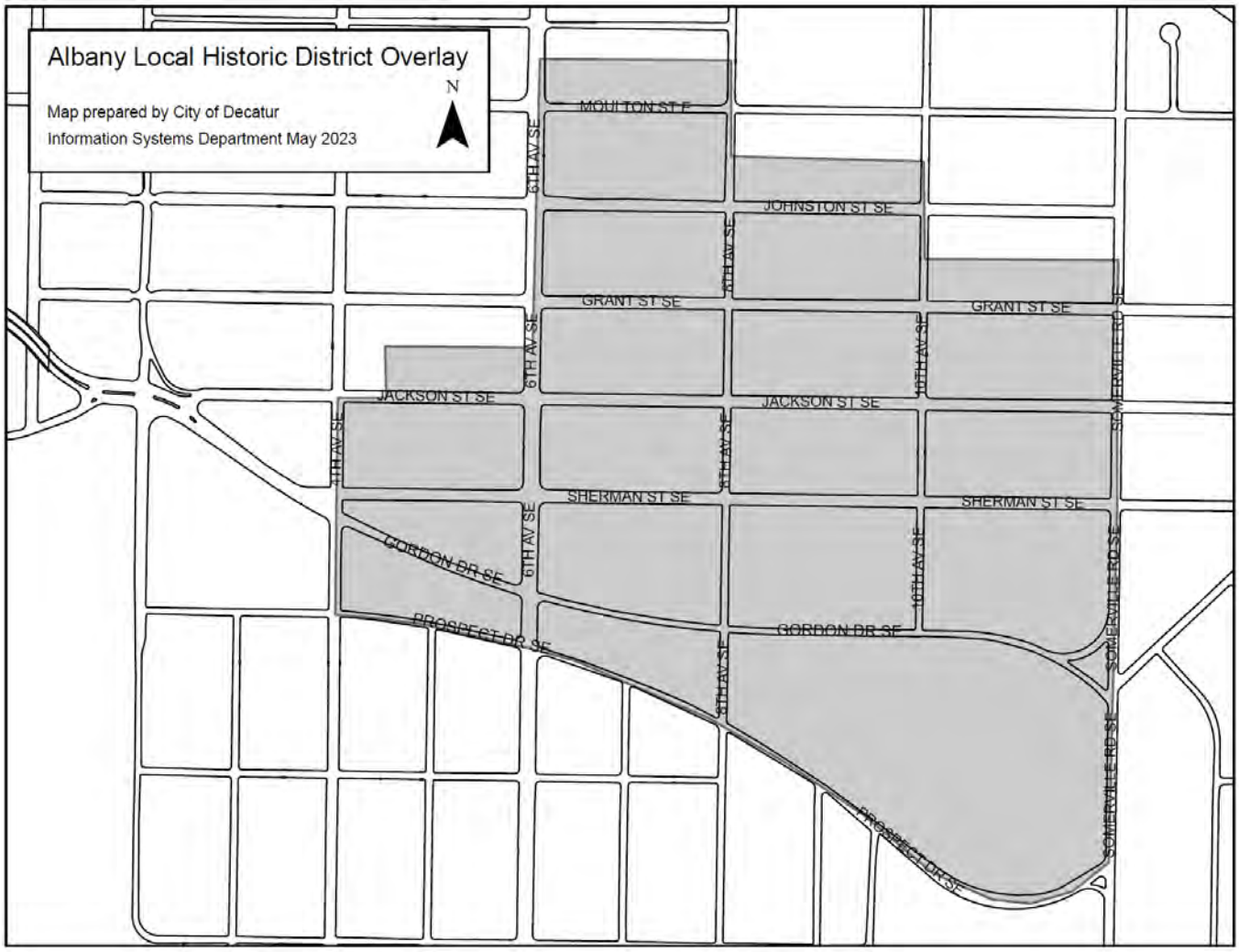


The ARB may consider flexibility in the guidelines for rear elevations not readily visible from the street.

Certificate of Appropriateness (CoA) Flow Chart



Old Decatur Historic District Overlay Map



Albany Historic District Overlay Map

CHAPTER 3
HISTORIC AND ARCHITECTURAL DEVELOPMENT

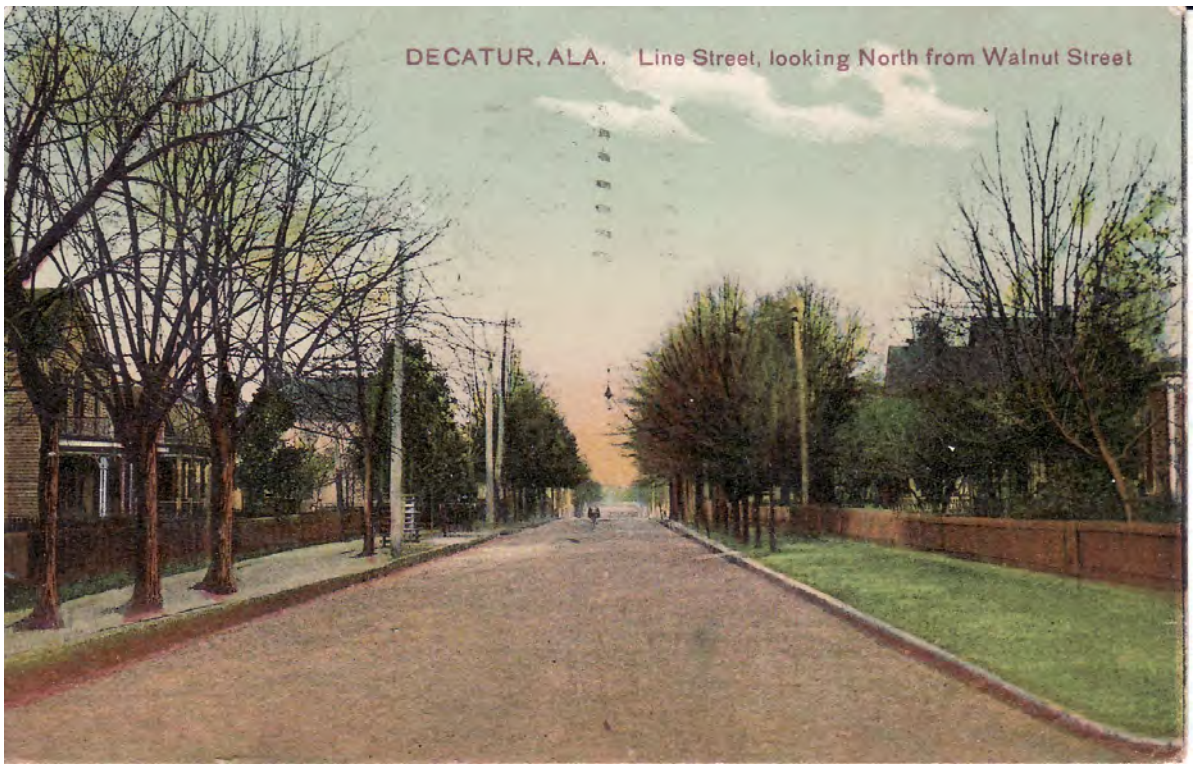
Historic Development

Founded on the south bank of the Tennessee River, Decatur was incorporated in 1826 and became an important trade center. The river and railroads influenced Decatur's growth and development, also making the city a strategic location during the Civil War. The war devastated Decatur, leaving a small number of buildings standing. An influx of northern investments helped Decatur rebuild and become the county seat of Morgan County. The city's rich cultural heritage is embodied in the Old Decatur and Albany Historic Overlay Districts representing popular styles of the late nineteenth and early twentieth centuries.

Present-day Decatur was originally part of Cotaco County, land obtained from the Cherokee Nation in the Treaty of Turkeytown. Early settlers engaged in cotton farming, both large and small scale, in the fertile river valley. Decatur was officially named on June 2, 1820 for Stephen Decatur, a naval war hero in the War of 1812. Decatur was incorporated in 1826 and by 1840, Decatur was a town of approximately 400 people. During the Civil War, Decatur was of strategic importance due to its railroads and was occupied at various times by both armies. The city fell to the Union Army in early 1862, but later in the year Union troops abandoned the city, destroying much of the railroad line and the railroad bridge across the river. The city was reoccupied by Union troops in 1864. By the war's end, the city was substantially destroyed except for four buildings.

The rebuilding of rail lines in 1871 and their incorporation into the Louisville & Nashville Railroad network greatly influenced Decatur's economic recovery. This post-war economic boom helped Decatur's population grow to 1,140 by 1873 and to over 1,500 by 1877. During the 1880s, Decatur emerged as a major manufacturing and commercial center of north Alabama. Developer Major E. C. Gordon foresaw Decatur's promising future and acquired 5,600 acres of land under the Decatur Land Improvement and Furnace Company. Gordon developed New Decatur to the southeast of the original town. His company hired architects and designers to plat a community with wide avenues, landscaping, parks and distinct districts for commercial businesses and residential neighborhoods. The promotion of New Decatur's 500 new homes and businesses attracted residents and the town grew from 1,200 residents in 1887 to 2,765 in 1890.

As Old and New Decatur entered the new century, they developed a distinct rivalry. While Old Decatur on the river was the gateway for the transportation of goods, New Decatur enjoyed more modern planning and newer homes. In 1907, New Decatur officially changed its name to Albany. In 1925 the two municipalities merged to form the current city. During the early twentieth century, over three dozen industries were in operation in Decatur and thousands of new residents moved to the city. During the 1930s, the region benefited from the Tennessee Valley Authority (TVA) New Deal program. With TVA's improvements to navigation on the Tennessee River, as well as abundant and inexpensive electricity, Decatur continued to expand its manufacturing base. Between 1950 and 1970, Decatur's population doubled from 19,974 to 38,044. While much of this growth occurred in suburban areas, there was also a renewed interest in revitalizing the historic residential areas of the city. The Old Decatur and Albany neighborhoods were listed in the National Register of Historic Places in the 1980s and other steps were taken to preserve and protect the city's heritage. Today, Decatur is a city of over 58,000 residents and is the busiest port on the Tennessee River.



By the early twentieth century, hundreds of homes were built in Old Decatur and Albany. Above is a view of Line Street in Old Decatur and below is Grant Street in Albany (Courtesy the Morgan County Archives).

Architectural Development

Decatur's architecture reflects its wealth as one of the leading cities of Alabama in the late nineteenth and early twentieth centuries. Due to the destruction of the city during the Civil War, few buildings remain from the city's early years and none of these are within the Old Decatur and Albany Historic Overlay Districts. Decatur's prosperity from this period is reflected in its rich collection of Victorian-period homes. The city's wealth came not only from the river but also the railroad which delivered factory-sawn lumber, machine-made nails, and mass-produced architectural woodwork as well as balloon-frame construction. Architecture of this period was often quite ornate with extensive woodwork detailing. The city's historic neighborhoods include examples of the Italianate style, which featured arched and rectangular entrances and windows, cast iron or sheet metal hood molding over the windows and doors, and sheet metal cornices at rooflines. Based on the architecture of Renaissance Italy, this style proved popular nationwide not only for residences but also commercial buildings.

The Queen Anne style was popular in these years and Decatur has many dwellings exemplifying this style featuring asymmetrical floor plans, decorative woodwork, corner towers, and contrasting siding materials. A sub-type of Queen Anne is Free Classic which employs the same asymmetrical plans but displays classical columns and details rather than milled woodwork. Folk Victorian styles or house forms with Victorian details are derived from the Queen Anne, Italianate and related styles and are numerous in Decatur's historic districts. More modest in detail than their high style counterparts, these one– and two-story dwellings are simplified folk adaptations of the late Victorian-era styles. These dwellings are often described by their form and plan rather than by a particular stylistic name. Gabled ell plans are those which feature a prominent projecting gabled bay on the main façade.

By 1910, the asymmetrical Queen Anne style and associated styles dropped out of popularity and revival styles began to dominate house design. One of the most common of these was the Colonial Revival style which marked a return back to the influences of Colonial America. These homes were generally rectangular or square in plan and featured porch columns and detailing reflective of classical designs. Other symmetrical forms of the period include the "American Foursquare." These are box-shaped, two-story dwellings featuring porches with classical or square columns.

In the early twentieth century, the Craftsman style was widely built in Decatur. Craftsman dwellings initially were built on the west coast but their affordability and the distribution of the style in pattern books led to their spread throughout the country. Craftsman dwellings can be one– or two-stories in height and feature details such as wide, one-story porches, knee brace brackets at the eaves and exteriors often display a variety of materials. The Craftsman style was one of the most popular styles built in Decatur's historic overlay districts in the 1910s and 1920s. Many are simple plans with front gable roofs and a central façade entrance flanked by windows and having a full-width porch. Another popular style of the period was Tudor Revival. The style is loosely based on Medieval English designs and features high-pitched rooflines, arched entrances, and prominent chimneys. Windows can be both double-hung sash or multi-light casement design. Although not as common as Craftsman dwellings, a number of representative examples were built in the overlay districts.

With the onset of the Depression, house construction declined significantly across America and few dwellings were built in Decatur during these years. In the 1940s and 1950s, residential architecture became more restrained and styles such as Minimal Traditional and Ranch became popular. The Minimal Traditional style reflected the popular Colonial and Tudor Revival styles in its massing and form but had restrained decoration and detailing. These dwellings were built to meet the pent-up demand for housing after World War II and were typically small in scale with simple square or rectangular plans.

The Ranch style was even simpler and features horizontal forms, low-pitched roofs, minimal detailing, limited porches and often display large picture windows on the main façade. The Ranch style was an affordable house design for America's rising middle-class in the 1950s and 1960s. The style was particularly suited for suburban lots but they were also built on vacant lots in older neighborhoods. While the architectural character of the Old Decatur and Albany Historic Overlay Districts are late nineteenth and early twentieth century in character, a number of these post-World War II styles can also be found along some blocks.

The following pages contain examples of the majority of the building styles in the Old Decatur and Albany Historic Districts. The styles are described along with their most common and significant features. Property owners are encouraged to preserve and maintain these forms and features when considering rehabilitation projects and approval by the ARB.

Streetscape of Craftsman dwellings in the 300 block of Canal Street.

Greek Revival, 1825-1860

The Greek Revival style was popular in the early nineteenth century as interest in Greece and its classical architecture increased. A few dwellings in Decatur survive from this period but in the Old Decatur Historic Overlay District the only representative example is the dwelling at 504 Line Street NE which was built in 1874. This late example also displays the arched windows of the Italianate style which emerged during this period. Most Greek Revival dwellings in the South feature two-story porticos on the main façade.

A. A portico, with either a flat or gable roof, often with a balustrade, pilasters, and fluted columns usually Doric or Ionic
B. An emphasis placed on the front entrance, through the use of wide, prominent moldings around the main door, rectangular transoms with sidelights or pilasters are common
C. Tall, double-hung sash windows which may have molded frames, pediments or lintels
D. The use of brick or weatherboard painted uniformly white or a pale color
E. Classical decorative features including corner pilasters (sometimes paneled) and an entablature with dentil molding

The Greek Revival dwelling at 504 Line Street NE, features a prominent, full-height portico.

Italianate, 1840-1885

The Italianate style derives from Italian architecture of the Renaissance and during the mid-to late-nineteenth century was popular for residential and commercial architecture in America. Only a few dwellings in Decatur's overlay districts have Italianate detailing but most are in the Albany district. The style features arched or rectangular windows with decorative molding and elaborate cornices at the roofline.

A. A low-pitched hipped or gable roof with paired or single scrolled brackets along the eaves
B. Tall, double-hung sash, often reaching floor-to-ceiling height on the first story, heavy moldings, sometimes with segmental hood molding or scrolled brackets above
C. An off-center door, with heavy applied moldings, sometimes within an arched frame with sidelights and a transom, also sometimes arched
D. Porches with milled wood posts

The Italianate style is represented in the dwelling at 648 Johnston Street, SE. Stylistic details include a cornice at the roofline, milled wood porch posts, an off-center entrance, window hoods, and eave brackets.

Queen Anne, 1880-1910

The Queen Anne style was popular in the United States between 1880 and 1910. This ornate architectural style was characterized by an asymmetrical floor plan and extensive exterior detailing. Queen Anne dwellings generally are two stories in height and often feature corner towers, turrets, or projecting bays. There are notable examples of this style in both the Old Decatur and Albany Historic Overlay Districts and reflect the wealth of the citizens during this period.

A. Irregular plan and an irregular massing of building and roof forms
B. Use of square, rectangular, polygonal, and round towers, often at the corners, along with polygonal and rounded window bays
C. One or more porches, usually wrap-around, with turned posts
D. A wide variety of window sizes and shapes, including round, oval, square, and rectangular
E. An emphasis on the textural patterns including the use of fish-scale, sawtooth, and scalloped shingles

The Queen Anne style dwelling at 601 Ferry Street, NE, features an asymmetrical plan and wrap-around porch.

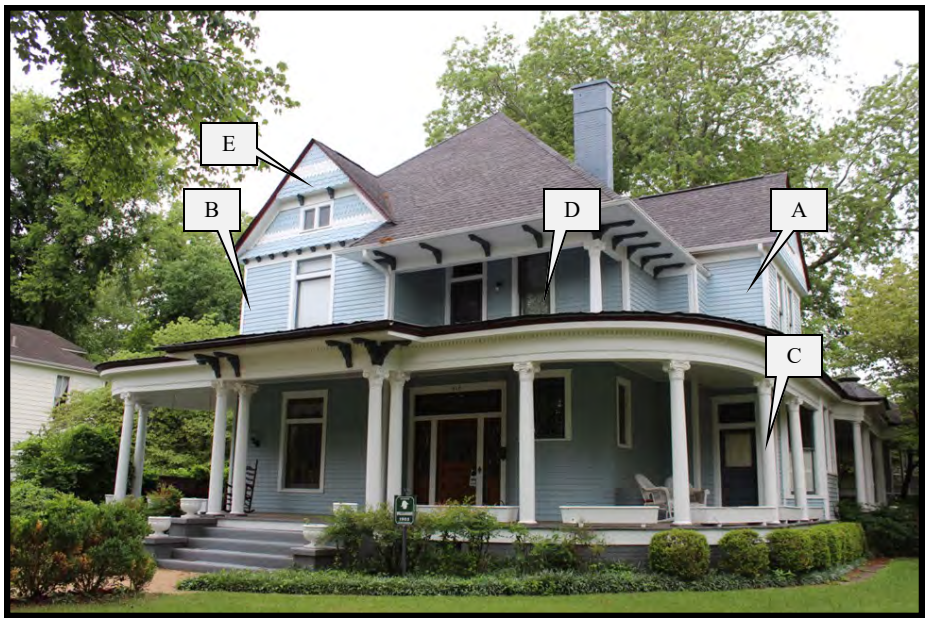
The dwelling at 650 Jackson Street, SE, displays a wraparound porch and a three-story corner tower.

Free Classic, 1880-1910

The Free Classic style is a sub-type of the Queen Anne and reflects similar characteristics such as asymmetrical floor plans, wraparound porches, polygonal bays and roof dormers. Free Classic houses differ from Queen Anne through the use of classical columns and pilasters typically employing the Doric, Ionic and Tuscan orders. They are generally two stories in height and examples can be found in both historic districts.

A. Irregular plan and an irregular massing of building and roof forms
B. Use of square, rectangular, and polygonal bays
C. One or more porches, usually wrap-around, with classical columns
D. A wide variety of window sizes and shapes, including round, oval, square, rectangular and Palladian
E. An emphasis on the textural patterns including the use of shingles, brackets and stucco

The Free Classic dwelling at 425 Jackson Street, SE, features an asymmetrical plan and wrap-around porch with Tuscan columns.



The dwelling at 517 Ferry Street, NE, displays a wraparound porch with Ionic columns and wide eaves with brackets.

Second Empire, (1855-1885)

The Second Empire style originated in France during the regime of Napoleon III from 1852 to 1870. Imported to the United States, the style was popular throughout the late nineteenth century. Second Empire architecture commonly incorporates characteristics of Italianate or Gothic Revival styles. The signature feature of the Second Empire style is its distinctive Mansard roof, with a flat top and sloping sides.

A. Mansard roofs are the defining characteristic of this style and may be straight-sided, concave, or convex
B. Decorative windows, often with hood molding
C. Dormer windows on the Mansard roof
D. Use of slate for Mansard roof materials
E. Porches with milled columns and decorative woodwork

The Second Empire dwelling at 618 Line Street, NE, features the style's signature Mansard roof.

Folk Victorian, ca. 1870-1910

Folk Victorian is a term applied to localized types or simple interpretations of more elaborate late-nineteenth- and early-twentieth century styles. During this period, house designs often included extensive wood ornamentation made available by mass production methods. These frame dwellings are one– to two-stories in height. Examples of Folk Victorian dwellings are often referred to by their plan or form such as gabled ell, side gable, shotgun, front gable, and pyramid square.

A. Generally of frame construction
B. The plan or form is self-defining (e.g., gabled ell, pyramid square, side gable)
C. Decorative woodwork and milled posts at the porch, eaves and gables
D. Porches on the primary façade and often on side or rear elevations

Two-story gabled ell plan dwelling at 513 Line Street, NE.

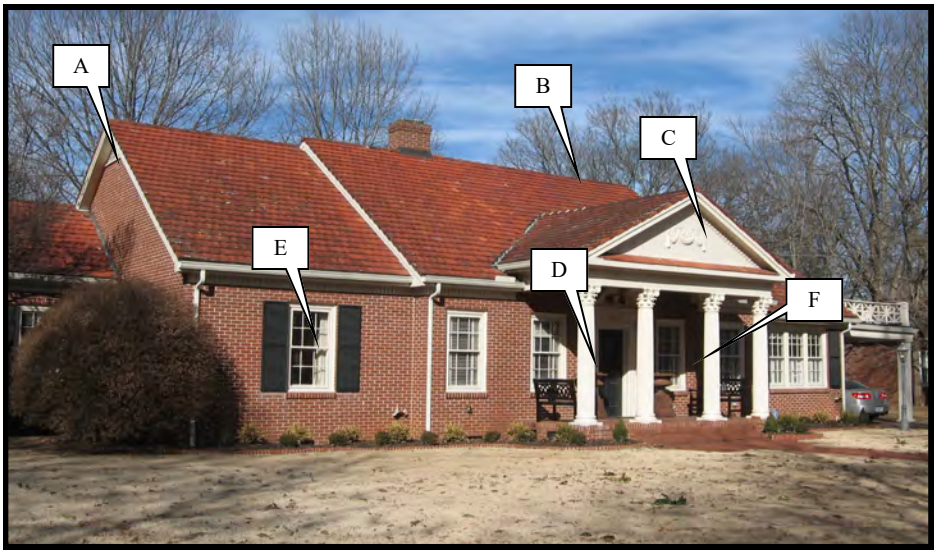
The gabled ell dwelling at 219 Church Street, NE, displays decorative wood shingles in its gable field.

Colonial Revival, 1880-1955

The Colonial Revival style represented a new aesthetic during the first half of the twentieth century embracing American roots. The movement away from the ornate Victorian-era styles was expressed through restrained embellishment and symmetry. Ornamentation of Colonial Revival architecture was often limited to modest classical detailing at the dwelling's entrance and dentil molding at the eaves. Both of the overlay districts display notable examples of this style.

A. Symmetrical, regular plans and exterior appearance, with the façade rectangular or nearly square
B. Hipped or side-gable roofs, often with gable or hipped roof dormers
C. A portico on the front elevation, with classical columns
D. Classically derived columns, balustrades, modillions, and dentils
E. Double-hung window sashes often with six-over-six or nine-over-nine lights
F. Entrances with pilasters and/or rectangular sidelights

An excellent example of the Colonial Revival style is the dwelling at 838 Sherman Street, SE, which features a symmetrical façade and classical entrance.

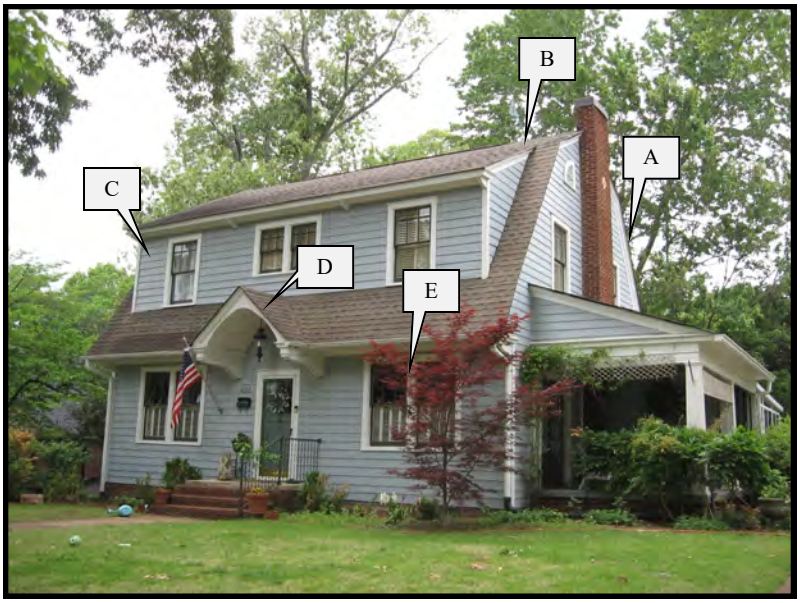


The Colonial Revival dwelling at 840 Jackson Street, SE, has six-over-six, wood-sash windows and an entrance porch with Ionic columns and a central pediment at the entrance.

Dutch Colonial Revival, 1880-1940

The Dutch Colonial Revival style reflects the symmetry and order of the Colonial Revival style but is distinguished by its gambrel roof. It generally has a symmetrical façade with a simple entrance stoop or single-bay porch, flanked by matching window arrangements. The style is typically applied to a one-and-one-half-story dwelling. There are often shed roof or gable roof dormers on the main façade.

A. Symmetrical, regular plans and exterior appearance, with the façade rectangular or nearly square
B. Gambrel roof defines the style
C. Light color with darker colors of shutter or trim
D. Front porch or stoop
E. Double-hung window sashes often with cottage windows where the upper sash has multi-lights and the bottom sash has single lights such as 4/1, 6/1 or 8/1



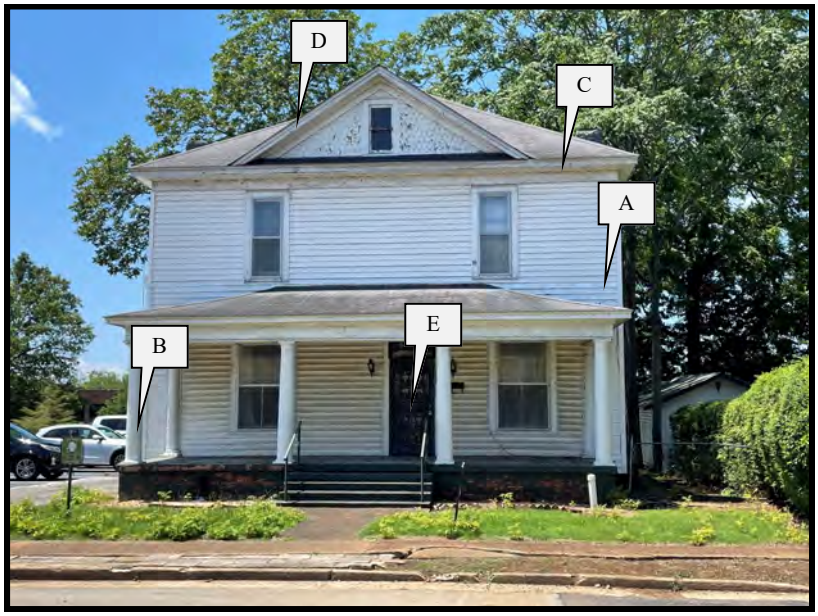
The Dutch Colonial style dwelling at 1036 Jackson Street, SE, has a gable roof stoop at the entrance and a side porch.

The dwelling at 1002 Sherman Street, SE, was designed with the gambrel roof facing the street and a full-width porch.

American Foursquare, 1900-1920

The American Foursquare is a house plan that was popular during the early twentieth century. The signature form is generally two-stories in height and having dimensions of a generally square footprint. These houses display full-width porches with hipped or pyramid roofs supported by simple columns or square posts. This style represents a shift away from previous ornate Victorian designs and emphasizes a more restrained appearance. The American Foursquare can be found in frame or masonry construction.

A. Square plan and regular massing of building and roof forms
B. Typically, a full-width, one-story porch, or an entry porch
C. Restrained decorative elements and usually restricted to porch details or eave brackets
D. Hipped or gable dormers at the roofline
E. Entrances often have sidelights and transoms



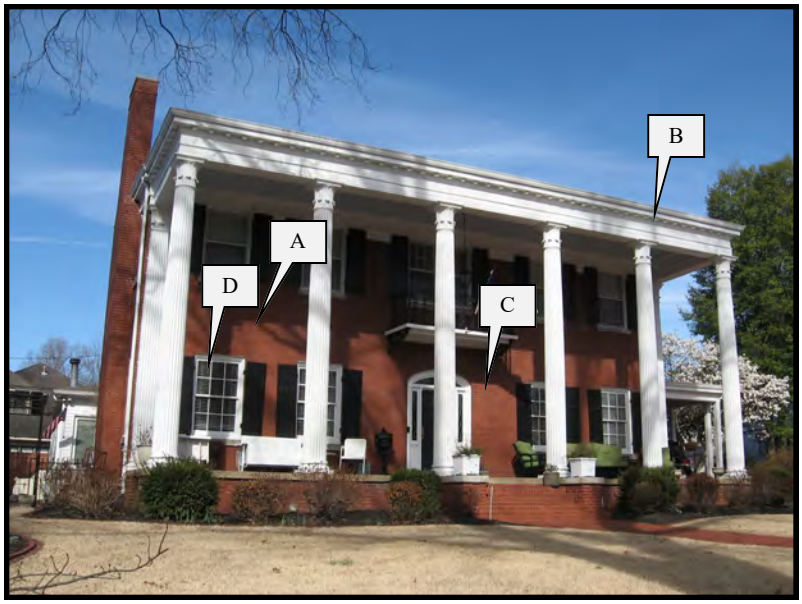
The dwelling at 521 Walnut Street, NE, has a square plan, full-width porch, and Tuscan porch columns.

The American Foursquare at 845 Sherman Street, SE, has a full-width porch with rock-faced concrete columns on a brick railing.

Neo-Classical Revival, 1895-1955

The Neo-Classical Revival style is closely related to the Colonial Revival style, although it was executed with more formality. The Neo-Classical Revival evolved from the training of American architects in the fundamentals of classical design. The style often was used for public buildings and is associated with bank buildings and larger architect designed homes. Notable examples of this style are in both districts.

A. Brick construction with wood, stone or concrete classical trim
B. Two-story classical porticos with pedimented gables, classical columns (often fluted), and often echoed by two- story pilasters at the corners of the dwelling
C. An elaborate front entrance, usually with double doors, topped by a triangular pediment or broken arched pediment, and flanked by engaged columns or pilasters
D. A regular, symmetrical arrangement of door and window openings with double-hung sash with 9/9, 12/12, or 16/16 lights



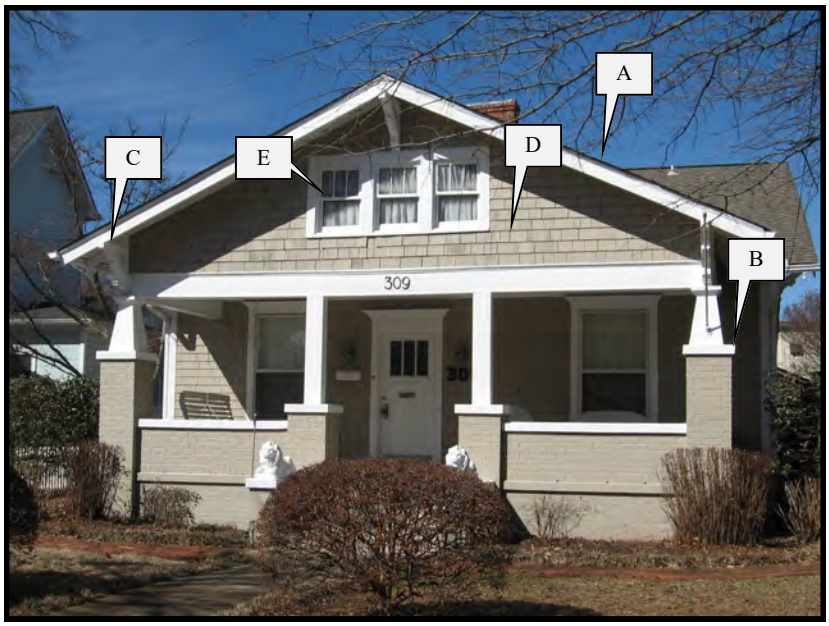
An example of the Neo-classical Revival style is the dwelling at 626 Sherman Street, SE, which features a prominent two-story Corinthian column portico.

The dwelling at 805 Line Street, NE, was designed with an elliptical portico and Corinthian columns.

Craftsman, 1905-1930

The Craftsman style was one of the most popular architectural styles in America during the early twentieth century. Craftsman dwellings are generally characterized as one– to two-stories in height with low-pitched, gable or hipped roofs, often with dormers on the main façade. Dwellings typically have deep, full-width, one-story porches usually with tapered or square columns resting on stone, brick, or frame piers. This style emphasizes horizontal lines with wide roof eaves. In many examples, rafter tails and knee braces are visible below the eaves. There are numerous Craftsman dwellings in both overlay districts.

A. Prominent and low-pitched gable or hipped roof with wide, overhanging eaves
B. The porch usually features tapered or square wooden posts, often on brick or stone bases, and a balustrade
C. Exposed structural elements such as rafter ends and purlins, as well as knee brace brackets
D. A variety of building materials such as frame siding or shingles, stone, brick, or rusticated concrete block
E. Windows usually have three-over-one or four-over-one double-hung sash



The Craftsman dwelling at 309 Canal Street, NE, features a full-width porch with square wood columns on brick piers and wood shingles in the gable field.

The Craftsman dwelling at 804 Jackson Street, SE, has a deep, full-width porch and knee brace brackets at the eaves.

Spanish Revival, 1915-1940

The Spanish Revival style emerged in the United States after the Panama-California Exhibit of 1915 featured this style of architecture. Popular in the South and Southwest, the style is less represented elsewhere. Typically, buildings of this style have stucco exteriors and clay tile roofs or flat roofs with parapets. Often a Spanish Revival dwelling will have arched openings. The style may be modest or elaborate in decorative embellishment and have a symmetrical or asymmetrical plan. The style is rare in Decatur with the most representative example at 520 Line Street, NE.

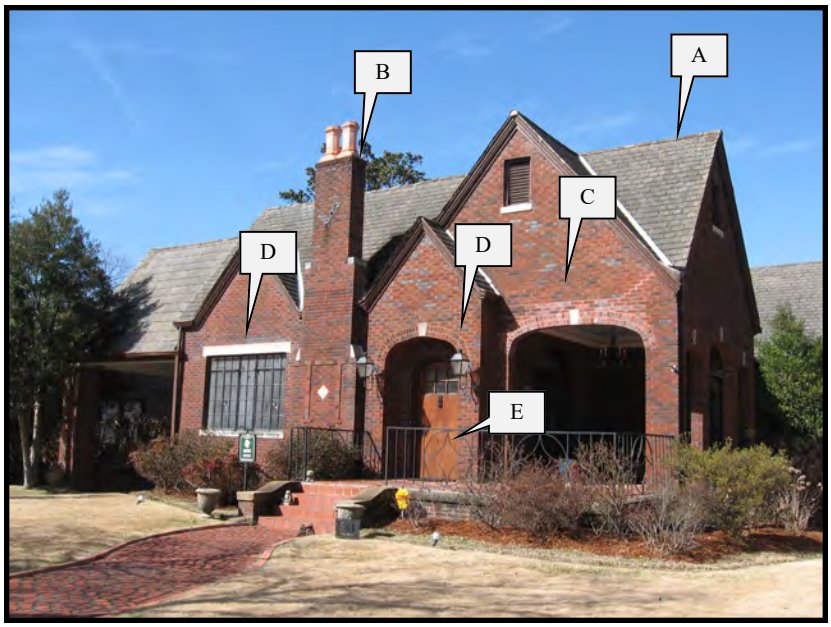
A. Stucco masonry exterior
B. Low-pitched roof with clay tiles
C. Arched windows, doors, and porch openings
D. Wrought iron balustrades and grilles

The Spanish Revival dwelling at 520 Line Street, NE, has a stucco exterior, clay tile roof, and rounded arched openings.

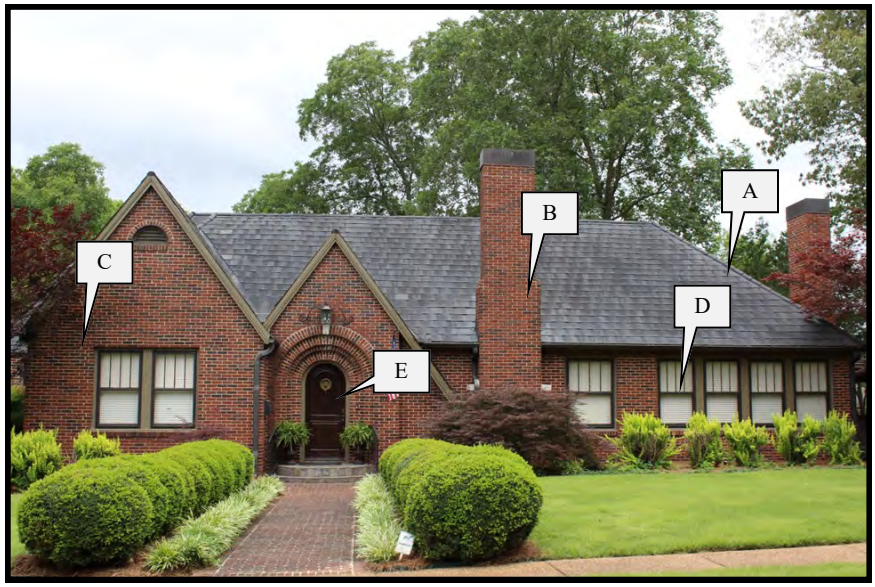
Tudor Revival, 1890-1940

The Tudor Revival style is based loosely on Medieval English architecture. Peaking in popularity during the 1920s, the style was fashionable for single-family dwellings. Exteriors can be brick or frame and may include stucco with half-timbering. Arched openings are a common feature of the style. Windows may be double-hung wood sash or multi-light casement styles. Numerous examples of this style can be found in both overlay districts.

A. Asymmetrical plans with high-pitched roofs
B. Prominent chimneys, often on the main façade
C. Mixed exterior materials such as varied brick, stucco and half-timbering in gable fields
D. Arched and rectangular windows and windows can be both double-hung sash and casement design
E. Single-bay arched entrance on the main façade, often in a front gabled bay



The Tudor Revival style dwelling at 521 Oak Street, NE, features an arched entrance, side porch and a prominent brick chimney.

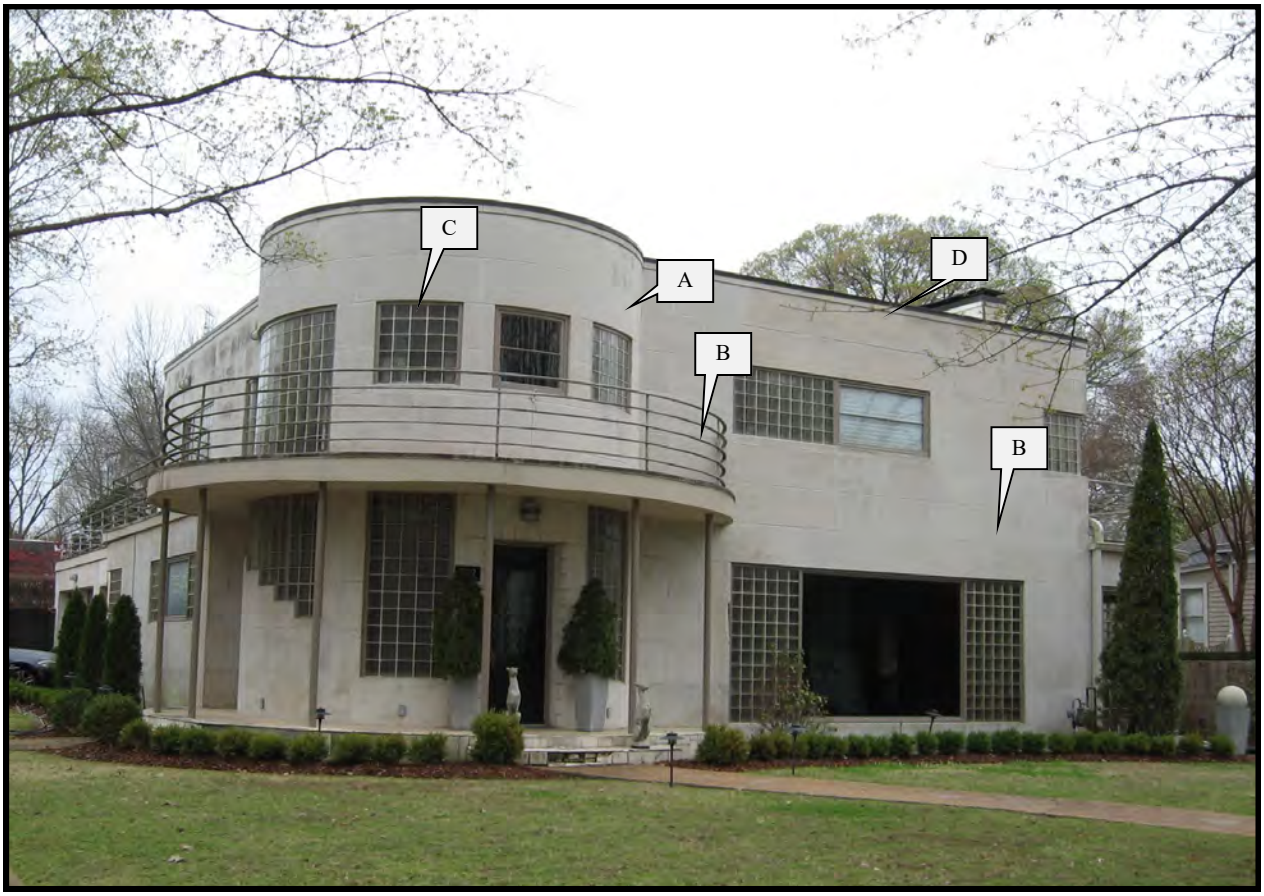


The dwelling at 1034 Jackson Street, SE, has an arched entrance bay, prominent brick chimney and projecting gabled bay.

Art Moderne, 1920-1940

Art Moderne is a modern style which featured angular and curved facades for a variety of buildings from 1920 to 1940. The style was often applied to service stations and other commercial buildings but only a small number of dwellings were built in this design. Stylistic elements include the use of geometric shapes, with sleek materials and often emphasized curved forms and horizontal lines. The dwelling at 522 Oak Street, NE, is an notable example of this style.

A. Curved walls
B. Masonry or stucco exterior with metal accents
C. Fixed windows including glass blocks
D. Typically, flat roof



The Art Moderne style dwelling at 522 Oak Street, NE, is notable for its use of structural glass blocks, corner tower and stucco exterior.

Minimal Traditional, ca. 1935-1950

The Minimal Traditional style represents a modest version of more pronounced Colonial Revival or Tudor Revival designs. These are frame or brick-veneer houses with unadorned, simple exterior designs with little variation in materials. Minimal Traditional style dwellings were widely built in the 1930s and 1940s to meet the housing needs of a growing American population. In many cases these houses were built with Federal Home Administration (FHA) loans. The Albany Historic Overlay District displays a number of these dwellings.

A. Small and rectangular or gabled ell in form and plan
B. Gable and hipped roofs
C. Minimal embellishment
D. Limited small porch or stoop
E. Decorative and non-operational window shutters

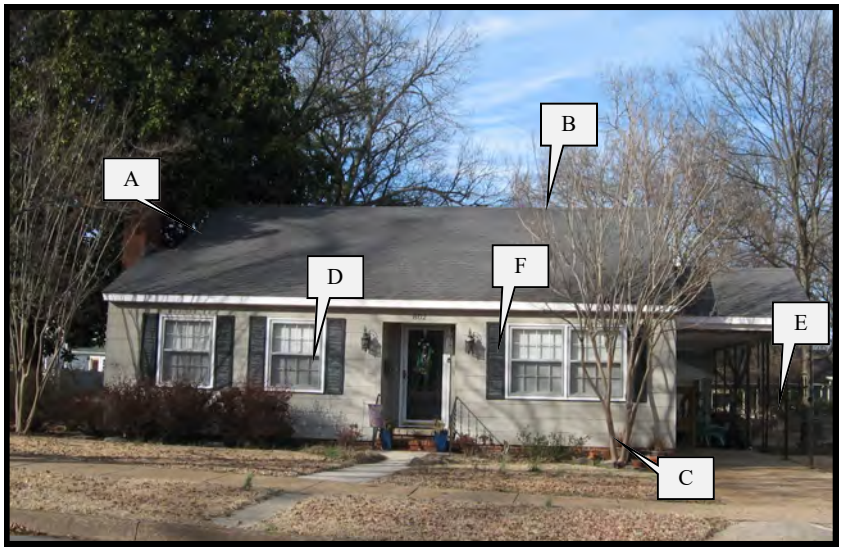
Minimal Traditional style dwelling with Colonial Revival influences at 807 Grant Street, SE.

Minimal Traditional style dwelling with a prominent brick chimney on the main façade at 310 Canal Street, NE.

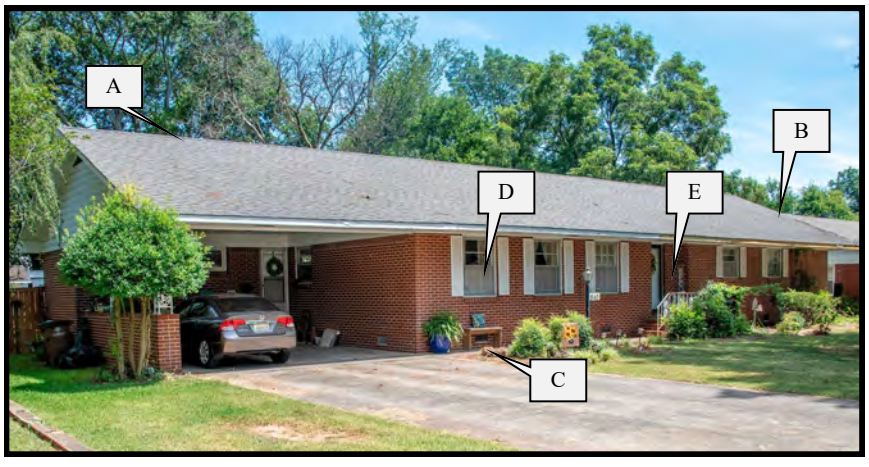
Ranch, ca. 1935-1975

The Ranch style originated in California in the 1930s and spread across the country after World War II. The typical Ranch house is rectangular in plan suitable for larger lots in post-war subdivision developments. The roofs may be hipped or gabled, with a low pitch. Ranch houses often incorporate an attached garage or carport under the house roof. The façade typically retains a front entrance with a minimal porch. Large picture windows and sliding glass doors provide views to the outdoors from within the open-plan house. Windows often display undersized and non-operable wood shutters. Because most lots in the overlay districts contained houses by the 1950s, only a small number of Ranch houses are present in the districts.

A. One-story in height
B. Low-pitched gable and hipped roofs
C. Horizontal emphasis
D. Picture windows or wood sash or aluminum windows
E. Minimal ornamentation with wood or wrought iron posts on porches and carports
F. Decorative and non-operational window shutters



This Ranch style dwelling at 802 Johnston Street, SE, has a low-pitched roof and horizontal emphasis.



The Ranch style dwelling at 804 Johnston Street, SE, features a wide horizontal design, minimal decoration and attached carport.

Other Building Types in the Districts

While Decatur's historic overlay districts are primarily residential in character, there are several significant commercial and religious properties from the late nineteenth and early twentieth centuries. Both districts have two-story commercial buildings with one-over-one sash windows on the second floor with decorative hood molding. The storefront on the John T. Bank Building consists of large areas of display windows for transparency of commercial products within the business, a prominent entrance, and transom lights above the display windows. The building at 601 Johnston Street, SE, features a decorative sheet metal cornice at the roofline.

The 1887 John T. Banks Building at 402 Oak Street, NE, is a well-preserved example of a corner commercial building and retains much of its original storefront (left). At right is the commercial building at 601 Johnston Street, SE.

Several notable churches were built in the districts in the nineteenth and twentieth centuries. The most popular architectural styles for churches during the late nineteenth century were the Gothic Revival and Romanesque Revival and several churches in the overlay districts reflect these styles. The First Baptist Church (1908) displays the Gothic Revival style in its arched windows and entrances. The First Methodist Church (1899) displays the Romanesque Revival style in its rounded arched windows and entrances. During the twentieth century the Colonial Revival style was popular for religious buildings and the Presbyterian Church on Oak Street (1953) was designed in this style.

Prominent churches in Old Decatur include the First Baptist Church (left), the First Methodist Church (center) and First Presbyterian Church (right).

Delano, Daikin Garden, Frazier Park, and Rhodes Ferry Parks

The ARB is responsible for design review in Albany's Delano Park and Old Decatur's Daikin Garden, Frazier Park, and Rhodes Ferry Park. In addition to buildings and structures, the ARB reviews the major landscape features, signage and any new construction proposed for the parks. This is to ensure that any new construction, memorials or landscape features are compatible with their historic layout and design.

Delano Park is comprised of 28 acres and is the oldest park in continual use in Morgan County. The park land was developed by the Decatur Land Improvement and Furnace Company and designed in 1887 by New York landscape architect Nathan Franklin Barrett. Barrett's approach was a blend of formal and natural elements. In the 1930s, Carolyn Cortner Smith designed the stone structures found throughout the park that were built by the Work Progress Administration (WPA) and the Civil Works Administration (CWA). During this period new trees, shrubs, and large planting beds were created in association with the newly created stone structures on the park. The WPA-era structures include the bandstand, bathhouse, Ft. Decatur, and Girl Scout Little House. The park was dedicated as Delano Park in 1941 in memory of Sara Roosevelt.

Delano Park retains a number of stone buildings and structures from its 1930s period of construction . These include a gatepost (top left), gazebo (top right) and the Fort Decatur Recreation Building (below).

CHAPTER 4
GUIDELINES FOR DECATUR'S HISTORIC PROPERTIES

Getting Started - Identifying Character-Defining Elements of Historic Buildings

If you are considering rehabilitation of a historic property, it is important to first identify the character-defining features of a historic building. Retaining these features are an important aspect of an appropriate rehabilitation project. The identification phase should include examination of historic photographs and documents; investigation of historic surveys, site plans, and Sanborn Insurance maps to determine historic building footprints, materials, and outbuildings (if any); consultation with the ARB and Staff, and/or recognized architectural historians and architects; and a detailed observation of other houses/buildings elsewhere in Decatur's historic districts.

The following guidelines are designed to help ensure that any rehabilitation or restoration carried out in Decatur respects the overall appearance of the existing building and setting (which includes the surrounding buildings and spaces on its block), as well as the details that give it character.

The guidelines are not a "how-to" manual for specific restoration techniques but instead use and refine the principles contained in the "Secretary of the Interior's Standards for Rehabilitation." Most design problems encountered during a rehabilitation project arise from a property owner's decision to alter, obscure, or remove a feature(s), rather than to leave the features in place and repair it (them). For this reason, these guidelines also list common rehabilitation and remodeling mistakes that generally should be avoided.

Home owners can familiarize themselves with the principles of appropriate treatment of historic features such as gable details to ensure home projects will not compromise these important details (616 Sherman Street, SE).

1.0 MATERIALS, MASONRY

When repair of masonry mortar is needed, a soft (lime) mortar should be used. Portland cement, in use after 1900, is a harder substance and does not allow moisture to pass through. Moisture is then forced through the brick, resulting in cracks when it can't expand and contract with the temperature fluctuations. Clean masonry with low pressure water application. Painting previously unpainted masonry is not appropriate.

Design Guidelines for Masonry

1.1 **Retain and preserve historic brick and masonry elements, such as walls, chimneys, foundations, and retaining walls.** Preserve character-defining masonry elements.

1.2 **Maintain, clean, and repair historic brick and masonry elements using appropriate methods as needed.** Remove vegetation and vines from masonry to prevent damage.

1.3 **Repair and restore historic masonry elements, rather than replace.**

1.4 **Replace in kind if deteriorated or damaged beyond repair.**

1.5 **Clean historic masonry only with low-pressure water washing and mild detergents formulated for the specific application.**

1.6 **Sandblasting and other abrasive cleaning methods shall not be used.**

1.7 **Water-repellant sealers are generally not appropriate as they may trap moisture, causing deterioration.** Sandblasted buildings with significant brick and mortar erosion may be exceptions. They may be treated with a clear, breathable, water repellent coating to help protect the masonry surface and maintain its appearance.

***NO**-Abrasive cleaning and repointing with inappropriate mortar removes the exterior "crust" and can lead to cracking (left) and erosion of brick (right).*

1.8 **For repointing, use only mortars compatible with historic mortars in color, strength, vapor permeability, and joint finish or surface tooling.** Portland cement can damage softer brick.

1.9 **When replacing masonry, match the historic bonding pattern.**

1.10 **Use only hand tools, not power tools, to remove deteriorated mortar joints, directed by a skilled mason.**

1.11 **Match damaged brick or stone as closely as possible in size, color, and texture when replacing damaged masonry.**

1.12 **Do not paint previously unpainted masonry surfaces.**

Decatur's historic districts includes many masonry dwellings and outbuildings (left, 626 Gordon Drive, SE and right, 840 Jackson Street, SE).

Technical Information

NPS Preservation Brief #1
Assessing Cleaning and Water Repellent Treatments for Historic Masonry Buildings
Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings (nps.gov)

NPS Preservation Brief #2
Repointing Mortar Joints in Historic Masonry Buildings
Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings (nps.gov)

2.0 MATERIALS, CONCRETE, ROCK, AND STUCCO

Keep original stucco, rock, and concrete surfaces in good repair. When patching these surfaces, match the original texture. Exterior Insulation Finishing System (EIFS) is not an appropriate replacement material as it does not resemble historic stucco and is prone to water damage. Previously unpainted concrete and rock should not be painted. It is inappropriate to seal historic masonry.

Design Guidelines for Concrete, Rock and Stucco

2.1 **Retain and preserve historic concrete, rock, and stucco, including walls, chimneys, foundations, and retaining walls.** Preserve these character-defining features.

2.2 **Maintain and protect historic concrete, rock, and stucco elements through appropriate maintenance, cleaning, and repair as needed.** Original concrete and rock surfaces should not be painted.

2.3 **Use a stucco mix similar in strength, composition, texture, and color.** Stucco added to deteriorated brick walls must allow the brick underneath to expand and contract to prevent further deterioration. The application of stucco as a repair to exposed masonry is not appropriate.

2.4 **Replace in kind if deteriorated or damaged beyond repair.**

2.5 **Clean stucco, rock, and concrete as gently as possible with low-pressure water and a soft bristle brush.** Remove paint from stucco, rock, and concrete with appropriate chemical agents and professional contractors**.**

2.6 **Do not remove historic stucco surfaces from masonry walls unless more than 50 percent of the stucco has lost its bond with the masonry behind it.**

2.7 **Original rusticated or rock-faced concrete block should be repaired with materials to match as closely as possible.**

The dwelling at 612 Sherman Street, SE, has an unusual exterior of cobblestones which should be preserved and maintained.

Rustic or rock-faced concrete block was used as an exterior wall material on dwellings built in the early 1900s (left, 414 Oak Street, NE; below, 503 Canal Street, NE).

<u>Technical Information</u>
NPS Preservation Brief #15
Preservation of Historic Concrete
Preservation Brief 15: Preservation of Historic Concrete (nps.gov)

NPS Preservation Brief #22
Preservation and Repair of Historic Stucco
Preservation Brief 22: The Preservation and Repair of Historic Stucco (nps.gov)

3.0 MATERIALS, SIDING AND SHINGLES

Preserve and maintain original wood elements. If replacement is required, select materials that match the original as closely as possible. For contributing buildings, alternative materials may be considered for elevations not in public view. Non-contributing buildings may have alternative materials installed on any or all elevations. It is not appropriate to cover or conceal original wood siding materials with vinyl, aluminum, or other synthetic sidings. These materials do not successfully imitate the appearance of historic original wood siding and may cause condensation and damage to the original siding if covered. Asbestos shingle siding is not hazardous when kept encapsulated with paint. If asbestos shingles are to be removed, a professional contractor should be hired.

Design Guidelines for Siding and Shingles

3.1 **Retain and preserve historic wood siding, shingles, trim, and other decorative elements.** The application of vinyl or aluminum siding for primary dwellings is not approvable. Property owners are encouraged to remove synthetic siding and restore the original siding beneath.

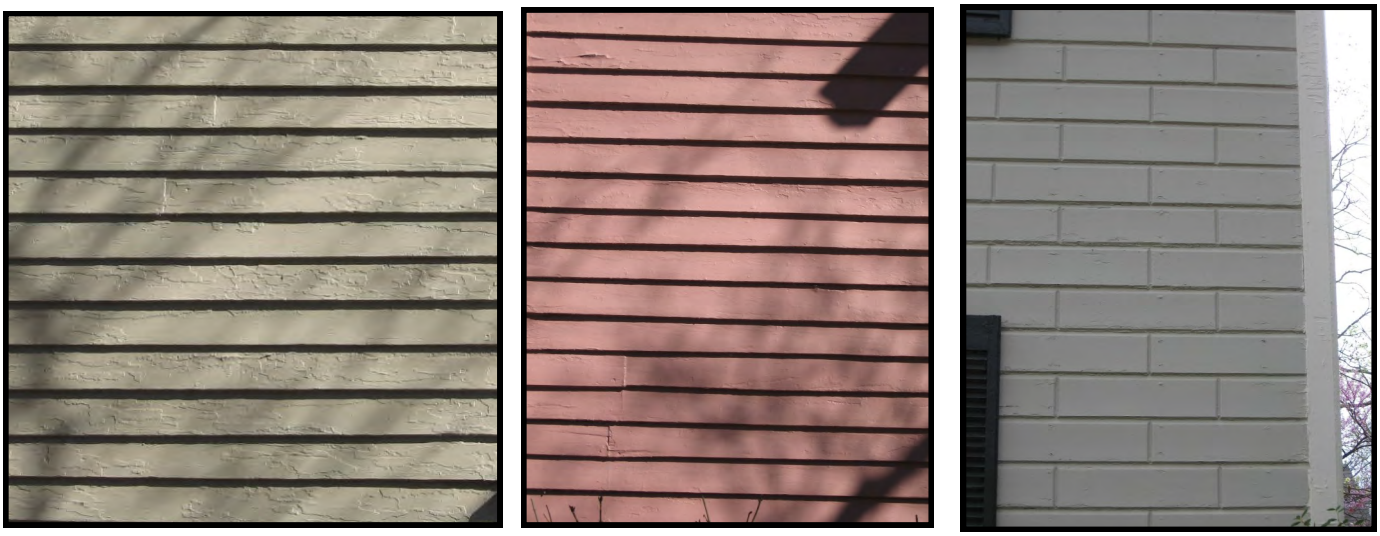
3.2 **Maintain existing original wood siding, shingles, trim, and decorative elements.**

3.3 **Repair existing wood elements when possible, rather than wholesale replacement.** Preservation techniques that encourage repair include epoxies, splicing, and patching where applicable.

3.4 **Replace historic wood elements only if the original is beyond repair**. If replacement is necessary, use new wood that matches the original as closely as possible in shape, profile, texture, exposure, and detailing. The deteriorated or damaged condition should be documented. Replacement in-kind does not normally require a CoA.

3.5 **If a portion of a historic wall is deteriorated beyond repair, replace only the damaged portion.**

3.6 **Prepare surfaces for painting using the gentlest means possible.** Low-pressure washing (100 PSI or lower) should be used only after a test panel of washing has been performed.



Preserve and maintain original wood siding materials. Clapboard siding is the most common wood siding material in the overlay district (left, 802 Gordon Drive, SE, and center, 503 Canal Street, NE). An unusual material is the rusticated wood siding designed to resemble stone blocks (right, 513 Line Street, NE).

3.7 **It is not appropriate to strip paint with the object of replacing it with stain or leaving the surface unfinished for a supposedly "natural" appearance when the practice cannot be historically documented.**

3.8 **Avoid replacing clapboard siding with shingle siding (or vice versa) or replacing clapboard siding with siding of a different width or profile, particularly if the later siding has gained historic significance in its own right.**

3.9 **It is not appropriate to introduce, conceal, or remove siding, trim or other decorative features, such as cornices, corner boards or brackets**. These actions compromise the architectural integrity of a building.

Wood shingles help date and define the architectural style of a dwelling (440 Sherman Street, SE).

Some dwellings are highly textured with wood siding and shingles, both of which should be maintained and preserved (left, 436 Sherman Street, SE and right, 403 Oak Street, NE).

3.10 The installation of vinyl or aluminum siding or trim is not appropriate. The ARB may allow the replacement of existing synthetic siding with an alternative if the proposed replacement is in keeping with the original appearance of the structure. Removal of synthetic siding to reveal intact historic siding intact is encouraged, as is preserving the historic siding.

3.11 The use of fiber cement (cementitious) siding may be approved for new structures, non-historic structures, and additions to historic structures not in public view. If approved it should have a smooth finish, not grained.

3.12 Avoid removing or replacing such features as cornices, brackets, door and window moldings, pediments, medallions, dentil and modillion molding, corner boards, and other details particularly from the public right-of-way.

Exterior wall siding materials may also include half-timbering and other decorative designs (1008 Gordon Drive, SE).

Some gable fields display both square and fishscale shingles as at 403 Canal Street, NE.

3.13 **Appropriate methods for paint removal from wood siding include chemical paint removers. When used very carefully, heat guns or heat plates may also be appropriately used for paint removal.** Many heat guns produce levels of heat that should not be used on wood siding or any other wooden element that is attached to the building. Infrared heaters may be safe to use on elements that cannot be removed from the building for paint removal, but even those can set wood on fire when used by inexperienced hands.

3.14 **Do not create a false historical appearance by adding stock trim or trim salvaged from another building or buildings.** Likewise, do not move or rearrange existing trim to another part of a building without historical evidence as a precedent.

3.15 **Removal of asbestos shingles is appropriate if the shingles were added over original wood siding.** Where asbestos shingle siding has been added and covers original historic wood siding**,** the safe removal of asbestos shingles by a professional contractor is appropriate. Restoration of the original wood siding beneath added asbestos shingles is encouraged.

A number of dwellings in the historic district had the original wood siding covered with asbestos shingles in the mid-twentieth century as at 119 Lafayette Street, NE (above). Wood siding beneath asbestos shingles is often in good condition. After the asbestos shingles are removed, the siding has the potential for restoration (right).

Why Preserving Original Siding is Recommended and Makes Economic Sense

The Decatur ARB requires the preservation and retention of historic wood siding unless the siding is clearly deteriorated beyond repair. The reasons for preserving wood siding and not concealing it beneath synthetic siding materials include:

- Synthetic sidings do not achieve the appearance of historic wood siding materials. In particular, vinyl siding has an artificial appearance incongruous with a historic building.

- Covering original wood siding with impervious materials such as aluminum and vinyl can trap moisture and promote condensation between it and the wood underneath, leading to rotted wood and structural problems. Synthetic sidings don't allow the historic building to "breathe" and don't provide sufficient permeability.

- The cost of synthetic sidings such as vinyl and aluminum may be less economical than preserving and maintaining wood siding. Applying synthetic siding materials often exceeds or equals the cost of regular painting of wood siding. In terms of resale value, wood siding has the economic advantage; a report by the National Association of Realtor Group in 2019 found that property owners lose one out of every three dollars invested in vinyl siding when they sell their house.(www.nar.realtor/.../remodeling-impact). Real estate appraisers across the country have also recorded increased resale values when historic building owners retain original wood siding and avoid vinyl siding.

- Wood and synthetic materials perform fairly equally in terms of energy conservation since most heat leaves houses through other surfaces.

- Claims that synthetic siding is "maintenance-free" are untrue. Owners of 15 to 20 year old aluminum and vinyl siding often find that these materials fade in color and, like wood, require painting. Further, vinyl siding becomes brittle from exposure to sunlight and tends to crack and break after ten years.

- Installation of vinyl typically includes a 30-year warranty, but the color often fades within 10-15 years in some climates. Exposure to high heat and intense sun rays may result in the color fading within 10 years.

- Vinyl siding is made from polyvinyl chloride and the manufacture, use, and disposal of this material results in toxic byproducts such as dioxin. Vinyl siding is not a "green" product and cannot be recycled.

Technical Information
NPS Preservation Brief #8
Aluminum and Vinyl Sidings on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
Preservation Brief 8: Aluminum and Vinyl Siding on Historic Buildings (nps.gov)

Alternative Wood Siding Guidelines

The appearance, surface textures, details, and other key visual characteristics of most substitute sidings are not appropriate in historic districts. New materials, however, may approved in select cases. Any alternative siding must have the surface appearance, surface reflectivity, and finish of wood.

- Vinyl, aluminum, and pressed wood are not appropriate substitute cladding.

- Cementitious (fiber cement) siding may be approved for new structures, non-historic structures, and additions to historic structures not in public view. When cementitious material is used it must have the same thickness, texture, and exposure as the siding on the rest of the building.

- In the case of buildings and structures with added vinyl, aluminum, or pressed wood cosmetic cladding, the historic siding materials should be retained if they are in good condition once these later siding materials are removed. The ARB may allow for a change to another substitute siding (such as cementitious siding), if the proposed new siding is more in keeping with original appearance of the building or structure or the character of the district.

- Vinyl and aluminum shall not be approved to cover or replace wood siding or brick structures that contribute to the character of Decatur's Historic Overlay Districts.

Cementitious siding may be an appropriate alternative siding material in some cases if it has the appearance of historic wood siding.

Cementitious siding with false wood graining is not appropriate since the visual appearance is not compatible with historic wood siding.

4.0 ARCHITECTURAL DETAILS

Architectural details contribute to the overall historic appearance of a building. These important features should be preserved and maintained. Do not remove, cover, or conceal architectural details. Repair them as needed. If a historic architectural detail is beyond repair, replace it in-kind, matching the original feature in material, design, color, and texture as closely as possible.

A common architectural detail on Craftsman dwellings are knee brace brackets at the eaves (804 Jackson Street, SE).

Design Guidelines for Architectural Details

4.1 **Maintain and preserve historic architectural details and features.** Architectural features help convey a historic building's architectural style. Architectural details should not be covered or removed. Their proper care and maintenance prevent deterioration and loss of individual elements, helping to maintain overall integrity.

4.2 **Repair existing architectural details.** For small areas of deterioration in wood features, repair with wood epoxy. Epoxies are fillers which are used to strengthen and consolidate wood. Cut out larger areas of decay, and fill the void with pieces of new wood. Clean metal features with light corrosion and flaking paint with a wire brush. After cleaning metal features, re-paint them immediately.

4.3 **Replace a missing or severely damaged historic architectural detail and feature in-kind.** Select replacement features that match the original feature in design, proportion, and detail. Historic photographs, drawings, graphics, or other physical evidence are useful aids to determine an appropriate example for a replacement feature. If no historic documentation is available, select a simple design in keeping with the building's historic architectural style and period. Ideally, any replacement feature should be made of the same material as the original, but when necessary, substitute materials may be considered if they successfully match the original appearance.

Small eave brackets are at the roofline of the Italianate dwelling at 636 Johnston Street, SE.

The dwelling at 616 Sherman Street, NE, features a variety of vergeboard trim and wood shingles in its gable.

4.4 **Do not introduce false architectural features to historic buildings.** The addition of non-historic architectural details creates an artificial appearance and degrades the authentic appearance of the building. Such introductions compromise the building's historic integrity.

4.5 **Do not cover or conceal architectural details with synthetic materials such as vinyl, aluminum, exterior insulation finishing systems (EIFS), or similar materials.** Synthetic materials do not impart the rich texture and historic appearance of original materials.

Architectural details include design elements such as diamond light upper sash windows and wood shingles (804 Jackson Street, SE).

***NO-**The addition of non-historic features such as the oversized balusters on this porch is not appropriate for the design and period of this dwelling.*

5.0 AWNINGS AND CANOPIES

Before the advent of air conditioning, awnings and canopies were commonly installed to provide shade. Placed over window and door openings, awnings and canopies help to reduce sunlight and heat in the interior. Canvas was commonly used, and metal awnings were introduced by the 1930s. Preserve and maintain historic metal awnings or original canopies. Adding new awnings may be appropriate, with proper design, placement, and materials.

Design Guidelines for Awnings and Canopies

5. 1 Repair existing canvas, wood, or metal awnings and canopies with in-kind materials.

5.2 Replace awnings with appropriate materials, design, and dimensions. Canvas awnings are appropriate for late nineteenth- and early twentieth-century dwellings. Metal awnings are appropriate on mid-twentieth century dwellings. Fit the awning to the opening, and do not span the wall surface.

5.3 Install new awnings at traditional locations such as over porches, doors, and windows. Install awnings as not to damage adjacent historic materials. Fixed or retractable awnings are appropriate.

5.4 Select awnings of traditional design. Shed-type awnings are the most appropriate designs in parallel with the horizontal line of door and window frames. Arched, bubble, concave, or convex awnings are discouraged except where used originally.

An appropriate porch awning at 1012 Gordon Drive, NE.

Window awnings should also be of shed type and preferably of canvas or a similar material.

6.0 CHIMNEYS

Chimneys are prominent features that define the style of the dwelling and should be preserved and maintained even if no longer in use. Removal of an original chimney should occur only if it is structurally unstable and the chimney cannot be repaired. Follow the guidelines for masonry materials to maintain historic chimneys.

Chimney caps should be preserved to close the top of the chimney flue to prevent rain, debris, and animals from entering. They should be vented to allow moisture to escape the flue.

Preserve and maintain exterior wall brick chimneys. Some chimneys have particular detailing such as stepped shoulders and decorative brick courses (701 Line Street, NE).

Design Guidelines for Chimneys

6.1 **Retain original chimneys on the primary façade or locations readily visible from public view.** Even a non-functioning chimney should be preserved as an important architectural feature. Do not apply stucco or paint to chimney masonry. Concrete, slate, unglazed terra cotta, and stone may be used as chimney caps. Removing non-functioning chimneys or flues at locations not readily visible from the public right-of-way may be appropriate.

6.2 **Maintain the structural integrity of an original chimney following the guidelines for brick/masonry.** Use gentle cleaning methods as needed. When repointing is necessary, use compatible soft historic mortar compounds.

6.3 **Support or rebuild unstable chimneys**. Physical structural support may include metal straps or brackets anchored to the roof framing. Match repairs to historic materials, shapes, mortar, material color, and brick patterns.

6.4 **Replace original chimneys in-kind.** Match all original aspects, including height, configuration, shoulders, stack details, brick color, texture, and bond pattern.

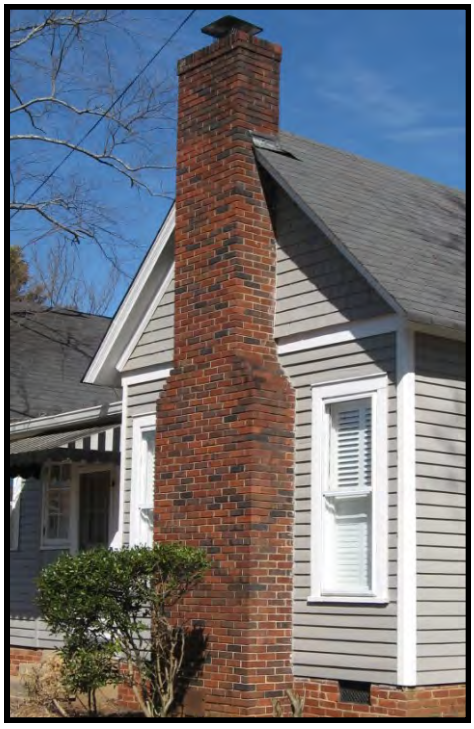
Preserve and maintain decorative chimneys, such as this distinctive design at 315 Lafayette Street, NE.

6.5 **Chimney caps are decorative and functional.** Chimney caps should be vented to prevent the build-up of moisture within the chimney stack.

6.6 **Do not add a chimney to a façade or elevation readily visible from the public right-of-way unless there is physical or photographic evidence that it was originally at that location.**

Corbelled brick is a common feature of chimneys on dwellings from the late nineteenth and early twentieth centuries (422 Jackson Street, SE).

Examples of exterior wall chimneys include the stone chimney at 839 Grant Street, SE, (left) and the multi-colored brick chimney at 403 Canal Street, NE (right).



7.0 DOORS AND ENTRANCES

Doors and entrances are both functional and aesthetic features, often defining the architectural style and period of construction of a dwelling. Preserving all elements of a historic entrance, including original door, transoms, sidelights, pilasters, fanlights, and hardware, helps ensure the building's architectural integrity. Original doors should be maintained, repaired when necessary, and preserved.

Design Guidelines for Doors and Entrances

7.1 **Preserve and maintain original doors and entrances.** All decorative and functional components of a historic entrance should be preserved, including original jambs, sills, and headers. Original doors should be preserved and maintained, as they contribute to a building's historic appearance. Never cover or fill in historic door openings.

7.2 **Repair deteriorated or damaged historic doors consistent with historic materials.** Repair original doors using methods that retain their historic fabric and appearance as much as possible. Use epoxy to strengthen small areas of deteriorated wood.

7.3 **If historic doors are missing or beyond repair, replacement doors should match the originals.** Use historic photographs to identify details, such as materials, dimensions, number of panels and glass lights, about original doors if possible. New doors should reflect the style and period of the building. Adjacent, similar buildings may provide guidance, as well.

7.4 **Do not enclose or conceal an original door opening on the primary façade or an elevation readily visible from the public right-of-way.**

Many entrances in the historic districts retain original doors along with sidelights and transoms (left, 845 Sherman Street, SE, right, 425 Sherman Street, SE).

7.5 **Do not introduce a new door opening where none existed on a readily visible facade.** Non-original façade openings compromise architectural integrity. It is not appropriate to create a new opening on a main façade. A new opening may be permitted on a side elevation if it is not in public view. The new entrance should be compatible in scale, size, proportion, placement, and style to historic openings.

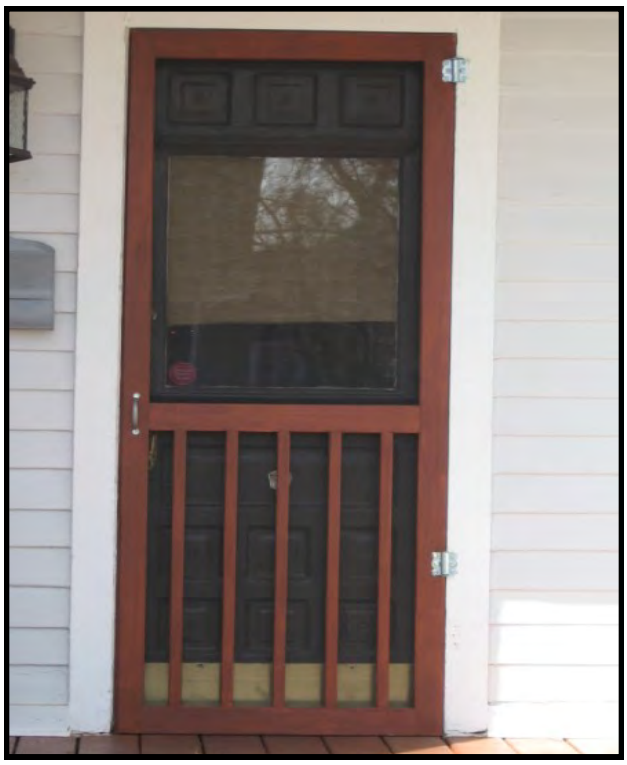
7.6 **Use storm doors to improve energy efficiency as desired.** New storm doors should be compatible with the original exterior doors and with the style and period of the structure. The storm door should be of full-view design, allowing full visibility of the historic door it covers. Wood and metal are appropriate materials. Louvered wood doors are also appropriate, as are storm doors with a panel configuration matching that of the historic door.

7.7 **Preserve historic screen doors, or select a screen door design that allows view of the original primary door it covers.** Wood screen doors should be appropriate for the period and style of the structure.

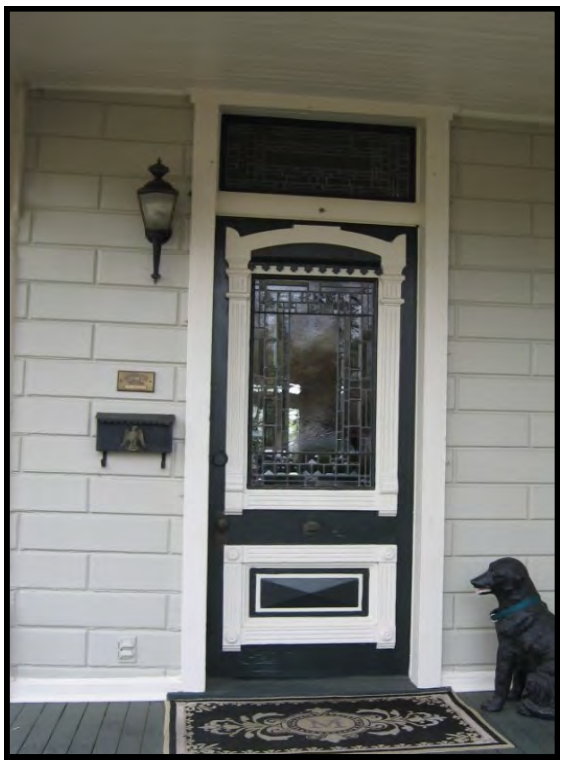
7.8 **Full-view security doors are appropriate for entrances not visible from the street.** These should not be ornate or elaborate in their structural framework.

The rounded arch door and stone surround at 422 Oak Street, NE, help define the dwelling's Tudor Revival style.

Craftsman style dwellings often display multi-light glass and wood doors (309 Canal Street, NE).



Preserve or imitate original designs of screen doors (405 Canal Street, NE).



Preserve intricate decorative doors and surrounds (513 Line Street, NE).

***YES**-Storm doors should be unobtrusive and blend with the historic door (403 Canal Street, NE).*

***NO:** Storm doors should be full-view to allow the historic door to be viewed behind it.*

8.0 FOUNDATIONS

Most foundations in Decatur are of brick, stone, rock-faced block, or poured concrete. Pier foundations are also common. Preserve and maintain historic foundation materials, and keep them in good repair.

Brick foundation at 440 Sherman Street, SE.

Design Guidelines for Foundations

8.1 **Preserve and maintain original foundations.** Maintain original foundation materials, design, and detailing. Do not cover original foundations with concrete block, plywood panels, or corrugated metal.

8.2 **Follow masonry guidelines for cleaning, care, and repair of masonry foundations.**

8.3 **If replacement materials are necessary, match the original foundation as closely as possible.**

8.4 **Divert water away from dwelling foundations.** Over time, exposure to water will cause foundation damage. Roof gutters and downspouts should spill onto splash blocks or connect to in-ground pipe to carry water into the yard. Site-grading also helps carry rainfall away from the house. Direct irrigation nozzles away from the foundation. Use drip irrigation instead of pop-up heads in foundation beds.

8.5 **Do not conceal historic pier foundation.** Do not in-fill spaces between foundation piers with solid brick or concrete block. Lattice panels may be fitted into these openings as not to cover the piers themselves.

Pierced brick foundation at 806 Grant Street, SE.

Appropriately designed and placed lattice panels between the porch foundation piers at 650 Jackson Street, SE.

9.0 HISTORIC GARAGES & OUTBUILDINGS

Outbuildings such as garages, sheds, stables, carriage houses and servants' quarters were often built at the rear or sides of dwellings. Historic examples should be preserved and maintained as they reflect cultural changes over time. Historic outbuildings should be repaired with materials and details to match the original.

When planning new garages and outbuildings consult the section on new construction.

Design Guidelines for Historic Garages and Outbuildings

9.1 **Preserve and maintain original garages, carriage houses, sheds, and other outbuildings that contribute to the history of a property.** A larger outbuilding has potential for rehabilitation as a secondary residence or offices.

9.2 **Repair an original outbuilding with materials to match the original.** If original garage doors on a historic building are missing or damaged, they may be replaced with sectional overhead roll-up doors or side-hinged doors of wood resembling historic designs. These designs are also appropriate for non-contributing outbuildings, though the doors may be constructed of metal, composite, and other alternative materials.

9.3. **Outbuildings were often built without gutters. If sections of historic outbuildings are deteriorated beyond repair, replace with in-kind materials to match the original.** Where possible, replace only the damaged or deteriorated portions rather than the entire feature. The addition of gutters and downspouts to the building is encouraged.

9.4 **The replacement of original wood siding with appropriate alternative materials may be approvable depending on the location of the outbuilding and visibility from the public right-of-way.**

Original automobile garages and other outbuildings should be preserved and maintained as at 609 Ferry Street, NE, (left) and 651 Johnston Street, SE, (right).

10.0 GUTTERS & DOWNSPOUTS

Gutters and downspouts direct rainfall away from the dwelling, providing essential protection from water damage. While functional, they can have aesthetic value through material or color, such as copper examples that take on a green patina over time. Inspect gutters regularly to keep them cleared of obstructions and mounted properly with sound hardware.

Design Guidelines for Gutters and Downspouts

10.1 Retain original gutters and downspouts, and keep them in good repair.

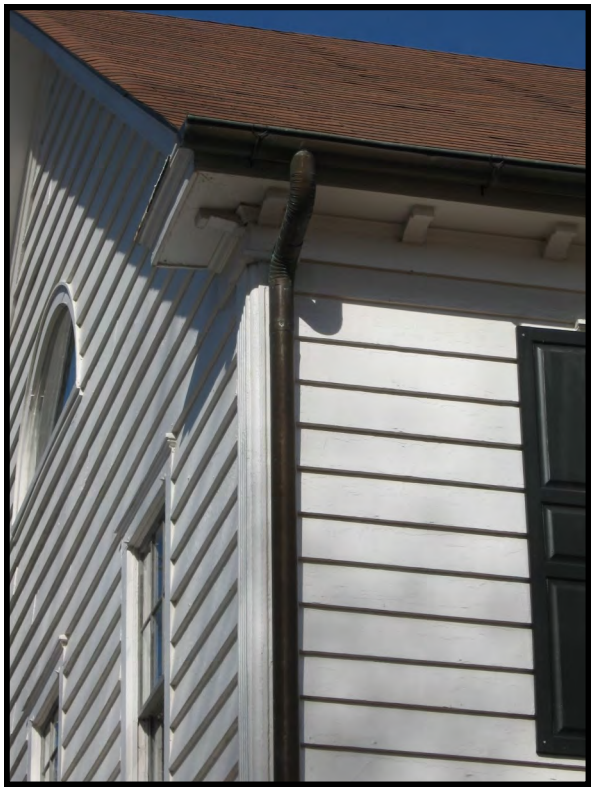
10.2 When installing replacement or new gutters and downspouts, ensure there is no damage to historic features or materials, using minimal hardware.

10.3 Install downspouts at unobtrusive locations and concealed where possible behind porch columns and building corners.

10.4 The color of downspouts and gutters should blend with the trim or main body of the house.

10.5 If new gutters are required, half-round designs are the most historically accurate and preferred. If not readily available, "K" or ogee design gutters of aluminum are also approvable. New gutters and downspouts of copper are also appropriate.

10.6 Original boxed gutters on a property should be preserved and maintained.



Gutters are recommended to be half-round design with round downspouts, (1006 Gordon Drive, SE, left and 305 Lafayette Street, NE, right).

11.0 LIGHT FIXTURES

Preserve and maintain historic light fixtures. Modern light fixtures should be compatible with the architectural style and of traditional materials and placement. Installing light fixtures to accent sidewalks is appropriate. Installing electric light fixtures in front yards is appropriate.

Preserve and maintain light fixtures original to a dwelling or those added in the early twentieth century as at 804 Jackson Street, SE, (above) and 651 Jackson Street, SE, (below).

Design Guidelines for Light Fixtures

11.1 Preserve and maintain historic light fixtures. Preserve these character-defining features of the building or property.

11.2 Repair and/or re-wire historic light fixtures.

11.3 If historic light fixtures are missing or damaged beyond repair, select replacements that match the originals. Historic photographs or other documentation can aid in the selection of new light fixtures. If no such evidence exists, select a design that blends with the style of other historic features of the building.

11.4 Simple designs are most appropriate. New light fixtures should be simple in design and appropriate to the style of the house. The addition of gas lighting is appropriate for Victorian style houses, which are within the period gas lighting was available within the city. Installing gas light fixtures after this period is not appropriate.

11.5 Footlights are appropriate for walkways, sidewalks, and driveways in front yards.

11.6 New light fixtures must not damage or obscure architectural features. When installing new light fixtures, take care not to damage masonry, siding, or other historic materials. Modern fixtures such as security cameras and motion-sensing lights should be installed as to be as unobtrusive as possible.

11.7 Electric pole mounted lights in yards are appropriate when the fixtures are compatible with the historic style of the house. Gas light pole mounted fixtures are inappropriate.

11.8 Light fixtures should be directed to illuminate downward rather than upward to reduce light spilling onto neighboring properties.

11.9 Choose lighting sources that generate a soft white light instead of a more intensive yellow or orange light.

Freestanding simple electrical lights are appropriate for front yards.

Footlights along walkways and sidewalks are appropriate additions for illumination and safety.

12.0 PORCHES

Porches are major focal points on historic facades, displaying a dwelling's architectural style. Porch features include columns, posts, piers, railing, brackets, vergeboard, spindles, steps, and balustrades. A lack of porch embellishment is also indicative of style on a simple and unpretentious house. Porches should be preserved in their original form and detail.

Some front porches were altered with stylistic updates to reflect changing architectural tastes. For example, a house from the late nineteenth century may have early twentieth-century porch detailing, illustrating the continued significance of the porch.

Due to their ability to convey historic character, it is not appropriate to remove, enclose, or alter front porches. Side porches in public view should likewise be preserved and retained. Rear porches not readily visible from the street may be enclosed, altered, or remodeled for modern use.

For porch repairs and alterations, use only woods that are naturally rot-resistant for exposed surfaces such as railings, posts, and steps, and use galvanized or stainless steel fasteners. Pressure-treated tongue-and-groove wood is appropriate for flooring. Alternative materials for porch floors may also be considered.

Design Guidelines for Porches

12.1 **Preserve and maintain historic porches and related features such as railings, posts or columns, ceilings, steps, lattice, flooring, piers, ornamental trim, and other character defining elements.** Follow design guidelines for wood or masonry materials as relevant.

12.2 **Repair, rather than replace, historic porch elements, if possible.** Use repair techniques that preserve historic material, including patching, epoxy repair, reinforcing, or splicing-in of new wood in place of deteriorated sections.

Milled wood porch columns and intricate woodwork on the porch railings are one of the most important defining features of a dwelling's style (618 Oak Street, NE).

Victorian-era houses typically displayed milled porch columns with milled railings and frieze as at 408 4th Avenue, SE.

The porch at 616 Sherman Street, SE, is notable for its distinctive Doric-motif porch columns.

By the early twentieth century, porch columns were often designed in classical styles including Tuscan, Ionic (shown here) or Doric (517 Ferry Street, NE).

12.3 **Replace in-kind with appropriate materials.** Naturally rot-resistant or pressure-treated woods are appropriate. Paint them within six months. Alternative materials that duplicate the appearance, texture, and architectural detail may be considered by the ARB. Replacement elements should match the original in size, shape, pattern, color, and texture.

12.4 **Do not enclose or alter original or historic front porches.** Porches on the primary façade and readily visible side elevations should not be enclosed with siding materials or glass. Screen panels may be added which are limited to a section of the porch and have minimal structural framework.

12.5 **It is not appropriate to create a false historical appearance, such as adding Victorian ornament to a plain early twentieth-century porch.**

12.6 **It is not appropriate to remove a porch that is not repairable without replacing it, nor to replace it with a new porch that is not in keeping with the architectural style of the property.**

12.7 **If a porch is missing, use accurate historical documentation, such as historical photos, to reconstruct it.** If no such evidence exists, us similar dwellings as examples to achieve an appropriate porch design. The owner shall provide the ARB with such documentation in the application for a CoA.

12.8 **It is not appropriate to add new porches or balconies to primary elevations or other areas of a building in the public view if none existed historically.**

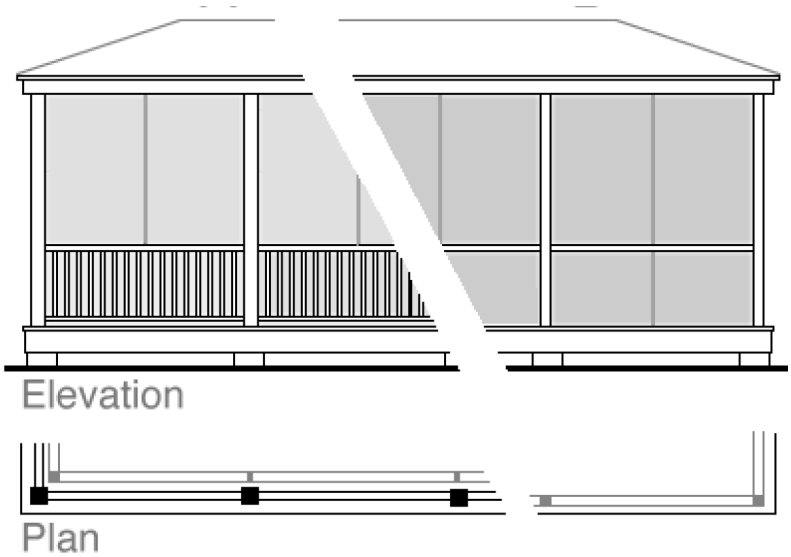
12.9 **When replacing a missing or non-historic porch railing, rebuild the railing at the original height.** If assistance is needed consult with the Historic Preservation Specialist.

12.10 **If a new porch railing is required, consider alternatives such as raising the grade in front of the porch or adding an additional railing above the traditional porch height.**

12.11 **Adding screen panels on front porches is not recommended although a portion of the porch may be screened with a limited amount of framing.** Screen panels should not cover the front entrance portion of the porch and be limited only to a small portion of the entire porch.

Tapered, wood posts on brick piers are common porch column designs on Craftsman dwellings as at 430 Jackson Street, SE.

Screening of front porches is discouraged but may be appropriate if minimal structural framing is used (826 Gordon Drive, SE).



If screen panels are added they should be recessed behind the existing porch framing (left) and not in front to obscure the columns and railing (right).

13.0 ROOFS

Roofs help define the building's architectural character and overall form. Preserve and maintain original roof forms such as gable or hipped. Installation of new dormers or skylights is acceptable on rooflines not readily visible from the public right-of-way.

Repair and preserve historic roof materials such as slate, pressed metal shingles, cement tile, and clay tile. Replacement of a roof beyond repair should be undertaken using similar materials or compatible alternative materials.

Design Guidelines for Roofs

13.1 **Preserve original and significant later roof forms, shapes, and major architectural elements such as dormers, gables, and eave overhangs.** It is not appropriate to alter portions of a roof that are visible from public vantages.

13.2 **Preserve, maintain, and repair historic roofing details and materials such as slate, standing-seam metal, and tile.** Replace in-kind only if necessary due to deterioration or damage. Replace only the damaged or deteriorated portion, matching original materials if possible.

13.3 **Do not remove original features such as ornamental eaves, cornices, dormers, finials, cresting, steeples, and other details that add to a building's overall character.** The design of any new roof features should be based on documentary evidence and should be compatible with surrounding buildings.

13.4 **The application of composition shingles to replace deteriorated composition shingles is appropriate.**

13.5 **Wood shingles or modern imitation wood shingles are typically not appropriate for post-1915 dwellings unless documentation for their original application exists.**

Slate roofs are often distinguishing features of a dwelling (left, 650 Jackson Street, SE, right, 629 Jackson Street, SE).

13.6 Metal standing seam, copper, copper-plated steel or patterned metal roofs are typically not appropriate for dwellings built after 1915 unless documentation for their original application exists. The application of modern factory-finished metal roofing systems is typically inappropriate, but may be considered where pan-width, ridge details, seam profile and eave details are consistent with traditional metal roof designs. The use of "V-crimped" or corrugated metal roofing is not appropriate for primary dwellings but may be considered for outbuildings not readily visible from the public right-of-way. Installing a a copper or copper-plated steel roof on a building that never had copper originally is not appropriate.

13.7 Repair and replacement of asbestos shingled roofs should be with cement-fiber shingles or a compatible material. Asbestos shingles are no longer available due to health and safety issues—select an alternative material compatible in appearance and profile.

Several dwellings in the overlay districts retain original pressed metal shingle roofs which should be preserved and maintained (left, 644 Johnston Street, SE, and right, 617 Sherman Street, SE).

Clay tile is a long-lasting and durable roof material applied to early twentieth century houses (840 Jackson Street, SE).

Cement tile is another twentieth century roof material which should be preserved and maintained as long as possible (604 Line Street, NE).

13.8 **It is not appropriate to create a false historical appearance by adding conjectural features without historical, pictorial, or physical documentation.**

13.9 **Non-historic roof features may be installed on areas of the roof not in public view.** Skylights, vents, dormers, chimneys, antennas, and solar collectors are not permitted when their installation or later removal would damage or destroy a significant roof feature. New dormers may be permitted on side or rear elevations if compatible with the building and roofline.

***NO**-Metal roofs which do not have traditional standing seam profiles and spacing are not appropriate.*

***YES**—This metal standing seam roof was designed to match historic profiles in crimping and spacing. This type of roof would be appropriate if a metal roof was original to the dwelling and removed at a later date.*

Technical Information
NPS Preservation Brief #04
Roofing for Historic Buildings
Preservation Brief 4: Roofing for Historic Buildings (nps.gov)

14.0 WINDOWS

The location and pattern of windows on a dwelling's façade and elevations visible from the public right-of-way are important to the visual appearance of a historic dwelling. The number and configuration of glass lights in a window may also express the dwelling's architectural style. Most historic windows in Decatur are double-hung wood sash, with one or both of the sashes sliding up or down. Usually, earlier windows have smaller and more numerous panes of glass in the sash. By the late nineteenth century, production of windows with two and, eventually, a single pane of glass per sash was possible. Leaded and stained glass windows also became popular at that time.

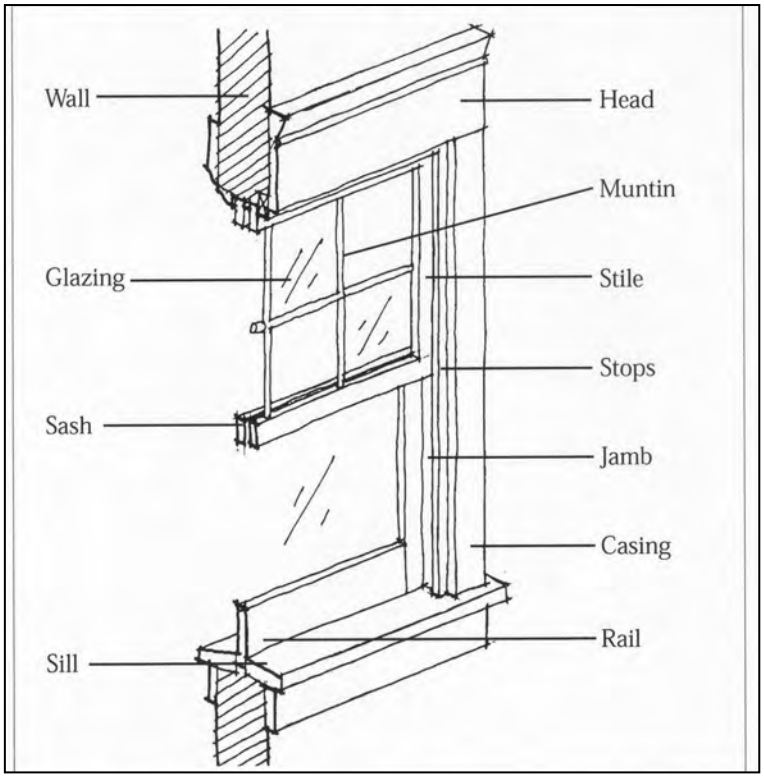
Preserve, maintain, or repair historic windows. Do not cover or enclose original window openings. Historic windows deteriorated beyond repair may be replaced in-kind, fitting into the original window opening. Replacement windows should also match the originals in profile, number and configuration of panes, or lights and material, such as wood or metal. Adding new window openings on a primary façade is not appropriate.

Design Guidelines for Windows

14.1 Preserve and maintain historic windows and significant elements such as frames, sashes, shutters, hardware, glass, sills, trim, and moldings.

14.2 Maintain existing historic windows where possible. Follow guidelines for wood or metal maintenance, as relevant.

14.3 Repair, rather than replace, existing historic windows where possible. Wood epoxies and wood patches can be used to make spot repairs and strengthen deteriorated wood elements. Replacement may be warranted if 50% or more of the windows require significant repair. If a pick can penetrate more than halfway into the sash's rails then repair may not be possible.



Typical sash window elements and details.

Some of the oldest windows in the overlay districts are four-over-four wood sash design (501 Line Street, NE).

14.4 **Replace in-kind, using replacement windows that match the existing historic elements as closely as possible.** Attempt to replace only the deteriorated element, such as a single sash, rather than the entire frame. If an entire window is deteriorated, its replacement shall match the original in dimensions, materials, and detailing as closely as possible. Wood windows or alternative materials such as composite or aluminum-clad with a baked enamel finish may be approvable. Some modern windows do not accurately resemble historic windows and may not be approvable by the ARB. It is not appropriate to replace double-hung sash windows with sliding, single-hung, or fixed-light windows.

14.5 **Use storm windows to improve energy efficiency where needed.** Storm windows for double-hung sash should have horizontal dividers that are in alignment with the horizontal meeting rails of the original upper and lower sashes. Interior storm windows of full-view design or with matching sash meeting rails may be appropriate. The finish of new storm units should be compatible with the color of the house.

*By the late nineteenth century, two-over-two wood sash windows were widely used in Decatur. **Note**: An appropriate storm window with a matching meeting rail has been added for energy conservation (618 Line Street, NE).*

14.6 **Tinted glass is not appropriate in historic dwellings in any area visible from public view.** Energy-saving or "low-E" glass may be used only if it is not tinted.

14.7 **New windows must match the originals in overall size and opening area and have three-dimensional muntins with either true divided lights (TDL) or simulated divided lights (SDL) which have three dimensional grilles on both the interior and exterior sides and a shadow bar between the panes.** Snap-in grilles or grilles between glass are not appropriate for windows.

14.8 **New window openings shall not alter the historic character of the building or cause damage to historic materials or other significant architectural features.** Do not add new window openings to the primary façade or elevations in public view. New window openings may be added at rear or side elevations not readily visible from the public right-of-way.

By the early twentieth century, one-over-one wood sash windows were the most common window designs in Decatur (701 Line Street, NE).

Colonial Revival and related styles were often built with six-over-six wood sash windows (621 Canal Street, NE).

Steel casement windows were widely used for Tudor Revival –style dwellings in the early twentieth century (422 Oak Street, NE).

Many Craftsman-style dwellings were designed with vertical lights in the upper sash (313 Canal Street, NE).

Replacement windows should be of wood, aluminum clad or a compatible alternative material. They should have true divided lights as illustrated above or simulated divided lights as shown below.

The two-over-two sash window at 619 Oak Street, NE, is an example of an appropriate modern wood sash window.

Technical Information
NPS Preservation Brief #09
The Repair of Historic Wooden Windows
Preservation Brief 9: The Repair of Historic Wooden Windows (nps.gov)

Why Preserve Original Windows?

- Windows are significant architectural features that characterize a dwelling's style and time period and define the scale of a building. Loss of original windows compromises the architectural integrity of the building.

- Several window studies have found that rebuilt historic wood windows with added storm windows and weatherstripping are as energy efficient as most new thermo-pane windows and last longer.

- The longevity of old-growth lumber used in historic window can exceed one hundred years if well maintained, unlike new-growth wood, vinyl, or aluminum.

- Windows typically account for less than one-fourth of a home's energy loss. Insulating the attic, ductwork, plumbing penetrations and basement is a more economical approach to reducing energy costs than replacing historic windows.

- Any energy savings from replacing wood windows with aluminum or vinyl seldom justifies the costs of installation. For most buildings, recovery of costs to replace windows takes decades, and the life expectancy of new vinyl or aluminum windows runs ten to fifteen years or less.

- According to a 2019 study by the National Association of Realtors, installing new vinyl windows for the average home costs $22,000 but only increased the resale value by $16,500. Only 4% of realtors said the new windows helped to close the sale. (www.nar.realtor/.../remodeling-impact).

The majority of old-growth wood windows can be rebuilt and last indefinitely. This approach is more economical than the cost of replacement windows. Adding an appropriate full-view exterior storm window assists in energy conservation (403 Canal Street, NE).

15.0 WINDOW SHUTTERS AND SCREENS

Original wooden window screens, shutters, and louvers should be retained and preserved. New or replacement screens should have frames of wood or painted metal. Louvered wood shutters are appropriate if they are sized to fill the window opening when closed and are hung with the appropriate hardware consisting of pintles, hinges, and holdbacks. Shutters with flat or raised panels should not be added to windows unless there is physical or photographic documentation for their original use.

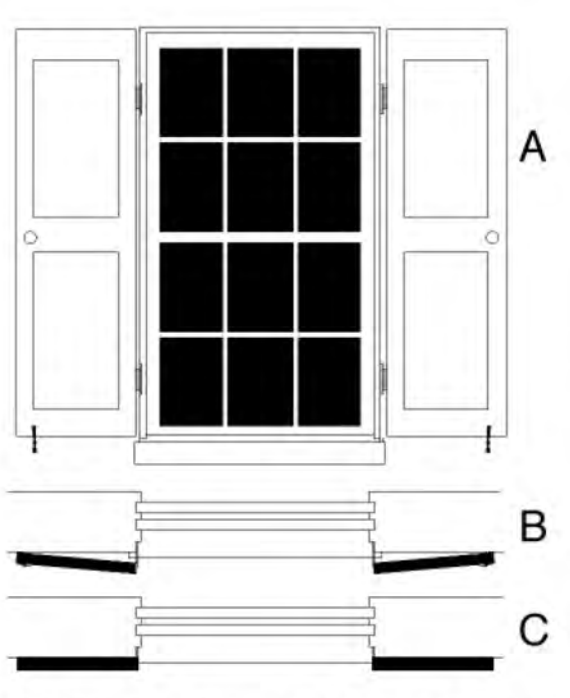
Mid-twentieth century house styles such as Minimal Traditional and Ranch were often designed with decorative non-functional shutters. These could be louvered or paneled and were not intended to close over the window. These types of shutters should also be preserved and maintained. If deteriorated or missing, new shutters may be added which match the original or are compatible with the style of the house.

Design Guidelines for Window Shutters and Screens

15.1 Preserve and maintain original or historic shutters and screens.

15.2 Repair original or historic shutters and screens as possible. It is also appropriate to add louvered shutters to a historic structure if there is evidence that it once had them or if appropriate for the age and style of the dwelling. For most architectural styles, shutters should be installed to fit the window frame opening if closed and be of correct proportions for each window. Install shutters with operable hardware, consisting of hinges, pintles, and holdbacks located in the appropriate positions. Shutters may be operable or fixed. For Minimal Traditional and Ranch dwellings, the shutters may be non-functional and decorative in design.

15.3 Replace in-kind. Shutters made of alternative materials that duplicate the look, appearance, and patina of wood may be allowed. Vinyl shutters do not accurately duplicate the appearance of wood and are not approvable.



A. Shutters should be sized to fit the opening.
B. Shutters should be operable or fixed in place with spacers adjacent to the window to approximate the visual character of operable shutters.
C. Shutters should not be surface mounted unless this was a documented historic condition such as for Minimal Traditional and Ranch style dwellings.

CHAPTER 5
GUIDELINES FOR LANDSCAPING

16.0 FENCES AND WALLS

Many of the yards and private spaces of Decatur's historic overlay districts have traditionally been defined by distinctive wood and cast iron fences or low retaining walls of stone, brick or concrete. Fences along the street front were an integral part of the site plan.

Fence height was traditionally low along the front yard lines, usually no more than three (3) feet. Privacy fences at rear and side yards serve to screen parking areas, service areas, decks, and other modern features from public view. Added fences, walls, or hedges should not alter the setting of the yard or its relationship to the streetscape. Planting hedges or tightly packed trees that will grow above six feet tall along front yard boundaries, blocking historic view corridors, is not appropriate. Vinyl, chain-link, horizontal rail and stockade fences are not appropriate along front or readily visible side yards.

Design Guidelines for Fences and Walls

16.1 **Retain and preserve historic cast iron fences and walls.** These features contribute to the overall historic appearance of the property.

16.2 **Maintain historic cast iron fences and walls.** Keep these site features in good repair.

16.3 **Repair historic cast iron fence and wall material following the standards for the relevant material, such as wrought iron, wood, or masonry.**

16.4 **Replace in-kind.** Replacement materials should match the composition, size, shape, color, pattern, and texture of the

Cast iron fences are significant historic features to the setting of the city's historic overlay districts and should be preserved and maintained (above right, 636 Sherman Street, SE, and 721 Ferry Street, NE, below right).

16.5 **New fences should be compatible with the associated building, site, and streetscape in height, proportion, scale, material, and design.** Wood picket or metal fence materials are appropriate in front yards and side yards in public view. Wire, chain-link, and vinyl fences are not appropriate at these locations. Brick, stone, or concrete bases are not appropriate for any fencing that is readily visible from street vantages.

16.6 **Fences in front and side yards shall not exceed a height of three (3) feet.** Back yards and other areas not readily visible may have fence up to six (6) feet in height. Fences at back yards should begin no further forward than at half the depth of the principal structure including the porch. Privacy and picket fences should always have the structural framework on the inside of the fence and not on the outside facing the street.

16.7 **Historic retaining walls should be preserved**. The sloping rolled front yards without retaining walls are a character-defining feature of the districts. Building a new retaining wall or terrace wall is not appropriate unless a civil engineering report indicates it is required to address drainage issues.

Privacy fences to enclose rear yards are appropriate and should be at least halfway back from the front wall of the house as at 113 Cain Street, NE.

16.8 **The addition of Victorian-era appearance cast iron fences is not appropriate for dwellings built after 1920.** The addition of Victorian-era styled cast iron fences is not appropriate for dwellings representing other periods of architecture.

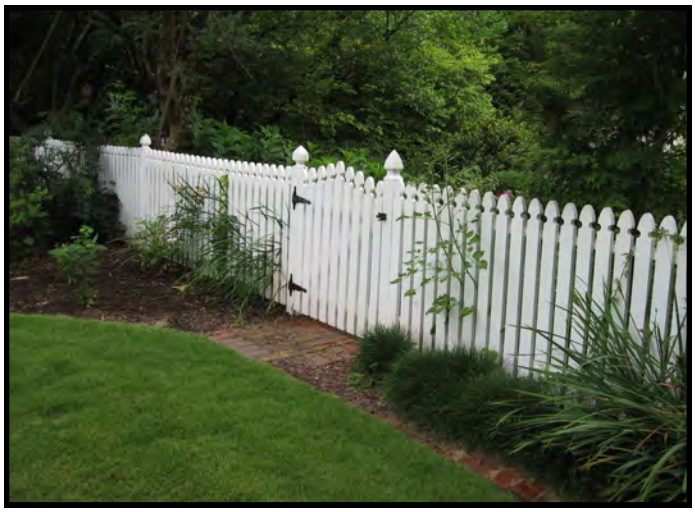
16.9 **Contemporary or utilitarian fence materials are not appropriate for fences in the public view**. Vinyl, chain-link, wire, wood plank, solid brick, or open weave brick are not appropriate materials for fences in public view but may be installed for rear yards and side yards not readily visible. Vining plants can help to screen metal fences.

16.10 **Planting a tall living fence of evergreen trees or bushes along front yard or side yard boundaries in front of houses, disrupting the historic view corridors between front yards, is not appropriate if it is taller than what would be allowed for a wood or metal fence.**

Privacy fences are most appropriate when they are sited at the rear wall of the dwelling as at 311 Canal Street, NE, left and 419 4th Avenue, SE, right.

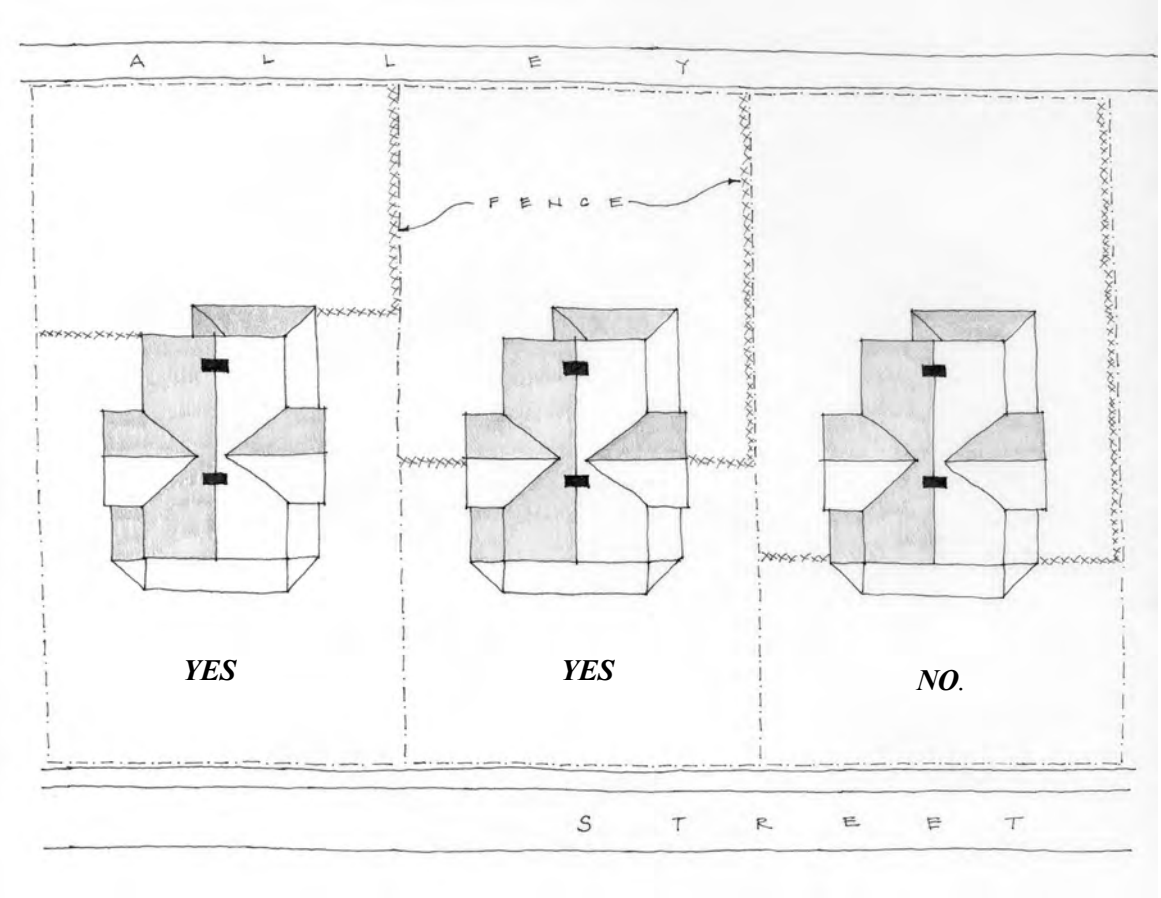
Retaining walls of non-traditional materials such as undersized concrete blocks (left) and split-face blocks (right) are not appropriate for the historic overlay districts.

YES: *Examples of appropriate wood picket fences for front yards in the overlay districts include 103 Vine Street, NE, (left) and 618 Johnston Street, SE, (right).*

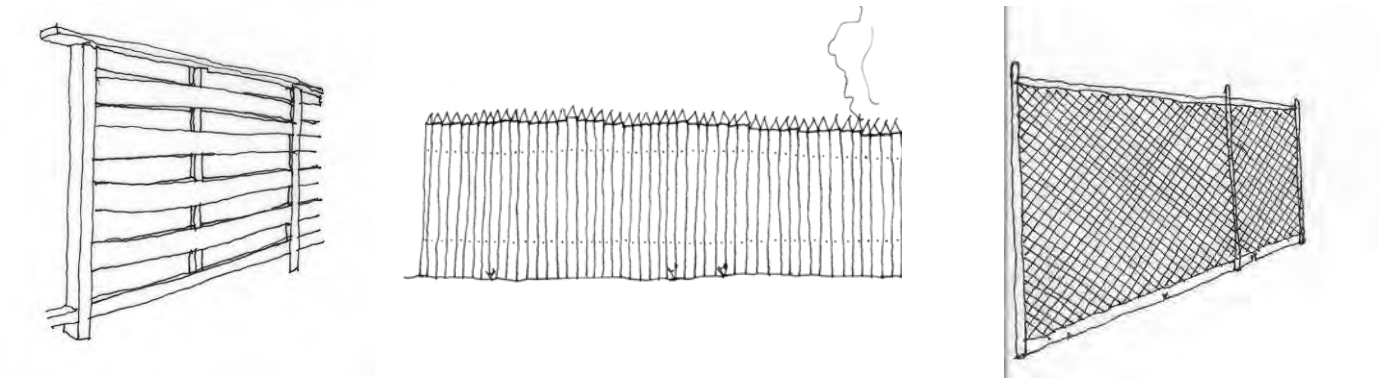


YES: *Other examples of appropriate wood fences include the designs at 612 Oak Street, NE, (left) and 823 Jackson Street, SE, (right).*

Historic masonry walls should be preserved and maintained (421 6th Avenue, SE).



Privacy fences should be placed at the rear of the dwelling (left) or no more than half the distance to the front of the house (middle). Fences should not be located along the front wall of the house (right).



Inappropriate fence designs for front yards and readily visible side yards typically include horizontal rail (left), stockade (center) and chain link (right).

Technical Information
NPS Preservation Brief #27
The Maintenance and Repair of Architectural Cast Iron
Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron (nps.gov)

17.0 MECHANICAL UNITS

Mechanical equipment, both private and public, should not be obtrusive, nor obscure or damage important architectural and historical features of the building or site. Utility equipment should be located in side or rear yards and screened from public view with landscaping, lattice panels or fencing. Do not install window air-conditioning units on the street elevation of a building if possible.

Design Guidelines for Mechanical Units

17.1 Power poles, utilities, vents, meter boxes, HVAC units, generators, fuel tanks, and other utility equipment should be installed in side or rear yards with screening such as lattice, picket fencing, or landscaping.

17.2 Roof installations such as satellite dishes, solar panels, antennas, and ventilators, should not be visible from the public right-of-way.

17.3 If possible, avoid installing a window air-conditioning unit on the street-facing elevation of a building. Place these units on rear or side elevations.

17.4 Where possible, place utility lines underground to reduce the intrusion of additional overhead lines and poles.

Lattice, landscaping and fencing may be used to screen outside utilities on side and rear elevations, as at 402 Sherman Street, NE, (above), 616 Sherman Street, SE, (above right) and 501 Line Street, NE, (below right).

18.0 POOLS, FOUNTAINS, GAZEBOS AND PERGOLAS

Modern outdoor features such as swimming pools, fountains, gazebos, pergolas, etc. should be limited to rear yards or side yards where they are set well back from the street. Swimming pools should be screened from view by fencing or landscaping.

Design Guidelines for Pools, Fountains, Gazebos and Pergolas

18.1 Structures such as gazebos and pergolas should be constructed of wood or brick and complement the associated primary building.

18.2 Gazebo and pergola structures should not obscure views or damage historic features of the associated primary building.

18.3 Locate gazebos, fountains and pergolas out of, or with limited, public view in rear or side yards.

18.4 Locate swimming pools in back yards where they are not readily visible from public view.

18.5 Screen swimming pools using landscaping and/or fencing.

The gazebo at 622 Canal Street, NE, is appropriately sited in the rear yard.

This fountain is appropriately screened behind the wood picket fence and is not readily visible from the street.

19.0 PARKING , DRIVEWAYS AND SIDEWALKS

The consistency and repetition of driveway spacing, placement, dimensions, and materials are an important part of the historic overlay district's streetscapes. Parking areas should only be on side and rear elevations of a dwelling and not in front yards. Traditional paving materials such as gravel, and aggregate concrete are encouraged over black asphalt and similar modern materials. The use of permeable paving materials for driveways and parking areas is encouraged to allow water absorption into the ground.

Design Guidelines for Parking, Driveways and Sidewalks

19.1 **Retain and preserve the patterns, features and materials of existing driveways and off-street parking areas that contribute to the character of the historic districts.**

19.2 **Preserve original driveway and sidewalk materials such as aggregate concrete.** Original driveway designs such as concrete "ribbon" driveways contribute to the character of a dwelling and should be preserved.

19.3 **Design off-street parking to be unobtrusively located in the rear or side yard**. Parking areas placed directly in front of a primary dwelling are not appropriate for the overlay districts. On side yards the parking area should be recessed beyond the mid-point of the side of the house.

19.4 **Minimize the width of driveways to the extent possible.** Driveway widths should be limited to a width of one car.

19.5 **Original concrete, brick and stone slab sidewalks should be preserved and maintained.**

Examples of historic "ribbon" driveways include 521 Oak Street, NE, (left) and 1006 Gordon Drive, SE, (right).

19.6 **Driveways and parking areas in side and rear yards should be of gravel (white or pea gravel), brick, grass, aggregate concrete, or concrete ribbons (narrow strips)**. Stamped concrete is not appropriate. Asphalt may be appropriate for commercial buildings in the districts.

19.7 **Screen and minimize the visual impact of parking areas in rear or side yards with hedges, shrubs, or fences.**

19.8 **New driveways and curb cuts should not be constructed where they did not exist historically.** New driveways should be added at the rear with access from the alley. If a new driveway is planned next to an existing driveway on an adjacent lot, a planting strip should be left or added to avoid a wide expanse of pavement.

19.9 **Screen and minimize the visual impact of parking areas in rear or side yards with hedges, shrubs, or fences.**

19.10 **New curb cuts, driveways, and parking lots are typically not appropriate if accessed from the street, particularly on streets that have ample street parking. New driveways and parking areas are appropriate from rear alleys when not visible from the street.** Existing curb cuts do not necessarily mean that a driveway existed at that location, or that a new driveway is appropriate.

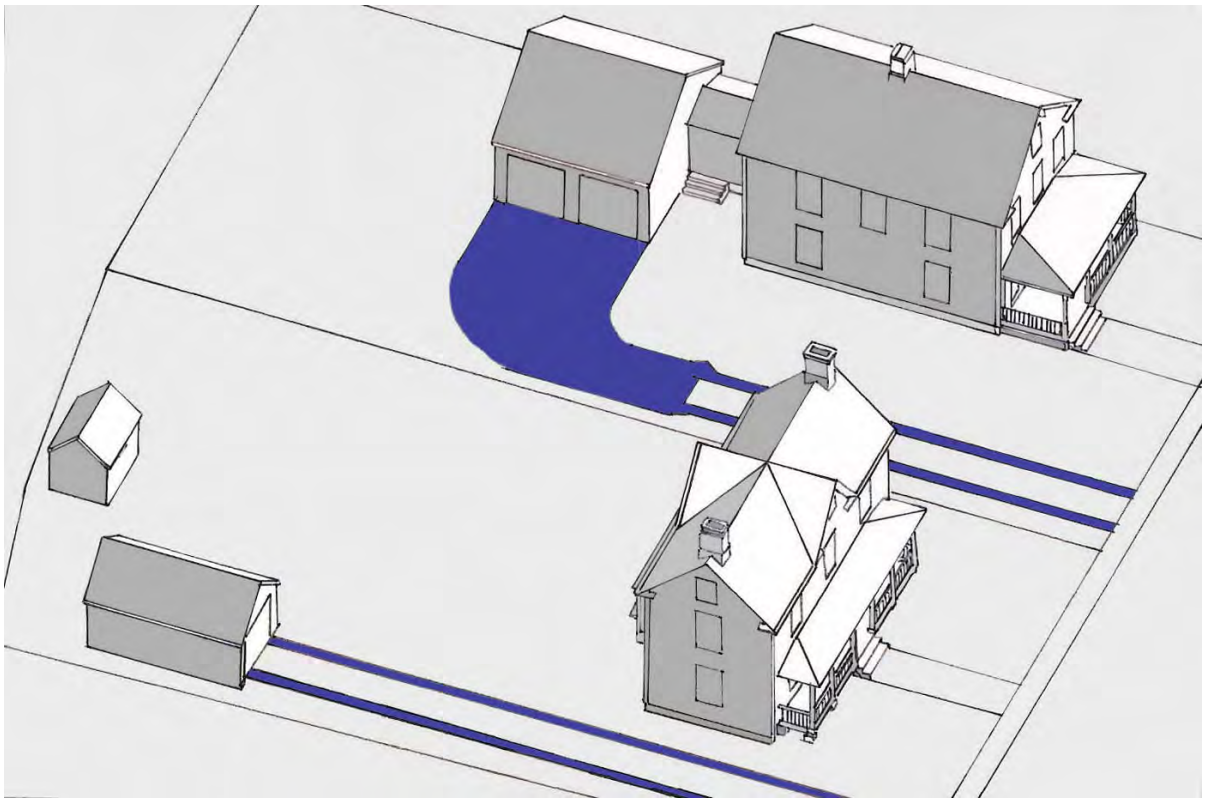
The most common material for driveways and sidewalks in the overlay districts is aggregate concrete. This historic paving material should be preserved and maintained as long as possible (left, 633 Jackson Street, SE, and right, 638 Jackson Street, SE).

NO: *Adding paving materials and parking in front yards is not appropriate for Decatur's historic districts.*

19.11 **At commercially-used houses, churches, apartment buildings, or schools, driveways and parking areas should be located in rear yards if possible, but when necessary in a side yard**. Parking areas should be located no closer than the front wall of the building.

19.12 **Sidewalks and driveways should be oriented perpendicular to the street.** If historical documentation provides evidence of curvilinear designs or other shapes and designs on that site or other similar house styles, such shapes may be considered.

19.13 **Locate new driveways and sidewalks so that the topography of the dwelling site and significant landscape features, such as mature trees, are retained.** Protect mature trees and other significant landscape features from direct construction damage or from delayed damage such as destruction of root area or soil compaction by construction equipment.



YES*: Driveways should connect with rear garages with a minimum of paving materials and visual impact.*

20.0 LANDSCAPING AND TREES

Property owners are encouraged to maintain and preserve the tree canopies of oak and other species. Many of these trees are over one hundred years old and provide shade for dwellings and along the streetscapes. In 2022, the City approved standard specifications for street tree plantings and these should be followed in Decatur's Historic Overlay Districts.

Design Guidelines of Landscaping and Trees

20.1 The large shade trees in the overlay districts are character-defining features and every effort should be made to keep, maintain and plant street trees and front yard trees. It is always preferable to plant a tree well within the yard to avoid damage to sidewalks.

20.2 Property owners should plant and maintain trees consistent with the adopted specifications for the planting of street trees in the public right-of-ways for neighborhoods zoned R3-H. This is to ensure quality tree materials are used and that new plantings are acceptably established in their new environment. All trees planted within public rights-of ways must be pre-approved by the ARB in consultation with the city's Park and Recreation Department. Property owners should refer to the city's "Standard Specifications for Street Tree Planting" which can be accessed by the QR Code located on page 5.

20.3 Landscaping should complement a dwelling rather than overwhelm it. Dwellings should not be completely hidden from view by trees or bushes.

20.4 Care should be taken not to plant a tree directly adjacent to a dwelling which could cause moisture damage or infiltrate the foundation.

20.5. Plant materials should be native to northern Alabama or be compatible with climate requirements.

Appropriate landscaping at this dwelling includes hedges at the sidewalk and minimal obscuring of architectural details (513 Line Street, NE).

Both historic overlay districts have extensive tree canopies which are important design elements. This view is north in the 500 block of Ferry Street.

CHAPTER 6
NEW CONSTRUCTION AND ADDITIONS

The Old Decatur and Albany Historic Overlay Districts have few vacant lots and there has been limited construction of new houses in recent years. Vacant lots provide the opportunity to integrate new construction into the streetscape. Careful planning and design of new construction in the districts is essential to maintaining their character. Homeowners should take a similarly respectful approach when considering additions to an existing historic building. Aim for visual continuity and cohesiveness of the streetscape.

Infill construction in the historic districts can be positive, strengthening the visual rhythm of the streetscape by closing up the gap of a vacant lot. A new building or addition reflects its own period of construction, representing the vitality and evolution of the historic district over time. The design, style, and technology embodied in new construction illustrates the ongoing growth of the city and the historic district.

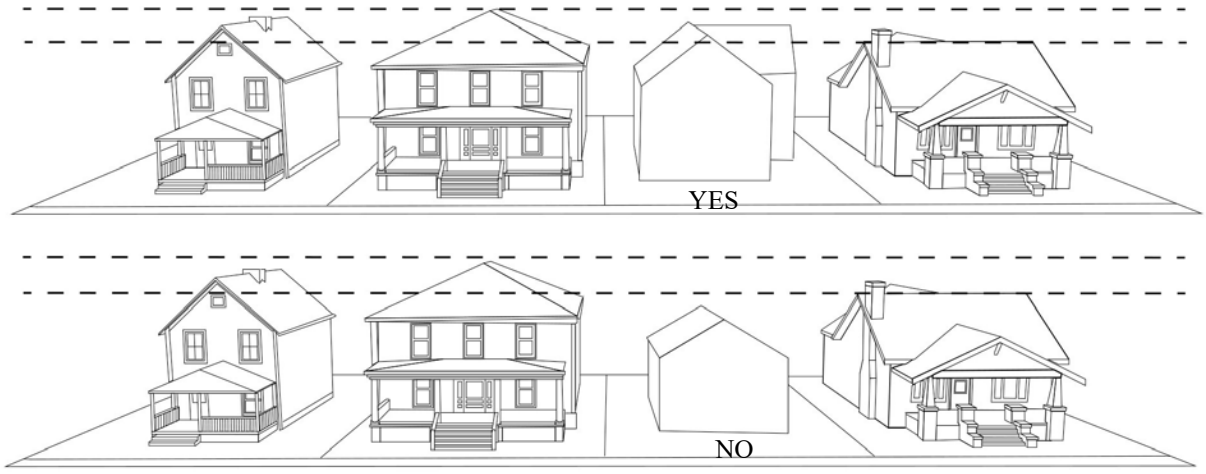
Design guidelines for new construction do not dictate a particular architectural style. Their purpose is to ensure that new buildings and additions blend harmoniously with existing historic buildings. Continuity among historic buildings derives from qualities other than style, rather from site placement, building height/scale, materials, details, form, and rhythm. Infill buildings are able to achieve these similarities without attempting to mimic a traditional style. Avoid excess historic architectural details since this can present a false sense of history and confuse the viewer as to what is original and what is new.

Before You Begin

There are several key considerations in planning new construction or additions in the historic districts. Property owners, builders, and architects should ask:

- What is the nature and history of the historic district and more specifically the block and street?
- Are several different periods of development apparent or is there general uniformity?
- What are the periods and styles represented in the immediate surroundings?

An infill building should achieve harmony with the site's immediate surroundings, not simply pair well with random architectural examples scattered through the historic district. Define the characteristic elements of adjacent buildings and the overall streetscape. Qualities including building height, scale, setback, site coverage, orientation, spacing between buildings, building rhythm along the street, and such landscape features as walls, walks, trees (or hedges), and fences should be noted and followed. For an addition to an existing contributing building in the historic district, define the characteristic elements of that building, as well as those in both the block and the immediate environs. When vacant lots are developed, builders are encouraged to devote as much space as possible to lawns over paving, such as for patios and multi-car driveways. Limit paved areas in front yards to walks and well-scaled driveways. Use adjacent properties as examples to follow.



New construction should be consistent with the heights of adjacent dwellings along the street.

Height & Width

Building height of dwellings is similar on many of the residential blocks. A new building should not dominate the streetscape in height. A feature of the building should not rise above the general pattern in height. Likewise, a low, one-story building is not appropriate in an area characterized by two- and three-story buildings. Building width and space between buildings along the streetscape are similarly important patterns to follow. If there is not an established pattern, new construction should stay within this range as represented.

Scale

Scale refers to the relationship between a building size and its architectural details. Door and window openings, story heights, and the dimensions of details are all in "human scale" proportion. The scale of new buildings and their features should follow this pattern.

Orientation

The primary façade of all buildings in the historic districts are oriented to the street. This orientation should be consistent for new construction, even on corner lots.

Block Rhythms

Repeated elements on adjacent buildings should be noted when designing new construction. Examples may include wide roof eaves, wrap-around porches, or the use of shingle siding. New construction in the historic districts should utilize these strong, shared streetscape elements in blocks where they appear.

Setback

Dwellings along a streetscape generally share a common front and side setback. New construction should align with these setbacks.

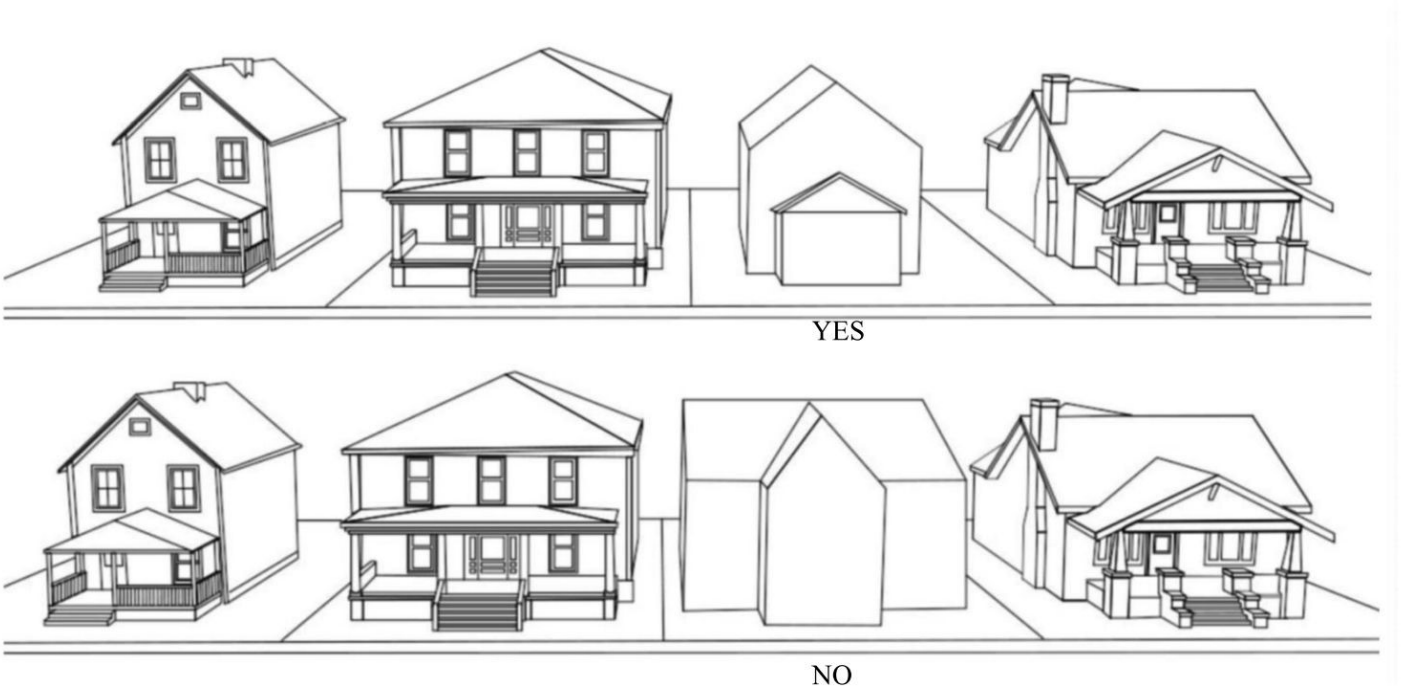
Roof Forms

Some streetscapes may exemplify similarities in roof form and pitch, while other areas may exhibit a wide variety. Where one form and pitch predominates, follow the block pattern. Where there is a variety of roof forms and pitches, do not introduce a new variant.

NO: *This new construction does not respect the setbacks along the street.*

Massing

Building mass may vary from the simple, gable-roofed, rectangular forms of to the complex Victorian-era houses. New construction should respect the massing displayed along the block. Where there is no pattern in massing, do not introduce a new variant.



New construction should maintain the predominant roof forms and massing along the street.

Proportion and Solid-to-Void Ratio

The size, style, shape, and distribution of door and window openings in new construction should respect those of adjacent historic examples. The ratio of window openings to the overall façade surface is another design aspect to consider. Glass ribbon windows, picture windows, or prominent windows create a void-to-solid ratio that may be incompatible with the surrounding architecture. Create patterns in rhythm, size, and spacing of window and door openings similar to neighboring historic buildings. Dormer windows create their own rhythm along the roofline and are an important way to allow for additional sunlight.

Horizontal Versus Vertical

The rhythm of a streetscape is often defined by a general vertical or horizontal feeling of the individual buildings. New construction should respect the block's dominant vertical and horizontal orientation.

Materials

Brick and frame construction are primarily represented in Decatur's Historic Overlay Districts. New buildings may be constructed with these exterior materials or alternative materials that are compatible with adjacent properties. Vinyl and aluminum siding are not appropriate materials for new construction.

21.0 NEW CONSTRUCTION—DWELLINGS

Design Guidelines for New Dwellings

Building Placement

21.1 Maintain a similar front, side, and rear yard setback to historic buildings of the streetscape.

21.2 Follow the streetscape's pattern of building separation and lot coverage.

21.3 Place outbuildings and accessory structures in side and rear yards. Avoid locations that obscure the primary building's prominent architectural or significant site features.

Appropriate infill may include replicas of historic styles such as the Craftsman on a corner lot shown above and right. This example is compatible with adjacent dwellings in its roof form, massing, lot placement, orientation and use of materials and details.

Building Height/Scale

21.4 Infill buildings should be consistent in height with neighboring dwellings.

21.5 The proposed building should follow the scale of contributing buildings of the streetscape.

21.6 The ratio of height to width of the infill building should be consistent with that of contributing buildings on the block or side of the street.

21.7 Windows and doors in new construction should be compatible in proportion, shape, location, pattern, and size with those of contributing buildings on the block or side of the street.

Materials

21.8 The new building should have siding and trim material consistent with the materials traditionally used on the immediate block and in the historic district. Wood siding, wood shingles (as typically found in gables of Victorian and Craftsman period residential architecture), and brick, were common sheathing materials.

The infill dwelling at 217 Cain Street, NE, was designed with appropriate scale, materials and orientation to the street. The vertical upper sash windows are in keeping with the Craftsman style dwellings in the neighborhood.

21.9 **The use of substitute products may be appropriate.** Use of fiber-cement siding may be approved for use on new structures. If this type of siding is used, it should have a smooth exterior finish and not grained to resemble wood.

21.10 **Use materials in traditional ways.** New materials should be applied in a traditional manner as to convey the same visual appearance as historically used and applied building materials.

21.11 **Vinyl clad windows may be used in new construction provided that they are similar in profile and match historic fenestration patterns.** If the windows have divided lights they shall be either true divided lights (TDL) or simulated divided lights (SDL) which have three dimensional grilles on both the interior and exterior sides and a shadow bar. Snap-in grilles or grilles between the glass are not appropriate.

These new dwellings reflect traditional design elements common to the historic district. They have appropriate roof forms, porches on the main façade, consistent foundation heights and wood siding materials.

Texture

21.12 New construction design should achieve a similar degree of texture as found in historic buildings. Texture refers to the physical surface of a building, deriving from the use and interaction of a variety of materials and shapes.

Form and Rhythm

21.13 Design new construction that reflects the basic shapes and forms on the block and in the historic districts.

21.14 Maintain roof form consistent with contributing structures found along the block. Common historic roof forms include gable varieties with an average pitch of 7/12 or greater and hipped roofs.

21.15 Maintain a similar number and pattern of window and door openings consistent with those of historic buildings.

New construction should have similar massing and form as the existing buildings in a historic district. These dwellings were designed to reflect traditional gable front (left) and gable front and wing (right) designs.

22.0 NEW CONSTRUCTION—OUTBUILDINGS

The construction of new outbuildings such as garages, sheds, and secondary living quarters should be undertaken in the context of the main dwelling and its surroundings. These secondary structures should never overwhelm the primary building. Locate new outbuildings to the rear of the main building.

Design Guidelines for New Outbuildings

22. 1 The design of new outbuildings should be compatible with the associated dwelling in architectural style and scale.

22.2 Site new outbuildings on the lot appropriately. Locate new outbuildings to the rear of a dwelling or set back from side elevations. Attached garages and accessory buildings should be set back from the front façade of the primary dwelling at least one-half of the total depth of the dwelling.

22.3 Reconstruction of a missing outbuilding should be based on accurate evidence of the original configuration, form, massing, style, placement, and detail from photographic evidence or other documentation of the original building.

22.4 The outbuilding should maintain a proportional mass, size, and height to ensure it is not taller or wider than the principal building on the lot.

22.5 Materials used for new outbuildings should complement the property. Wood and brick are appropriate for new secondary buildings. For new frame buildings, alternative siding materials may be considered if they resemble traditional wood siding in texture, dimension, and overall appearance. Avoid materials such as plywood and oriented strand board (OSB) which are not durable.

YES: *This new garage is appropriately scaled, and its garage door is based on traditional designs.*

YES: *This new garage was designed to be compatible with the Tudor Revival dwelling with its gable roof, exterior of brick and stucco and half-timbering.*

22.6 Designing the eaves and roof ridge of any new outbuilding higher than those of the existing primary building is not appropriate.

22.7 Windows visible from the public right-of-way should be appropriate to the style of the house. Visible pedestrian doors should resemble those of the primary dwelling or be solid with no panels.

22.8 Metal garage doors with a paneled design may be appropriate. These doors can be used on garages if located at the back of the lot and are minimally visible from the street. If the garage and garage doors are highly visible from a public street or located on a corner lot, solid wood or wood garage doors with a paneled design are more appropriate.

22.9 Two-car garages should have two bay doors of the same size, not one large door. This design visually reduces the size of the new garage in relation to the primary dwelling.

22.10 New carports should be located at the rear of dwellings and not be readily visible. Prefabricated metal carport designs are not appropriate if visible from primary vantage points.

YES: *These two contemporary designs are appropriate examples for new garages and are of wood shingles and siding with compatible garage doors.*

23.0 NEW CONSTRUCTION – ADDITIONS

Additions are appropriate for historic dwellings at rear elevations. Additions may also be appropriate on side elevations depending on lot size. Additions should impact historic materials as minimally as possible and be visually subordinate to the original dwelling in size and scale. The addition should be discernible from the footprint and reinforce the visual dominance of the original structure, while blending with the overall design. Additions should be inset at least one-foot from the dwelling's original wall plane.

The addition should be constructed in a manner that would allow its potential removal in the future with minimal effect to the historic structure.

Design Guidelines for Additions

23.1 **Construct new additions at the rear of a dwelling as to result in minimal impact to the façade of the building or adjacent properties.**

23.2 **The overall proportions of a new addition should be compatible with the existing building in height, scale, size, and massing so as not to overpower it visually.** A new addition should never be taller or wider than the original structure unless required by code or a non-aesthetic functional requirement. Observe the principle of "additive massing" where the original structure remains dominant and the additions are adjoining and smaller masses.

23.3 **A new addition should be compatible with the existing building in terms of materials, style, color, roof forms, massing proportion, and spacing of doors and windows, details, surface texture, and location**. Contemporary adaptations of the original that clearly look like an addition and reflect the period of construction are encouraged.

YES: *Additions should be secondary in scale, recessed from the main façade, and sited at rear elevations. They should generally be designed in traditional wing or ell plans and be distinguished from the historic dwelling.*

23.4 **Additions should be constructed for possible future removal without damage to significant features.** An addition should be set in at least one foot from the corner of the original dwelling to reinforce their distinction.

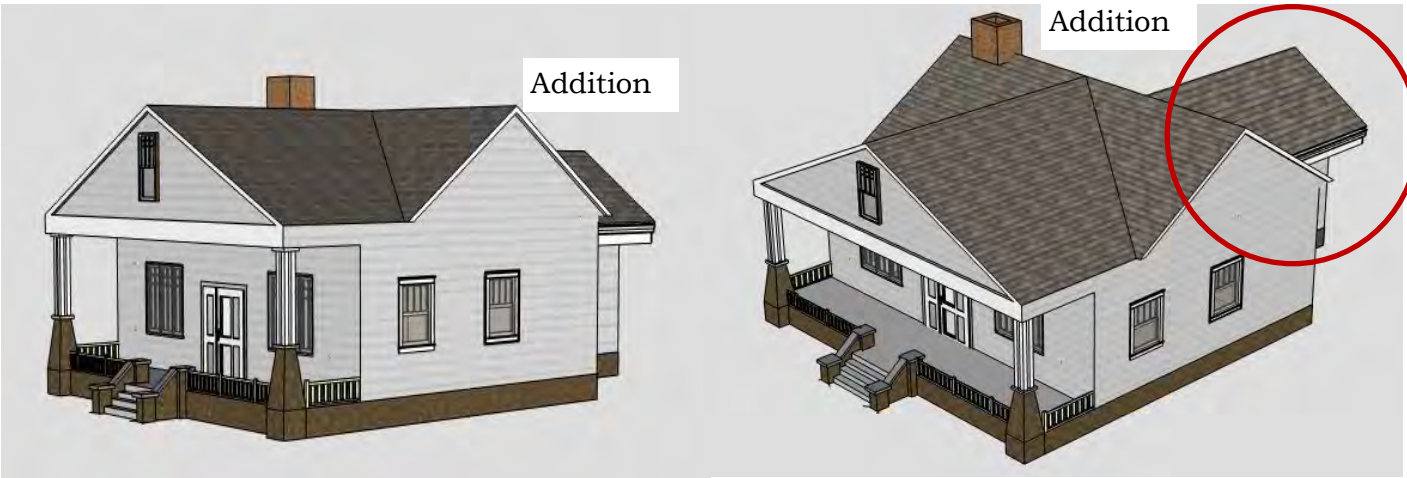
23.5 **Vinyl, aluminum, or pressed wood are not appropriate on additions to historic buildings.** Other substitute siding or trim may be allowed (see siding guidelines.)

23.6 **Wood windows are most appropriate for new additions within the historic districts; however, substitute window materials may also be acceptable for new additions** (see window guidelines.)

23.7 **Rooflines of new additions should be similar in form, pitch, and eave height to the roofline of the original building.**

23.8 **Foundations should be similar to, or compatible with, the existing foundations in material, color, detailing, and height** (see foundation guidelines.)

23.9 **If an older addition exists that has acquired significance over time, it may be used as a model for a new addition**.



YES: *One-story additions should also be sited at rear elevations to maintain the scale, design and massing of the historic dwelling.*

Technical Information
NPS Preservation Brief #14
New Exterior Additions to Historic Buildings: Preservation Concerns
Preservation Brief 14: New Exterior Additions to Historic Buildings:

24.0 NEW CONSTRUCTION –DECKS

Decks and patios were introduced to the Old Decatur and Albany Historic Districts in the mid-twentieth century. These features provide outdoor living space as porches did a hundred years ago. New decks are appropriate at rear elevations which are not readily visible from the street.

Front patios original to a dwelling should not be converted into porches with added roofs.

Design Standards for Decks

24.1 **Locate decks only on the rear ground level of historic buildings not visible from public view.** Their footprints should be recessed from the house's rear corners, to reduce their visual impact.

24.2 **Design decks to eliminate physical or visual damage to significant historic architectural features**.

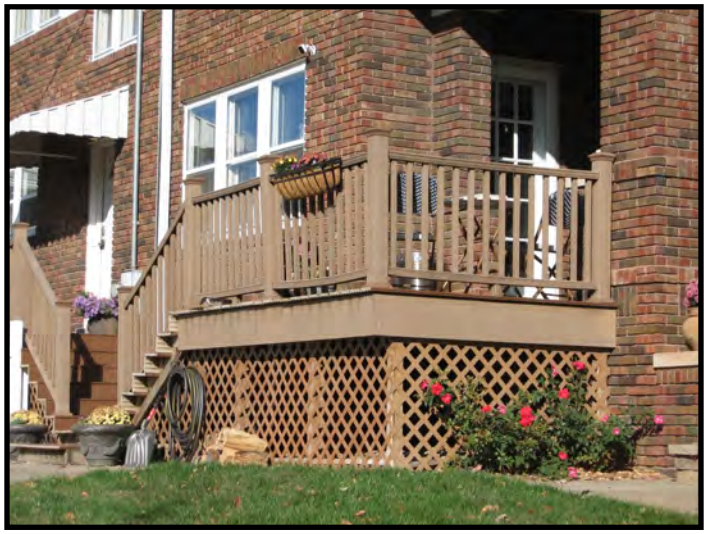
24.3 **Decks should be attached to the historic building so that they may be removed without significant damage**.

24.4 **Provide proper flashing and other details to reduce or eliminate moisture damage to the historic structure.**

24.5 **Decks should be recessed from the side walls of the dwelling to help reduce their visibility.**

24.6 **Alternative materials may be used for deck construction on rear and non-readily visible side elevations as long as they are compatible with the appearance and profile of wood decking materials.**

YES: *Built at the rear of the dwelling, this deck is recessed from the side of the house and is appropriately scaled.*



YES: *This deck is appropriately sited at the rear entrance, has square balusters and lattice panels to enclose the foundation.*

25.0 NEW CONSTRUCTION –ACCESSIBILITY AND LIFE SAFETY

Adding life safety and accessibility structures to a historic building should be carefully designed. Safety considerations must be balanced with preserving the historic appearance of the building and protecting its significant features from damage or removal. Generally, safety requirements or providing for handicapped accessibility can be met by creative design solutions that respect the architectural character of the building.

Efforts should be made to site wheelchair ramps, chair lifts, fire stairs, and fire doors in the least visually obtrusive location. The design and installation of these alterations should allow for easy removal from the building without causing permanent or irreversible damage.

Design Standards for Accessibility and Life Safety

25.1 Locate fire exits, stairs, landings, and ramps as not to detract from the character of the building or site. Wheelchair ramps may replicate a railing detail or be of a simple design to blend with its surroundings.

25.2 Introduce new or alternate means of access to the historic building as not to compromise the appearance of an historic entrance or front porch.

25.3 Wheelchair ramps and chair lifts should be constructed as portable or temporary. They must not damage, obscure, or require the removal of character-defining architectural details. Such alterations should be reversible in nature to maintain the integrity of the historic resource.

Example of an appropriately sited and designed ADA ramp at the rear of this dwelling (left and right). The ramp is consistent with the style of the dwelling and is not readily visible from the street.

Examples of appropriately designed ADA ramps on the side (above) and front (below) of dwellings converted to commercial use. The railings reflect the original porch design and are screened by landscaping.

Technical Information
NPS Preservation Brief #32
Making Historic Properties Accessible
Preservation Brief 32: Making Historic Properties Accessible (nps.gov)

26.0 NEW CONSTRUCTION-ENERGY RETROFITS

Improving overall energy efficiency can be addressed in ways that do not compromise the character of a historic dwelling or district. Historic dwellings were constructed with inherent heating and cooling features, such as wide eaves, large floor-to-ceiling heights, and transoms. These built-in designs for energy efficiency may be enhanced with responsible retrofitting.

The first step is conducting an energy audit on the building to quantify energy use. The audit will determine how and where energy is escaping from the building. The auditor will develop a list of energy conservation measures that could be implemented to reduce energy usage and costs in the building.

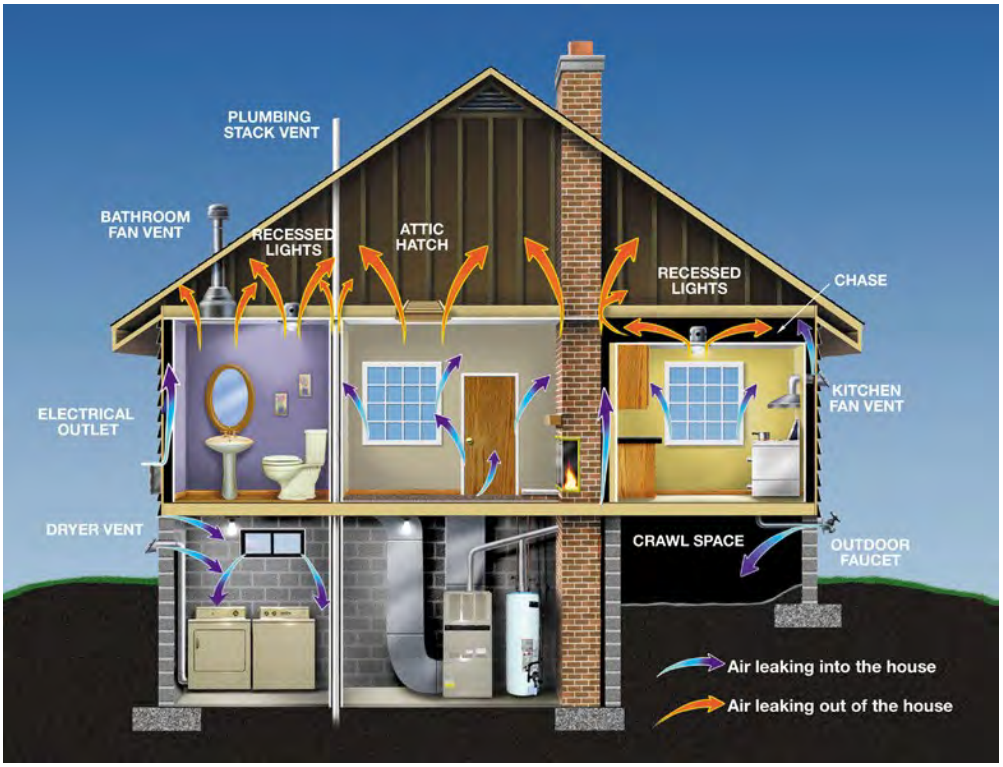
Design Standards for Energy Retrofits

26.1 Preserve historic energy-conserving features and materials that contribute to the overall character of a building or site, including shutters, operable windows, and transoms.

26.2 Increase the thermal efficiency of historic buildings through appropriate, traditional practices, including the installation of weatherstripping and caulking, storm windows and doors, insulation in attics, floors, and, if appropriate, awnings and operable shutters.

26.3 Install energy upgrades in spaces that will result in the least alteration to the building exterior, historic building fabric, and site features.

26.4 Insulating historic plaster walls is not recommended since it does not allow proper air movement. Adding foam or batt insulation can cause deterioration of the exterior and interior wall materials.



Adding insulation in attic spaces is one of the main cost savings for energy use in homes (courtesy U.S. Dept. of Energy).

26.5 **Minimize the visual impact of solar panels**. Solar panels should not be seen from the public right-of-way. Locate them on rear rooftops, back yards, or rear accessory buildings that are out of public view. Rear elevations or rear roof slopes are the best location for solar panels. At present, solar shingles are not appropriate for rooflines readily visible from the street but may be approvable for rear or side elevations not visible from the public right-of-way.

26.6 **Ensure that solar panel hardware attached to a dwelling is not readily visible from the public-right-of-way.** Mount solar panels on rooftops flush with the roofline. If free-standing, solar panels should be located in side or rear yards.

***YES**—Solar panels should be sited on rear roof lines and out of public view.*

***YES**—Free standing solar panels may also be sited and screened in rear yards.*

***NO**—Solar panels should not be placed on primary facades or readily visible locations.*

26.7 Wind turbines may be appropriate if sited at rear rooflines or free-standing in rear yards and not readily visible from the public right-of-way.

26.8 Property owners may consider the use of reflective roofing surfaces to increase energy efficiency in warmer months.

26.9 Property owners may consider the installation of geothermal heating and cooling systems. Installation of such a system, involving either drilling of holes in the ground or digging horizontal trenches to accommodate the piping system, does not affect the exterior of a building and may offer energy savings.

Reflective roof shingles may be appropriate for some dwellings. These assist in lowering cooling costs in warmer months.

Wind turbines may be mounted at rooflines or in back yards not readily visible from the public right-of-way.

CHAPTER 7
RELOCATION AND DEMOLITION

27.0 RELOCATION OF BUILDINGS

Relocating a building into or out of Decatur's Overlay Districts is discouraged except as an alternative to demolition. Relocation removes the building from its historic context, destroying its relationship with the surrounding natural and built environment. Relocation inevitably distorts the story of the city's historic development.

Design Standards for Relocation

27.1 Choose relocation only as a last resort to demolition.

27.2 Prior to relocation, document the original site thoroughly with drawings and photographs.

27.3 If possible, move the building as a single unit in lieu of partial or complete disassembly.

27.4 Choose a site in the historic district, if possible. In this case, place the building so that orientation of its principal façade and front and side setbacks are compatible with the surrounding buildings.

27.5 Provide a new foundation whose height, design, and facing materials match those of the original, if possible.

27.6 Relocate the building to a block with similar architectural styles. There are only a few vacant lots in the historic overlay districts, but if possible, relocation should be to a block that has similar styles, massing and scale.

Relocation is usually undertaken as a last resort to preserve a threatened building. In this case the house was moved to make way for a new large development and preservation at its original site was not possible. The house was relocated to an appropriate site in a historic district a few blocks away.

28.0 DEMOLITION OF BUILDINGS

The impact of demolishing a historic building is greater than relocating the building. Demolition erodes the architectural integrity of a historic district. Demolition of historic buildings is strongly discouraged.

Property owners considering demolition of a building are encouraged to explore alternatives that would allow the building to remain intact. Early consultation with the ARB and Staff is recommended. Demolitions will be reviewed on a case-by-case basis, including for demolition of a portion of a historic building. The ARB can require a 180-day delay on demolition to ensure all possible alternatives are considered.

Considerations Before Demolition

- Does the building retain integrity and contribute to the character of the historic district due to its age, architecture, or association with events or individuals who are important to the history of the city?
- Is demolition proposed for reasons of fire or weather damage, structural deterioration, or economic hardship?
- Does the building possess structural integrity so rehabilitation is feasible?
- Can the building be creatively adapted to meet the owner's needs? If so, can this be accomplished at a price that is less than or comparable to new construction costs? Remember to factor in demolition costs and landfill fees when developing cost estimates.
- What will be the impact of the building's demolition on surrounding properties and on the district as a whole?
- If all other possible options are exhausted, can the building be moved to another location in the historic overlay district?

If demolition occurs, make sure that significant architectural details are salvaged as much as possible. In many cases materials such as brick and terra cotta can be salvaged and reused for rehabilitation projects.

APPENDIX A—
THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The design guidelines set forth in this manual follow the National Park Service's *Secretary of the Interior's Standards for Rehabilitation.* The Secretary of the Interior is responsible for establishing standards for all national preservation programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places. Rehabilitation is defined as the 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 and features of the property which are significant to its historic, architectural, and cultural values.

The *Standards* that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). The *Standards* are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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

APPENDIX B—TERMINOLOGY AND INTERPRETATION

Throughout this manual a number of terms are frequently used to reflect the design principles that the ARB will consider when making decisions. These terms and their interpretation are as follows:

Appropriate
An "appropriate" feature, action, or design choice pertaining to a new structure is one that is in compliance with the Guidelines. If the feature, action, or design choice relates to an existing structure, appropriateness depends on factors such as the era, design, and style of the structure to which the project relates and the approach to rehabilitation. A project that is appropriate for one design or style may not be appropriate for other designs and styles.

Beyond Repair and Beyond Reasonable Repair
The terms "beyond repair" and "beyond reasonable repair" mean deterioration has progressed to the point where repair is no longer an option for the building or feature. The burden of proof to demonstrate "beyond repair" will be the responsibility of the applicant.

Character
The term "character" means the attributes, qualities, and features that collectively distinguish a particular building, site, or setting that convey a sense of definition, purpose, and uniqueness.

Compatible and Compatibility
The terms "compatible" and "compatibility" equate to "appropriate." Compatibility also means in harmony and without conflict. Compatible actions complement and reinforce the established appearance of a building or group of buildings, pertaining to common features, such as similar roof forms, materials, window, and door sizes and placement, porch size and location, and foundation heights, as well as placement on the lot.

Demolition
The complete removal or destruction of any structure excluding its foundation.

Guidelines
The term "guidelines" is related to the specific design criteria contained within this manual.

Inappropriate
A stated feature, action, or design choice is "inappropriate" when not in compliance with the Guidelines.

In-Kind and Like-Kind
The terms "in-kind" and "like-kind" when describing repairs or replacements mean that the new feature and element match the existing, original, or historic in material, size, detail, profile, finish, texture, and appearance as closely as possible, and when installed will not be easily distinguishable from the original.

Minor Work
Small or routine home projects are considered minor work that may be exempt from the formal design review process. Minor work may qualify for expedited staff review. Examples of minor work include routine maintenance, roofing, removal of synthetic siding, rear decks, and exterior mechanical equipment placement.

Non-Contributing
A property constructed in the historic districts after the district's period of significance or one whose architectural integrity has been compromised by alterations or additions and no longer contributes to the historic and architectural character of the districts.

Preservation
The term "preservation" means the adaptive use, conservation, protection, reconstruction, restoration, rehabilitation, or stabilization of sites, buildings, districts, or structures significant to the heritage of Decatur.

Recommended
The term "recommended" means suggested, but not mandatory actions outlined in the Guidelines.

Rehabilitation
The term "rehabilitation" means the act or process of making possible a compatible use of a property through repair, alterations, and additions, while preserving those features of historic, cultural, or architectural values.

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

Significant
The term "significant," when used with characteristics of historical or architectural resources, means those characteristics that are important to, or expressive of, the historical, architectural, or cultural quality and integrity of the resource and its setting, and includes, but is not limited to, building material, detail, height, mass, proportion, rhythm, scale, setback, setting, shape, street accessories, and workmanship.

Shall or Should
Where the term "shall" is used, compliance is specifically required. Where the term "should" is used compliance is recommended but not specifically required.

Standards
The term "standards" in this manual refers to the National Park Service's **"Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings**.

Temporary
The term "temporary" is used to describe some features or items that are usually not permanently affixed and are easily removable (such as port-a-johns, trailers, storage pods, safety barriers, and fences, etc.). Such features must be removed on or before project completion or the date the CoA or building permit expires.

Visible or Readily Visible
The terms "visible" or "readily visible" means easily visible from public streets and rights-of-way, including through parking lots, alleys and other open spaces.

Where Possible
The terms "where possible," "feasible," and similar terms refer to whether a material, technology, or craftsmanship exists or can be replicated. Changing technology and environmental regulations may create a situation where the consistency and composition of a material can no longer be replicated precisely to the original period of construction. In such instances, the ARB may approve a similar product provided satisfactory evidence and supporting documentation that the product or rehabilitation approach is the closest available match in content and appearance. Materials must meet Building Codes and not cause structural or fabric harm to the historic building. Specifications and studies with photographs showing the proven performance level and maintenance on historic buildings must be presented to the ARB.

APPENDIX C—GLOSSARY OF TERMS

Aluminum Siding: sheets of exterior architectural covering, usually with a colored finish, fabricated to approximate the appearance of wooden siding. Aluminum siding was developed in the early 1940s and became increasingly common in the 1950s and the 1960s.

Applied Woodwork: plain, carved, milled, or turned woodwork applied in decorative patterns to wall surfaces.

Arcade: a series of regularly spaced arches or arched openings supported on piers or columns attached to or detached from a wall.

Arch: a self-supporting structure that spans an opening, usually formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position. A rounded arch generally represents Classical or Romanesque influence whereas a pointed arch denotes Gothic influences.

Archaeological Resources: man-made artifacts, deposits, features or objects made by people or materials altered by human activity; usually recovered from or found at a historic or prehistoric site.

Architectural Integrity: an evaluation of the intactness and completeness of a property's architectural identity.

Architrave: the lowest part of an entablature, sometimes used by itself as a casing for a window or door.

Asbestos Siding: dense, rigid material containing a high proportion of asbestos fibers bonded with Portland cement; resistant to fire, flame, or weathering and having a high resistance to heat flow. It is usually applied as large overlapping shingles.

Ashlar: squared, but rough-hewn, block of stone masonry set in horizontal or random courses.

Asphalt Shingle: a shingle manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather.

Asphalt Siding: siding manufactured from saturated constructed felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather. It sometimes displays designs seeking to imitate brick or stone. Asphalt siding was applied to many buildings in the early twentieth century.

Attic: the upper level of a building, not of full ceiling height, directly beneath the roof.

Awning: a roof-like covering of canvas, often adjustable, over a window, a door, etc., to provide protection against the sun, rain, and wind. Aluminum awnings were developed in the mid-twentieth century.

Balloon Framing: a method of wood-frame construction, referring to the skeletal framework of a building. Studs or uprights run from sills to eaves, and horizontal bracing members are nailed to them.

Balustrade: a row of vertical balusters topped by a handrail applied to stairways, porches, and rooflines.

Band (Band Course, Bandmold, Belt): flat trim running horizontally in the wall to denote a division in the wall plane or a change in level.

Bargeboard (also Vergeboard): a wooden member, usually decorative, suspended from and following the slope of a gable roof. Bargeboards are used on buildings inspired by Gothic forms.

Bay: an opening or division along the face of a structure. For example, a wall with a door and two windows is three bays wide.

Bay Window: multi-sided, projecting window structure that has its base on the ground, forming an extension of interior floor space.

GLOSSARY OF TERMS

Belt Course: a projecting course of bricks or other material forming a narrow horizontal strip across the wall of the building, usually to delineate the line between stories, also referred to as a stringcourse.

Belvedere: rooftop structure (i.e., small lookout tower), usually with windows on all sides.

Bond: the pattern in which bricks are laid in the formation of a wall, also referred to as brick bonding pattern.

Box Cornice: a hollow, built-up cornice usually made up of boards and molding.

Boxed Gutter: a gutter enclosed within a soffit or cornice trim and thus concealed from view.

Bracket: a decorative support feature, either plain or ornamental, located under eaves or overhangs.

Bulkhead: the panel below a storefront display window, usually of frame or brick.

Buttress: a vertical mass of masonry projecting from or built against a wall to counteract the thrust of an arch, roof, vault, or other structure. Sometimes wooden buttresses are added to the frame Gothic Revival-style buildings as decorative, but not supporting features.

Ca. or **Circa**: used before a date to indicate "approximate."

Capital: the topmost member, usually decorated or molded, of a column or pilaster.

Casement Window: a side-hinged window which opens out from a building.

Character-Defining: architecturally refers to features or details of a building that are significant in defining its architectural or historic character.

Clapboard: horizontal wooden siding boards, tapered at the upper end and applied so as to cover a portion of a similar board underneath and to be covered by a similar one above. The exposed face of clapboard is usually less than six inches wide. This was the common outer face in the nineteenth- and early twentieth-century buildings.

Clerestory: windows located relatively high in a wall, often forming a continuous band. This was a feature of many Gothic cathedrals and was later adapted to many of the Revival styles found here.

Clipped Gable: a gable in which the peak at either end is truncated and angled back to the ridge to form a small hip. See "Jerkinhead."

Colonnade: a series of columns supporting an entablature.

Colonnette: a small-scale column, generally employed as a decorative element on mantels, over-mantels, and porticoes.

Column: a vertical support that consists of a base, shaft, and capital. They are circular in plan and usually slightly tapering. Columns, along with their corresponding entablatures are classified into five orders: Doric, Tuscan, Ionic, Corinthian, and Composite.

Common Bond: a method of laying brick wherein one course of headers is laid for every three, five, or seven courses of stretchers.

Contributing Structure: a structure determined by the Decatur ARB to possess historical or architectural significance that has contributed to the special nature of Decatur's Historic Districts.

Coping: the cap or the top course of a masonry wall or chimney.

Corbel: a stepped series of stone blocks or bricks that project outward and upward from a wall surface, sometimes to support a load and sometimes for decorative effect.

GLOSSARY OF TERMS

Corner Boards: vertical boards nailed on the exterior corners of frame buildings to provide a method of finishing and joining the ends of the weatherboards.

Corner Block: decorative square block located on the upper corner of door and window surrounds.

Cornice: the uppermost part of an entablature usually used to crown the wall of a building, portico, or ornamental doorway. The term is loosely applied to almost any horizontal molding forming a main decorative feature, especially to a molding at the junction of walls and ceiling in a room.

Craftsman Style: an early twentieth-century architectural style that grew out of the Arts and Crafts movement of the nineteenth century. Typical characteristics are long, low profiles; overhanging, bracketed eaves; and wide engaged porches with square, squat brick piers supporting wood posts.

Cresting: ornamental ironwork or woodwork, often highly decorative, used to embellish the ridge of a roof or the curb or upper portion of a mansard roof.

Crown Molding: the upper molding of a cornice, often serving to cap or crown the vertical facing of fascia of a boxed cornice. Also, the term is frequently given to the molding used to decorate the joints between walls and a ceiling.

Cupola: a roof-top structure, having a domed or hipped roof.

Demolition
The complete removal or destruction of any structure excluding its foundation

Dentil: one of a series of small, closely spaced blocks, often tooth-like, used as ornamental element of a classical cornice.

Doric Order: a classical order characterized by simple unadorned capitals supporting a frieze of vertically grooved tablets or triglyphs set at intervals.

Dormer: a window built into a sloping roof with a roof of its own.

Door Hood: a small, roofed projection over a doorway, usually supported by brackets.

Double-Hung Window: a window with two sashes that open and close by sliding up and down in a cased frame.

Downspout: a vertical pipe, often of sheet metal, used to conduct water from a roof drain or gutter to the ground or cistern.

Eave: the part of the sloping roof that projects beyond the wall.

Elevation: the exterior face of a building, usually denoted by the direction it faces (such as, the west elevation). Also denotes a drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

Ell: a secondary wing or extension of a building, often a rear addition, positioned at right angles to the principal mass.

Engaged Porch: a porch the roof of which is continuous structurally with that of the main roof of the building.

English Bond: a method of laying brick wherein one course is laid with stretchers and the next with headers, thus bonding the double thickness of brick together and forming a high-strength bond of alternating courses of stretchers and headers.

Entablature: the horizontal part of a Classical order of architecture, usually positioned above columns of pilasters. It consists of three parts: the lowest molded portion is the architrave; the middle band is the frieze; the uppermost is the cornice.

Fabric: the physical material of a building, structure, or city, connoting an interweaving of component parts.

GLOSSARY OF TERMS

Façade: front or principal elevation of a building. May also refer to other prominent exterior faces.

Fan: a semicircular or elliptical frame above a door or window, or in the gable ends of a building; usually filled with radiating wood louvers.

Fanlight: a semicircular window, usually above a door or window, with radiating muntins or tracery.

Fascia: a flat board with a vertical face that forms the trim along the edge of the roof, or along the horizontal, or eave side of a pitched roof. The rain gutter is often mounted on it.

Fenestration: the arrangement of windows, doors, and other exterior openings on a building.

Finial: an ornament, usually turned on a lathe, placed on the apex of an architectural feature such as gable, turret, or pediment.

Flashing: a thin impervious material placed during construction to prevent water penetration, to provide water drainage, or both, especially between a roof and a wall.

Flemish Bond: a method of laying brick wherein headers and stretchers alternate in each course and, vertically, headers are placed over stretchers to form a bond and give a distinctive cross pattern.

Flush Siding: an exterior wall treatment consisting of closely fitted horizontal boards with joints that are carefully to be hidden and flush, giving a very uniform, flat siding appearance.

Fluted: having regularly spaced vertical groves or flutes, such as on the shaft of a column.

Foundation: the supporting portion of a structure below the first-floor construction, or below grade, including footings.

French Window: a long window reaching to the floor level and opening in two leaves like a pair of doors.

Frieze: the middle portion of a Classical entablature, located above the architrave and below the cornice. The term is usually used to describe the flat, horizontal board located above the weatherboards of most houses.

Gable: the vertical, triangular part of a building with a double sloping roof, from the cornice or eaves up to the ridge of the roof and forming a triangle.

Gable Roof: pitched roof with two sloping sides that meet at a ridge.

Gambrel Roof: a gable roof with two pitches on each side, the lower pitch being steeper.

German Siding: wooden siding with a concave upper edge that fits into a corresponding rabbet in the siding above, also called "drop siding."

Gutter: a shallow channel of metal or wood set immediately below or built in along the eaves of a building to catch and carry off rainwater.

Half-timbering: a method of construction composed of exposed timber framing, with the spaces filled in with brickwork or plaster.

Header: the short end of a brick, sometimes glazed.

Hip, or Hipped, Roof: a roof that slopes back equally from each side of a building. A hip roof can have a pyramidal form or have a slight ridge.

Historic: At least fifty or more years old or may have other architectural significance.

Hood Molding: projecting molding over a window or door opening.

Jamb: the vertical sides of an opening, usually for a door or window.

Jerkinhead Roof: see "Clipped Gable."

GLOSSARY OF TERMS

Joist: one of a series of parallel timbers or beams, usually set on edge, that span a room from wall to wall to support a floor or ceiling; a beam to which floorboards, ceiling boards, or plaster lathes are nailed.

Knee Brace: a wooden, triangular brace that supports the eaves of a building. Frequently used in the construction of Craftsman style residences.

Knee Window: a small, horizontal attic window, just below the roofline.

Label Lintel: molded lintelboard that extends downward part way along the sides of an opening and then outward at the ends.

Lattice: a network, often diagonal, of interlocking lath or other thin strips that cross each other at regular intervals, used as screening, especially in the base of a porch.

Light: a single pane of glass.

Lintel: a horizontal stone, brick, cast iron, or wooden beam that spans the top of a door or window opening, carrying the weight of the structure above.

Lintelboard: a wooden board above window or door openings; sometimes ornamental.

Louver: a series of horizontal, overlapping, downward-sloping slats, which shed rain while admitting light and air.

Lunette: a semicircular or crescent shaped opening.

Mansard Roof: a roof having two slopes on all four sides, the lower slope being steeper and longer than the upper slope.

Masonry: brick, block, or stone which is secured with mortar.

Massing: the overall configuration or composition of the major volumes of a building exterior.

Modillion: a small horizontal, scrolled, block(s) or bracket(s), used in regularly spaced series to support the overhanging section of a cornice.

Molding: a decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as trim around openings.

Monumental Portico: large, two-story high porch supported by massive freestanding columns.

Mullion: a vertical member dividing a window area and forming part of the window frame.

Muntin: a horizontal, vertical or diagonal bar or member supporting and separating panes of glass in a sash or door.

Newel Post: the principal post used to terminate the railing or balustrade of a flight of stairs.

Ogee: a double curve formed by the combination of a convex and concave line, similar to an S-shape.

Order: in classical architecture, the specific configuration and proportions of a column, including the base, shaft, capital, and entablature.

Oriel Window: multi-sided projecting window on a building that does not extend to the ground.

Palladian Window: a window design featuring a central arched opening flanked by lower square-headed openings separated from them by columns, pilasters, piers, or narrow vertical panels.

Panel: a portion of a flat surface set off by molding or some other decorative device.

Parapet: a low wall along a roof, or terrace directly above an outer wall that is used as decoration or protection.

GLOSSARY OF TERMS

Pavilion: section of a building façade that projects forward from the main wall.

Pedestal: a support for a column, pilaster, or urn.

Pediment: a crowning element of porticos, pavilions, doorways, and other architectural features, usually of low triangular form, with a cornice extending across its base and carried up the raking sides; sometimes broken in the center as if to accommodate an ornament; sometimes of segmental, elliptical, or serpentine form.

Pier: a masonry structure which elevates and supports a building or part of a building.

Pilaster: a shallow pier or rectangular column projecting only slightly from a wall, also called an engaged column. Pilasters are usually decorated like columns with a base, shaft, and capital.

Pinnacle: small, pointed ornament with square or rounded sides. Usually found crowning rooftop features.

Pitch: the slope of a building element, such as a roof, in relation to the horizontal.

Porte Cochere: a projecting porch that provides protection for vehicles and an entrance to a building; a common feature of the early twentieth century Colonial Revival and Craftsman styles.

Portico: a colonnade supporting a roof at the entrance to a building together with an entablature and often a pediment.

Portland Cement: a very hard and strong hydraulic cement (that hardens under water) made by heating a slurry of clay and limestone in a kiln. This type of cement is usually not appropriate for repairing or repointing nineteenth century buildings as it is too hard for historic bricks, causing damage over time.

Post: wooden porch member, usually square, turned, or chamfered.

Pyramid Roof: a hipped roof over a square structure, the roof having four sides and no ridge, the slopes culminating in a peak, also called a pavilion roof.

Queen Anne Window: clear-paned windows surrounded or topped by a border of small panes of stained glass.

Quoin: ornamental blocks of wood, stone, brick, or stucco placed at the corners of a building and projecting slightly from the front of the façade.

Rafter Tails: eave rafter ends that are exposed.

Rafters: structural timbers rising from the plate at the top of the wall to the ridge of the roof and supporting the roof covering.

Rake Board: trim members that run parallel to a roof slope and form the finish between the wall and a gable roof extension.

Returns: horizontal portions of a cornice that extend part of the way across the gable end of a structure at eave level.

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

Reveal: the side of a recessed door or window opening.

Ridge: the horizontal junction between two opposite sides of a roof, located at the highest point of the roof.

GLOSSARY OF TERMS

Rustication: masonry or wood in which each principal face is rough or highly patterned with strongly emphasized joints to give a bold effect.

Sash: the frame, usually of wood, that holds the pane(s) of glass in a window; may be moveable or fixed; may slide vertically or may be pivoted.

Scale: the proportions of a building in relation to its surroundings, particularly other buildings in the surrounding context.

Segmental Arch: an arch formed on a segment of a circle or an ellipse; radius is less than a semicircle.

Shaft: the principal vertical part of a column, between the base and the capital.

Shed Roof: a roof shape having only one sloping plane.

Shingle: a roofing unit of wood, asphalt, slate, tile, or other material cut to stock lengths, widths, and thicknesses; used as an exterior covering on roofs and applied in an overlapping fashion. Shingles are sometimes used in place of siding on walls, gables, or dormers.

Shutters: wooden louvered or solid panels hinged on the exterior of windows, and sometimes doors to cover and protect the opening.

Sidelight: a framed area of fixed glass of one or more panes positioned to either side of a door or window opening.

Sill: a heavy horizontal timber positioned at the bottom of the frame of a wood structure that rests on the top of the foundation; also, the horizontal member below a door or window frame.

Slab-on-Grade Construction: a poured concrete foundation built directly on the graded plot.

Soffit: the exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, lintel, or vault.

Splayed Lintel: a lintel whose ends are angled inward, such as the top is wider than the bottom.

Standing Seam: a type of metal roof that has raised interlocking seams which join one panel to the next.

Stretcher: the long face of a brick when laid horizontally.

String Course: a projecting course of bricks or other material forming a narrow horizontal strip across the wall of a building, usually to delineate the line between stories, also called a belt course.

Stucco: an exterior finish, usually textured, composed of Portland cement, lime, and sand mixed with water. Older-type stucco may be mixed from softer masonry cement rather than Portland cement.

Surround: the frame and trim surrounding the sides and top of a window or door opening, sometimes molded.

Terra Cotta: a ceramic material, molded decoratively and often glazed, used for facings for buildings or as inset ornament.

Tongue and Groove: a joinery system in which boards are milled with a tongue on one side and a tightly joined groove on the other so that they can create a flush surface alignment.

Tracery: an ornamental division of an opening, especially a large window, usually made with wood or stone. Tracery is found in buildings of Gothic influence.

GLOSSARY OF TERMS

Transom (Over-Door Light): a narrow horizontal window unit above a door or window.

Trim: the decorative framing of openings and other features on a façade.

Turned: fashioned on a lathe, as in baluster, newel, or porch post.

Turret: a small tower, often located at a corner.

Valance: decorative band of open woodwork running under the roofline of a porch.

Verandah: a roofed, open porch, usually covering an extensive area.

Vernacular: in architecture, as in language, the nonacademic local expressions of a particular region. Reflecting native or popular taste as opposed to a formal style. For example, a vernacular Greek Revival structure may exhibit forms and details that are derived from the principals of formal Classical architecture but are executed by local builders in an individual way that reflects both local or regional needs, tastes, climactic conditions, technology, and craftsmanship.

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

Water Table: a belt course differentiating the foundation of a masonry building from its exterior walls.

Weatherboard: wood siding consisting of overlapping horizontal boards usually thicker at one edge than the other.

APPENDIX D—FINANCIAL INCENTIVES FOR HISTORIC BUILDING REHABILITATION

The properties within the Old Decatur and Albany Historic Overlay Districts are also within National Register Historic Districts. Most properties are owner-occupied dwellings and there are currently no state or federal tax incentives available for their rehabilitation. However, there are tax credits for income-producing properties such as rental properties or former dwellings now used for commercial purposes. If an owner has an income-producing property there are federal and state tax credits that can be taken under certain circumstances.

These tax credits could apply to properties substantially rehabilitated for offices or commercial use in the overlay districts that have been rezoned for commercial use. A buyer can also purchase a dwelling, complete a substantial rehabilitation, rent out the property for five years and take the tax credits. After five years the property can be used as a single-family dwelling or sold without any recapture of a portion of the tax credit. This provides an incentive to purchase and rehabilitate a deteriorated property as a financial investment.

Federal Tax Credit

The federal tax credit is for income-producing properties such as offices, retail businesses and rental residential units. This tax credit is 20% of the qualified rehabilitation costs and can be taken over a five-year period. The credit is 20% of what an owner spends rehabilitating the building, not including acquisition costs or costs of site work or new construction.

To qualify for the 20% Credit:

1. The building must be listed on the National Register of Historic Places, or listed as a contributing structure within a National Register Historic District.
2. The rehabilitation project must meet the "substantial rehabilitation test," which means you must spend the adjusted value of the building or $5000, whichever is greater. The figure is derived by subtracting the value of the land from the cost of the building and land together.
3. After rehabilitation, the structure must be income producing for five years (commercial, rental, B&B).
4. The rehabilitation must meet *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings.*

Alabama Historic Rehabilitation Tax Credit

The Alabama Historic Rehabilitation Tax Credit is a 25% refundable tax credit available for property owners who substantially rehabilitate historic income-producing buildings that are listed in or eligible for the National Register of Historic Places and are sixty years old or older. Eligible costs must exceed 50% of the owner's purchase price or $25,000, whichever is greater. Similar to the federal tax credit, all work must meet *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings.*

For further information on these tax credit programs, contact the staff of the Alabama Historical Commission, (334-242-3184).

APPENDIX E—Alternative Materials for Rehabilitation and New Construction

An alternative material is a material which differs from that used to create the original. Terms used to describe alternative materials also include "non-original," "imitation," "synthetic," "substitute," and "replacement." Where a historic feature is entirely missing, or damaged beyond repair, a visually identical and physically compatible alternative material may be considered by the board for contributing structures, and will be considered for non-contributing structures. Alternative materials may also be appropriate in the construction of new primary or ancillary buildings or additions.

When reviewing the appropriateness of alternative materials the board will consider the following:

Potential Impact to Architectural Character and Historical Significance. Removing and replacing historic material will generally diminish a building's historic integrity and retaining original or historic materials is always preferred. If an applicant proposes to remove historic material and replace it with an alternative material, the board will need to be convinced that this is necessary. The extent to which the feature is an important character defining feature will be considered in determining whether an alternative material is an acceptable substitute in lieu of other criteria.

Durability. The alternative material must be demonstrated to the ARB to have proven durability, longevity, and repairability.

Appearance. An alternative material shall have a similar profile, texture, detail, and finish as the historic material, so that the only aspect of the alternative material that varies from the original being replaced is the material itself. Products which have simulated wood graining or a bright sheen are generally incompatible with historic materials. Visual appearance on close inspection is a good baseline standard.

If a feature being replaced was historically made of painted wood, the replacement alternative material must be paintable, painted upon installation, and maintained as a painted feature, so that it appears like other painted wooded features on the exterior of the property and those properties around it. In some instances, such as windows with baked enamel finishes, unpainted alternative materials may be considered.

Location. The location of alternative materials is an important factor in their approval. Alternative materials are more appropriate for rear or non-readily visible side elevations than for primary elevations. The distance of alternative materials from the casual observer on the street or sidewalk is also important. An alternative material may be appropriate for roof cornices or other parts of a building where the material cannot be observed up close.

Sustainability. The sustainability of alternative materials may also be considered including assessing the amount of recycled product content, and use of non-renewable resources. A materials manufacturing process, transport, and ability to be recycled may also be considered.

Interaction with Historic Building Materials. Some alternative materials can interact negatively with historic materials. For example, some alternative siding or window materials may contract and expand differently than the historic material they replace and adversely affect weather-protection properties, and future appearance. Alternative materials age differently than original historic materials and the appearance of pre-finished and painted materials differ as they age, often substantially. Because of these realities, care must be taken and future differences in appearance taken into consideration when considering whether an alternative material can be used in close proximity to the original material it will be replacing. Some metals may corrode and stain adjacent materials.

In considering alternative materials, the ARB may review:

1. Samples of the material;
2. Product literature, including information on the expected lifespan, durability of the material, and long term life cycle costs;
3. Ability to accurately replicate the visual and aesthetic characteristics of the historic material in the specific application requested;
4. The level of detail, significance, and characteristics of the feature being replaced;
5. Ability to expand and contract with historic materials ; and,

The ARB may request a mock-up of the product installed in the requested location to determine how it will appear on site.

The guidelines leave room for the further development and acceptance of alternative materials that meet the visual standards that are ultimately the most important aspect of rehabilitation and the retention of historic character. However, while the National Park Service guidelines recommend the replacement of entire character-defining features under certain well defined circumstances, they never recommend removal and replacement with an alternative material of a feature which, although deteriorated or damaged, could reasonably be repaired and thus preserved. Repair of deteriorated historic features is always the most appropriate treatment, followed by in-kind replacement.

APPENDIX F–NATIONAL PARK SERVICE PRESERVATION BRIEFS

The following Preservation Briefs are made available by the National Park Service. The links will take you to the National Park Service's website (http://www.nps.gov/hps/tps/briefs/presbhom.htm).

1. Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
2. Repointing Mortar Joints in Historic Masonry Buildings
3. Improving Energy Efficiency in Historic Buildings
4. Roofing for Historic Buildings
5. Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra-Cotta
8. Aluminum and Vinyl Sidings on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings: Preservation Concerns
15. Preservation of Historic Concrete
16. The Use of Substitute Materials on Historic Buildings Exteriors
17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
18. Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements
19. The Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron
28. Painting Historic Interiors
29. The Repair, Replacement & Maintenance of Historic Slate Roofs

30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass
34. Applied Decoration for Historic Interiors: Preserving Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40. Preserving Historic Ceramic Tile Floors
41. The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42. The Maintenance, Repair and Replacement of Historic Cast Stone
43. The Preparation and Use of Historic Structure Reports
44. The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
45. Preserving Historic Wood Porches
46. The Preservation and Reuse of Historic Gas Stations
47. Maintaining the Exterior of Small and Medium Size Historic Buildings
48. Preserving Grave Markers in Historic Cemeteries
49. Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement
50. Lightning Protection for Historic Buildings

The National Park Service's Preservation Tech Notes also provide practical information on traditional practices and innovative techniques for successfully maintaining and preserving cultural resources. The Tech notes are available at the National Park Service's page https://www.nps.gov//tps/how-to-preserve/tech-notes.htm.

APPENDIX G—MAINTENANCE RECOMMENDATIONS

WOOD

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.
2. All exposed wood should be kept painted, stained or treated with preservatives.
3. Repairs for wood siding such as cracks can be made through the use of waterproof glue. Large cracks may be filled with caulk followed by putty. The surface should then be sanded, allowed to dry, and painted.
4. Where exterior siding has to be replaced the use of siding to match in dimension, size and profile is recommended.
5. Use paints consistent (oil or latex) with the existing paint surface for exterior siding.

MASONRY

1. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and shall not be used.
2. Re-pointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is not appropriate due to the hardness of the mortar versus the softness of the brick.
3. Most silicone based and other waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is not appropriate.

ROOFS, CORNICES, CHIMNEYS

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.
2. Know what metals are used in the cornice or roof flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.
3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.
4. Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture. Refer to the chimney section – only certain types of caps and colors are acceptable.

PORCHES AND EXTERIOR ORNAMENTATION

1. Keep all porch and trim elements painted.

2. Deteriorated gutters and downspouts should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

GUTTERS AND DOWNSPOUTS

1. Make sure gutters and downspouts are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.

FOUNDATIONS

1. All water should drain away from a building and should not enter the foundation.
2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement. Typically a minimum distance of 2' between the plantings and the foundation wall is recommended.
3. The use of splash blocks (slanted trays placed at the bottom of a downspouts to drain water away from the foundation) is recommended.

ENTRANCES

1. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.
2. Doors with a stained wood finish should be kept varnished; painting over the wood finish is not recommended.

WINDOWS

1. Windows should be kept caulked and sealed to aid in energy conservation.
2. Shutters should be kept painted and the hardware should be appropriately repaired.

AWNINGS

1. Awning hardware should be regularly checked for rust or loose mechanisms.
2. Awnings which become torn or otherwise deteriorated should be replaced.

SIGNS

1. Abandoned signs and sign hardware should be removed from buildings, unless historic.
2. Signs should be kept painted, and mounting bolts should be checked periodically to make sure they are secure.
3. Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary.