

# Valdosta Historic District Design Guidelines

## *Section C: Subarea III*

*Commercial & Institutional Character, Rehabilitation, Site & Setting, Additions and New Construction*



North Patterson Street Scene, ca. 1880-1890

Photographer Unknown

Courtesy Georgia Archives, Vanishing Georgia Collection, Image low113b



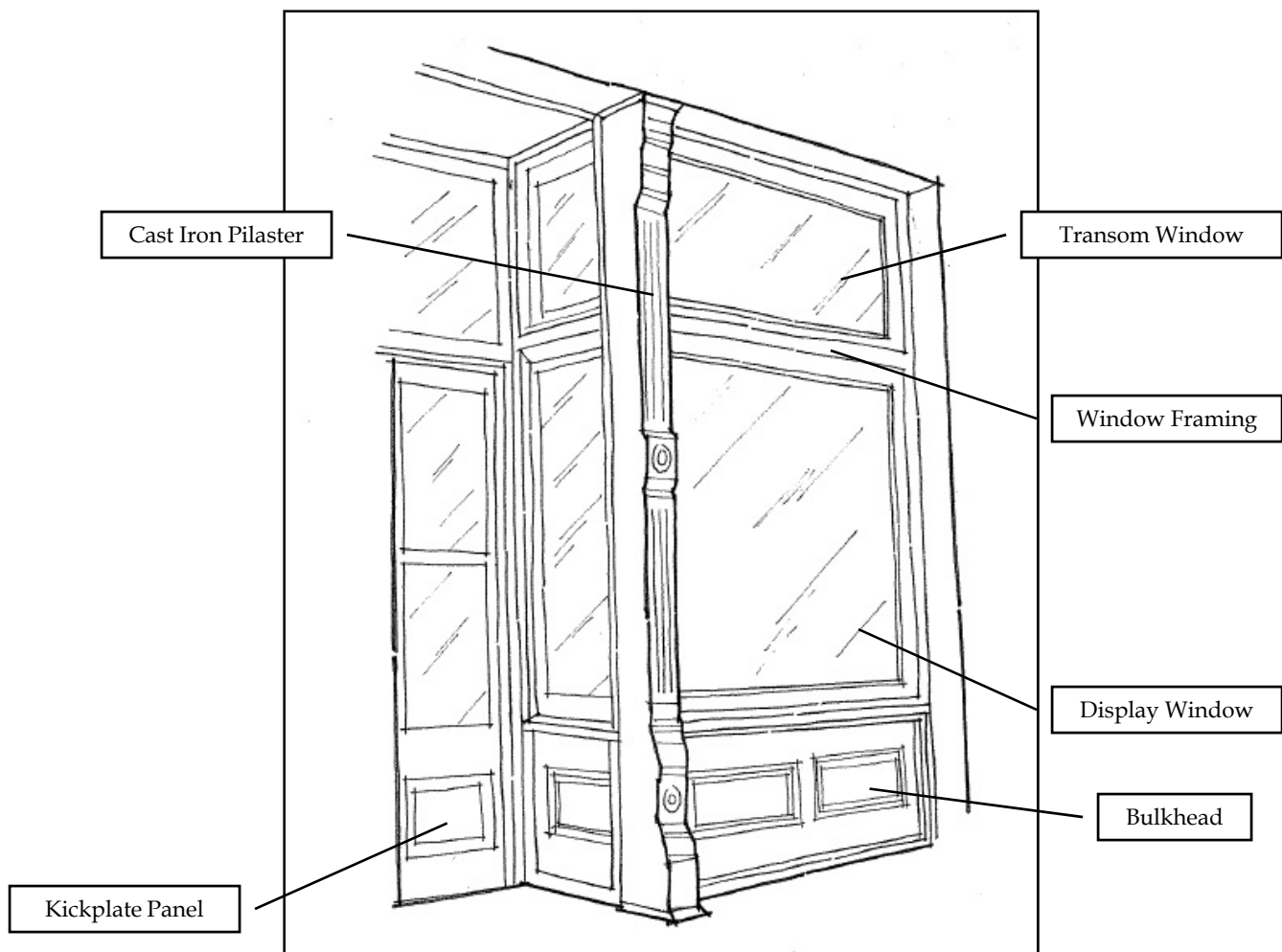
# Commercial & Institutional Character

## *Commercial and Institutional Historic Character*

Commercial and institutional buildings are the centers of a community and retaining their historic character is vital to maintaining the identity of an area.

Commercial and institutional buildings tend to be characterized by their style, rather than their type. Historic commercial buildings generally consist of two main elements: a storefront and an upper façade. The interior of the storefront consists of a large, open space for the presentation of goods. Offices, storage space, and residential space are located in the rear or upper floors. Similarly, churches and halls and public buildings have a large room for services and meetings, and other functions are irregularly arranged around this primary service.

The Valdosta Historic District contains a variety of commercial and institutional buildings that reflect the changing character and aesthetics of the city over time, as well as the efforts of merchants and institutions to establish their uniqueness and character through architecture.



# Commercial & Institutional Character

## Commercial and Institutional Buildings

### *Vernacular Commercial*

- Vernacular commercial buildings are simple, rectangular, one-story buildings with simple gable roofs. Parapetted facades are often used to decorate front elevations.
- A small porch or overhang may protect the front entrance to the building.
- Vernacular commercial buildings were usually constructed as small neighborhood stores and are scattered throughout the Valdosta Historic District, rather than confined to Subarea III.



Vernacular Commercial Building at Sustella Avenue and Gordon Street.

### *Italianate*

- Most commercial buildings in downtown Valdosta are constructed in the commercial Italianate style that was used throughout Georgia in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.
- Masonry construction, two to three stories high.
- Upper facades with tall and narrow windows with arched or rectangular sash, often ornamented with decorative hoods or brickwork.
- Decorative cornice of wood, cast iron or corbelled brick used to define the roofline of the flat-roofed building.
- Use of pilasters, quoins and other architectural elements for ornamentation.



Italianate Building on N. Ashley Street.



Italianate Building on N. Patterson Street.

# Commercial & Institutional Character

## Commercial and Institutional Buildings

### *Queen Anne/Folk Victorian*

- Popular during the late 19th century.
- Masonry construction, using polychromatic, patterned, and textured masonry units.
- Use of decorative beltcourses.
- Roof features, such as steeply pitched turrets or decorative gables.
- Decorative cornice of wood, cast iron or corbelled brick used to define the roofline.
- Tall, narrow windows with rectangular or arched sash.



C.C. Varnedoe & Co. at 134 N. Patterson Street.

### *Gothic Revival*

- Popular from the mid to late 19th century.
- Pointed arch windows.
- Masonry construction, using polychromatic, patterned, and textured masonry units.
- Vertical emphasis.



Converse Building at 121-123 N. Patterson Street.



# Commercial & Institutional Character

## Commercial and Institutional Buildings

### *Richardsonian Romanesque*

- Popular during the late 19<sup>th</sup> century.
- Constructed of monochromatic masonry with heavy, rock-faced blocks of stone.
- Arched windows and use of Syrian, half-circle arches.
- Steeply pitched roof and use of towers.
- Decorative beltcourses.



First Baptist Church at 200 W. Central Avenue.

### *Renaissance Revival*

- Popular from the late 19<sup>th</sup> century through the early 20<sup>th</sup> century.
- Constructed of masonry.
- Rectangular shape.
- Massive cornice.
- Use of stringcourses.
- Smooth wall planes, except for decorative window surrounds. Can have rusticated first floor.



McKey Building at 101 E. Central Avenue

## Commercial and Institutional Buildings

### *Neoclassical Revival*

- Popular from the late 19<sup>th</sup> through the early 20<sup>th</sup> centuries.
- Largely derived from Early Classic Revival and Greek Revival forms.
- Use of classical colonnades.
- Low-pitched, often hipped roofs. Use of balustrades along rooflines.
- Linteled rather than arched windows.
- Classical decorative features.



Lowndes County Courthouse, constructed 1905, designed by Frank Wilburn.

### *Spanish Colonial Revival and Mission Styles*

- Two styles popular from the late 19<sup>th</sup> century through the early 20<sup>th</sup> century.
- Inspired by colonial buildings in California and Florida.
- Masonry construction, often covered with stucco.
- Tile roofs are a common decorative feature.
- Curved parapets are another decorative feature.



Spanish Colonial Revival/Mission Style design at 211-213 S. Ashley Street.

# Commercial & Institutional Character

## Commercial and Institutional Buildings

### *Art Deco and Art Moderne*

- Popular during the early to mid-20<sup>th</sup> century.
- Both styles reflect an interest in creating modern design using modern materials.
- Art Deco uses ornament of rectilinear and geometric forms to create planes of decoration on the wall surface and emphasize verticality.
- Art Deco uses multiple materials and colors to create interest.
- Art Moderne uses streamlined curves set in planes to create smooth, modern style.
- Art Moderne often uses elements such as porthole windows and structural glass and glass block windows.



Dosta Theatre at 122 N. Ashley Street.

### *International*

- Rectangular shape, including a flat roof and smooth wall surfaces.
- Masonry construction or veneer, often stuccoed and painted a light color to create a smooth surface.
- Bands of windows with minimal external reveal.
- Emphasis on horizontality and rectangular shapes.
- Use of modern materials in structure and features.



Western Auto Building on Central Avenue demonstrates the effects of International-style architecture on vernacular commercial buildings.



## Commercial and Institutional Buildings

### *Residential Conversions*

- Several residential buildings within the Valdosta Historic district have been converted to commercial use.
- These buildings should be guided by the residential guidelines.



Residential Conversion on Gordon Street.



Sign indicating a Residential Conversion.



# Valdosta Historic District Design Guidelines

## *Commercial Rehabilitation*



Roberts Building on W. Hill Avenue, Ca. 1900

Photographer Unknown

Courtesy Georgia Archives, Vanishing Georgia Collection, Image low034





## Commercial Storefronts

Commercial storefronts were historically designed to be aesthetically pleasing to the pedestrian shopper and to enticingly display goods, drawing consumers into the store. The historic storefront was often one of the first features of a building to be altered, as shopkeepers attempted to keep in style.

### *Display Windows*

- Historic display windows should be preserved and maintained.
- Tinted glass should not be used on historic storefronts. Only clear glass is appropriate for historic commercial buildings. Awnings, interior blinds, or interior shades can be used for shade and privacy.
- Window mullions or framing should be constructed of wood, copper, bronze metal, cast iron, or steel. Raw aluminum is generally not appropriate.
- Raw aluminum may be appropriate in limited situations for only for mid-20<sup>th</sup> century, International-inspired commercial buildings
- Replacement display windows should match the original in size, shape, and division of lights.
- Replacement display windows should have a traditionally scaled and transparent appearance, with large lights and minimal structural divisions.
- See Preservation Brief #11 for more assistance with the maintenance and design of historic storefronts (see Appendix B).



Inappropriate replacement of display windows with contemporary design.



Appropriate maintenance of historic storefront with cast iron pilasters.



Inappropriate installation of an air-conditioning unit within a transom window.

### *Transom Windows*

- Historic transom windows should be preserved and maintained.
- Transom windows should not be obscured.

# Commercial Rehabilitation

## Commercial Storefronts

### *Doors*

- Historic doors and entries should be preserved and maintained.
- Replacement doors and entries should match the original in design, materials, and placement.
- Solid doors are not appropriate for historic commercial buildings.
- The style of the door should be appropriate to the style of the building. Highly decorative doors are rarely appropriate for a historic commercial building.
- A wood door with a large single light is usually the most appropriate replacement for a historic commercial building. The size and shape of the glazing and the kickplate panel should be proportional to the rest of the storefront.
- A metal door with a dark or bronze anodized finish and a wide stile is also acceptable. Raw aluminum or other silver metals are generally not appropriate.
- Doors framed in raw aluminum are appropriate in limited situations, only for mid-20<sup>th</sup> century, International-inspired commercial buildings.



Inappropriate solid metal door.



Inappropriate Colonial Revival style door surround.

### *Bulkheads*

- Historic bulkheads should be preserved and maintained.
- Replacement bulkheads should match the original in design, size, shape, and materials.
- New bulkheads should be constructed of wood, brick, painted metal, or glazed tile. New bulkheads should be appropriate to the style of the building.

Historic bulkheads should be maintained.



Bulkheads should not be replaced with an incompatible material.

## Upper Facades

The upper stories of commercial buildings were traditionally used as offices, residential, and storage areas. Maintaining the character of these spaces is important to preserving Valdosta's distinctive atmosphere.

### *Windows*

- Upper façade windows should be retained and maintained.
- Deteriorated windows should be repaired, rather than replaced.
- Historic window surrounds and detailing should be preserved.
- Windows should not be enclosed or covered.
- Boarded or bricked windows should be reopened to reestablish the architectural rhythm.
- When the historic window design is unknown, replacement windows should be appropriate to the architectural style and the historical period of the building. One-over-one, double-hung wood sash are recommended for replacement windows in most buildings.
- Installing or replacing weatherstripping is the recommended treatment to prevent air infiltration through windows.
- The addition of storm windows can be used to seal windows and improve thermal efficiency. Storm windows provide superior energy efficiency, often surpassing new windows.
- Replacement windows should fit the window opening. Arched openings should have arched windows.
- See Preservation Briefs #3, 9 and 10 for more assistance (see Appendix B).



Inappropriate rectangular window in arched opening.



Historic windows detailing and surrounds should be retained and preserved.



## Upper Facades

### *Window Accessories*

- Screen or storm windows should either be full view or should have meeting rails that correspond to the meeting rail of the window. Raw aluminum storm windows are inappropriate. Wood or aluminum with an anodized or baked-on enamel finish are appropriate framing materials.
- Interior storm windows can be used to maintain the building's exterior appearance.
- The addition of storm windows can be used to seal windows and improve thermal efficiency. Storm windows provide superior energy efficiency, often surpassing new windows.
- Shutters should not be installed unless physical or photographic evidence indicates that the building had shutters in the past.
- Shutters should be constructed of louvered wood, operable, and completely cover the window opening when closed.



Inappropriate use of shutters.



Appropriate shutters cover the entire window.

### *Cornices and other architectural features*

- Historic cornices and other architectural features should be preserved and maintained.
- Sensitive repairs should be made to historic architectural materials, such as masonry, wood, cast iron, pressed tin, decorative glass, and terracotta.
- Historic cornices or other architectural features can be replaced based on a physical or documented evidence.
- Cornices and other architectural features should not be added where none existed in the past.



Historic cornices should be maintained and retained.



## Commercial Buildings

### *Exterior Building Materials*

- Historic exterior materials should be maintained and preserved. Most historic commercial buildings in the Valdosta Historic District are constructed of brick or stone, and some buildings have been historically covered with stucco.
- Crumbling mortar should be repointed using a historic mortar mix with a low content of Portland Cement in order to prevent damage to softer masonry materials.
- Repointed mortar joints should match the original in composition and appearance.
- Deteriorated masonry units should be repaired rather than replaced. If replacement is necessary, the replacement should match the original in color, size, shape, texture, and chemical composition.
- Painted masonry surfaces should remain painted and unpainted surfaces should not be covered with any material, including paint or stucco.
- Masonry should be cleaned using the gentlest means possible. Sandblasting, pressure washing, or any other abrasive methods should not be used, as the masonry will be damaged.
- Historic stucco should not be removed. Stucco repair should not use synthetic stucco.
- If painting of unpainted brick is necessary due to severe deterioration, the paint color should match the natural color of the brick.
- See Preservation Briefs #1, 2, and 39 for more assistance (see Appendix B).



New stucco should not be applied to historic buildings.



Replacement masonry units with compatible size, shape and chemical composition.



Historic buildings should not be covered with vinyl siding, asphalt shingles, or metal siding.

# Commercial Rehabilitation

## Commercial Buildings

### *Roofs*

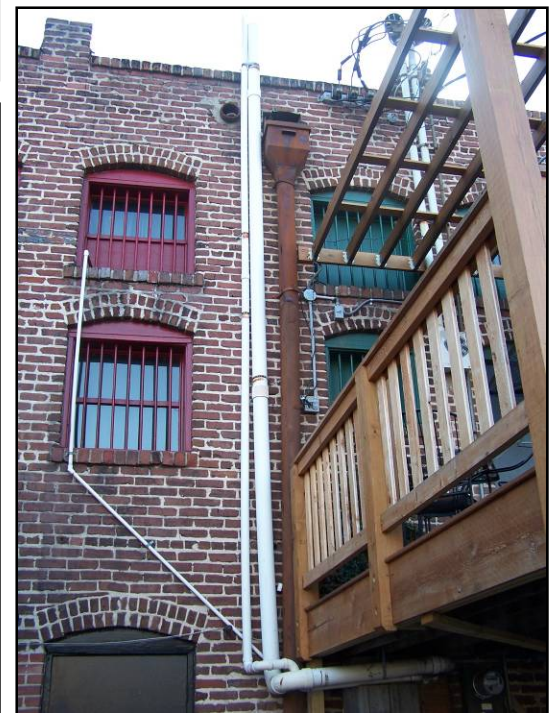
- Historic roofing materials, configuration, and details should be preserved and maintained.
- Metal, slate, or clay tile roofs should be preserved when possible.
- New roofs of rolled or built-up asphalt are acceptable, as long as the roof is not visible from the street façade.
- Roofs and their water treatment systems should be maintained.
- See Preservation Brief #4 for more assistance.



Standing-seam metal roofs are appropriate for historic buildings.



Gabled roofs should not be placed on flat-roofed commercial buildings.



Historic gutters should be retained to maintain roof functionality.



## Commercial Buildings

### *Awnings*

- Historic awnings should be retained and maintained.
- Awnings can be added to historic buildings in traditional designs, materials, and locations.
- Awnings are appropriate for both the storefront and upper façade windows.
- Awnings should be individually located within its respective bay, rather than covering architectural features.
- Awnings should be placed between the display windows and a transom window.
- Cloth, canvas, acrylic, and vinyl-coated materials are the most appropriate for awnings on historic buildings. Cloth or canvas are the preferred materials.
- Shed awnings are the most appropriate for most historic buildings. Bubble, concave, and convex forms are not appropriate.
- Shed awnings should be installed to have an approximately 45° angle. Inappropriately angled awnings detract from the historic character of the district.
- Arched awnings may be used in arched openings.
- Internally lit awnings are not appropriate. Wood, vinyl, plastic, and fiberglass are inappropriate materials for awnings.
- Awnings should be aligned with the bottom of awnings on adjacent buildings.
- An awning should cover no more than  $\frac{1}{3}$  of the storefront, from the top of the display windows to the sidewalk.



Inappropriate concave awning.



Inappropriate shingled awning.



Adjacent awnings should be aligned at the bottom.

# Commercial Rehabilitation

## Commercial Buildings

### *Awnings*

- An awning should not extend more than  $\frac{2}{3}$  the width of the public sidewalk in front of the building. The awning should not encroach on vegetation or trees located within the public right-of-way.
- An awning cannot block or impede the flow of pedestrian traffic on the public sidewalk.
- An awning cannot be supported by poles or any other material in the sidewalk. Awnings should be supported by the building to which they are attached.
- Flat-roofed, metal awnings are only appropriate in limited situations. These awning types may be appropriate for certain mid-20<sup>th</sup> century buildings. Physical, photographic, or stylistic evidence should be presented to support the construction of a metal awning.
- See Preservation Brief #44 for more assistance with awning maintenance and design.



Inappropriate awning supported by sidewalk poles.



Inappropriate flat awning.



Inappropriately angled awning.

Appropriate maintenance of shed-roofed aluminum awning on this ca. 1950 building.





## Commercial Buildings

### Signs

- Preserve and maintain existing historic signs, including historic wall signs on masonry surfaces and historic mid-20<sup>th</sup> century signs.
- New signs should use traditional designs and materials, as appropriate for the type and style of the building.
- Appropriate materials include wood, glass, and brass or copper letters. Plastic, plywood or other unfinished wood products are not appropriate materials for signs.
- Signs should not imitate inappropriate styles for the Valdosta Historic District, such as Colonial Revival.
- Appropriate sign locations, size and installation considerations are summarized in the table on page 86.
- Lettering should not exceed 18 inches. Simple, easy-to-read fonts are recommended. Lettering should not exceed more than 60% of the total sign area.
- Internal or flashing lighting is not appropriate for signs within the historic district. Spot or up-lit lighting is appropriate to illuminate signs within the historic district. Exposed neon is acceptable for the downtown area.
- No sign shall have a single face that is larger than 25 square feet in area.
- Freestanding signs are only appropriate for certain mid-20th century resources or for residential buildings which have been converted to commercial use. See the table on page 86 for more information.
- Portable signs are not permitted.
- See Preservation Brief #25 for more assistance on sign maintenance and design.



Historic signs should be retained and maintained.



Appropriate Projecting Sign.



Appropriate window sign.

# Commercial Rehabilitation

## Commercial Buildings

### *Signs*

Location	Size Considerations	Size Rule	Installation Considerations
Window (Painted)	Should not overly obscure the display window.	May not cover more than 30% of the window on which it is painted.	Should not damage the display window; should be removable
Window (Hanging)	Should not overly obscure the display window.	May not cover more than 30% of the window within which it is mounted.	Should not damage the display window or framing.
Cornice	Should be compatibly sized for the cornice. Should be incorporated into the cornice rather than covering the cornice.	Must fit within an existing signage location within an existing historic cornice or within a traditionally-scaled location of a restored cornice.	Should not damage or obscure any existing architectural features.
Fascia or "Signboard"	Should be located above the transom windows and below the beltcourse. Should be compatibly sized to building, location, and other signs on the block.	Must fit within the historic "signboard" location. May not extend into the second floor, cornice or storefront areas.	Should not damage or obscure any existing architectural features.
Awning	Should be painted or printed on the awning. Any graphics on the slope of the awning should be compatibly sized for the building and location.	No larger than 12 square feet. Lettered printing on the awning valance is recommended.	Should not damage a historic awning.
Projecting	Should be small & pedestrian scale.	No larger than 3 square feet. Should not project more than 40 inches from front elevation.	Should be attached with wood or metal bracket. Should be mounted into mortar, rather than brick.
Freestanding	Should be small & pedestrian scale.	No larger than 6 square feet. May not exceed 6 feet in height.	Should not damage, remove or obscure any historic landscape features. Should be setback at least 5 feet from the street.

## Commercial Buildings

### Sign Examples



Appropriate Window Painted Sign.



Appropriate Awning Sign.



Appropriate Cornice Sign.



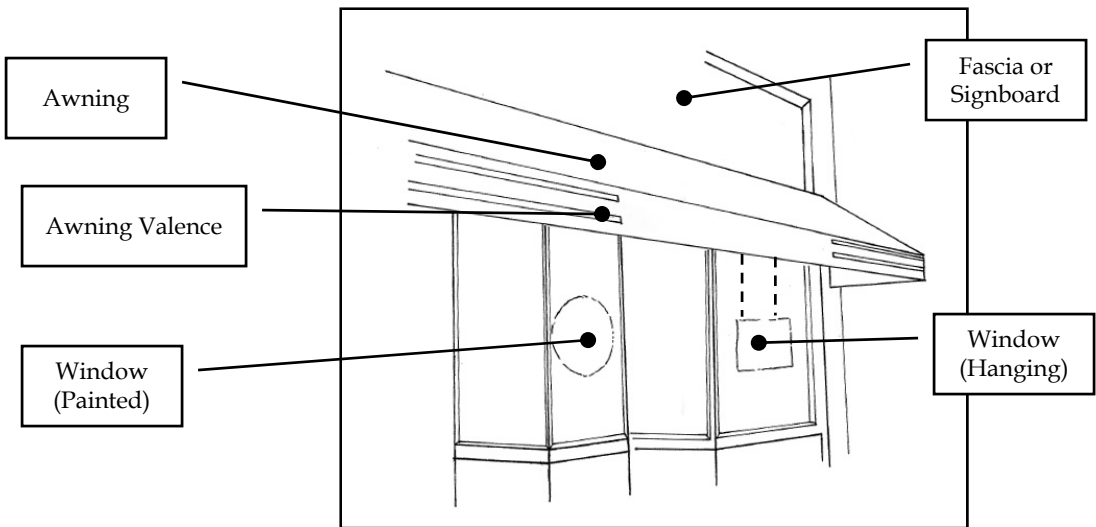
Appropriate Hanging Sign.



Appropriate Freestanding sign for a residential conversion.



Appropriate Freestanding sign for a residential conversion.



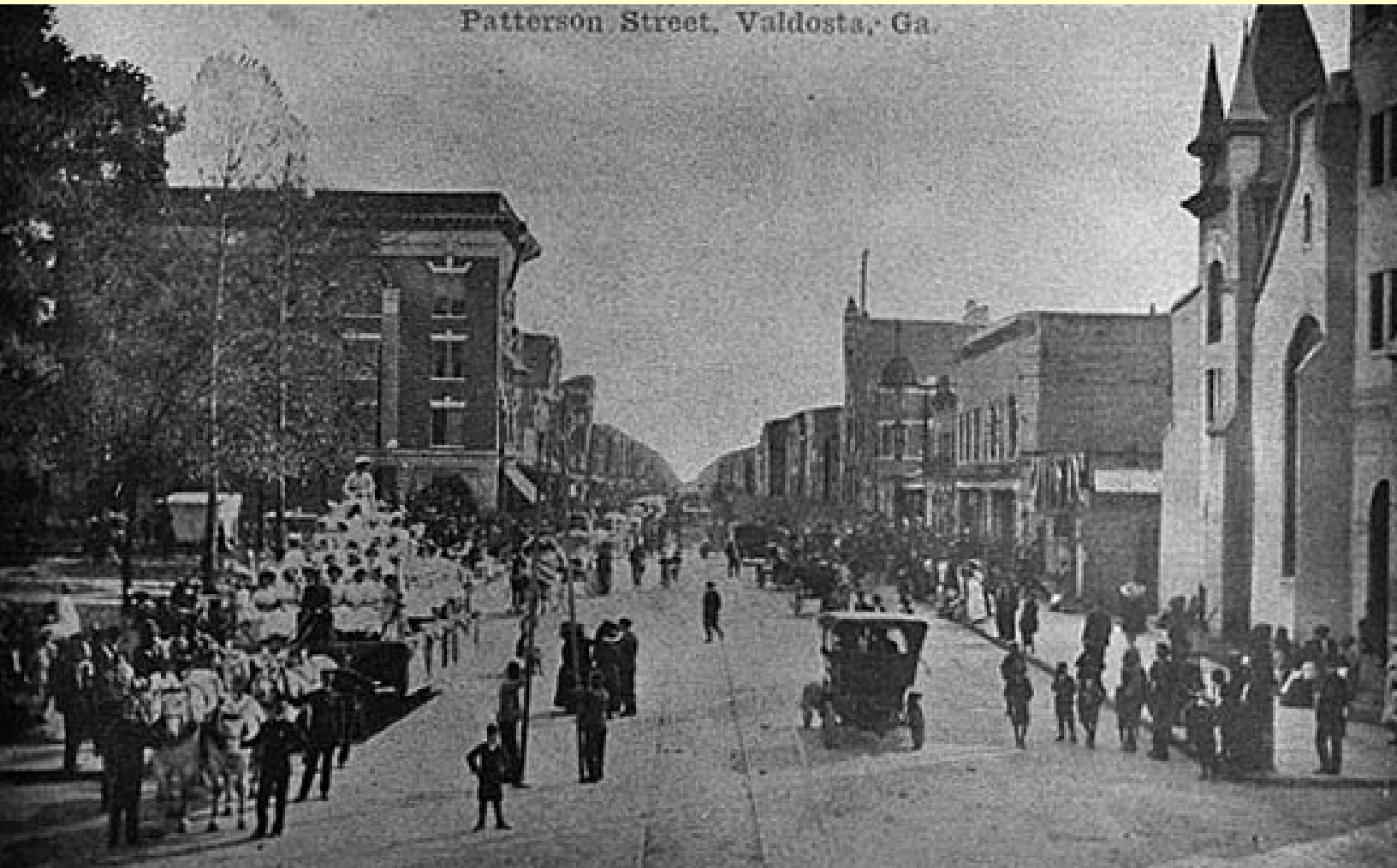
Appropriate Sign Locations





# Valdosta Historic District Design Guidelines

## *Commercial Site & Setting*



North Patterson Street Parade, before 1913

Postcard, Photographer Unknown

Courtesy Georgia Archives, Vanishing Georgia Collection, Image low077





## Commercial Streetscapes

The streetscape of a commercial building can be just as important to its historic character and economic viability as the storefront. An attractive and appropriate streetscape encourages pedestrian traffic.

### *Sidewalks*

- Historic sidewalks should be maintained and preserved.
- Sidewalks should maintain the overall streetscape by matching the location, width and materials of adjacent sidewalks.
- New construction should include a sidewalk, matching the location, width and materials of adjacent sidewalks. If no sidewalks are located nearby, the regulations of the zoning district should be followed.



Sidewalks are an important feature of a commercial streetscape.

### *Street Furniture*

- Street furniture, such as trash receptacles and benches, should use compatible, simple designs that are appropriate to the district and easy to maintain.
- Metal, wood and imitation wood products are recommended for use in street furniture.



Inappropriate bench for a historic district.

### *Street Trees and other Plantings*

- For detailed information on landscape regulations, please see the Valdosta Tree and Landscape Ordinance.
- Street trees are an important part of the character of a historic commercial area and should be maintained.
- New construction should not include foundation plantings, as these landscape features are non-historic and detract from the historic character of the district. New construction should abut the sidewalk.



Planters can be used to add greenery to the sidewalk areas of historic buildings and new construction.

# Commercial Site & Setting

## Rear and Auxiliary Spaces

### *Parking*

- Parking should be placed to the rear of a commercial building.
- Parking areas should be screened from view by a fence or by landscaping. Large parking areas should have landscaped islands to reduce the visual impact of pavement.

### *Alleys*

- In Valdosta, many alleys and rear service areas are readily visible. Historic features, including windows, doors and architectural detailing should be preserved.
- If a solid door is necessary for security or safety, a solid metal door painted a dark color is the most appropriate option. A simple metal security door over a historic door is also acceptable.
- Exterior staircases, balconies, or additions should be located at the rear of the building.
- Alley and rear entrances can be developed as service and customer entrances, using small awnings and/or signs to indicate the business.
- Alley and rear entrances can also serve as a good location for handicapped-accessible entrances and ramps
- Alleys should be kept clean and tidy.

### *Mechanical Systems and Service Facilities*

- Mechanical systems, such as HVAC units, should be concealed by landscaping, framed lattice panels, or board privacy fences, painted a dark color.
- Dumpsters should be similarly screened, and coordination between neighboring businesses to share a trash collection location is encouraged.



Appropriate use of alley for parking and service area.



Handicapped ramps should be located at the rear of a commercial building.



Inappropriate lack of screening for dumpster.



# Valdosta Historic District Design Guidelines

## *Commercial Additions*



W. Hill Avenue, early 20<sup>th</sup> century

Photographer Unknown

Courtesy Georgia Archives, Vanishing Georgia Collection, Image low085



## Commercial Additions

Additions to existing historic building are often a necessary feature, in order to allow the building to remain useful in the contemporary era, as safety and functional requirements for existing buildings are different than in the period in which they were built.

### *Location*

- New additions should be located on the rear of an existing building.

### *Size*

- A new addition should be smaller than the historic building.
- A new addition should not exceed the height, width, or length of the existing building.

### *Building Materials*

- New additions should use materials that are compatible with the historic building materials. In Valdosta, most historic commercial buildings are constructed of brick.

### *Design*

- An addition should be designed to minimize the removal or damage of existing historic materials.
- An addition should have a compatible design that complements the existing building without replication.



Inappropriate roof-top addition.



Inappropriate addition on the front façade.



Appropriate addition on the rear façade with appropriate rear deck.





# Valdosta Historic District Design Guidelines

## *Commercial New Construction*



Valdosta Federal Building and Post Office, ca. 1909

Photographer Unknown

Courtesy Georgia Archives, Vanishing Georgia Collection, Image low119



## Commercial New Construction

The construction of new commercial building within the Valdosta Historic District has a significant and long-lasting effect on the visual character of the city. Consequently, compatible new construction is key to maintaining Valdosta's built heritage for the future.

### *Key Elements of a Compatible Building*

- Placement: Setback, Orientation & Rhythm
- Scale, Proportion and Massing
- Design
- Building Materials



Appropriate new construction uses similar placement, scale, design and materials as the historic buildings within the district to complement the existing character.



Inappropriate new construction uses different setbacks, incompatible materials, unsuitable scaling, and discordant design.

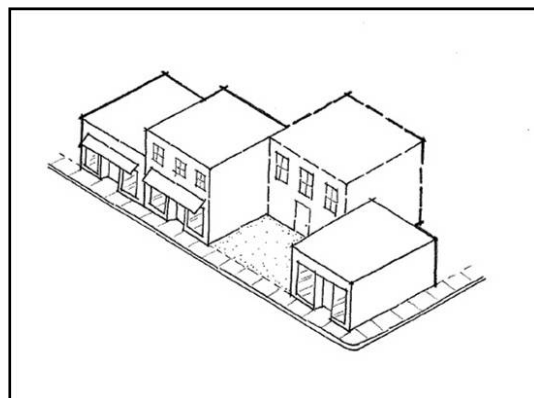
# Commercial New Construction

## Placement: Setback, Orientation & Rhythm

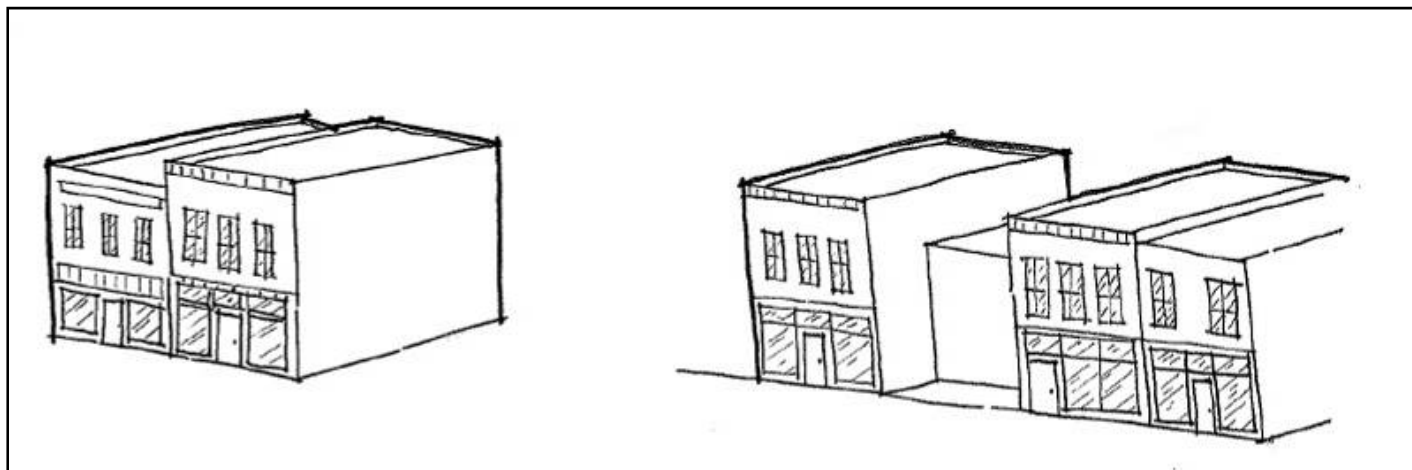
- New construction should have a setback that is consistent with the setback of other contributing commercial buildings on the same block, which will most likely be a zero lot line setback.
- New construction should follow the established pattern of buildings along the same block by maintaining the rhythm of sideyard setbacks. Most commercial buildings should have no sideyard setback.
- New construction should have a floor-to-ceiling height that is compatible with other commercial buildings on the same block.
- The main entrance of the new building should be oriented to the street façade and the pedestrian.
- Parking should be placed at the rear of a new commercial building, in order to accommodate a zero lot line setback and a street façade orientation. A smaller rear entrance can be developed to accommodate customers.



Incompatible new building with inappropriate setback, used for parking.



An incompatible setback for a new building will negatively affect the setting of the historic district.



Appropriate and Inappropriate setback for new construction.

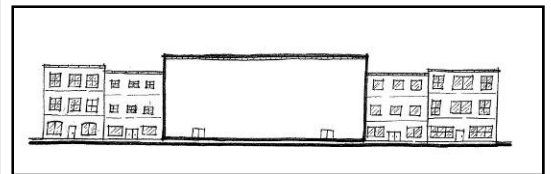


## Scale, Proportion & Massing

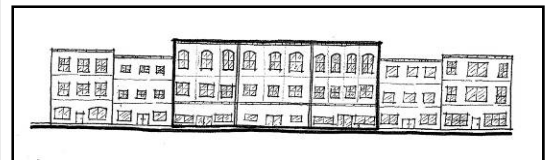
- New construction should have proportions that are compatible with other contributing buildings on the same block.
- New building should be no less tall than the shortest contributing building on the same block, and building height should not exceed the tallest contributing building by more than 5 feet.
- The width of a new building should be compatible with the width and proportions of other contributing buildings on the same block.
- If a new building will have a front façade longer than 50 feet or wider than nearby contributing buildings, the façade should be broken up into bays, using architectural features.
- The proportions of a building should be appropriate to its design.
- The ground floor area should be compatible with the ground floor area of contributing historic buildings on the same block. New construction may not have a ground floor area that is larger than 125% of the contributing building on the same block having the largest ground floor area.



Inappropriate, 2½ story new construction near historic buildings.

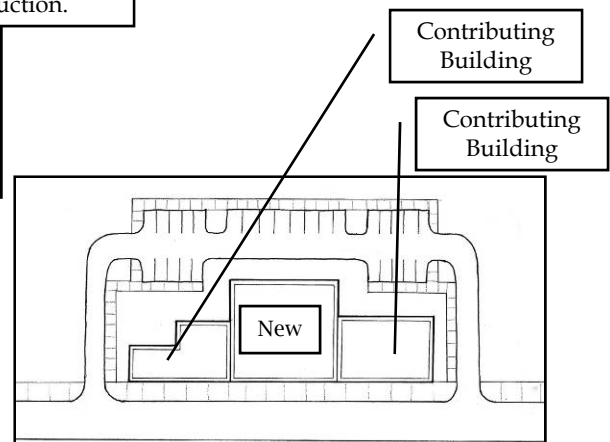


Inappropriate building with too wide façade (above) and appropriate use of architectural features to break up a wide façade (below).



Inappropriate height for new construction.

New construction should be no less tall than the shortest contributing building.



The ground floor area of a new building should not exceed 125% of the ground floor area of the largest building on the same block.

# Commercial New Construction

## Design

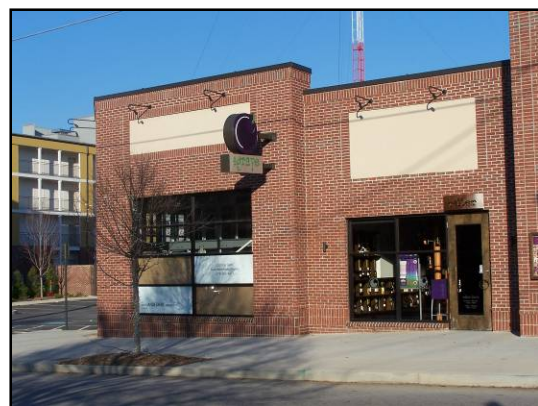
- Contributing buildings along the same block should be used as inspiration for the design of new construction. Creative compatibility, without historic reproduction, is encouraged.
- The new construction should not detract from the historic character of the district, but the new building should be easily distinguishable as a more recent construction.
- New commercial construction should have a flat or shed roof concealed behind a parapet wall.
- The front elevation should be divided into a storefront and an upper façade. The storefront should have large display windows in order to be compatible with the historic character of the district.
- The placement and rhythm of door and window openings and other architectural features should be compatible with contributing historic buildings on the same block.
- Window and door openings should not exceed the height to width ratio of nearby buildings by more than 10%.
- Window and door designs should be compatible with contributing buildings on the same block.
- If a new building spans several lots in width, the façade should be separated into bays or use other vertical divisions to be compatible with the rhythm of the historic commercial buildings.



Valdosta City Hall Annex is a good example of a contemporary yet compatible design that is inspired by the Valdosta City Hall.



Use of awnings and windows, arranged like storefronts, helps to make a large new building compatible with the scale and design of historic buildings.



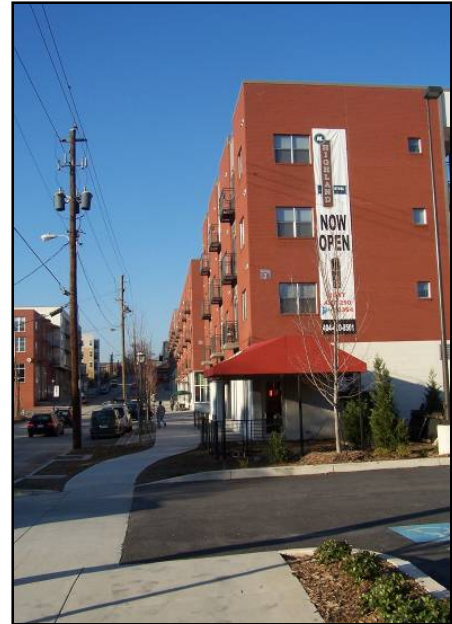
Contemporary design, with compatible materials and scaling, is appropriate for the Valdosta Historic District.



# Commercial New Construction

## Building Materials

- New construction should use building materials that are compatible with the historic character of the Valdosta Historic District.
- Brick and cut stone are the most compatible building materials for new construction.
- New construction should be compatible with contributing historic buildings in factors such as mortar joint width and shape, brick size, color and texture.
- The material used should be compatible with the design of the new building.
- Windows should not have flush or pop-in muntins. New muntins should create a textured plane similar to historic divided lights.

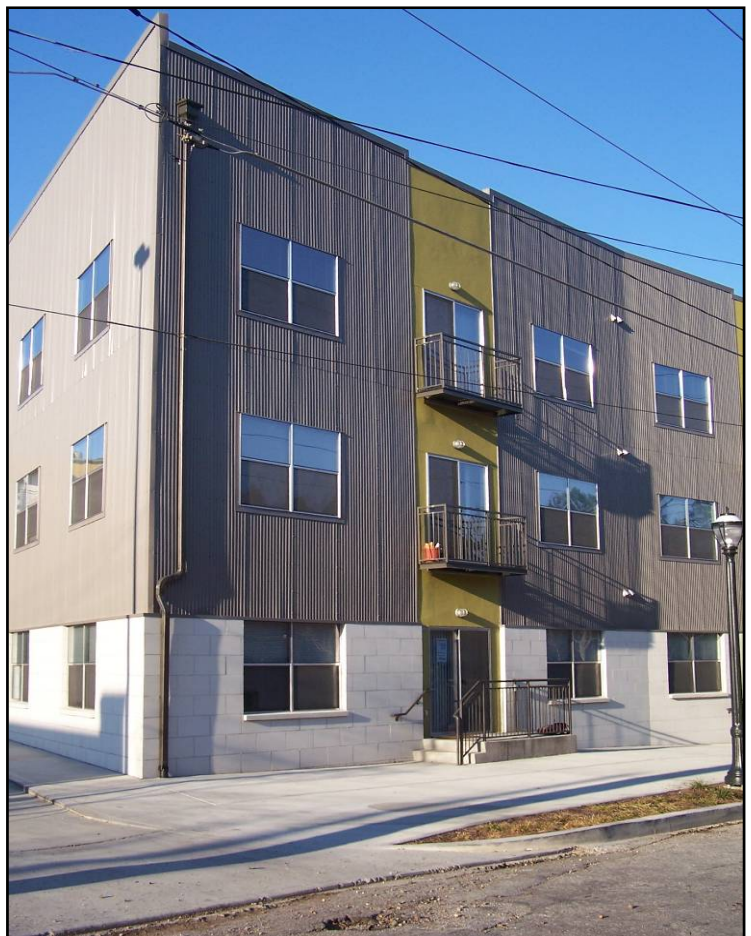


Brick is an appropriate material for new construction in the Valdosta Historic District.



Flush or snap-in muntins are not an appropriate material for new construction.

New construction should not use incompatible materials, such as corrugated sheet metal.







# Valdosta Historic District Design Guidelines

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## *Appendices*



# Relocation and Demolition

The Valdosta HPC looks at additional factors when making the determination to issue a Certificate of Appropriateness for the relocation or demolition of a building within the Valdosta Historic District. The relocation or demolition of a contributing building has a significant adverse impact on the character of the Valdosta Historic District, and the HPC uses the following guidelines to assist in their analysis of the appropriateness of such an action.

## *Relocation*

### **1. The historic character and aesthetic interest the structure or work of art contributes to its present setting.**

- What is the contribution of the building to its immediate setting? How does the building impact the character of the block?
- It is inappropriate to move a building that has a significant impact on the setting and character of the block and area within which it is currently located.

### **2. The plans for the area to be vacated and the effect of those plans on the surrounding area.**

- Will the location be reused for a new building? Will the new building be compatible with the historic character of the surrounding area?
- It is inappropriate to relocate a historic building without plans for new construction at the location. The new construction must be compatible with the historic character of the surrounding area.

### **3. The process of physically moving the building.**

- How will the building be moved? Will the building be damaged during the process? Will historic materials, including foundations, porches, or additions, be lost in the process?
- It is inappropriate to move a historic building if significant historic features will be damaged or lost. Damage to the historic building and loss of historic fabric should be minimized. All features should be moved, as much as physically possible.

### **4. The proposed relocation site.**

- Will the proposed relocation site be comparable to the historic site? Will the new site be compatible with the architectural and historic character of the building?
- It is inappropriate to relocate a building to an incompatible site. For example, a historic commercial building should not be relocated to a residential lot. The proposed relocation site should be similar to the historic site in age, architecture, setting, and location.

# Relocation and Demolition

## *Demolition*

### **1. The historic, scenic, or architectural significance of the building.**

- What is the significance of the building? Is the building indicative of the history of development in Valdosta? Does the building represent a documented architectural type or style?
- It is inappropriate to demolish a building that has historic, scenic or architectural significance within the Valdosta Historic District.

### **2. The importance of the building to the setting and character of the district.**

- Does the building contribute to the setting and character of the district? Would the historic setting and character of the district be diminished by the loss of the building?
- It is inappropriate to demolish a building that contributes to the historic setting and character of the district.

### **3. The difficulty or impossibility of reproducing the building.**

- Does the building exhibit characteristics of historic craftsmanship, such as wood-carving or masonry, that would be impossible to replicate? Does the building contain historic materials, such as historic brick or stone or heartpine, that are no longer available and impossible to reproduce?
- It is inappropriate to demolish a building that contains historic building materials or evidence of historic craftsmanship that would be difficult or impossible to replicate or reproduce.

### **4. The rarity of the resource.**

- Is the building one of few remaining examples of its period of construction, of its historic associations, or of its architectural style or type remaining within the district?
- It is inappropriate to demolish a building that is a rare example of its type, style, period of construction, or historic associations.

### **5. The proposed plans for the property.**

- Will the property be reused after demolition? How will the proposed plans affect the character of the surrounding historic district?
- It is inappropriate to demolish a historic building without definitive plans for the property's reuse. It is inappropriate to demolish a building for a new construction that would diminish the character of the historic district. It is inappropriate to demolish a building for reuse as a parking lot, as this would have an extremely negative effect on the character of the historic district.



## *Demolition*

### **6. The structural condition of the building.**

- Can reasonable measures be used to maintain structural integrity?
- It is inappropriate to demolish a historic building when reasonable efforts could be used to maintain structural integrity. The necessity of repairs is a periodic part of the normal building experience.

### **7. Reasonable economic return.**

- Can a reasonable economic return be earned by the historic building? A reasonable economic return is determined through looking at factors such as: Owner's knowledge of historic status at time of purchase, current economic return and financial liabilities, attempts to sell or rent the property, feasibility of alternative uses, use of available economic incentives, and ability to create a replacement building. Reasonable economic return is not necessarily the highest and best use for a property.
- It is inappropriate to demolish a historic building that is earning a reasonable economic return, even if that return is not the highest or best for the property.



## Preservation Briefs:

Preservation Briefs are publications of the National Park Service which assist property owners with the technical aspects of building preservation. Preservation Briefs are free and available online at [www.nps.gov/history/hps/tps/briefs/presbhom.htm](http://www.nps.gov/history/hps/tps/briefs/presbhom.htm). Printed copies can also be ordered through the website. Over 45 documents are available and includes a range of topics, from interior plaster to historic landscapes.

Some of the most important Preservation Briefs for any historic property owner are:

Preservation Brief #1- Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

Preservation Brief #2- Repointing Mortar Joints in Historic Masonry Buildings

Preservation Brief #3- Conserving Energy in Historic Buildings

Preservation Brief #4- Roofing for Historic Buildings

Preservation Brief #9- The Repair of Historic Wooden Windows

Preservation Brief #10- Exterior Paint Problems on Historic Woodwork

Preservation Brief #11- Rehabilitating Historic Storefronts

Preservation Brief #13- The Repair and Thermal Upgrading of Historic Steel Windows

Preservation Brief #14- New Exterior Additions to Historic Buildings: Preservation Concerns

Preservation Brief #25- The Preservation of Historic Signs

Preservation Brief #27- The Maintenance and Repair of Architectural Cast Iron

Preservation Brief #32- Making Historic Properties Accessible

Preservation Brief #39- Holding the Line: Controlling Unwanted Moisture in Historic Buildings

Preservation Brief #44- The Use of Awnings on Historic Buildings: Repair, Replacement, and New Design





# Contacts and Resources

## **Valdosta Historic Preservation Commission**

[www.valdostacity.com/Index.aspx?page=119](http://www.valdostacity.com/Index.aspx?page=119)

*Contact through the City of Valdosta Community Development Department, Planning and Zoning Division, Special Projects/Historic Preservation Planner (see below).*

## **City of Valdosta Community Development Department, Planning and Zoning Division**

### **Emily Foster, Special Projects/Historic Preservation Planner**

City Hall Annex, First Floor

300 North Lee Street

Valdosta, GA 31601

(229) 259-3563

[efoster@valdostacity.com](mailto:efoster@valdostacity.com)

[www.valdostacity.com/Index.aspx?page=89](http://www.valdostacity.com/Index.aspx?page=89)

*The Planning and Zoning Division is responsible for administering the HPC, implementing the City of Valdosta Land Development Regulations, and providing long-range planning for the community.*

## **City of Valdosta Main Street Program and Central Valdosta Development Authority**

300 North Lee Street

Valdosta, GA 31601

(229) 259-3577

[www.valdostamainstreet.com](http://www.valdostamainstreet.com)

*The Main Street Program and the CVDA work together to revitalize downtown Valdosta through the Main Street approach, using improvements to the physical and organizational structures of the city to generate economic development.*

## **South Georgia Regional Development Center (SGRDC)**

327 W. Savannah Ave.

Valdosta, GA 31603

(229) 333-5277

[www.sgrdc.com](http://www.sgrdc.com)

*Regional planning center providing assistance to South Georgia.*

# Contacts and Resources

## **Historic Preservation Division, Georgia Department of Natural Resources (HPD)**

34 Peachtree Street, NW

Suite 1600

Atlanta, GA 30303

(404) 656-2840

[www.gashpo.org](http://www.gashpo.org)

*The Historic Preservation Division serves as the State Historic Preservation Office for the State of Georgia and coordinates the Federal and State rehabilitation tax credit programs, offers technical assistance, and operates the National Register of Historic Places program.*

## **Georgia Trust for Historic Preservation**

1516 Peachtree Street, N.W.

Atlanta, GA 30309

(404) 881-9980

[www.georgiatrust.org](http://www.georgiatrust.org)

*Statewide non-profit group that advocates and works to protect historic resources. Operates several programs, including a revolving fund for endangered properties, Main Street design assistance, and preservation services.*

## **Lowndes County Historical Society and Museum**

305 W. Central Avenue

Valdosta, GA 31601

[www.valdostamuseum.org](http://www.valdostamuseum.org)

*Local historical organization that promotes the history of Valdosta and Lowndes County and maintains a collection of historic documents, photographs, and artifacts.*

## **Valdosta Heritage Foundation**

P.O. Box 1792

Valdosta, GA 31603-1792

*Local non-profit organization dedicated to preserving sites and structures of architectural and historical significance to the heritage of Valdosta. Maintains ownership of the Roberts House, Valdosta's oldest house.*

# Glossary of Terms

**Addition.** New construction added to an existing building or structure.

**Alteration.** Work which impacts any exterior architectural feature including construction, reconstruction, rehabilitation, or removal of any building or building element.

**Alignment.** The arrangement of objects along a straight line.

**Asphalt Shingles.** A type of roofing material composed of layers of saturated felt, cloth or paper, and coated with a tar, or asphalt substance, and granules.

**Association.** Association refers to the link of a historic property with a historic event, activity or person. Also, the quality of integrity through which a historic property is linked to a particular past time and place.

**Baluster.** A spindle or post supporting the railing of a balustrade.

**Balustrade.** An entire railing system with top rail and balusters.

**Bargeboard.** A decoratively carved board attached to the projecting edges of the rafters under a gable roof; also called a vergeboard.

**Batter.** A backward slope of the face of a wall or column as it rises.

**Bay.** The regular division of the façade of a building, usually defined by windows or other vertical elements.

**Bay Window.** A window in a wall that projects at an angle from another wall.

**Block Face.** A reference to the structures on one side of the street or on the same side of the block.

**Board and Batten.** Vertical plank siding with joints covered by narrow wood strips.

**Bond.** The pattern in which bricks are laid to increase the strength or enhance the design.

**Bracket.** A small carved or sawn wooden projecting element which supports a horizontal member such as a cornice or window or door hood.

**Bulkhead.** The base that supports a storefront window.

**Bungalow.** The word “bungalow” can be traced to India, where it was used by the British in the 19th century to designate a house type that was one level and had large, encircling porches. A common early 20<sup>th</sup> century house type, the bungalow is distinguished by exposed rafters, wide overhanging eaves, large porches, and multi-light doors and windows.

**Capital.** The upper portion of a column or pilaster.

**Casement Window.** A window with one or two sashes which are hinged at the sides and usually open outward.

**Certificate of Appropriateness.** A document issued by the Valdosta Historic Preservation Commission upon approval of a submitted plan for the alteration of a historic structure or new construction by the owner of property located in the Valdosta Historic District. The certificate may be issued allowing construction as it has been proposed by the applicant, or it may be rejected for creating adverse effects in the Historic District. The Commission may suggest alternative courses of action. Along with the Certificate of Appropriateness, the property owner is required to get a building or demolition permit from the City of Valdosta.

# Glossary of Terms

**Chamfer.** A surface produced by beveling an edge or corner, usually at a 45 degree angle, at the edge of a board or post.

**Chimney.** A vertical structure containing one or more flues to provide draft for fireplaces, and to carry off gaseous products from fireplaces or furnaces.

**Clapboard.** Siding consisting of overlapping, narrow horizontal boards, usually thicker at one edge than the other.

**Column.** A vertical shaft or pillar that supports, or appears to support, weight above.

**Coping.** A cap or covering to a wall, either flat or sloping, to shed water.

**Corbel.** In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

**Cornerboard.** A vertical strip of wood placed at the corners of a frame building.

**Cornice.** A projecting molding at the top of a wall surface, such as may be found below the eaves of a roof.

**Cornice Return.** The extension of the cornice molding in a new direction, onto a short length of the gable.

**Demolition.** The act or process of wrecking or destroying. The complete removal of a building.

**Dentil.** Small square blocks closely spaced to decorate a cornice.

**Design.** Design refers to the elements that create the physical form, plan, space, structure and style of a property.

**Dormer.** A small window with its own roof that projects from a sloping roof.

**Double Hung Window.** A window with two sashes, one sliding vertically over the other.

**Double Pile.** A building two rooms deep.

**Downspout.** A pipe for directing rain water from the roof to the ground.

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

**Elevation.** The external face of a building or a drawing of the external wall.

**Entablature.** The horizontal group of boards immediately above the column capitals.

**Facade.** The front face or elevation of a building.

**Fanlight.** A semi-circular window, usually over a door, 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" sides of a pitched roof.

**Fenestration.** The arrangement of windows in a building.

**Form.** The overall shape of a structure (e.g., most structures are rectangular in form).

**Fretwork.** Ornamental woodwork, cut into a pattern, often elaborate.

**Gable.** The triangular section of a wall to carry a pitched roof.

**Glazing.** Fitting glass into windows and doors.

**Head.** The top of the frame of a door or window.

**In-Kind Replacement.** To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

# Glossary of Terms

**Integral Porch.** A porch that is formed from the overhang of the roof, it is not an addition to a house, but is built as a part of the original structure.

**Jigsawn woodwork.** Pierced curvilinear ornament made with a jig or scroll saw.

**Knee Brace.** An oversize bracket supporting a cantilevered or projecting element.

**Lattice.** An openwork grill of interlacing wood strips, used as screening.

**Light.** A section of a window, the pane or glass.

**Lintel.** A horizontal beam bridging an opening, usually of wood or stone, carrying the weight of the structure above.

**Masonry.** Wall material such as brickwork or stonework.

**Mass.** The physical size and bulk of a structure.

**Material.** Material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

**Molding.** A long, narrow strip of wood or metal which is plain, curved or formed with regular channels and projections, used for covering joints and for decorative purposes.

**Mortar.** A mixture of cement-like material (such as plaster, cement, or lime) combined with water and a fine aggregate (such as sand). Used in masonry construction between bricks or stones to hold them in place.

**Mullion.** A vertical post dividing a window into two or more lights.

**Muntin.** The strip of wood separating the lights in a window.

**Orientation.** Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building.

**Period of Significance.** Span of time in which a property attained the historic significance.

**Pervious.** Open to passage or entrance; permeable.

**Pier.** An upright structure of masonry which serves as a principal support.

**Pilaster.** A rectangular pillar attached, but projecting from a wall, resembling a classical column.

**Pitch.** The degree of slope of a roof, usually given in the form of a ratio such as 6:12, or rise:run. Rise is the vertical dimension, and run is the horizontal dimension.

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

**Preservation.** The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

**Protection.** The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

**Quoins.** A series of stone, bricks, or wood panels ornamenting the outside of a wall.



# Glossary of Terms

**Rabbet.** A cut or groove along or near the edge of a piece of wood that allows another piece to fit into it to form a joint.

**Reconstruction.** The act or process of reproducing by new construction the exact form and detail of a vanished building, structure or object, or part thereof, as it appeared at a specific period of time.

**Rehabilitation.** The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural value.

**Relocation.** The movement of a historic building from its historic location to a new site.

**Repointing.** Repairing a masonry wall by the reapplication of mortar between the masonry units.

**Restoration.** The act or process of accurately recovering the form and details of a property and its setting, as it appeared at a particular period of time, by means of the removal of later work or by the replacement of missing earlier work.

**Ridge.** The line at the top of a sloped roof.

**Riser.** The vertical face of a stair step.

**Roof.** The top covering of a building.

Following are common types:

**Gabled roof** has a pitched roof with ridge and vertical ends.

**Hipped roof** has sloped ends instead of vertical ends.

**Jerkinhead roof** (also called "clipped gable") has a pitched roof similar to a gabled roof but with a truncated, or clipped, gable end.

**Shed roof** (lean-to) has one slope only and is built against a higher wall.

**Sash.** The movable framework holding the glass in a window or door.

**Scale.** The size of structure as it appears to the pedestrian.

**Setting.** Setting refers to the physical environment of a historic property.

**Shingle.** Tile for covering roofs or walls usually of asbestos, asphalt or wood, cut to standard shapes and sizes.

**Shiplap.** A kind of boarding or siding in which adjoining boards are rabbeted along the edge so as to make a flush joint.

**Sidelight.** A vertical area of fixed glass on either side of a door or window.

**Siding.** The exterior wall covering of a structure.

**Sill.** The horizontal water-shedding element at the bottom of a door or window frame.

**Single-Pile.** A building one room deep.

**Soffit.** The exposed undersurface of an eave or cornice of a building.

**Stabilization.** The act or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

# Glossary of Terms

**Streetscape.** Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

**Stucco.** Plasterwork applied to the exterior of a structure, usually smooth and painted.

**Transom.** An opening over a door or window containing a glazed (the most common type) or solid sash.

**Tread.** The horizontal surface of a step.

**Trim.** The framing of features on a façade. It is usually of a color and material different from that of the adjacent wall surface.

**Turned Work.** Woodwork cut on a lathe.

**Vergeboard.** The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving. See bargeboard.

**Vernacular.** A style of architecture with characteristics common to a particular region of the country.

**Visual Continuity.** A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.



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