

# Toccoa Downtown Historic District Design Guidelines

2017



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**Revision History**

*The Toccoa Historic District Design Guidelines were originally prepared by Terracon Consulting in 2010.*

*This version of the Toccoa Historic Design Guidelines was updated in 2017 by the Toccoa Historic Preservation Commission with assistance from Joe Rothwell, Preservation Planner from the Georgia Mountains Regional Commission (GMRC).*

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# I. Introduction: Historic Preservation in Toccoa

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## A. History of Toccoa

The City of Toccoa, located in the northeast portion of Georgia, is the county seat of Stephens County. The area now known as Stephens County was originally settled as part of Franklin County in 1784. When Habersham County was formed out of Franklin County in 1814, the northern half of the present Stephens County was in Habersham; it would remain so until 1906 when the present county was formed.

The main settlement period of Toccoa occurred after 1820. An 1829 lottery awarded lands to white settlers in the previous Indian territory of Habersham County, of which the present-day Toccoa was part. The town was originally a frontier community called Dry Pond, so-named because of a pond that stood by the crossroads and was dry in summer.

Essentially a small village with community grocery store, Dry Pond's future changed with the expansion of the railroad. The crossroads became a coaling station for the increasingly busy line between Atlanta and point north. The Atlanta and Richmond Air Line Company was completed to Dry Pond in 1863. After 1870 further consolidation took place with the formation of the Piedmont Airline Railroad. Due to the railroad, Dry Pond and its successor Toccoa City became an important wholesale, manufacturing and shipping center.

To take advantage of the potential of business, Dr. O.M. Doyle of Oconee County, South Carolina and B.Y. Sage and Thomas

Alexander, both of Atlanta, purchased Dry Pond and surrounding properties, a total of 1,769 acres, for \$3,500. Doyle, Sage, and Alexander subsequently changed Dry Pond's name to Toccoa in an effort to make the town sound more attractive.



**Figure 1. Aerial view of downtown Toccoa in 1926.**

Toccoa City was chartered in 1874 and laid out as a square, each side covering two miles. The streets were laid out on a grid pattern, with three of the streets aptly named Doyle, Sage and Alexander for the enterprising businessmen who had brought the town to fruition. A post office was soon established and government officials were elected to run the new town. The town's growth came to a halt in 1883 following a fire that destroyed most of the businesses in an area bounded by Doyle, Alexander, Foreacre, and Sage streets. Merchants rebuilt, but

used brick instead of wood for their businesses. The bricks were shaped and fired in a local brickyard owned by the Hitt family.



**Figure 2. Albemarle Hotel on N. Alexander Street, circa 1940s.**

In 1890 Toccoa had nine hundred residents, one hundred and twenty five houses, two hotels, five churches, three schools, one weekly newspaper, twenty four stores, three doctors and three lawyers. With the expansion of the railroad, Toccoa City's economy shifted from subsistence agriculture to the processing and shipment of cotton. In the late 1800s, about 80,000 bales of cotton were processed in Toccoa annually.

In addition to industry and shipping, Toccoa's income was derived in summer from tourists visiting the area's health resorts and inns. The Toccoa Inn was built near the railroad

and in the early 20<sup>th</sup> century, the Albemarle Hotel was built at the corner of Alexander and Tugalo Streets.



**Figure 3. Businesses along W. Doyle Street, circa 1940s.**

The years between 1890 and 1920 were Toccoa's period of greatest building development. Cotton processing, an industry that had grown with the coming of the railroad, produced satellite industries such as cotton gins and cotton distribution and local cotton goods manufacturing. Cotton mills were built near the railroad along with associated industries such as the Toccoa Shuttle and Bobbin Works on Curahee Street.

The destruction of the cotton industry wrought by the boll weevil in the south followed by the Great Depression and World War II brought major changes to the city. Cotton mills closed or were sold and alternative industries opened, including an earth moving equipment plant in 1938. A number of new buildings were constructed, however, due in large part to government programs. A post office was built in 1932 and a hospital was built in 1936.

While World War II had only marginal impact on the county, the effect to Toccoa's downtown was an economic boost

brought about by the placement of a training area for paratroopers with the 101<sup>st</sup> Airborne on land near Curahee Mountain outside of town.



Figure 4. Belk Gallant Company on Doyle Street, circa 1940s.



Figure 5. Standard Oil Company on Tugalo Street, circa 1950s.

By 1950 the county had moved away from agriculture toward a more industrial and service oriented economy. The downtown

area continued to prosper as a center for dry goods, groceries, and services such as dental and medical care.



Figure 6. Barron and Lawrence 5 and 10 Store, circa 1950s.

Toccoa's downtown business district was profoundly affected by a major urban renewal project completed in 1972. By the late 1960s and early 1970s, Toccoa was faced with the loss of downtown businesses, attracted by the development of suburbs and large urban areas for parking. In an effort to compete with burgeoning strip malls developing around the city, concrete canopies were installed on downtown streets to transform the area into a pedestrian mall. While the canopies attracted recreational walkers, the result for downtown business was calamitous.



Figure 7. Doyle Street after being converted to a pedestrian mall in the 1970s.

In 2006 a historic preservation ordinance was enacted and the local downtown district was created in 2007. The crumbling canopies were also removed in 2007 and vehicular traffic was restored to these downtown streets in 2008. Since this time the restoration of storefront facades has occurred, the nomination of the commercial district to the National Register of Historic Places was achieved in 2011, and the formation of a Certified Local Government program was finalized in 2014.



Figure 8. 104 Doyle Street in 2006 before the canopies were removed.

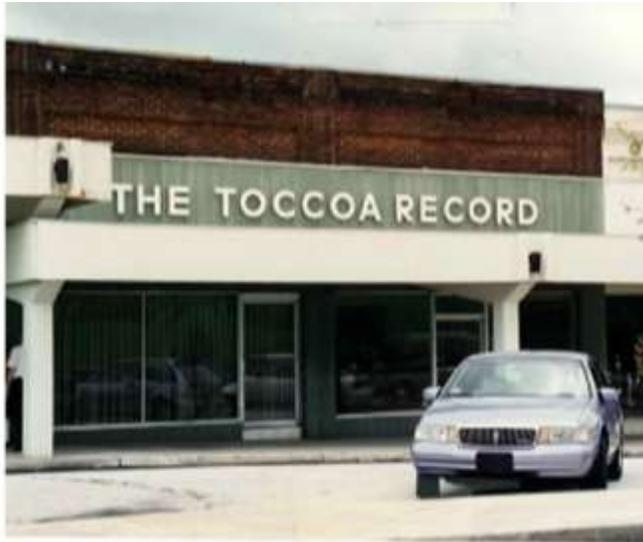


Figure 9. W. Doyle St. canopy attached to Toccoa Record building, circa 1990s.



Figure 10. 104 W. Doyle St. after the canopy was removed from Toccoa Record and the building was rehabilitated in 2008.

## **B. Historic Preservation Ordinance**

The purpose of Toccoa's Historic Preservation Ordinance is as follows:

*In support and furtherance of its findings and determination that the historical, cultural and aesthetic heritage of the City of Toccoa is among its most valued and important assets and the preservation of this heritage is essential to the promotion of the health, prosperity and general welfare of the people; in order to stimulate revitalization of the business districts and historic neighborhoods and to protect and enhance local historic and aesthetic attractions to tourists and thereby promote and stimulate business; in order to enhance the opportunities for federal or state tax benefits under relevant provisions of federal or state law; and in order to provide for the designation, protection, preservation and rehabilitation of historic properties and historic districts and to participate in federal or state programs to do the same; the Toccoa City Council hereby declares it to be the purpose and intent of this Ordinance to establish a uniform procedure for use in providing for the protection, enhancement, perpetuation and use of places, districts, sites, buildings, structures, objects, and landscape features having a special historical, cultural or aesthetic interest or value, in accordance with the provisions of the Ordinance which was enacted on November 13, 2006.*

The Historic Preservation Ordinance establishes and provides for the following:

### **C. Toccoa Historic Preservation Commission**

The Toccoa Historic Preservation Commission (HPC) shall consist of a minimum of five (5) members appointed by the Mayor and ratified by the City Commission. All members shall be residents of Toccoa and shall be persons who have demonstrated special interest, experience or education in history, architecture or the preservation of historic resources. The Preservation Commission shall be authorized to:

- 1.) Prepare and maintain an inventory of all property within the City of Toccoa having the potential for designation as historic property;
- 2.) Recommend to the Toccoa City Commission specific districts, sites, buildings, structures, or objects to be designated by ordinance as historic properties or historic districts;
- 3.) Review applications for Certificate of Appropriateness, and grant or deny same in accordance with the provisions of this Ordinance;
- 4.) Seek out local, state, federal or private funds for historic preservation, and make recommendations to the Toccoa City Commission concerning the most appropriate uses of any funds acquired.

### **D. Designation of Historic Properties and Districts**

A historic property is a building, structure, site or object, including the adjacent area necessary for the proper appreciation of use thereof, deemed worthy of preservation by

reason of value to the City of Toccoa, the region or the State of Georgia for one of the following reasons:

- 1.) It is an outstanding example of a structure representative of its era;
- 2.) It is one of the few remaining examples of a past architectural style;
- 3.) It is a place or structure associated with an event or persons of historic or cultural significance to the City of Toccoa, State of Georgia, to the region; or
- 4.) It is the site of natural or aesthetic interest that is continuing to contribute to the cultural or historical development and heritage of the municipality, county, state or region.

A historic district is a geographically definable area, which contains buildings, structures, sites, objects, and landscape features or a combination thereof, which:

- 1.) Has special character of unique historic/aesthetic value or interest
- 2.) Represents one or more periods, styles or types of architecture typical of one or more eras in the history of the municipality, county, state or region;
- 3.) Causes such area by reason of such factors, to constitute a visibly perceptible section of the municipality or county.

Designations may be proposed by the Toccoa City Commission, the Historic Preservation Commission, a historical society, a neighborhood association or property owner(s).

## **E. Preservation Assistance Programs**

### **1. Main Street Program**

The City of Toccoa was designated a Main Street community in 1990. The program provides technical assistance and advice designed to stimulate downtown revitalization. Assistance includes a four-point planning process that guides communities through the development of an ongoing strategy for improvements and economic revitalization in their downtowns. The Georgia Main Street Program is run through the Georgia Department of Community Affairs (DCA).

### **2. Certified Local Government Program (CLG)**

The Certified Local Government program extends the federal and state preservation partnership to the local level. It enhances the local government role in preservation by strengthening community preservation programs and links with the State Historic Preservation Office (Historic Preservation Division). In Georgia, the Certified Local Government program builds upon the longstanding working relationship between the Historic Preservation Division (HPD) and the local governments by expanding the scope of local responsibilities and opportunities for preservation including the Historic Preservation Fund (HPF) Grant offered annually.

Toccoa became a Certified Local Government in 2014 and since this time property owners in Toccoa will find it much easier to apply for and obtain tax incentives as well as obtain other funding opportunities available for Historic Preservation.

## **F. The Secretary of the Interior's Standards for Rehabilitation**

The Secretary of the Interior is responsible for establishing standards for all national preservation programs and for advising federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places. The Standards for Rehabilitation, a section of the Secretary's Standards for Historic Preservation Projects, address the most prevalent preservation treatment today: rehabilitation. 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). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction.

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 replacement of a distinctive feature, the new feature shall match the old in design, color texture, and other visual qualities, and where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.*
7. *Chemical or physical treatments, such as sandblasting that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*
8. *Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.*
9. *New addition, 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.*

**Standard 1**, requiring *compatibility of use*, is the only standard in which the impact of a proposed reuse of a historic building is addressed. (Questions of use are typically fully and appropriately addressed in zoning ordinances and building codes.) The principle of this standard is that a proposed reuse of a historic structure for purposes other than that for which it was initially designed should have minimal distinctive architectural consequences is to a certain extent self-evident. That is to say, reuses that will result in destructive architectural treatments are unacceptable. However, for reuses where the anticipated impact of a proposed reuse is not readily apparent, evaluation of the architectural treatment rather than the proposed use itself will still be required.

**Standard 2**, recommending the retention and preservation of character-defining features, is one of several statements in the standards which emphasize preserving as much building material as possible. Thus, alterations that accommodate existing original or historic building fabric are, under this standard, clearly preferable to those that require removal of such fabric.

**Standard 3**, recommends *historical honesty*, and is a clear endorsement of 'true' versus 'false' history. This standard is thus the basis for the prevention of such practices as conjectural restoration of building features or the grafting of architectural features taken from one historic building on to another. This standard also provides a clear basis on which to discourage the practice of building new buildings in a historicized distinguishing architectural style.

**Standard 4**, which requires the acknowledgment of physical evolution of historic buildings, is a critical component in the evaluation of treatments for a historic building which has undergone many changes. This standard not only accepts but values the fact that most historic buildings contain the record of their own evolution and thus are valuable records of changes in taste and use. This standard would provide the basis for discouraging such practices as replacing historic metal roofing with wood shingles, even in cases where a wood shingle roof is known to have originally existed. It would also prevent the replacement of a Victorian porch on an earlier nineteenth century house with a new porch that would replicate porches of the vintage of the original house.

The clear implication of this standard is that, unless it is intended that a building undergo an accurate restoration to a specific period based on adequate documentation, it is best to recommend repair and/or replacement of historic building features *in-kind (similar)*, whether or not they are part of the building's original construction.

**Standard 5**, requires *preservation of the distinctive components* of historic buildings, and is a straight forward endorsement of preservation whenever possible. In Toccoa, this will apply particularly to porches, windows, doors, siding, and other decorative elements.

**Standard 6**, requires *repair rather than replacement* where possible and, where it is not, *visually matching replacements*. These two standards, 5 and 6, articulate the strong preference in preserving and retaining the authentic materials, object, or building fabric, and not just something that replicates the real object.

These two guidelines are particularly relevant where there is a high level of integrity in the original building fabric. Replacement of such materials would cause irreparable harm to the buildings integrity and authenticity.

**Standard 7**, by its prohibition of damaging chemical and physical treatment, reflects an awareness-often gained through painful experience-that certain treatments can irreversibly damage the historic fabric that the preceding standards are intended to protect. Sandblasting in particular, whether of wood for paint removal or masonry for cleaning, can irretrievably alter the surface characteristics of historic materials and thereby destroy not only visual characteristics but physical ones as well and may accelerate further deterioration. Power washing and overly acidic chemical cleaning of masonry can also cause irreversible damage.

**Standard 8**, requires preservation and protection of archeological resources, and generally comes into consideration only when excavations are associated with a project. This standard clearly recognizes that historic properties will in all likelihood have associated archeological deposits, and recommends that efforts should be made to consider and protect those resources. Considerations of expense and the likelihood of the presence of archeological resources must dictate the extent to which this standard affects the planning of privately-funded projects.

The goals of **Standards 9 and 10**, are *compatibility, differentiation, non-destructiveness, and reversibility of*

*additions, alterations, and new construction.* Both standards are intended to minimize the overall damage to historic fabric caused by building additions and to insure that new work will be differentiated from, but compatible with, existing structures in order to protect the historic integrity of the property.

The same federal regulation which promulgates the *Standards* explicitly states that they are intended to be "applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility." Thus, the level of craftsmanship and detail as well as the quality of materials that are proposed for any rehabilitation project should be commensurate with the structure to which they will be applied. From the standpoint of the Secretary's *Standards and Guidelines*, successful rehabilitation neither 'improves' the original design nor detracts from it.

It is important to reiterate that the Secretary of the Interior's *Standards for Rehabilitation* provide a philosophical framework for the planning and evaluation of preservation activities. As summarized above, that framework is one which emphasizes preservation of historic building fabric, honesty of historical expression, and reversibility. It is a philosophical framework which assumes that historic buildings are repositories not only of visual satisfaction but also of information and, as such, it must be possible to 'read' the information they contain without having it clouded by conjecture.

The City of Toccoa itself validates the *Standards'* orientation towards architectural continuity and historical integrity. The *Standards* articulate and reinforce the continuity and concern for historic and visual integrity that are evident throughout most of Toccoa. The downtown commercial area includes both a National Register Historic District and a local district. The concern for the preservation of the community's historic

character is prevalent throughout Toccoa and makes the *Standards* particularly relevant and applicable.

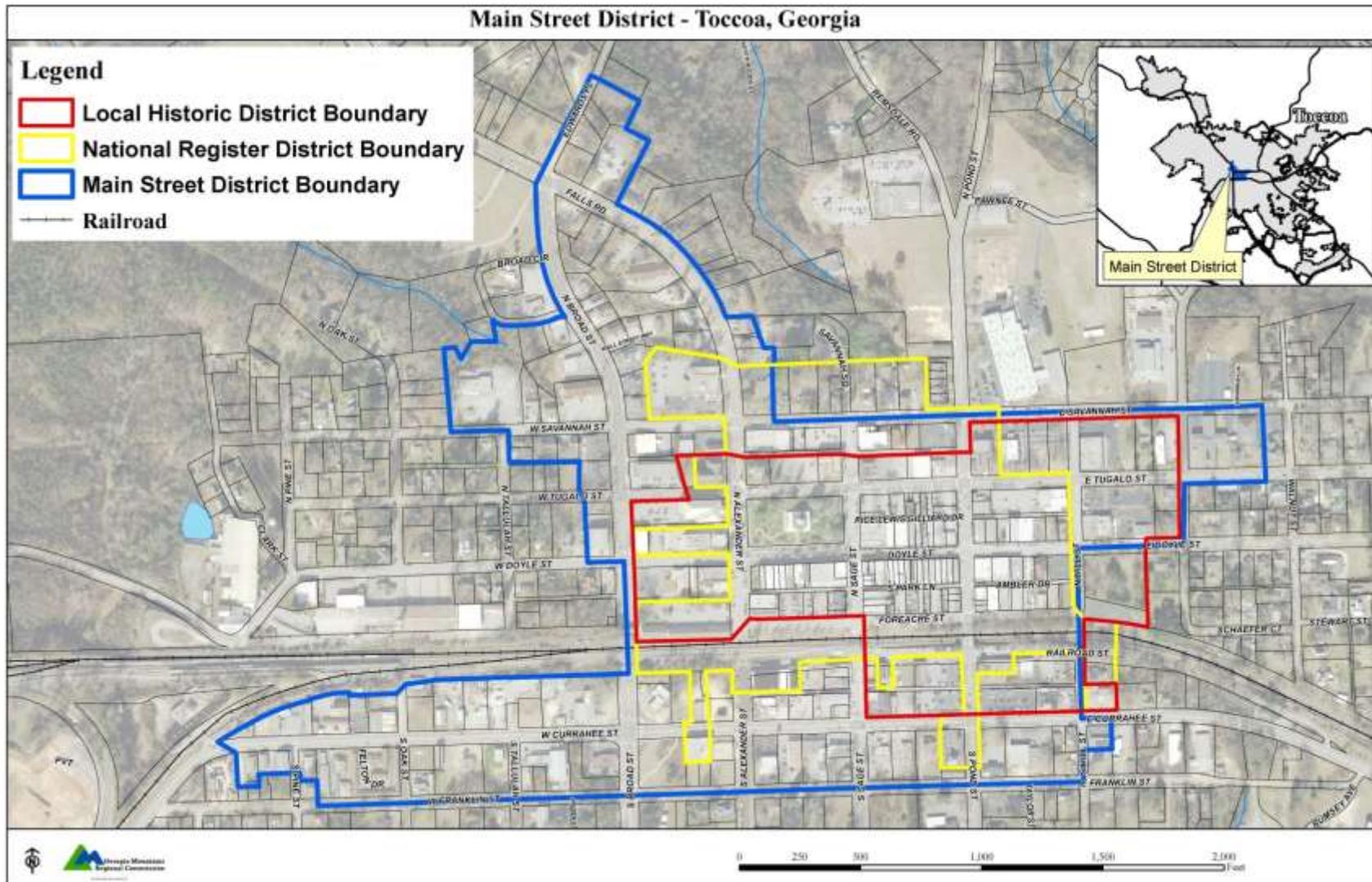
### See Also:

Secretary of Interior's Standards for Treatment of Historic Properties: Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings.

<http://www.nps.gov/hps/tps/standguide/>

National Park Service  
Preservation Briefs

<http://www.nps.gov/tps/how-topreserve/briefs.htm>



G. Toccoa Main Street Historic District Map.

## **H. Certificate of Appropriateness (COA)**

After the designation by ordinance of a historic property or a historic district, no material change in the appearance of such historic property, newly constructed property, contributing property, non-contributing property, structure, site or object within such historic district, shall be made or be permitted to be made by the owner of occupant thereof, unless or until the application for a Certificate of Appropriateness (COA) has been submitted to and approved by the Commission. A Building Permit shall not be issued without a Certificate of Appropriateness.

New construction or changes to existing structures and sites within the Historic District are determined by HPC review. Any of the following types of projects must be submitted to the HPC for Design review:

- Any and all new construction, including primary buildings such as houses and commercial buildings, and secondary buildings such as garages and sheds.
- Demolition of buildings
- Additions to buildings
- Alterations to the exterior of existing buildings, such as changes in siding materials or removal and replacement of windows and doors
- The moving of any new building or structure into the Historic District
- Repair or replacement of exterior details
- Public improvements such as sidewalks, utility lines, and streetlights
- Addition of fences or landscaping walls
- Installation of walks and driveways
- Major landscaping or land disturbance, including the removal of trees.

Certificate of Appropriateness review is not required for the following types of work:

- Interior alterations
- Interior painting
- Change in the use of a property
- Minor landscaping that does not require land disturbance for new construction or require the construction of walls, fences, fountains, or other "permanent" built features

*The receipt of a Certificate of Appropriateness (COA) is not the only legal requirement before construction or demolition procedures can begin. Other regulations, such as Building Permits, may be required. Contact the Toccoa Planning Office at City Hall 706-282-3232 to determine what requirements must be fulfilled before beginning work.*

### **1. Maintenance**

Some work on properties falls under the heading of routine maintenance. Maintenance activities are encouraged as a method of preserving Toccoa's historic resources and are not subject to COA approval. Property owners should take the minimum steps necessary to prevent the deterioration of the following items and complete the work in accordance with the guidelines:

- All site features on the property, including sidewalks, driveways, and landscaping.
- Foundations, exterior walls, or other vertical supports (exterior or interior).
- Roofs or other horizontal members (including joist, beams, etc.).
- Chimneys or chimney support system.

- Architectural features (including but not limited to window and door trim, parapets, roof cresting, cornices).
- Rainwater drainage systems (gutters, downspouts) whether exterior or interior.
- Waterproofing systems (roofing, flashing, windows, doors, paint on wood or metallic surfaces).
- Any other elements that, if not adequately maintained, may eventually cause the building to crack, bulge, buckle, sag, rot, crumble, or collapse, in whole or in part.

In cases where deterioration has already progressed to an advanced stage, and where the owner requests immediate removal, the standards for demolition (see Section 5) shall be applied. In all cases, where practical, non-structural architectural features shall be repaired. In situations where it is impractical to repair a feature or prohibitively expensive to replace it, the feature shall be stored safely for future use as a reference for re-creation efforts. Information on how to remove, repair, store, and replace architectural features may be available from the Historic Preservation Commission.

### **I. Design Review Process**

The design review process allows the Historic Preservation Commission to evaluate proposed changes to individual properties and structures located within designated historic districts and approve Certificates of Appropriateness accordingly. Any proposed endeavor to a locally designated property or district that necessitates a building permit will also require a Certificate of Appropriateness (COA). The following steps should be undertaken in order to ascertain whether a Certificate of Appropriateness is necessary.

*The Objectives of the HPC and Design Guidelines are to:*

- Protect the historic character of the Historic District.
- Provide guidance to design professionals, property owners, and contractors undertaking construction within the district.
- Identify important review concerns and recommend appropriate design approaches and identify inappropriate changes.
- Provide an objective basis for review to assure consistency and fairness.
- Increase public awareness of the district and their significant characteristics.

#### **Determine whether verbal approval is necessary for the proposed endeavor.**

Routine maintenance that does not necessitate the issuance of a building permit typically does not require a Certificate of Appropriateness. Routine maintenance refers to work that does not involve a significant change in the appearance, design, or materials of a structure. Property owners should contact the appropriate staff member in order to discuss the scope of the proposed endeavor and obtain verbal approval as necessary.

#### **Determine whether a Certificate of Appropriateness is necessary for the proposed endeavor.**

If the proposed endeavor involves a significant alteration or renovation to a historic property such as the removal of architectural detailing, the replacement of original siding or materials, or the construction of new additions, a Certificate of Appropriateness is necessary before a building permit can be issued.

Proposed new construction as well as the demolition or relocation of an existing structure located within a designated district also must undergo the review process before a building permit can be issued.

**Submit an application for a Certificate of Appropriateness.**

The Toccoa Planning Department can provide an application for a Certificate of Appropriateness. Completed applications should be returned to the Planning Department three weeks prior to the Historic Preservation Commission Meeting in which the COA is to be reviewed. Applications should also include photographs, drawings, or plans of the existing structure as well as the proposed changes. Any applications for projects involving new construction should include detailed drawings and plans of the proposed structure and the existing site.

**Commission review of the applications for a Certificate of Appropriateness.**

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

The Commission shall give the property owner and/or legal agent an opportunity to be heard at the Certificate of Appropriateness hearing. The U.S. Secretary of the Interior's

Standards for Rehabilitation will be used by the Commission in their consideration of the application, as will the Toccoa Design Guidelines manual.

The commission may approve the Certificate of Appropriateness as proposed, approve the Certificate of Appropriateness with any modifications it deems necessary, or deny it. The Commission shall approve the application and issue a Certificate of Appropriateness if it finds that the proposed material changes(s) in the appearance would not have a substantial adverse effect on the aesthetic, historic or architectural significance and value of the historic property or the historic district. In the event the Commission rejects an application, it shall state its reasons for doing so, and shall transmit a record of such actions and reasons, in writing, to the applicant. The commission may suggest an alternative course of action it thinks proper if it disapproves of the application submitted. The applicant, if he or she so desires, may make modifications to the plans and may resubmit the application at any time after doing so.

The Commission shall approve or deny an application for a Certificate of Appropriateness within forty-five days after the filing thereof by the owner or occupant of a historic property, or of a building structure, site, or object located within a historic district. Evidence of approval shall be conveyed by a Certificate of Appropriateness issued by the Commission.

**1. Appeals and Compliance**

Any action granting or denying a COA may be appealed to the Toccoa City Commission within fifteen (15) days of the issuance of the denial. For more information, see Section 5 of the City of Toccoa Historic Preservation Ordinance.

## 2. COA Application Checklist

The Toccoa Historic Preservation Commission has provided this checklist to assist you with the completion of the Certificate of Appropriateness application. The checklist ensures the applicant has included all necessary information regarding the project, contributing toward a quicker approval.

Please be sure to include all of the following information with your COA application:

### **For new building or an addition to an existing building or addition of a new porch, deck, outbuilding, patio etc.**

- Site plan with footprint of building including contour lines, location of all buildings, parking, fences, walls, porches, decks, etc. to be added
- Architectural plans/building design including:
  - Interior floor layout indicating exterior door and window locations
  - Drawings of all building elevations – all sides of the building
  - Location and description including photos of all exterior lights
  - Description of design and materials for all exterior features including roof, doors, siding, windows, trim, porch balusters and handrails, foundation, cornices, handicap ramps, etc.
- Include photos or drawings of each, e.g. doors, windows, trim, cornice, balusters, etc.
- Photos of proposed site and adjoining properties/buildings
- Landscape plan including all hardscapes, walls, and fencing. Landscape plan should also include:
  - List including names and types of all trees and plants over 36" high
  - Planting schedule

- Elevation drawings of all new facades and walls showing trees and plantings when grown to mature height
- List of all existing trees on the property noting any to be removed

### **Alterations to Building Exterior; e.g. changes in windows or doors; foundation, roof, siding, exterior lighting, porches, awnings or storefront materials.**

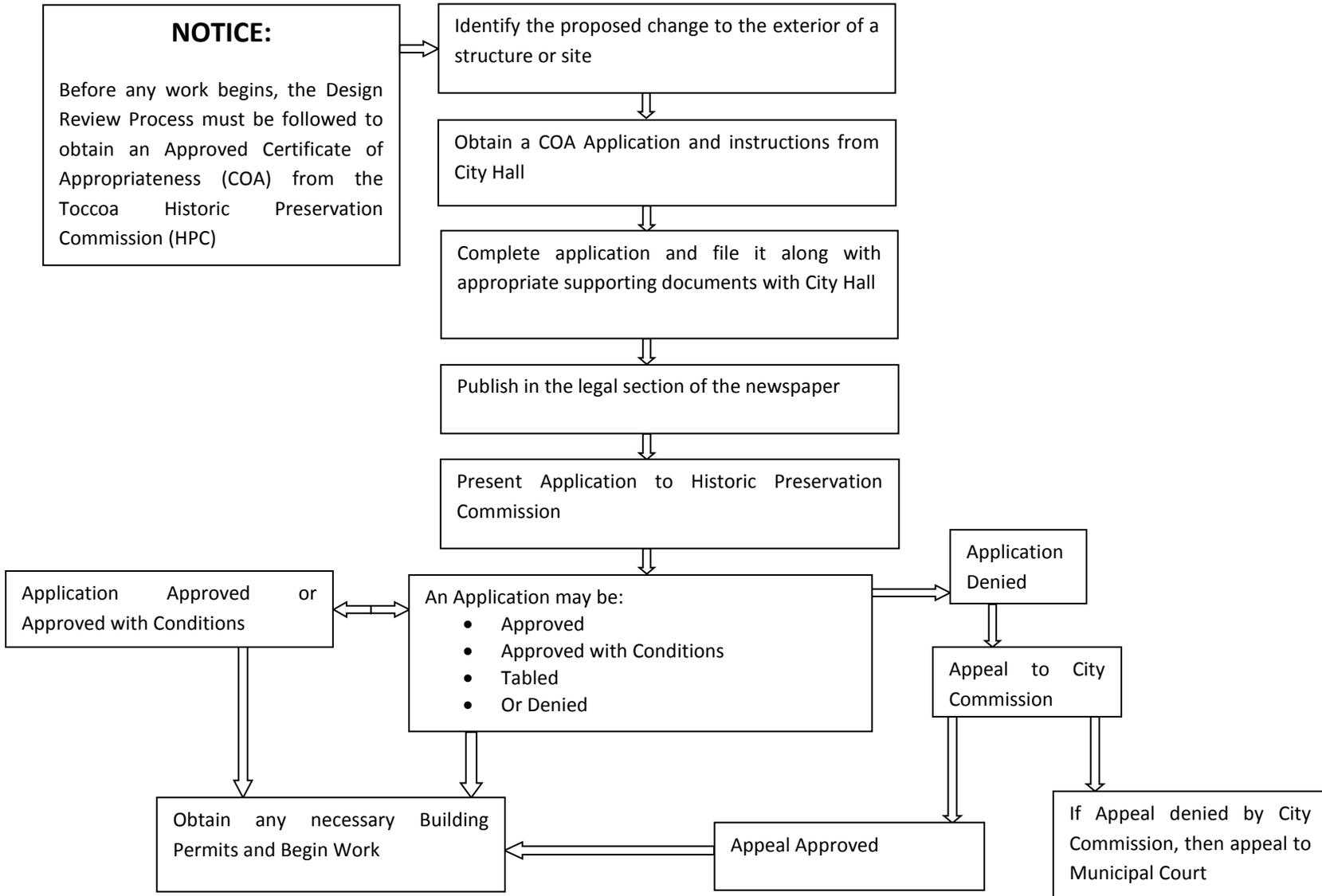
- Photo of existing building
- Photo of earlier historic appearance
- Sketches or drawings and description of proposed changes
- Description or picture of the type of material proposed for use in the alteration
- Photos or drawing of the building element to be altered, e.g. doors, windows, trim, cornice, balusters

### **Site changes including parking areas, drives, walks, addition of fences, walls or outbuildings, and major landscape elements, including removal of large trees or shrubs.**

- Photo of site
- Site plan or sketch of site indicating location of changes
- Description of materials to be used

HPC meets on the first Thursday of each month, and it is a requirement that the applicant attend. Meetings are held at 4 P.M. If there are any further questions regarding the COA application process, please call 706-282-3232.

### 3. COA Design Review Process Flowchart



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## II. Architectural Styles and Types

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The following examples and descriptions are of architectural styles and types found in the City of Toccoa. This includes many of the current styles and types recognized by the Georgia Historic Preservation Division (GA HPD) /State Historic Preservation Office (SHPO).

### **ARCHITECTURAL DESCRIPTIONS**

Buildings and houses can be classified into two categories: styles and types. Architectural style is the artistic and academic design of a building. The style reflects the art and culture of the period of construction, the trends and fashions of the society, and even the technology of the time. Styles are often “designed by a professional architect or master builder or reproduced from architectural pattern books”. Architectural styles are more often decorated, ornamented, and detailed with special building materials applied in a systemic pattern or arrangement. Style is also the design of the overall form of a building: proportion, scale, massing, symmetry or asymmetry, and the relationships among parts such as solids and voids, or height, depth and width.

Architectural types are influenced by the building traditions of people constructing them as well as the geography and climate of the area where they are built. Building type refers to the overall form of a building. Types are defined by their basic overall physical characteristics, such as floor plan, height, roof shape, the location of doors or chimneys, or the kind of porch on the building. These features are generally applied to the core or main body of the building. Later additions, or wings, are excluded when determining a building type. Most houses can be defined as a general type; not all exhibit a defined style.

## ARCHITECTURAL STYLES IN TOCCOA

### Greek Revival

The Greek Revival Style began with public buildings in Philadelphia in 1820, and quickly became popular for residences. With its symmetrical shape, low roof lines, columns and pediments, the style mimicked Greek temples -- and was thought by Americans at the time to embody the concept of Democracy. From 1830 to 1850 nearly every new public or private building incorporated some Greek Revival elements.

The style was adopted in most areas of the country, with regional differences. In warm southern climates, piazzas and porticoes were popular. Austere farmhouses with understated pilasters were built further north. The style has two variations, "temple" which incorporates most of the Greek themes with pilasters, columns, pediments, wide friezes and porticoes. The other variation is more modest, incorporating the simple, rectangular Greek building shape and few embellishments. In order to replicate the look of marble, Greek Revival homes were almost always painted white.

This example built in the early twentieth century features many of the above "temple" decorative and stylistic features that were popular during the previous century.



## Queen Anne

The Queen Anne style was extremely popular (especially in the South) between 1880 and 1910. It developed in England by architects drawing on late Elizabethan and Jacobean design sources. It is notable for its asymmetrical form and has a variety of surface textures, materials and wall shapes. Queen Anne used an eclectic combination of decorative devices and elements, such as bay windows, patterned shingles, decorative carvings, ornamented barge-boards, and eaves to avoid a plain smooth wall. Porches often wrap around the house and have slender post, spindle work, decorative brackets, and friezes. There are often prominent chimneys with decorative brickwork. Windows are usually one-over-one or may have multi-paned borders around the top sash. The main roofing mass is usually steeply pitched and hipped with gables facing front or both front and side. Some Queen Anne houses have classically inspired details.

This example is a simple representation with moderate decorative features. Queen Anne style features include slender porch post with classic Ionic capitals, spindle work, a wrap-around porch, multiple gables, and a hipped roof.



## Neoclassical Revival

This has been a long-lived style, popular from 1890 to the early 1930s in Georgia. The Neoclassical Revival style was found in Georgia rural areas, cities, and small towns. The style is part of a revival of interest in classically inspired architecture and may include Greek, Roman, and even Georgian or Federal style elements. The front portico or porch is the dominant feature of this house style. The front façade usually features a full-height portico and may have a pediment, classical columns (often paired), dentils, or modillions. The front porch may be across the full façade or at the entry. Sometimes a partial-width, full-height portico is present with a full-façade one-story porch.

The façade is more or less symmetrical and the central entrance surrounded with pilasters and columns, often has fanlights, sidelights and transoms. The roof is low-pitched and hipped. A porte-cochere or side porch may be present with columns. Commercial versions may not have a porch, but still have a representation of the classic portico.

This example has a representation of the partial width, classic portico with a pediment, Ionic capitals and a hipped roof.



## Italian Renaissance Revival

The Italian Renaissance Revival style in Georgia is more often used for public and commercial than residential buildings. The style developed during the revival of interest in classical architecture brought about by the 1893 Columbian Exposition. The Italian Renaissance Revival building is a symmetrical building with a low-pitched usually hipped roof. Generally buildings of this style date from 1890 to 1930, and in Georgia the style is more common from 1900 to the 1920s. This style is usually a symmetrical block with stuccoed or masonry walls, and has a low-pitched usually hipped roof with overhanging eaves and decorative brackets. Upper floor windows are often smaller and less elaborate than the lower floor. Lower floor doors, windows and porch are often arched. Small classical columns or pilasters usually accent the entrances. Porches may be recessed. There are four sub-types: hipped roof, hipped roof with projecting wings, asymmetrical, and flat roof. Commercial versions typically have flat roofs.

This example has a flat roof, arched windows and a recessed entry porch.



## English Vernacular Revival

English Vernacular Revival style houses imitate English Medieval country and vernacular houses. This style was popular in the 1920s and 1930s all across the state in large cities and small towns. The style has a combination of Medieval English features with adaptations of the following elements: steeply pitched roofs with side gables and one or more prominent cross gables over the front façade; tall windows and tall window elements with exaggerated facings; massive chimneys, sometimes ornamented or topped with chimney pots; half-timbering; stonework accents on the façades and decorative brickwork. Rounded arches and doorways are other common features. Most of the houses of this style have masonry walls.

This example features many of the above stylistic and decorative features.



## Colonial Revival

The Georgian Revival and Colonial Revival style names are sometimes used interchangeably. This style evolved after 1870 and has been so popular that versions have continued to be built through the present. The inspiration for it was the Centennial of 1876 that brought back English-inspired styles common during the Colonial era in the United States. This style, when applied to residential buildings, is often called “Cape Cod” by Realtors or “Colonial Bungalow.” In Georgia, this style was most popular from the 1890s to the 1940s. The features for this style include an accented front door with decorated entry portico (this is perhaps the signature architectural element and will occur when no other elements are present), and fanlights and sidelights around the doorway. Windows are frequently paired, shuttered, and show multiple panes. The façade is usually symmetrical, but may show side wings on one or both sides. A classical cornice with dentils or modillions may be present.

This example features many of these stylistic and decorative features mentioned above and is a good representation of the Colonial Revival style.



## Craftsman

Craftsman styled buildings were built throughout the state in small towns, rural, and urban areas. It was most popular from the 1910s through the 1930s. The Craftsman style originated in the United States with influences from English Arts and Crafts movement and Japanese wooden architecture. The Craftsman style is distinguished by the following architectural features: a low-pitched, usually gabled roof, with wide, open overhanging eaves; exposed roof rafters and/or decorative (false) brackets under the gables; full-width or partial-width (usually front) porches supported by columns on piers or pedestals. Windows may have a multi-paned sash over a large one-pane sash. The use of decorative woodwork, masonry, and stone, reflecting building material craftsmanship is also native to this style.

The residential example has a gabled roof, large stone porch piers, and multi-paned upper sash windows over a single lower sash.

The depot has elements of the Craftsman style popular in house construction at the time it was built. These features include large brackets under a deep overhanging porch roof that mimics overhanging eaves.



## Commercial Plain

The Commercial Plain building style is common in small towns and large cities. The building style dates from the early twentieth century into the 1940s. Typically façades are plain rectangles with variations in window sizes and placements. The Commercial Plain building is a one to two-story building with a flat roof, flat brick piers, walls, and parapets. There are often shallow recessed panels with decorative brick surrounds at the sidewalk level or as friezes near the roof line. Simple stone or terra-cotta details may be set in the brick. The windows are usually large plate glass, storefront display windows or paneled windows. Recessed entryways may be present.

This example has large plate glass windows, a brick recessed panel, recessed entryway, and a flat roof.



## Art Deco

The Art Deco style was most popular from 1920 to 1940. It has a streamline effect with smooth wall surfaces. There are usually vertical stylistic decorative lines such as zigzags, chevrons, and geometric motifs as well as piers emphasizing verticality by running the full height of façades that extends beyond the roof line. The style is most often seen in commercial buildings. It is occasionally seen in apartment buildings and occasionally found on individual houses.

The overpass on N. Broad Street displays piers with vertical lines extending to the top of the overpass and decorative geometric motifs on the lights in the passageway.



## Moderne

This style appeared between 1920 and 1940 and revolutionized architecture because of its departure from Victorian decoration. Moderne is alternatively referred to as art moderne, modernistic, and streamline moderne. Moderne became the model and image of the “machine age” in the first half of this century. Smooth walls, usually stuccoed, with a minimum of ornamentation along horizontal lines, are the primary features of this style. The façade is usually asymmetrical and has a flat roof. Details are in aluminum or stainless steel and corner walls and windows may be curved.

This example has an asymmetrical façade, horizontal lines, flat roof and decorative marquee.



## **International**

Emerging in the 1920s and 1930s the “International style is based on modern structural principles and materials” and buildings consist of simple geometric shapes that reflect the structural skeleton underneath exterior wall material. This style is stripped of decorative features. This radically different approach conflicted with the conservative styles popular in many areas and is generally found only in cities. Most often this style has a flat roof with no eaves. Ribbon windows, corner windows, floor to ceiling plate glass windows, metal casement windows, structural glass blocks, and sliding windows are the main design features separated by bands of undecorated wall giving the building a very horizontal feeling. Cantilevered and ground floor piers offer visual interest and the style is asymmetrical but displays a balance known as “regularity.” Common building materials of this style are concrete, glass and steel.

This example is asymmetrical, has a flat roof, floor to ceiling windows, bands of undecorated wall, and a cantilevered roof over the entry.



## **New Formalism**

The New Formalism style is part of the evolution of the International style. In the post-World War II building boom, architects and builders began seeking newer versions of the popular, tried and true, International style. This style dates from the 1950s to the 1970s. New Formalism uses the same materials and horizontal lines of the International style, but uses updated classical elements, such as slender columns, although thicker than the international style, and arches. It is typically a freestanding building with a symmetrical façade, built of stone, brick, marble or other smooth surface materials, and has a flat roof. Patterned screens and grills are often used.

This example has a symmetrical façade, flat roof, smooth brick walls, and arches.

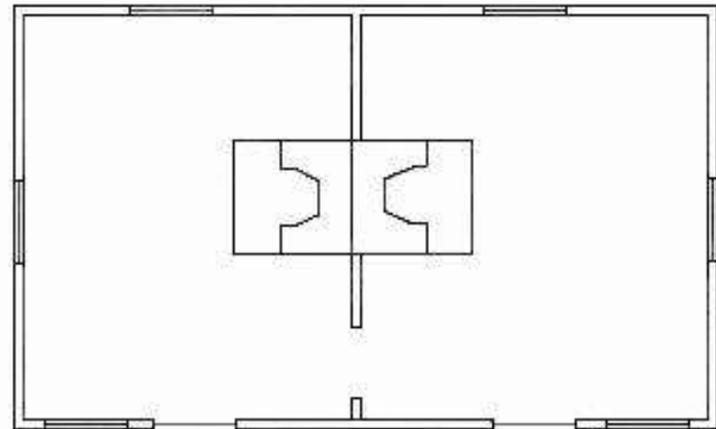


## ARCHITECTURAL TYPES: RESIDENTIAL

### Saddlebag

The saddlebag was built during three different periods and three different settings. In the 1830s and 1840s this house type was popular in rural agricultural areas. In the late 1800s the saddlebag houses were popular in outlying fringes of towns and cities. From about 1910 to 1930, this house type was popular for mill village housing. The saddlebag house type has a central ridge chimney that separates two typically square rooms. The house usually has a side gable roof but some examples have a hipped roof. There are two sub-types, one with two exterior doors leading into each room and the other with one door leading into a vestibule beside the chimney.

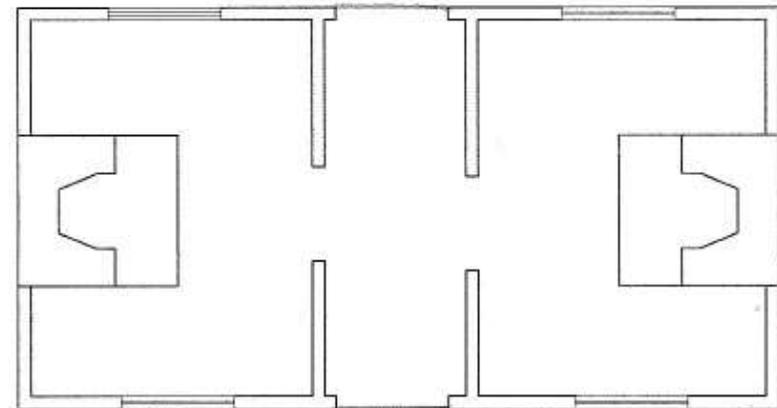
This example has the central ridge, side gable, and central door.



## Central Hallway

The central hallway is one of the older and more basic house types popular throughout the nineteenth century. It appears evenly distributed across the state but mainly found on average-sized farmsteads and on principal residential streets in town and cities. It has a central hallway between two rooms and is usually one room deep, although some examples may have rear wings. The house usually has side gables, but there are a few examples with hipped roofs. There are one or two exterior gable end chimneys. Porches are often full width with hipped or shed roofs.

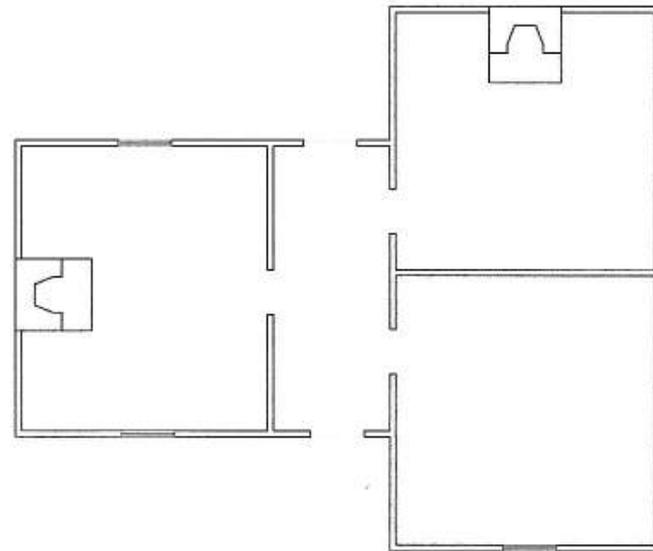
This example has a central hallway, side gables, and is one room deep with a rear addition, and a full width porch.



## Gabled Wing

The gabled wing cottage evolved from the addition of a wing onto a hall and parlor form. The front facing gabled wing was added onto the front of the house. The form developed in the pre-railroad era and is therefore identified as a pre-industrial vernacular form. It became more popular with the standardization of building technologies in the last half of the nineteenth century. Railroad transportation also made building materials more widely available. This house type was popular in rural and urban areas throughout Georgia from 1875-1915. The plan is either T- or L-shaped, usually with two cross-angle end gables. The entry is usually recessed into the wing with a porch often found in the same space. The front door may lead into a hallway or directly into a room in the wing. The chimneys may be located in the interior.

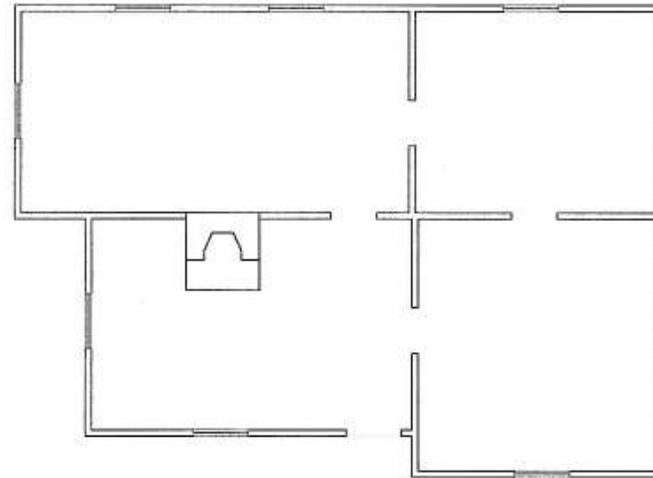
This example is T-shaped with its entry leading to a hallway. It has a porch in the front, one interior chimney and one exterior chimney.



## Queen Anne Cottage/House

The Queen Anne type was popular in the South as middle-class housing in the 1880s and 1890s. It is popular in both urban and rural areas. The Queen Anne type has a square main mass with projecting gables on the front and side. It usually has a steeply pitched pyramidal roof with gables facing front or both front and side, and may have interior chimneys. The rooms are asymmetrically arranged and there is no central hallway. The cottage may be one or one-and-a-half stories tall while the house is two stories tall.

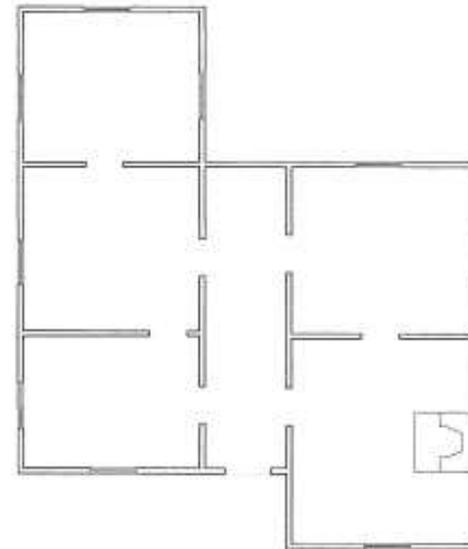
This example is a two-story tall Queen Anne House with a pyramidal roof with front and side gables, full width porch along the front of the house and an interior chimney.



## New South Cottage

The New South cottage was popular from the 1890s to the 1920s when a period of economic growth and regional confidence emerged in the South. The house type was most popular in the Piedmont and Upper Coastal Plain area of the state and in/near the largest cities and towns. The main distinguishing trait of the New South cottage is its emphasis on symmetry. This type of house has a square main mass usually under a hipped or pyramidal roof with gabled projections. One of the two front rooms projects forward and has a gable over this portion of the house. There is a central hallway between two rooms and it is two rooms deep. There are also one or two rear ells or wings. This house is very much like the gabled-wing.

This example has the square main mass, hipped roof with a projecting gable and front room, a central hallway, and is two rooms deep.



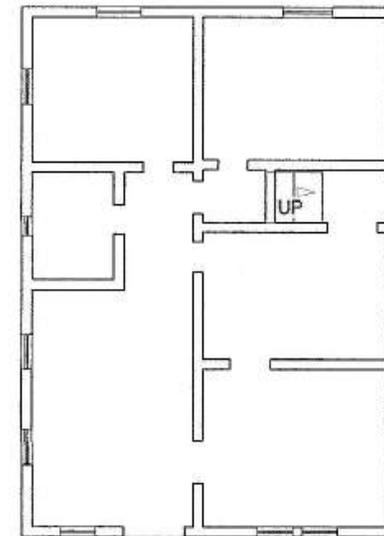
## Bungalow

The bungalow type was popular in all regions of Georgia between 1900 and 1930, in rural areas, towns and cities. The bungalow type is a long, low, one-story building with irregular floor plans. The bungalow house type is distinguished by the following architectural features: a low-pitched, usually gabled roof, exposed roof rafters are common, and full-width or partial-width (usually front) porches supported by post, or columns on piers or pedestals. There are four sub-types of bungalow: hipped roof, front-gabled roof, side-gabled roof, and cross-gabled roof. The floor plan is irregular.

### Hipped Roof Bungalow

The hipped-roof version has the most varied floor formation and porch placement. Roofs vary from near-pyramidal shape to one with a long hip that reaches exterior walls. The hip roof may appear small in front. It extends fully to the rear of the house. Porches under the hipped roof tend to be equally varied. Porches may be full or partial front, corner porches on the front of the house, or there may simply be a front stoop. The porch roof can be under an integral roof, a shed roof, or no roof at all. Occasionally the hipped roof of the house has small gables on the top at the end of the hip.

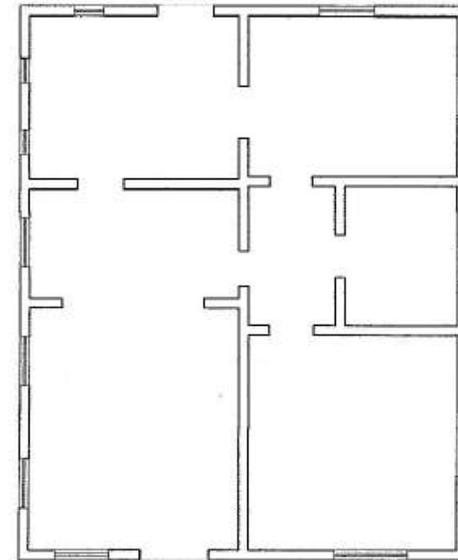
This example has a long hipped roof with a small front gable and a partial-width front porch with Craftsman style features, such as brick piers and wood columns.



## Front-Gabled Bungalow

The front-gabled bungalow subtype has a front gabled roof with one or two front gables facing the street. A front-gabled porch is often found on this bungalow subtype, however, a shed roof on the porch is common as a variant. Front-gabled bungalows are mostly simple homes and some have Craftsman style porch features.

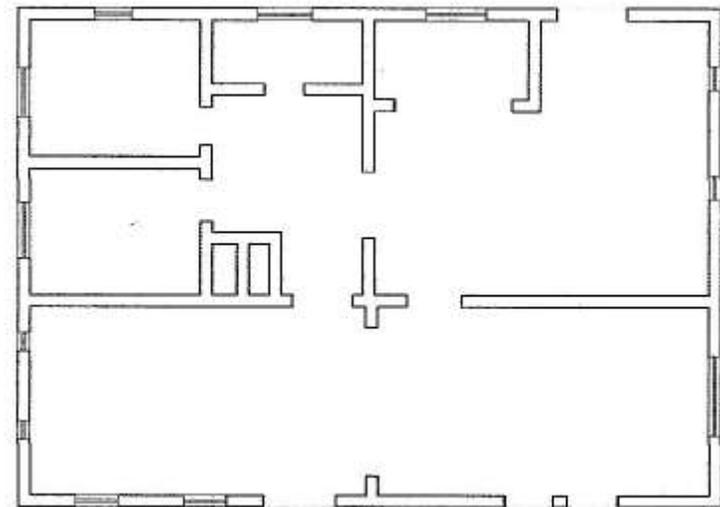
This example has a full width porch and detached garage.



## Side-Gabled Bungalow

The side-gabled version often carries shed dormers or gable dormers in the roof and may have exceptionally deep overhanging eaves. Many of these bungalows in the survey area are simple with few stylistic features.

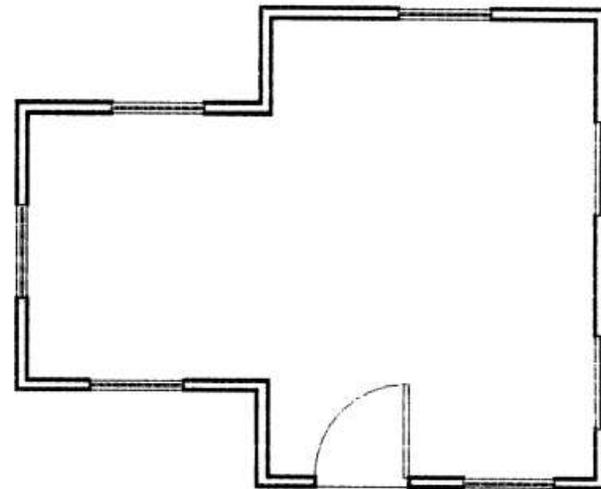
This example has deep overhanging eaves and Craftsman style windows and porch posts.



## Cross-Gabled Bungalow

The cross-gabled bungalow is the least common version of the bungalow found in the survey area. The cross-gabled bungalow has side gables and usually an intersecting front gable, that is most often over the front porch. This type may have additional front accents in the gable and on the porch.

This example features many of the above decorative and stylistic features for this type, including an interesting front gable and full width front porch.



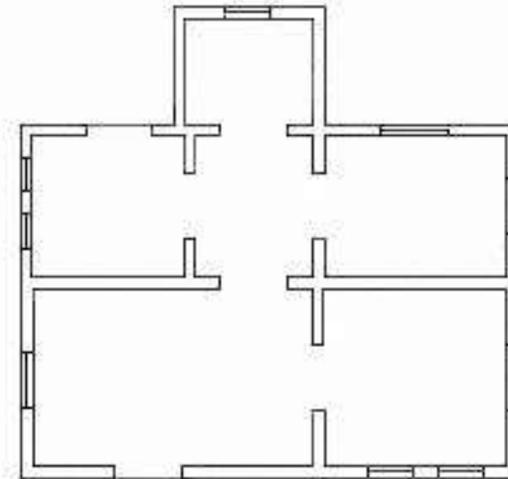
## American Small House

The American Small House is unique in the history of architecture in the United States. This house type was created as a result of a desperate need for low-cost, easy to build homes for very large sector of the population during and after WW II. A collaboration among entities of the construction industry, federal government, architects, engineers, building code officials, and financial institutions generated a plan for a new type of small house to shelter the masses. The American Small House was introduced in the late 1930s after the Federal Housing Administration established guiding principles to construct a small, economical house that much of the population could afford to purchase by way of long-term, low interest loans. This house type became very popular after World War II and continued into the 1950s.

This one-story, square or rectangular, compact house may have Colonial Revival stylistic features, but often has no notable stylistic details. The house is usually two rooms wide by two rooms deep and may have a small rear hallway. Some versions of the house have a rear wing for the bathroom and maybe a porch. There are no eaves, the entry is centered or off center and the front porch, if present, is often only a stoop. Nationwide the common building material for this house was wood, standardized for easier and faster construction, on concrete block foundations.

Most of the first houses built followed the “basic” plan acceptable for FHA guaranteed loans. This plan required a minimum of two bedrooms and usually had a living room, and a combination kitchen and dining area, a bathroom and storage areas. The house type is primarily side-gabled, but there are some hip roof examples.

This example is a rectangular building and is two rooms wide by two rooms deep. The entry is off-centered with a small stoop and gabled porch covering.



## Duplex Apartment/Ranch House

This building type is similar in general appearance and form to the ranch house type except the duplex apartment is a two-family dwelling. The duplex apartment/ranch type developed in the post-World War II 1950s and 1960s. This building type typically has a wider façade facing the street and is usually on a larger lot. The duplex apartment/ranch type is usually a one-story, symmetrical building with a low-pitched gabled or hipped roof. Wood and brick are common exterior materials. Porches are small with iron or wood trim. Picture windows and ribbon windows are common with shutters. The two dwellings are under a single roof system. There are two separate front and rear entries and porches. There are usually no interior connecting openings in the party wall.

This Ranch House example has brick exterior material, a hipped roof, center porch with metal posts, and picture windows.



## **ARCHITECTURAL TYPES: COMMERCIAL**

### **Corner Entrance Store**

Often found in small towns and urban neighborhoods, the corner entrance store was built primarily in the 1900s through the 1940s. The building is usually a general merchandise or grocery store. As the name states, the building has a corner oriented entrance due to most often being located on a corner lot. The building may be one or two stories tall.

This example is one story tall, on a corner lot and was renovated circa 1985. At that time the corner entrance was enclosed with a brick and glass vestibule.



## Single Retail

This building type was built from the 1880s through the 1950s. The single retail store is found in small and large towns. The buildings can be stand-alone facilities or multiple units built next to each other, usually covering a city block in downtown areas. The single retail store typically has a three-bay façade and a flat or sloping roof. The buildings facilitate a variety of uses including general stores, restaurants, specialty shops, clothing shops, commercial offices, and professional offices.

This example has a flat roof and three bays with a centrally located entrance.



## **Multiple Retail**

The 1910s through 1950s are the common years of construction for this multiple retail store type. The building is often found in small towns or urban settings. A variety of retail businesses have utilized this type of building. Multiple retail buildings are built as two or more rental units attached together. They are typically one-story high with identical façades and storefronts. There are usually three bays for each building. Flat, sloping, or parapet gable roofs are most common.

This example has three retail storefronts, is one story tall, with a flat roof, and each store has a three bay front.



## Shopping Center/Arcade/Strip Mall

Shopping centers and arcades became popular in Europe in the late 1700s and these building types spread to the United States at the end of the 1800s. The shopping center and arcade consist of a complex of one or more independently owned shops, interconnected by covered walkways providing shoppers protection from the weather as they shopped. They are usually located in urban areas and are pedestrian friendly and would grow in popularity in the United States by the 1920s.

While the shopping center and arcade are most often enclosed spaces designed for pedestrians, the strip mall is an independent complex similar to the urban multiple retail type. However, strip malls are built in a suburban area that required shoppers to utilize automobiles or other motorized transportation to reach the stores and shops. The strip mall is most often located on major roadways and provides off-street parking for the shoppers. Throughout the 1950s, in conjunction with post World War II housing expansion and highway construction, strip malls and suburban mall complexes would see unprecedented growth through the late 1990s.

In this example, the shopping arcade is through the arched opening with multiple shops along the arcade between Doyle Street and Rice Lewis Gillard Drive. There is an arched entrance on each of these streets.



## **Commercial Block**

This building type was built mostly between the 1880s and the 1930s and is differentiated from the single retail by the number of stories. It is typically two to four stories high with a flat or sloped roof. It is commonly found in small towns and urban settings. The building may be single units standing alone or multiple units with party walls, usually on city blocks in towns. It is typically two to four stories high with a flat or sloped roof. The street level space is often used for retail stores, commercial or professional offices or shops and the upper levels of the building are usually offices or residential units, often with interior or exterior entrances for stairways to the upper level.

This example has a flat roof and is two stories tall.



## Warehouse-Storage

The warehouse-storage type is a commercial building for storage of goods, tools and equipment. Warehouse-storage buildings date from the time of the Industrial Revolution. Warehouses often provide a temporary storage place for goods between production and retail sales points. There are five main warehouse functional types: display of goods for sale, overseas warehouses (import/export), packing warehouses, railway warehouses, and canal warehouses. Warehouses are often built close to transportation facilities. The building type is often constructed of economical materials and consists of a large storage area and possibly a small foreman's office. The buildings often have loading docks, and large cargo doors with roll-up, sliding, or telescoping doors. Windows vary and there are usually several personnel entries.

Toccoa has several examples of the railway warehouse-storage building type. This example has large cargo doors facing the railroad tracks. Its use has changed and the main façade now faces S. Alexander Street.



## Movie Theater

Early twentieth century movie theaters were shops converted to be used as theaters. In the 1920s and 1930s, a more specific building design was developed to accommodate the screen and projector room. Some evidence suggests that the design evolved from Opera Houses. The movie theater is typically two stories high with few windows and a central entrance. Later versions have a promenade, separate ticket booth, concession/food area and a large marquee with multiple sets of double doors for easy access.

This example is two stories tall, has a separate ticket booth and multiple sets of doors.



## Transmitting/Broadcasting Station

Some of the first radio transmissions date from the early 1900s with the first broadcasting station built in San Jose, California in 1909. Radio stations play a vital role in communication technology as they are heavily relied on to transfer data and information across the world. Radio stations have also become major sources of entertainment with special programs including soap operas, plays, symphonies, live music or sports broadcasts, and in more recent history, call-in talk shows. “Stations may be housed in several buildings or a single building. In some cases, the station is nothing but a small container”. Generally, radio transmitting/broadcasting stations have several offices, broadcasting studios (some may be soundproofed), and receiving and/or transmitting equipment rooms with extensive electrical wiring. There will also be one or several masts or towers for an antenna on or near the building.

Experiments in television broadcasting began in the late 1920s and early 1930s and by the late 30s were featured in public demonstrations. Television sets would become a popular consumer product after World War II in electronic form, using cathode ray tubes

Above: the radio station began operation in 1956 and had an antenna, “studios and offices”.

Below: WNEG television studio and transmitting tower from 1984.



## Modern Office Complex

The early modern office complex buildings are found in small towns. Later versions are common in suburban areas of small towns as well as larger cities. Developed in the mid-twentieth century, the modern office complex is a one to two-story building often built for a single company. The building has multiple offices spaces with a system of corridors providing access to the offices. Following the spatial order of the popular ranch house of the time, the modern office complex is spread out horizontally often covering a complete block.

The building includes many of the above features including multiple offices for employees in a low, flat roofed one story building with large windows, corner signage and a single entrance that is more simplified than the central entrances seen on older commercial buildings.



## Medical Office Building

Doctor's offices have been around since the beginning of the medical profession in this country and are found throughout rural, town, and urban areas. Many early doctors' offices were in the home of the doctor or in a downtown office building. After World War II, the medical office building was developed allowing one or more medical doctors to set up offices to receive and treat patients. These are usually general practitioner offices primarily providing basic medical examinations and health care; however, some facilities have many different medical specialties in one building. Medical office buildings are usually staffed by nurses and receptionists who sometimes assist several doctors.

The buildings consist of a reception area, waiting rooms, and examination rooms. The arrangement of these basic rooms varies and may be accessed by interior corridors. The large windows provide natural sunlight and the building is also designed so that the large canopy provides cover from the elements for patient dropoff and pickup.



## **ARCHITECTURAL TYPES: LODGING**

### **Hotel**

The history of the hotel coincides with the history of the railroad. Hotels were often built near rail lines or town centers to accommodate business travelers. In addition to providing temporary living places, hotels also served as places for commerce and social events. The first floor might have shops and banquet halls, with sleeping accommodations on the upper floors. The shape, size and style of a hotel can vary according to community needs.

This example was converted to an apartment building in the 1960s.



## Motel

The name motel is a contraction of “motor hotel.” Motels, unlike hotels, are designed for motorists. Originating in the mid-1920s the motel reached its peak of popularity in the 1960s and continues to the present mostly in the form of large motel chains. The motel is often found in small towns and rural areas along major roads and highways. They are spread out horizontally covering large tracts of land and usually have parking areas for motor vehicles. Motels are typically one to two-stories high, long and low buildings with exterior doors facing a parking lot. Some motels have interior corridors or doors facing a courtyard. There may be several interconnecting buildings arranged in a rectangular, I, L or U shape. Motels usually include a long row of rooms with individual exterior doors, a manager’s office, a reception area, a dining area or restaurant, and some have swimming pools. After World War II, motel owners began using neon signs and other dramatic images to attract the passing motorist. Many of these are now historic roadside architectural features in their own right.

This example features a one-story building that provides easy access for travelers to get to their automobiles. The long and low buildings have individual exterior doors, a separate manager’s office, and iconic roadside signage.



## Bed and Breakfast

A bed and breakfast (typically shortened to B&B or BnB) is a small lodging establishment that offers overnight accommodation and breakfast. Bed and breakfasts are often private family homes and typically have between four and eleven rooms, with six being the average. A B&B usually has the hosts living in the house as well.

Generally, guests are accommodated in private bedrooms with private bathrooms, or in a suite of rooms including an en suite bathroom. Some homes have private bedrooms with a bathroom which is shared with other guests. Breakfast is served in the bedroom, a dining room, or the host's kitchen. The term Bed and breakfast is also used to describe the level of catering included in a hotel's room prices, as opposed to room only, half-board or full-board.

The custom of opening one's home to travellers dates back the earliest days of Colonial America. Lodging establishments were few and far between in the 18th century and, apart from a limited number of coaching inns, wayfarers relied on the kindness of strangers to provide a bed for the night. Hotels became more common with the advent of the railroad and later the automobile; most towns had at least one prominent hotel.

During the Great Depression, tourist homes provided an economic advantage to both the traveller and the host. Driving through town on US Highways (in a pre-Interstate highwayera), travellers stopped at houses with signs reading Tourists or Guests, where one could rent a room for the night for approximately \$2. While little more than short-stay boarding houses, the rooms brought needed income for the home owner and saved money for the traveller. A tourist home or guest house represented an intermediate option between inexpensive campgrounds or cabins and

costly railway hotels. (The motel fad of the 1950s and 1960s later filled this niche, now occupied by economy limited service hotels.)

After World War II, middle-class Americans began travelling in Europe in large numbers, many experiencing the European-style B&Bs for the first time. Some were inspired to open B&Bs in the U.S.; tourist home owners updated their properties as B&Bs. The interest in B&Bs coincided with an increasing interest in historic preservation, spurred by the U.S. Bicentennial in 1976 and assisted by two crucial pieces of legislation: the National Historic Preservation Act of 1966, and the Tax Reform Act of 1976, which provided tax incentives for the restoration and reuse of historic structures.



## ARCHITECTURAL TYPES: CIVIC

### County Courthouse

The county courthouse can be built in a variety of architectural styles and in varying forms, sizes and shapes. This building type dates from the beginning of the history of the country, with some new courthouses still being built in this type to replace or augment growing government needs. The courthouse typically houses courtrooms, judge's chambers, clerk's offices, and filing windows for paying fines. In many counties, the courthouse may include administrative offices for the county government. Most often the building is in a prominent, central location of the town that has been designated the county seat. The surrounding site may be formally landscaped and include monuments, statues or other works of art reflecting or commemorating the history of the community.

This example is in a prominent location and houses courtrooms, judge's chambers, and the clerk's office.



## Post Office

The U.S. Postal Service began with the creation of the United States. The government assumed control over mail service by constitutionally placing the power to establish post offices and post roads in the hands of Congress. In the early 1900s “the Federal government promoted the concept that government buildings should be monumental and beautiful, and should represent the ideals of democracy and high standards of architectural sophistication in their communities”. At that time many private architects were responsible for the design of post offices. Soon afterwards a more standardized floor plan and guidelines were developed, but not consistently implemented until the 1930s.

Toccoa has the rare honor of having two extant historic post offices. The first post office, built in 1932, was a Works Progress Administration (WPA) project. This example does not display a standardized plan but instead represents the innovation and style of WPA projects. The second post office was built in 1964 as part of a General Services Administration project during the administration of President Lyndon B. Johnson.

Both buildings are excellent examples of these time periods and the design principles that were integral to these eras.



## **Fire Hall/Station**

Fire brigades predate the history of this country. The first publicly paid fire department was created in the late 1670s. By the early 1800s fire departments were well established but most were private companies. By the 1860s many were part of the local government and the fire halls/stations were used to house firefighting equipment and in cases, temporary living dormitories and work spaces for personnel. The building is typically two-stories tall, with two bays, a garage door and a personnel entry. One bay houses the truck or fire engine and the other is for work space. The second floor usually has temporary living quarters often with a “fireman’s pole” to provide a quick exit during an alarm call.

The fire hall/station in Toccoa is municipally owned and operated and is a one-story version built in 1967. It has bays for the fire engines, and a work space.



## **Public Library**

Benjamin Franklin is attributed with the creation of the first public library in Franklin, Massachusetts in 1790. During the next century many libraries were housed in nondescript buildings, such as commercial buildings, houses or social clubs. Public library buildings built to house large collections of books were often built using private donations/will bequests by wealthy citizens or by philanthropists. The most noted of these philanthropists was Andrew Carnegie. By 1930 half the American public libraries had been built by Carnegie. Andrew Carnegie was responsible for creating not only a library design but also a library philanthropy plan. The typical public library has a reception or information area, large areas for books, known as the “stacks,” public meeting space, and classrooms, or special collection rooms.

The public library in Toccoa is a later version built in 1970 and has a large addition constructed in 1988. This library has all of the typical spacial design features mentioned above.



## Lodge Hall

Various lodge organizations date from the Colonial period. By the early 1800s lodges, such as the Masons, were very popular over all the United States. It is possible that the design and form of lodge halls began during this period. Masonic Lodges or Temples are often located in towns in multi-story, commercial buildings. The building typically follows the stylistic trends of the community with a flat roof and most often a brick exterior. The ground floor is often occupied by shops or business offices and the upper floor houses a meeting hall. The hall is usually rectangular with platforms along the length to provide a seating area for the participants. The ends also have platforms for ceremonial activities. A secondary exterior entrance opens to a stairwell to provide access to the hall. This entrance is often on the side of the building. Later versions of the lodge hall, constructed after World War II, were often built on independent lots located on the outskirts of a town. These lodge halls are one-story, rectangular, with flat or gabled roofs. Decorative elements might be symbols of the lodge.

This is a later example of a small town type lodge hall that is one story tall, rectangular, and has symbols of the lodge on its doors. The building originally had a flat roof that was altered circa the 1990s. These types of changes often occur when a flat roof has developed leaks and a low pitched gable roof is considered an economic solution. Unfortunately, this type of change disqualifies the building for nomination to the National Register of Historic Places. More inconspicuous solutions should be identified and implemented for these types of issues that arise during the lifetime of a building so that the architectural integrity of the building is not compromised.

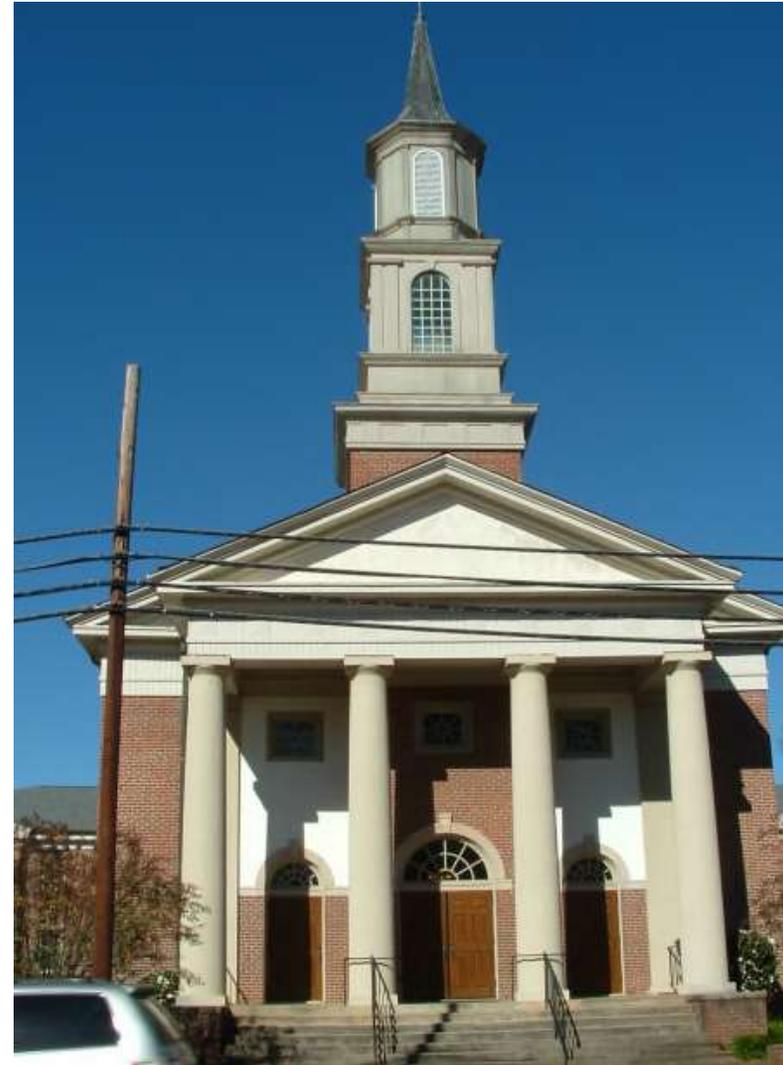


## ARCHITECTURAL TYPES: RELIGIOUS

### Front Gable Church

This may be the most common type of church in Georgia. It has been popular in all periods of history, especially in rural areas and small communities. The gable-end façade may have one or two doors. Windows are present on the sides and rear, and the front gable-end may or may not have windows. Steeples or belfries are present on some examples.

This example has three doors, side windows, an additional front gabled portico, and a belfry. It has Neoclassical and Colonial Revival style features represented by the classical columns and capitals.



## **Sunday School Building**

A Sunday school is a Christian educational institution, usually for children and young people. In the United States, the Sunday school system began in the 1790s. In most cases Sunday school buildings were built as additions to or connected to the primary religious sanctuary. In some instances however, Sunday school buildings were built adjacent to the church often connected by a covered walk or breezeway. In the late 1800s the philanthropist Lewis Miller created the “Akron Plan” for Sunday schools, a building layout with a central assembly hall surrounded by small classrooms. Miller conceived this configuration with Methodist minister John Heyl Vincent and architect Jacob Snyder.

Toccoa has one Sunday school annex building designed by Gothwell and Nash Architects. More study is needed to determine if the architects followed the “Akron Plan” when designing the building.



## ARCHITECTURAL TYPES: SERVICE

### Passenger Depot

Passenger depots are buildings commissioned by the individual railroad companies and often were the first and last place visitors saw when visiting a town or city. They were built with bays so the size could be adjusted according to the needs of the community. “Stylistically, these stations were modest structures intended to convey an image of confidence and service”. The passenger depot typically has a low roof, multiple entries, a waiting room, ticket office, and loading platform.

This example has the typical features of a passenger depot with a low roof, multiple entries, a waiting room, ticket office, and loading platform. Two large additions were built onto the rear of the building in 2005.



## Railroad Office

“The American Railway Union (A.R.U.) founded on June 20, 1893 in Chicago, Illinois, was led by Eugene V. Debs, and very quickly became the nation’s largest organized union.” After a boycott, the federal government broke the strike and arrested Eugene Debs. The ARU was defunct by the end of 1895.

According to local legend the small hexagon (six-sided building), on the railroad property in Toccoa, built in circa 1905, was used as a union workers building where union members could hold meetings and warm themselves by the wood- burning stove. More research is needed to verify its history; nonetheless this is a very unique and rare railroad-related building.



## Gas/Service Stations

Gas/service stations began to emerge around 1915 and continue to the present. The first gas stations were mostly located in urban areas and along major roads in small communities. Early gas stations began as small community stores that had a gas pump installed in front of the store. By the 1930s a more functional design was developed with a flat roof, a pump island, and a two-post canopy. In the 1950s, two side bays were often added to provide a service area for oil and tire changes and automobile repairs. The typical gas/service station in rural areas also had a store that sold food and general merchandise, and in urban areas focused on selling automotive items. With the expansion of the interstate highway system during the 1950s and 1960s, the gas/service station evolved into large travel plazas providing a variety of services for travelers.

This example is a typical gas/service station with a flat roof, pump island, side bays, and two-post canopy.



## **Sales and Service/Dealership**

With the introduction of the affordable Model T in 1909 and the implementation of the moving assembly line by Henry Ford, automobiles for the middle class flooded out of his factory. These new automobiles were transported to dealerships across the country for sale to anxious customers. Sales and service/dealerships began appearing in great numbers in the mid-1910s and continue to the present. Early dealerships were traditionally large lots located on the edge of towns and cities. A small sales office building was eventually added to the site and it evolved to include garages for after-sales service providing replacement parts, oil, and tire changes. The automobile dealership building most often has a showroom where new models of the automobile are displayed, sales offices, and often connected or adjacent is a garage/service facility.

This example has a showroom, sales office, and connected garage.



## **Bus Station/Depot**

By the 1920s, motor vehicle transportation and roads had evolved to facilitate movement of goods and people to smaller communities throughout the country. One of the earliest bus companies in the United States began operation in 1915. Most early bus stations/depots were typically built close to railroads with routes connecting to small bus stops, stores, or other businesses serving as ticket offices and drop-off points.

Bus stations are buildings where passengers can board or disembark city or commercial buses and connect to other modes of transportation to reach inland and smaller communities. Travelers often used a combination of transportation methods, train, bus, car and walking to reach their destinations. The layout or plan of the bus station/depot is similar to train depots with a waiting room, baggage processing, and ticket office. In addition, bus stations/depots often have a restaurant or cafe to offer refreshments to weary travelers.

This example has a waiting room, ticket office, and a small café.



## **Truck Freight Depot/Transfer Depot**

Early automobiles primarily served to provide transportation for vacation and adventure trips to areas not served by trains. Improvement of road systems became a priority for the motoring public. With the help of The League of American Wheelman road systems began to cross the country in small towns and farm communities. Taking advantage of these new roads, the trucking industry began to develop in the 1910s. Large quantities of merchandise were delivered by rail to storage facilities located near railroads and then loaded onto trucks for transport to small inland communities not serviced by railroads.

The truck freight depot/transfer depot became a connecting point between a manufacturer, or a railroad freight delivery point, and the destination of the raw materials or merchandise. The truck freight depot/transfer depot is a building used to prepare shipments of materials or merchandise for transport. The building has multiple storage bays usually with platforms, cargo doors, and often a manager's office.

This example has multiple storage bays, cargo doors, and a small manager's office.



## ARCHITECTURAL TYPES: STRUCTURES

### Bridge

A bridge is a structure built to span physical obstacles without closing the way underneath (such as a body of water, valley, road or railroad tracks) for the purpose of providing passage over the obstacle.

The Pond Street Bridge in Toccoa, spanning the Amtrak railroad, is an arch bridge built in 1949. A 1995 Georgia Historic Bridge Survey identified the bridge as eligible for the National Register of Historic Places. It was identified as the only bridge built before 1955 to use timber and concrete composite technology.



## **Railroad Overpass**

An overpass is a bridge, road, railway or similar structure that crosses over another road or railway. Overpasses date to the mid-1800s and were first used by railroads.

The railroad overpass on North Broad Street has Art Deco style details, such as vertical lines and decorative geometric motifs.



## **ARCHITECTURAL TYPES: OBJECTS**

### **Railroad Caboose**

Objects are built items constructed for artistic purposes, generally small in scale and simply constructed. They are usually stationary and associated with a specific type of setting. Monuments, statues, boats, locomotives, streetcars, and skiffs are typical items recognized as objects.

The example in Toccoa is a railroad caboose.



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## III. Setting and Visual Character

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This section addresses the preservation and rehabilitation of the site features of the building and the visual characteristics that affect the buildings and how this impacts the historic district. The site and landscape features that have developed around historic and non-historic buildings in the district significantly contribute to the visual character of the district include: ***A: Orientation and Setback; B: Design; and C: Walkways, Driveways and Parking.***

This section also addresses features that either contribute, impact or affect the visual character of the buildings and historic district. Such features include: ***D: Fences and Walls; E: Site Features and Landscaping; F: Outbuildings, Mechanical Systems and Accessory Structures; G: Exterior Lighting and H: Signage.***

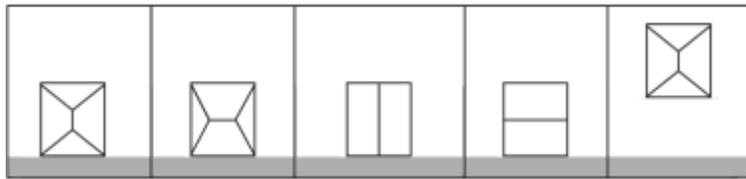
Therefore, in considering a proposed change to a building or property within the historic district, it is important to evaluate the change in the context of the overall setting of the historic district as well as to evaluate the change in the visual context of the features of the site, district and overall area of influence.

## A. ORIENTATION, SETBACK AND AREA OF INFLUENCE

The placement of a building on its site is called its **orientation** and the distance between the façade of a building to the street is referred to as its **setback**. Both can impact the **area of influence**.

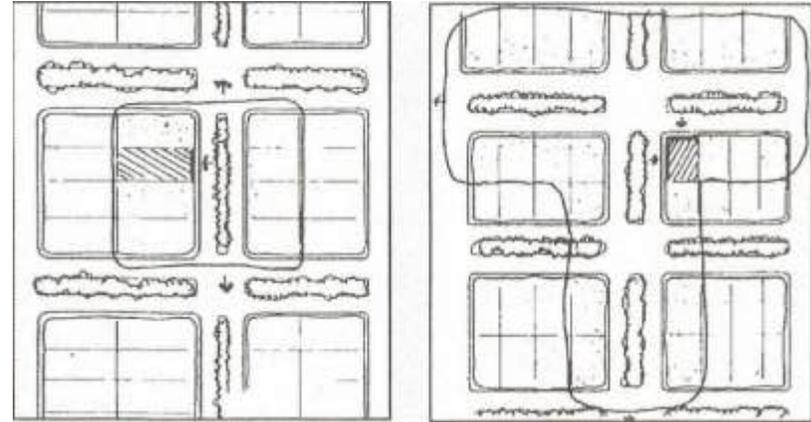
Within the commercial district of Toccoa, buildings are generally oriented towards the street, with a front setback that is generally commensurate with the width of the sidewalk.

- 1.) The historic orientation and setback of a building should be maintained.



Consistency in placement of new structures along the street should be maintained. New construction should be placed to reflect the setback of existing structures. The new structure should not sit farther away from or closer to the front lot line than adjacent structures.

- 2.) The setback and orientation of any new buildings constructed within the Toccoa Downtown Historic District should reflect the existing patterns already present within the district.
- 3.) New structures should be aligned with adjacent buildings and should be flush with the side-walk.



Determine the **Area of Influence** (above right) which will be affected by the new structure. The Area of Influence will be that area visually influenced by the new building. A consistent streetscape will result when new buildings are designed in consideration of what already exists.

## B. DESIGN

Neighboring buildings should be examined to determine consistent patterns of design concepts and architectural element that are present. The **Prevailing Character** consists of the basic design concepts already in use in the district. These design concepts include: *scale and height, massing and form, shape, façade appearance, rhythm, fenestration, architectural details, site elements and materials.*

### Scale and Height



Respecting the size, scale, and height of existing structures preserves the original feel of the district. The proportion of new structures should also be consistent with existing buildings. Proportion is the relationship of the height to the width of the building, for example. The size of a building-the building mass in relationship to open space, windows, doors, porches, and balconies-should be compatible and consistent with adjacent buildings. Scale, which is created by the size of units of construction and architectural detail, is the relationship between forms as well as the relationship of the human form to a building. Also, scale is the relationship of the height of one structure to another.

- 1.) The height of existing buildings should not be increased through non-historic additions or alterations, thereby distorting the historic height or proportion of the structure.
- 2.) Any newly constructed buildings located within the Toccoa Downtown Historic District should not exceed three stories in height.

- 3.) Newly constructed buildings should employ a vertical emphasis in keeping with existing patterns.

### Massing and Form



New construction and new additions should respect the massing and form of existing structures. A very different house can adversely affect the rhythm of the street.

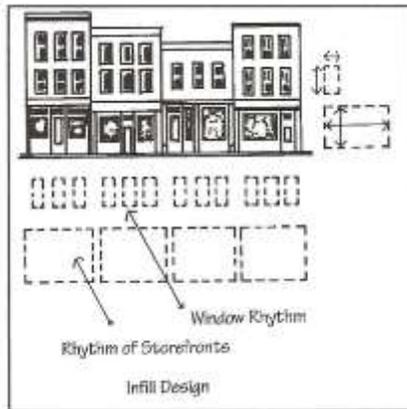
### Shape

A building's edges, roof pitch, window and door openings, and porch form define its overall shape. The shape of proposed buildings should be compatible with the existing buildings in the district. Most buildings are either vertical or horizontal in their directional emphasis. A new building's directional emphasis should be consistent with dominant patterns of directional emphasis in the building's area of influence.

### Façade Appearance

The buildings of a historic district are often of no fixed style; the design character of the area is such that it accommodates a wide variety of styles. The unity among the district is not found in stylistic elements but rather in shared façade characteristics.

## Rhythm



Rhythm is the recurring patterns of lines, shapes, forms, and materials on a building or along a streetscape. Rhythm of openings on a building refers to the number and placement of windows and doors on a façade. Rhythm on a streetscape is created by orientation and setback as well as from the details of individual buildings

(directional emphasis, height, massing, form, etc.) The rhythm of spacing between new and existing structures should be similar to former and existing buildings.

## Fenestration



The image on the left shows a side elevation with a large expanse of wall without windows or other details. The image on the right shows the same elevation if several additional windows were added.

With most historic structures there is a rhythm to the placement of the door and window openings. This rhythm stems from regular or patterned placement of openings. Windows maintain a common height and windows typically

align vertically on different stories. Along with the rhythm, the placement and size of windows creates a solid to void ratio based on the amount of openings (voids) in relationship to the amount of opaque wall siding (solids). The placement of windows should respect the aesthetic of the past by avoiding large expanses without openings and maintaining a standard window size whenever possible. While the use of an applied window can occasionally succeed in maintaining the rhythm and solid to void ratio, the use of true windows is most appropriate.

## Architectural Details

Original architectural details can include display windows, transoms, bulkheads, beltcourses, cornices, columns, pilasters, capitals, arches, parapets, pediments, medallions, decorative tilework, fencing (such as wrought iron) and a number of other elements.

- 1.) If the application of a false storefront or extensive remodeling has resulted in the loss of original architectural details, historic photographs should be used for the replacement of these details during subsequent renovations.
- 2.) If the initial application of a front façade has resulted in the removal of original storefront transom windows and framing, these features should be re-established during rehabilitation work.
- 3.) If interior renovations have lowered the original ceiling below the transom windows or clerestory line, the drop ceiling should be raised up from the windows in order to maintain historic dimensions and the original exterior appearance.
- 4.) Original architectural details should be retained and repaired in accordance with the Secretary of the Interior's Standards for Rehabilitation.

### **Site Elements**

Lots should not be combined or subdivided in a manner which may allow for the construction of materially larger or smaller structures than previously existed in the district. New structures should have visually compatible porches and architectural elements such as dormers, bays, chimneys, and cornices as existing buildings. The percentage of the lot covered by the proposed building or buildings should be similar to the coverage of surrounding parcels, particularly those on the same block.

### **Materials**

The majority of buildings within a historic district may be of similar materials or a combination. Wood, brick and stone often make up the characteristics of a district. These building materials when used repeatedly establish a design character. These materials should be incorporated into new construction whenever possible to maintain this design character. Materials employed in new construction should be similar to those used historically. The use of modern building materials such as vinyl, synthetic stucco, and aluminum are not compatible with the character of the district. High-quality modern versions of older materials such as fiber cement siding (Hardi products) may be acceptable; however, should be considered on a case-by-case basis.

## C. WALKWAYS, DRIVEWAYS AND PARKING

Appropriate paving materials for driveways and sidewalks can help reinforce the character of a historic district.

The sidewalks of the commercial core feature two paving materials. Sidewalks are either concrete or brick and are of varying widths according to the amount of pedestrian traffic they are intended to accommodate. Where the sidewalks act merely as pathways between two points, they are of narrow width (three to four feet wide). In areas where sidewalks abut commercial storefronts, they are expanded to a greater width to provide a gathering space for window shoppers. The existing mix of paving materials reflects the variation of design elements within the district. However, unifying the paving materials (either entirely brick or entirely concrete) within a given area may be considered on a case-by-case basis as a method of fortifying the overall design scheme.

### Maintenance and Repair

If replacement of a deteriorated section or element of an existing walkway, driveway, or off-street parking area is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original section or element in design, dimension, texture, color, and material.

Porches, stoops and stair landings should not impede pedestrian flow or safety.

Parking is provided throughout the core commercial district. In addition, many of the residences have driveways beside the house. Historically, off-street parking areas for multiple cars were not common in commercial areas. Initially on-street parking met the demand for parking spaces.

Existing parking lots should be improved with appropriate plantings to screen and buffer the spaces.

### See Also:

III. E. Site Features and Landscaping

## GUIDELINES

**3.C.1.** Retain existing paving materials used in walks, such as unified brick or concrete, as well as any decorative design patterns.

**3.C.2.** Use materials and designs that complement existing site features in new walkway, driveway, and/or on-site parking construction. Color and texture should be carefully reviewed prior to installation. The dimensions, materials, and configurations proposed should be consistent and complementary with existing walkways, driveways, and/or on-site parking in the district.

**3.C.3.** Locate new walkways, driveways, and off-street parking areas so that the topography of the building site and significant site features, including mature trees, are retained.

**3.C.4.** In residential areas, off-street parking should be located to the rear of the principal structure and should be completely screened from public view with vegetative landscaping. If approved, side-yard parking areas, including the required vegetative screening, should not go beyond the front façade of the principal building.

**3.C.5.** In residential areas, use the same or similar materials in both walks and driveways.

**3.C.6.** Demolishing historic structures to provide areas for parking is not recommended and will detract from the historic character of the district.

**3.C.7.** Screen off-street parking lots from streets and sidewalks with landscaping and tree canopy.

**3.C.8.** In the commercial core, parking areas should be located behind rather than in front of buildings when possible.

**3.C.9.** Avoid asphalt in visible areas or at minimum, provide visual relief and shade from large expanses of asphalt with landscaping and interior planting islands.

**3.C.10.** The design of new parking lots should take into consideration and incorporate existing mature trees and historic paths or walkways.

## Recommended

Use paving brick paving materials or patterned concrete in a design similar to the sidewalks downtown.

Brick and pre-fabricated concrete pavers are excellent alternatives to using large expanses of concrete or asphalt.

If replacement of a deteriorated section or element of an existing walkway, driveway, or off-street parking area is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original section or element in design, dimension, texture, color, and material.

Introduce perimeter plantings, hedges, fences, or walls to screen and buffer off-street parking areas from adjacent properties. Subdivide large parking areas with interior planting islands to break up any large paved area.

For environmental reasons, the use of permeable paving materials is encouraged.

Vegetative screening should contain a *mixture* of native evergreen vegetation so as to reduce the potential for widespread loss due to disease and should provide a screen at least six feet (6') in height at the time of planting.

## Not Recommended

Non-traditional materials like asphalt should not be used, if possible, as it conflicts with the historic, architectural, and environmental tradition of the district.

Broad expanses of off-street parking on a residential site are incompatible with the character of the district, and therefore, are discouraged.

When used in historic areas, large expanses of concrete and asphalt paving materials are discouraged. They are visually unattractive and generally increase vehicle parking and traffic—which may change the historical integrity and traditional environment of an individual site and a district as a whole.

It is not appropriate to locate a new off-street parking area in a district with residential character where it is visible from the street, where it will significantly alter the proportion of built area to yard area on the individual site, or where it will directly abut the principal structure.

## D. FENCES AND WALLS

Many properties within Toccoa's Historic District feature stone walls. These walls are used as retaining walls that define borders and prevent erosion. Some properties use wood-slat fences as border-defining features. Natural materials such as wood and stone are seen throughout the district as landscape elements. To achieve design consistency, future landscape features should utilize these natural materials as well.

Stone is the most commonly used material for site features downtown. The stone retaining walls are an important asset of the historic district. Their alignment along the edge of the streets helps to establish an overall visual continuity in the district.

### Maintenance and Repair

- Inspect regularly for signs of moisture damage, corrosion, structural damage or settlement, vegetation, and fungal or insect infestation.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along wall foundations.
- Clean fences and walls as necessary to remove heavy soiling or corrosion or to prepare them for repainting. Use the gentlest means possible.
- Retain protective surface coatings such as paint to prevent deterioration or corrosion.
- Reapply protective surface coatings such as paint when they are damaged or deteriorated.
- Follow the guidelines for masonry, architectural metals, and wood where applicable.

### See Also:

Preservation Brief 38:  
**“Removing Graffiti  
from Historic  
Masonry”**

## GUIDELINES

**3.D.1.** Retain historic walls, fences, and hedges. When a portion of wall or fence needs replacing, salvage original parts for prominent locations from less visible areas. Match original construction in design, dimension, detail, texture, pattern, material, and color. If this is not possible, use a simplified design of similar materials and height.

**3.D.2.** If replacement of an entire fence or wall is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, pattern, material, and color. Consider compatible substitute materials only if using the original material is not technically feasible.

**3.D.3.** Design of new walls and fences should blend with materials and designs found and traditionally used in the district and on the property. Commonly used materials include stone, brick, wood and iron.

**3.D.4.** The use of materials such as chain link fencing, concrete blocks, or modern wood privacy fencing is discouraged where they would be visible from the street.

**3.D.5.** The scale and ornamentation of any new walls and fences should relate to the scale and ornamentation of existing walls and fences.

**3.D.6.** Privacy fences are not appropriate in front yards. In side and rear yards, they can be used but materials and design should relate to the buildings on the site and to any nearby fences.

**3.D.7.** Use of non-historic artificial man-made concrete stone products designed to emulate stacked stone or other historic stone materials are not appropriate and are discouraged.

## **Recommended**

The height of new fences and walls should be consistent with the height of traditional fences and walls in the district.

Protect and maintain the wood, masonry, and metal elements of fences and walls through appropriate surface treatments.

Repair fences and walls using recognized preservation repair methods for the material or the surface coating.

## **Not Recommended**

It is not appropriate to cover historic fence or wall material, including wood, stone, brick, stucco, concrete, or cement block, with contemporary substitute coatings or materials.

It is not appropriate to introduce vinyl or metal chain-link fencing in areas that will be visible to the street.

## E. SITE FEATURES AND LANDSCAPING

The commercial core is lined with street trees. These trees help break up the visual impact of the man-made elements in the commercial core and provide shade for people along the street. The presence of these trees also contributes to the commercial core's "small town" feel. Maintaining these trees is therefore extremely important. Future plantings should be trees that grow relatively tall (approximately two stories tall) and provide a large area of canopy.

The landscape and site features provide not only context for the buildings of the historic district but also contribute significantly to the overall historic appearance and character of the historic district and offers a pleasant experience for the pedestrian.

Landscaping, whether formal or informal, greatly influences the visual charm of Toccoa's historic district. The maturity of trees, lawns, and other vegetation in the area should be considered an irreplaceable resource. Traditional landscapes should be preserved unless dead, diseased, or posing a threat to public safety.

### Maintenance and Repair

Native plants, screens, and historic landscape patterns should be maintained and enhanced. Replant trees and other vegetation using native varieties.

1. The Toccoa Courthouse is an important landmark within the Toccoa Downtown Historic District. The greenspace surrounding the courthouse and forming the Courthouse Square is likewise an important component within the district and should be preserved as a park-like area. New landscaping should be uniform throughout the district.

### See Also:

#### V. B. New Construction

Preservation Brief 36:  
**“Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes”**

## GUIDELINES

**3.E.1.** Retain existing trees and plants that help define the character of the district. Replace diseased or dead plants and trees with appropriate species.

**3.E.2.** Maintain the canopy effect of mature deciduous shade trees.

**3.E.3.** When planning new landscaping, repeat the dominant street character in terms of border and heights.

**3.E.4.** During new construction, identify and protect trees and other plantings.

**3.E.5.** Retain existing site features that aid the pedestrian and that offer visual continuity, such as the historically styled street lamps, stone planters, as well as the dark wooden benches, waste receptacles, and signposts. Maintain the compatible and traditional design, color, and materials used for these features.

**3.E.6.** Retain site features such as bollards, plant beds, and curbstones that protect turf and plantings from excessive pedestrian and vehicular traffic.

**3.E.7.** Avoid paving areas that could be landscaped.

**3.E.8.** Keep necessary utilities, such as transformers and overhead wires, out of sight or in the least visible places.

**3.E.9.** Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment.

**3.E.10.** It is not appropriate to introduce contemporary equipment or incompatible site features including satellite dishes and storage units in locations that compromise the historic character of the building, site, or the district. Locate such features unobtrusively, and screen them from view.

**3.E.11.** Replace missing or deteriorated site features with new features that are compatible with the character of the site and historic district.

**3.E.12.** Design new construction or additions so that large trees and other significant site features are preserved.

## **RECOMMENDED**

Original trees, landscaping features, and retaining walls should be preserved and maintained wherever possible.

Choose replacement vegetation and landscaping materials that are similar in nature to what was previously on site.

Select trees that will provide a canopy over two stories tall.

Provide adequate screening of contemporary site features such as satellite dishes and trash collection devices.

Any mature tree lost during site work should be replaced with a comparable tree species typically found in the district.

Native plants, screens, and historic landscape patterns should be maintained and enhanced. Replant trees and other vegetation using native varieties.

## **NOT RECOMMENDED**

The use of colored mulching materials other than brown or black.

Failing to undertake adequate measures to ensure the protection of landscape features, particularly large, mature trees.

Removal of landscape features or plant material that is unable to be salvaged and not replacing it or replacing it with a new feature that does not convey the same visual appearance.

Clear-cutting a site for new construction and not replacing the lost canopy as it had previously existed on the site.

## **F. OUTBUILDINGS, MECHANICAL SYSTEMS AND ACCESSORY STRUCTURES**

Outbuildings and accessory structures refer to original garages, carriage houses, storage buildings, and sheds that have survived to this time. Like other early site features, they contribute to the historic character of individual sites and a district as a whole. In some cases the garage or the accessory building echoes the architectural style, materials, and details of the principal structure on the site.

Modern mechanical systems, particularly centralized air-conditioning units, satellite dishes, and solar panels are inevitable additions to historic structures. Generally, such elements should be placed at the rear or side yard of the principal building and screened with vegetation or with a structural buffer plus vegetation (e.g. wooden fence and evergreen trees and/or shrubs). Utility meters and dumpsters should also be placed inconspicuously or screened from view.

### **Maintenance and Repair**

If replacement of a deteriorated element or detail of a historic garage or accessory building is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original element or detail in design, dimension, texture, color, and material. Consider compatible substitute materials.

### **See Also:**

**III. D.** Fences and Walls

**III. E.** Site Features and Landscaping

**IV. O.** Energy and Mechanical Conservation Improvements

#### **Preservation Briefs:**

3: Conserving Energy in Historic Buildings

4: Roofing for Historic Buildings

9: The Repair of Historic Wooden Windows

10: Exterior Paint Problems on Historic Woodwork

24: Heating, Ventilating, and Cooling Historic Buildings

29: The Repair, Replacement, & Maintenance of Historic Slate Roofs

30: The Preservation and Repair of Historic Clay Tile Roofs

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

## GUIDELINES

**3.F.1.** Retain existing outbuildings and accessory structures that contribute to the overall character of the historic district.

**3.F.2.** Retain and preserve the character-defining materials, features, and details of historic garages and accessory buildings, including foundations, roofs, siding, masonry, windows, doors, and architectural trim.

**3.F.3.** Design of new outbuildings and accessory structures should blend with the materials and style of the major buildings on the site. The design of the roof shape is of great importance in creating a compatible new structure.

**3.F.4.** Uses of outbuildings and accessory buildings that are not compatible with the historic nature of the property should be screened from view if possible.

**3.F.5.** It is not appropriate to introduce features or details to a garage or an accessory building in an attempt to create a false historical appearance.

**3.F.6.** Mechanical systems (including HVAC units), utility meters, dumpsters, satellite dishes, and other similar components should be screened from public view with vegetation or with a fence or freestanding wall and vegetation.

## Recommended

If replacement of a deteriorated element or detail of a historic garage or accessory building is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original element or detail in design, dimension, texture, color, and material. Consider compatible substitute materials only if using the original material is not technically feasible.

Locate and orient new garages and accessory buildings in locations compatible with the traditional relationship of garages and accessory buildings to the main structure and the site in the district.

The new outbuilding should not be placed forward of the façade or compete in size or scale with the main structure, nor should it be attached to the main building.

Outbuildings or accessory structures readily visible from the public right-of-way should be screened with a mixture of evergreen and deciduous landscaping.



**Exterior HVAC units should be placed to the rear façade or other non-visible area of a secondary façade. If visible from public view, exterior HVAC units should be screened with wood or brick fencing and/or vegetation.**

## Not Recommended

**Installation of window air-conditioning units should be avoided. If unavoidable or required, window air-conditioning units should not be installed on a primary façade. Window units should not result in the removal or replacement of the original window sash or the alteration of the window framing or surrounds.**



It is not appropriate to introduce a prefabricated accessory building if it is not compatible in size, scale, form, height, proportion, materials, and details with historic accessory structures in the historic district.

It is not appropriate to introduce a new garage or accessory building if doing so will detract from the overall historic character of the principal building and the site or require removal of a significant building element or site feature, such as a mature tree.

It is not appropriate to introduce equipment that is inconsistent with the historic character of the districts, including large-scale antennas, satellite dishes, and solar panels in locations visible from the street.

## G. EXTERIOR LIGHTING

Streetlights and exterior building fixture lighting are necessary in historic downtown districts, but must not be used on a property so that the scale of the fixture or amount of light overpowers the building as a result.

Issues of light pollution, safety, and security require careful forethought about the quantity and the location of exterior lighting. Considerations in reviewing any proposed lighting fixture for compatibility should include location, design, material, size, color, scale, and brightness. For major lighting proposals, such as those for large parking areas or streetlights, installing a sample fixture may be warranted.

Additional lighting may be desirable on a particular site because of concerns for safety or security. Careful consideration should be given to where supplemental lighting is needed and in what quantity. Adequate lighting can often be introduced through lights on pedestrian-scale posts, recessed lights, footlights, or directional lights mounted in unobtrusive locations. Such solutions are far more in keeping with the historic character of the districts than harsh floodlights and standard security lights mounted on tall utility poles.

### Maintenance and Repair

If replacement of a missing or deteriorated historic exterior lighting fixture is necessary, replace it with a fixture that is similar in appearance, material, and scale to the original, or with a fixture that is compatible in scale, design, materials, color, finish, and historic character with the building and the streetscape.

- 1.) If the original lighting fixtures have been removed from the district, historic photographs should be consulted to ascertain appropriate replacement.
- 2.) Replaced fixtures should be appropriate to the character of the building and should not reflect an earlier time period.
- 3.) If historic photographs are not available of original lighting, replacements should be simple, contemporary fixtures that could not be mistaken for original historic fixtures.

### See Also:

Salvage and antique stores are great resources that should be utilized in acquiring historic exterior lighting fixtures that are appropriate for a historic home. Often the wiring can be updated so that it passes current electrical codes.

## GUIDELINES

**3.G.1.** Retain and preserve exterior lighting fixtures that contribute to the overall historic character of a building, site, or streetscape.

**3.G.2.** Maintain and repair historic exterior lighting fixtures through appropriate methods.

**3.G.3.** If replacement of a missing or deteriorated historic exterior lighting fixture is necessary, replace it with a fixture that is similar in appearance, material, and scale to the original or with a fixture that is compatible in scale, design, materials, color, finish, and historic character with the building and the streetscape.

**3.G.4.** Introduce new site and street lighting that is compatible with the scale and the historic character of the district. Consider the location, design, material, size, color, finish, scale, and brightness of a proposed fixture in determining its compatibility.

**3.G.5.** Lighting may be used to illuminate entrances and/or signs or to highlight ornamentation. Ornamentation should not be obscured by mounted fixture.

**3.G.6.** Lighting fixtures should not be simple in form such as exposed bare bulbs.

**3.G.7.** Illuminated signs should not be used, in accordance with the City of Toccoa Sign ordinance.

**3.G.8.** Do not use bright floodlights or rows of lights along driveways or walks.

**3.G.9.** Bare floodlights without reflectors should not be used to illuminate signs due to undesirable glare.

**3.G.10.** Exposed fluorescent lights are not appropriate.

**3.G.11.** Fixtures that predate Toccoa's history, such as colonial light fixtures, are not appropriate.

**3.G.12.** Limit wattage to 40 watt equivalent bulbs and below.

## Recommended

Contemporary fixtures that are inconspicuous or that complement the style and the character of the building may be selected for historic buildings. Simple, discreet styles and materials are usually successful. If more illumination is desired than the original fixtures provide, unobtrusively located contemporary recessed lights may be appropriate.

When selecting specific fixtures and locations, it is also important to consider the impact of site lighting on adjacent properties. Locate low-level or directional site lighting and motion detectors with care to ensure that the light does not invade adjacent properties. The introduction of motion sensors or indiscriminate area lighting on one site may result in the undesired lighting of surrounding sites.



**Example of gooseneck exterior lighting that is appropriate.**

## Not Recommended

Selecting a fixture style in contrast to the building style.

Introducing new security lighting on standard-height power poles in the residential portion of the historic district.

Illuminating the façade of houses in the residential portion of the historic district with harsh floodlights.

The use of rope lights or a string of lights particularly hung on the primary façade or strung to poles away from the primary building.



**Rope lights are not appropriate on historic exteriors.**

## H. SIGNAGE

Signs are an important part of any historic district because they draw attention to different businesses and stores. Signs also contribute to an overall image of the Toccoa Historic District and must not be too flashy or overpowering and must not create a cluttered appearance. Most of the signs are wooden in the Historic District. These guidelines should be used in conjunction with the adopted *City of Toccoa Sign Ordinance: Chapter 5: Buildings & Building Regulations, Article III – Sign Regulations, Sec. 5-180-199 enacted 6/17/13.*

- 1.) The design and placement of signs should promote downtown businesses while also complimenting the character and scale of the downtown commercial district.
- 2.) Signs should respect the size, scale, and design of the building. They should not be mounted higher than eighteen feet.
- 3.) Signs should be attached at mortar joints when possible in order to avoid damaging historic masonry.

### Maintenance and Repair

Significant historic signs and landmark signs within the district should be preserved and maintained. Original signage incorporated into the architectural detail of commercial buildings should also be preserved.

- 4.) The placement of signs should emphasize historic architectural elements. It should not obscure any historic architectural details or extend beyond the outer edges of the buildings.
- 5.) Signs should be characteristic of the style and period of the building and district without appearing to be the original signs associated with the building.
- 6.) When several businesses occupy a single building, the signage should be coordinated.
- 7.) This section of the Toccoa Design Guidelines should be supplemented by the sign ordinance located at the planning department.

### See Also:

Preservation Brief 25:  
**“The Preservation of  
Historic Signs”**

City of Toccoa Sign  
Ordinance:  
<http://tinyurl.com/Toccoa-Document-Center>

## GUIDELINES

**3.H.1.** Significant historic signs and landmark signs within the district should be preserved and maintained. Restoration of historic signage is encouraged.

**3.H.2.** Original signage incorporated into the architectural detail of commercial buildings should also be preserved.

**3.H.3.** Sign size, shape, font styles, and color should conform to those traditionally used in the historic area. Requests for restoration of historic signs should be supported by historic documentation, illustrations, or pictures of the original signage.

**3.H.4.** Materials for restored signs should be compatible with those of the building's front façade.

## **Recommended**

Introduce new signs, including graphics for windows or awnings, that are easily read and of simple design. Keep the size of graphics on windows or awnings in scale with the feature. It is not appropriate to obscure the view through a large portion of a window with graphics.

## **Not Recommended**

Signage that is out of character for the district and Toccoa's architectural heritage.

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## IV. Exterior Characteristics

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### **REHABILITATION**

According to the Secretary of the Interior, rehabilitation is the act or process of making possible a compatible use of a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. This chapter provides guidelines for the rehabilitation and protection of the architectural features or elements of structures in the historic district.

Rehabilitation includes all measures to preserve the character defining elements and materials of the district. The rehabilitation includes protection and maintenance of historic features in good condition; repair of deteriorated historic features; and replacement with new materials where original historic materials are not possible. If documentation of the original building feature is not available, it is permissible to consider other similar interpretations in the area.

### **REPAIRING ORIGINAL FEATURES**

Protect and maintain historic stylistic elements by analyzing the building to determine which assets are character-defining elements. Once character-defining elements are established, avoid removing or altering any historic material or significant features unless there is no other alternative. No rehabilitation work should destroy the character of the property or its environment.

### **INTERVENTION**

The protection and maintenance of existing significant stylistic elements can be achieved through intervention treatments such as rust removal, caulking, and re-painting. Intervention treatments that repair rather than replace deteriorated architectural features are the best methods for retaining important historic resources. Materials used in intervention should always be compatible with original materials. When disassembly is necessary for rehabilitation, restored materials should always be replaced in their original form.

### **EXISTING ALTERATIONS**

Although not original, alterations and additions can achieve significance in their own right. The preservation of alterations and additions that have achieved significance is strongly encouraged. Although it is acceptable to remove alterations that are not historically significant, their contribution to the design character of the streetscape should be evaluated before they are removed.

### **CONSIDERING A COA APPLICATION**

When considering an application to rehabilitate, the application must include sufficient information to permit evaluation of the proposed change and determine how it does or does not comply with these Guidelines.

## A. STOREFRONT CHARACTERISTICS

The storefront is the most important architectural element of a commercial building. Even more so than a house, it is subjected to frequent remodeling as businesses change or owners try a new look in the hope of attracting new customers.

Toccoa's commercial core storefronts are of varied style and presentation but have common scale (size of a building in relation to human size) and setback (area located between the building front and the street or similar type of boundary). Storefronts have zero setback, (meaning that the front façade is adjacent to the sidewalk), and are one to three stories tall.

Many are symmetrical with a central entrance flanked by large storefront windows. Others have an entrance to the side and

### Maintenance and Repair

To protect and maintain storefront materials:

- Inspect storefront features and materials for signs of moisture damage, rust, fungal or insect infestation, cracked glass, and structural damage or settlement.
- Clean painted surfaces regularly using the gentlest method possible and repaint only when the paint film is damaged or deteriorated.
- Leave aluminum and stainless steel unpainted, but paint cast iron.
- Keep wood elements (cornices, molding, trim, weatherboards) painted.
- Maintain a waterproof roof and effective gutter system.
- Clean masonry gently—do not sandblast—and check for and repair mortar deterioration.
- Keep and maintain historic signage.

windows through the center portion of the storefront. Many of the storefronts have a symmetrical first floor with a single entrance and an adjacent enclosed staircase to the side of the building for access to the upper floors.

All storefronts that are more than one story have windows above the ground floor--there are no expanses of wall space without interceding window areas. Storefronts within the commercial core are brick, stone, or wood clapboard; few artificial siding materials are present and are discouraged in new construction inside this area. New storefronts may vary in height and symmetry but should retain the fenestration arrangement of windows on a building and a scale that currently defines the storefront design of the area.

- 1.) Original elements of a historic storefront should be retained during restoration.
- 2.) Applied false facades should be removed. Buildings that have been structurally altered should use historic photography.

### See Also:

**IV. B. Foundations**

**IV. C. Entrances**

**IV. D. Windows and Doors**

**IV. E. Awnings and Canopies**

**IV. F. Exterior Walls and Trim**

**IV. G. Brick and Masonry**

**IV. H. Wood**

Preservation Brief 11:  
**“Rehabilitating Historic Storefronts”**

## GUIDELINES

**4.A.1.** Retain and preserve storefronts that contribute to the overall historic character of a building, including such functional and decorative features as transoms, display windows, doors, entablatures, pilasters, recessed entries, and signs.

**4.A.2.** The number, arrangement, size, style, shape, and proportions of original storefront windows and their surrounds should be retained or restored when possible.

**4.A.3.** New storefronts may vary in height and symmetry, but should retain the fenestration (window arrangement) and scale that currently define the storefront design in the district. New storefronts should maintain the window and door symmetry on both the upper and lower levels similar to existing storefronts in the historic district. New storefronts should be designed to be compatible in size, scale, and material with other storefronts in the district.

**4.A.4.** Replacement storefront windows made of aluminum or other metal finishes (not including brass or decorative finishes) should be painted to match or coordinate with the color of the storefront area.

**4.A.5.** If replacement of a deteriorated detail or element of a storefront feature is necessary, replace only the deteriorated detail or element in-kind rather than the entire feature. Match the original detail or element in design, dimension, and material. Consider using a compatible substitute material only if using the original material is not feasible.

**4.A.6.** If replacement of an entire storefront feature is necessary, replace the feature in-kind matching the original in design, dimension, and material. Consider using a compatible substitute material only if using the original material is not feasible.

**4.A.7.** If replacement of an entire storefront is necessary, replace it with a storefront based on accurate documentation of the original feature or a new design that is compatible in size, scale, and material with the building.

**4.A.8.** It is not appropriate to strip wooden storefront surfaces that were historically painted down to bare wood and apply clear stains or sealers to create a natural wood appearance.

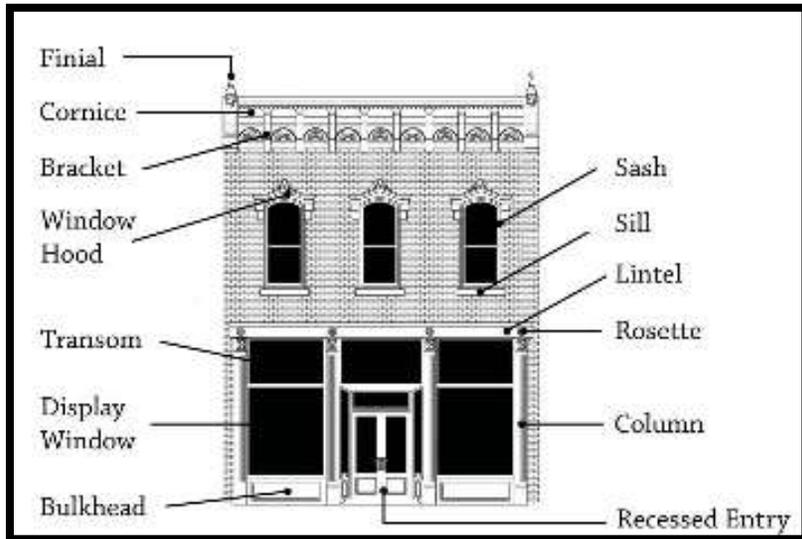
**4.A.9.** It is not appropriate to replace or cover wooden storefront and entry elements with contemporary substitute synthetic materials such as aluminum, concrete board, or vinyl.

**4.A.10.** It is inappropriate to change the location of the storefront's main entrance.

## RECOMMENDED

Storefront restorations should be based on historic documentation such as photographs, architectural drawings, and/or actual physical evidence at the building.

In the absence of documentation on which to base a restoration or rehabilitation, changes to storefronts may be of a contemporary design, compatible both with the existing building and the design of storefronts from the period of the building. In no case should changes recall a period that is older than the building itself such as a colonial style storefront.



## NOT RECOMMENDED

Changing the storefront so that it appears residential rather than commercial in character.

Introducing lanterns, mansard designs, wood shakes, non-operable shutters, and small paned windows if they cannot be documented historically.

The removal of historic material such as wooden, cast iron, terra cotta, glass or brick features from a storefront.

## B. FOUNDATIONS

The building foundation grounds the house visually, anchors it structurally, and can contribute to its architectural character. Foundations are generally of masonry, and brick is the most common foundation material in the Historic District. Early pier foundations may have been infilled later with similar or mismatched materials such as brick or stucco and paint sometimes hides these seams or camouflages varied materials.

### Maintenance and Repair

To protect and maintain foundations:

- Keep crawl space vents open to allow air to flow freely.
- Clean masonry gently—never sandblast brick or stone.
- Check frequently for mortar failure and erosion in masonry piers and foundation walls to know when repointing is necessary. *Refer to Section 4.7 for repointing guidance.*
- Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick or stone.
- Remove any vegetation that may cause structural damage at the foundation.

### See Also:

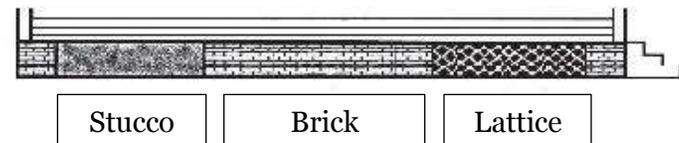
#### IV.G. Brick and Masonry

Preservation Brief 1: **“Cleaning and Water-Repellant Treatments for Masonry Buildings”**

Preservation Brief 2: **“Repointing Mortar Joints in Historic Masonry Buildings”**

Preservation Brief 38: **“Removing Graffiti from Historic Masonry”**

Various types of infill may be used between brick piers as shown below. Materials shown include: stucco, brick and lattice.



## GUIDELINES

**4.B.1.** Retain original masonry and mortar whenever possible. When patching or repairing brick foundations, use bricks that match the original or existing brick in color, texture, and coursing in order to make the work compatible. When repointing mortar, use a mortar of the same consistency and composition as the original. Do not repoint mortar with a high Portland cement content, which causes deterioration resulting from the differing coefficients of expansion and porosity of the material and mortar. Duplicate old mortar in joint size, method of application, and profile. See section 4..G for guidance on repointing.

**4.B.2.** Retain original stacked stone and mortar, if present, whenever possible. Do not apply mortar to stacked stone elements when no mortar existed originally.

**4.B.3.** Applying artificial brick siding, artificial stone, or brick veneer to a foundation is discouraged as it is not historically accurate. Applying a new stucco surface to a foundation that did not originally feature stucco is discouraged. Sheet metal or corrugated fiberglass is discouraged.

**4.B.4.** The infill of pier foundations should be done in a way that maintains the appearance of foundation piers by setting the new material 2 to 3 inches behind the front edge of the piers. acceptable.

**4.B.5.** Filling the area between the piers with inappropriate materials such as concrete block is discouraged. Lattice or basket-weave wooden screens between the piers are acceptable. Solid or pierced brick walls are acceptable provided the brick selected matches the historic brick in color and size.

**4.B.6.** Painting stone foundations is discouraged.

**4.B.7.** If masonry was originally unpainted, it should remain unpainted.

**4.B.8.** Historic foundation infill (more than 50 years old) should be maintained as part of the historic character of the foundation.

**RECOMMENDED**



**A recommended foundation treatment for pier infill on houses originally without underpinning is to recess the new infill walls back with a short retaining wall near ground level, paint the set-back infill wall black, and install wood lattice in front of the recessed infill wall. The appearance of an open foundation on brick piers can be achieved and contemporary climate control is accommodated.**



**The use of wood or brick lattice design is more desirable than using solid materials for foundation infill to provide proper ventilation and to preserve the historic character of the building.**

**NOT RECOMMENDED**



**Brick lattice for infill that is not set back 2-3 inches to preserve the historic character of the building.**



**Painting historically unpainted masonry foundations or using concrete block or corrugated metal as infill between piers is not recommended.**



**Solid brick infill between piers with brick not set back 2-3 inches to preserve the historic character of the building.**

## C. ENTRANCES

Entrance ways are often the primary focus of a building's front façade. As such, these features are largely representative of Toccoa's visual identity. Entrance ways in Toccoa are attractive and inviting, but are relatively simple. They are not scaled to be overwhelming nor are they ornamented to an ostentatious degree.

The predominant materials used for steps are brick, stone, concrete and wood.

### Maintenance and Repair

To protect and maintain the wood, masonry, and metal elements of entrance ways:

- Inspect regularly for signs of moisture damage, rust, structural damage or settlement, and fungal or insect infestation.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along foundations.
- Clean soiled surfaces using the gentlest means possible.
- Recaulk wooden joints properly to prevent moisture penetration and air infiltration.
- Retain protective surface coatings, such as paint or stain, to prevent damage from ultraviolet light or moisture.
- Reapply protective coatings, such as paint or stain, when they are damaged or deteriorated.

1. The original storefront (primary) entrance should be retained.
2. Residential door types are not acceptable for commercial structures. Use doors that have a wide expanse of glass above a solid panel at the base, surrounded by a painted frame. Avoid unfished metal, bright aluminum, or stainless steel door frames.
3. Maintain traditional recessed or corner entries, as applicable.
4. If the replacement of a door is required, the replacement should be similar to the original in materials, scale, and size.
5. Historic photographs should be consulted in order to ascertain the design and style of the original historic door.

### See Also:

**IV. F. Exterior Walls and Trim**

**IV. G. Brick and Masonry**

**IV. H. Wood**

**IV. N. Health and Safety Accessibility Improvements**

## GUIDELINES

**4.C.1.** Retain, preserve, and maintain character-defining features of entrance ways original to buildings. This includes consideration of any features of the entrance way railings, posts, balusters, floors, foundation supports, stairs, doorways, transoms, and porch roofs. Deteriorated features, such as columns, brackets, spindle work, or balustrades should be replaced in-kind.

**4.C.2.** Entrance way features should be repaired when at all possible. Replacement of these features should be done in a manner compatible with original features, and should be considered only after repairs are determined not feasible.

**4.C.3.** If replacement of entire entrance ways is necessary due to extreme deterioration, the new construction should match the original as closely as possible in terms of materials, scale, and details.

**4.C.4.** Enclosing entrance ways in any manner disrupts the traditional appearance of a building, and subsequently detracts from the design character of the district. Therefore, enclosing these areas is strongly discouraged.

**4.C.5.** Whenever possible, use of wood, brick, or stone for steps and stoops is recommended. Use of precast concrete steps or stoops is discouraged.

**4.C.6.** Historic wooden, brick, or stone steps should be retained and repaired in-kind. Replacing historic stone steps is inappropriate as is the replacement of wooden steps with brick steps.

**4.C.7.** Any additions necessary to entrance ways to satisfy American with Disabilities Act (ADA) code requirements should be designed to be as discreet as possible. All efforts should be made to simultaneously satisfy ADA code and retain as much of the building's historic visual identity as possible.

## **RECOMMENDED**

Alterations to entryways to incorporate handicap access should be designed to minimally detract from the historic appearance of the building. For example, in residential buildings, barrier-free access should be provided through removable or portable ramps, when possible, rather than permanent ramps that may alter features of the historic building. Should a permanent ramp be required, placement in the rear or on the side of house is preferable.

Consultation with an experienced historic preservation professional for recommendations and alternatives for handicap access is encouraged.

When adding new elements to an entrance, such as a handrail, select a style that does not imitate the original railing, detract from the original architectural character, or overshadow the original railing. Simple metal pipe rails are often the least likely to adversely affect the historic architectural character of a porch.

## **NOT RECOMMENDED**

Addition to primary façades that never had an entrance (moving an entrance) is inappropriate.  
Do not substitute inappropriate materials such as wrought iron piers in place of brick or wood columns.

## D. WINDOWS AND DOORS

Windows and doors contribute significantly to the architectural style and character of historic district buildings through their size, proportion, shape, location, and rhythm or pattern (fenestration).

Toccoa's Historic District properties have varying window and door designs and fenestration. If there is a unifying characteristic, it is the double sash window that is employed on most houses throughout the district. Windows and doors are not overly ornate in historic district residences, but are designed to be functional while still adding to the overall visual appeal of the façade.

Historic windows and doors may require more attention than other elements of historic buildings. They must be inspected regularly for evidence of moisture damage, deterioration, paint

failure, and air infiltration. If they are regularly maintained and properly repaired, they will continue to function for the life of the building.

Traditional energy conservation features such as awnings and shutters also contribute to the historic character of a building.

Changes in doors and windows and their decorative features should be carefully considered as they can significantly change the character of a historic building.

### See Also:

Preservation Brief 3: “**Conserving Energy in Historic Buildings**”

Preservation Brief 9: “**The Repair of Historic Wooden Windows**”

Preservation Brief 10: “**Exterior Paint Problems on Historic Woodwork**”

Preservation Brief 13: “**The Repair and Thermal Upgrading of Historic Steel Windows**”

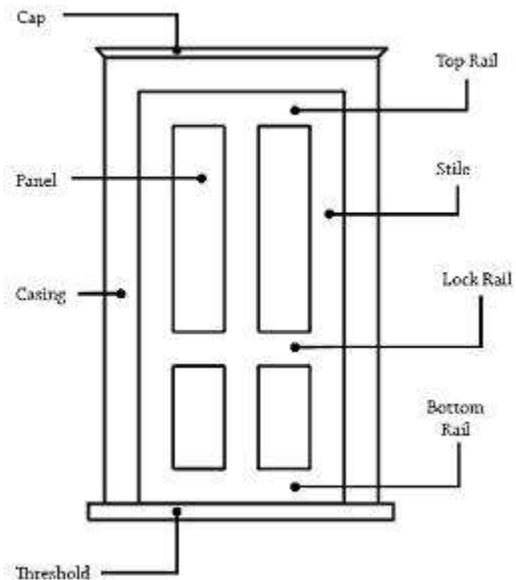
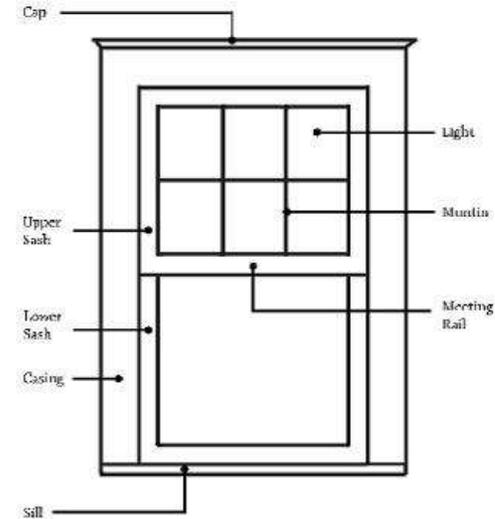
Preservation Brief 16: “**The Use of Substitute Materials on Historic Building Exteriors**”

### Maintenance and Repair

To protect and maintain the wood and metal elements of historic windows and doors:

- Inspect regularly for deterioration, moisture damage, air infiltration, paint failure, and corrosion.
- Clean the surface using the gentlest means possible.
- Limit paint removal and reapply protective coatings as necessary.
- Reglaze sash as necessary to prevent moisture infiltration.
- Weather-strip windows and doors to reduce air infiltration and increase energy efficiency.

- 1.) A window typically consists of the frame, sash, lights, lintel and sill.
- 2.) Ground floor level wall surfaces of retail spaces should include a high proportion of glass.
- 3.) Historic photographs should be consulted in order to ascertain the original configuration of window. If the original windows have been replaced with non-historic
- 4.) If possible, original windows should be retained and restored.
- 5.) When the replacement of a window is necessary, the replacement windows should be similar to the original window in size, proportion, materials, design, and hardware.
- 6.) Ground floor display windows should not be replaced with “fake historic” multi-paned windows in an attempt to make the windows appear older and more “authentic”.
- 7.) The restoration of historic windows that have been filled in is highly encouraged.
- 8.) Glass that has been highly tinted or has been treated with a reflective finish should be avoided.



## GUIDELINES

### GENERAL

**4.D.1.** If additional windows or doors are necessary for a new use, install them on a rear or non-character-defining façade of the building, but only if they do not compromise the architectural integrity of the building. Design such units to be compatible with the overall design of the building, but not to duplicate the original.

**4.D.2.** It is not appropriate to remove original doors, windows, shutters, blinds, hardware, and/or trim from a character-defining façade.

**4.D.3.** It is not appropriate to remove any detail or material associated with windows and doors such as stained glass, beveled glass, textured glass, or tracery.

**4.D.4.** Retain the size of the historic or original door and window openings and configurations with transoms, sidelights, double doors, or other features. It is generally not appropriate to lower, raise, enlarge, or otherwise alter the size or location of window or door openings. Such alterations may be appropriate only if the work does not disrupt the overall fenestration pattern on the building.

**4.D.5.** Always attempt to repair, and not replace, original doors and windows.

**4.D.6.** When repairing doors or windows, only replace necessary elements and make sure they match the original in size, scale, proportion, material, design, and detail.

**4.D.7.** Non-traditional materials such as aluminum and vinyl are discouraged.

### DOORS

**4.D.8.** Retain and preserve doors that contribute to the overall historic character of a building, including their functional and decorative features, such as frames, glazing, panels, sidelights, fanlights, surrounds, thresholds, and hardware.

**4.D.9.** If a door deteriorates beyond repair, the replacement should match the original in size, scale and proportion, material, and detail. New or replacement doors should be consistent with the building's architectural character. If the replacement door is metal (not including brass or decorative finishes), the door should be painted to match or coordinate with the door surrounds and entrance.

**4.D.10.** If desired, introduce full-light storm doors constructed of wood or aluminum that do not obscure or damage the existing door and frame. Select storm doors with a painted, stained, or baked-enamel finish color that is compatible with the color of the existing door. Bare aluminum storm doors are not appropriate.

## **WINDOWS**

**4.D.11.** Retain, preserve and maintain original windows. This includes sashes, frames, glass, heads, sills, trim, moldings, muntins, shutters, awnings, blinds, and hardware.

**4.D.12.** If a historic window deteriorates beyond repair, the replacement should match the original in size, scale and proportion, material, and detail. For example, if the original window has single pane, true divided lights, the replacement window should be the same.

**4.D.13.** For new construction, the window design should relate to the detail, rhythm, and scale & proportion of windows in other structures in the neighborhood. Use of thermal pane windows with simulated divided light (where a muntin grid is glued over a thermal glass “sandwich” and cannot be removed) is acceptable.

**4.D.14.** For new additions, windows should be similar in size, scale and proportion, material, and detail to windows on the historic structure. Use of thermal pane windows with simulated divided light (where a muntin grid is glued over a thermal glass “sandwich” and cannot be removed) is acceptable.

**4.D.15.** New or replacement windows should be consistent with the building’s architectural character.

**4.D.16.** Wood is the preferred material for the replacement of wood windows. Materials other than wood may be considered, but will be evaluated on a case-by-case basis.

**4.D.17.** Replace deteriorated or missing wooden shutters with wooden shutters sized to fit the opening and mounted so that they can be operated. It is not appropriate to introduce shutters on a historic building if no evidence of earlier shutters exists. Replacement shutters should match historic or original shutters in size, design, material, method of installation, and operation and should be proportioned and sized to cover the existing window opening.

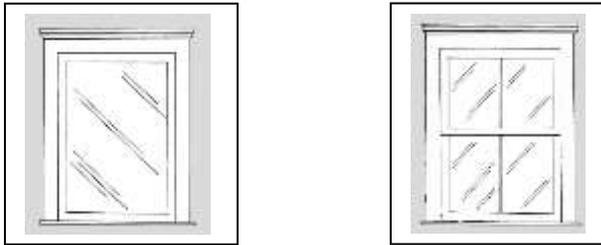
**4.D.18.** It is not appropriate to replace clear glazing with tinted or opaque glazing.

**4.D.19.** Storm windows, including painted or enamel-coated aluminum, are appropriate when they resemble the inner window as closely as possible in shape and appearance. Their color should match the paint color of the wood sash and the meeting rail of the storm window should match the meeting rail of the double-hung wood window. Windows should either be full view or match the meeting rail of the historic window.

**4.D.20.** Window screens should not be installed unless they are historically accurate to the building. If permitted, screens should not detract from the appearance of the window. The screen frame should be painted to match the window sash.

## RECOMMENDED

New or replacement windows should always match the historic or original windows in terms of type (double-hung or casement, for instance) and configuration (a single picture window should not replace a set of paired double-hung sash windows).



**Storm windows should either be full-view (left above) or have a meeting rail that correlates with the historic window (right above).**

Storm windows come in both interior and exterior applications. Interior applications are most appropriate for historic structures as they allow the historic window to be fully visible on the exterior.

For new additions, windows should be similar in size, scale and proportion, material, and detail to windows on the historic structure. Use of thermal pane windows with simulated divided light (where a muntin grid is glued over a thermal glass “sandwich” and cannot be removed) is acceptable. New shutters should be sized appropriately so that they would be able to cover the windows.

Replace inappropriate doors with doors appropriate to the period and style of the building.

Replacement doors should not be modern ‘flush’ style but have raised panels appropriate to the age and style of the building.

## NOT RECOMMENDED

Security doors are relatively rare as many of those available include designs and materials that do not complement the character of the original door or block its view. Therefore, security doors will be considered for secondary elevation entrances on a case-by-case basis.

Air conditioners should not be inserted in windows on the primary façade of the building.

Vinyl and aluminum shutters are not recommended.

Changing window opening sizes and shapes should not be changed to accommodate replacement windows or new interior furnishings.



**Example of window with non-working shutters that would not have historically included them.**



**Example of inappropriately sized window infill that is not characteristic of the building.**

## E. AWNINGS AND CANOPIES

Awnings are a distinctive feature in the commercial section of the historic district. Every effort should be made to retain historic awnings and canopies as they contribute to overall design scheme of the historic district. A variety of styles and types of awnings and canopies are represented in Toccoa.

- 1.) Awnings should not destroy, alter, or obscure architectural details.
- 2.) Awnings should be aligned with others located on the same block.
- 3.) Permanent awnings should not be used, unless historically accurate.
- 4.) The removal of awnings should be possible without damaging the historic fabric of the building.
- 5.) Plastic bubble and permanent shingle awnings should be removed and replaced with canvas or similar awnings.
- 6.) Material changes that require a COA: example: plastic bubble to canvas. However, a replacement of similar material: example: canvas to canvas does not require a COA.

### See Also:

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

## GUIDELINES

**4.E.1.** Awnings and canopies should be placed in the appropriate area, not to extend the width of the façade. Awnings should be installed without damage to the historic appearance of the building.

**4.E.2.** Awnings and canopies should complement the scale of the building. The installation of awnings should not obscure significant architectural features of the building and should be reversible.

**4.E.3.** The wood and post style awnings and canopies are acceptable for the commercial area.

**4.E.4.** Attached cloth awnings and canopies are acceptable; retractable canvas awnings are recommended. Plastic, vinyl, wooden shingle, metal, or back-lit awnings are discouraged.

**4.E.5.** Wire hung metal canopies are appropriate only on larger buildings.

**4.E.6.** Fixed metal awnings are inappropriate for older commercial buildings and will be considered on a case-by-case basis.

**4.E.7.** The awning or canopy should fit within the storefront, window, or door to which it is being attached. If an awning is used, all storefront openings (display windows and doors) should be covered.

**4.E.8.** The color of the awning should complement the material colors of the building.

**4.E.9.** Shed style awnings are traditional for most historic window, door, and storefront installations.

**4.E.10.** Barrel-style, quarter-round, modern mansard awnings and other contemporary commercial designs with distended, fixed valences have no precedent in traditional awning design and are inappropriate.

**4.E.11.** Awning coverings should be made from canvas, canvas blends, or acrylics that resemble canvas such as solution-dyed acrylic and acrylic-coated polyester-cotton. Vinyl, due to its texture and general reflectivity characteristics, is generally an unsuitable material.

## Recommended

Use awnings to reduce air conditioning requirements by shading windows and doors from the sun.

New awnings typically feature fixed frames or operating lateral arms—which differ little from the awnings of one hundred years ago. Fixed-frame awnings have frames made of either aluminum or light-gauge galvanized or zinc-coated steel pipes welded together. Frames are secured to building facades with clamps, z-shaped clips, and other hardware.

If awnings already exist on a historic building and need to be replaced, they should be evaluated to determine whether they are appropriate to the age, style, and scale of the building.

Due to exposure to the elements, the awning covering, hardware and connection to the building should be regularly inspected, repaired, and maintained.

Regularly clean awnings and canopies. Awning materials should be regularly treated with water repellent solutions.

## Not Recommended

Backlit awnings and dome awnings are usually inappropriate for 19<sup>th</sup> century and other historic buildings, while aluminum awnings may be perfectly compatible with buildings from the 1950 or 60s.



**Canopies and awnings that do not reflect the architectural style of the building are incompatible and inappropriate.**

## F. EXTERIOR WALLS AND TRIM

The form, the materials, and the details of exterior walls can contribute to a building's historic character. Bays and siding materials contribute to the diversity of wall forms in the district. Pattern, scale, texture, color, and the detail of historic wall materials characterize buildings in the historic district. Architectural details such as corner boards, brackets, and quoins also add character to historic buildings, when appropriate.

Brick and wood clapboard (wooden boards with the bottom edge slightly thicker than the top edge) are the most common exterior wall materials in the district. They are installed with a horizontal overlap, generally of one inch or more. The width of exposed board varies depending on the style and the age of the building. Other types of wooden siding, such as German siding

### Maintenance and Repair

To protect and maintain surfaces, details, and features of exterior walls:

- Inspect regularly for signs of moisture damage, vegetation, fungal or insect infestation, corrosion, and structural damage or settlement.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along foundations.
- Clean exterior walls as necessary to remove heavy soiling or to prepare for repainting. Use the gentlest methods possible.
- Retain protective surface coatings, such as paint or stain, to prevent deterioration.
- Reapply protective surface coatings, such as paint or stain, when they are damaged or deteriorated.

(small, square shingles with scalloped edges), flush siding (closely fitted horizontal boards with finish joints), board-and-batten, and drop siding/shiplap siding are uncommon.

The application of synthetic siding such as vinyl or aluminum is not acceptable in the historic district as it is not historically accurate and may cause damage to underlying original exterior materials. The danger of undetected moisture and insect damage make substitute siding undesirable. Removal of substitute siding and restoration of the original exterior siding is encouraged.

- 1.) Original building materials should be maintained or restored, not replaced, covered, or altered.
- 2.) The removal of significant architectural detailing should be avoided. However, when original materials must be replaced due to deterioration, replacements should be of the same material and use the same design, texture and color.
- 3.) Harsh cleaning methods such as sandblasting or the use of corrosive chemicals must be avoided lest the historic fabric of the structure be damaged.
- 4.) Avoid painting exterior masonry if the building was not previously painted.
- 5.) Appropriate repointing tools and methods should be used in order to avoid damaging historic masonry. The mortar used during repointing should be similar in strength, composition, texture, and joint width to the original mortar. Modern mortar typically has a high content of Portland cement, which is considerably stronger than most historic masonry, and can cause extensive damage to the brick.

### See Also:

**IV. G. Brick and Masonry**

**IV. H. Wood**

Preservation Brief 8:  
**“Aluminum and Vinyl Siding on Historic Buildings”**

## GUIDELINES

**4.F.1.** Retain and preserve the original shape, form, color, height, materials, and details of the historic walls.

**4.F.2.** Retain and preserve all architectural features that are character-defining elements of exterior walls, such as bays, cornices, quoins, corner boards, and brackets.

**4.F.3.** Retain and preserve historic wall materials when possible. If replacement is necessary, use new materials that match the historic materials in composition, size, shape, color, pattern, and texture. Consider substitute materials only if the original materials are not available.

**4.F.4.** If replacement of a wall element or detail is necessary, replace only the deteriorated element, matching the original in size, scale, proportion, material, texture, and detail.

**4.F.5.** If replacement of an entire exterior wall or feature is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, color, and material. Consider compatible substitute materials only if using the original material is not technically feasible. If re-siding is proposed, it should be done with horizontal siding to match existing siding. (Vertical siding is a more modern treatment and would be more appropriate to secondary structures such as sheds and outbuildings.)

**4.F.6.** New vents and mechanical connections should only be installed through historic walls on tertiary elevations.

**4.F.7.** It is not appropriate to paint or coat an unpainted wall material such as brick or stone that was historically not coated. (*See section. 4.F Brick and Masonry*)

**4.F.8.** It is not appropriate to introduce new wall features, such as vents, bays, and door or window openings, if they would diminish the original design of the wall or damage historic wall materials.

**4.F.9.** It is not appropriate to cover historic wall material, including wooden siding, wooden shingles, stucco, brick, and stonework, with coatings like paint or contemporary substitute materials.

**4.F.10.** Use of inappropriate wall materials for visual effect or artistic design is unacceptable. New murals, advertisements, painted illustrations, or decorative exterior wall treatments are inappropriate. Original, historic signs painted on the side of a building should be retained and preserved.

## **RECOMMENDED**

When repairing masonry walls:

- To reduce the failure of the walls, improve drainage behind them so that the water drains away from the walls.
- When replacing lost mortar, use a mix that is similar in color and texture to that of the original. This usually means avoiding hard mortars such as Portland cement and using a softer mortar than is typical today.

When removing deteriorated clapboard, be careful not to damage adjacent boards. All surfaces of new clapboards should be treated with wood preservative and primer before installation. Wooden shingles should also be protected with wood preservative. In accordance with tradition, stain, not paint, should be used to treat wood shingles.

With proper maintenance, replacement of wood shingles is an infrequent chore. If replacement of individual shingles is necessary, the distinctive size and shape of existing shingles should be duplicated.

The removal of synthetic siding from historic structures is encouraged as these materials may mask drainage problems or insect infiltration and may prevent adequate ventilation.

## **NOT RECOMMENDED**

Generally, vinyl, aluminum, and other synthetic sidings do not adequately provide similar pattern, scale, texture, finish, or details to historic siding options. Therefore, they are considered inappropriate for both replacement siding and new construction.

## G. BRICK AND MASONRY

Brick and masonry figure prominently in the architecture of Toccoa. The maintenance needs of masonry are relatively low; however, cleaning is needed if there is heavy soiling or staining. Every effort should be made to keep masonry dry. When cleaning masonry, use the gentlest method available. Brick and masonry should never be sandblasted or washed with high pressure. To prevent damage to brick and masonry, avoid using protective measures such as paint and waterproofing that do not allow the brick to "breathe" and release moisture from within.

When repointing brick, care should be taken to match the new mortar to the existing mortar in terms of color, texture, and hardness. In general, the Portland cement mixes used today are too hard for historic brickwork and will cause future damage.

### Maintenance and Repair

To protect and maintain historic masonry surfaces:

- Inspect surfaces and features regularly for signs of moisture damage, vegetation, structural cracks or settlement, deteriorated mortar, and loose or missing masonry units.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces, collecting on decorative elements or along foundations and piers, and rising through capillary action.
- Clean masonry only when necessary to remove heavy soiling or prevent deterioration. Use the gentlest means possible.
- Repaint painted masonry surfaces when needed.

### See Also:

#### 4.F. Exterior Walls and Trim

Preservation Brief 1: “**Cleaning and Water-Repellant Treatments for Masonry Buildings**”

Preservation Brief 2: “**Repointing Mortar Joints in Historic Masonry Buildings**”

Preservation Brief 38: “**Removing Graffiti from Historic Masonry**”

## GUIDELINES

**4.G.1.** Masonry features and materials original to the building should be preserved including walls, foundations, roofing materials, cornices, quoins, steps, piers, columns, lintels, arches, and sills.

**4.G.2.** Masonry should be cleaned only when necessary to preserve the life of the building or to remove heavy paint buildup, halt deterioration, or remove heavy soiling. This should be done with the gentlest means available, such as low-pressure water and soft bristle brushes. Brick and masonry should never be sandblasted. If cleaning is necessary use a low-pressure water wash, not to exceed 200 pounds per square inch, or a credited detergent cleanser or chemical.

**4.G.3.** Stucco is not an acceptable replacement material for existing brick or masonry.

**4.G.4.** When repointing brick or masonry, mortar should be removed by hand, not by power tools. Repointing should match the original mortar width, depth, color, raking profile, composition, and texture. Duplicate old mortar in joint size, method of application, strength, composition, color, texture and profile.

**4.G.5.** Features that are missing may be replaced if accurately duplicated. Replace only the deteriorated portion in kind rather than the entire surface or feature. Consider compatible substitute materials only if using the original material is not technically feasible.

**4.G.6.** Do not apply a waterproof coating to exposed masonry rather than repairing it. The use of waterproof, water-repellent, or non-historic coatings on masonry is discouraged.

**4.G.7.** If replacement of a large masonry surface or entire feature is necessary, replace it in kind, matching the original in design, detail, dimension, color, pattern, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.

**4.G.8.** It is not appropriate to paint unpainted masonry surfaces that were not painted historically.

**RECOMMENDED**

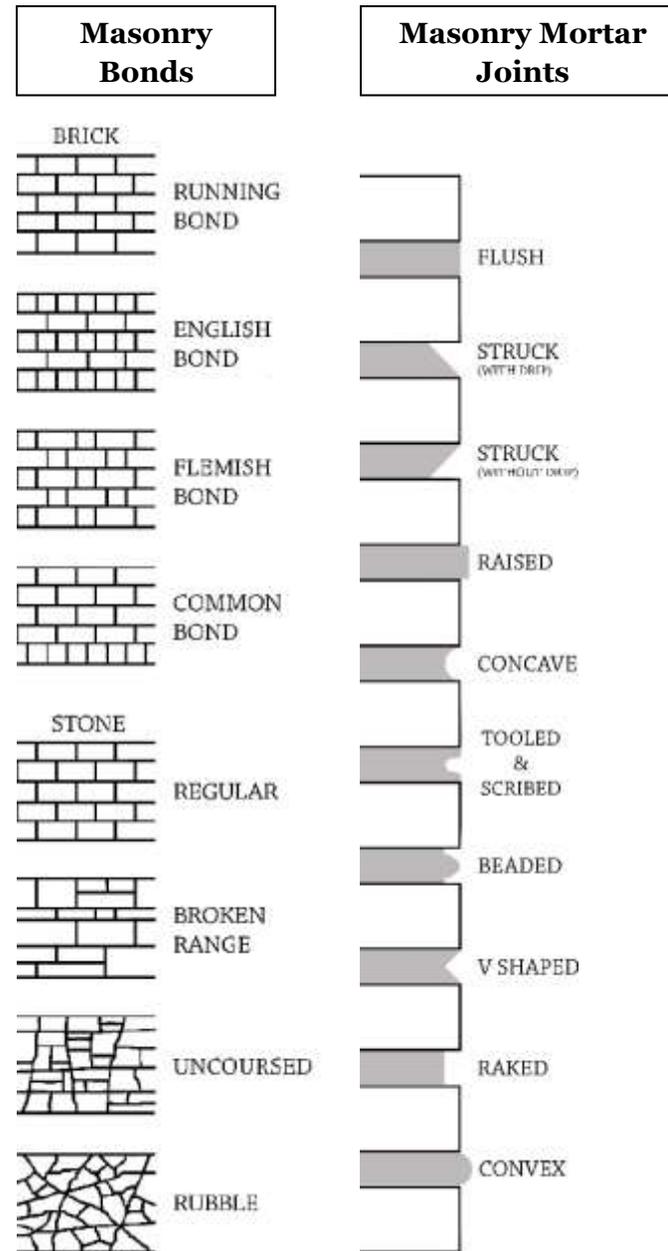
Brick walls should be monitored for signs of moisture damage or cracking. Heavily soiled masonry should be cleaned with low-pressure (no more than 200 psi) water washing and, if necessary, bristle brushes. If a detergent is needed, it should be a neutral solution. Masonry walls should never be sandblasted.

Protect all exterior walls by removing vegetation within two feet of the buildings. Though relatively low maintenance, masonry work may need to be repointed. If repointing is necessary, new mortar should match the old in color, texture, and hardness.

Test any cleaning technique, including chemical solutions, on an inconspicuous sample area well in advance of the proposed cleaning to evaluate its effects. It is not appropriate to clean masonry features and surfaces with destructive methods, including sandblasting, high-pressure water-blasting, and power washing.

When repointing mortar, use a mortar of the same consistency and composition as the original. Do not repoint mortar with a high Portland cement content, which causes deterioration resulting from the differing coefficients of expansion and porosity of the material and mortar.

If any Portland cement is used, the maximum percentage by volume should not exceed approximately 15 percent. Recommendations for appropriate Portland cement percentages vary depending on the masonry material and the exposure. Refer to National Park Service Preservation Brief No. 2 for specific guidance.



**NOT RECOMMENDED**

Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.

Removing non-deteriorated mortar from sound joints and then repointing the entire building to achieve a uniform appearance.

Repointing with a synthetic caulking compound.

Changing the width or joint profile when repointing.

Applying waterproof, water repellent, or non-historic coatings such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.



**Crumbling Mortar should be repointed.**



**Damaged masonry should be replaced in kind rather than with another material.**



**Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.**

## H. WOOD

Wood is a common building material and is used in a variety of ways, both structurally and decoratively. The structural system of most buildings is a wood framework referred to as balloon framing: a Victorian-era building innovation that set up all exterior bearing walls and partitions with single vertical studs and nailed the floor joists to those studs. Clapboard, flush siding, board and batten, or textured siding (consisting of patterned wooden shingles) were then applied to the exterior. Depending on the styles of the era and the taste and the financial resources of the owner, decorative details were added. For example, decorative wooden sawn-work, moldings, brackets, pediments, balustrades, and columns embellished early historic buildings and should be maintained.

### Maintenance and Repair

To protect and maintain wooden surfaces:

- Inspect regularly for signs of moisture damage, mildew, and fungal or insect infestation.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
- Keep wooden joints properly sealed or caulked to prevent moisture infiltration.
- Treat traditionally unpainted, exposed wooden features with chemical preservatives to prevent or slow their decay and deterioration.
- Retain protective surface coatings, such as paint, to prevent damage from ultraviolet light and moisture.
- Clean painted surfaces regularly by the gentlest means possible, and repaint them only when the paint film is damaged or deteriorated.

### See Also:

#### IV. F. Exterior Walls and Trim

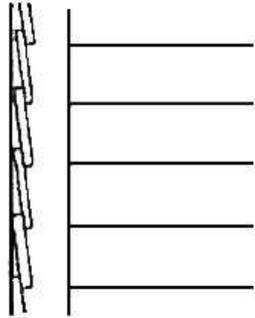
Preservation Brief 8: “**Aluminum and Vinyl Siding on Historic Buildings**”

Preservation Brief 10: “**Exterior Paint Problems on Historic Woodwork**”

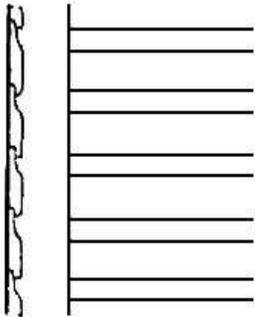
Preservation Brief 16: “**The Use of Substitute materials on Historic building Exteriors**”

**Siding Profiles**

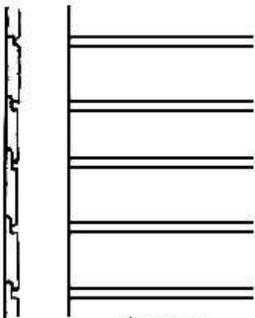
HORIZONTAL SIDING



Beveled Board

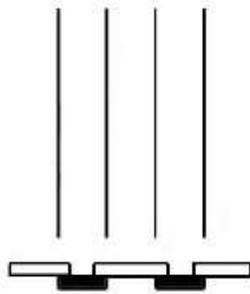


Simple Drop

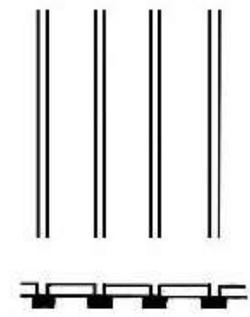


Ship Lap

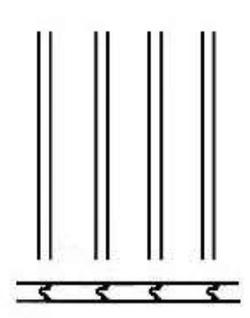
VERTICAL SIDING



Board on Board



Board & Batten



Tongue & Groove



**Modern 4 foot by 8 foot T-111 exterior siding panels is inappropriate for exterior repairs or additions.**



**Modern 4 foot by 8 foot beadboard panels is inappropriate for exterior ceiling repairs or interior repairs to historic beadboard.**

## GUIDELINES

**4.H.1.** Retain and preserve wood features that are significant to the historic integrity of a building, including such functional and decorative elements as siding, shingles, cornices, architraves, brackets, pediments, columns, balustrades, and architectural trim.

**4.H.2.** All historic wood should be maintained and preserved with appropriate methods. Wood should never be sandblasted or cleaned with harsh methods.

**4.H.3.** It is inappropriate to remove original wooden decorative detailing from the exterior of a building. Removal diminishes architectural integrity and would result in a substantial adverse effect to the architectural significance and value of the district.

**4.H.4.** When replacing wood, every attempt should be made to replicate the original material as closely as possible. Replace only deteriorated or damaged wood. Match the original detail or element in design, dimension, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.

**4.H.5.** Replacement boards or section of siding should match the original in size, style, shape, proportion, and reveal.

**4.H.6.** If a wooden feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, material, texture, and color with the historic building and district.

**4.H.7.** It is not appropriate to strip historically painted surfaces down to bare wood and apply clear stains or finishes to create a natural wood appearance.

**4.H.8.** It is not appropriate to introduce wooden features or details to a historic building in an attempt to create a false historical appearance.

**4.H.9.** It is not appropriate to replace or cover wooden siding, trim, or window sashes with contemporary substitute materials such as aluminum, vinyl, Masonite, concrete board, T-111, or beadboard paneling.

## **RECOMMENDED**

Flexible sealants and caulking protect wooden joinery from moisture penetration as the wood shrinks and swells, and a sound paint film protects wooden surfaces from deterioration due to ultraviolet light and moisture.

All wood should be regularly inspected for evidence of moisture, mildew, and insect damage.

Exposed wood should be kept clean and dry. Painted wood surfaces should be kept in good repair to ensure structural and aesthetic integrity.

When cleaning wood surfaces, both painted and unpainted, use the gentlest methods available.

Repair of wood features should be done by patching, piecing-in, consolidating, or otherwise reinforcing the wood using recognized preservation methods.

## **NOT RECOMMENDED**

Cleaning wooden features and surfaces with destructive methods such as sandblasting, power washing, or using propane or butane torches.

Removing a major portion of historic wood from a façade instead of repairing or replacing the damaged or deteriorated wood.

Reconstructing an entire façade with new material to achieve a uniform or ‘improved’ appearance.

Using substitute material for a replacement part that does not convey the visual appearance of the surviving parts of the wood feature or that is physically or chemically incompatible.

Removing an entire wood feature that is not repairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Introducing a new wood feature that is incompatible in size, scale, material, and color.



**Cleaning wooden features and surfaces with destructive methods such as power washing is inappropriate.**

## I. PAINT AND PAINT COLORS

Paint helps protect surfaces from corrosion due to the effects of weathering and ultraviolet light. Maintaining a sound paint coating on surfaces is essential to their long-term preservation. In addition to its protective role, paint provides an opportunity to reinforce a historic building's architectural style and accentuate its significant features through the appropriate selection of paint color.

Avoid the use of lead paint. Where historic lead paint exists, the best solution is to encase it in new paint. Take caution when scraping lead paint. When lead paint is peeling, scrape off loose flakes before repainting. Consult OSHA regulations on lead paint removal.

Although painting of unpainted masonry surfaces is not recommended, repainting of previously painted masonry using compatible paint coatings after proper cleaning and preparation is acceptable. Preparation procedures are the same as those for wood. Because paint eliminates the inherent color variation of masonry and requires continuing maintenance, colors should be selected to echo the colors of the brick or stone when repainting.

The variety of architectural styles in the district provides a diversity of color palettes and treatments. Exterior color in the district reflects the color of both natural material, such as brick and stone and painted materials, such as wood and metal. Even the colors of historic roofs contribute to the diverse district palette. Masonry walls, foundations, and chimneys in the district generally reflect the natural colors of the bricks or the stones and the mortar used.

Repainting can be one of the most dramatic improvements you make to your building. Choosing the right combination of colors can unify the building elements within the façade as well

as relate the building to others on the street. Three colors are sufficient to highlight any façade and include the **base color or background color**; **major trim color** and **secondary trim or accent color**.

Different color schemes were popular at various times. In the mid-1800's, soft, neutral tints were common. Toward the end of the 19th century, darker, richer shades were used. Tastes changed again at the beginning of the 1900's to lighter, calmer colors.

If you are considering returning your building to its original colors, carefully scrape the paint from a small area. There may be several layers of paint over the original color. It is possible that the original color may have changed over time. For a better idea of the true color, wet the original surface. The base color will appear more accurately when wet.

If historic colors cannot be determined, new paint colors should reflect the style and era of the building. Paint palettes are available from many paint companies for the periods when Toccoa's historic buildings were being constructed and include:

- 1.) Sherwin Williams: Historic Collection Preservation palette
- 2.) Pittsburgh Paints: Historic Paints
- 3.) Benjamin Moore: Historic Color Collection.
- 4.) Valspar: National Trust for Historic Preservation Collection

## GUIDELINES

**4.I.1.** Protect original building material that was painted by maintaining a sound paint coating.

**4.I.2.** Before repainting, any exposed wood should be primed with a compatible primer coating.

**4.I.3.** Maintain previously painted surfaces. Inspect painted surfaces to determine if repainting is necessary or if cleaning the surfaces will suffice. Repainting is called for if the paint coating itself is deteriorated or damaged. Preparation should include removal of all loose or detached paint down to the first sound paint layer. It is not necessary to remove additional sound paint layers to expose bare wood, particularly if the wood will remain uncoated for any length of time.

**4.I.4.** When cleaning painted surfaces, use the gentlest techniques possible. Only when gentler methods are not successful and more thorough removal is necessary should electric heat guns, heat plates, or chemical paint strippers be used. These treatments should be employed with extreme caution.

**4.I.5.** Use appropriate methods of surface preparation, applying compatible paint-coating systems, including priming all exposed wooden surfaces. Apply new paint only to clean, dry surfaces to ensure that it will properly bond.

**4.I.6.** It is not appropriate to paint unpainted brick surfaces nor is it appropriate to apply paint or other coatings to unpainted wall material that was historically not coated.

**4.I.7.** Coat replacement gutters and downspouts with paint or a baked-enamel finish in a color appropriate to the color of the house.

**4.I.8.** Coat exterior storm windows with paint or a baked-enamel finish in a color appropriate to the color of the house, usually the same color as the window sash or trim.

## **J. REAR FACADES AND SERVICE AREAS**

Many of the commercial properties feature service areas at the rear of the building. These service areas accommodate deliveries and waste disposal, and some function as secondary public entrances to buildings. Many of these service areas face onto the streets that flank the commercial core and are highly visible to the public. Often the function of these service areas may result in poorly maintained or unattractive secondary façades. To improve the overall design character of the district, it is essential that service areas are maintained and that any negative visual impact they have on historic district streets is minimized.

- 1.) If the rear façade has fallen into disrepair, resulting in infilled windows and crumbling masonry, appropriate repairs should be made in order to restore the façade to its original appearance.
- 2.) The rear façade should be well-maintained and attractive for both employees and customers.
- 3.) False facades should not be created with decorative painting.
- 4.) The appearance of rear facades can be enhanced by coordination between neighboring structures for a unified look in parking, paving, landscaping, and trash collection.
- 5.) Necessary exterior features such as staircases, mechanical and electrical systems, elevator shafts, and additions should be located on the rear façade whenever possible in order to avoid detracting from the appearance of other more visible facades.
- 6.) Dumpsters and trash receptacles should be screened from view by plantings or wood fences.

### **See Also:**

**III. D. Fences and Walls**

**III. E. Site Features and Landscaping**

**III. F. Outbuildings, Mechanical Systems and Accessory Structures**

## GUIDELINES

**4.J.1.** Service areas that have fallen into disrepair should be repaired using compatible materials and sympathetic treatments.

**4.J.2.** Service area features such as waste disposal areas (dumpsters, recycling units, grease and oil collection bins, etc.) and utility structures (fuel tanks, power boxes, etc.) should be screened from view either by wooden fences, brick or stone walls, or non-deciduous plantings.

**4.J.3.** Landscaping and plantings should be applied in acceptable areas to visually enhance service areas.

**4.J.4.** Where tree removal is required in the historic district, consult the city tree ordinance. Removal of major trees (six inches in diameter at breast height or greater) is discouraged. Every effort should be made to design around large trees and trees of ornamental value.

## RECOMMENDED

Evergreen plantings, such as Leyland cypress and holly (Ilex) shrubs, are recommended for screening service areas. Plantings such as these will stay green throughout the year and grow to a height that will effectively screen elements that detract from the visual quality of the streetscape. For more information on plantings, contact a landscaping professional.

## NOT RECOMMENDED

Using deciduous materials for screening.

Using plantings with mature heights that may interfere with overhead utilities or structures.

## K. ROOFS

Good roof maintenance is absolutely vital for the building's preservation. The roof protects the building from the natural elements. Most of the roofs in the commercial core are flat and those in the residential area are gabled or hipped. The repetition of these forms is important to maintain the visual continuity established on historic district streets.

### Maintenance and Repair

To protect and maintain the metal, wooden, and masonry elements of historic roofs:

- Inspect regularly for signs of deterioration and moisture penetration.
- Clean gutters and downspouts to ensure proper drainage.
- Replace deteriorated flashing as necessary.
- Reapply appropriate protective coatings to metal roofs as necessary.
- Maintain adequate ventilation of roof sheathing to prevent moisture damage.
- Ensure that roofing materials are adequately anchored to resist wind and water.
- Re-fasten loose (or replace damaged) shingles, slates, or tiles.
- Keep roof free of leaves and other debris and inspect it regularly for leaks and loose or damaged shingles, slates, or tiles.

1. The original form of the historic roof should be maintained. If the historic building was originally constructed with a flat roof, any replacement roofs should also be flat in design.
2. New roof additions that would be visible from the public right-of-way should be discouraged. If a roof addition or extension is necessary, it should be placed a considerable distance away from the prominent façade.
3. Parapet walls should be retained and repaired as needed.
4. Material changes that require a COA: example: asphalt to standing seam metal. However, a replacement of similar material: example: asphalt to asphalt does not require a COA.

### See Also:

Preservation Brief 4: “**Roofing for Historic Buildings**”

Preservation Brief 16: “**Use of substitute Materials on Historic Building Exteriors**”

Preservation Brief 19: “**Repair and Replacement of Historic Wooden Shingle Roofs**”

Preservation Brief 29: “**Repair, Replacement and Maintenance of Historic Slate Roofs**”

## GUIDELINES

**4.K.1.** Retain and preserve roofs and roof elements such as chimneys that contribute to the style and character of the building. Such elements include the roof's shape; decorative features such as cupolas, chimneys, and weathervanes; and roofing materials such as slate, wood, clay tile, and metal, as well as size, color, and patterning should be maintained.

**4.K.2.** When replacing a roof, use roof shapes and pitches similar to those found historically in the historic district. Also, the materials of the new roofs should match that of the original as closely as possible. The primary roof material used in the residential neighborhood is asphalt shingles. When the exact material is not available, the pattern, color, and size of the shingles must be matched as closely as possible.

**4.K.3.** Addition of new elements such as vents, skylights, or additional stories on primary elevations that would be highly visible is inappropriate. Addition of dormers or other traditional design elements when appropriate shall be reviewed on an individual basis.

**4.K.4.** It is not appropriate to install new roof elements such as dormers, ventilators, vents, solar collectors, antennas, satellite dishes, skylights, or mechanical equipment in locations that compromise character-defining roofs or in areas visible on a primary elevation or a highly visible roof slope. Such features should be placed on a rear-facing roof slope or in a valley area of the roof that is not easily visible from the street or sidewalk and should not damage the character of the historic district.

**4.K.5.** Retain architectural elements such as finials, cornices, rakes, shingles, and dormer windows, etc.

**4.K.6.** Maintain critical flashing around joints and ensure that gutter systems function properly.

**4.K.7.** Metal roofs, when appropriate to the architectural style of the building, may be permitted. Historic documentation of appropriateness is useful; the color of roof (metal & non-metal) must be reviewed by the Commission.

**4.K.8.** It is not appropriate to remove a roof feature that is important in defining the overall historic character of a building, rather than repairing or replacing it.

**4.K.9.** If new gutters and downspouts are needed, they should be installed so that no architectural features are lost or damaged. New gutters and downspouts should match trim color, unless they are copper. The original shape of traditional half-round gutters and downspouts should be retained.

**4.K.10.** It is not appropriate to replace concealed, built-in gutter systems with exposed gutters.

**4.K.11.** It is inappropriate to remove chimney stacks in order to eliminate a problem with flashing around them. Chimney stacks should not be removed unless deemed a hazard by a building inspection professional. When chimney stacks must be removed, they should be rebuilt to replicate the original chimney stack as closely as possible.

## **RECOMMENDED**

Place solar collectors, satellite dishes, and antennae on non-character defining, and preferably non-visible, roofs.

A house gains much of its distinctive look from the type and style of roof it has. When replacement is the only feasible option, it is important to match the pattern, color, texture, size, lap, thickness, and reflectivity of the original as closely as possible.

Generally appropriate roofing materials include slate shingles, metal shingles, asphalt shingles, and fiberglass shingles.

Design additions to roofs-such as residential, office, or storage spaces; elevator housing; decks and terraces; or dormers and skylights-so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

## **NOT RECOMMENDED**

Patching any roofing or flashing with tar or asphalt products.

Generally inappropriate roofing materials include corrugated metal and asphalt roll roofing.

Use of metal roofing systems intended for commercial applications on structures may appear thick and heavy and out of character with the massing of the original building.

It is not recommended that a new roof be applied over an existing roof. Layering roof systems may visually thicken the roof and roof edge. In addition, the layering may trap moisture and accelerate the deterioration of the roof structure.

It is usually inappropriate to enclose originally open eaves. This treatment would alter the appearance of the building.



**Additions to buildings that alter the roof shape and type are inappropriate.**

## L. PORCHES, STOOPS AND BALCONIES

Porches, stoops (front & rear) and balconies are an extremely important part of a building's design character. There are several types of porches: the one-story full-length porch, the two-story full-length porch, the one-story full-length porch capped by a central half-length second-story porch, and full-length porches that wrap around the side. These porches contribute to the small town atmosphere and encourage street activity. In the commercial core, they provide a space for window shoppers to examine storefront displays and create a friendly, welcoming atmosphere for business. Throughout the district, porches create a distinct town identity and reinforce a traditional sense of community that is an important characteristic of the town.

### Maintenance and Repair

To protect and maintain the wood, masonry, and metal elements of entrance ways and porches:

- Inspect regularly for signs of moisture damage, rust, structural damage or settlement, and fungal or insect infestation.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along foundations.
- Clean soiled surfaces using the gentlest means possible.
- Recaulk wooden joints properly to prevent moisture penetration and air infiltration.
- Retain protective surface coatings, such as paint or stain, to prevent damage from ultraviolet light or moisture.
- Reapply protective coatings, such as paint or stain, when they are damaged or deteriorated.

Along with porches and balconies, stoops are often the primary focus of a building's front or rear façade. As such, these features are largely representative of a city's visual identity. Stoops can be attractive and inviting, but often also are relatively simple. They are not scaled to be overwhelming nor are they ornamented to an ostentatious degree. The predominant materials used for stoops are brick, stone, and wood. Concrete and metal are also popular depending on location and primary use.

### See Also:

[IV. F. Exterior Walls and Trim](#)

[IV. G. Brick and Masonry](#)

[IV. H. Wood](#)

[IV. N. Health and Safety Accessibility Improvements](#)

## GUIDELINES

**4.L.1.** Retain, preserve, and maintain character-defining features of porches and entrance ways original to buildings. This includes consideration of any features of the porch or entrance way railings, posts, balusters, floors, foundation supports, stairs, doorways, transoms, and porch roofs. Deteriorated features, such as columns, brackets, spindle work, or balustrades should be replaced in-kind.

**4.L.2.** Porch and entrance way features should be repaired when at all possible. Replacement of these features should be done in a manner compatible with original features, and should be considered only after repairs are determined not feasible.

**4.L.3.** If replacement of entire porches or entrance ways is necessary due to extreme deterioration, the new construction should match the original as closely as possible in terms of materials, scale, and details.

**4.L.4.** For new porches on houses where documentary evidence for an historic porch is not available, the rhythm of the porch bays established by the regularity of the columns and openings should match that of the solids and voids of the surrounding houses.

**4.L.5.** Porch building materials are traditionally wood. The replacement of wood posts with wrought-iron posts is therefore discouraged.

**4.L.6.** Enclosing front porches and entrance ways in any manner disrupts the traditional appearance of a building, and subsequently detracts from the design character of the district. Therefore, enclosing these areas is strongly discouraged.

**4.L.7.** Whenever possible, use of wood, brick, or stone for steps and stoops is recommended. Use of precast concrete steps or stoops is discouraged.

**4.L.8.** Historic wooden, brick, or stone steps should be retained and repaired in-kind. Replacing historic stone steps is inappropriate as is the replacement of wooden steps with brick steps.

**4.L.9.** Any additions necessary to porches or entrance ways to satisfy American with Disabilities Act (ADA) code requirements should be designed to be as discreet as possible. All efforts should be made to simultaneously satisfy ADA code and retain as much of the building's historic visual identity as possible.

## **RECOMMENDED**

Alterations to porches and entryways to incorporate handicap access should be designed to minimally detract from the historic appearance of the building. For example, in residential buildings, barrier-free access should be provided through removable or portable ramps, when possible, rather than permanent ramps that may alter features of the historic building. Should a permanent ramp be required, placement in the rear or on the side of house is preferable.

Consultation with an experienced historic preservation professional for recommendations and alternatives for handicap access is encouraged.

While enclosing front porches is discouraged, side or rear porches may be screened or enclosed if the work does not radically change the historic appearance of the building or destroy original or historic materials and forms.

When adding new elements to a porch, such as a handrail, select a style that does not imitate the original railing, detract from the original architectural character, or overshadow the original railing. Simple metal pipe rails are often the least likely to adversely affect the historic architectural character of a porch.

Leave open spaces between porch piers so that ventilation can occur beneath the porch. This may be done using painted wood lattice or grills.



**Appropriate entrance way.**

**NOT RECOMMENDED**

Addition of porches to primary façades that never had porches is inappropriate.

Do not substitute inappropriate materials such as wrought iron piers in place of brick or wood columns.



**Inappropriately enclosed porch with glass and vinyl siding.**



**Inappropriate entrance way. Door shows too much bare aluminum.**



**Porch with inappropriate addition of balustrade in an incompatible style.**



**Use of balustrades and other architectural elements that do not reflect the elements of the historic building are inappropriate.**

## M. DECKS

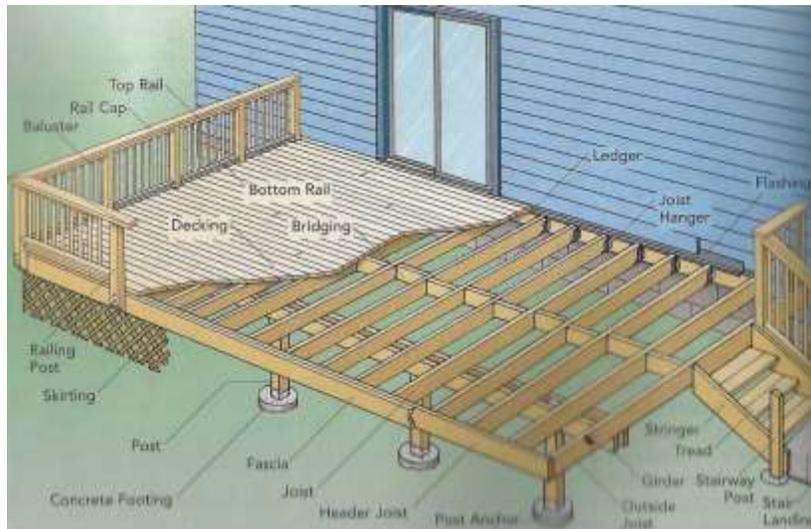
The outdoor deck is a contemporary exterior feature frequently introduced in the residential historic districts. Essentially an uncovered, private version of a back porch, the deck can be compared functionally with a more traditional patio or terrace. To maintain a building's historic character, deck additions are generally located unobtrusively on the rear elevation. Decks are usually built on posts to align with the first-floor level of a residence and can consequently stand considerably above the ground. Like any addition to a historic building, a deck should be compatible with but differentiated from the building and constructed to be structurally independent so that it could be removed in the future without damage to the building. A deck should never be so large that it overpowers the building or the site.

### See Also:

III. E. Site Features and Landscaping

IV. F. Exterior Walls and Trim

IV. N. Health and Safety Accessibility Improvements



Deck Terminology.

## GUIDELINES

**4.M.1.** Locate and construct decks so that the historic nature of the structure and its character-defining features and details are not damaged or obscured. Decks should be installed so they are structurally self-supporting and may be removed in the future without damage to the historic structure.

**4.M.2.** Introduce decks in inconspicuous locations, usually on the building's rear elevation and inset from the rear corners, where they are not visible from the street.

**4.M.3.** Design decks, associated railings, and steps to reflect the materials, scale, style, and proportions of the building.

**4.M.4.** In rare occasions where it is appropriate to site a deck in a location visible to the public right-of-way (e.g. the side of a building), the deck should be treated in a more formally architectural way. Careful attention should be paid to details and finishes, including painting or staining the deck's rails and structural support elements in colors compatible with the colors of the building.

**4.M.5.** Align decks generally with the height of the building's first-floor level. Visually tie the deck to the building by screening with compatible foundation materials such as skirt boards, lattice, masonry panels, and dense evergreen foundation plantings.

**4.M.6.** It is not appropriate to introduce a deck if doing so will require removal of a significant building element or site feature such as a porch or a mature tree.

**4.M.7.** It is not appropriate to introduce a deck if the deck will detract from the overall historic character of the building or the site.

**4.M.8.** It is not appropriate to construct a deck that significantly changes the proportion of built area to open space for a specific property.

**4.M.9.** Railings should be uniform in design to reflect the style and architectural elements of the building.

## **RECOMMENDED**

Decks should be constructed of decay-resistant wood such as cypress, redwood, or pressure-treated lumber.

Decks should be painted or stained for protection and to make them more compatible with the colors of the historic structure.

Structural framing should be screened with traditional materials such as lattice, masonry panels, or dense evergreen plantings.

## **NOT RECOMMENDED**

Locations that are visible from the street or that would diminish architectural elements or significant site features such as mature trees.

Use of balustrades and other architectural elements that copy elements of the historic building.



**Locations that are visible from the street or that would diminish architectural elements.**

## N. HEALTH AND SAFETY ACCESSIBILITY IMPROVEMENTS

A need for public access to, a change in use of, or a substantial rehabilitation of a historic building may necessitate compliance with current standards for life safety and accessibility. The Federal Americans with Disabilities Act of 1990 includes some flexibility in compliance when a historic building is involved.

Although the work in the areas of Accessibility, Health and Safety is quite often an important aspect of rehabilitation projects, it is usually not part of the overall process of preserving character-defining features (maintenance, repair, replacement); rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to obscure, radically change, damage, or destroy character-defining features in the process of rehabilitation work.

When changes to a building are necessary, the property owner must give careful consideration to how the changes can be

### ADA Ramp Considerations

When designing or evaluating a proposal for handicap ramps, consider all elements of use including:

- Location and material to be used in the loading/unloading area.
- Location and material to be used for the path from the loading/unloading area to the entrance of the ramp.
- Length, location, and style of the handicap ramp.
- Landscaping elements to lessen the obtrusiveness of the ramp.

incorporated without compromising the integrity of the historic building, its character-defining features, or its site. The City of Toccoa staff should be consulted early in the planning

stages for assistance on such projects. The introduction of railings, handrails, or other safety features may be needed as well. Complying with such requirements in ways that are sensitive to the historic character of the building and the site requires creative design solutions developed with input from local code officials, representatives of local disability groups, and historic preservation specialists.

### See Also:

#### IV. C. Entrances

#### IV. L. Porches, Stoops and Balconies

#### Preservation Brief 32: “Making Historic Properties Accessible”

## GUIDELINES

**4.N.1.** In considering changes to a historic building, review accessibility and life-safety code implications to determine if the proposed changes are compatible with the building's historic character and setting or if the proposed changes will compromise them.

**4.N.2.** Meet accessibility and life-safety building code requirements in such a way that the historic site and its character-defining features are preserved.

**4.N.3.** Meet accessibility and life-safety building code requirements in such a way that the historic building's character-defining facades, features, and finishes are preserved.

**4.N.4.** Determine appropriate solutions to accessibility with input from historic preservation specialists and local disability groups.

**4.N.5.** If needed, introduce new or additional means of access that are reversible and that do not compromise the original design of a historic entrance or porch.

**4.N.6.** Work with code officials in exploring alternative methods of equal or superior effectiveness in meeting safety code requirements while preserving significant historic features. (Note: In some cases, code requirements may be altered or relaxed to preserve the historic character of the building.)

**4.N.7.** Locate fire doors, exterior stairs, or elevator additions on rear or non-readily visible secondary facades. Design such elements to be compatible in character, materials, scale, proportion, and finish with the historic building.

**4.N.8.** Remove possible toxic building materials only after thorough testing has been conducted and only after less invasive abatement methods have been shown to be inadequate.

**4.N.9.** Handicap ramps should be located on a rear facade or on a secondary facade not readily visible from the street. A new handicap ramp should be constructed of wood; its design and detailing should be compatible with the original building.

**4.N.10.** Paint the handicap ramp to match the building and/or use landscaping elements to minimize the obtrusiveness of the ramp.

## RECOMMENDED

Whether the modifications are large or small, temporary or reversible alternatives are preferable to permanent or irreversible ones.

Place a code-required stairway or elevator that cannot be accommodated within the historic building in a new exterior addition. Such an addition should be on an inconspicuous elevation.

Use materials which create the least visual impact. For example: use railings and balusters that are simple in style and similar to those on nearby historic porches.

Place fire escapes on rear elevations.



**Both the use of traditional materials and details and the addition of landscape screening successfully integrate this ramp with the building and its site.**

## NOT RECOMMENDED

Undertaking code-required alterations before identifying those spaces, features, or finishes which are character-defining and must therefore be preserved.

Replacing or covering front steps with a ramp.

Adding a fire escape to the front façade.

Not screening access features from public view.

Altering, damaging, or destroying character-defining features in attempting to comply with accessibility or safety requirements.

Making changes to buildings without first seeking expert advice from access specialists and historic preservationists, to determine solutions.

Making access modifications that do not provide a reasonable balance between independent, safe access and the preservation of historic features.

Constructing a new addition to accommodate code-required stairs and elevators on character-defining elevations highly visible from the street; or where it obscures, damages, or destroys character-defining features.



**Example of inappropriate placement and lack of screening of handicap access ramp.**

## O. ENERGY CONSERVATION AND MECHANICAL SYSTEM IMPROVEMENTS

Energy conservation, replacement or upgrading of inadequate utility service and introduction or upgrading of mechanical systems are typical concerns of property owners today. In the historic district it is important to ensure that such concerns are addressed in ways that do not damage or diminish the historic character of the building, the site, or the district.

Prior to retrofitting historic buildings to make them more energy efficient, the first step should be to identify and evaluate existing features to assess their inherent energy-conserving potential. If it is determined that retrofitting measures are necessary, then such work should be done in a way to maintain the historic character of the building or the site.

The National Park Service has two excellent documents: Preservation Brief No. 3 “Improving Energy Efficiency in Historic Buildings” and “Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings” that identifies many ways to improve energy efficiency in historic buildings without extensively retrofitting the building.

Modern mechanical systems, particularly centralized air-conditioning units, satellite dishes, and solar panels are inevitable additions to historic structures. Generally, such elements should be placed at the rear or side yard of the principal building and screened with vegetation or with a structural buffer plus vegetation (e.g. wooden fence and evergreen trees and/or shrubs). Utility meters and dumpsters should also be placed inconspicuously or screened from view.

1. Window air conditioning units should not be placed on the prominent façade of a building.
2. Mechanical equipment should be discreetly placed and should be screened from view.
3. Rooftop equipment should be low profile and invisible from the street level.
4. The placement of rooftop mechanical systems should be sensitive to the views from the upper floors of adjacent buildings.

### See Also:

**III.D.** Fences and Walls

**III. E.** Site Features and Landscaping

**Preservation Briefs:**  
3: Conserving Energy in Historic Buildings

4: Roofing for Historic Buildings

9: The Repair of Historic Wooden Windows

10: Exterior Paint Problems on Historic Woodwork

24: Heating, Ventilating, and Cooling Historic Buildings

Sec. of Interior Standards for Rehabilitation and Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings

## GUIDELINES

**4.O.1.** Retain and preserve the inherent energy-conserving features of historic buildings and their sites, including shade trees, porches, awnings, operable windows, transoms, shutters, and blinds.

**4.O.2.** Increase the thermal efficiency of historic buildings by observing appropriate traditional practices, such as weather-stripping and caulking, and by introducing energy-efficient features, such as awnings, operable shutters, and storm windows and doors, where appropriate.

**4.O.3.** If a new mechanical system is needed, install it so that it causes the least amount of alteration to the building's exterior façades, historic building fabric, and site features.

**4.O.4.** If desired, introduce narrow-profile exterior or interior storm windows so that they do not obscure or damage the existing sash and frame. Select exterior storm windows with a painted or baked-enamel finish color that is compatible with the sash color. For double-hung windows, operable storm window dividers should align with the existing meeting rails.

**4.O.5.** If desired, introduce full-light storm doors constructed of wood or aluminum that do not obscure or damage the existing door and frame. Select storm doors with a painted, stained, or baked-enamel finish color that is compatible with the color of the existing door. Bare aluminum storm doors and storm windows are not appropriate.

**4.O.6.** Replace deteriorated or missing wooden blinds and shutters with matching new units sized to fit the opening and mounted so that they can be operated.

**4.O.7.** If desired and where historically appropriate, install fabric awnings over window, door, storefront, or porch openings with care to ensure that historic features are not damaged or obscured.

**4.O.8.** Locate new mechanical equipment and utilities, including heating and air conditioning units, meters, exposed pipes, and fuel tanks, in the most inconspicuous area, usually along a building's rear façade. Screen them from view.

**4.O.9.** In general, the introduction of underground utility lines to reduce the intrusion of additional overhead lines and poles is encouraged. However, in trenching, take care to avoid archaeological resources and the roots of trees.

**4.O.10.** Where possible, locate portable window air-conditioning units on rear façades or inconspicuous side façades.

**4.O.11.** It is not appropriate to install ventilators, solar collectors, antennas, satellite dishes, or mechanical equipment in locations that compromise character defining roofs, or on roof slopes that are prominently visible from the street.

**4.O.12.** It is not appropriate to introduce contemporary communication equipment that is inconsistent with the historic character of the districts, including large-scale antennas and satellite dishes, in locations visible from the street.

**4.O.13.** Solar devices should only be installed on the site or on a non-historic building or addition where it will have minimal impact on the historic building or its site. Solar devices should not be placed in highly-visible locations or where they will negatively impact the historic building, its site, or adjoining properties.

**4.O.14.** Solar roof panels should be low-profile and installed flat or parallel to the roof so they are not visible or only minimally visible from the public right of way.

**4.O.15.** Alteration or removal of historic roof features or character-defining roof slopes to install solar panels is not recommended.

## RECOMMENDED

Installing interior storm windows with air-tight gaskets, ventilating holes, and/or removable clips to ensure proper maintenance and to avoid condensation damage to historic windows.

Installing exterior storm windows which do not damage or obscure the windows and frames.

Retaining plant materials, trees, and landscape features which perform passive solar energy functions such as sun shading and wind breaks.

Satellite dishes should not be installed on front elevations, within front yards, or on visible side elevations

Place air conditioners and other mechanical systems in the side or rear of the structure and not on front façade.

To screen solar panels from view, use a parapet or other roof feature to screen the panels, install on a secondary slope of a roof, or set back from the edge of the roof.



**Window mounted AC should be mounted on side or rear of building.**



**Example of inappropriately screened external utility gas tank.**

## NOT RECOMMENDED

Removing historic shading devices rather than keeping them in an operable condition.

Replacing historic multi-paned window with new thermal windows utilizing false muntins.

Installing interior storm windows that allow moisture to accumulate and damage the window.

Installing new exterior storm windows which are inappropriate in size or color.

Replacing windows or transoms with fixed thermal glazing or permitting windows and transoms to remain inoperable rather than utilizing them for their energy conserving potential.

Not screening mechanical systems such as gas tanks, satellite dishes, or air conditioning units placed in the side yard from public view.

Installing solar devices on the historic building in a manner that damages historic roofing material or replaces it with an incompatible material and is not reversible.



**Although solar panels are installed behind a parking lot, the panels negatively impact the historic property.**



**Solar panels have been installed at the rear; however, because the house is situated on a corner, they are highly visible and negatively impact the historic character of the area.**

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# V. Additions, New Construction, Demolition and Relocation

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## A. Additions

An addition is an expansion of a building that increases the original size or footprint of the structure by constructing additional space. Some additions have been present for fifty years or more and as such have attained historic significance in their own right and contribute to the overall significance of the building. These additions should be retained. New additions should adhere to specific guidelines.

1. New additions to historic buildings should be placed to the rear of the building and should not exceed established heights.
2. New additions should be differentiated from the original building but should still be compatible in massing, size, scale, and architectural features so the new addition would not be mistaken for an original component of the historic building.
3. New additions should be constructed in a way that would allow the removal of the addition without impairing or damaging the integrity of the original form and fabric of the historic buildings.

4. The roofline of the addition should be lower than that of the existing building so that the addition would not be visible from the front façade.
5. The historic entrance to the building should remain the primary ingress, with the addition assuming a secondary importance to the function of the building.

## See Also:

**III. A. Orientation, Setback and Area of Influence**

**III. B. Design**

**III. E. Site Features and Landscaping**

**III. F. Outbuildings, Mechanical Systems and Accessory Structures**

## **B. New Construction**

1. A modern, non-historic building constructed within the Toccoa Downtown Historic District should be compatible in height, orientation, setback, and materials while still retaining a largely contemporary feeling.
2. Buildings located within the Toccoa Downtown Historic District do not exceed a height of three stories. New buildings constructed within the district should not exceed the established height.
3. When a newly constructed building exceeds one lot width, a change in design features is suggested in order to mirror traditional building widths of structures located adjacent to the new construction.
4. A new building should not be reproduction of a historic building. However, the usage of stylistic and material elements present on adjacent historic structures will soften the anachronistic and intrusive character of a new structure.
5. Buildings located within the Toccoa Downtown Historic District were historically oriented towards the major thoroughfares. New buildings constructed within the district should also be oriented towards the major thoroughfares.
6. Buildings located within the Toccoa Downtown Historic District have a setback that is generally commensurate with the width of the sidewalk. New buildings constructed within the district should also have setbacks that are commensurate with the width of the sidewalk.
7. New buildings constructed within the Toccoa Downtown Historic District should utilize building materials that are similar to those of adjacent structures.
8. New construction should be compatible with the adjacent historic structures. Compatibility can be expressed through the usage of similar exterior materials, architectural detailing, windows, and proportions. A new building should fit into the historic district stylistically while still expressing principals of modern design.

## **See Also:**

**III. A. Orientation, Setback and Area of Influence**

**III. B. Design**

**III. E. Site Features and Landscaping**

**III. F. Outbuildings, Mechanical Systems and Accessory Structures**

## **C. Demolition**

In considering a demolition request, the Historic Preservation Commission will consider plans for the site after demolition. Site development plans should be compatible with the historic district. Prior to the demolition of a building in the historic district, the property owner is responsible for recording the building through photographs and a site plan. If demolition is certain, the property owner is encouraged to salvage reusable architectural materials and features and to seek those that operate salvage businesses for the continued use of these materials.

A decision by the Commission approving or denying a COA for the demolition of buildings, structures, sites, trees or objects judged to be 50 years old or older is required by the Historic Preservation Ordinance.

### **See Also:**

**III. A.** Orientation, Setback and Area of Influence

**III. B.** Design

**III. E.** Site Features and Landscaping

**III. F.** Outbuildings, Mechanical Systems and Accessory Structures

## **D. Relocation**

The HPC will consider a proposed relocation based on the character and aesthetic interest of the building within its present setting.

The HPC will also consider the plans for the area to be vacated, possible damage to the physical integrity of the building, and the appropriateness of the new site. The selection and preparation of an appropriate and compatible new site introduces additional issues and considerations. Ideally, the new site should provide a context that is extremely similar in character to the original setting. Assessment of a relocation proposal will consider the compatibility of the new site in terms of topography, landscape character, and land use context, as well as the building's new setback, orientation, and distance from other buildings. Every effort should be made to ensure the integrity of the building is maintained in its new setting and context.

### **See Also:**

**III. A. Orientation, Setback and Area of Influence**

**III. B. Design**

**III. E. Site Features and Landscaping**

**III. F. Outbuildings, Mechanical Systems and Accessory Structures**

## APPENDICES

### APPENDIX A: Legal References

The city's Historic Preservation Commission operates under a variety of legal and planning documents that are available online.

[http://www.cityoftoccoa.com/document\\_center.cfm](http://www.cityoftoccoa.com/document_center.cfm)

The above link provide's access to Toccoa's Planning Department resource folder which includes the documents below:

- **Zoning Ordinance and Map**
- **Tree Ordinance**
- **Sign Ordinance**
- **Setback Requirements**
- **Historic Preservation Ordinance, Historic District Map and COA Application**

- **Open Meetings / Open Records Laws**

The best reference is the Handbook for Georgia Mayors and Council members on the Georgia Municipal Association website.

<http://www.gmanet.com/Assets/PDF/handbook/open.pdf>

- **Americans with Disabilities Act**

<http://www.ada.gov/>

## **APPENDIX B: Glossary of Terms**

**ALKYD RESIN PAINT** - A common modern paint using alkyd (one group of thermoplastic synthetic resins) as the vehicle for the pigment; often confused with oil paint.

**ALUMINUM SIDING** - Sheets of exterior architectural covering, usually with a colored finish, fabricated of aluminum 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.

**ARCH** - A structure 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 influence.

**ART DECO** - A style of decorative arts and architecture popular in the 1920s and 1930s characterized by its use of geometric, angular forms; also referred to as a Modern or Art Modern.

**ASBESTOS SIDING** - Dense, rigid board containing a high proportion of asbestos fibers bonded with Portland cement; resistant to fire, flame, or weathering and having a low resistance to heat flow. It is usually applied as large overlapping shingles. Asbestos siding was applied to many buildings in the 1950s.

**ASHLAR** - A style of stone work consisting of individual stones that are shaped and tooled to have even faces and square edges.

**ASPHALT SHINGLE** - A shingle manufactured from saturated roofing felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to weather.

**ASPHALT SIDING** - Siding manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to weather. It sometimes displays designs seeking to imitate brick or stone. Asphalt siding was applied to many buildings in the 1950s.

**BALLOON FRAMING** - A style of wood-house building that uses long, vertical 2" x 4"s for the exterior walls. These long "studs" extend uninterrupted, from the sill on top of the foundation, all the way up to the roof.

**BALUSTRADE** - A low barrier formed of balusters, or uprights, supporting a railing.

**BAY** - An opening or division along a face of a structure. For example, a wall with a door and two windows is three bays wide. A bay can also be a projection of a room or facade having windows.

**BOARD AND BATTEN** - A method of covering exterior walls using vertical boards, with narrow strips of wood or battens used to cover the joints between the boards; usually found on Gothic Revival-style buildings.

**BOLLARD** - A thick element, such as a post or curb, used to prevent or direct automobile or pedestrian traffic in an area.

**BOND** - The pattern for laying bricks.

**BRACKET** - A divide, ornamental, structural, or both, set under a projecting element, such as the eaves of a house.

**BULKHEAD** - The area below the display windows on the front facade of a commercial storefront.

**CAPITAL** - The topmost member, usually decorated or molded, of a column or pilaster.

**CASEMENT WINDOW** - A window that swings open along its entire length, usually on hinges fixed to the sides of the opening into which it is fitted.

**CASING** - The exposed trim molding, framing, or lining around a door or a window; may be either flat or molded.

**CENTER - HALL PLAN** - A plan in which the hall or passage extends through the center of a house and is flanked by two or more rooms.

**CLAPBOARD** - A long, narrow board with one edge thicker than the other, overlapped to cover the outer walls of frame structures; also known as a weatherboard. The exposed face of clapboard is usually less than 6 inches wide. This was a common outer face of nineteenth and early twentieth century buildings.

**CLASSICAL** - Embodying or based on the principles and forms of Greek and Roman architecture.

**CLIPPED GABLE** - A gable the peak of which is truncated for decorative effect; often the roof overhangs the missing peak.

**COLONIAL REVIVAL STYLE** - Late nineteenth and early twentieth century style that combines features of Classical and Colonial architecture.

**COLUMN** - A vertical shaft or pillar that supports or appears to support a load.

**COMMON BOND** - A method of laying brick wherein one course of headers is laid for every three, five, or seven courses of stretchers. (See brick bond illustrations in section 4.7.)

**CORBEL** - A projection (or building out) from a masonry wall, sometimes to support a load and sometimes for decorative effect.

**CORNERBLOCK** - A square piece, either plain or decorated, that forms a corner of a window or door surround.

**CORNER BOARDS** - Vertical boards nailed on the external corners of frame buildings to provide a method of finishing and joining the ends of the weatherboards.

**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.

**CUPOLA** - A small structure, usually polygonal, built on top of a roof or tower, mostly for ornament.

**DECK** - An uncovered porch, usually at the rear of a building; popular in modern residential design.

**DENTILS** - Small, closely spaced blocks, often tooth like, used as an ornamental element of a classical cornice.

**DORMER WINDOW** - An upright window, set in a sloping roof, with vertical sides and front, usually with a gable, shed, or hip roof.

**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 a cistern.

**DRESSED** - Descriptive of stone, brick, or lumber that has been prepared, shaped, or finished by cutting, planing, rubbing, or sanding one or more of its faces.

**DRY-VIT** - An artificial building material that has the same finish and texture as stucco.

**EAVES** - The projecting edges of a roof, usually above a cornice, designed to shed water beyond the faces of the walls of a building.

**ELEVATION** - An exterior view of a building or structure as seen from a ground-level perspective.

**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 with a roof which is structurally continuous with the roof of the main section 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 or alternating courses of stretchers and headers.

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

**FACADE** - The face of a building, especially the principal or front face showing its most prominent architectural features.

**FANLIGHT** - a semicircular window, usually above a door or window, with radiating muntins suggesting a fan.

**FASCIA** - A flat board with a vertical face that forms the trim along the edge of a flat 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 and doors on a building.

**FINIAL** - A formal ornament at the top of a canopy, gable, pinnacle, streetlight, etc.

**FLASHING** - A thin impervious material placed in 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 are laid alternately in each course, then

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 formed to be hidden and flush, giving a very uniform, flat siding appearance.

**FOOTPRINT** - The outline of a building's shape on the ground as seen from above.

**FOUNDATION** - The supporting portion of a structure below the first-floor construction, or below grade, including footings.

**GABLE** - The triangular portion of a wall formed or defined by the two sides of a double-sloping roof; often referred to as an "A" roof.

**GAMBREL ROOF** - A gable roof more or less symmetrical, having four inclined surfaces, the pair meeting at the ridge having a shallower pitch.

**HEADER** - A brick laid across the thickness of a wall to bond together different wythes of a wall; the exposed end of a brick.

**HIP ROOF** - A roof that slopes back equally from each side a building. A hip roof can have a pyramidal form or have a slight ridge.

**IN-KIND** – When replacing a building element, the preferred practice is to replace the material using the same material type or species, dimension, texture, or detailing to retain the historic integrity of the building.

**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 laths are nailed.

**KEystone** - The central wedge-shaped stone at the crown of an arch or in the center of a lintel.

**LINTEL** - A beam of wood or stone that spans an opening; in masonry construction it frequently supports the masonry above the opening.

**MANSARD ROOF** - A modification of the hipped roof in which each side has two planes, the upper being shallower. This roof is characteristic of the Second Empire style.

**MULLION** - A vertical member dividing a window area and forming part of the window frame.

**MUNTIN** - The strip of wood separating the panes of a window sash.

**PANEL** - A portion of flat surface set off by molding or some other decorative device.

**PARAPET** - A low wall along a roof or terrace, used as decoration or protection.

**PATIO** - An open, outdoor living space adjacent to a building, usually surfaced with stone, tiles, or concrete and at ground level.

**PEDIMENT** - A crowning element of porticoes, 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.

**PILASTER** - A shallow pier or rectangular column projecting only slightly from or engaged to a wall. Pilasters are usually decorated like columns with a base, shaft, and capital. A pilaster is used to stabilize long and/or tall walls.

**PORTE COCHERE** - A roofed passageway large enough for wheeled vehicles to pass through.

**PRIMARY VIEW** - The view of an object considered the direct, most important angle of an object. It is followed by secondary and tertiary views.

**QUOINS** - Ornamental blocks of wood, stone, brick, or stucco placed at the corners of a building and projecting slightly from the front of the façade.

**RAFTERS** - Structural timbers rising from the plate at the top of a wall to the ridge of the roof and supporting the roof covering.

**REHABILITATION** - The act or the process of making possible a compatible use for a property through repair, alterations, and additions while preserving the portions or the features that convey the property's historical, cultural, or architectural values.

**REPOINTING** - A rehabilitation/maintenance process that involves replacing the mortar that forms the shallow grooves between layers of brick.

**RESTORATION** - The act or the 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 the reconstruction of missing features from the restoration period.

**SASH** - The frame, usually of wood, that holds the pane(s) of glass in a window; may be movable or fixed; may slide in a vertical plane or may be pivotal.

**SCALE** - Created by the size of units of construction and architectural detail, is the relationship between forms as well as the relationship of the human form to a building.

**SECONDARY VIEW** - The manner of viewing an object that involves a second angle, not the angle that is considered the direct, primary vista.

**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.

**SILL** - A heavy horizontal timber positioned at the bottom of the frame of a wood structure, which rests on top of the foundation; also, the horizontal bottom member of a door or window frame.

**STRETCHER** - The long face of a brick when laid horizontally.

**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 border or casing 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.

**TERTIARY VIEW** - The third most important angle or view of an object.

**TEXTURED SIDING** - Wood cut in various flat patterns, such as half-rounds or scallops, and applied to portions of façades to create a picturesque or romantic look. This treatment was generally used in Queen Anne–style buildings. Surface textures are often found in diamond, scallop, staggered butt, or composite patterns.

**TONGUE AND GROOVE** - A joinery system in which boards are milled with a tongue on one side and a groove on the other so that they can be tightly joined with a flush surface alignment.

**TOUTS-ENSEMBLE** - A French phrase meaning that the significance or quality of an entire district, area, or collection is greater than that of any of its individual parts.

**TRANSOM** - A light or window over a door of entrance way.

**VERNACULAR** - In architecture, as in language, the non-academic local expressions of a particular region. For example, a vernacular Greek Revival structure may exhibit forms and details that are derived from the principles of formal Classical

architecture but are executed by local builders in an individual way that reflects local or regional material needs, tastes, climactic conditions, technology, and craftsmanship.

**VINYL SIDING** - Sheets of thermal plastic compound made from chloride or vinyl acetates, as well as some plastics made from styrene and other chemicals, usually fabricated to resemble clapboard.

**WEATHERBOARDING** - Wood siding consisting of overlapping horizontal boards usually thicker at one edge than the other.

**WOOD GRAINING** - A decorative painted treatment on woodwork, usually used to simulate exotic or costly woods, sometimes to the point of abstraction.

**WROUGHT IRON** - Iron that is rolled or hammered into shape, never melted.

**WYTHER** is a continuous vertical section of masonry one unit in thickness. A wythe may be independent of, or interlocked with, the adjoining wythe(s). A single wythe of brick that is not structural in nature is referred to as a veneer.

## **APPENDIX C: Tax Incentives for Historic Preservation**

federal and state government tax incentives are available for owners of a historic property who carry out a substantial rehabilitation. All properties must be listed in, or eligible for, the National/Georgia Register of Historic Places, either individually or as part of a National /Georgia Register Historic District. Project work must meet the Secretary of the Interior's/Department of Natural Resources Standards for Rehabilitation.

### **1. FEDERAL TAX INCENTIVES**

Federal tax incentives are available for owners of an income producing historic property who carry out a substantial rehabilitation.

<http://georgiashpo.org/tax-federalprograms>

- **Federal Rehabilitation Investment Tax Credit (RITC): 20 percent**

A federal income tax credit equal to 20 percent of the project's qualified rehabilitation expenses available ONLY for income-producing properties. All properties must be listed in, or eligible for, the National Register of Historic Places, either individually or as part of a National Register Historic District. Project work must meet the Secretary of the Interior's Standards for Rehabilitation. The application is first reviewed by the Historic Preservation Division (HPD), then forwarded to the National Park Service for review and approval. This program is available nationwide.

- **Federal Rehabilitation Tax Credit (RITC): 10 percent**

A federal income tax credit equal to 10 percent of the project's qualified rehabilitation expenses is available for non-historic buildings placed in service before 1936. The building must be rehabilitated for non-residential use and must meet three criteria: at least 50 percent of the existing external walls must remain in place as external walls, at least 75 percent of the existing external walls must remain in place as either external or internal walls, and at least 75 percent of the internal structural framework must remain in place. There is no formal review process for rehabilitations of non-historic buildings. National Park Service Fact Sheet

- **Charitable Contribution Deduction: Easements**

The charitable contribution deduction is taken in the form of a conservation easement, and enables the owner of a "certified historic structure" to receive a one-time tax deduction. A conservation easement ensures the preservation of a building's facade by restricting the right to alter its appearance. Qualified professionals should be consulted on the matters of easement valuations and the tax consequences of their donation. To be eligible for the charitable contribution deduction, a property must be listed in the National Register of Historic Places, either individually or as a contributing building within a historic district. If located in a National Register Historic District, a Part 1 must be submitted to HPD for review and certification by NPS.

## 2. GEORGIA STATE TAX INCENTIVES

State tax incentives are available for owners of a historic property who carry out a substantial rehabilitation. All properties must be listed in, or eligible for, the National/Georgia Register of Historic Places, either individually or as part of a National/Georgia Register Historic District. Project work must meet the Secretary of the Interior's Standards for Rehabilitation and the Georgia Department of Natural Resources Standards for Rehabilitation.

<http://georgiashpo.org/tax-stateprograms>

- State Preferential Property Tax Assessment for Rehabilitated Historic Property – Freezes the county property tax assessment for more than 8 years. Available for personal residences as well as income-producing properties. Owner must increase the fair market value of the building by 50 – 100%, depending on its new use.
- State Income Tax Credit for Rehabilitated Historic Property – The Georgia State Income Tax Credit Program for Rehabilitated Historic Property allows eligible participants to apply for a state income tax credit equaling 25 percent of qualifying rehabilitation expenses capped at \$100,000 for a personal residence, and \$300,000, \$5 million or \$10 million for all other properties.

*Note: Historic residential and commercial properties are eligible to participate in both programs. A property must be a "certified structure," which means it must be listed in the National/Georgia Register(s) of Historic Places. The Historic Preservation Division must certify the rehabilitation.*

## **APPENDIX D: Historic Preservation Resources**

### **1. STATE ORGANIZATIONS**

#### **Georgia Mountains Regional Commission (GMRC) Preservation Planner**

1310 West Ridge Road  
Gainesville, GA 30301  
Phone 770-538-2619  
<http://www.gmrc.ga.gov/>

#### **Historic Preservation Division (GA SHPO)**

Georgia Department of Natural Resources  
DNR Historic Preservation Division  
Jewett Center for Historic Preservation  
2610 GA Hwy 155, SW  
Stockbridge, GA 30281  
Telephone: 770-389-7844 // Fax: 770-389-7878  
<http://georgiashpo.org>

#### **The Georgia Trust for Historic Preservation**

1516 Peachtree Street, NW  
Atlanta, GA 30309  
Phone 404-881-9980  
<http://www.georgiatrust.org>

#### **Georgia Historical Society**

ATLANTA OFFICE  
260 14th Street, N.W., Suite A-148  
Atlanta, GA 30318  
Tel 404.382.5410  
Fax 404.671.8570

#### **SAVANNAH HEADQUARTERS**

501 Whitaker Street  
Savannah, GA 31401  
Tel 912.651.2125

Fax 912.651.2831  
Toll Free 877.424.4789  
<http://georgiahistory.com/>

### **2. NATIONAL ORGANIZATIONS**

Among the federal resource that provide assistance in historic preservation, the National Park Service within the Department of the Interior and the National Trust for Historic Preservation, chartered by the federal government are primary resources. These two organizations offer a wealth of expertise and services, including grant and funding assistance, publications, training, and technical assistance. To learn more about any of their services or about other federal services, check with their offices, the state historic preservation offices, historic preservation associations, libraries, or local, state, or regional historic societies.

- **National Park Service**

For decades, the National Park Service (NPS) has led federal efforts to preserve this country's cultural heritage by providing a variety of historic preservation services through their various cultural resource programs. NPS's Heritage Preservation Services (HPS) focuses on preserving and protecting American battlefields, historic buildings, natural historic landmarks, and tribal culture heritage. NPS sets the standards for all aspects of preservation from research to documentation to repair work. Their other services include: developing technical preservation techniques, publishing and distributing technical information about historic preservation, providing training and workshops on all facets of historic preservation from planning to preservation methods, administering the Preservation Tax Incentives program, monitoring the status of the National Historic Landmarks, managing

the Historic Preservation Fund grants-in-aid program, and managing all aspects of the National Register of Historic Places. The NPS offers many publications including nationally recognized standards with helpful guidelines, popular "hands-on" bulletins dealing with repair and replacement issues, and documentary videotapes for workshops and classrooms. Many NPS publications are available online to help in planning activities and preservation projects:  
<http://www.nps.gov/history/publications.htm>

***For more information:***

National Park Service Cultural Resources  
<http://www.cr.nps.gov/>

- **National Trust for Historic Preservation**  
The National Trust for Historic Preservation (NTHP) is a leading advocate and educator for historic preservation demonstrating that preserving our heritage improves the quality of life in American by saving diverse historic places and revitalizing our communities. The National Trust acts as an information clearinghouse on preservation practice, as curator of a collection of historic American homes, and as an advocate for federal, state, and local legislation protecting architectural, cultural, and maritime heritage. The National Trust offers grants, loans, consultation and technical services, and publication. The NTHP Library Collection, one of the most extensive collections of historic preservation resources available, is located at the University of Maryland Hornbake Library in College Park, MD.  
<http://www.lib.umd.edu/NTL/>

***For more information:***

The National Trust for Historic Preservation  
1785 Massachusetts Ave., NW

Washington, DC 20036  
(800) 944-6847  
<http://www.nationaltrust.org>

- **Advisory Council on Historic Preservation**  
The Advisory Council on Historic Preservation (ACHP), established in 1966, is an independent Federal agency that promotes the preservation, enhancement, and productive use of our Nation's historic resources, and advises the President and Congress on national historic preservation policy. <http://www.achp.gov/>
- **Federal and Tribal Historic Preservation Programs and Offices**  
<http://www.achp.gov/programs.html>
  - **Federal Agency Historic Preservation Programs and Officers.**  
With passage of the National Historic Preservation Act in 1966, Congress made the Federal government a full partner and a leader in historic preservation.
  - **Tribal Historic Preservation Office (THPO)**  
The tribes on the National Park Service's list assumed the responsibilities of the SHPO for compliance on their tribal lands. They have designated Tribal Historic Preservation Officers (THPOs) whom Federal agencies consult in lieu of the SHPO for undertakings occurring on, or affecting historic properties on, tribal lands.

***For more information:***

Advisory Council on Historic Preservation  
1100 Pennsylvania Ave., NW, Suite 809  
Washington, DC 20004

### **3. MISCELLANEOUS ORGANIZATIONS**

#### **Alliance for Historic Landscape Preservation**

82 Wall Street, Suite 1105  
New York, NY 10005  
<http://www.ahlp.org/>

#### **American Association for State and Local History**

1717 Church St.  
Nashville, TN 37203-2991  
<http://www.aaslh.org/>

#### **American Institute for Conservation of Historic and Artistic Works**

1717 K St., Suite 200  
Washington, DC 20006  
<http://aic.stanford.edu>

#### **American Institute of Architects**

1735 New York Ave., NW  
Washington, DC 20006-5292  
<http://www.aia.org/>

#### **American Planning Association**

1776 Massachusetts Ave., NW  
Washington, DC 20036-1904  
<http://www.planning.org/>

#### **American Society of Landscape Architects**

636 Eye Street, NW  
Washington, DC 20001-3736  
<http://www.asla.org/>

#### **Association for Preservation Technology International**

3085 Stevenson Drive, Suite 200

Springfield, IL 62703  
<http://www.apti.org/>

#### **The Association for Living Historical Farms and Agricultural Museums**

8774 Route 45 NW  
North Bloomfield, OH 44450  
<http://www.alhfam.org>

#### **The Civil War Preservation Trust**

1331 H Street, NW, Suite 1001  
Washington, DC 20005  
<http://www.civilwar.org/>

#### **League of Historic America Theatres**

616 Water Street, Suite 320  
Baltimore, MD 21202  
<http://www.lhat.org/>

#### **National Alliance of Preservation Commissions**

325 South Lumpkin Street  
Founders Garden House  
Athens, GA 30602  
<http://www.sed.uga.edu/pso/programs/napc/napc.htm>

#### **National Building Museum**

401 F St., NW  
Washington, DC 20001  
<http://www.nbm.org/>

#### **National Housing and Rehabilitation Association**

1625 Massachusetts Ave, NW, Suite 601  
Washington, DC 20036  
<http://www.housingonline.com/>

#### **National Railway Historical Society**

100 North 17th Street

Philadelphia, PA 19103  
<http://www.nrhs.com/>

**Rails-to-Trails Conservancy**  
1100 17th Street, 10th floor, NW  
Washington, DC 20036  
<http://www.railtrails.org>

**Saving Graves: Cemetery Preservation Alliance**  
573 Harshberger Rd  
Johnstown, PA 15905  
<http://www.savinggraves.org/>

**Society of Architectural Historians**  
1365 N. Astor Street  
Chicago, Illinois 60610  
<http://www.sah.org/>

#### 4. LEGISLATION

**National Historic Preservation Act of 1966** (as amended) (NHPA), Pub. L. No. 89-665; Pub. L. No. 96-515; 80 Stat. 915; 94 Stat. 2997; 16 U.S.C. § 470.

<http://www.achp.gov/nhpa.html>

The National Historic Preservation Act established a federal policy to protect historic sites and values in cooperation with other nations, states, and local governments. It establishes a program of grants-in-aid to states for historic preservation activities.

Subsequent amendments designated the State Historic Preservation Officer as the individual responsible for administering programs in the states. The Act also creates the President's Advisory Council on Historic Preservation.

**Georgia Historic Preservation Act** (1980, 1989) sections 44-10-20 through 44-10-31

[http://georgiashpo.org/sites/uploads/hpd/pdf/GA\\_Hist\\_Pres\\_Act.pdf](http://georgiashpo.org/sites/uploads/hpd/pdf/GA_Hist_Pres_Act.pdf)

The State of Georgia's Historic Preservation Act, based on the National Historic Preservation Act, is the basis for Toccoa's Historic Preservation Ordinance. The Act provides for the establishment of Historic Districts and the means to control development within the Districts including the Historic Preservation Commission and the Design Review process.

#### **Section 106**

Section 106 requires federal agencies to consider the effects on historic properties of projects they carry out, assist, permit, license, or approve (undertakings). Federal agencies must also provide the ACHP a reasonable opportunity to comment on such undertakings before the approval of the expenditure of any federal funds on the undertaking or before the issuance of any license. Agencies comply with Section 106 through the process in the implementing regulations, "Protection of Historic Properties" (36 CFR Part 800).

A fundamental goal of the Section 106 process is to ensure that federal agencies consult with interested parties to identify and evaluate historic properties, assess the effects of their undertakings on historic properties, and attempt to negotiate an outcome that will balance project needs and historic preservation values.

Section 106 review encourages, but does not mandate, a preservation outcome and recognizes that sometimes there is no way for a project to proceed without affecting historic properties. Based on the information gathered through the Section 106 process, a federal agency may make an informed

decision to approve, change, or deny a project. Therefore, the outcome of Section 106 reviews can range from avoidance of historic properties to the acceptance of extensive adverse effects to historic properties. The Section 106 process ensures that a federal agency assumes responsibility for the consequences of its undertakings on historic properties.

The regulations implementing Section 106 can be found on the ACHP's Web site at: <http://www.achp.gov/regs-revo4.pdf>.

### **National Environmental Policy Act (NEPA)**

The National Environmental Policy Act (NEPA) requires federal agencies to integrate environmental values into their decision making processes by considering the environmental impacts of their proposed actions and reasonable alternatives to those actions.

To meet NEPA requirements federal agencies prepare a detailed statement known as an Environmental Impact Statement (EIS). EPA reviews and comments on EISs prepared by other federal agencies, maintains a national filing system for all EISs, and assures that its own actions comply with NEPA. <http://www.epa.gov/compliance/nepa/>

### **Section 4(f)**

Section 4(f) refers to the original section within the U.S. Department of Transportation Act of 1966 which provided for consideration of park and recreation lands, wildlife and waterfowl refuges, and historic sites during transportation project development. The law, now codified in 49 U.S.C. §303 and 23 U.S.C. §138, applies only to the U.S. Department of Transportation (U.S. DOT) and is implemented by the Federal Highway Administration (FHWA) and the Federal Transit Administration through the Code of Federal Regulations (CFR) 774.

<http://environment.fhwa.dot.gov/section4f/default.aspx>

## **5. TECHNICAL PUBLICATIONS**

### **1. *National Register Bulletins.***

Provides guidance to document, evaluate and nominate historically significant sites to the National Register. Includes four sections on the Basics, Property Types, Technical Assistance, and General Guidance.

<http://www.cr.nps.gov/nr/publications/bulletins.htm>

### **2. *The Secretary of the Interior's Standards for the Treatment of Historic Properties: With Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings.*** Kay D. Weeks and Anne E. Grimmer. Washington, DC: U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Heritage Preservation Services, 1995, 188 p.

The Secretary of the Interior's Standards are the basis for evaluating proposed design changes proposed in Historic Districts. The Standards are elaborated in local communities Design Guidelines to establish an interpretation for an individual community.

<http://www.nps.gov/hps/tps/standguide/>

3. **Preservation Briefs:** Technical Preservation Service (TPS), National Park Service.

TPS provides easy-to-read guidance for homeowners, preservation professionals, organizations, and government agencies on preserving, rehabilitating and restoring historic buildings.

<https://www.nps.gov/tps/how-to-preserve/briefs.htm>

1. 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. The 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 Siding 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 Building Exteriors
17. Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character
18. Rehabilitating Interiors in Historic Buildings—Identifying Character-Defining Elements
19. The Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster—Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron
28. Painting Historic Interiors
29. The Repair, Replacement, and Maintenance of Historic Slate Roofs
30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass
34. Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37. Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings

- 40. Preserving Historic Ceramic Tile Floors
- 41. The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
- 42. The Maintenance, Repair and Replacement of Historic Cast Stone
- 43. The Preparation and Use of Historic Structure Reports
- 44. The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
- 45. Preserving Historic Wooden Porches
- 46. The Preservation and Reuse of Historic Gas Stations
- 47. Maintaining the Exterior of Small and Medium Size Historic Buildings
- 48. Preserving Grave Markers in Historic Cemeteries
- 49. Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement
- 50. Lightning Protection for Historic Buildings

**6. JOURNALS**

Historic preservation associations often publish a journal, newsletter, or magazine about a geographic area (local, regional, or state) or about a specific architectural style or historic interest. A few specific journals are listed below to provide an indication of the variety available. To find out what other publications are available locally, check with a library or an organization in your area. Those journals listed with a web address are available free online.

**Association for Preservation Technology International**

3085 Stevenson Drive, Suite 200  
 Springfield, IL 62703  
<http://www.apti.org/>

**Common Ground: Preserving Our Nation's Heritage**  
 National Park Service

U.S. Department of the Interior  
<http://www.cr.nps.gov/CommonGround/>

**CRM: The Journal of Heritage Stewardship**

National Park Service  
 U.S. Department of the Interior  
<http://www.cr.nps.gov/CRMJournal/>  
 From 1978 through 2002, known as **CRM Cultural Resource Management**: [http://crm.cr.nps.gov/GCI Newsletters](http://crm.cr.nps.gov/GCINewsletters)  
 Getty Conservation Institute  
 1200 Getty Center Drive  
 Los Angeles, CA 90049-1679  
<http://www.getty.edu/conservation/publications/newsletters/>

**Heritage News**

National Park Service, U.S. Department of the Interior  
[http://heritagenews.cr.nps.gov/index/Index\\_Head.cfm](http://heritagenews.cr.nps.gov/index/Index_Head.cfm)

**History News**

American Association for State and Local History  
 1717 Church St.  
 Nashville, TN 37203-2991  
<http://www.aaslh.org/>

**National Trust for Historic Preservation Preservation Magazine**

The Magazine of the National Trust for Historic Preservation  
 1785 Massachusetts Ave, NW  
 Washington, DC 20036-2117  
<http://www.nationaltrust.org/magazine/>

**Old House Journal**

P.O. Box 420235  
 Palm Coast, FL 32142-0235  
<http://www.oldhousejournal.com/>

## 7. BOOKS

The following is a list of useful documents relating to Architectural Styles, Architectural History and Planning, Architectural Conservation, Historic Preservation, Preservation Law.

Burden, Ernest. *The Illustrated Dictionary of Architecture*. New York: McGraw-Hill, 2002.

Burden, Ernest. *The Illustrated Dictionary of Architectural Preservation*. New York: McGraw-Hill, 2004.

Fram, Mark. *Well-Preserved: The Ontario Heritage Foundation's Manual of Principles and Practice for Architectural Conservation*. Ontario: Boston Mills Press, 2003.

Irwin, J. Kirk. *Historic Preservation Handbook*. New York: McGraw-Hill, 2003.

Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Random House, 1961.

King, Thomas F. *Cultural Resource Laws & Practice: An Introductory Guide*. Walnut Creek, CA: AltaMira Press, 2004.

Labine, Clem and Carolyn Flaherty. *The Original Old-House Journal Compendium*. Woodstock, NY: The Overlook Press, 1983.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1984.

Miller, Julia. *A Layperson's Guide to Historic Preservation Law: A Survey of Federal, State, and Local Laws Governing*

*Historic Resource Protection*. Washington, D.C.: National Trust for Historic Preservation, 2000.

Rypkema, Donovan D. *The Economics of Historic Preservation: A Community Leader's Guide*. Washington, D.C.: National Trust for Historic Preservation, 1994.

Tyler, Norman. *Historic Preservation: An Introduction to its History, Principles, and Practice*. New York: W.W. Norton & Company, Inc., 1994.

Weaver, Martin E. *Conserving Buildings: A Manual of Techniques and Materials*. New York: John Wiley & Sons, Inc., 1997.

**8. TOCCOA MAIN STREET DISTRICT RESTORATION SUCCESS STORIES 2007 -2017**



1. Doyle Street before after removal of canopies, building facade restorations and streetscape improvements.



The Toccoa Record Rehabilitation  
2007-2008



3. The Toccoa Record before and after removal of canopies, building façade restoration and streetscape improvements.



104 West Doyle Street - 2006

The removal of the concrete canopy has brought new energy and civility to light.

Membership No. 71284218  
Photos courtesy of the Toccoa HPC

2. 104 Doyle Street before and after removal of canopies, building façade restoration and streetscape improvements.



These two images illustrate the rate of change in downtown Toccoa once the concrete canopies were removed.

Membership No. 71504518  
Photos Courtesy of Toccoa HPC

4. Doyle Street streetscape improvements.



Circa 2002 July 2008  
 Following the removal of the concrete canopies a vision of early 20th century America emerged.

Membership No. 715045518  
 Photos courtesy of the Toccoa HPC

5. Doyle Street before and after removal of canopies, Belk building façade restoration and streetscape improvements.



2007 2008  
 Following the removal of the concrete canopies a vision of early 20th century America emerged.  
 Photos courtesy of the Toccoa HPC

6. Doyle Street before and after building façade restoration, which included rebuilding the historic arcade arch.



2007 2008

7. Doyle Street before and after building façade restoration.



2007 2008  
 Mid twentieth century metal veneer was carefully removed to reveal hidden potential.  
 Toccoa, Georgia

8. Doyle Street before and after building façade restoration.



Work continues as the people of Toccoa work to restore the integrity of their town  
2007 - 2008  
Photos courtesy of the Toccoa HPC



9. Doyle Street before and after building façade restoration.



2007



2008

11. Sage Street before and after building façade restoration.



Detailed architectural assessments and sound rehabilitation plans reveal details long forgotten.  
2000 - 2008



10. Pond Street before and after building façade restoration.



Toccoa Railroad Depot before restoration



Toccoa Railroad Depot today

The Railroad Depot marked the beginning in a new era for the people of Toccoa.

Membership No. 71304518  
Photos courtesy of the Toccoa HPC.

12. Toccoa Depot before and after building restoration.

