The Bainbridge Local Historic District includes a diverse stock of commercial building forms and significant architectural styles. This section is intended to set consistent design standards to maintain the traditional commercial building forms of the central portion of the historic district. These design guidelines are not intended to limit creativity in design. Rather, they are intended to help building owners and/or proprietors understand the unique features of their buildings that will largely define the appropriate arrangement of storefront details and placement of architectural amenities.

By following these guidelines, each and every storefront can be an individual statement while also contributing to the historic district as a whole. In some areas of the Bainbridge Local Historic District, residences are zoned for professional use (i.e. adaptive use of historic homes for businesses along Shotwell and Calhoun Streets and west of downtown). Buildings originally designed for industrial uses should be considered with respect to the context of their unique construction and the original environment they may have been built in (such as those in the railroad corridor on Webster, Clay, Cemetery and Back Streets).

Bainbridge's Downtown Historic Overview

By Bainbridge Resident: Julie Harris, HPC Chair

In the center of Downtown Bainbridge is Willis Park, a charming garden style park complete with a Victorian gazebo and fountain. Here's where you sing carols on Christmas Eve, dress your kids for Halloween contests, have hot chocolate on a cool winter's eve during the Christmas Eve Concert, and enjoy annual Artsfest cultural events.

Just off Willis Park are the historic Decatur County Courthouse and the City Hall. Choose to make your home in the recently restored Bon Air Hotel Building or the beautiful Callahan Building, both centrally located in the heart of downtown.

Downtown Bainbridge is a wonderful place to eat, shop and live! Visit our antique stores, eateries, gift shops, specialty shops and you will be sold on Bainbridge. Downtown Bainbridge is also home to the Firehouse Gallery, helpful government agencies, professional services, the post office, the local newspaper, and several banks.

The Bainbridge Residential Historic District, which includes late-Victorian homes, was added to the National Register of Historic Places on November 5, 1987 and the Commercial Historic District, which includes late 19th century and 20th century revival and Italianate buildings, was added on November 6, 1987.

Historic Postcard Photo(1906) Bainbridge Archives

Decatur County was originally formed by the Georgia Legislature in 1823 and named for Commodore Stephen Decatur, a naval hero during the War of 1812. Even before that, in 1765, the present site of Bainbridge was an Indian village known as Pucknawhitla. As early as 1778, it became known as Burgess Town, when a trader named James Burgess established a trading post here. It later became a federal outpost and was named Fort Hughes. In 1824, Fort Hughes was named Bainbridge for Commodore William Bainbridge, Commander of "Old Ironsides" during the War of 1812. The City of Bainbridge was incorporated in 1829 and has undergone constant growth since that time.

3.1. Form vs. Style

While these guidelines are intended to guide the physical elements of each facade, there are two aspects of how to "read" a building and determine its original intent that must be made. The *form of a building* and the *style* of its architectural details are two separate subjects, and each determines how buildings should be rehabilitated, restored or reconstructed today. Both form and style are informative about the date of a building's construction.

FORM:

Closely associated with building "type," which focuses more on use, the building *form* is largely defined in plan, arrangement of its functional spaces, and (sometimes) its social connotation. For example, the form of a traditional commercial building differs from that of the traditional form of a church, a firehouse, post office, gas station, etc. (Chapter 3.2 "Commercial Building Forms"). When defining form, key characteristics include the overall shape, number and sizes of openings, and bays (physical divisions of buildings defined by windows, walls, or lines of support columns).

This is a sample description of the form of a commercial building:

"A two-story, central block, two-part commercial building with four evenly spaced upper-story windows each over a 30-foot wide double-bay storefront (both consisting of angled recessed display and centered double-door entry) along with a right side (facing) single front entry door leading to an interior side hall and stairs to the upper floor."

Predominant Building Forms Found In Bainbridge Commercial Districts

- One Part Commercial
- Two Part Commercial
- Business Block (hotel/lodging, theatre complex, dept. store, etc.)

"Stand-Alone" Building Forms:

- Warehouse / Shed
- Railroad Structures (Passenger Depot, Service Shed, Freight Depot)
- Auto-Service (Gas Station / Garage, Auto Parts, Taxi Stand, Car Dealer)
- Office / Institutional (Bank, Courthouse, Post Office, City Hall, etc.)
- Industrial Post & Beam (Bainbridge Hardware Bldg., Grocery Store, etc.)
- Residential forms with commercial adaptive use

STYLE:

Building or architectural *style* is a matter of the intended choice of decorative embellishments and adornments that were socially driven by the "high styles," materials and technologies of the period in which they were built. Different styles can overlap within the same time period, due to architects' and building owners' selection of the style that best defined the type of business being conducted, or the level of sophistication they wanted to portray to their intended patrons.

Often, the original intended style was built into the fabric of the building's exterior cladding, treatment of foundation material, proportions of building elements and shape of the window openings. However, style can also be portrayed in the choice (or necessity) of certain window sash and glass divisions, door styles, brackets, applied artistic details, tiles, and original intended amenities such as awnings, railings, light fixtures, hardware or signage.

Significant Historic Building Styles Found In Downtown Bainbridge

- Italianate Victorian
- Romanesque Revival
- Refined Classicism
- Arts and Crafts (Craftsman)
- English / Tudor Vernacular (Pure Oil)
- Neoclasical Revival (with Egyptian motifs - City Hall)
- Art Deco
- Art Moderne
- International
- Minimal Traditional
- Contemporary
- "Googie" or highway "coffee-shop" Commercial (Dairy Queen - with original prints displayed inside)

3.2. Commercial Building Forms

One-Part Commercial

Generally a one-story commercial building, this is a stand-alone shop or single structure of multiple storefronts with subdivided individual or internally connected stores, one within each bay of the building.

Two-Part Commercial

Typically, and most traditionally, a "two-part commercial" building is the most recognized form that defines "Main Street America." As the name implies, uses of these structures evolved into two parts, one for retail (generally street level) and the other for storage, offices, or residential (generally above). They can be two to five stories, generally built to have shared "party" sidewalls to either side, forming a block of individual buildings with only their facades visible along the street. The Two-Part Commercial form creates an efficient, dense environment of mixed uses in the vibrant city center. Brick party walls provide fire separation and containment of the building's retail, stock and administrative functions.

The Business Block

The row of independently owned and managed two-part commercial structures quickly turned into fully developed, unified building complexes occupying entire blocks with multiple leased, usually vertically mixed uses. Historically, entertainment or gathering spaces would be incorporated in the upper stories or behind the rows of integrated street-level retail, with entries for all uses designed into the street-level primary facade. Masonic lodges, theaters, corporate offices, banks, hotels, and larger department stores often began as early two-part commercial forms, then expanded into "business block" commercial form structures.

Other Forms of Commercial Buildings

There are many other forms of stand-alone commercial buildings found in downtown. Aside from the traditional commercial building forms, other types of structures found in downtown Bainbridge include service stations, garages, hotels, railroad structures, City Hall, churches, and office/institutional buildings. Their intended individual uses define their form.

Fig. 3.1: Most Predominant Building Form Examples

MACTEC: Bainbridge, 2008

(Above) One-part commercial building in downtown Bainbridge on West Street. These are some of the oldest commercial structures or they were built in the mid-20th century as the downtown area saw less investment in large buildings.

(Below) The majority of two-story or taller "Classic Main Street" buildings, such as this building facing Willis Park, are good examples of two-part commercial form.

MACTEC: Bainbridge, 2008

MACTEC: Bainbridge, 2008

(Above) Historic hotels create "business blocks" as well as large scale buildings such as theatres. Lobby areas of the "Bon Air Hotel" (or Callahan Buidling, not shown) are accessed from the sidewalk and lead back into interior and upper floors. In some cases, completely separate shops and office spaces line the facade at street level.

(Below) Downtown Bainbridge has many historic service station structures that are a form of stand-alone commercial architecture. A previous English Revival-style Pure Oil "cottage" station retains its historic form. The building mass has a gable-end gasoline island wing and service bay doors (behind bushes) that can be accessed by the public from all sides on its lot.

MACTEC: Bainbridge, 2008

3.3. Parts of the Commercial Facade

The "Three-Part Facade" describes the elevations of most primary commercial facades facing the street (Figure 2.2). The facade is divided into three sections: storefront, upper facade and cornice. These divisions can be found across hundreds of years of construction and in styles up to the present day. Descriptions of the uses and context of the main parts follow.

The Storefront

The storefront is the where the facade "interacts" with the patron. The area inset between permanent building piers is essentially a large opening filled with an arrangement of glass that provides access to the interior (Figure 3.2). It has a marketing role as well as a functional role, and therefore street-level storefronts have traditionally been altered much more than any other part of the facade.

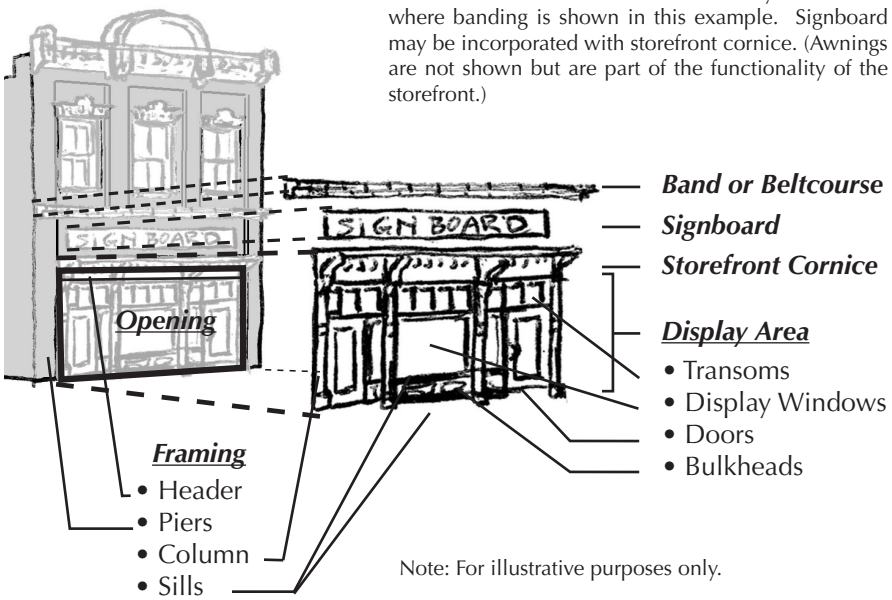
The storefront's marketing element is the display, which contains its own set of parts: doors, bulkheads, windows and sometimes transoms. Functionally, the storefront provides access to the business, displays wares to sidewalk shoppers, and can also provide natural light and ventilation through high transom windows over the displays. If buildings face north, transom windows were generally designed to be taller or were mounted higher over exterior awnings since these buildings benefit from the least year-round light. The use of transom windows diminished over time with the advent of modern lighting and air conditioning, and by the mid-20th century they were practically phased out of design. The storefront styles of these later periods become lower to express their modernity.

Overall, a storefront frames the shop. Earlier forms included decorated structural parts, such as columns and window frames, in the style of the building's architecture. Later, storefronts were constructed or updated using materials such as sleek copper or aluminum trim and full glass, made possible by steel header beams replacing wood structure. The storefront also usually includes an area above the framed store opening called the sign band, and above this typically is found some form of visual separation such as a material beltcourse or attached storefront cornice. These elements are found just under the lowest part of the upper facade and serve to "cap" the storefront.

Fig. 3.2: Illustrated Divisions of the "Three-Part Facade"

Fig. 3.3: Illustrated Components of the Storefront

Note: Additional storefront cornice may be located where banding is shown in this example. Signboard may be incorporated with storefront cornice. (Awnings are not shown but are part of the functionality of the storefront.)



Note: For illustrative purposes only.

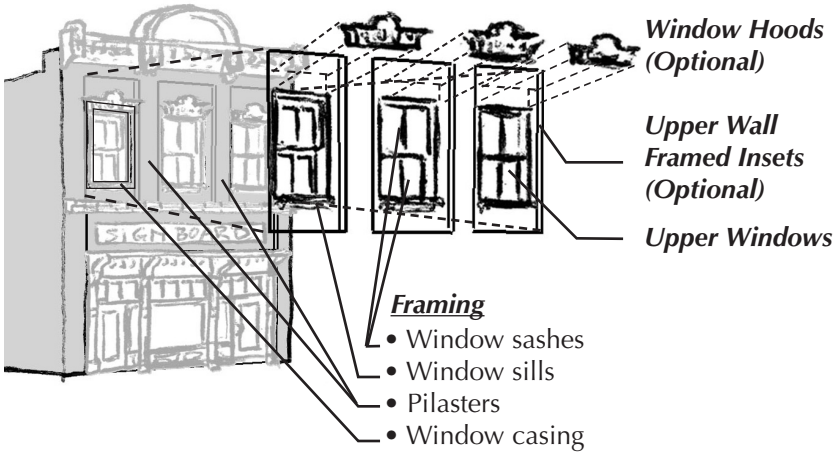
3.3. Parts of the Commercial Facade (continued)

Upper Facade

The upper facade can consist of any area or floors of the building above the storefront/street level and below the cornice. In the earliest forms, this would have been a simple wood frame that essentially masked the front gable end of the roof line and provided sign space on a squared off tall facade wall. Window openings, spacing, and arrangement of details among the upper stories create a rhythm to the facade, especially when aligned with neighboring facades along a full block. The upper facade usually consists of at least one floor of upper windows; however, it may also be a tall, window-less facade area that covers a high parapet wall or false front covering the roof line. With multiple floors, the window rhythm is usually repeated. This area may contain pilasters or vertical protruding half columns that lead down to the building piers that meet the sidewalk and emphasize height. The upper facade is where much of the architectural ornamentation is typically found, with features such as arches, stone detail and insets for business signs.

Fig. 3.4: Illustrated Components of the Upper Facade

Note: For illustrative purposes only. Upper facade components as shown are not typical of every style.

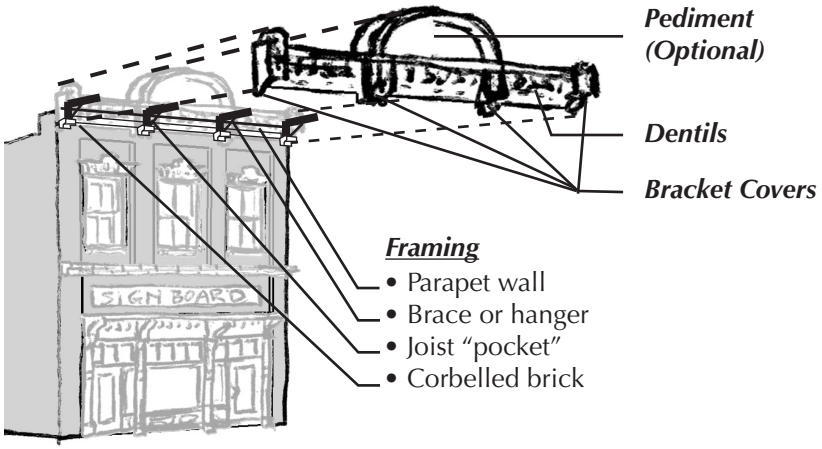


Cornice

The upper cornice is the visual "crown" along the top parapet edge of the primary facade. This decorative and/or stylized element can be attached, applied or built-up as an extension of the exterior wall material. Functionally, this feature was part of the coping, or cap material, to provide protection and a drip edge to the top of the upper facade parapet wall. When two-part commercial structures began to share adjoining side walls, necessitating flat roofs, the facade parapet wall became an area where a decorative cap gave visual interest to the building's flat edge. Nineteenth-century commercial buildings commonly used corbelled courses of brick at the top of their brick walls. This was superseded by fashionable, ornate mail-ordered cast iron. Cornices were stamped metal assemblies by the turn of the 20th-century; then terra-cotta forms on steel frames in the early 20th-century; inset masonry materials and refined flush surfaces of simple material changes such as inlaid brick in the mid- to later-20th-century. The taller a building is, generally the more elaborate the cornice arrangements. Some buildings of five to twenty or more stories use the entire top floor(s) to define the top, or "capital" to the "building column."

Fig. 3.5: Illustrated Components of the Building Cornice

Note: For illustrative purposes only.



3.4. The Downtown Environment

Downtown Bainbridge is a highly structured architectural environment. It is important to understand the concepts and traditional application of density; setback, heights, and horizontal continuity of building elements; and reservation of the sidewalk as the "pedestrian hallway."

Density

The downtown environment is dense, regardless of the overall community size or proportional size of the central business district. Density lends to close proximity of uses, structures, residents and business persons who frequent their downtown. Density helps businesses succeed because it provides continuous and contiguous points of interest for customers.

As a downtown grows and becomes more dense, the blocks of buildings can have a layered effect on the perception of the patron or visitor, with more interesting buildings continuing around a corner and larger buildings located in the blocks farther removed from the perceived center of the area. This progression in density is reflected in scale and/or height.

MACTEC: Bainbridge, 2008

Bainbridge zoning and the traditional commercial architecture in the central business district allow for high density. Additionally, buildings physically share "party" side walls and are built to the edge of the sidewalk. These design elements create the character of Downtown Bainbridge.

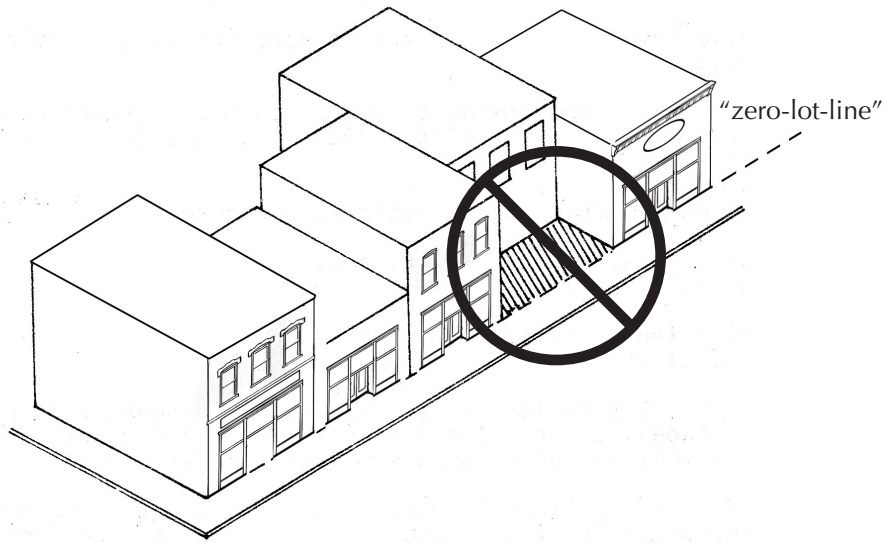
Setback

Traditionally, downtown buildings are built right to the edge of the sidewalk (zero-lot-line construction) and to the edges of their property boundaries where they share adjoining walls (party walls). New buildings that are set back varying distances from the front or side property lot lines offset the rhythm of the "wall" of businesses along the street. If there are existing gaps caused by a variation of building setback, these can be filled with landscaping, outdoor seating, or other visually interesting and functional amenities to continue perceived building edge (see below).

MACTEC: Bainbridge, 2008

MACTEC: Photo Archives

Fig. 3.6: Example of an Improper Setback in a Downtown Block



Building Height

Generally, building height in a traditional downtown, or in individual districts within an area, reflects structures which were generally built at about the same time in block groupings. Therefore, the downtown environment typically has blocks of buildings that are generally even and harmonious in building height and floor alignment. Slight variations are common as some buildings may be a story higher or some building cornices may compete in decorative height within the same block. However, when planning for infill construction or building additions, heights out of scale with the average height in a historic block can be considered inappropriate. (Figure 3.7 at right)

Controlling building height is not meant to prevent new development of greater density or to limit building height in downtown. However, the concept of height progression contributes to the downtown's "sense of place" and facilitates wayfinding for the user. It provides a sense of order to be able to stand in a central place within a downtown (such as the landmark Willis Park band stand), look out and see a general progression of building heights from this vantage point.

Significant smaller historic buildings should not be visually blocked or overwhelmed by new buildings or additions to buildings. Corner buildings are usually considered anchors and may have somewhat greater mass and height. Following general guidelines for building height and keeping in mind progression in scale will allow the Bainbridge built environment to be experienced from the heart of the district outward.

Opportunities for new "infill" construction on vacant lots are available in many areas of downtown Bainbridge. Current zoning allows new construction to 60-feet or a maximum of 4-stories. Existing historic architecture (see Fig 3.8) establishes a precedent to which new building height should be compared. Generally, a new building should not be more than one story taller than the established historic building height of an area/block.

Fig. 3.7: Contextual Building Height

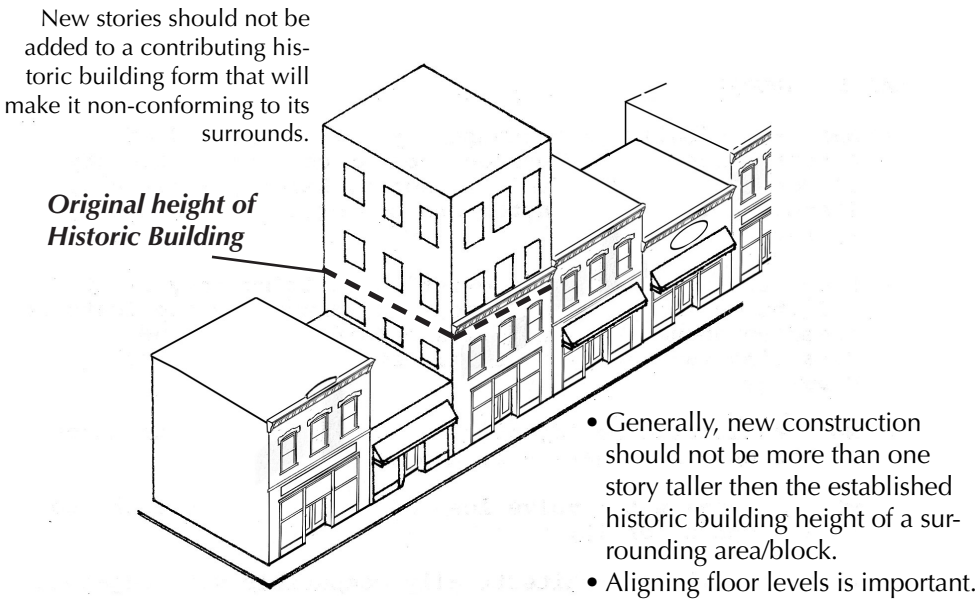


Fig. 3.8: Examples of Conforming Building Height in Bainbridge

MACTEC: Bainbridge, 2008

MACTEC: Bainbridge, 2008

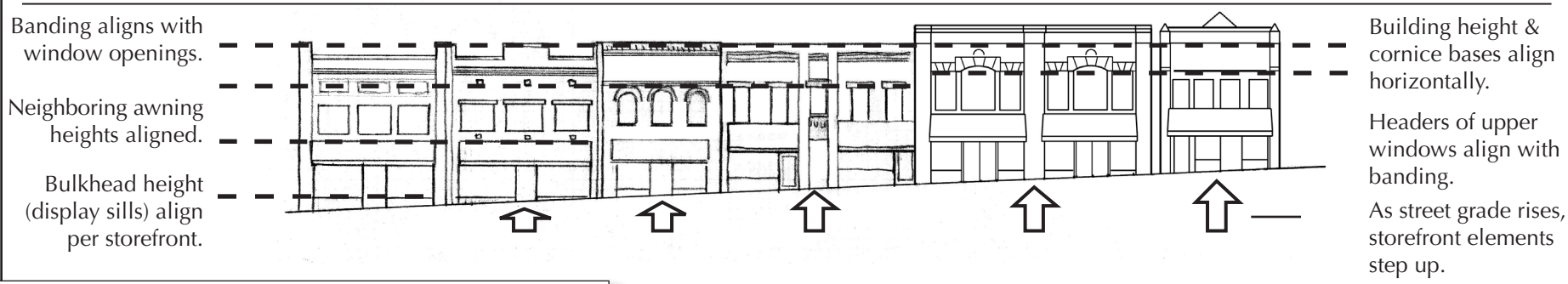
The "E.J. Perry" Building, the Bon Air Hotel and the "Nelson Building" (right) on East Water Street establish a precedent for historic buildings with as much as three stories in height. With this precedent, three-story infill is possible downtown, and perhaps four-stories would be visually appropriate if constructed near or neighboring these structures. Most of the blocks of commercial buildings are one- and two-story.

Horizontal Continuity

Straight lines are harmonious. Modern strip centers follow this concept well with linear form and signs set at uniform heights. Achieving horizontal continuity is more challenging in the traditional downtown environment due to independent occupation of buildings and facades. However, coordinating horizontal building elements with neighbors can have a positive impact. Features which create continuous visual patterns for the pedestrian to scan the downtown marketplace are found in storefront cornices, banded building materials, awning placement, valances, and banded signs. For the benefit of horizontal continuity, retaining and restoring even the smallest building feature is important.

For each storefront, it is especially important to align items such as display sills, display frames and even some window signage. If there are sidewalk grade changes, different neighboring horizontal elements might line up, such as transom windows with awnings or sign bands. Note in the figure below the grade change along the street. Awning valances and storefronts will reflect this change in horizontal elements (Figure 3.9).

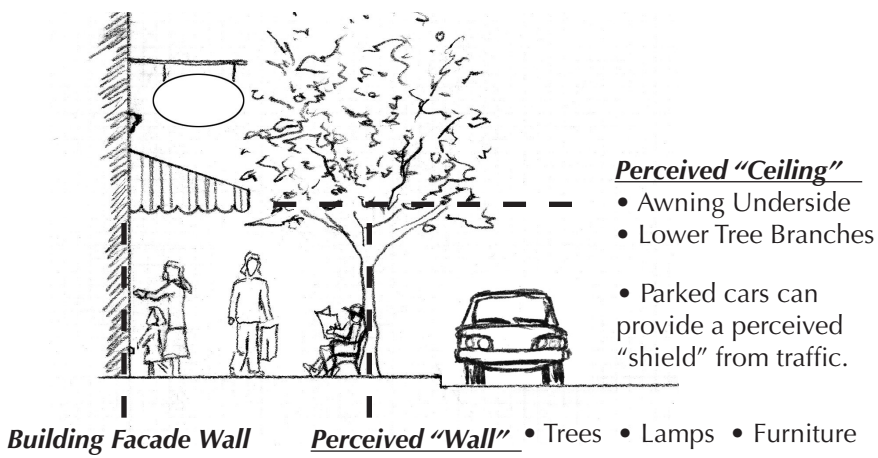
Fig. 3.9: Horizontal Alignment of Elements



The Sidewalk is the Pedestrian Hallway

The pedestrian is "king" in the downtown environment, and provisions for the safety and comfort of the pedestrian should be the highest priority. One continuous "wall" of the pedestrian hallway is formed by the attractive building facades and storefronts. The opposite, perceived wall can be composed of a rhythmic and equally set line of street planting (a mix of shade trees and decorative trees or planting beds is preferred) and/or pedestrian amenities visually separating the sidewalk from the street. Also helping define this perceived wall and shielding the pedestrian from moving traffic can be a row of parking, which is usually parallel or angled on wider streets where allowed. Finally, creating the "ceiling" of the hallway is a combination of the lower branches of well-maintained shade trees and the even, coordinated projections of the underside of storefront awnings or canopies.

Fig. 3.10: How To Create the Pedestrian Hallway



4.1. Storefronts

General Standards

Fig. 4.1: Original Features and Storefront Changes

MACTEC: Bainbridge, 2008

The full glass, zig-zag plan storefront, ca.1940s, complements the mid-20th century Alderman's International Style facade.

The Georgia Trust , 2005

If elements are missing, contemporary materials in the appropriate scale and placement can be used. Here, wood elements replicate the dimension of a cast iron or timber column.

MACTEC: Bainbridge, 2008

Storefronts are the most converted area of the facade. Changes, removal, insets, covered storefronts, and imposed styles are insensitive to the period of the building and confuse the viewer.

MACTEC: Bainbridge, 2008

Original storefront elements become more valuable with time. Traditional components should not be replaced or covered but can be preserved to restore historic downtown retail character.

Appropriate/Acceptable

4.1.1 Preserve (retain, restore and maintain) first any original storefront , and second those changes that have gained historic significance over time.

4.1.2 Retain (and repair) rather than replace deteriorated original features.

4.1.3 If replacement of parts is necessary due to severe deterioration, then replace with features that match (accurately duplicate profiles, massing, scale) in design and materials.

4.1.4 If the original or intended design of the entire storefront cannot be determined using photographs or historic resources, then use contemporary materials with features, proportions, profiles, massing and traditional arrangement typical of similar structures of the same architectural form and style.

4.1.5 Assess significant storefront arrangements of later periods that use quality materials (such as irreplaceable decorative tile, glass or marble) which may have completely replaced original features. If such remodeling is architecturally important, has significant retail history, or is noteworthy, preserve these features as noted above.

4.1.6 Always use the gentlest cleaning methods possible. Appropriate cleaning methods which include simple washing with mild detergent and natural bristle brushes, or use of specific restoration chemicals if stronger cleaning or paint removal is intended.

Inappropriate/Not Acceptable

4.1.7 Never sandblast or use any abrasive cleaning methods on historic materials. This includes high-pressure water washing unless monitored by a professional historic preservation specialist using appropriate restoration cleaning chemicals. Historic materials are often softer than modern materials and thus more easily damaged by abrasive cleaning.

4.1.8 Do not immediately remove original or historic material if it does not seem to comply with modern building codes. Be aware that Georgia state code alternatives (O.C.G.A. § 8-2-200 through 222, "The Uniform Act for the Application of Building and Fire Related Codes to Existing Buildings") allow for saving historic material if additional alternative code solutions can be made. Historic material is valuable when retained in place. (See Appendix VII. Additional Resources for Assistance).

4.1.9 If a brick wall is constructed of soft bricks and lime-based mortar, do not repair or re-point masonry with harder (Portland cement) based mortar or contemporary engineered bricks. These materials will be too hard and rigid for the softer historic masonry and will cause permanent damage to the masonry wall.

4.1.10 Do not install brick veneer or siding over, or in place of, storefronts.

Entrances and Plans

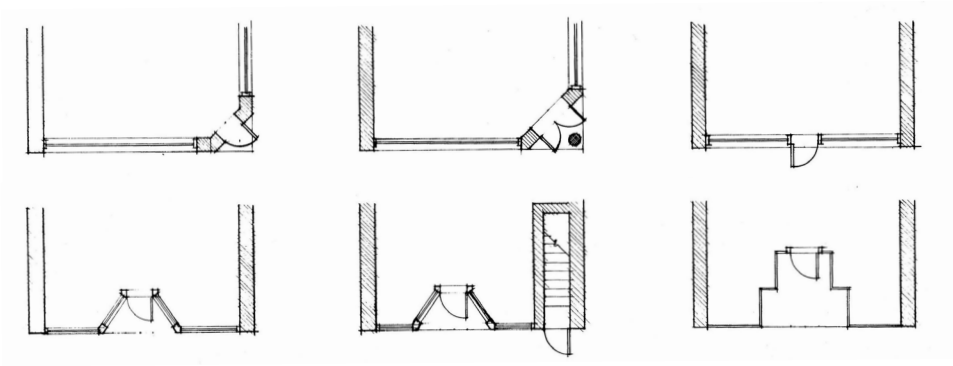
Appropriate/Acceptable

4.1.11 Preserve (retain and restore rather than replace) or replicate, if necessary, the historic configuration of a storefront plan (angles, depth, recessed, flush or other).

4.1.12 Determine and retain (or replicate, if necessary) the original entry ceiling height, door transoms, materials or placement of doors (right, left or center facing, single, double, etc.) original to the storefront, and/or those changes to entrances that have gained historic significance over time.

4.1.13 Determine and retain (or replicate, if necessary) the entry exterior floor (original hex tile, wood, cast iron sill plate, etc.) original to the storefront, and/or those changes to entry floors (terrazzo, store name plates, artistic tile, mosaic, etc.) that have gained historic significance over time.

Fig. 4.2: Basic Storefront Plans (25 feet wide storefront)



Not to scale. These are only *samples of* basic storefront configurations.

Doors

Appropriate/Acceptable

4.1.14 Preserve (retain, restore and maintain) any original entry doors.

4.1.15 Retain (and repair) rather than replace deteriorated door parts.

4.1.16 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

4.1.17 If the design of original doors cannot be determined using photographs or historic resources, order custom replacement commercial doors. Generally, at least 80% of a commercial style door should be glass. Replacement doors should have glazing proportionate to the display window glass, and kickplate panel height is generally not higher than that of the display bulkhead panels. Wood is preferred, however there are options such as metal doors with colors or bronze anodized finishes that have wide rails and stiles with deeper profiles.

4.1.18 Door hardware, if missing on originals or on replacement doors, should be of the same architectural form and style as the storefront.

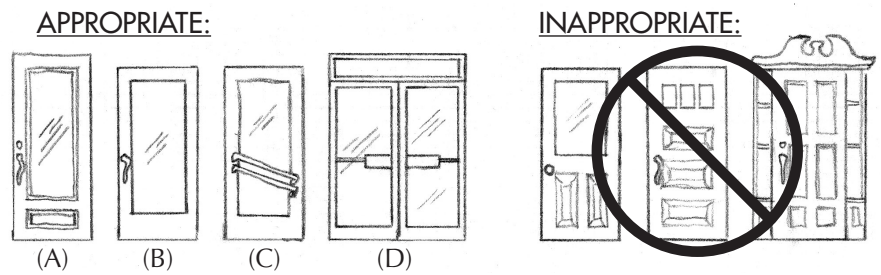
4.1.19 Retain later-period doors that match significant modern styles of storefronts with important retail history or those using quality modern materials.

Inappropriate/Not Acceptable

4.1.20 Residential doors (in form and style) are not appropriate on storefront entries. This includes "French doors" (those containing multiple divided glass panes).

4.1.21 Removal of original doors may be inappropriate. It may not be necessary to remove original historic doors if they do not comply with modern building codes. Georgia state building code alternatives may allow for saving historic material (O.C.G.A. § 8-2-200 through 222, "The Uniform Act for the Application of Building and Fire Related Codes to Existing Buildings").

Fig. 4.3: Illustrated Examples of Traditional Commercial Doors



Typical (yet not limited to) commercial door examples for: (A) high-style Victorian (may have oval glass or beveled glass), (B) most common door that is simple and versatile for any style storefront, and is still used today with full glass, wood construction and high kick-plate, (C) Art Deco or Art Moderne styled handrails, (D) aluminum - not recommended unless displays match (1930s - today).

4.1. Storefronts (continued)

Displays

Fig. 4.4: Features of Storefront Displays

MACTEC: Bainbridge, 2008

In general, display glass should be the greatest amount of material in a storefront. This re-built storefront (2004) makes good use of over 80% glass in a relatively small storefront opening.

Comparison - MACTEC photo archives

Technology has allowed storefront plateglass to increase over time and framing materials to become thinner. A) late-1800s B) 1930s - forward

MACTEC: Photo Archives

Non-cluttered displays and lighting help with visual organization. It is just as important to illuminate displays in the day as at night.

MACTEC: Bainbridge, 2008

The geometric layouts of mid-20th century displays are significant to retain. Ca.1930 metal frames, Carrara Glass, doors and "seamless" glass are irreplaceable.

Appropriate/Acceptable

4.1.22 Preserve (retain, restore and maintain) any original display material. Specifically address the integrity of window glazing, top sides of framing reveal or wood stops that secure the display glass, as these items are exposed to most weathering and UV light (and are intended to be periodically maintained).

4.1.23 Retain and repair (rather than replace) deteriorated display parts.

4.1.24 If replacement of parts is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, reveal, massing, scale) in design and materials.

4.1.25 If design of original display parts cannot be determined using photographs or historic resources, order custom replacement display windows. Generally, replacement display windows should have glazing that is proportionate to the original display window glass. Width of and placement of divisions and framework must replicate that of original display design. .

4.1.26 Use flexible clear silicone sealer where the frame meets the glass (or interior plexi-glass) set behind the display area to cut heat gain and drafts.

4.1.27 Retain later-period displays and modern storefronts with historic significance to downtown, or those using quality modern materials, to preserve later storefront features as noted above (see also item #4.1.17).

Inappropriate/Not Acceptable

4.1.28 Do not remove, replace, reduce, cover, or alter original display windows.

4.1.29 Do not sandblast or use any abrasive method to clean or strip, including high-pressure water. Cleaners other than gentle, restoration-sensitive chemical cleaners and strippers or mild detergents and natural bristle brushes can damage historic materials (see also Section B, Chapter 4.4. - Exterior Walls).

4.1.30 Do not install smoked, mirrored, or tinted display window glass. This severely limits valuable product display capability, reflects the street scene back to the pedestrian, and has an inappropriate character for the traditional environment.

4.1.31 Do not install thick insulated glass if original, historic frames, trim work and display configuration do not accommodate the new glass. Contemporary glass can be ordered and set into traditional wood framing with the same trim and stops re-installed to the new glass thickness. Historic metal frames are more difficult due to the precise fit of parts.

4.1.32 The removal of historic glass or displays should not be carried out to fix simple drafts that can be addressed with proper maintenance, nor as a replacement for removing (or choosing not to reinstall) a well placed, intended awning or traditional sun-screening device. Historic glass and displays are important character-defining features to preserve.

Transom Windows


MACTEC: Bainbridge, 2008

It is common to have transom windows below the awning if a storefront opening is low. Lightweight awning fabric allows translucent light to pass through.


MACTEC: Photo Archives

Keep in mind that transom windows create different lighting conditions depending on one's view point (interior or exterior) and time of day. Unique or historic display lighting can be a marketing tool.

Appropriate/Acceptable

4.1.33 Preserve (retain, restore and maintain) original transom windows.

4.1.34 Retain and repair (rather than replace) deteriorated window parts.

4.1.35 If replacement parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials. Hardware should be of the same architectural form and style as that of the transom window.

4.1.36 Use of interior storm windows and caulking open casement joints are the preferred methods of weather sealing because they preserve original windows and profiles from the exterior.

4.1.37 Use operable, wide-slat interior blinds or shades to keep direct sunlight from damaging merchandise and reduce sun-glare on patrons.

4.1.38 Transom windows may have been removed for modern steel beams to carry the weight of the structure above new glass storefronts or to install rigid canopies. Assess whether transom windows can be rebuilt or the past major alterations covered. An exterior awning fit to the storefront opening will cover this transom area from public view (see Section B, Chapter 4.4 Add. Features and Amenities - Awnings and Canopies).

4.1.39 Retain later-period transom windows that match significant modern styles of storefronts with important retail history, or those using quality modern materials.

Fig. 4.5: Features of Storefront Transom Windows


MACTEC: Bainbridge, 2008

The historic wood transoms above (with equally spaced vertical mullion divisions) follow the original recessed storefront arrangement. The outer transom window frame obscures these details and should be removed.


MACTEC: Bainbridge, 2008

Decorative mullions or leaded prism glass transoms were commonly used in early 20th-century storefronts to diffuse light. The transoms shown here are fit into tall, individual display window openings.

4.1.40 If the design of original transom windows cannot be determined using photographs or historic resources, frame in custom replacement windows. Generally, custom replacement windows should have glazing that is proportionate to the window glass, and mullions of the transom windows should be true-divided glass panes. Wood is preferred.

Inappropriate/Not Acceptable

4.1.41 Do not replace historic transom windows with off-the-shelf replacements. Standard-sized stock replacement windows often do not fit historic openings. Further, this size difference would require in-fill casing, which is an inappropriate treatment in the historic district.

4.1.42 Do not replace historic transom windows as a solution to a perceived moisture problem. Moisture and condensation that appear on single-pane glass is normal from time to time in changing weather. One potential source of moisture is the wall system or interior atmosphere, which replacement windows will not mitigate.

4.1.43 Avoid vinyl, plastic, or fiberglass parts as these are not of a historic nature and with historic district character.

4.1.44 Grid-between-glass and flat snap-in vinyl mullions are not appropriate.

4.1. Storefronts (continued)

Bulkheads

MACTEC Photo archives, 2008

Wood-inset panel board bulkheads and sills are appropriate for Victorian era storefronts. Many have been lost as storefronts have been changed.

MACTEC Photo archives, 2008

Wood bulkheads were later built to carry brass, copper and aluminum displays. This method of construction is still appropriate for new construction.

Fig. 4.6: Features of Storefront Bulkheads

MACTEC: Bainbridge, 2008

Unique, brick "soldier course" bulkheads (same brick as piers). Often with header course sills, these are common with wood or metal display frames over generations of storefront styles. Note sidewalk vent.

MACTEC: Bainbridge, 2008

Mid 20th-century and contemporary-storefronts (institutional or administrative buildings) use a variety of veneer materials such as marble, polished granite, cast stone, pigmented glass, tile or are full plate glass.

Appropriate/Acceptable

4.1.45 Preserve (retain, restore and maintain) original bulkhead material. Maintain the integrity of mitered trim work, profiled framing, or wood craftsmanship that might experience wear below the display windows. Bulkhead areas are prone to deteriorate more quickly than other areas of the storefront as they are exposed to weathering.

4.1.46 Retain and repair (rather than replace) deteriorated bulkhead parts.

4.1.47 If replacement parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) the storefront in design and materials.

4.1.48 Wood is the most traditional material for the bulkhead area, with wide framing and thick display sills. Look for wide areas of raised or inset wood panels (smooth or bead-board).

4.1.49 If original bulkhead areas are brick then they should match the building piers and upper facade, often with angled brick sills supporting wood framed displays. Stucco, tiles or brick veneers are types of masonry that have been applied over original framed bulkheads in later styles of architecture.

4.1.50 Fiberglass reinforced plastic (FRP), exterior-grade bead-board panels, exterior-grade plywood, and contemporary polystyrene trim should be used only if replacing or rebuilding wood trim and/or bulkheads. All must be paint-grade and primed.

4.1.51 If original bulkheads cannot be determined using photographs or historic resources, have custom replacement framing made. Old paint lines or "shadow lines" on original storefront framing may be found to determine original bulkhead profiles. Custom replacement framing generally has glazing that is proportionate to the display window glass, with bulkhead panels and sill height proportionate to the size of the storefront. (Generally bulkheads are no more than 2 ½ feet, or about knee height)

4.1.52 Retain later-period bulkheads that match significant modern styles of storefronts with important retail history or that use quality modern materials.

Inappropriate/Not Acceptable

4.1.53 Do not remove, replace, reduce, cover or alter any original display bulkheads, and avoid too many colors that will detract from displays.

4.1.54 Residential veneers and siding materials are not appropriate as a bulkhead covering.

4.1.55 Spray on polystyrene, spray vinyl, "blown-on" coatings, built-up mesh trim, or exterior insulation and finish systems (EIFS) materials are not appropriate to cover bulkhead framing.

Store Cornices/Beltcourses/Sign Band

Fig. 4.7: Features of Storefront Cornices and Banding

MACTEC: Bainbridge, 2008

"Banding" of traditional building materials (masonry or applied) aligns with cornices or window openings, as well as across facades. A "sign band" can be created with masonry.

MACTEC: Bainbridge, 2008

Cornices and materials should delineate frames of storefronts. Exposed beams on facades along Water Street (top) and the lack of storefront cornices on West Street (bottom).

MACTEC Photo archives, 2008

Simple storefront cornices (or mid-to late-20th-century drip caps) give a horizontal and stylized element. This may also conceal an extendable awning.

MACTEC: Bainbridge, 2008

Mid-20th century architecture expresses horizontality in subtle details using brick patterns and engineered materials. Often cornices are reduced or eliminated.

Appropriate/Acceptable

4.1.56 Preserve (retain, restore and maintain) any original horizontal dividing or decorative elements to the facade. In general these may include, but are not limited to, corbelled masonry courses, stone sills, and appliqué trim that define the horizontal division of the facade.

4.1.57 If the store cornice or sign band area is earmarked by an attached feature that caps or frames the storefront area (often with like-material to the upper cornice on a smaller scale) or if evidence shows this existed, then restore or rebuild this feature.

4.1.58 If replacing a missing beltcourse, closely match or imitate the original type in general design, location, materials, detailing, and scale.

(See also Section B, Chapter 4.2 Upper Facades - Building Cornices for more guidelines.)

Inappropriate/Not Acceptable

4.1.59 Spray-on polystyrene, "blown-on" coatings, built-up mesh, or exterior insulation and finish systems (EIFS) materials are not appropriate to replace, rebuild, or simulate a historic cornice. These materials do not have the sharpness of the stamped details of metal or fiberglass reinforced plastic (FRP) cornices.

4.1.60 It is not appropriate to remove or add course-work (banding, trim, cornices, etc.) that was not intended for the period of architecture.

4.2. Upper Facades

Upper Windows

Fig. 4.8: Features of Upper Windows

MACTEC: Bainbridge, 2008

Upper windows are usually custom fit, large and have thick reveal due to the scale of facades. .

MACTEC: Bainbridge, 2008

The custom designed upper windows above include architectural facade styles (note horizontal divided aluminum windows). Horizontal banded windows and cast concrete frames are important to the "International Style"

MACTEC: Bainbridge, 2008

Upper windows on rears of buildings, mid-to-late-20th century buildings, or industrial buildings are constructed of steel mullions. Use rust-bonding primers, reglaze and paint to retain these character defining features.

MACTEC Photo archives, 2008

The oldest wood windows are especially salvageable. Fully rotted pieces should be rebuilt and older-growth hardwood can be oiled, primed, and painted. Covered windows may be found on upper floors.

Appropriate/Acceptable

4.2.1 Preserve (retain, restore and maintain) original upper-story windows.

4.2.2 Research materials from the era of your building. Wood is the most traditional window material, however dependent upon the age and style of the building (and location of the windows) steel, aluminum, glass block and other materials may have been used in different eras.

4.2.3 Retain and repair (rather than replace) deteriorated window parts.

4.2.4 Assess the mechanics of each window and repair as needed. If replacement of parts is necessary due to severe deterioration, repair with pieces to match (accurately duplicate profiles, massing, scale) in design and materials. (See item 4.2.7. for weather sealing.)

4.2.5 If the design of original upper windows cannot be determined using photographs or historic resources, order custom replacement windows. Generally, custom replacement windows should have glazing that is proportionate to the window glass (generally deeper profiles) and mullions that divide windows in panes per sash. Surfaces must be paintable.

4.2.6 If sash weights and weight pockets still exist, these historic features should be retained, rebalanced or repaired. If these pockets are no longer used, insulate with fiberglass batting, which is reversible (do not fill with expanding-foam). Some historic windows have been retrofitted with aluminum compression channels rather than sash weights, or have had these installed over the years. Assess the potential to restore weights. Use chain, wire, nylon, or natural rope that will not degrade in UV light to replace cords.

4.2.7 For appropriate weather seal (wood or metal windows) use weather stripping or route flexible weather stripping into wood sash styles. Caulk open casement joints and spaces around aprons. Use interior storm windows for ease of maintenance from upper floors and historic profile appearance from street.

Inappropriate/Not Acceptable

4.2.8 Avoid replacing historic windows with off-the-shelf replacements or new windows that do not properly fit the original framed opening.

4.2.9 Avoid vinyl, plastic or fiberglass parts as these are not of a historic nature.

4.2.10 Grid-between-glass or "snap-in" flat vinyl mullions are inappropriate.

4.2.11 Do not discard historic original windows because of condensation or air leaks. Moisture and condensation can occur on single-pane glass when there is a source of moisture from ground water infiltration into the wall system a crawl space without moisture barriers, lack of insulation or general interior atmosphere problems.

Building Cornices

MACTEC: Bainbridge, 2008

Early decorative cornices on some of the older buildings in downtown used both simple and sophisticated masonry techniques.

MACTEC: Bainbridge, 2008

"Industrialized" materials, such as cast iron and sheet metal, created demand for mail-ordered cornices. The Bon Air and Gowan buildings have detailed stamped-metal cornices.

Appropriate/Acceptable

4.2.12 Preserve (retain, restore and maintain) original metal or brick cornices. (This also includes matching materials over windows called "hoods.")

4.2.13 Retain and repair (rather than replace) deteriorated cornice parts.

4.2.14 If replacing or repairing brick, make sure that the characteristics of any new brick match that of the old (size, shape, porosity, surface finish), not only for the cornice style but also to relate with the shrinking and swelling of the entire historic masonry system.

4.2.15 Assess the stability of cornice mounting systems. Generally these are wood frames set into masonry pockets across the top front of the facade. If deteriorating, and the cornice is original or historically significant, it must be removed carefully and reinstalled with a new bracket system.

4.2.16 If replacement of visible parts (generally, parts seen from the street or sidewalk) is necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

4.2.17 If the design of original cornices cannot be determined using photographs or historic resources, build or attach custom replacements. Generally, cornice size should be proportionate to the size of the facade and the style of the building. Design replacement cornices in keeping with similar structures in the downtown area.

Fig. 4.9: Details of to Upper Building Cornices

Bainbridge Callahan Bldg. & MACTEC photo archives

Neighborhood commercial and one-part, one-story Craftsman-era facades have built-out cornices with terra-cotta, tile and cast roofing. The Callahan business block has an impressive frame and brick parapet.

Both limages, Bainbridge: 2008

Rows of shops built from the 1920s through the 1950s used styling with simple coping and inlaid masonry. Inset masonry and brick patterns above decorate one- and two-story upper facades.

4.2.18 Metal is traditionally used for stamped cornice material, however excellent reproduction and precise duplicate cornices can be ordered from companies in fiberglass reinforced plastic (FRP) designed to endure the harsh weathering and conditions of the upper section of the facade.

Inappropriate/Not Acceptable

4.2.19 Do not use spray-on polystyrene, spray vinyl, "blown-on" coatings, built-up mesh, or exterior insulation and finish systems (EIFS) materials to replace, rebuild, or simulate a historic cornice. These materials typically are out of scale, have rough surfaces, and do not age or weather well. In addition, they do not have the sharp details of the stamped systems of cornices.

4.2.20 If a cornice is constructed of historic masonry with soft bricks and lime-based mortar, do not repair or re-point masonry with harder-based mortar (Portland cement) or contemporary engineered bricks. These materials will be too hard and rigid for the softer mortar of the historic masonry and will cause permanent damage to the masonry cornice system.

Roofs

For roofs, it is important to assess visibility from the vantage point of the pedestrian. The basic form of the roof system (flat, pitched, gabled, arched, etc.) and the materials (standing metal seam, various shingles, etc.), if seen by the pedestrian, should be maintained. Most historic commercial buildings in Downtown Bainbridge have flat or gently sloping roofs with rolled composition or asphalt materials and masonry parapet wall systems. This provides a general visual shield from the pedestrian and allows the building owner a number of possibilities to repair or replace the roof with no detrimental impact. However, adding a new roof over an existing roof, especially if seen from the street (Fig. 4.10), is inappropriate.

A well maintained flat commercial roof (right) with good pitch to rear. Note applied roof membrane continues up back side of parapet walls to clay coping tiles that protect the wall tops. Roof in background has a skylight "monitor."

MACTEC: Photo Archives

1. Roofing Material

Appropriate/Acceptable

4.2.21 Preserve original roof structure (joists and rafters) where present.

4.2.22 New roofs of like-covering or similar materials are appropriate. Modern roof covering systems (generally for flat roofs) provide a range of contemporary and heat-reflecting options that are appropriate for historic buildings, and help to protect the building.

4.2.23 The installation of a higher pitched roof to "improve" water runoff may be appropriate if it can be proven that the existing system is incorrectly installed or failing, or if new materials cannot improve the efficiency of the roof. If a new pitched roof is installed, the new roof line must not be visible on the primary facade, but rather must be constructed below the original roof parapet wall.

Inappropriate/Not Acceptable

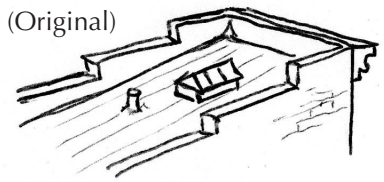
4.2.24 Do not install any form of "shed" roof over an existing roof (Fig. 2.20).

4.2.25 Do not install a higher pitched roof that can be seen over the parapet walls or from the public street level.

Fig. 4.10: Coverings and New Roofs

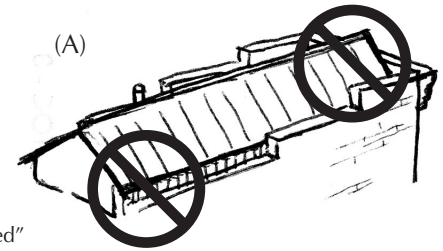
APPROPRIATE:

(Original)

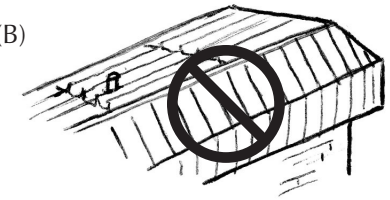


INAPPROPRIATE:

(A)



(B)



In these inappropriate examples, "shed" roofs are (A) installed on top of the original roof, visible over the parapet walls and designed to divert water onto side buildings rather than directly back. And (B) a full metal encasement roof changes the entire form and style of the building.

2. Parapet Walls

Appropriate/Acceptable

4.2.26 Preserve original parapet walls where they exist.

4.2.27 Use copper or subtle modern flashing extending along the brick parapet walls to avoid leaks where they meet the roof. Older buildings expand and contract greatly. This entire system should be installed to be flexible, with caulk and sheets of material that are not applied too rigidly to the parapet wall.

Inappropriate/Not Acceptable

4.2.28 Original roof parapet walls and features (such as decorative brick work, terra cotta coping, cornice tie-in or original shed or mansard roofs) should not be altered or removed.

4.2.29 If a parapet wall is constructed of historic masonry with soft bricks and lime-based mortar, do not repair or re-point masonry with harder-based mortar (Portland cement) or contemporary engineered bricks. These materials will be too hard and rigid for the softer, lime-based mortar composition of the historic masonry and will cause permanent damage to the masonry parapet wall system.

4.2.30 Do not install a "shed" system to cover or overlap parapet walls.

4.3. Rear "Facades"

Although the rear elevations of buildings are traditionally service-oriented in design, having less adornment than the front facades of buildings, they contribute to a building's history and the overall downtown character. The rear of a building may be more visible to the public than a building owner realizes, making it just as important to address maintenance of the elements and the surrounding outdoor area.

Retain Context of the Rear Elevation

Often, with marketing and maintenance, the rear of a building can be a "second face" for the businesses within. Rear areas and alleys have the potential to be very interesting extensions of business spaces if the utilitarian character of rear facades is retained.

Appropriate/Acceptable

4.3.1 Preserve the historic integrity of the rear building environment by maintaining and re-pointing existing softer mortar or masonry with like (usually higher lime content) mortar.

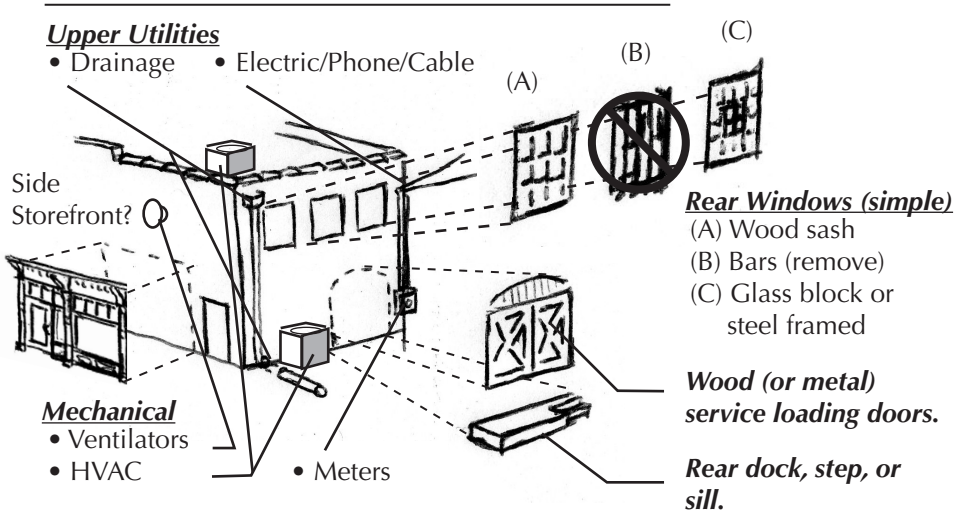
4.3.2 Preserve the "service-oriented" character of the rear facade when replacing hardware or elements. Use simpler materials than those used on the front public facade. Doors, loading platforms, windows (often steel mullions with wire-glass or even burglar bars), stairs, gutters, lesser-quality brick, and exposed foundation materials would traditionally not have been adorned with the same decorative treatments as the front facade.

4.3.3 Use service or "shop-style" reproduction lights and sconces that are bright enough for security purposes.

4.3.4 The original intent of the window character should be restored or rebuilt. Preserve the sashes and mullions of the rear facade windows (steel or wood). Frosted glass can be used if privacy is desired.

4.3.5 Maintain safety for the business while reducing the visual detraction and "unsafe" perception of security bars. Burglar window films or interior (visibly) mounted burglar bars with audible, wireless alarm systems and/or permanently installed interior (insulating) storm windows will improve safety, energy efficiency, and exterior aesthetics.

Fig. 4.11: Components of the Rear Elevation



Inappropriate/Not Acceptable

4.3.6 Do not sandblast rear facades as a cleaning method, nor use any abrasive cleaning method, including high water pressure washing. This type of ceiling is too abrasive for softer, historic materials.

4.3.7 Do not paint natural brick, or use colors other than brick hues if repainting.

4.3.8 It is tempting to use lesser quality maintenance materials on the rear of a buildings. Do not use harder mortar than the existing mortar in the joints of the rear facade. Using dissimilar materials on a historic building, can ultimately and irreversibly damage the building.


MACTEC: Bainbridge, 2008

Rear facades in Bainbridge have many historic features. However, some rear facades have covered windows, weeds and exposed dumpsters that diminish the visual character of rear areas.


MACTEC: Bainbridge, 2008

Some rear elevations (Callahan Building) have opened windows and a clean "secondary" facade facing the parking area. More attention can be given to rear storefront entries.

Rear Utilities

Appropriate/Acceptable

4.3.9 Screen utilities and dumpsters with plantings or well-vented brick or wood screen walls.

4.3.10 Remove old mechanical equipment, service lines, and pipes. Move building services into one area if possible. Simple paint can be effective if items cannot be removed.

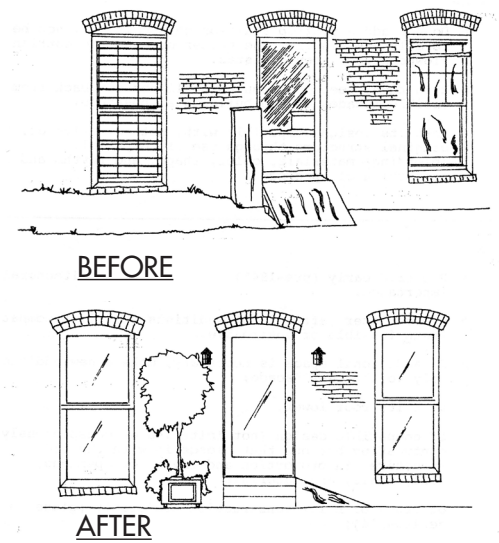
4.3.11 If possible, combine dumpster usage between multiple businesses in common dumpster "corrals" in the rear areas of alleys or properties. Ensure common dumpster areas are screened with landscaping if they face any public streets.

4.3.12 Ensure grease traps and disposal from restaurants are located for disposal professionals' easy access on a routine basis. Some sites are finding in-ground tanks to be useful. Ensure stand-alone grease collection is ventilated to prevent heat and odor build-up.

4.3.13 Repair broken down spouts, collection "scuppers," rusted in-ground drain pipes and gutters. These items, together with cracked asphalt alleys and foundations in need of repair can direct detrimental moisture into the masonry.

4.3.14 Ensure ground surfaces are graded away from the building foundation. Installing "French drains" (see Appendix I) can help direct water away through permeable ground around a building. Always obtain permission to divert run-off to lower areas or public street gutters.

Fig. 4.12: Rear Features Before and After Retain Context



NOTE: Rear facade (shown) is most likely off of a paved alley. Planters may be used where there is no public streetscape. The context of the service component is retained with a ramp, new basic sash windows and glass door. (Image Credit: Georgia Dept. of Community Affairs.)

Back Entrances

If the rear of a building is used as a second entrance, it is important to preserve the integrity and aesthetic of the traditional service character.

Appropriate/Acceptable

4.3.15 Retain and repair (rather than replace) original loading doors. Large original service or fire doors can be secured open to preserve their appearance with new, contemporary doors installed just inside the opening. Sometimes large service entries have enough room to incorporate a common vestibule having multiple internal entries to businesses and collected services such as gas or electric meters.

4.3.16 Metal service doors are acceptable with or without glass, depending on the level of security. However paint should be used to improve the stark nature of a gray metal door.

4.3.17 Canopies or awnings are acceptable if patrons will be using the rear entrances or if upper floors are used for business or as a residence. Awnings on rear windows provide the same protection as those on fronts. Use simple design, such as straight edge valances, rather than decorative scallops. Solid colors are preferable to stripes.

4.3.18 Service entries are better served with simple rigid aluminum canopies if there will be deliveries, trucks, or movement of supplies and personnel that might easily damage a fabric awning.

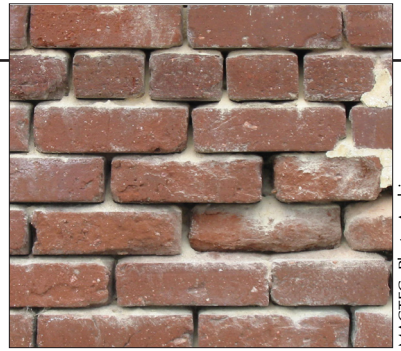
Inappropriate/Not Acceptable

4.3.19 Do not impose false, "Main Street" style storefronts on the rear of a building.

4.3.20 Do not use residential-style doors for rear entrances.

4.4. Additional Features and Amenities

Beyond the composition of the storefront facade, a building's complete exterior defines its architectural style. There are both intrinsic structural components and finishing details that contribute to a building's appearance. The additional features and amenities, which might change with each business, are subject to review by the Historic Preservation Committee to ensure these commonly changed items respect the historic resource itself.



Older buildings, especially those c.1900 and earlier, can have softer historic brick and mortar. After nearly 100 years this can become weathered. DO NOT repair with harder, Portland cement mortar. Soft mortar MUST be replaced with soft, lime-based mortar to avoid permanently destroying the integrity of the historic brick.

MACTEC: Photo Archives

Exterior Walls

Building walls are a critical system of a historic building. Hand packed brick of ca.1900 and earlier tend to react to moisture and temperatures with expansion and contraction. Walls were typically constructed with an air space within the masonry for insulation as well as vapor transmission. Soft, historic materials allow for expansion and contraction and will be damaged quickly by moisture "wicking" upwards in the wall system. Known as "rising damp," this phenomenon can be worsened by later applications of stucco, multiple coats of latex paint on exterior walls, and modern brick sealers (especially on interior walls that have had their plaster inappropriately removed).

NOTE: If the interior walls are showing wear and damage, look for exterior causes first. Water infiltration can be caused by much of the improper exterior work listed below, "rising damp" from high water tables, dampness in foundation, or structural stresses from other areas on the wall This problem is common and can be remedied (see Appendix IV. Routine Maintenance).

Appropriate/Acceptable

4.4.1 Ensure that water is diverted away (above and below ground) from the foundation.

4.4.2 If an exterior brick surface is painted, and the paint layer on the substrate is stable, then repainting the exterior is appropriate. Chemically removing paint rather than adding new paint is preferred, as it benefits the sustainability and appearance of original brick. A simple color scheme is recommended, generally with no more than four colors. Neutral, brick or earth tone hues are recommended for the building surface, with the cornices and framing incorporating colors that match or compliment the dominant building material of the structure.

Inappropriate/Not Acceptable

4.4.3 Do not paint unpainted masonry surfaces, nor add water sealers or apply clear coating of any kind to the masonry. These will change the vapor transmission of the wall system, perhaps permanently.

4.4.4 Do not sandblast or use any form of abrasive cleaning method (including high-pressure water) on walls. Abrasive cleaning methods can break the outer "crust" of old brick, or patina, of stone.

4.4.5 If a wall is constructed of historic masonry with soft bricks and lime-based mortar, do not repair or re-point masonry with harder (Portland cement) based mortar or contemporary engineered bricks. These materials will be too hard and rigid for the softer historic masonry and will cause permanent damage to the masonry wall.

4.4.6 Do not uncover a past problem. Some exterior surfaces may have had covering or application of veneers or stucco for maintenance reasons long ago, such as poor masonry, a fire which compromised the brick, or natural disaster. It is important to understand the history if covering or veneer exists.

(note) While the HPC does not have jurisdiction over interiors, please note that improper interior treatment of walls can easily compromise the entire wall system through to the exterior. Do not remove interior plaster to expose brick walls. Historic brick can be soft, especially if intended for plaster to adhere. Exposing and covering with water sealer will not solve conditions of crumbling or sandy mortar; these actions can cause an additional moisture problem. If original plaster is cracking and must be removed, install furring strips and attach drywall to gain the appropriate "finished" interior appearance of the historic environment, or simply leave "patina" surface as is.

4.4. Features and Amenities (continued)

Quality Architectural Materials

The tradition of using the highest quality materials for the public faces of any commercial facade or storefront should be continued today. Wood in windows, framing, or storefronts from 80 to over 100 years ago can be re-conditioned (even when it seems the driest or "grayed") because it is of higher quality than today's lumber. Historic materials are highly flexible and resilient to change, which has allowed them to last.

For more information on exact procedures for care and maintenance of historic materials see Appendix IV. Routine Maintenance - specifically the *National Park Service Preservation Briefs* list of materials and subjects.

Appropriate/Acceptable

4.4.7 Have respect for and work with historic materials by learning about them before removing (See Appendix IV for guidance).

4.4.8 Cast iron or metal components are very important features. Paint may be removed from any surface with the appropriate restoration chemical agents; use the most sensitive possible. Run test patches of solvents. Sandblasting or abrasive cleaning is discouraged. Because metal will rust, ensure that the proper primer is applied first or use oil-based products; latex is inherently a water-based product that can promote rust.

4.4.9 Ensure that metal-to-metal contact is the correct combination. Metals will experience galvanic corrosion (degrade or corrode) if the wrong combination of metals is used to fasten or attach other elements.

4.4.10 Identify stone surfaces such as granite, and differentiate them from marble or stucco veneers. These materials will require entirely different chemical cleaners and different methods to attach items. Substrates could be affected by surface treatments; such as rust stains from stone crimps or stucco lathe pulled through porous masonry surfaces.

4.4.11 Assess all eras of remodeling. Approach rehabilitation to preserve the period and materials which are the most intact and significanct. Some retrofitting may not have been sensitive to the original structure. Study the integrity of the original materials beneath. Assess the systems in which the remodel or covering was applied. For example, during the era of "streamlining" buildings from the 1920s to the 1940s, some materials such as pigmented structural glass, tiles, or laminates are now obsolete and have become very valuable.

Fig. 4.13: Study of Architectural Masonry Found in Bainbridge

With a focus on masonry alone, downtown Bainbridge is full of quality resources. Less expensive cover-up materials have been removed over recent decades and there are many eras of exposed original masonry to preserve. New construction can follow historic precedent with use of materials that are lasting.

Water St. @ Clark St.

Hand packed soft brick (painted) w/ soft lime mortar (ca.1890)

1900 Bank Facade

Brick, granite & carved stone (ca.1900)


City Hall

Cast & Terra-Cotta Details and Neo-Classical Elements (ca.1910)


Water St. @ West. St.

Rough cut block & cast stone block (1870s - present)

Cinda's on Broughton

Glazed & high fired brick w/ cast details (1920s-50s)


Modernized bank covering

Polished granite veneer, marble Carrara glass (ca.1960)

Inappropriate/Not Acceptable

4.4.12 Do not impose modern materials or "quick fixes" with materials that may be too rigid for the historic structure, such as Portland-based stuccoes and mortars as a replacement for soft, high-lime content historic mortar. These materials have the potential to create permanent damage to the building.

4.4.13 Do not remove defining materials from later periods of history that may be part of the facade, such as retrofitted storefronts or facades which have materials that are historically significant in their own right.

Awnings and Canopies

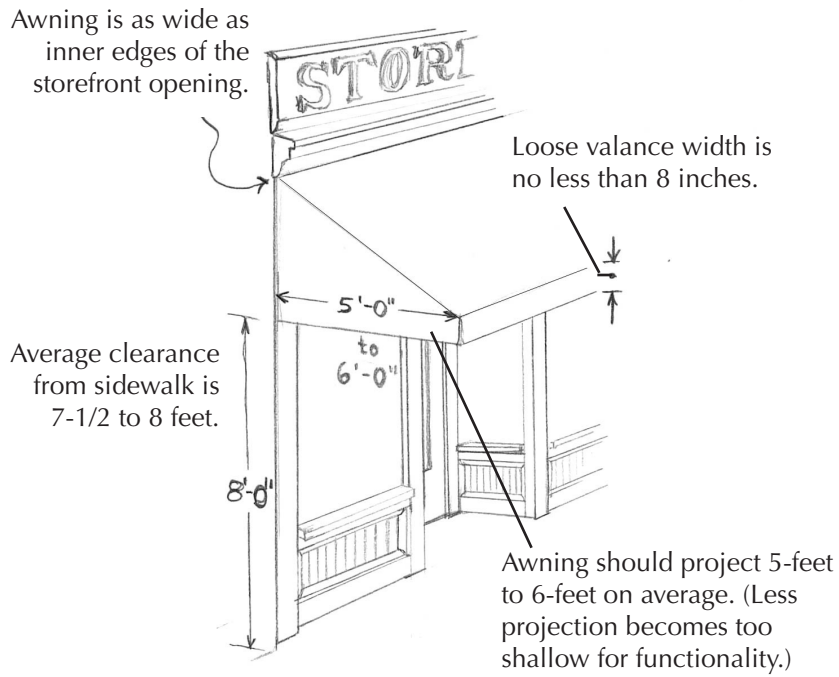
Awnings, when properly installed and scaled (Figure 4.14), can be an important stylistic and functional element of a building facade. They provide protection from the weather and from UV sunlight that can harm display merchandise, and they greatly reduce the amount of maintenance to the storefront area. Most historic buildings have had, or were designed to accommodate, awnings or canopies of some sort.

Awnings can be rigid canopies in the form of built-in "ledges" consistent with the architectural style of the building. They may also be lightweight aluminum or sheet metal attachments, often used to replace fabric awnings as storefronts changed in style. Fabric awnings remain the most common type in historic downtowns.

The traditional installation of an awning is determined by a combination of the following factors: the direction the storefront faces, the style and period of the intended facade or storefront, and the amount of open area above the display that is available to affix an awning. Transom windows might be located above or beneath the mounted height of the awning. Northern-facing facades sometimes have higher transoms to bring in light, and quite often were designed not to accommodate awnings. Instead, recessed entries were used, shielding patrons from rain. East- and west-facing facades might have had retractable awnings to provide shade when needed at different times of day or year. Storefronts facing south may have the deepest projecting or largest awnings.

(Continued on next page.)

Fig. 4.14: Traditional Placement of the Storefront Awning



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Bainbridge Bon Air & MACTEC Photo Archives

(Top) Contemporary awnings with sideless construction can have traditional scale. (Bottom) the Bon Air is a unique and appropriate case of a historic balcony creating continuous cover over the sidewalk.

MACTEC: Bainbridge, GA, 2008

Deep projecting awnings are appropriate for the comfort of shoppers. These awnings appropriately fit to the outer edge of storefront openings.

MACTEC: Bainbridge, GA, 2008

Upper awnings are appropriate in south Georgia. Deep projection awnings mounted over approximately half the height of an upper window will help cut heat gain.

MACTEC: Bainbridge, GA, 2008

Awnings may gain historic significance. This simple, possibly original painted aluminum awning remains attractive, unique, and appropriate to the 1940s storefront.

4.4. Features and Amenities - Awnings (continued)

Appropriate/Acceptable

4.4.14 Preserve (retain, restore and maintain) any awning hardware if in good condition, original, and/or not a detriment to safety.

4.4.15 Retain and repair (rather than replace) deteriorated canopy parts if they are original to the style and construction of building.

4.4.16 If replacement parts are necessary due to severe deterioration, replace with features to match (accurately duplicate profiles, massing, scale) in design and materials.

4.4.17 If original awning placement cannot be determined using photographs or historic resources, use custom new hardware. The characteristics of new awning(s) should match that of the traditional (size, shape, width, projection, height) to complement the storefront style. The design of replacement awnings or canopies should be in keeping with similar adjacent structures.

4.4.18 Fabric is the most traditional material for use with replacement awnings, and the tightest fit will best endure weathering. Square aluminum frames with crimped-channel fasteners along the entire length of the frame are appropriate.

4.4.19 Allow awnings to be an expression of the business. Striped or solid fabrics will make different statements about the type of business. Some buildings with multiple businesses can choose a "fabric family" of similar stripes, while changing the colors for each storefront.

4.4.20 Install loose fabric valances – scallop, straight edge, wave, key or decorative trim give greater individuality to any storefront.

4.4.21 Conform the shape of the awning to the shape of the opening (see Fig. 4.15).

4.4.22 Awning and canopy frames traditionally match the width of the storefront opening. In some cases with modern architecture, there are few or no building piers. Glass storefronts are designed to the edges of (banded around) the facade and canopies may run this length.

4.4.23 For rigid canopies, assess the stability of the mounting system. Those retrofitted onto older structures in the mid-20th century may have a steel header across the storefront display (often removing display transoms) for cantilevered support where old storefronts were replaced for full-glass fronts. These may require substantial expense to remove and should be studied for load-bearing integrity. Retain the canopy or re-design to the most significant storefront architecture. Assess water diversion from rigid canopies.

Inappropriate/Not Acceptable

4.4.24 Generally, do not install an awning that crosses the entire width of the building from edge to edge.

4.4.25 Do not horizontally cover major structural piers or significant vertical storefront elements such as cast iron columns. Breaks in the awning frames lessen the potential for an awning to visually dominate the facade and reduce the cost of repair, if needed.

4.4.26 "Half-dome" shaped awnings are not appropriate for storefronts or upper windows unless the shape of the opening is a true Roman-arch.

4.4.27 Avoid use of duplicate patterns or colors that match neighboring storefronts.

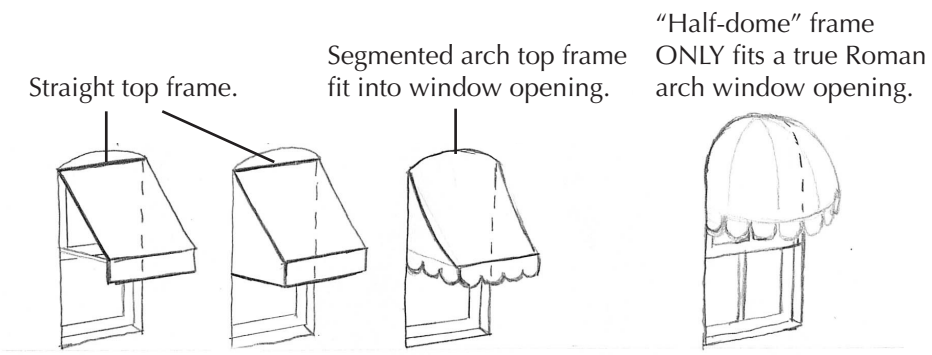
4.4.28 Do not use plastic or vinyl covering (typically intended for back-illumination) as these have a non-traditional glossy appearance and are often prone to UV damage and color fade.

4.4.29 Do not use "quarter-barrel" shaped awnings as they receive uneven sun exposure and often encounter water or stains on the top, flat surface.

4.4.30 Avoid plastic clips, nylon cord and thin, round aluminum frames which have proven over time not to be durable materials for the stresses awnings encounter.

Fig. 4.15: Fitting the Awning to the Window Opening

Note: Many older window openings contain an arch. There is more than one way to conform an awning to a segmented arch window opening, but only one proper fit for a half-dome awning on a Roman-arch window. Use of scallop or straight valance, with or without side panels, is an owner's choice. All are fit ONLY as wide as the opening.



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4.5. New Construction

New, in-fill development or new construction to replace a structure that has been lost should continue the dense, pedestrian-oriented, urban environment described in Section B, Chapter 3.4 - The Downtown Environment. **To ensure compatible building design in the Local Historic District, all new construction must follow all of Section B, Chapter 4 "Commercial Architectural Guidelines" as well as this section.**

Appropriate/Acceptable

MACTEC Photo Archives

A new structure (left side of courtyard) appropriately designed with facade, storefront, form, orientation, scale and contextual style to the surrounding buildings. Historic one-part commercial building in the area (downtown Dalton, Georgia) established a consistent building form. The new structure was built with all contemporary materials.

Placement and Orientation

4.5.1 Align new construction with the setback and spacing of existing structures in the downtown area, which generally have "zero-lot-line" conditions, meaning no front or side setbacks.

4.5.2 Locate parking to the rear of buildings or utilize available on-street spaces.

4.5.3 Window size and placement, as well as storefront opening and height, should be consistent with the rhythm of existing building facades in the downtown area (see Figure 4.16).

Fig. 4.16: Examples of New Construction and Rhythm

Scale

4.5.4 Design the new construction to be of similar height, width and proportions as existing structures in the downtown area (see Figure 4.16).

4.5.5 Limit the number of stories of new construction to be consistent with adjacent structures on either side, or no greater than one story higher than the tallest adjacent building. The HPC discourage additional stories if the building appears out of scale with surrounding buildings.

Style

4.5.6 New buildings should be contemporary. It is appropriate to display the style and construction methods of the period in which a building is constructed, but not appropriate to design a "faux" reproduction or create "false history."

4.5.7 Design the elements of new construction (massing, height, rhythm of openings, dimensions and placement of facade features) in context with those features of existing adjacent structures in the downtown area.

4.5.8 Design the roof form to be consistent with roofs of existing and adjacent structures in the downtown area.

(For more information see Section A,1.6. - Sense of Place & Context and Section B, Chapter 3 - Basics of Traditional Commercial Buildings.)

4.6. Additions

When considering an addition to a historic downtown building, it is important to realize that most historic buildings cannot easily support additions. Reasons are both physical and philosophical. In the architecturally valuable downtown commercial historic district, generally the historic environment, with "zero-lot-line" construction and pedestrian-scaled sight lines, does not allow space for additions. Adding major building features, much like removal of small features, has the potential to degrade the integrity of the historic downtown environment.

Keep Additions in Context

Appropriate/Acceptable

4.6.1 If additional square footage is necessary, designing the new addition to the rear of the structure is preferable to adding another story, assuming that space is available to the rear of the building.

4.6. Inset new walls from the corner and lower roofs when framing additions from the sides of the building, allowing the original form of the historic structure to be "read."

4.6.3 Ensure that the characteristics of additions continue those of the original architecture (massing, height, rhythm of openings and general type of materials), with the goal of complementing the existing building style as well as the structures in the downtown area.

Rooftop Additions

A rooftop addition can be a functional way to add living space to residential rehabilitations downtown. Decks, obscured visually by building parapets, are the most common form of roof addition as they are low and typically "reversible" to the original building form.

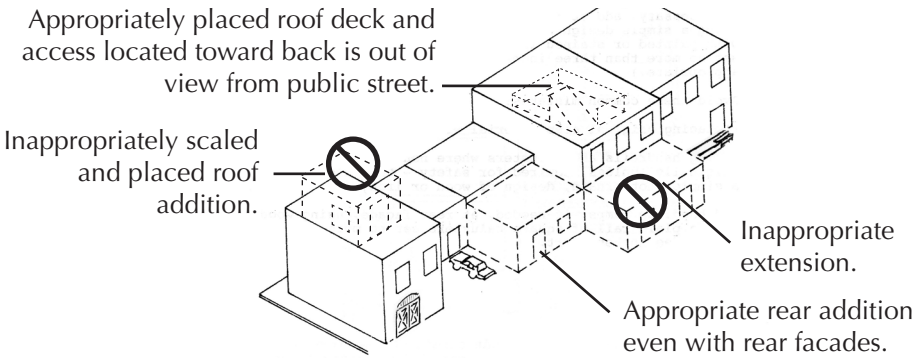
Appropriate/Acceptable

4.6.4 Ensure deck additions do not adversely alter water run-off.

4.6.5 If small roof rooms, decks, cupolas, skylights, mechanical screening or egress structures are added, ensure they are not readily visible from public streets, prominent pedestrian viewpoints, or scenic vistas. The HPC may require illustrations showing the additions as they would be seen from other areas, and may offer suggestions for the appropriate scale of additions to roofs.

A building's structural integrity and the height, scale and massing of surrounding buildings are paramount factors when determining whether a building can support an addition. Additions should match materials, in size and scale. Being able to differentiate the new from the old, however, is important. **To ensure compatible building design in the Bainbridge Local Historic District, all new construction must follow all of Section B, Chapter 4 - Commercial Architectural Guidelines as well as this section.**

Fig. 4.17: Examples of New Additions Off Building Rears



Inappropriate/Not Acceptable

4.6.6 Do not add full floors as rooftop additions. This permanently alters the original building form.

4.6.7 Do not add through roofs just for the aesthetics of expanding interior ceiling height.

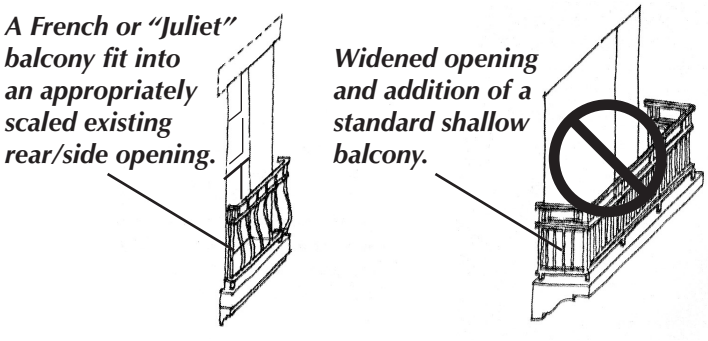
4.6.8 Do not remove important structural members of the building to build in new roof access and ensure that loads added to the roof are positioned over load-bearing interior support.

(Continued on next page.)

Balconies

Upper facade balconies are a historic feature of downtown Bainbridge, However, new individual hanging balconies on public facades are discouraged today. Adding a new balcony necessitates an upper door to be added or window to be cut open to form a door, and this is generally considered to be an unacceptable treatment of a building in a historic district. Original construction generally was not designed to bear bracing and weight of upper floor balconies. Support columns to the sidewalk may be permitted, but only in the case of existing upper doorways and substantiated historic research of original feature. Additional review for scale and style may be required.

Fig. 4.18: Illustrated Balcony Types



Balconies may be appropriate for an upper floor off a rear or non-public facade if tall enough openings exist. The construction fit into window or upper door opening must be reversible. Constructing extending balconies where none existed is not appropriate.

Appropriate/Acceptable

4.6.9 Small "Juliet balconies" off rear or non-public elevations and roof decks on neighboring buildings accessed from upper floor windows may be appropriate, but only if windows are tall enough or original upper floor door openings exist. Construction must be reversible.

4.6.10 If upper door openings do exist, research historic balcony design and reconstruct historic balcony from historic photographs and documentation.

Inappropriate/Not Acceptable

4.6.11 Do not construct or extend balconies (this includes sidewalk "sheds") from front or side facades where none originally existed.

4.6.12 Do not cut new doors into upper facades or widen existing openings.

4.6.13 Do not extend new columns to a public sidewalk to support new balconies over a public sidewalk.

4.6.14 Do not construct braces or cantilever systems back into an existing building.

Porches, Stairs and Patios

Outdoor patios are good features to add to abandoned lots for a temporary and attractive use until new permanent infill construction can be achieved. Public parks or greenspace to the side or behind buildings may require easements for businesses to gain access. The appropriate design for stairs, steps, or porches will be apparent in the building form where these elements were originally constructed; simply follow the original intent.

Fig. 4.19: Appropriate Patio Examples in Downtown Commercial Districts

A new courtyard created from a vacant lot. Brick walls of appropriate height and openings continue contextual structural street frontage in front and rear.

A front dining patio created at an adaptive re-use of a service station with setback, preserving the original character of service bays.

A non-historic facade with contemporary design contains mid-block facade-patio (with full-opening storefront) built to the property line.

MACTEC Photo Archives

Appropriate/Acceptable

4.6.15 If necessary, add staircases (or fire escapes) to rear facades from existing window openings using a simple design with plain balusters (wood or metal square balusters painted or stained finish and spaced per codes).

4.6.16 Add handicap ramps or features, if needed, at rear facades, using wood with a plain rail and incline set to ADA standards. (See Section B, Chapter 4.1 - Doors" for more information on alternatives.)

4.6.17 Infill, storefront "facade-patios" may be constructed if they do not replace historic storefronts and if design approximates traditional openings.

Inappropriate/Not Acceptable

4.6.18 Do not add porches or staircases on front or side facades where none originally existed.

4.6.19 Do not intentionally remove historic storefronts, facade materials or facades to create an open "facade-patio."