COMING FULL CIRCLE IN THE TIFTON HISTORIC DISTRICT

CITY OF TIFTON
GEORGIA

HISTORIC DISTRICT MANUAL

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ACKNOWLEDGEMENTS

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Special Thanks
A special thank you to all the property owners, tenants, and interested persons who participated in the public input meetings during the design guidelines update process.

South Georgia Regional Development Center

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PURPOSE OF THE HISTORIC DISTRICT MANUAL

The purpose of the Tifton Historic District Manual is multifaceted. The manual was developed to provide guidance for improvements to historic properties within the local historic district and also to encourage rehabilitation techniques that will enable property owners to take advantage of preservation tax incentives. During the formulation of these guidelines, the following considerations were embraced: (1) historic preservation considerations, (2) tax considerations, and (3) economic development.

GUIDANCE FOR IMPROVEMENTS

The Historic District Manual contains guidelines to help protect individual historic buildings and preserve the overall character of the district. The guidelines provide a framework for selecting the most appropriate treatment when planning an exterior project within the historic district. They emphasize retaining, maintaining, and repairing building materials and features, which are often the least costly alternatives for property owners.

The district is significant because the variety of historic resources including commercial, industrial, residential, religious, and institutional buildings, illustrate the evolution of Tifton's progress over several decades. The district's visual and historic qualities continue to attract new businesses and homeowners; therefore the guidelines also address projects involving new construction and additions. The guidelines for new construction offer direction for adherence with existing qualities and elements found in the district so that a new building will harmonize with its surroundings.

TAX INCENTIVES

State and Federal tax incentives were designed to encourage the rehabilitation of historic buildings. Income-producing properties within Tifton's historic district may be eligible for a 20% federal income tax credit as well as Georgia's preferential property tax assessment. Residential historic buildings may also be eligible for the state tax program. See Appendix D: Historic Preservation Tax Incentives for more detailed information.

USE OF DESIGN GUIDELINES

Design guidelines within this manual are intended for use by property owners, real estate agents, developers, architects, City of Tifton City Council, and the Tifton Historic Preservation Commission.

The guidelines focus on exterior changes and are *reactive*, in that the review process only applies to projects initiated by a property owner. Guidelines do not require the rehabilitation of buildings unless an owner chooses to make exterior improvements, and at that point, the guidelines will only apply to that specific project. For example, if porch repair is the only work proposed by a property owner, the process does not require that other building features be repaired. Each application is considered a new application and evaluated separately and independently from all previous applications.

COMPONENTS OF DESIGN GUIDELINES

Each significant feature or element in the historic district is addressed in one of three chapters:

1) Design Guidelines to Protect Historic Resources
2) Design Guidelines to Protect District Character
3) Design Guidelines for New Construction and Additions

Each chapter contains the following components for each feature and element :

Background Information
This is a brief discussion of the issues typically associated with the specific feature or element as it relates to the Tifton Historic District.

Design Guideline
Each general design guideline statement is presented in **bold face**.

Policy Statements
Policy statements support and further explain each guideline. Policy statements are bulleted beneath each guideline.

In many instances, there are numerous potential solutions that will meet the intention of the design guidelines.

Illustrations within the City of Tifton Historic District Manual may be marked with a ✓, which indicates an appropriate design treatment. Those illustrations marked with ✓s are considered appropriate solutions to the related design issue. Please note that illustrations in the manual do not represent all potential design solutions for treatments to historic properties. If an applicant has any questions regarding the appropriateness of a design treatment, please contact the City of Tifton's Planning and Development Department.

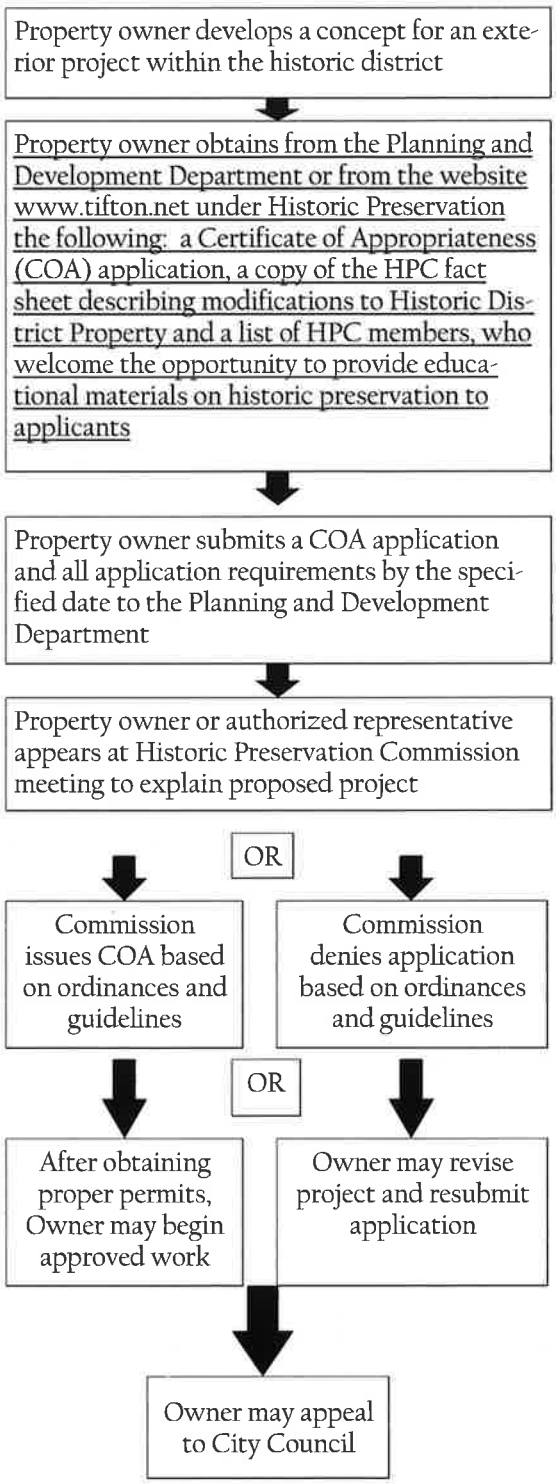
HISTORIC PRESERVATION COMMISSION'S ROLE

The Tifton Historic Preservation Commission was established in 1988 when the Tifton City Council adopted the "Historic Preservation Ordinance of the City of Tifton, Georgia."

The Historic Preservation Commission consists of seven members appointed by the Tifton City Council. All members are residents of the City of Tifton and have a special interest, experience, or education in history or architecture.

The Commission is responsible for reviewing Certificate of Appropriateness (COA) applications to protect "...places, districts, sites, buildings, structures, objects, and works of art having a special historical, cultural, or aesthetic interest or value to the community..." The Commission uses the Historic Design Manual as a set of guidelines to make decisions about design and appropriateness. The enforcement of the Historic Preservation Commission's decisions and enforcement of the related City ordinances are the responsibility of staff. (Tifton City Code, Article V. Historic Preservation, Section 5-51.)

CERTIFICATE OF APPROPRIATENESS PROCESS



SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES

The Standards were developed by the U.S. Department of the Interior to promote responsible preservation practices that help protect irreplaceable historic resources. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* are designed to be applied to all historic resource types included in the National Register of Historic Places – buildings, sites, structures, districts, and objects. Two surveys are located at the following sites: Planning and Development Office at the County Administrative Building, Clerk's Office at City Hall, Tifton-Tift County Public Library, Historic Preservation Commission. These may be used as aids in determining matters of historic significance: Survey A: Fulwood Park/H.H. Tift downtown Residential Historic District of Tifton-Tift County, Georgia: A Building Inventory of the Contributing, Non-Contributing, and Non-Historic Resources.
Survey B: Tifton, Tift County Georgia Historic Resources Survey Report: Phase I; Phase II, May 2002; Phase III, November 2004.

The Historic Preservation Commission may consult the Standards for additional interpretation when reviewing COA applications.

The *Secretary of the Interior's Standards for Rehabilitation* are those that are used in reviewing Federal and State tax incentive projects. All historic preservation tax incentives projects must be done in accordance with the Standards for Rehabilitation. There are 10 Standards for Rehabilitation that address the rehabilitation of historic buildings.

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

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

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

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

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

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

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

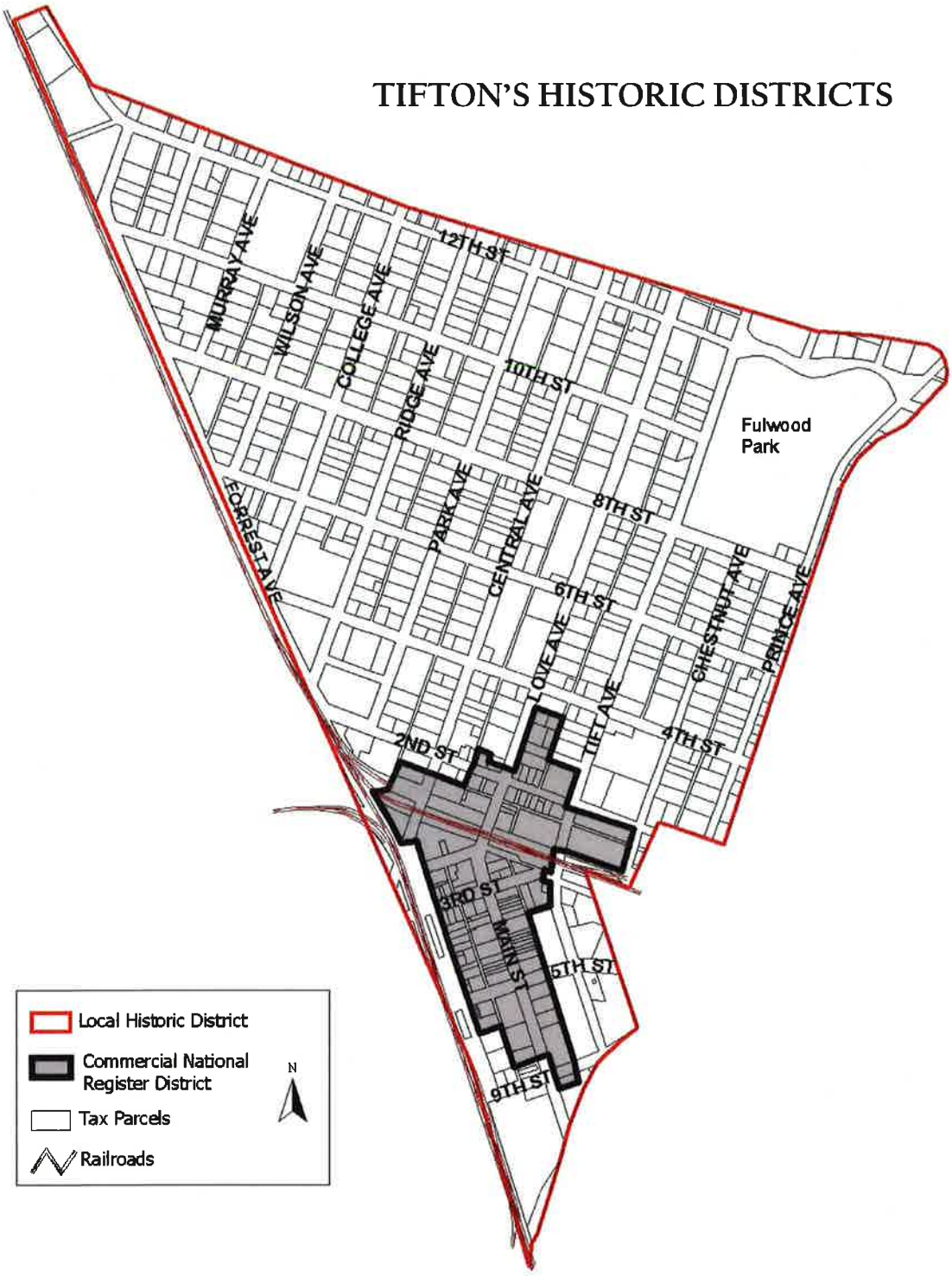
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

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

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

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

TIFTON'S HISTORIC DISTRICTS



HISTORIC OVERVIEW OF TIFTON'S LOCAL HISTORIC DISTRICT

The history of Tifton is inevitably linked to the area's bountiful natural resources. The lumber and naval stores industry, as well as the search for uncultivated land, brought settlers to the area as early as the beginning of the nineteenth century.

Henry Harding Tift, the founder of Tifton, was born in Mystic, Connecticut on March 16, 1841. After studying marine engineering and spending several years at sea, he was persuaded by two uncles to move to Albany, Georgia to operate their lumber business, N. and A. F. Tift Manufacturing Company.

In 1871, the Brunswick and Albany Railroad built its first depot at the spot that was soon to become Tifton.

In 1872, after working for his uncles for two years, Tift purchased 4,000 acres of virgin timberland and sawmill machinery. Tift carried the machinery by ox cart to the forest lands along the newly opened Brunswick and Albany Railroad, which was becoming part of the growing railroad empire of the Atlantic Coast Line Railway.

This crossroads quickly developed into a small town that was dependent upon the railroad and sawmill. Originally the area was known as "Slab Town" because the sawmill workers built shacks out of slabs from the mill. Tift preferred the name "Lena" but the settlement was often referred to as "Tift's Town" which was eventually shortened to "Tifton."

By 1880 the town consisted of a sawmill, mill cabins, a commissary, a post office, a general store, and two barrooms. The settlement officially became the City of Tifton on December 29, 1890. By 1900, there were seven lumber mills operating in Tifton and H. H. Tift's mill was producing over 7 million board feet annually. In 1910, Tifton was a city of almost 3,000 people. Tifton installed electric streetlights, built a new water works, and boasted four banks and a five-story "skyscraper." Tifton maintained its success by diversifying after the virgin forests disappeared. H. H. Tift and his brother W. O. Tift anticipated the decline of the lumber industry and began cultivating fruit crops as early as 1890. The brothers developed an enormous commercial nursery business in the fields around Tifton. The Atlanta, Birmingham and Atlantic Railroad Line promoted the shipment of tomato plants, onions, sweet potatoes, grapes, peaches, cotton, and tobacco across the Southeast.

Hotel Myon, 1918.

Today, Tifton maintains a wealth of late 19th-century to mid-20th century resources including commercial, residential, industrial, institutional, and transportation-related buildings.

Tifton's Local Historic District, created in 1988, ***protects*** much of the area's original settlement, including historic architectural resources and landscape features. The local historic district does not restrict the use of a property but does protect those buildings and their settings through a public review process.

Tifton's Commercial [National Register] Historic District ***recognizes*** the significance of Tifton's historic resources and makes available specific federal and state tax incentives for historic preservation purposes.

Efforts are currently underway to nominate additional properties to the National Register of Historic Places to further qualify historic property owners for tax incentives.

HISTORIC BUILDING TYPES and ARCHITECTURAL STYLES FOUND IN TIFTON'S HISTORIC DISTRICT

Buildings were historically constructed in Tifton to serve a particular function and use. Design features that were incorporated into a building relied upon availability of materials, technology of the time, and an understanding of the local climate and environment. Thoughtful consideration was given to the building's orientation and siting, optimizing the site's natural features. Some original uses required vast, open, interior spaces, and therefore had simple floor plans, while other buildings served multiple functions, resulting in a complex plan.

Placement of interior rooms, the presence of a central hall, the arrangement of doors and windows, the existence of a porch, and a building's overall height are just a few features that help define a historic building's type.

Some common historic uses for buildings in Tifton's historic district include: commercial, residential, industrial, institutional, and transportation-related.

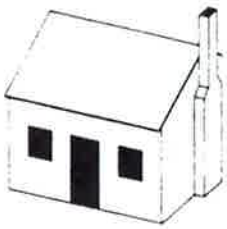
Industrial, institutional, and transportation-related buildings are traditionally different in character, in terms of their overall plan and context, from residential and commercial buildings. Industrial buildings (such as warehouses and manufacturing facilities), institutional buildings (such as schools, government buildings, and religious resources), and transportation-related buildings (such as depots and automobile service stations) are often sited in locations that may not necessary conform to the surrounding rhythm of the streetscape. Therefore these projects should be reviewed on a case-by-case basis. The rehabilitation and adaptive reuse of historic industrial, institutional and transportation-related buildings should maintain the appearance of a building's original function and use, as well as, a building's type and architectural style.

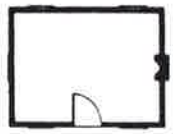
Type – Plan + Height = Type. Building types are characterized by the overall form, or outline of the original building as well as the general layout of interior rooms. Method of construction and exterior materials should not be confused with type.

Style – The decoration or ornamentation applied to a building in a systematic pattern or arrangement. Architectural styles in Georgia were typically adapted from European traditions and are often associated with a particular period of time.

RESIDENTIAL TYPES
One and One-and-a-half Stories in Height (found within the Tifton Historic District)

SINGLE PEN
1850s-1900s

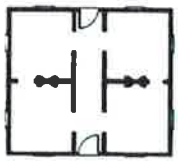




Single pen houses consist of a single unit, either square or rectangular. The location and arrangement of the doors and windows varies, and the chimney or flue is at the exterior of one end. Usually the roof is gabled. Sometimes the rectangular version is partitioned into two rooms. Because of its small size, the single-pen house was usually enlarged by additions, so few houses of this type remain in their original form.

GEORGIAN COTTAGE

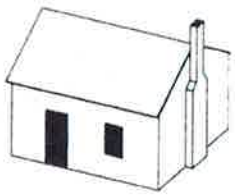
1850-1890



Possibly the single most popular and long-lived house type in Georgia, the Georgian Cottage is not named for the state but for its floor plan, associated with 18th century English Georgian architecture. The Georgian plan consists of a central hallway with two rooms on either side. The plan shape is square or nearly square, the roof is typically hipped but sometimes gabled, and chimneys are occasionally located on exterior walls but are usually in the interior between each pair of rooms.

HALL-PARLOR

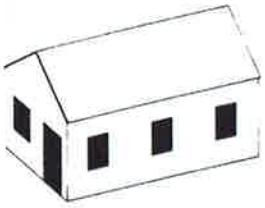
1850s-1930s



Named after two traditional uses for rooms, the Hall-Parlor house consists of two unequal rooms. Entry is into the larger of the two rooms, the hall (not hallway), served multiple functions. Typically gabled, the Hall-Parlor house is heated with one or two flues or exterior end chimneys. This type was adaptable and expandable for farm owners, tenant farmers, and mill workers.

SHOTGUN

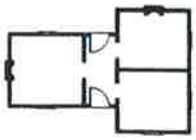
1870s-1920s



Shotgun houses are predominately an urban phenomenon, but mainly for low-income workers. Shotgun houses are one room wide and two or more rooms deep, usually three. There is no hallway, and all doors typically line up front to back. The roof is usually gabled, but hipped roofs were also used.

GABLED WING COTTAGE

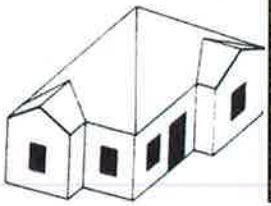
1875-1915

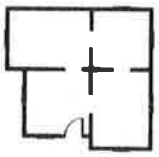


Of the late-19th century house types in Georgia, the Gabled Wing Cottage has the most examples. In plan, it is T- or L-shaped, and it typically has a gabled roof. Sometimes called the gable-front-and-wing or the gabled ell house, the Gabled Wing Cottage consists of a gable-front at one end of a recessed wing that is parallel to the façade. The front door, located in the recessed wing, may lead into a hallway or directly into the room in the wing.

QUEEN ANNE COTTAGE

1880s-1890s

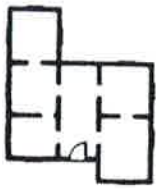




Although the name of Queen Anne Cottage derives from the architectural style with which it is frequently linked, the house type also occurs with elements from other styles or no style at all. It is characterized by a square main mass with projecting gables on the front and side. The rooms are arranged asymmetrically, and there is not central hallway. The roof is either pyramidal or hipped, and chimneys are usually found in the interior.

NEW SOUTH COTTAGE

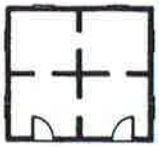
1890s-1920s



Named after the turn-of-the 20th century period of great economic growth and regional confidence, the New South Cottage was a very popular house type for middle- and upper-middle income Georgians. This plan has a central square mass, usually with a hipped roof and gabled projections. The plan is symmetrical with a central hall. The central hallway is flanked by pairs of rooms, one or both of which might project forward. A pair of gables in the façade, either over projecting rooms or flush with the wall, frequently provided additional symmetry.

SIDE-GABLED COTTAGE

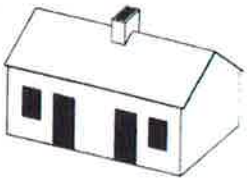
1895-1930



The Side-Gabled Cottage has a compact square mass consisting of four rooms without a hallway. It has a broad gabled roof with gable-ends at the sides. The floor plan has two variants: a hall-parlor plan with a central doorway, and a foursquare plan with equal-sized rooms indicated by two front doors.

SADDLE BAG

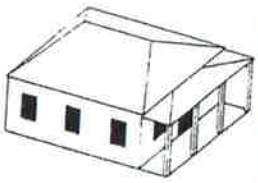
1910-1930

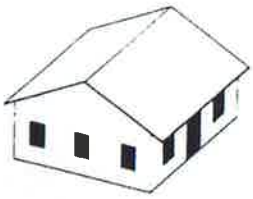


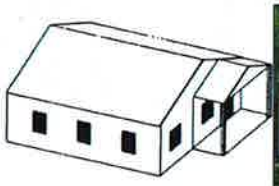
The Saddle Bag house derives its name from a central chimney flanked by two rooms. The rooms are typically square, and the roof is often gabled. There are two subtypes: one with an exterior door into each room, and one with a single, central door into a vestibule next to the chimney.

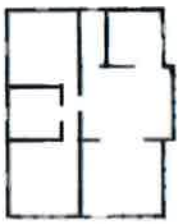
BUNGALOW

1900-1930





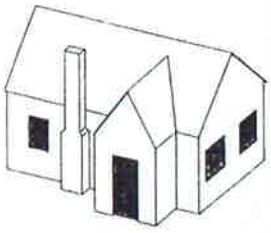


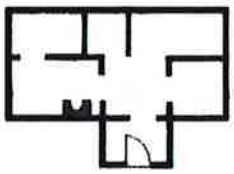


Often mistakenly referred to as a style, Bungalow house forms are long and low with irregular floor plans with an overall rectangular shape. Integral porches are common, as are low-pitched roofs with wide overhangs. The bungalow type is divided into four subtypes based on roof form and roof orientation: front gable, side gable, hip, and cross gable. The Bungalow house had a wide array of architectural influences and styles attributed over time to its development and evolution.

ENGLISH COTTAGE

1930s-1940s

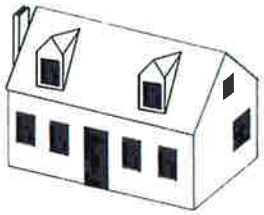


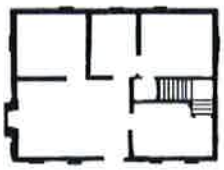


The English Cottage is most distinctive for its cross-gabled massing and front chimney. Unlike the gabled-wing house types, the cross-gabled massing of the English Cottage is tightly held in a compact square or rectangular block, so the front gable projects slightly, if at all. A secondary gable-front or recessed opening may mark the entry, which is near the center of the façade. Occasionally one of the front corners of the house contains a recessed porch. The rooms of the house cluster around the entrance vestibule, which may contain a stairway to an upper half-story of bedrooms.

CAPE COD

1930s-1950s



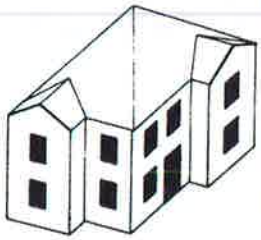


The Cape Cod represents a renewed interest in America's colonial past. In the 1930s, there was a trend for small and economical houses, therefore a twentieth century version of the Cape Cod became popular throughout Georgia and the country. Characteristics include a steep, side gabled roof. Dormers are common to accommodate additional space, light and ventilation. Chimneys are either on a gable end or are centrally located. The plan is symmetrical but typically there is not a central hall. The half story may contain

RESIDENTIAL TYPES
Two Stories in Height
(found within the Tifton Historic District)

QUEEN ANNE HOUSE

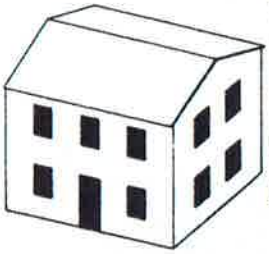
1880s-1890s



This house type is the two-story version of the Queen Anne Cottage, and except for its height, the traits of the two types are identical.

GEORGIAN HOUSE

1900-1930



Except for its two-story height, the Georgian House has all the characteristics of the Georgian Cottage. Examples of this type were built in Georgia during the periods 1850-1860 and 1900-1930; examples in Tifton date from the 1900-1930 period.

ARCHITECTURAL STYLES

Stylistic tradition in Georgia is one of applied ornament to an underlying type. Typically few buildings are "high style." Most often a building will have elements of a style and may be a vernacular interpretation of a style. The following architectural styles are commonly found in the Tifton Historic District. Categories are roughly in chronological order according to style development.

FOLK VICTORIAN

1870-1910

The Folk Victorian style is defined by the presence of Victorian decorative detailing on simple building types. The primary areas of detailing are the porch and cornice line. Lace-like spandrels are frequent and turned balusters may be used both in porch railings and in friezes suspended from the porch ceiling. Most Folk Victorian houses have some Queen Anne spindle-work but are easily differentiated from Queen Anne by the presence of symmetrical facades and by the lack of textured and varied wall surfaces.

QUEEN ANNE

1880-1910

The Queen Anne was Georgia's most popular 19th century style. A Queen Anne building has complex wall shapes with a variety of textures, materials, and detailing. Wall surfaces avoid a smooth appearance through the use of projecting bays, towers, and materials such as patterned shingles.

COLONIAL REVIVAL

1880-1955

This was a dominant style for domestic buildings throughout the country and in Georgia during the first half of the 20th century. Several subtypes exist, however most Colonial Revival houses are symmetrical and have an accentuated front door. Common characteristics include decorative crowns over entrances, classical cornices with dentils or modillions, and side-gabled roof.

ITALIANATE

1890-1920s

The Italianate style dominated the country's residential and commercial buildings during the latter half of the 19th century, however in Tifton the style is common only to commercial buildings. Nineteenth century commercial structures are usually considered Italianate in style. Most 19th century commercial buildings are two or three stories in height, with a flat roof and a variety of ornamental detailing. The storefront has a recessed central entrance flanked by large display windows with bulkheads and transoms. The primary or roofline cornice is often bracketed with parapets, finials, or simple decorative panels. There is sometimes a secondary cornice separating the first two floors, which sometimes repeat the pattern of the upper cornice. Windows on the upper floors are generally smaller than the display windows on the first floor and are usually decorated with molded surrounds or plain lintels.

NEOCLASSICAL REVIVAL

1895-1950s

Features of the Neoclassical Revival style include façades dominated by colossal porticos and full-height porches supported by classical columns; columns typically have Ionic or Corinthian capitals. Doors commonly have elaborate, decorative surrounds based on Greek Revival precedents.

CRAFTSMAN

1905-1930s

The Craftsman style was the most popular early 20th century style in Georgia and in Tifton. The style is closely associated with the bungalow type, however details of the Craftsman style were popular on many building types. A Craftsman building uses a variety of materials for its decorative detailing. It has a low-pitched roof that is typically gabled but may also be hipped, giving a generally horizontal effect. Among the most distinctive feature of the style are the roof/wall junctions. The roof commonly has a wide eave overhang with exposed rafter ends. Porches are either full- or partial width, with the roof supported by square columns.

ART DECO

1920s-1940s

Art Deco is characterized by smooth surfaces, stylized and geometric motifs, stepped fronts, and other linear projections above the roof line to give a vertical emphasis. Geometric forms are the most common stylistic expressions.

MINIMAL TRADITIONAL

1935-1950s

Minimal Traditional buildings appeared prior to World War II and continued to be popular into the 1950s. This style developed as an inexpensive solution to the housing crisis caused by returning soldiers and rapid population growth. This style is considered a compromise style with borrowed elements from preceding popular styles, yet with greatly simplified features. Roof pitches were lowered and eaves were set close to save construction dollars, and most detailing was omitted.

UTILITARIAN

1890s-present

Utilitarian buildings were usually constructed of local materials with limited applied detail. The function of the building typically dictates its design. Warehouses, manufacturing and transportation-related buildings reflect the building's purpose and original use. Where decorative elements exist, they are often representative of the period style.

CHAPTER 1
Design Guidelines to Protect Historic Resources

I. ARCHITECTURAL FEATURES

A. PORCHES AND ENTRANCES

Porches and associated entrances are often the focus of historic buildings, particularly on primary elevations. Traditional front porches, side porches, sleeping porches, balconies, sunrooms, and rear porches contribute to the overall historic integrity of buildings within the Tifton Historic District. Porches serve a functional purpose, protecting entrances from weather conditions, such as rain, wind, and the sun. Porches also provide stylistic details and are often an integral part of an architectural style. Entrances themselves draw attention to a doorway with such features as sidelights, transoms, pilasters, and pediments. Because of their historical importance and prominence, careful consideration of their original intent and contribution to the overall architectural style and form should be evaluated to maintain these features during consideration for a Certificate of Appropriateness.

1. **Retain and preserve porches, balconies, and sunrooms and related entrances.**
   - Existing materials, location, configuration, and dimensions of porches and entrances should not be altered, covered, or removed.
   - Deteriorated materials should be replaced to match the original in design, dimension, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
   - If replacement of an entire porch or entrance is necessary because of deterioration, replace it in kind, matching the original in design, form, dimension, details, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
   - When no documentation of a historic porch or entrance exists, a new feature may be considered that is similar in character to those found on comparable buildings. Design of the feature and materials utilized should complement the original building. However, buildings that historically did not have porches or pronounced entrances, should not introduce a new feature on primary or secondary façades that may result in creating a false sense of history.
   - Where a historic porch does not meet current code requirements and alterations are required, sensitive modifications can be considered. Do not replace an original porch that can otherwise be modified to meet code requirements.

This porch retains its historic integrity.

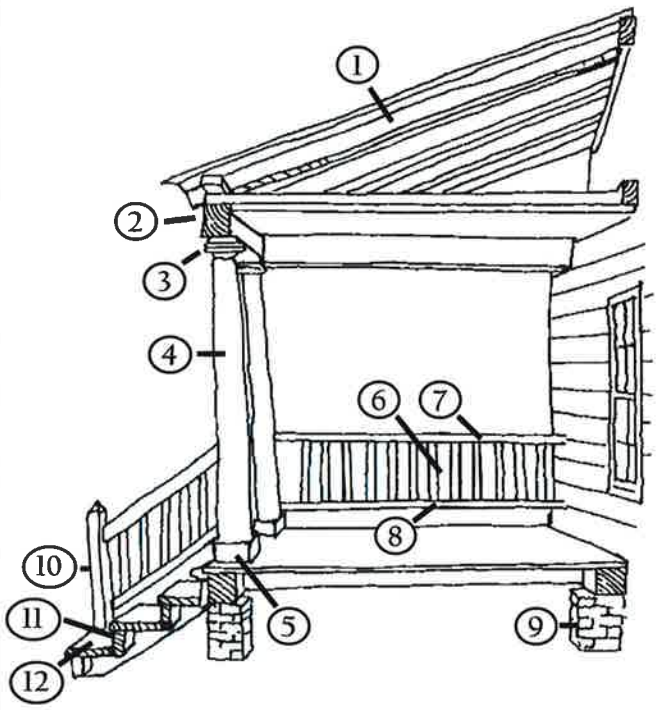
2. **Retain and preserve functional and decorative details, such as porch columns, balustrades, brackets, steps, piers, rails, ceilings, floors, entrance sidelights, transoms, pilasters, and pediments.**
   - Original decorative elements should not be altered or removed, such as spindlework, latticework, or beaded board, unless accurate restoration requires it.
   - If replacement of a deteriorated detail of an entrance or porch is necessary, replace only the deteriorated detail in kind. New details should match the original in design, material, dimension, and historic placement on the building.
   - Avoid introducing new features or details that do not complement the historic architectural style or may result in creating a false sense of history.

3. **Protect and maintain historic materials.**
   - Porches and entrances should be inspected regularly for signs of moisture damage, rust, structural damage or settlement, and fungal or insect infestation.
   - Porches and entrances should be adequately maintained through recognized preservation methods.

4. **Avoid enclosing historic porches.**
   - It is not appropriate to enclose a front porch or balcony.
   - Consider the enclosure of a historic porch to accommodate a new use only if the enclosure can be designed to preserve the historic character of the porch and façade.

Preserve decorative details such as balustrades and brackets.

   - Enclosing a porch with opaque materials that destroys the openness and transparency of the porch is inappropriate.
   - When a porch is enclosed or screened, it should be done with a clear, transparent material. The material should be placed behind porch columns and should have a minimum number of vertical and horizontal framing members.



Porch Components

1. Rafter
2. Cornice
3. Column Capital
4. Column
5. Column Base
6. Baluster
7. Top Rail
8. Bottom Rail
9. Pier
10. Newel
11. Riser
12. Tread

B. WINDOWS AND DOORS

The various arrangements of windows and doors, their sizes, and the proportions of openings are important features that provide scale in addition to visual interest. Windows and doors serve a functional purpose as well as being decorative by historically controlling ventilation and daylight. Details and ornamentation associated with their components also contribute to a building's architectural style.

Many types of historic windows are found in early Tifton buildings however wooden, double-hung windows are most common. Each sash, depending upon the style and the age of the building, may be divided, usually by muntins that hold individual "lights" or panes in place. Features important to the character of a window include its clear glass, frame, sash, muntins, mullions, sills, heads, jambs, moldings, operation, location, and relation to other windows. The design of the surrounding window casings, the depth and profile of window sash elements, and the materials of which they were constructed are also important features.

1. **Retain and preserve the position, number, size, and arrangement of historic windows and doors.**
   - It is inappropriate to enclose, cover, or fill-in a historic window or door opening.
   - If additional openings are necessary for a new use, install them on a rear or non-character-defining façade of the building. New openings should never compromise the architectural integrity of the building. The design of new units should be compatible with the overall character of the building, but should not replicate the original.
   - If a window or door is completely missing, replace it with a new unit based on accurate documentation or a new design compatible with the original opening and the historic character of the building.

2. **Retain and preserve functional and decorative features.**
   - If replacement of a historic window or door feature is necessary, replace only the deteriorated feature in kind rather than the entire unit.
   - Snap-in muntins and mullions may be considered for new or replacement units on facades not visible from the public right-of-way. Snap-in features should be made of wood and convey the scale and finish of true muntins and mullions. Snap-in muntins and mullions should be used on both the interior and exterior of the window.

Preserve functional and decorative features of historic doors and windows.

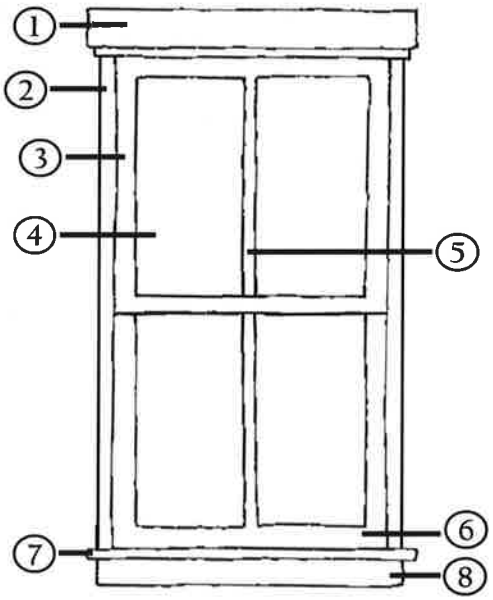
- It is not appropriate to introduce shutters on a historic building if no evidence of earlier shutters exists. Replace deteriorated or missing wooden shutters with wooden shutters to fit the opening and mounted so that they can be operated.
- It is not appropriate to introduce new decorative features that are not compatible with the building's architectural style.

3. **Protect and maintain historic materials.**
   - Windows and doors should be inspected regularly for deterioration, moisture damage, air infiltration, paint failure, and corrosion.
   - Windows and doors should be adequately maintained through recognized preservation methods.
   - It is not appropriate to replace original glass with tinted or mirrored glass.

4. **Repair windows and doors and their historic, distinctive features through recognized preservation methods.**
   - See also *Preservation Brief #9: The Repair of Historic Wooden Windows* and *Preservation Brief #13: The Repair and Thermal Upgrading of Historic Steel Windows.*

5. **Consider storm windows and doors for energy conservation.**
   - Install storm windows on the interior, when feasible. This will allow the character of the original window to be seen from the public right-of-way.
   - If a storm window is to be installed on the exterior, match the proportions and profiles of the original window. Metal storm windows may be appropriate if they do not obscure or damage the existing sash and frame. Exterior storm windows should have a painted or baked-enamel finish that is compatible with the color of the original opening.
   - Storm doors and screen doors should be simple in design and the frame should be full-light, constructed of wood or aluminum. Select storm doors with a painted, stained, or baked-enamel finish color that is compatible with the color of the original opening.
   - See also *Preservation Brief #3: Conserving Energy in Historic Buildings.*

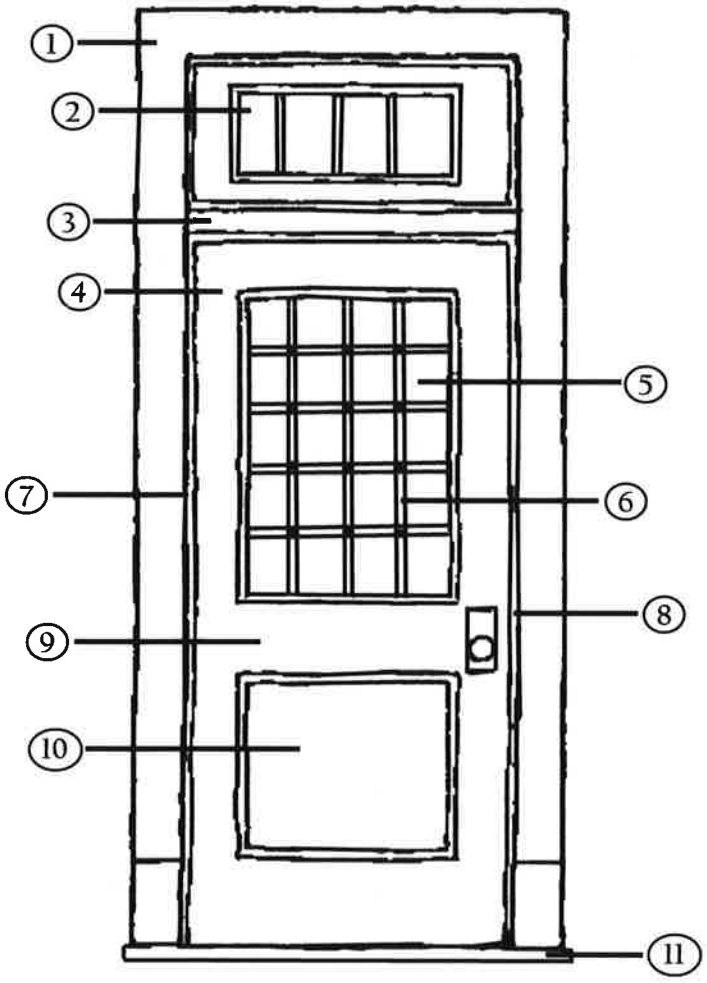
Window Components



2 over 2, double-hung window

1. Head
2. Casing
3. Stile
4. Glazing/Light
5. Muntin
6. Rail
7. Stool
8. Sill

Door Components



1. Head Casing
2. Transom
3. Transom Bar
4. Rail
5. Glazing/Light
6. Muntin
7. Hinge Stile
8. Lock Stile
9. Lock Rail
10. Panel
11. Threshold

Craftsman-style door at 606 Chestnut Avenue

C. ROOFS

Although the function of a roof is to protect a building from the elements, it also contributes to the overall character of a resource. The form and pitch of a roof, whether flat, hipped, shed, gable, gambrel, or a combination of these forms, contributes significantly to the architectural character of a building. Pattern, scale, orientation, and texture of roofing materials further define the character, as do features such as dormers, gables, vents, turrets, and chimneys.

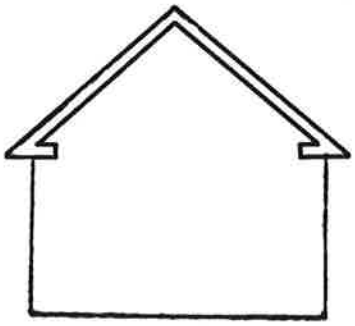
1. **Retain and preserve the original roof form.**
   - Avoid altering the pitch of a historic roof.
   - Preserve the original eave depth. It is inappropriate to alter, cover, or remove the traditional roof overhang.
   - It is not appropriate to introduce new roof features, such as chimneys, solar collectors, skylights, ventilators, communication devises, or mechanical equipment on roof slopes that are visible from the public right-of-way or in locations that compromise the architectural integrity of the building.
   - If a new roof feature is necessary, design the feature to be scaled appropriately so that it does not overwhelm the historic roof form.

2. **Retain and preserve original details, features, and materials.**
   - It is inappropriate to remove character-defining roof features such as dormers, gables, vents, turrets, and chimneys.
   - Original roof materials, such as metal standing seam, decorative metal shingle, tile, etc. should be retained and preserved.
   - Avoid introducing new roof features or details to a historic building that may result in creating a false sense of history.

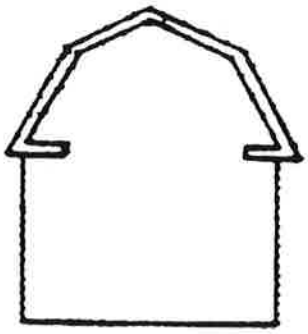
3. **Repair deteriorated or damaged roof features and materials through recognized maintenance and preservation methods.**
   - Repair deteriorated roof features and materials in kind, matching the original in design, pattern, detail, and material. Consider compatible substitute materials only if using the original is not feasible.
   - If replacement of a roof feature or material is necessary, replace it to match the original, based upon physical or documentary evidence, or replace it with a new feature or material that is compatible with the original. Select new roofing materials that are appropriate for the building's architectural style. *See Appendix A: Environmental Issues, for instruction on asbestos abatement.*
   - See *Preservation Brief #4: Roofing for Historic Buildings.*

4. **Introduce new gutters and downspouts as needed, with care so that no architectural features are damaged or lost.**
   - Routinely clear clogged gutters and downspouts to prevent moisture damage to the building. Properly design downspouts so that water is diverted away from the building.

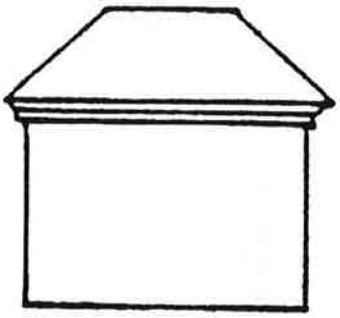
Principal Roof Types



Gable

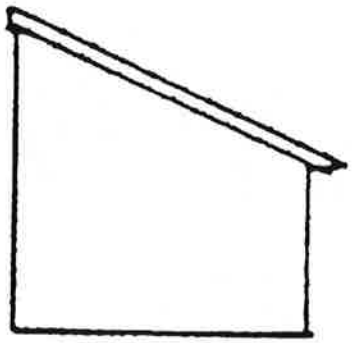


Gambrel

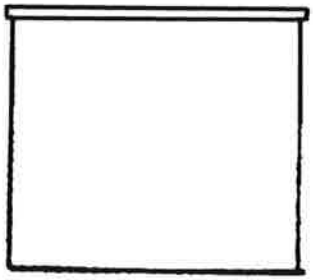


Hip

Mansard



Shed



Flat

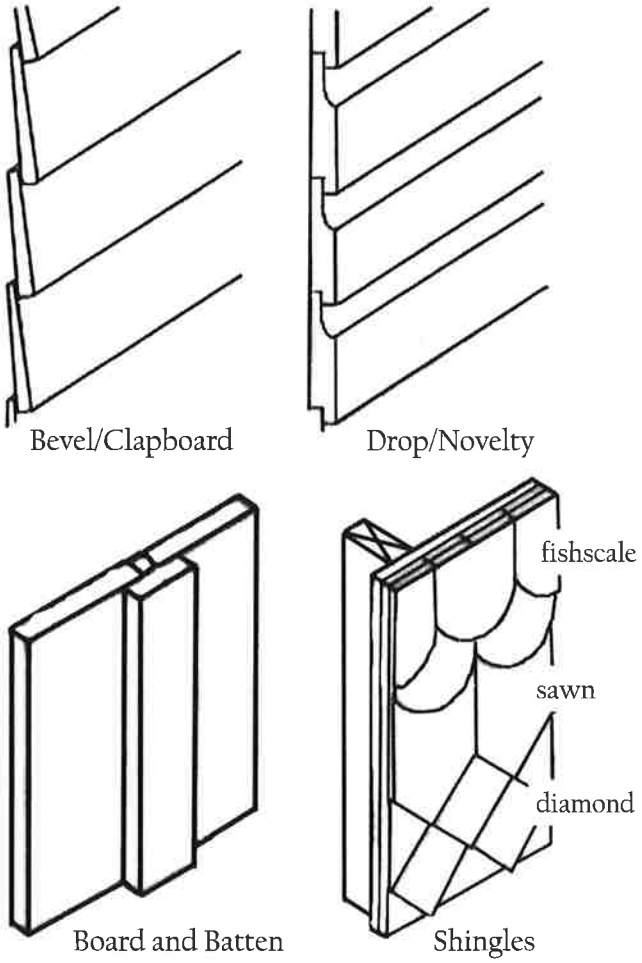
D. EXTERIOR WALLS

Exterior walls define architectural style. Variations in materials, finishes, vertical and horizontal aspects, projecting and receding features, and texture all contribute to the form and character of historic buildings. They also provide opportunities for stylistic detailing and ornamentation. Features such as projecting bays, chimneys, towers, and pediments influence the shapes of exterior walls. In addition, quoins, corner boards, cornices, and brackets all embellish the connections between wall planes or from exterior walls to other building elements.

1. Retain and preserve exterior wall materials and details.

- It is not appropriate to cover or replace historic wall materials, including shingles, stucco, brick, and stonework with coatings or contemporary substitute materials. Synthetic stucco, panelized brick, Masonite, vinyl, aluminum, or other composite siding materials should not be applied as a covering over historic masonry materials or over any significant architectural feature.
- Synthetic siding may be appropriate under the following conditions, which may be considerations but are not mandates: (1) the building is considered a non-contributing building within the local historic district ("non-contributing" as defined in the *Glossary of Terms*); (2) the substitute material can be installed on a new addition on a secondary façade not visible from a public right of way without irreversibly damaging or obscuring the architectural features and trim of the building; (3) if a historic building has lost its integrity ("integrity" as defined in the *Glossary of Terms*); or (4) if a significant number of houses within the immediate location have synthetic siding.
- If vinyl siding is used on a property, the siding must be certified by the Vinyl Institute of America and installed correctly with inspection by the code enforcement personnel.
- If any synthetic material is installed, any existing damages to the property under consideration must be repaired prior to the installation of synthetic siding and be inspected by Code Enforcement to verify its repair.

Wood Exterior Cladding Types



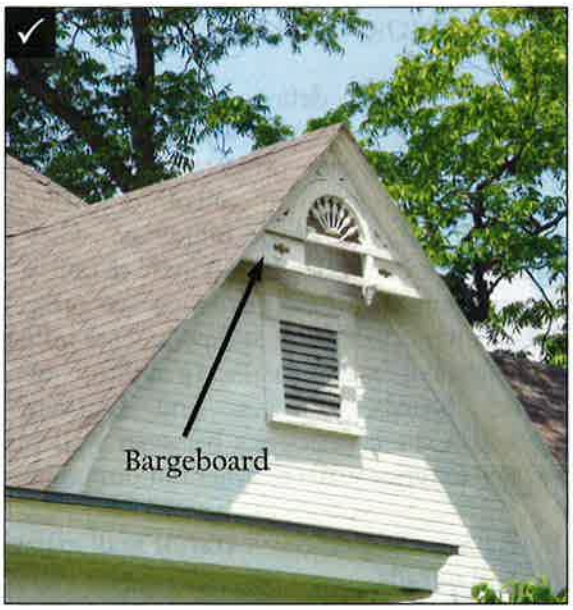
E. DETAILS AND ORNAMENTATION

Many kinds of architectural details contribute to and enrich the external appearance of historic buildings. There is much diversity in architectural details and ornamentation throughout the Tifton Historic District. Common details include hood-covered entrances, various styles of porch rails, shaped shingles, patterned brick chimneys, bargeboard, wood shutters, exposed roof rafters, brackets, and distinctive window and door surrounds.

1. **Retain and preserve original details and ornamentation.**
   - Avoid removing or altering any significant architectural detail.
   - Avoid introducing new details or ornament to a historic building that may result in creating a false sense of history.
   - See also *Preservation Brief #17: Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.*

2. **Protect and maintain original details and ornamentation.**
   - Original details and ornamentation should not be altered or removed unless accurate restoration requires it.
   - If replacement of a deteriorated detail or ornament is necessary, replace only the deteriorated detail in kind. New details should match the original in design, material, dimension, and historic placement on the building.

3. **Repair deteriorated or damaged details and ornamentation through recognized maintenance and preservation methods.**
   - Repair deteriorated details and ornamentation in kind, matching the original in design, pattern, detail, and material. Consider compatible substitute materials only if using the original is not feasible.



Protect and maintain original details and ornamentation, such as bargeboards and gable vents (above), as well as, shingles, brackets and window surrounds (below).

F. FOUNDATIONS

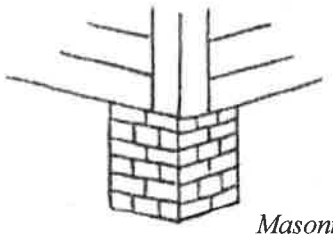
Foundations are essential to the structural integrity of a building. Foundations of historic buildings typically consist of a footing, or base, beneath the soil; columns of brick or stone masonry, known as piers rise from the footing; and the foundation wall, which rises above the ground surface. Foundation wall materials vary; they may be concrete, stone, or brick. Occasionally modest buildings are constructed directly on the ground with little or no foundation. Modern foundation systems eliminate the need for piers and the entire building rests upon a concrete slab. Moisture damage can be destructive to a foundation therefore proper maintenance is essential to insure the structural integrity of a historic building.

1. **Retain and preserve original foundations.**
   - Avoid removing or altering original foundations to prevent weakening of the system.
   - Avoid enclosing or infilling between original pier foundations with concrete block, brick, vinyl, metal or other material that would not have been used historically. If solid infill is necessary, the infill should be recessed at least four (4) inches from the front of the pier and should consist of a smooth finish and painted a dark color to diminish its visual impact.
   - Consider lattice panels as infill between piers. Wood lattice should not touch the ground. Vinyl or composite lattice may be considered as alternatives to wood.
   - See also *Preservation Brief #17: Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.*

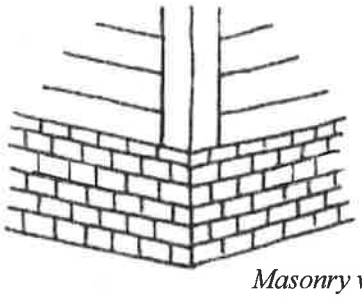
2. **Protect and maintain original foundations.**
   - Vines and plant materials should not be allowed to grow on foundation walls since plants tend to retain moisture and keep walls from properly drying.
   - Soil or pavement next to a foundation should slope away from the wall.
   - Gutters and downspouts should carry water away from the foundation.
   - Masonry foundation systems should be inspected, cleaned, and repointed as needed according to masonry guidelines.

3. **Repair deteriorated or damaged foundations through recognized maintenance and preservation methods.**
   - Repair deteriorated materials in kind, matching the original in scale, configuration, detail, and material. Consider compatible substitute materials only if using the original is not feasible.

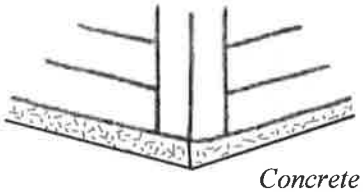
Wall Foundations



Masonry pier



Masonry wall



Concrete slab

G. STOREFRONTS

Storefronts are important features of historic commercial buildings. A storefront distinguishes various businesses from each other and therefore can play a critical role in the success of a business. Most historic storefronts in Tifton date from the late 19th to the early 20th century and consist of elements such as cornices, parapets, transoms, signboards, display windows, and bulkheads. Ornamentation often reflects the style that was popular during the time period of the building's construction.

1. Retain and preserve historic storefronts.

- During a rehabilitation project, at a minimum, preserve these character-defining elements: display windows, transom, bulkhead/kickplate, entrances, upper-facade windows, and cornice.
- Avoid removing original ornamentation such as decorative cornices, brackets, window hoods, cast iron, ceramic tile, terra cotta, decorative masonry, or structural (opaque) glass panels.
- Avoid removing later additions that have become historic within the past 50 years.
- It is not appropriate to change or reorient the location of an original entrance.
- Windows on upper floors should be retained in their original appearance and configuration. The enclosing or bricking in of windows is not appropriate.
- It is not appropriate to cover or add false fronts on a historic storefront.
- Greater flexibility in treatment of rear facades is appropriate to accommodate accessibility and new uses. However, care should be taken to retain the overall scale, proportion, and organization of architectural elements during a rehabilitation project.

2. Protect and maintain historic storefronts.

- Storefront materials and features should be inspected regularly for signs of moisture damage, mildew, vegetation, corrosion, structural cracks or settlement, and deteriorated mortar.
- Conduct limited exploratory removal of non-historic fabric from historic storefronts to assess the condition of covered materials.

Retain and preserve upper floors of historic storefronts, including original cornice brackets and decorative masonry.

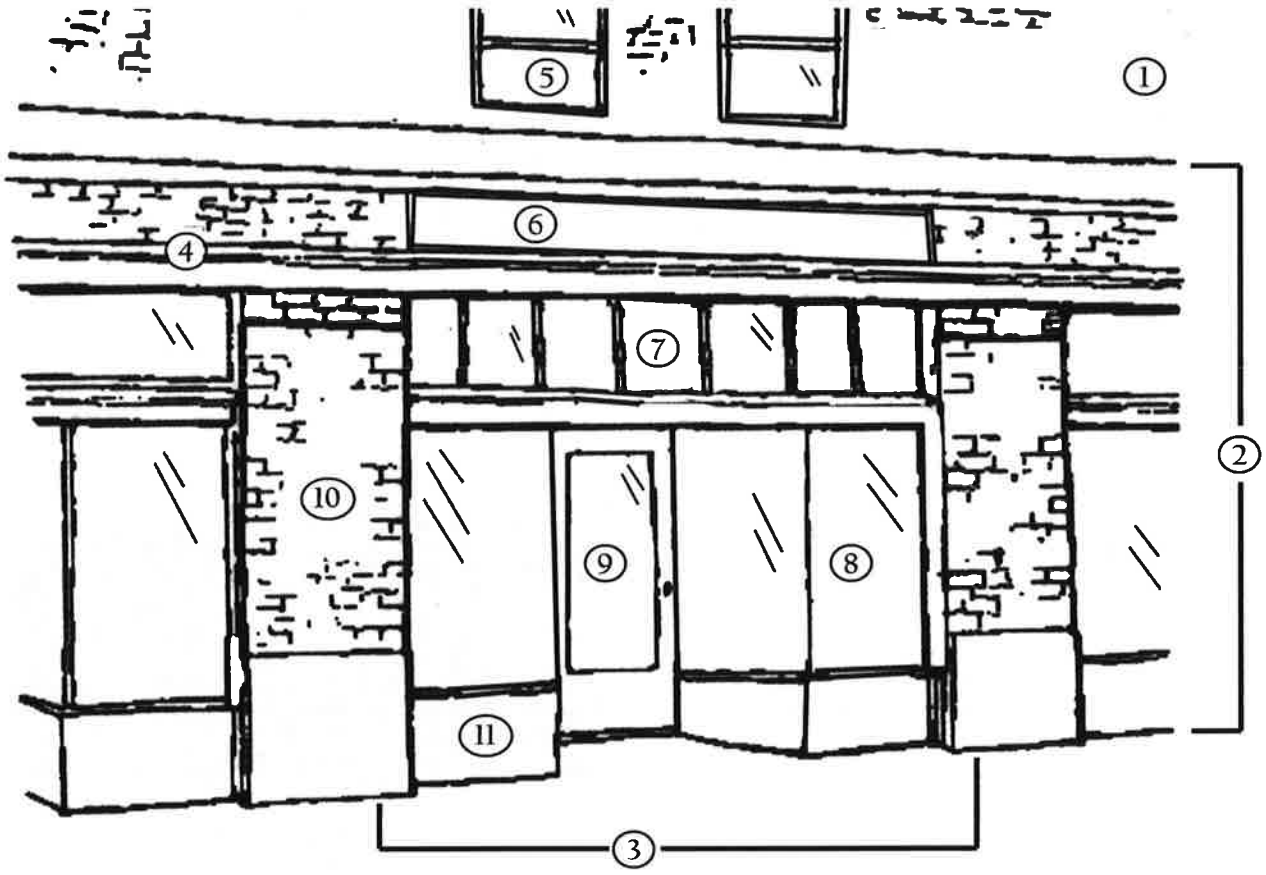
3. **Repair deteriorated or damaged historic storefront features and elements through recognized preservation methods for the specific feature or material.**
   - When repairing or replacing deteriorated or damaged features and elements, use materials that were available at the time of original construction. New storefront features and elements should complement the original in design, scale, material, dimension, and historic placement on the building. Consider compatible substitute materials only if using the original is not feasible.
   - See also *Preservation Brief #11: Rehabilitating Historic Storefronts.*

4. **Design new storefront features and elements to be compatible with the historic character of the streetscape.**
   - Design new storefront features and elements to be pedestrian-oriented.
   - If original storefront design and features cannot be determined, use a traditional storefront arrangement with details, materials, and proportions typical of adjacent historic commercial buildings.
   - Maintain the commercial character of storefronts, even if the building's use has changed.
   - It is not appropriate to add design features such as colonial-style elements, mansard roofs, lanterns, imitation brick or stone, or shutters that have no historic precedent.
   - Emphasize the transparent character of a storefront when implementing new designs for rehabilitation projects. Typically for downtown commercial buildings, 60 percent of the wall surface at the sidewalk level should be transparent.
   - Seek documentation of historic storefronts in the form of photographs and postcards when planning a storefront rehabilitation or restoration project.
   - When replacement of a storefront display window is required, use glass appropriate for the building, such as large, single pane, clear glass.
   - It is not appropriate to apply a reflective or insulating film to window glass.
   - It is not appropriate to use smoked, tinted, or reflective glass on storefronts or commercial facades that can be viewed from a public right of way.
   - If protection from heat gain, sunlight, or weather is desired, consider using shed awnings to shade windows and entrances.

Retain and preserve historic storefronts including original ornamentation such as decorative cornices and window hoods.

Above is an example of a commercial building that is not located in the historic downtown area, but it is equally significant to the character of the district.

Storefront Components



1. Upper Facade
2. Lower Facade
3. Storefront
4. Cornice
5. Upper-floor Window
6. Signboard
7. Transom
8. Display Window
9. Entrance
10. Pier
11. Bulkhead/Kickplate

H. AWNINGS AND CANOPIES

Awnings and canopies were used historically on buildings to provide shelter and sun protection. Awnings and canopies also provided a secondary location for signage. They add color and interest to building facades and storefronts, and can be used to emphasize display windows and entrances as well as unify a streetscape.

1. **Retain and preserve historic awnings and canopies.**

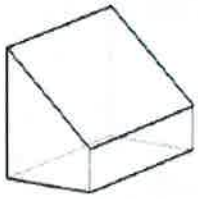
2. **Introduce new awnings and canopies that are consistent with local character and building type.**

   - Awnings and canopies were most often found on commercial buildings, however awnings may be also be appropriate on residential, institutional, or religious buildings if they do not obscure historic features.
   - Awning and canopy shapes should fit the frame of the window, entrance, or storefront and should be proportional to the size of the opening. Storefront awnings should be attached between the window display area or transom and the signboard or second-floor window sills.
   - Installation of a new awning or canopy should not involve the removal of any historic architectural feature, conceal original details, or damage the historic fabric of the building. Hardware installation should be limited to that which is required for structural stability and should be fastened into mortar joints rather than into masonry.
   - A separate awning should be installed for each window and door opening, rather than a single awning across an entire façade.
   - Awning shapes should relate to the shape of the opening and not overwhelm the façade. Appropriate awning shapes include those for rectangular openings: traditional/shed, concave and convex; those for arched openings: dome/bullnose; and those for entrances: marquee. Retractable awnings are also appropriate for commercial storefronts.
   - New canopies should only be introduced if functionally required, such as for valet parking and similar uses.
   - Appropriate awning materials include canvas or acrylic with a matte surface similar to traditional canvas.
   - Plastic, wooden shingle, metal, or back-lit awnings are not appropriate.

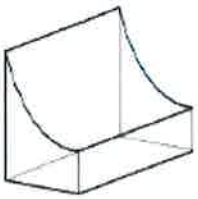
Awnings should be proportional to the size of the opening.

Appropriate Awning Shapes

Traditional/Shed



Concave



Dome/Bullnose

Convex

Marquee

II. HISTORIC BUILDING MATERIALS

A. WOOD

Traditionally, wood was a widely utilized building material in the Tifton Historic District, most certainly due to the fact that Tifton was developed around Henry Harding Tift's sawmill. A variety of features are constructed of wood from exterior cladding to structural elements to decorative moldings. Wooden features reflect style, technology of the period, and the taste and resources available to the original owner.

Wood siding is a common exterior wall material found in the historic district. Clapboards are wooden boards with the bottom edge slightly thicker than the top edge. The grain of the wood runs lengthwise and they are installed with a horizontal overlap, generally of one inch. The width of the exposed board varies depending upon the style and age of the building. Other types of wood siding can also be found, including wooden shingles, flush wood siding, and drop wood siding.

1. **Retain and preserve wood surfaces and features.**
   - It is not appropriate to cover historic wood surfaces and features with synthetic siding and materials.
   - It is not appropriate to strip wood surfaces that were historically painted down to the bare wood and apply clear stains or finishes to create a natural wood appearance.

2. **Protect and maintain wood surfaces and features.**
   - Wood surfaces and features should be inspected regularly for signs of moisture damage, mildew, and fungal or insect infestation.
   - It is not appropriate to clean wooden surfaces and features with destructive methods such as sandblasting, power washing, and using propane or butane torches. Clean using gentle methods such as low-pressure washing with detergents and natural bristle brushes. Chemical strippers may be used only if gentler methods are ineffective.
   - Maintain protective paint films on exterior wood surfaces to prevent damage due to ultraviolet light and moisture.
   - See also *Preservation Brief #10: Exterior Paint Problems on Historic Woodwork.*

3. **Repair wood surfaces and features through recognized preservation methods.**
   - Repair or replacement of deteriorated wood surfaces or elements should involve selective replacement of portions in kind through splicing or piecing, or the application of an epoxy wood consolidant to stabilize the deteriorated portion in place.
   - Avoid removal of damaged wood surfaces and features that can be repaired. If replacement of an entire wood feature is necessary, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, and finish. Consider compatible substitute materials only if using the original is not feasible.
   - Property owners should also note that an early paint layer might be lead-based, in which case special procedures are required for its treatment. *See Appendix B: Lead-Based Paint Abatement.*

B. MASONRY

Masonry is employed for a range of historic building and district features including walkways, driveways, walls, chimneys, foundations, quoins, buttresses, piers, arches, lintels, sills, and cornices. Brick or stone exterior walls clad most historic commercial, institutional, industrial, and religious buildings. Brick and stone facades are also found on several residential buildings within the Tifton Historic District.

1. **Retain and preserve masonry features.**

   - Avoid removing or altering any significant historic masonry feature that contributes to the overall character of a building and site.
   - Original chimneys should be retained and preserved. It is not appropriate to cover original chimneys with stucco or other materials. Chimneys that have been extensively repointed resulting in mismatched colors and textures may be painted in brick colors such as dark red or brown.

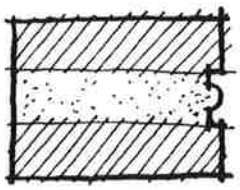
2. **Protect and maintain historic masonry materials.**

   - It is not appropriate to paint unpainted masonry surfaces that were not painted historically.
   - Historic masonry surfaces and features should be inspected regularly for signs of moisture damage, vegetation, structural cracks or settlement, deteriorated mortar, and loose or missing masonry units.
   - Masonry surfaces require minimal maintenance and are known for their durability, however abrasive cleaning methods could irreparably damage historic masonry. It is not appropriate to clean masonry surfaces by sandblasting, high-pressure waterblasting, and power washing.
   - See also *Preservation Brief #1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings* and *Preservation Brief #6: Dangers of Abrasive Cleaning to Historic Buildings.*

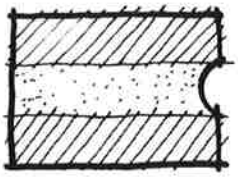
3. **Repair masonry surfaces and features through recognized preservation methods.**

   - Repair or replacement of deteriorated masonry elements should involve methods for piecing-in, consolidating, or patching damaged or deteriorated masonry.
   - Repoint masonry mortar joints if the mortar is cracked, crumbling, or missing or if damp interior walls or damaged plaster potentially indicates moisture penetration. To properly repoint masonry mortar joints, carefully remove deteriorated mortar using hand tools. New mortar should duplicate the original in strength, color, texture, width, and profile. It is not appropriate to use a mortar with a high amount of portland cement. Mortar high in portland cement content exceeds the strength of historic brickwork and will deteriorate adjoining masonry units.
   - If replacement of a masonry feature is necessary, replace it in kind, matching the original in design, dimension, color, pattern, texture, and material. Consider compatible substitute materials only if using the original is not technically feasible.

Common Historic Mortar Joints



Beaded



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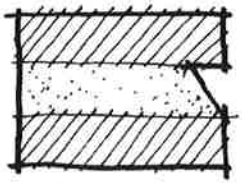
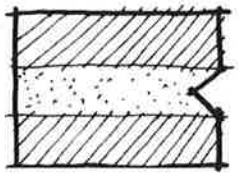
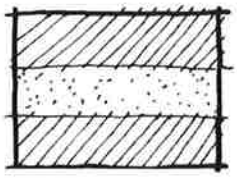


Raked



V-shaped



Flush

C. ARCHITECTURAL METALS

In the Tifton Historic District, a variety of architectural metals offer additional detailing on the exterior of historic buildings. Architectural metals were historically used for numerous treatments including roofing and guttering applications, vents and grates, casement windows and industrial sash, railings, storefronts, cornices, hardware, and for site features such as fences, light fixtures, and signposts.

1. **Retain and preserve architectural metal features.**
   - Avoid removing or altering any significant historic architectural metal feature that contributes to the overall character of a building and site.
   - It is not appropriate to introduce new architectural metal features or details to a historic building that may result in creating a false sense of history.

2. **Protect and maintain historic architectural metals.**
   - Historic architectural metals should be inspected regularly for signs of moisture damage, corrosion, structural failure or fatigue, galvanic action, and paint film failure. Protective surface coatings should be retained, such as paint and lacquers, to prevent corrosion.
   - The cleaning of architectural metals varies depending on how soft, or malleable, the metals are. Soft metals, such as lead, tin, terneplate, and copper, are best cleaned with chemical cleaners that will not abrade their soft surface texture. Chemical cleaners should be tested on an inconspicuous area in advance to ensure that they will not damage the color and texture of the metal surface. Cleaning hard metals, such as cast or wrought iron and steel, is best accomplished by hand scraping or wire brushing to remove any corrosion before repainting. In extreme situations, a low pressure (80-100 lbs. per square in.) glass bead blasting may be necessary if wire brushing has proven ineffective. Repaint promptly after cleaning or when paint film deteriorates to prevent corrosion.

3. **Repair architectural metal features through recognized preservation methods.**
   - Repair or replacement of deteriorated architectural features should involve methods for splicing, patching, and reinforcing.
   - Asphalt products corrode metals and should never be used to patch metal roofs or flashing or other metal surfaces.
   - If replacement of an architectural metal feature is necessary, replace it in kind, matching the original in design, dimension, detail, texture, and material. Consider compatible substitute materials only if using the original is not technically feasible.
   - See also *Preservation Brief #27: The Maintenance and Repair of Architectural Cast Iron.*

Architectural metals were historically utilized for several building features, including roof materials and fences.

CHAPTER 2
Design Guidelines to Protect District Character

I. SITE AND LANDSCAPE FEATURES

A building's site and landscape features contribute not only to the character of the historic resource but also to the overall character of the streetscape and historic district. Tifton's Historic District developed from the late 19th to the mid- 20th century and most streets and blocks retain their original integrity.

Residential blocks were planned in a traditional grid pattern with wide streets and a series of lanes and alleys running north-south. Dwellings were constructed to have consistent setbacks and were oriented toward an alley or street. Alleys also provided access to carriage houses, barns, and sheds.

Commercial blocks were developed between the intersecting railroad lines of the Atlanta, Birmingham and Atlantic Line, the Brunswick and Albany Line (later the Atlantic Coast Line), and the Georgia Southern and Florida Line. Storefronts abutted sidewalks and were oriented to attract passing pedestrians. These original relationships are significantly intact; therefore the maintenance of site and landscape features is important in defining the overall historic character of the district.

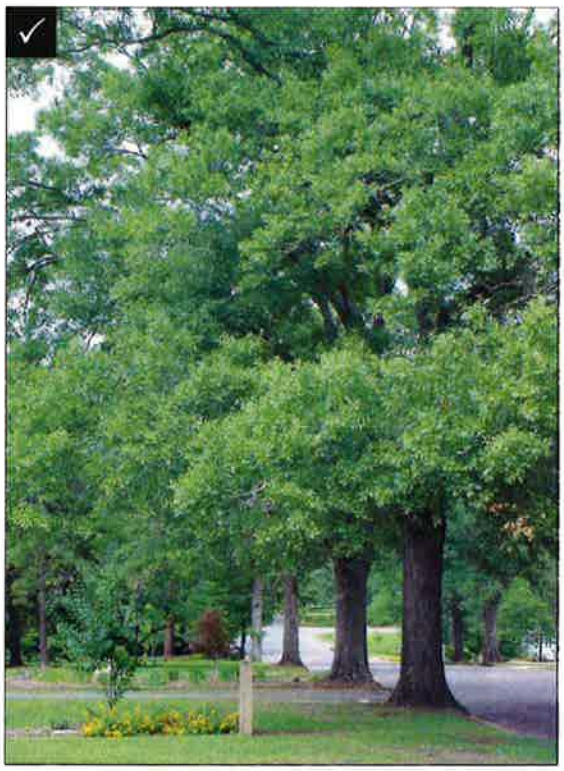
A. SETTING AND STREETSCAPE

Historic photographs depict Avenues lined with mature trees that are equally spaced, to shade pedestrians on sidewalks as they traveled from their homes to the commercial district. Plant materials do not live indefinitely; however preserving their traditional planting patterns maintains a significant aspect of the developmental history of the district.

The organization of commercial and residential blocks creates consistent rhythms and patterns along streetscapes, which reinforces Tifton's unique visual appearance. It is important to consider the overall setting and streetscape when

1. Retain and preserve historic setting and streetscape patterns.

- Maintain historic plant materials and patterns that contribute to the overall character of a site and streetscape.
- Avoid damaging plantings during rehabilitation projects or new construction.
- Retain established property line patterns and street and alley widths. Any new lot subdivisions should be consistent with original development patterns.
- Maintain historic circulation patterns.
- Replace diseased plant materials, including mature trees, hedges, and foundation plantings that are the same or similar in species.
- Maintain historic front yard topography including grades, slopes, and elevations when present.

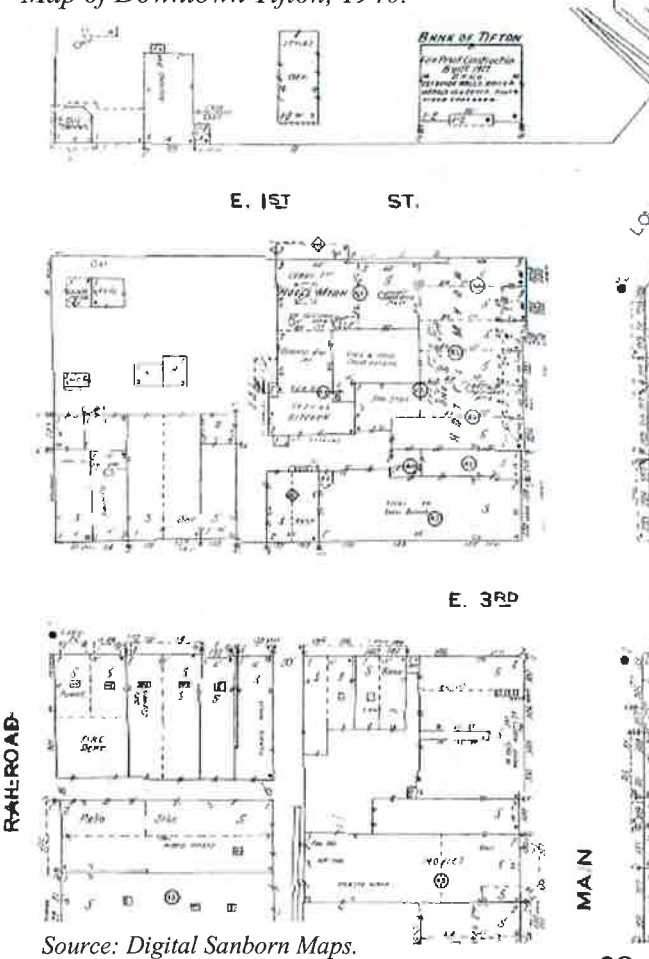


Maintain historic plant materials and patterns that contribute to the overall character of a site and streetscape.

- Retain and maintain historic paving materials including sidewalks and curbing.
- See also guidelines for *Walkways and Driveways, Fences and Walls, Parking, and Alleys and Lanes.*
- See also *Preservation Brief #36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes.*

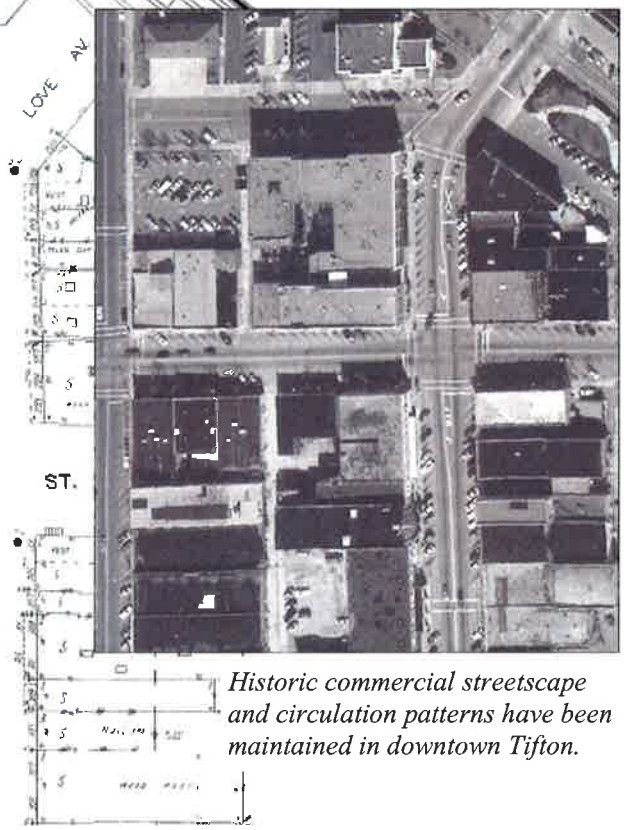
Retain historic paving materials.

Map of Downtown Tifton, 1940.



Source: Digital Sanborn Maps.

Aerial Photograph of Downtown Tifton, 1998.



Historic commercial streetscape and circulation patterns have been maintained in downtown Tifton.

B. WALKWAYS AND DRIVEWAYS

The configuration of walkways and driveways varies greatly for residential properties. Narrow walkways are informal and occasionally extend from the front entrance to the street but often curve to join a driveway. Vehicular access to Tifton's historic dwellings is typically from alleys, however in some instances, porte-cocheres, reflecting an earlier era, and garages designed to accommodate one or perhaps two vehicles, are accessed from a main street. Commercial areas have straight, wide, walkways that extend from storefronts to the curb.

1. **Retain and preserve original walkway and driveway materials, patterns, dimensions, and configurations.**

2. **Protect and maintain existing walkway and driveway areas through routine inspection and appropriate maintenance and repair methods.**

3. **Design new walkways and driveways to be compatible with the historic character of the streetscape.**

   - New walkways and driveways should be compatible in location, patterns, spacing, configuration, dimensions, materials, and color with existing walkway and driveway areas.
   - Locate new walkways and driveways so that the topography of the site and significant site features, including mature trees, are retained.
   - Protect trees, plant materials, and site features from danger during construction activities, such as loss of root area or compaction of soil by equipment.
   - Introduce perimeter plantings, hedges, or appropriate fences or walls to screen and buffer newly introduced driveways from adjacent properties.
   - Consider using ribbon paving. This will reduce visual impacts as well as permit greater soil drainage.
   - It is not appropriate to use asphalt for new walkway or driveway construction. Modern paving materials are acceptable; however it is important that the design be compatible with the property.
   - It is not appropriate to locate semi-circular driveways in the front yard.
   - It is not appropriate to locate a paved parking surface on primary facades.
   - Walkways designed for commercial areas should extend to the curb and be constructed of a hard, level surface to accommodate individuals with disabilities.

Consider using ribbon paving to the reduce visual impact of a new driveway and permit greater soil drainage.

Design new walkways to be compatible with the historic character of the streetscape.

C. FENCES AND WALLS

Historic fence materials include iron, wood, masonry. Wire fences were also used in early domestic landscapes. Traditionally, fences in front or side yards were low and were used as decorative elements or to delineate property lines. Wood picket fences were simple and painted, with an overall height less than three feet. Fences and walls add texture and variety to the historic district.

1. **Retain and preserve original fences and walls.**
   - Retain and preserve features that are character-defining elements of original fences and walls including gates, pillars, hardware, decorative pickets, and rails.
   - Retain and preserve original concrete retaining walls.

2. **Protect and maintain original fences and walls.**
   - Historic wood fences should be protected with a painted surface.
   - Painting or covering a historic masonry fence or wall with stucco is not appropriate.

3. **Repair original fences and walls through recognized preservation methods.**
   - Wood, iron, and masonry fences should be maintained and repaired according to appropriate historic building materials guidelines.
   - If repointing is of a masonry wall is necessary, use a mortar that is similar to that used historically.

4. **New fences and walls should complement the building and historic district.**
   - It is not appropriate to use fences or walls to screen front yards.
   - Privacy fences should be limited to side and
   - Privacy fences should be sited toward the rear of a building and should begin after the center point of the floor plan.
   - Concrete block, split rail, horizontal boards, vinyl, and similar styles are inappropriate fence types. Chain link fences may be permitted at the rear of a property not visible from a primary right of way and should be less than five feet in height.
   - The finished side of the fence should face the public right of way.
   - Consider using appropriate fencing to screen parking areas, mechanical equipment, or other intrusive site features.

Retain and preserve original fences and walls.

Retain and preserve original concrete retaining walls. Design new fences to complement the building and historic district.

D. GARAGES AND ACCESSORY BUILDINGS

Tifton's Historic District contains a wide variety of historic secondary buildings including privies, sheds, barns, carriage houses, and automobile garages. Typically garages and accessory buildings were oriented toward the alleys and lanes and abutted property lines. Materials, details, and construction techniques often matched the main building.

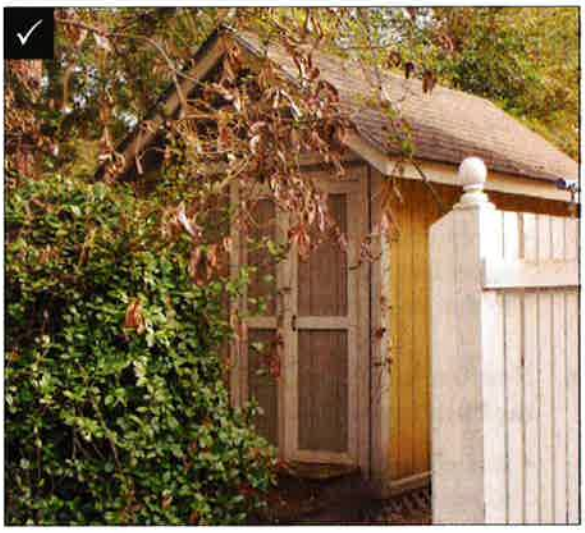
1. **Retain and preserve original garages and accessory buildings.**
   - Retain and preserve overall plan, materials, windows, doors, and details.
   - It is not appropriate to move or relocate an original garage or accessory building to another area.

2. **Protect and maintain original garages and accessory buildings.**
   - Historic garages and secondary buildings should be inspected regularly for signs of moisture damage, mildew, vegetation, and structural cracks or settlement.

3. **Repair original garages and accessory buildings through recognized preservation methods.**
   - Buildings should be maintained and repaired according to appropriate historic building materials guidelines.

4. **New garages and accessory buildings should complement the historic resource.**
   - Massing, scale, and overall dimensions of new garages and accessory buildings should not diminish the character of the principal resource.
   - Form, height, scale, location, and orientation should be consistent with that of historic garages and accessory buildings in the district.
   - Carports may be considered if they complement the primary structure. Metal carports are not appropriate.
   - Utilitarian storage sheds and prefabricated storage units may be considered for rear yard locations if they are not visible from a public right of way. These units must relate to the architectural style and materials of the main building or must be simple rectangular forms with a gable or hipped roof.
   - Concrete block and plywood are not appropriate materials for new garages and accessory buildings.
   - See also *Guidelines for New Construction.*

Retain and preserve original garages and accessory buildings.



New garages and accessory buildings should

E. LIGHTING

Traditionally, exterior lighting was minimal. In residential areas, pedestrian-scaled street lights, porch lights, and lamp posts were typically the only sources of exterior lighting. Commercial buildings used exterior lighting to highlight signage, entrances, and storefront details. The need for increased site and street lighting reflect concerns with safety and security. It is important to meet these demands in ways that do not compromise the historic character of the site or district.

1. **Retain and preserve historic exterior light fixtures.**
   - Avoid removing or altering any significant historic light fixture that contributes to the overall character of a building and site.

2. **Protect and maintain historic exterior light fixtures.**

3. **Repair significant exterior light fixtures through recognized preservation methods.**
   - If all or parts of a historic exterior light fixture are missing or too deteriorated to repair, replace it with a fixture that is compatible in design, scale, material, and finish to the original.
   - It is not appropriate to introduce period light fixtures that may result in creating a false sense of history.

4. **Minimize the use of exterior lighting by only accenting architectural details, building entrances, and signs and to illuminate walkways and sidewalks.**
   - All exterior lighting sources should have a low level of luminescence.
   - White lights that cast a color similar to daylight are preferred.
   - It is not appropriate to highlight an entire building façade.
   - Choose light fixtures that are appropriate for the building, site, and streetscape in terms of style, scale, and intensity of illumination.
   - Neon lighting may be appropriate for signage on historically commercial and industrial buildings.
   - Flashing and blinking lights are not appropriate.

5. **Minimize glare by using shielded and focused light fixtures.**
   - Select discreet, unobtrusive fixtures, such as footlights, recessed lights, directional lights, and lights on pedestrian-scaled posts.
   - Control the direction and range of new lighting so it does not invade adjacent properties.

Choose exterior light fixtures that are appropriate for the building, site, and streetscape.

F. YARD FEATURES

Yard features such as gazebos, fountains, sculpture, and pergolas historically were not common within the Tifton local historic district. Therefore it is important to plan sensitively for these new features to not obscure the historic character of the site or streetscape.

1. **Retain and preserve historic yard features.**
   - Avoid removing or altering any significant historic yard feature that contribute to the overall character of a site and streetscape.

2. **Introduce new yard features to be compatible with the character of the site and streetscape.**
   - Typically, new yard features on private property should be located in side or rear yards. Public art should be sited in public right-of-ways or on public property.
   - New yard features should complement the streetscape and not overwhelm a site or building.
   - The number of yard sculptures should be kept to a minimum and be effectively screened by appropriate fencing or plant materials.
   - It is not appropriate to introduce new yard features that may result in creating a false sense of history.

New yard features should complement the streetscape and not overwhelm a site or building.

The number of yard sculptures should be kept to a minimum.

II. ALLEYS AND LANES

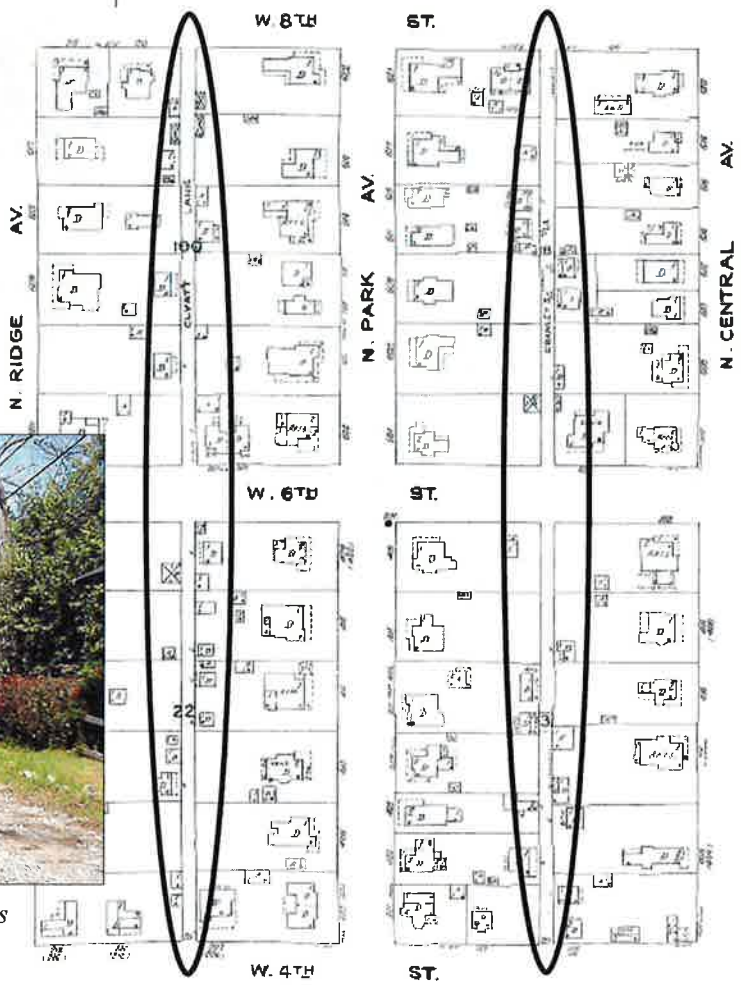
Tifton has an intricate system of alleys and lanes that is largely intact which reinforces and supports the traditional street grid. Tifton's alleys offer an informal view of the city, and they also possess a rich sense of history. Alleys have historically provided important practical and aesthetic functions in Tifton: as the principal access to worker cottages, alternative transportation routes, service corridors, and sources of light and air circulation for the city.

1. **Retain and preserve historic buildings and structures located along alleys and lanes.**
   - Historic buildings and structures such as worker cottages, secondary residences, privies, sheds, barns, carriage houses, and automobile garages should be preserved in their original locations.
   - New buildings and structures constructed along alleys should relate in terms of height, massing, and scale to the historic fabric.

Retain and preserve aesthetic characteristics of alleys and lanes.

2. **Maintain historic circulation patterns associated with alleys and lanes.**
   - Utilize alleys to accommodate utility and city services, primary vehicular access to dwellings, and an alternative for pedestrians and bicyclists.
   - Discourage using alleys as secondary vehicular routes.

3. **Retain and preserve aesthetic characteristics of alleys and lanes.**
   - Preserve the narrow nature of alleys. It is not appropriate to widen alleys and lanes to accommodate vehicles.
   - Maintain historic tree canopies over alleys and lanes.



Source: Digital Sanborn Maps, 1940.

III. ADAPTIVE USE

Lifestyles, technology, and necessities have evolved; therefore historic buildings must occasionally be adapted to accommodate a new use. Converting a building to a new use which is different from what its design reflects is considered an "adaptive use." Common adaptive uses include the conversion of historic homes into offices and commercial or industrial warehouse areas into apartments. The adaptive use of a historic building can often prevent a resource from neglect, subsequent deterioration, and loss of a significant landmark in the district. Adaptive use is an accepted treatment for historic buildings providing proper measures are taken to respect the original character of the building.

1. **Retain and preserve the historic character of the building and site.**
   - Determine uses that are compatible with the historic use of the building to prevent significant loss of historic fabric during the rehabilitation.
   - A new use should not alter the original exterior design of the building. For example, a historic residence adapted into a professional office should maintain the appearance of a residence.
   - If new parking areas are required, site parking spaces to the rear of the building in an attempt to not change the historic character of the building or site.

A new use should not alter the original exterior design of the building.

The Tifton-Tift County Chamber of Commerce occupies the former Union Station. This new use is compatible with the historic use of the building and the exterior historic fabric was retained during the rehabilitation.

IV. SIGNAGE

Signage plays a key role in providing an attractive and pleasant community. Signage should enhance and complement the historic district, not dominate it. Signs have historically conveyed information and provided advertisement. A variety in the design of signage is encouraged, however signage should not be constructed in any way that would be detrimental to public and private investment not injurious to public health, safety and general welfare.

1. DEFINITIONS

A-frame sign. Any upright, rigid supporting frame in the form of a triangle with steeply angled sides that meet at the top in the shape of the letter "A" located on the ground, not permanently attached and easily movable, and usually two-sided which conveys a message. Sandwich board signs are included in this definition. Examples of A frame signs are depicted below:

Awning sign. A sign located on a roof-like cover extending before a place as a shelter and which may be used in lieu of a wall sign.

Examples of awning signs are depicted below:

Banner. A sign, with or without characters, letters, illustrations or ornamentation, applied to cloth, paper or fabric of any kind, with only such material as backing. The definition of banner includes what is commonly referred to as feather-flags. Examples of banner signs/feather-flags are depicted below:

Backlit Sign—A sign consisting of a cabinet containing a light source surrounded by one or more translucent faces, illuminated for visibility.

An example of a backlit sign is depicted below:

Channel Sign—A sign consisting of a series of letters, numerals or graphics where the outline of a letter, numeral or

graphic has extended sidewalls that create depth, into which a light source is placed in each letter, numeral or graphic.

An example of a channel sign is depicted below:

Electronic graphic display sign. A sign or portion thereof that displays electronic static images, static graphics or static pictures, with or without information (text), defined by a small number of matrix elements using different combinations of light emitting diodes (LED), fiber optics, light bulbs or other illumination devices within the display area where the message change sequence is accomplished immediately or by means of fade, re-pixalization or dissolve modes. Electronic graphic display signs include computer programmable, microprocessor controlled electronic or digital displays. Electronic graphic display signs include projected images or messages with these characteristics onto buildings or other objects. All signs whose message is displayed by light emitting diodes (LED), fiber optics, or light bulbs, are considered EGD signs, even if they only contain text.

Examples of EGD signs are depicted below:

Freestanding signs are signs securely affixed to a support structure which are permanently attached to the ground and wholly independent of any building for support, such as monument or stanchion signs. Examples of freestanding signs are depicted below:

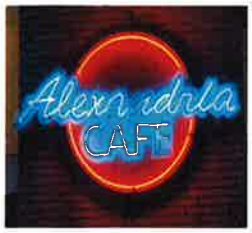
Hanging signs are double-faced signs that hang from a bracket or support and projects from a wall, building, or pole.

Examples of hanging signs are depicted below:

Historic residential areas are defined as areas within the defined geographic historic district and are zoned under the City of Tifton Land Development Code as R-20, R-14, R-12, R-10, R-8, M-R, R-P and MHP.

Historic commercial areas are defined as areas within the defined geographic historic district and are zoned under the City of Tifton Land Development Code as N-C, G-B, C-D, WLI, H-I and S-A.

Neon lighting are signs consisting of brightly glowing, electrified glass tubes or bulbs that contain rarefied **neon** or other gases. **Neon** lights are a type of cold cathode gas-discharge light. A **neon** tube light is a sealed glass tube with a metal electrode at each end, filled with one of a number of gases at low pressure.



Projecting signs are signs mounted on the building with the faces of the sign perpendicular to the building fascia. Examples of projecting signs are depicted below:

***Stick signs*:** (sometimes referred to as bandit signs, road signs, political signs, yard signs, and real estate signs), are mounted on a metal frame or wood stake with a facing of non-pervious material.

Examples of stick signs are depicted below:

Wall sign are signs fastened, placed or painted upon or parallel to the exterior wall of the structure itself, whether front, rear or side of the structure. Examples of wall signs are depicted below:

Additional definitions related to signage may be found in Chapter 7 of the City of Tifton Land Development Code and are incorporated herein by reference.

2. Retain, preserve, and maintain historic signs.

Painted wall signs, metal and neon signs, window signs, and similar signs that are historic should be preserved and maintained.

3. Introduce new signs that are consistent with local character and building type.

Signs should reflect and be integrated into the architectural design of the building and should not dominate the façade or interfere with adjacent buildings.

Sign materials should be compatible with the building's materials and complement its surroundings.

Design of a sign should be simple and easy to read for passing pedestrians, bicyclists, and motorists. Use of logos or symbols that reflect the character of the business are encouraged.

4. Appropriate Sign Types

Appropriate sign types for historic commercial buildings include: signboard above window display area/transom, awning, projecting sign, storefront display windows, upper-floor window, glazed door sign, wall signs for upper floor tenants, wall signs on secondary facades, and A-frame sandwich signs.

Appropriate sign types for historic residential buildings include: freestanding signs in corners of front yards, hanging signs, and wall signs. Signage for new construction and non-contributing buildings will be reviewed on a case-by-case basis as to the final size, location, design, and materials.

Location and placement of signs should not obscure architectural details and should not obstruct the public right of way. Signs should be attached to a building or site in a way to not damage the material.

5. Sign Area and Dimensions

Sign dimensions should be compatible in scale with the building and also with adjacent buildings.

Maximum sign area and height of freestanding in *historic residential areas* should not exceed 32 square feet with a maximum height of six (6) feet. Maximum sign area of hanging signs should not exceed 12 square feet and wall signs should not exceed two (2) square feet.

Maximum sign area of signboard or awning signs in *historic commercial areas* should be determined by multiplying the building's front façade width by 1.5 feet; maximum height of individual letters should be two (2) feet.

Maximum sign area for projecting signs should be 12 square feet. Projecting signs should be mounted perpendicular to a building façade with a maximum projecting length of four (4) feet, and minimum height of eight (8) feet from ground level. Projecting signs should be placed no higher than the sill of the second-story windows for multi-storied buildings, and level with the top of the storefront for single-story buildings.

Maximum sign area for storefront display windows should be 24 square feet or 60% of total window area, whichever is less.

Maximum sign area for upper-floor windows and door signs should not exceed two (2) square feet.

Maximum sign area for walls of upper-floor tenants should not exceed two (2) square feet; signs on secondary facades should not exceed 32 square feet.

Directional signage should not exceed two (2) square feet.

6. Application for Appropriateness

All types of signage will not be permitted on a single building. For each proposed sign, the following information must be submitted to the Tifton Historic Preservation Commission for review: sketch showing design and dimensions; site plan or elevation showing the location of the proposed sign on a site or building; 4 to 6 photographs of the site, building, and surrounding properties.

7. Banners

One banner per lot shall be permitted up to 24 square feet and may be displayed horizontally or vertically. Banners shall only be permitted in the historic commercial areas.

8. Stick signs/A-Frame signs

Stick signs measuring three square feet and A-Frame Sandwich Board signs measuring 18 inches by three feet shall be permitted. A total of two stick signs or A-frame Sandwich Board signs are permitted on lots containing less than 100 feet of road frontage and a total of three stick signs or A-frame Sandwich Board signs are permitted on lots containing more than 100 feet of road frontage.

9. Illumination

Only indirect lighting is appropriate for illuminating signage. Back-lit or internally- lit signs are not appropriate. Neon Signs may be approved for early to mid-20th century commercial buildings and will be reviewed on a case-by-case basis (neon signs were first introduced in America in 1923)

Although indirect lighting is the preferred means of illumination in the historic district, other means of illumination may be considered on a case-by-case basis. Factors to be considered in permitting other means of illumination include, but are not limited to, the following:

a. The nature and character of the neighborhood, i.e., residential, neighborhood commercial, general business or commercial downtown;

b. The location in proximity to other sign types;

c. The proximity to residential districts;

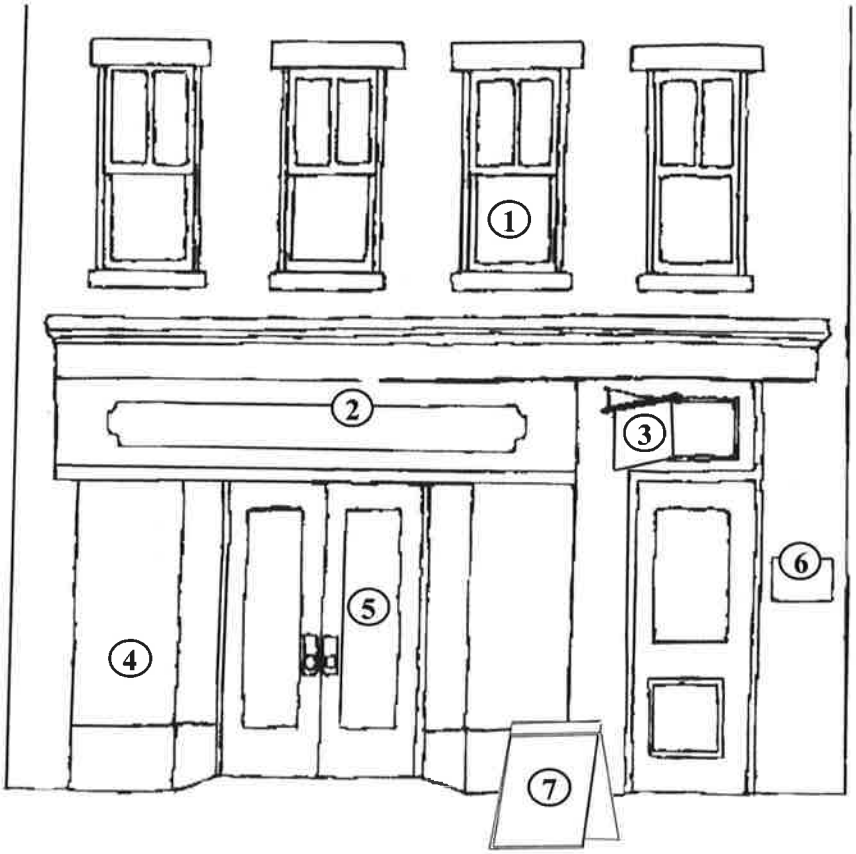
d. The effect on the historical integrity of the architecture or neighborhood;

e. Hours of illumination; and

f. The sign type, size and design

- Maximum sign area of signboard or awning signs in *historic commercial areas* should be determined by multiplying the building's front façade width by 1.5 feet; maximum height of individual letters should be two (2) feet. Maximum sign area for projecting signs should be 12 square feet. Projecting signs should be mounted perpendicular to a building façade with a maximum projecting length of four (4) feet, and minimum height of eight (8) feet from ground level. Projecting signs should be placed no higher than the sill of the second-story windows for multi-storied buildings, and level with the top of the storefront for single-story buildings. Maximum sign area for storefront display windows should be 24 square feet or 60% of the total window area, whichever is less. Maximum sign area for upper-floor windows and door signs should not exceed two (2) square feet. Maximum sign area for walls for upper-floor tenants should not exceed two (2) square feet; signs on secondary facades should not exceed 32 square feet. Maximum sign area for sandwich boards (single side) should not exceed nine (9) square feet.
- Directional signage should not exceed two (2) square feet.
- All types of signage will not be permitted on a single building. For each proposed sign, the following information must be submitted to the Tifton Historic Preservation Commission for review: sketch showing design and dimensions; site plan or elevation showing the location of the proposed sign on a site or building; 4 to 6 photographs of the site, building, and surrounding properties.
- Location and placement of signs should not obscure architectural details and should not obstruct the public right of way. Signs should be attached to a building or site in a way to not damage the material.
- Only indirect lighting is appropriate for illuminating signage. Back-lit or internally-lit signs are not appropriate. Neon signs may be approved for early to mid-20th century commercial buildings and will be reviewed on a case-by-case basis (neon signs were first introduced in America in 1923).
- Temporary signs within the local historic district are only appropriate for: the selling of property, advertising community events, political campaigns, and garage/yard sales. Businesses that require the advertisement of special sales or events should limit temporary signage to the interior of storefront display windows. Temporary signs must be installed judiciously and be removed immediately at the conclusion of the event. Temporary signs require review and permitting through Tifton's Planning and Development Department.

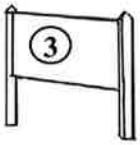
Signs should be compatible with the building's materials and complement its surroundings.



Commercial Sign Types

1. Upper-floor Window
2. Signboard
3. Projecting
4. Storefront Display Window
5. Glazed Door Sign
6. Wall Sign for Upper-floor Tenants
7. A-frame Sandwich
8. Awning

Residential Sign Types



1. Hanging
2. Wall
3. Freestanding

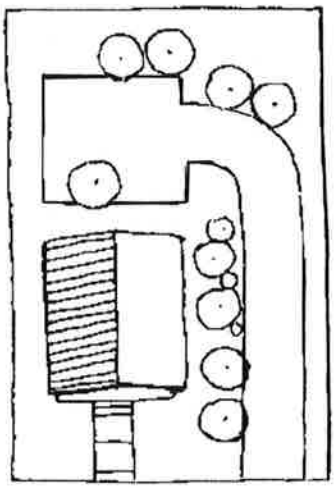
V. PARKING

Historically in Tifton's downtown, parking was contained to the street. Residents that enjoyed the luxury of an automobile parked their vehicle on-site to the rear of the dwelling or to the side under a porte-cochere or later, garage or carport. New parking areas should be well-planned and not significantly alter the historic character of the site or associated buildings.

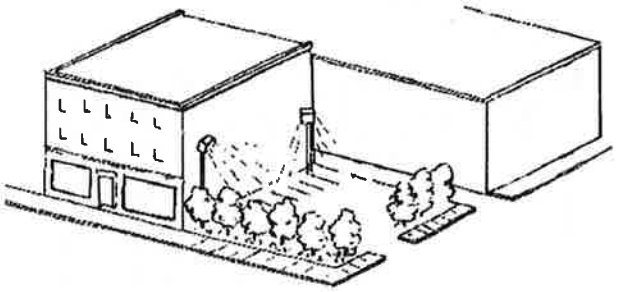
1. **Retain the site's natural and historic features during the planning and construction phases of a new parking area.**

2. **Design new parking areas to be compatible in configuration, material, scale, and detail with the character of the building, site, and district.**
   - A parking area should be located to the rear of a site. Parking areas between the street and primary facades should not be constructed.
   - Design new parking areas so that access is from alleys, secondary streets, or existing driveways.
   - Screen parking areas from view and buffer adjacent properties through the use of perimeter plantings, fences, low walls, or hedges.
   - Reduce the visual impact of large parking areas by subdividing the paved surface with interior planted medians.
   - Consider new materials such as grasspave or grasscrete, which provide a solid parking surface while allowing grass to grow, thus reducing the visual impact.
   - Consider the use of gravel, brick, pavers, concrete, concrete aggregates, or patterned concrete instead of asphalt.
   - Avoid completely abutting paving material to buildings. A buffer area of grass, plant materials, or loose gravel will help reduce the visual impact of a new parking area.

3. **Proposed lighting should be designed to avoid invading surrounding properties.**
   - Light fixtures should be focused and directed on the parking area and related walkways.
   - Light posts should be pedestrian-scaled.



Parking in historic residential areas should be limited to the rear of the site. Access should be from the alley, a secondary street, or from an existing driveway.



Commercial buildings should never be demolished to accommodate a new parking area; however where a vacant lot exists, adequately screen and utilize plant materials to maintain the building line. Light fixtures should be directed on the parking area and be pedestrian-scaled.

VI. NEGLECT AND DEMOLITION

The demolition of a building that contributes to the historic character of the district is strongly discouraged by the Tifton Historic Preservation Commission. Failure to maintain a historic property can result in its eventual demolition due to the loss of the building's structural integrity. Such irresponsible treatment of historic resources conflicts with the goals of the City of Tifton in establishing a historic district.

Neglect in maintaining, repairing, or securing a historic building within the local historic district that results in deterioration of an exterior feature or the integrity of a historic building is not acceptable. The owner of a historic building or structure within the local historic district must comply with all applicable codes, laws, and regulations governing the maintenance of property.

Given the irreversible nature of demolition, full deliberation of all alternatives before action is essential. Demolition of a historic building may be considered by the Tifton Historic Preservation Commission on a case-by-case basis. In considering a request for a certificate of appropriateness to demolish a resource within the historic district, the Tifton Historic Preservation Commission will weigh the impact of the proposed demolition on the overall character of the historic district as well as adjacent historic buildings. In addition, the commission will consider whether any specific use for the site has been proposed to mitigate the loss of the historic building or structure. A site plan illustrating any proposed new construction or introduction of plant materials following demolition should be developed and submitted to the commission at the time the request for a certificate of appropriateness is made.

If an applicant seeking a certificate of appropriateness for demolition fails to provide a complete application with required supporting documents, the commission will not review the

1. **The Tifton Historic Preservation Commission should be consulted prior to submitting a demolition request to discuss viable alternatives to demolition.**

2. **A prerequisite for granting a demolition of a historic building should be a documented economic hardship.**
   - Such documentation should contain a financial report detailing the cost of rehabilitation and evidence that the existing building is incapable of producing a reasonable economic return on the investment.

3. **If a request for demolition is based on structural instability or deterioration, a technical report prepared by a preservation architect or professional engineer with knowledge of historic building construction should be submitted.**
   - Such a report should detail the nature and extent of the specific problems and provide accurate cost estimates for their correction.
   - Mitigation for approving a demolition may require the applicant to adequately document the historic building in its original setting through photographs and/or measured drawings prior to demolition. The commission will review all recorded materials to ensure thorough documentation prior to granting a demolition.

4. **An application for demolition should be accompanied by a complete plan for the new development proposed on the site.**
   - Such a plan should include a timetable, a budget for both the demolition and new construction, plans for the proposed treatment of the site, and satisfactory evidence that adequate financing is available.

5. **When, in the interest of public safety, the removal of part of a historic building is required, the commission may allow limited removal of structurally-unsound construction.**

   - It is not appropriate to demolish structurally-sound additions which are not original to the building but are significant examples of an accepted academic style and have become historic in their own right (50 years of age and older).

6. **Demolition may be permitted when a building has lost its integrity of design, and its removal would result in a positive effect on the district.**

   - In such cases, the plan for new construction should relate to the historic district rather than the existing building. *See Guidelines for New Construction.*

VII. RELOCATION

Moving a historic building may compromise the integrity of the site and streetscape since a historic building is experienced within the context of its neighborhood. However, moving a historic building within the historic district may be warranted as an alternative to demolition or if it will ultimately provide a more compatible setting for the building.

For requests to relocate buildings the commission will consider the condition and architectural features of the historic building and the impact the relocation will have on adjoining properties and the overall streetscape. The commission will also consider the plans for the original site, and if the new site is in the historic district, the impact of the relocated building on the district's character.

1. **Moving a historic building that contributes to the character of a streetscape and district should be avoided whenever possible.**

2. **A certificate of appropriateness application to relocate a historic building will be considered on a case-by-case basis.**
   - A building may be relocated if its move will result in a more positive and appropriate visual effect on the district.
   - Relocation should be granted for a site located within the historic district.
   - The new site should be compatible with the original site in visual character and will provide a similar setting in relation to setbacks and orientation to the street.
   - The relocated historic building should be compatible in height, scale, and massing with adjacent resources.

3. **Protect the historic building from damage during and after the relocation.**
   - Evaluate the structural integrity of the historic building to determine if it is structurally sound to withstand relocation.
   - Take all necessary precautions to prevent damage to the building during the relocation.
   - Coordinate with contractors that have experience in moving historic buildings.
   - Protect and secure the building from damage that may result from vandalism and exposure to weather conditions.

CHAPTER 3
Design Guidelines for New Construction and Additions

I. ACCESSIBILITY AND SAFETY CONSIDERATIONS

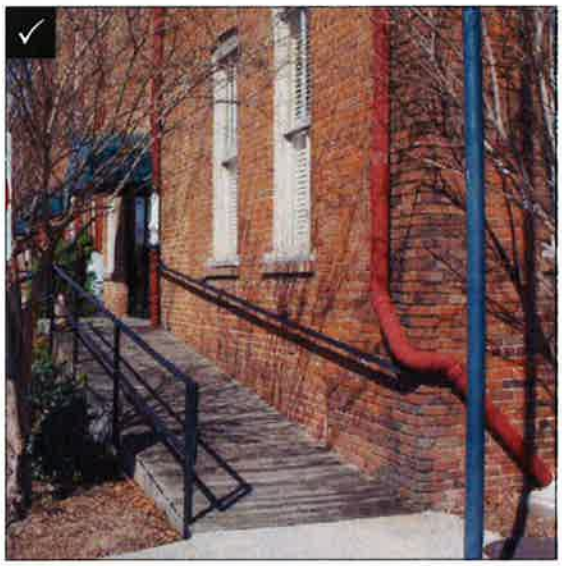
Most historic buildings and sites were not originally designed to be readily accessible for individuals with disabilities. With the passage of the Americans with Disabilities Act of 1990 (ADA), individuals with disabilities were granted comprehensive civil rights protection, prohibiting discrimination in employment and enhancing opportunities for independent, unassisted access to buildings and services. Passage of the law broadened the scope of existing accessibility laws to cover virtually all properties open to the general public. New and existing buildings must meet basic levels of accessibility for individuals with physical disabilities including impaired mobility, hearing, speech, and sight. ADA requirements specify various levels of access for existing properties, properties for which alterations are planned, and new construction, and give special consideration to historic properties to ensure that significant materials, features, and spaces are not destroyed in the process of making them accessible.

Applicants are encouraged to work with the Tifton Historic Preservation Commission and local code officials early in the planning process to develop creative design solutions to meet the relevant standards while preserving the architectural and historic integrity of the property.

1. **Introduce new construction to meet accessibility and safety requirements in ways that do not damage historic fabric or compromise the character of a building, site, or streetscape.**

2. **Design new accessibility and safety code features, such as ramps, handrails, mechanical lifts, fire doors, and fire escapes to be compatible in configuration, material, scale, and detail with the character of the building, site, and district.**
   - Design should be simple and complement historic details of the building.

3. **Minimize the visual impact of new accessibility and safety features, such as elevator additions, widened entrances, exterior stairs, or sloped paved surfaces through compatible design and discreet siting.**
   - Locate new accessibility and safety features in areas that do not compromise the architectural integrity of the building.
   - For those features that require siting in readily visible areas, screen the feature with adequate landscaping.
   - See also *Preservation Brief #32: Making Historic Properties Accessible.*



Locate accessibility and safety features in areas that do not compromise the architectural integrity of the building.

II. MECHANICAL SYSTEMS AND ENERGY RETROFIT

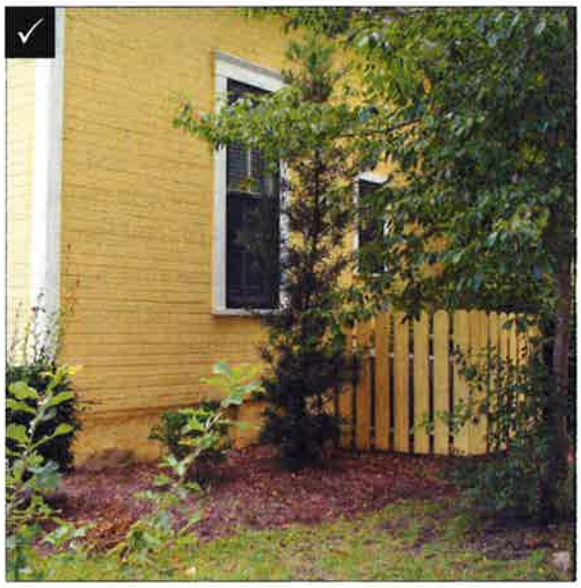
Historic buildings were designed to be inherently energy efficient. Front porches, awnings, and landscape features were intended to aid in controlling temperatures and the effects of sunlight. Large window and door openings, operable transom windows, raised foundations and gable vents, central halls, and high ceilings are building features that traditionally served as energy conservation measures.

New energy conservation devices can be introduced without compromising the historic character of buildings within the local historic district.

1. **Retain and preserve original energy-conserving features.**
   - When installing new mechanical systems or energy conserving devices, avoid removing or altering historic energy-conserving features such as transoms, shutters, gable vents, original windows, and mature shade trees.
   - It is not appropriate to replace operable windows with fixed glazing, to replace clear glazing with tinted glazing, or to replace multiple-paned windows or doors with single-pane thermal sash with flat, applied muntins.
   - Consider storm doors and windows and awnings over windows and storefronts to improve energy efficiency.

2. **Locate new mechanical systems in areas that require little or no alteration to the appearance and historic fabric of the building.**
   - Install condensers, ventilators, solar collectors, individual air conditioning units, and communication equipment on secondary and rear facades not visible from public view.
   - Use low-profile mechanical units on rooftops that are not visible from public right of ways.
   - See also *Preservation Brief #3: Conserving Energy in Historic Buildings.*

3. **Minimize the visual impact of new mechanical systems.**
   - Install new mechanical systems, communication equipment, and utilities in inconspicuous locations and screen from view with a fence, hedge, or other appropriate landscape features.



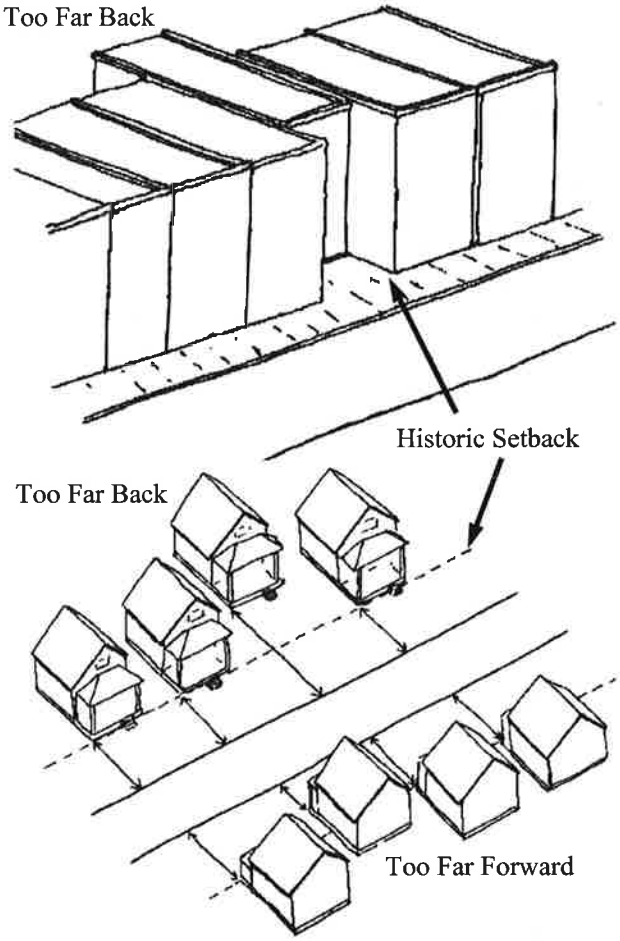
Install new mechanical systems in inconspicuous locations and screen from view.

III. SITE PLANNING, ORIENTATION, AND PLACEMENT

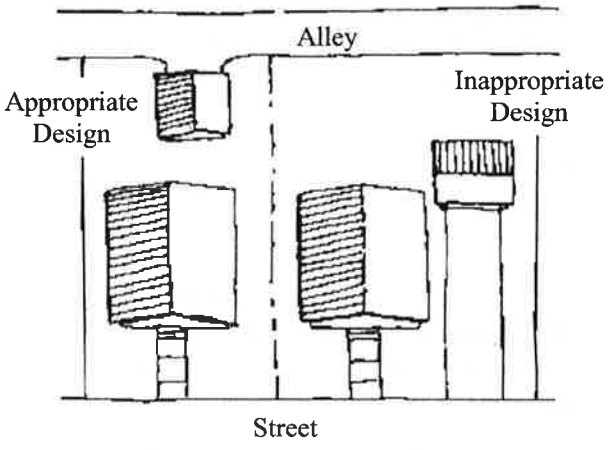
It is essential to properly plan for new construction within the local historic district in order to retain a harmonious relationship between the historic context and new design. New construction should complement historic buildings and structures found within the historic district, reinforcing traditional elements and features, but should also be visibly modern.

1. **Retain and preserve historic buildings and landscape features.**
   - Do not demolish or relocate contributing historic resources to make way for new construction.
   - Design new construction to reinforce existing patterns of open space and enclosure, created by circulation routes, fences, walls, lawns, alleys, and trees.
   - Design new construction in such a way to not disrupt mature plant materials or significant public views and vistas.
   - Minimize site disturbances to protect potential archaeological resources.

2. **Maintain the historic rhythm of the streetscape.**
   - Design infill construction that reinforces the spatial organization established by surrounding buildings. Front and side yard setbacks should be similar to those found along the block on which the new building is sited.
   - Design infill construction so that the main façade's organization and entrance relates to surrounding buildings. Window and door openings should be similar to their historic counterparts, as should the proportion of window to wall space.
   - Orient building façades to correspond with existing buildings. New construction should align with similar adjacent buildings and structures.



Maintain the historic rhythm of the streetscape in commercial and residential areas.

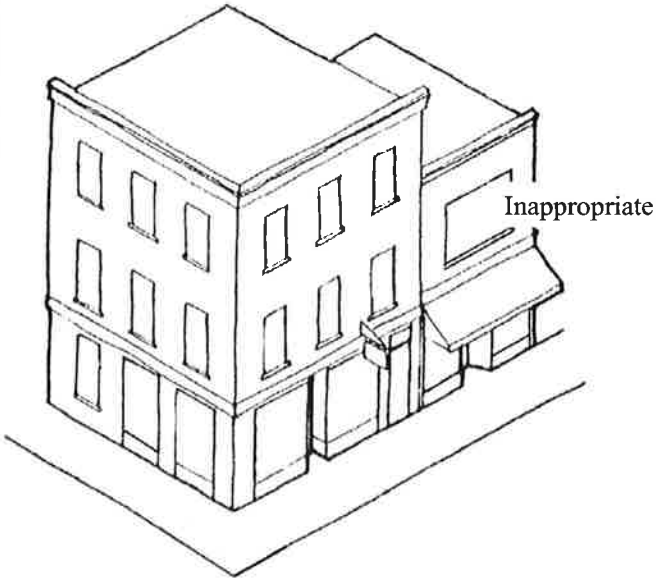


Site new garages and accessory buildings toward the alley. New garages and accessory buildings should be positioned behind the main building. Design the roofline to be parallel with the principal building.

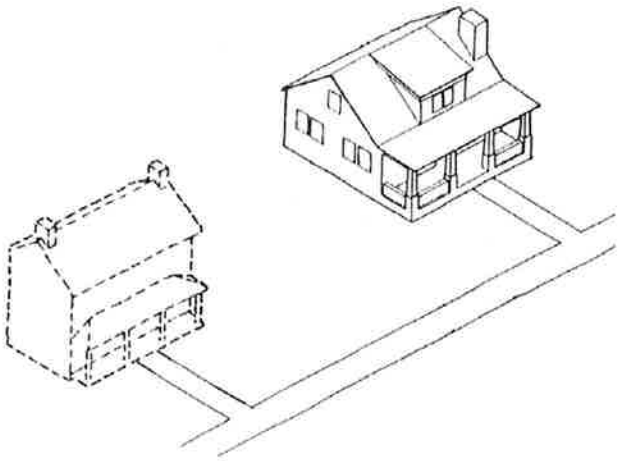
IV. BUILDING MASS, SCALE, AND FORM

A building's mass is determined by the proportion of solid surfaces (walls) to voids (window and door openings). Scale is characterized by how a building's size appears to a pedestrian in terms of its height, width and depth. Form is the overall shape including a building's silhouette (vertical outline) and footprint. These are essential characteristics that provide visual continuity of a streetscape.

1. **Design new construction so that the building mass, scale and form reflects the architectural context established by surrounding historic buildings.**
   - Mass, scale and form of new construction should not conflict with the historic character of the district.
   - Design infill construction to enhance the pedestrian-oriented character of the historic district.
   - Maintain historic patterns of window and door proportion and placement in designs for new construction. Use compatible frame dimensions, proportions, and panel and light configurations.
   - Design infill construction so that it is compatible with the average height and width of surrounding historic buildings. Vertical elements (windows, doors, columns, storefronts) and horizontal elements (cornices, roof lines, and floor-to-floor heights) should be similar with existing buildings.
   - Design roofs of new buildings to relate to those of surrounding historic buildings in terms of pitch, complexity, and visual appearance.
   - Design foundations to be similar in proportion and height with surrounding historic buildings.



The building on the left is compatible with the scale and form to the building on the right, however the second-story window is inappropriate in relation to the mass of the adjacent building.

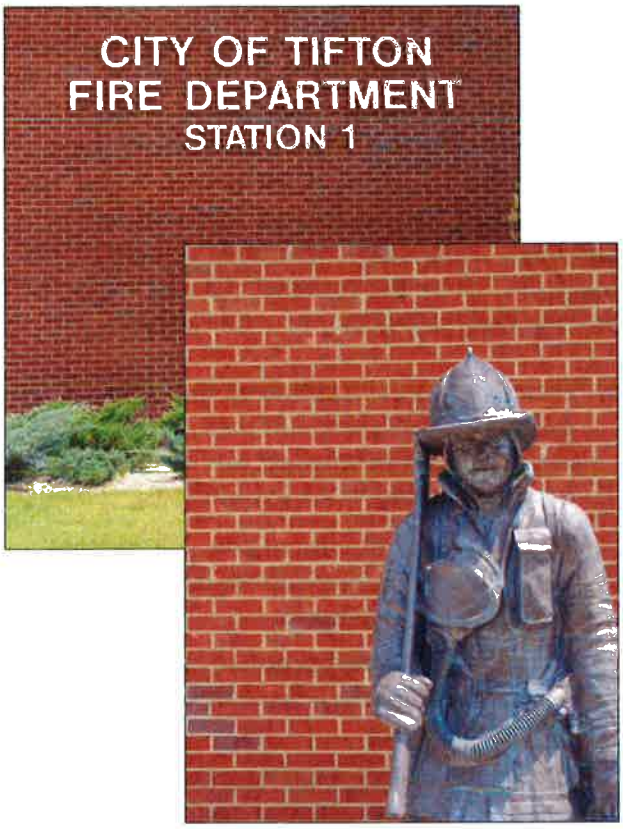


New infill construction should be compatible in terms of mass, scale, and form with surrounding historic buildings.

V. MATERIALS

Traditional exterior wall materials found within the Tifton Historic District include wood and masonry. Metals were primarily used for roofing, details and ornamentation, and landscape features. Materials utilized for new construction should contribute to the visual continuity of the district and portray a sense of permanence.

1. **Select materials for new construction to complement the craftsmanship, texture, scale, size, and details of buildings and structures found in the historic district.**
   - Traditional materials such as masonry, wood, and stucco are encouraged for exterior siding materials on new construction. If wood is used, the boards must be laid in a historically accurate manner, such as beveled (clapboard), drop (shiplap), or board and batten.
   - Consider alternative exterior siding materials, such as cementious siding, that are compatible but subtly discernible from historic materials.
   - The use of synthetic siding materials, including vinyl and synthetic stucco, may be appropriate if they possess traditional siding qualities, detailing, and dimensions.
   - Wood construction is preferred for windows. Vinyl clad or aluminum clad windows are also acceptable if they are sized to be compatible with historic window openings. Glass that has a dark tint or is mirrored is not appropriate.



The City of Tifton's Fire Department, located within the local historic district, is clad in brick to complement existing buildings in the district.

VI. DETAILS AND ORNAMENTATION

The repetition of similar façade elements contributes to the character of the streetscape. Entrances, window and door surrounds, lintels, cornice moldings, porches, and architectural details often found on gable-ends and as roof features are vital to maintaining the historic integrity of the district. New construction plans should include decorative elements that are compatible with surrounding historic resources.

1. **Incorporate details and ornamentation found on historic resources within the context of the new construction.**
   - New residential buildings should be designed with porches and entrances that resemble historic porches and entrances on surrounding historic buildings. New porches and entrances should have similar roof forms and balustrades.
   - Details and ornamentation on new construction should be appropriately designed to be compatible with neighboring historic buildings.
   - Details and ornamentation should not reflect historic styles that pre-date Tifton.

This new professional office building is appropriate for the streetscape. In addition to the new building having setbacks and an overall scale that is compatible with adjacent buildings, the new building has arched windows similar to the neighboring church.

Details such as dentils incorporated into the design of new buildings help maintain the integrity of the district.

VII. ADDITIONS

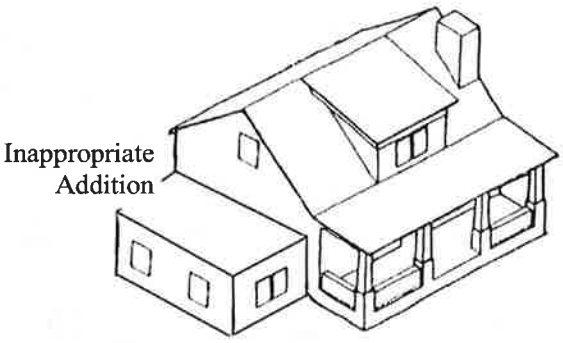
New additions may be necessary to accommodate changes in occupancy, use, lifestyle, and to ensure the stability of the historic district. If not planned properly, new additions have the ability to overwhelm a historic resource and compromise a building's integrity. Therefore applicants are encouraged to work with the Tifton Historic Preservation Commission and local code officials early in the planning process to develop creative design solutions to meet the relevant standards while preserving the architectural and historic integrity of the property.

1. **Retain and preserve original features and elements.**
   - Minimize damage to the historic building by constructing additions to be structurally self-supporting and attach the addition to the original building carefully to minimize the loss of historic fabric.
   - Consider the reuse of original features and elements in the new construction where removal was required to accommodate an addition.
   - Additions should be constructed on secondary facades or to the rear of the original building. Additions constructed on secondary facades should be set back from the primary façade.

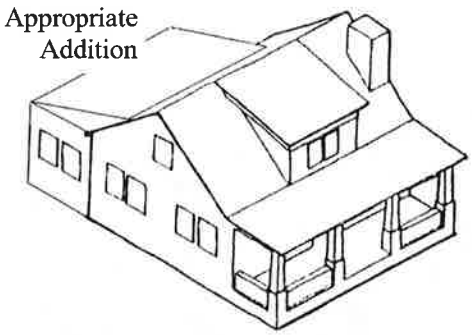
2. **Design new additions to be in proportion, but subordinate to the original building's mass, scale, and form.**
   - Additions should not visually overpower the original building.
   - New additions should not exceed 50% of the original building's square footage.
   - Design an addition to complement existing elements and features, such as roof shape.
   - New additions should not convert a secondary façade into a primary façade.
   - Roof additions, such as dormers, should be added to rear and secondary facades and be in scale with historic dormers found in the historic district.

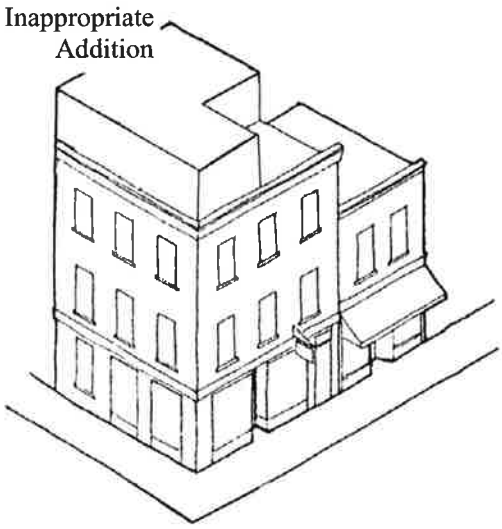
3. **Design new additions to be compatible yet discernible from the original building.**
   - New additions should have similar materials and details however there should be a clear distinction between the historic building and new addition.
   - Consider simplifying details or slightly changing materials.
   - New additions should not reflect historic styles that pre-date the original building.
   - See also *Preservation Brief #14: New Exterior Additions to Historic Buildings.*

Both additions have similar materials and details, but are clearly distinguishable from the historic

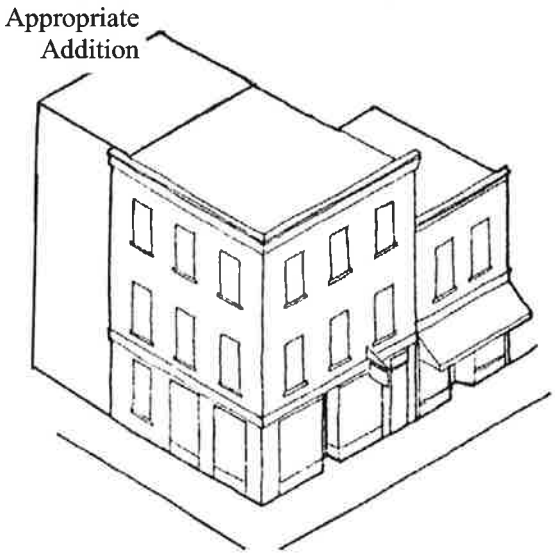


Additions constructed on secondary facades should be set back from the principal façade. New additions should also complement existing elements and features such as roof shape.





Additions should not visually overpower the original building. New additions should be constructed on secondary facades or to the rear of the building.



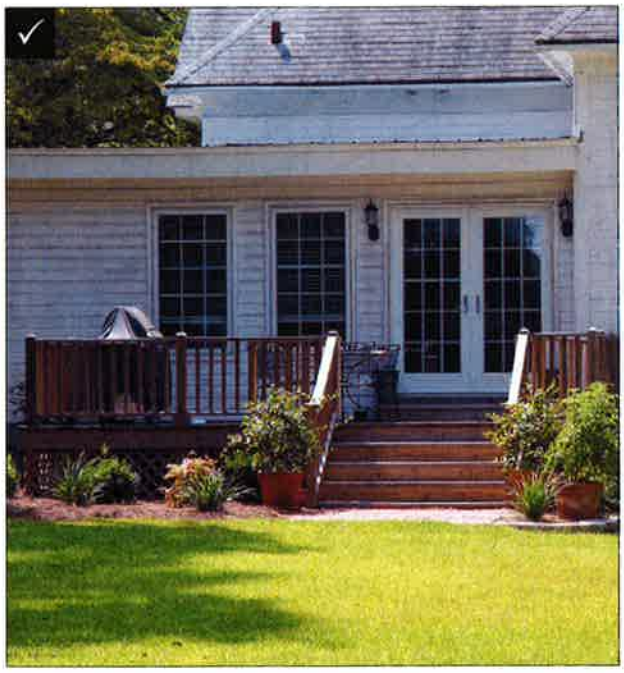
Design new additions to be in proportion, but subordinate to the original building's mass, scale, and form.

VIII. DECKS AND PAT-

Decks and patios offer an additional outdoor living space and can be sensitively added to a historic building without compromising its architectural integrity.

1. **Introduce new decks and patios to be compatible with the character of the building and site.**
   - Locate decks and patios on rear and secondary facades and adequately screen from public view with plant materials or lattice.
   - Locate decks and patios sensitively to not damage or obscure significant building features and details.
   - Decks and patios should be designed to not visually overwhelm a façade or site.
   - It is not appropriate to introduce a deck or patio if it requires the loss of a significant secondary building or structure, or mature landscape feature.

Locate decks and patios on rear and secondary facades.



Decks and patios should be designed to not visually overwhelm a façade or site.

GLOSSARY OF TERMS

A

association – The link of a historic property with a historic event, activity, or person.

B

baluster – One of a number of short vertical members used to support a railing or balustrade; may be of any size or shape, including square, round, thin, or turned.

balustrade – An entire railing system (as along the edge of a balcony or porch) including a top rail and its balusters, and sometimes a bottom rail.

bargeboard – A board which hangs from the projecting end of a roof, covering the gables; often elaborately carved; also called vergeboard or gableboard.

board and batten – Wood siding construction in which wide vertical boards are covered at the joints by narrow bands.

bracket – 1. An angled support that helps transfer the weight of a horizontal structural member to a vertical one. 2. Various decorative details in the corner of an opening or below a projection.

building – A building, such as a house, barn, church, hotel, or similar construction, is created principally to shelter any form of human activity. "Building" may also be used to refer to a historically and functionally related unit, such as a courthouse and jail or a house and barn.

bulkhead – The structural panels below a storefront display window, often of wood, brick, marble, or tile construction; can be both supportive and decorative; also referred to as kickplates.

buttress – A projecting pier used to strengthen and support a masonry wall.

C

character-defining features – Tangible exterior elements that give a building its visual character; visual character can be a specific building type, building materials or construction, or architectural style.

cladding – The exterior, nonstructural finish material of a building, such as wood siding or a brick or stone veneer.

context – 1. Relating to the streetscape, sites, and buildings within the viewshed of the proposed project. 2. The setting in which a historic element, site, building, street, or district exists.

contributing – A building, site, structure, or object which adds to the historic architecture qualities, historic associations, or archaeological values for which the district is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time, or is capable for yielding important information about the period.

corner board – A board which is used as trim on the external corner of a wood-frame building and against which the ends of the siding are fitted.

cornice – 1. Any molded projection which crowns or finishes the part to which it is affixed. 2. The exterior trim of a structure at the meeting of a roof and wall; usually consists of a crown molding and soffit.

D

design – 1. An architectural concept, or plan, for a building. 2. A preliminary illustration, such as a sketch or drawing, as opposed to executed work.

district – A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.

dormer – A projection from a sloping roof with a window or ventilating louver; used to light an attic space and provide additional living space.

E

eaves – The lower edge of a sloping roof; that part of a building which projects beyond the wall.

elevation – A drawing of the front, rear, or side of a building; usually required for new construction and additions to the building façade.

F

fabric – The physical material of a building, structure, or community in its completed form.

façade – The exterior walls of a building; a building has a front, rear, and side facades.

false sense of history – New construction or rehabilitation where elements or components mimic an architectural style but are not of the same period of the original building.

fenestration – The arrangement of windows and other exterior openings on a building.

G

gable – The triangular upper portion of a wall at the end of a pitched roof.

glazing – The clear or translucent material through which light passes into a building; most often glass.

H

historic building – Any building recognized by a competent authority as being historically significant or contributing to the historic significance of a historic district, especially those listed in (or eligible for listing in) a national, state, or local register or inventory of historic places; typically 50 years of age or older.

I

inappropriate – The relevant design approach is not suitable for the historic district.

integrity – A measure of the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period in comparison with its unaltered state; for example, a historic building of high integrity has few alterations or ones that can be easily reversed, and an archaeological site with high integrity is one that can is relatively undisturbed; criteria include *association*, *design*, feeling, location, and *materials*.

L

lintel – A horizontal structural member (such as a beam) over an opening which carries the weight of the wall above it; often of stone or wood.

light – An individual pane of glass within a sash.

M

materials – The physical elements that were combined in a particular pattern or configuration to form a historic property.

mullion – A vertical element separating (and often supporting) window, doors, or panels set in a series.

muntin – The small molding or bar that separates the individual panes of a multiple-

N

National Register of Historic Places – The Nation's official list of cultural resources worthy of preservation. Authorized under the National Historic Preservation Act of 1966, the National Register is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect our historic and archeological resources. Properties listed in the Register include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archeology, engineering, and culture. The National Register is administered by the National Park Service, which is part of the U.S. Department of the Interior.

non-contributing – A building, site, structure, or object which does not add to the historic architectural qualities, historic associations, or archaeological values for which the district is significant because (a) it was not present during the period of significance or (b) due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity reflecting its character at that time, or is incapable of yielding important information about the period.

O

object – The term "object" is used to distinguish from buildings and structures those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment. Examples include sculpture, monuments, boundary markers, statuary, and fountains.

P

pediment – The triangular gable end of the roof above the horizontal cornice.

pergola – An open grid, supported by rows of columns, for growing vines; may be attached to a building or covering a garden walkway.

pier – A square, rectangular, or round masonry or wood post that carries the weight of a structure down to the foundation.

pilaster – An engaged column or pillar, often with a capital and base; often a decorative feature that is not a supporting structure used to flank door openings or terminate the edge of a façade.

porte-cochere – A covered area over a driveway at a building entrance; also known as a carriage porch.

preservation – The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property.

Q

quoin – In masonry, a hard stone or brick used, to reinforce an external corner or edge of a wall or the like; often distinguished decoratively from adjacent masonry; typically in a toothed form with alternate quoins projecting and receding from the corner.

R

reconstruction – The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

rehabilitation – The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

restoration – The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

S

sash – Any framework of a window; may be movable or fixed; may slide in a vertical plane (as in a double-hung window) or may be pivoted (as in a casement window).

shiplap – A type of horizontal, wood cladding where the edge of one board overlaps the one next to it to form a flush joint.

sidelight – A framed area of fixed glass alongside a door or window opening.

significant – A resource and its features and elements are significant if they embody distinctive characteristics of a type, period, or method of construction or represent the work of a master, or possess high artistic value. A significant feature or element may also be one of a few of its type remaining in the district.

sill – 1. The horizontal piece of lumber, or built-up section, that rests on the foundation and forms the base of a wood frame wall. 2. The projecting horizontal base of a window or door.

site – A site is the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure.

soffit – The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, or lintel.

structure – The term "structure" is used to distinguish from buildings those functional constructions made usually for purposes other than creating human shelter. Examples include bridges, corncribs, roadways, railroad grades, systems of roadways and paths, railroad locomotives and cars, bandstands, and gazebos.

T

terneplate – Sheet iron or steel plated with an alloy of three or four parts of lead to one part of tin, used as a roofing material.

transom window – A glazed opening above a door or window.

turret – A projecting tower at the corner of a building.

APPENDIX A.
ASBESTOS ABATEMENT

Asbestos is a resilient material highly utilized in building construction during the early 20th century. The material is fire-resistant, non-conductive to electricity, and relatively lightweight. Thousands of products were made with asbestos including roof shingles, wall shingles, pipe insulation, and adhesive compounds. However, asbestos was later found to be a potential cause of lung cancer and other diseases.

Asbestos products are generally classified as "friable" or "non-friable." Non-friable asbestos refers to products where the asbestos is embedded with other materials, greatly reducing its chances to become a powder and released into the air. Typical non-friable asbestos in historic buildings include asbestos-cement roof and wall shingles, typically used between 1930s to the 1960s. If these materials are present on a historic building, there is generally not a cause for concern. Asbestos wall shingles often have been painted over the years further reducing the chances that asbestos fibers will become airborne. If asbestos shingles or siding materials require removal, care should be taken not to break the shingles, which could cause the release of asbestos fibers into the air. Before these materials are handled, it is advised that they be soaked with a fine spray or mist of water and that proper air masks and filters be used.

Friable asbestos products are those that may easily crumble into a powder and can be released into the air. Typical historic building materials containing friable asbestos include insulation around furnaces, boilers, and heating ducts, and asbestos floor tiles. When present, friable asbestos should be encapsulated or removed. Proper encapsulation of friable asbestos will prevent asbestos fibers from becoming airborne. Encapsulating insulation requires wrapping plastic sheeting around the asbestos and sealing it to be airtight with tape. Water-based foams and adhesives are also available which will provide a coating over the insulation and prevent fibers from escaping. Floor tiles can be encapsulated with the application of new floor materials over asbestos surfaces. If significant areas of asbestos exist, professional remove and disposal may be necessary.

APPENDIX B. LEAD-BASED PAINT ABATEMENT

Lead was widely used prior to 1945 as a pigment in paints. Lead is a health hazard when ingested, especially for children. Flaking or peeling paint can result in lead dust being inhaled. As in the case of asbestos, lead paint can be either removed or encapsulated.

Lead paint can be removed by scraping or sanding or by the use of a heat gun or plate. Sanding or burning off lead paint creates hazardous fumes, therefore proper safety equipment such as a toxic-dust respirator, goggles, gloves, and protective clothing should be worn. When working on exterior walls, cover the ground and adjacent plant materials with drop cloths and regularly dispose of accumulated paint chips and dust. When working on interior walls keep the room closed off and cover all air ducts. Children should be removed from the premises during the duration of the project.

Encapsulation of lead through the application of paint is also an acceptable approach. Latex and oil-based paints can effectively seal lead dust on wall and trim surfaces. However, any kind of paint scraping or sanding prior to applying paint will also require the use of appropriate respirators.

APPENDIX C. THE APPROPRIATNESS OF SYNETHTIC SIDING ON HISTORIC BUILDINGS

A large percentage of property owners that purchase synthetic siding do so because their building is peeling and blistering, and may have to be repainted in fewer than 10 years. Most often however, property owners do not realize that peeling paint may be symptomatic of a building with too much moisture inside.

The maintenance and periodic painting of wood frame structures is a time-consuming effort and can be a substantial expense for a property owner. It is therefore understandable that a product which promises relief from periodic painting and gives the building a new exterior cladding would have considerable appeal.

Since synthetic sidings are typically marketed as home improvement items, they are frequently applied to buildings in need of maintenance and repair. This can result in concealing problems which are the early warning signs of deterioration. Minor uncorrected problems can progress to the point where expensive, major repairs to the structure become necessary.

As warm, moist indoor air passes through interior walls and hits cold exterior walls, it condenses into water, causing the exterior paint to bubble and peel. The installation of synthetic siding on a weeping house can trap moisture, creating an ideal habitat for wood-destroying insects, and causing the material underneath to decay. Eliminating the major sources of moisture may be all that is needed to end exterior peeling: ventilate kitchens and bathrooms with exhaust fans, vent clothes dryers to the outdoors, install dehumidifiers, and vent crawl spaces.

It cannot be overemphasized that a cosmetic treatment to hide difficulties such as peeling paint, stains or other indications of deterioration is not a sound preservation practice; it is no substitute for proper care and maintenance.

Synthetic sidings are not directly at fault in these situations since property owners should determine the nature and source of their problems, then make appropriate repairs. The difficulty arises when owners perceive the siding as the total solution to their required maintenance and forgo other remedial action.

INSTALLATION TECHNIQUES

Typically synthetic sidings are applied over the existing wall surface. The installation process requires that the existing surface be flat and free of "obstructions" so that the new siding will be smooth and even in appearance. To achieve the requisite flat surface, furring strips are usually placed over the wall surface.

The existing wall fabric is damaged by the nailing necessary to apply synthetic siding. Either by nailing directly to the building fabric or by nailing the furring strips to the old siding, the installation of most synthetic siding materials, such as vinyl, will leave numerous holes in wood siding, molding, trim, window and door frames. When applied to brick or other masonry units, the nail penetrations attaching the furring strips and siding can cause irreversible cracking or spalling of the masonry. Although this reference to damaging masonry is included as a point of fact, the application of synthetic siding is highly inappropriate to historic masonry buildings.

APPROPRIATE USE OF SYNTHETIC SIDING

For historic buildings, synthetic siding may be an acceptable alternative only if (1) the building is not considered a "historic building" within the local historic district; (2) the substitute material can be installed without irreversibly damaging or obscuring the architectural features and trim of the building; (3) the siding is placed on a new addition on a secondary façade not visible from a public right of way; and (4) if a historic building has lost its integrity.

SUMMARY

It is important to understand the issues that should be considered when contemplating the use of synthetic sidings on historic buildings. Many property owners are faced with decisions weighing the historic value of their building and its maintenance cost against the possible benefit of synthetic siding materials. To assist in making these decisions, "The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings" have been published and are available from National Park Service. Further, since rehabilitation projects for income-producing historic buildings often seek tax benefits under the 1981 Economic Recovery Tax Act, as amended, it is essential that all work, such as the replacement of exterior siding, be carried out in conformance with the Standards and be consistent with the building's historic character to insure that the tax benefits are not denied.

The appropriate preservation decision on the use of a substitute material in the rehabilitation of a historic building must always center on two principal concerns: the possible damage or destruction of historic building materials; and, the possible negative impact on the historic character of the building and the historic district or setting in which the building is located.

APPENDIX D. HISTORIC PRESERVATION TAX INCENTIVES

FEDERAL TAX INCENTIVE PROGRAMS

Two federal tax incentive programs (Public Law 99-514) currently apply to preservation activities: the Rehabilitation Investment Tax Credit (RITC), and the charitable contribution deduction. The RITC effectively reduces the costs of rehabilitation to an owner of an income-producing property. The charitable contribution deduction is a donation of the historic value of a structure and is available to owners of income-producing properties as well as private residences.

REHABILITATION INVESTMENT TAX CREDIT (RITC)

RITC's are the most widely used incentive program. Certain expenses incurred in connection with rehabilitating a historic building are eligible for a tax credit. RITC's are available to owners and certain long-term renters of **income-producing properties**. There are two eligible rates: 20% for a historic building and 10% for a non-historic building, with different qualifying criteria for each rate.

To be eligible for the 20% tax credit:

- The building must be listed, or eligible for listing in, the National Register of Historic Places, either individually or as a contributing building with a historic district.
- The project must meet the "substantial rehabilitation test," where the amount of money to be spent on the rehabilitation is greater than the adjusted basis of the building and is at least $5,000. Generally, projects must be completed within two years.
- After the rehabilitation, the building must be used for an income-producing purpose for a least five years.
- The rehabilitation work itself must be done in accordance with *The Secretary of the Interior's Standards for Rehabilitation*.

RITC Review Process:

Two government agencies review federal RITC tax projects: The State Historic Preservation Office (SHPO) and the National Park Service (NPS). In Georgia, the Historic Preservation Division (HPD) of the Department of Natural Resources serves as the state's SHPO. A property owner must initially submit the appropriate application forms and required supplemental materials to the HPD. The Historic Preservation Division will review for completeness and pass the application to the NPS for a final certification decision. The application has three parts:

1. Part 1 – documents that the building is a certified historic structure, eligible to receive the tax credit;
2. Part 2 – explains the scope of the rehabilitation work. Part 2 should preferably be filed prior to beginning any work; and
3. Request for Certification of Completed Work – documents the finished work and is proof for the IRS that the rehabilitation is "certified."

HPD offers technical assistance for all projects and encourages property owners to communicate with the Historic Preservation Division early in the planning process.

To be eligible for the 10% tax credit:

- The building must be built before 1936 and be non-historic (not listed in the National Register, either individually or as a contributing building within a historic district).

- The building must meet the "Wall Retention Requirement," retaining 50% to 75% of the external walls and 75% of the internal structural framework.
- The project must meet the "substantial rehabilitation test," where the amount of money to be spent on the rehabilitation is greater that the adjusted basis of the building and is at least $5,000. Generally, projects must be completed within two years.
- After rehabilitation, the building must be used at least five years for an income-producing purpose, which includes commercial and industrial use but **does not include rental housing or apartments**.

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

CHARITABLE CONTRIBUTION DEDUCTION

The charitable contribution deduction is 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 usually involves the preservation of a building's façade by restricting the right to alter its appearance. If you would like to see your building preserved and/or you could benefit from a significant tax deduction, a conservation easement is something to consider. Qualified professionals should be consulted on the matters of easement valuations and the tax consequences of their donation.

To be eligible for the charitable contribution deduction:

The property must be listed in the National Register of Historic Places, either individually or as a contributing building within a historic district. Buildings listed individually are auto-structures. Buildings within National Register historic districts must have the Part 1 application reviewed by the SHPO and by the National Park Service.

For more information about Federal Historic Preservation Tax Incentives, visit:
www2.cr.nps.gov/tps/tax/

or call the state Tax Incentives Coordinator at:
(404) 656-2840.

GEORGIA TAX INCENTIVE PROGRAMS

STATE PREFERENTIAL PROPERTY TAX ASSESSMENT PROGRAM FOR REHABILITATED HISTORIC PROPERTY

The Georgia General Assembly during its 1989 session, passed a statewide preferential property tax assessment program for rehabilitated historic property (Ga. Code Annotated Vol. 36, 48-5-2 – 48-5-7.2). This incentive program is designed to encourage rehabilitation of both residential and commercial historic buildings by freezing property tax assessments for eight and one-half years. The assessment of rehabilitated property is based on the rehabilitated structure, the property on which the structure is located, and not more than two acres of real property surrounding the structure. This program requires action by the Historic Preservation Division (HPD) of the Department of Natural Resources (DNR) through Rules 391-5-11 and by the appropriate local county tax commission.

What properties are eligible?

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

Requirements to Participate:

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

   Residential (owner-occupied residential property): rehabilitation must increase the fair market value of the building by at least 50%.

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

   Commercial and Professional Use (income -producing property): rehabilitation must increase the fair market value of the building by at least 100%.

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

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

Application Process:

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

Part A – Preliminary Certification:

Part A is submitted to HPD to determine if the property is listed or eligible for listing in the Georgia Register of Historic Places, and to determine if the proposed work meets the *Standards for Rehabilitation*. Ideally this is submitted to HPD before rehabilitation begins. An application processing fee of $50.00 MUST accompany the Part A (Preliminary Certification). A cashier's check, money order, or official bank check, made payable to the Georgia Department of Natural Resources, are the only acceptable forms of payment. Personal checks are not accepted. The fee is non-refundable. Once all application materials are submitted, HPD has 30 days to review and comment on the rehabilitation project.

After the review, HPD mails the applicant the signed preliminary certification form. The applicant is then responsible for filing the Part A certified form with the county tax assessor to initiate the assessment freeze period beginning the following tax year for two years.

Part B – Final Certification:

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

After HPD reviews the Part B application and approves the rehabilitation, the certified Part B form is mailed to the applicant. The applicant is then responsible for filing the Part B certified form with the county tax assessor in order to maintain the assessment freeze for an additional 6 ½ years. In the ninth year, the assessment will increase 50% of the difference between the value of the property at the time the freeze was initiated and the current assessment value. In the 10th year, the property tax assessment will increase to the 100% current assessment value.

Amendments:

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

Upon request, HPD will offer technical assistance to rehabilitation tax projects by meeting with individuals at HPD's office or on-site of the project to discuss specific rehab issues. HPD encourages early communication with our office. For more information, please contact the Tax Incentives Coordinator at (404) 656-2840.

NEW GEORGIA STATE INCOME TAX CREDIT FOR REHABILITATED HISTORIC PROPERTY

House Bill 1441, Section 1 – State Tax Credit for Historic Property Owners was signed into law May 14, 2002. The new tax credit will be effective January 1, 2004.

Summary:

Owners of historic properties who complete a substantial rehabilitation may apply and receive a state tax income credit in the year the rehabilitation is completed. The credit may not exceed $5,000 in any 10-year (120 month) period. For historic homes, in an existing non-target area, the credit equals 10% of qualified, substantial rehabilitation expenditures (capped at $5,000), or for historic homes in an existing target area, the credit equals 15% of qualified, substantial rehabilitation expenditures. All other certified structures, except historic homes, the credit equals 20% of qualified, substantial rehabilitation expenditures (capped at $5,000).

The cost of any new construction added onto a historic building, including historic homes, will not count towards rehabilitation expenses used to calculate the credit amount.

If a property owner's plans for substantial rehabilitation are set forth in architectural plans and specifications, the rehabilitation period may last up to 60 months instead of 24 months.

A seller may transfer the unused portion of the credit to a buyer, if the property involved is a certified structure, BUT NOT a historic home.

If a historic homeowner sells the home within 3 years of receiving the credit, the Department of Revenue will recapture the credit as follows:

A) If the property is sold within 1 year of taking the credit – the recapture amount will equal the lesser of the credit amount, or the amount of the net profit of the sale.

B) If sold within 2 years – the recapture amount will equal the lesser of 2/3 of the credit amount, or the net profit of the sale.

C) If sold within 3 years – the recapture amount will equal the lesser of 1/3 of the credit amount, or the net profit of the sale.

D) No recapture will result from the death of the owner.

More information regarding the new state income tax credit will be available prior to the effective date.

APPENDIX E.
PRESERVATION

Preservation Briefs, developed by the Technical Preservation Services division of the National Park Service, are guides to assist home owners, preservation professionals, organizations, and government agencies on preserving, rehabilitating, and restoring historic buildings.

Several *Preservation Briefs* are referred to throughout this manual and may be utilized by the Tifton Historic Preservation Commission for additional interpretation when reviewing COA applications.

Preservation Briefs are available online at: www2.cr.nps.gov/tps/briefs/presbhom.htm

(The use of additional criteria for reviewing certificate of appropriateness applications is found in Article V, Section 5-62, Guidelines and criteria of the Tifton Code.)

** All Preservation Briefs referred to in this manual are included in each board and staff member's copy.*

Technical Preservation Services for HISTORIC BUILDINGS National Park Service

Preservation Briefs referred to throughout this manual: