

A close-up photograph of a red brick wall. The bricks are arranged in a traditional running bond pattern. In the center, there is a decorative element consisting of a diamond-shaped arrangement of bricks, with a single white, textured tile placed over the top point of the diamond. The mortar is a light, sandy color.

# Gillespie-Selden Historic District Design Guidelines 2013

# Acknowledgements

## City of Cordele Commissioners

Zack H. Wade, Chairman  
A.J. Rivers, Vice Chairman  
Jeanie Bartee  
Jamie Fernandez  
Curtis Lucas

## Cordele Historic Preservation Commission

Joe Ward, Chairman  
Danny Ross, Vice Chairman  
Ida Roase Oliver  
Lydia Deavours  
Lea Dowdy  
Charles Kerr  
Lovie Wheeler

## City of Cordele Staff

Edward Beach, Acting City Manager/City Clerk/Finance Director  
Irene Cantrell, Director of Housing and Urban Advancement

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# Introduction

## Why the Guidelines were Developed

Design guidelines are an important strategy in Cordele's overall plan to reinvest and redevelop the Gillespie-Selden National Register Historic District. In 2009, the Cordele City Commission included locally designating and developing design guidelines for this neighborhood in the Comprehensive Plan. In 2010, Southwest Georgia United and the St. Paul/Gillespie-Selden Rural Life Center invited the Center for Community Design and Preservation at the College of Environment and Design, The University of Georgia, to lead community stakeholders in a charrette. The Charrette focused on generating solutions and concepts to improve this historic African-American community by using historic preservation and redevelopment principles. Later in 2010, the City of Cordele commissioned an Urban Redevelopment Plan for this part of the city to build on the findings of the charrette. This document also found that preserving historic structures and insuring that infill development respects the historic character of the neighborhood would recreate a vibrant, healthy Gillespie-Selden. These goals can best be achieved by locally designating the Gillespie-Selden National Register Historic District and instituting design review for the area. As a result of these processes, the City Commissioners of Cordele felt that developing design guidelines for the Gillespie-Selden neighborhood was the next important step in rebuilding this community.

## Importance of Protecting Gillespie-Selden

A high number of substandard housing units; usage of poor quality building materials for repair and renovation of historic buildings; and a lack of owner-occupied residences have contributed to the decline of the Gillespie-Selden community over the past forty years. The historic residences in this neighborhood are mostly from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Over time, various types of synthetic siding have been used to repair and renovate these buildings. Many of these siding materials have begun to fail, causing further damage to the historic structures. Severely dilapidated buildings have been demolished and replaced with concrete block housing and manufactured housing units. A majority of property owners do not live in the Gillespie-Selden area. Many of these property owners do not maintain the buildings they own in the neighborhood. Without local designation and design review, the Gillespie-Selden district will never become the vital community it once was.

## How to Use this Document

The guidelines are divided into four categories. Guidelines for the Treatment of Historic Properties include: Standards for exterior materials and architectural details, doors, windows, porches, roofs, and foundations. These apply primarily to existing buildings. The Guidelines for the Treatment of Site Features include: Standards for fences, walls, paving materials, outbuildings, modern features such as HVAC units and handicap accessible ramps, and signs. These apply to existing and new features. Guidelines for the Treatment of Additions and New Construction include: Standards for the placement of, size and shape of, openings in, and materials and details of additions to existing buildings and new buildings. Guidelines for



Relocation, Demolition, Neglect, and Stabilization apply to existing buildings. The Appendices at the end of this document provide additional information regarding preservation principles and resources that are useful in developing projects.



# Frequently Asked Questions

## What is design review?

The Cordele Historic Preservation Ordinance provides for design review within designated areas. Design review consists of the evaluation of any proposed exterior work upon a property within a locally identified district. Both small and extensive projects must be reviewed and approved prior to beginning work. The design review process is often triggered by a building permit application; however, building permits cannot be issued until design review is complete. Although some types of work, such as installation of a walkway or fence, may not require a building permit, design review is still required.

## Which properties require design review?

All designated properties require design review. Designated properties include all properties within historic districts and any individually designated sites. Please note that design review covers both historic and non-historic properties in a historic district. The Official Zoning Map of Cordele shows all designated districts and properties. A call to the Cordele Community Development Department at City Hall can confirm whether or not a property is designated.

## What type of work requires design review?

All work involving a change to an exterior feature of a designated property requires design review. Projects that physically alter the property include, but are not limited to: changes in site or setting; rehabilitation or restoration; repair or rehabilitation; and relocation or demolition.

Neither interior alterations nor a change in the use of the property require design review. The Cordele Historic Preservation Ordinance applies only to the external aspects of the property and does not regulate zoning or land use. Ordinary maintenance does not require design review nor does the HPC review planting or repainting.

## What is a Certificate of Preservation?

When planning a work project, an owner must submit a completed application for a Certificate of Preservation (CP). Applications are available from and should be submitted to the Cordele Community Development Department at City Hall. Please contact the Cordele Community Development Department for application deadlines and regular meeting dates and times. Utilizing design guidelines and the general standards for the rehabilitation of historic properties, the Cordele Historic Preservation Commission must decide to approve or deny the application. If the application is approved, a Certificate of Preservation is issued and design review is complete.

## What should an application include?

In order that the Commission may make an informed decision, completed applications must be accompanied by supporting materials. These may include site plans, elevations and floor plans



drawn to a standard architectural scale. Photographs of the building, site and neighboring properties are also helpful. Supporting materials may differ according to the type and size of the project. The application and supporting materials must both be submitted at the same time.

### What could happen if work begins before design review?

If work is initiated prior to approval of an application for a Certificate of Preservation or prior to obtaining a building permit, a stop work order may be issued. If these requirements are not met, the property owner may face fines or an order to restore the original condition of the property.

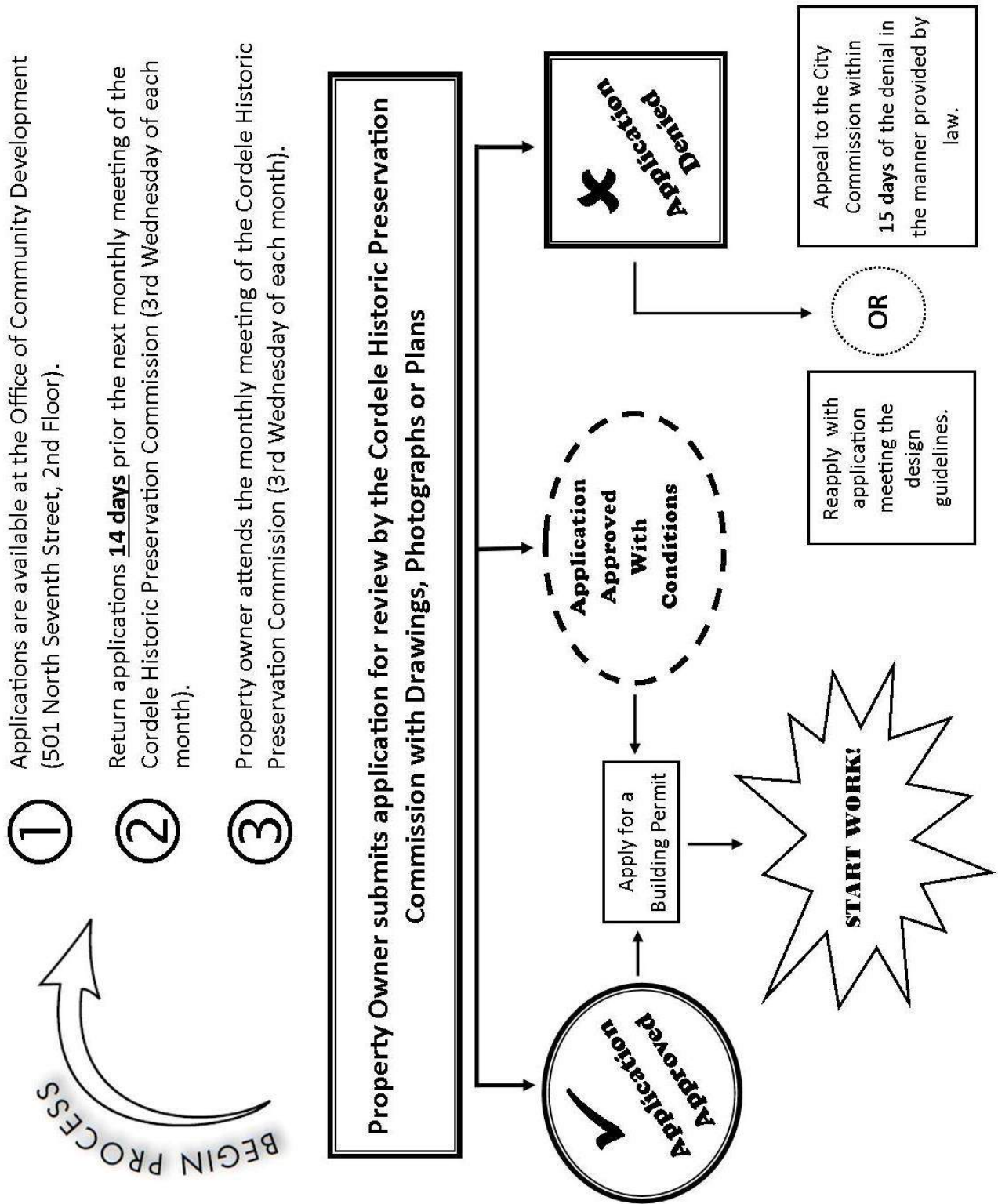
### Are there any other review procedures?

Review of projects by the Cordele Historic Preservation Commission may not be the only review required before work may proceed. Other City of Cordele Departments and Commissions may be required to examine a project for compliance with existing zoning regulations, building codes and signage or landscape ordinances.





# Certificate of Preservation Application and Review Process



# Certificate of Preservation Process

## The Cordele Historic Preservation Ordinance

"In support and furtherance of its findings and determination that the historical, cultural, and aesthetic heritage of the City of Cordele is among its most valued assets," the City of Cordele adopted a historic preservation ordinance December 6, 1994. The ordinance is designed to preserve the community's identity and historic character; promote harmonious growth in relationship to historic properties; to strengthen community pride and awareness of historic assets; to stabilize property values and encourage investment in historic areas; to capture the benefits of tourism and economic development; and to maintain and protect historic properties. By preserving its unique historic character, the City of Cordele insures that future generations will enjoy the benefits of its architectural heritage. See Appendix C: Cordele Historic Preservation Ordinance for more information.

## The Cordele Historic Preservation Commission

The historic preservation ordinance establishes the Cordele Historic Preservation Commission (CHPC). This volunteer board serves as part of the planning functions for the City of Cordele. The CHPC is charged with the responsibility of initiating local historic designation, the design review process, public education and awareness, securing preservation related grant funding, and preservation planning and research. The CHPC consists of seven (7) appointed members, who serve three (3) year terms without monetary compensation. Because of the work of the CHPC, the City of Cordele also qualifies as a Certified Local Government (CLG) community. CLG status enables the municipality to apply for a variety of preservation grant and funding opportunities at the state and federal levels.

## Certificate of Preservation Application and Review Process

Any property owner or occupant wishing to make a material change to any structure, site, or object within the Gillespie-Selden Historic District must make an application to the Cordele Historic Preservation Commission (CHPC) for a Certificate of Preservation. This is a document signifying that the CHPC has reviewed the application and given approval to the proposed material alteration. A material change is one that will alter the exterior appearance of historic property and includes architectural features, signs, fences, walls and works of art.

Routine maintenance activities may be allowed without applying for a Certificate of preservation. Routine maintenance is defined as ordinary maintenance or repair, including the painting, of any architectural or environmental feature in or on a historic property, to correct deterioration, decay or damage, or to sustain the existing form, and that does not involve a material change in design, material, or outer appearance. High pressure cleaning and sandblasting are not considered routine maintenance.





## Application Forms

Application forms are available from the City of Cordele Community Development Department at City Hall, 501 North Seventh Street. Copies of the application forms are included in the Appendix of this document. See Appendix B: Certification of Preservation Application Form and Sample Certification of Preservation Application Form for more information.

## Appeals Process

If a person deems that the Cordele Historic Preservation Commission has ruled in error may appeal the decision to the City Commission. The City Commission may approve, modify and approve, or reject the determination made by the CHPC if the City Commission finds that the CHPC has abused its discretion in reaching its decision. Appeals from the City Commission's decision may be taken to the Superior Court in the manner provided by law for appeals from a conviction for a municipal ordinance violation.

## Other Related Regulations

The City of Cordele Community Development Department is responsible for planning and zoning, enforcement and permitting of building activities within the city. The following codes and ordinances may affect projects in the Gillespie-Selden Historic District:

### Standard Building Code (SBCCI)

- (II) National Electrical Code as published by the National Fire Protection Association
- (III) Standard Gas Code (SBCCI)
- (IV) Standard Mechanical Code (SBCCI)
- (V) Georgia State Plumbing Code or the Standard Plumbing Code (SBCCI)
- (VI) Council of American Building Officials One- and Two-Family Dwelling Code, with the exception of Part V-Plumbing (Chapters 20-26) of such code
- (VII) Georgia State Energy Code for Buildings as adopted by the State Building Administrative Board pursuant to an Act approved April 10, 1978 (Ga. L. 1978, p. 2212), as such code exists on September 30, 1991
- (VIII) Standard Fire Prevention Code (SBCCI)

Abandoned Vehicles Ordinance

Erosion and Sedimentation Control Ordinance

Flood Damage Prevention Ordinance

Land Disturbance Permits

Sign Ordinance

Tree Preservation Ordinance

Unsafe Building and Premises Ordinance

Zoning Ordinance

For information on any of these codes and ordinances, please contact the City of Cordele's Community Development Department at 501 North Seventh Street, Cordele, GA 31015.



# History of the Gillespie-Selden Neighborhood

Originally part of Dooly County, Cordele was founded in 1888. Cordele later became the county seat of Crisp County when that it was created by the Georgia Legislature in 1905 (Figure 1). The city's early growth was in large part due to its favorable location: surrounded by a heavy concentration of prime soils that supported a dense pine forest and the intersection of rail lines in a time when railroads dominated the nation's transportation network.

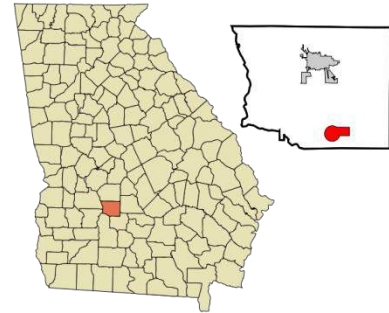


Figure 1: Crisp County, Georgia

During the early 1890's, Cordele experienced rapid and widespread growth due to the great success of the railroad. The area associated with the Gillespie-Selden Historic District developed during this period as a result of the railroad line passing through the most northern section of the district. The early African-Americans who settled in the neighborhood worked for the railroad and established a community to provide for their needs (Figure 2).



Figure 2: Gillespie-Selden Neighborhood  
(Cordele, GA)

The Gillespie-Selden Historic District is located in southwest Cordele and is roughly bounded by US 280/GA 30 (16<sup>th</sup> Avenue) to the south, 13<sup>th</sup> Avenue and the CSX Railroad to the north, 11<sup>th</sup> Street to the east, and 15<sup>th</sup> Street to the west (Figure 3).

The Gillespie-Selden neighborhood centers around the Gillespie-Selden Institute campus on West 15<sup>th</sup> Avenue (Figure 4).

The Gillespie Normal School was founded in 1902 by Dr. Augustus S. Clark and his wife, Anna Clark, to provide educational facilities for African-American boys and girls. The school was originally named Gillespie Normal School in

recognition of the Gillespie Family of Pittsburgh, Pennsylvania, whose financial gift made the school possible. The Clarks met the Gillespie Family during a Presbyterian Conference in South Carolina. The Gillespies wanted to sponsor a Presbyterian School and decided to support the Clarks' goal of establishing an institute for African-Americans in Cordele. With the financial gift, the Clarks were able to build a school and support a boarding program. Students from the eastern section of the United States, such as New York, New Jersey, Ohio, Alabama, Georgia, and Florida attended the school. Some of the students worked as laborers in the rail yards to



attend the institute. Gillespie-Selden Institute originally consisted of two wood-framed buildings, a faculty of three teachers, and an enrollment of 28 students.

In 1923, a hospital was financially secured with a gift of \$1,000. At that time the nearest hospital for African-Americans was located 160 miles away from Cordele. The first nurse was Mrs. Eula Burke Johnson, a graduate of the Gillespie Normal School. The hospital was located on the second floor of one of the early wood-framed buildings and consisted of two beds and one operating room. Local doctors, white and African-American, were on the staff. The Charles Helm Hospital, named for the benefactor, also functioned as a nursing training school. The nurses trained in patient care at the hospital and attended classes at the Gillespie-Selden Institute. In 1937, a 25 bed hospital was constructed near the Gillespie-Selden Institute and named Gillespie Hospital for William Gillespie who donated the funds needed to build it. The hospital, in cooperation with the state nursing service and under the direction of Nurse Johnson, held weekly clinics for midwives who cared for over 50% of all maternity cases in this area of the state. In 1949, a separate nursing college, Selden Cottage, was constructed to house the nursing program.

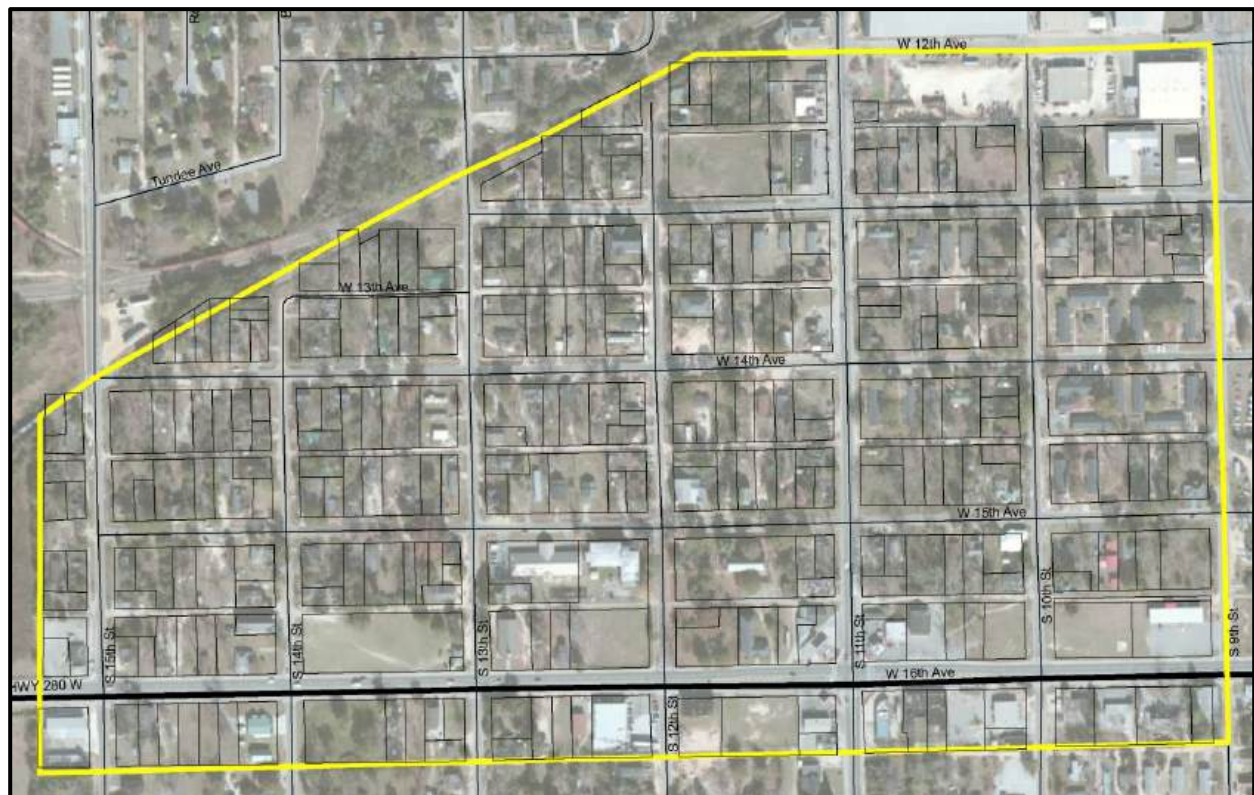


Figure 3: Gillespie-Selden Neighborhood (Cordele, GA)



In response to the growth of the Gillespie Normal School, the school merged with its sister school, the Selden Institute of Brunswick, Georgia, in 1933 and was renamed the Gillespie-Selden Institute (GSI). At that time, the campus consisted of the Principal's home, a girls' dormitory, two rented homes to accommodate boys, a hospital, an administration building, and a vocational building that contained classrooms for home economics, manual arts, and agriculture. The Gillespie-Selden Institute offered classes for students from elementary through high school.

In 1942, the City of Cordele took over all responsibility for grades one through five and Gillespie-Selden maintained the Junior and Senior High programs. The Institute was officially closed in 1956.

## State and National Historic Designation

In 1998, the Gillespie-Selden Historic District was listed in the National Register of Historic Places. The National Register is our country's official list of historic buildings, structures, sites, objects and districts worthy of preservation. This list is maintained nationally by the U.S. Department of the Interior. It helps preserve historic properties by providing formal recognition of the property's historical, architectural or archaeological significance based on national standards.

The Georgia Register is the State of Georgia's official list of historic buildings, structures, sites, objects and districts worthy of preservation. It is administered by the Historic Preservation Division (HPD) of the Department of Natural Resources. The Georgia Register of Historic Places uses the same criteria and documentation procedures as the National Register of Historic Places and properties listed in the National Register are automatically listed in the Georgia Register. As a result of this practice, the Gillespie-Selden Historic District was also listed in the Georgia Register of Historic Places in 1998.

Noted Areas of Significance for the Gillespie-Selden Neighborhood include: African-American heritage, community planning and development, religion, education, medicine, and architecture.

The designated period of Significance is circa 1890 – 1949. This includes the earliest houses built in the neighborhood (circa 1890) through construction of the last building on the Gillespie-Selden Institute Campus, Selden Cottage (1949). See Appendix C: Gillespie-Selden National Register Nomination for further information.





## Significant Properties

The Gillespie-Selden Institute, located at the corner of 15<sup>th</sup> Avenue and 12<sup>th</sup> Street, includes a complex of buildings consisting of the President's Home, Founder's Home (Dr. Clark's House), girls' dormitory, Gillespie Memorial Hospital, Administration Building and Selden Cottage. The President's home, built circa 1925 is located next to the girls' dormitory and is a two-story brick building with Craftsman style detailing. The Founder's Home, also known as Dr. Clark's House, is a Colonial Revival style house built circa 1941 and located on 15<sup>th</sup> Avenue near St. Paul Presbyterian Church (Figure 5). The girls' dormitory is a three-story brick building with Colonial Revival style features built in 1929. This building was one of the first brick buildings constructed on the campus. The Gillespie Memorial Hospital is a one-story brick building with a center gable built in 1937 with Colonial Revival style features (Figure 7). The Administration Building, built in 1937, is a two-story brick building featuring a center tower with Colonial Revival style detailing (Figure 6). Selden Cottage, which served as a nursing school, is a two-story brick building constructed in 1949 (Figure 8).

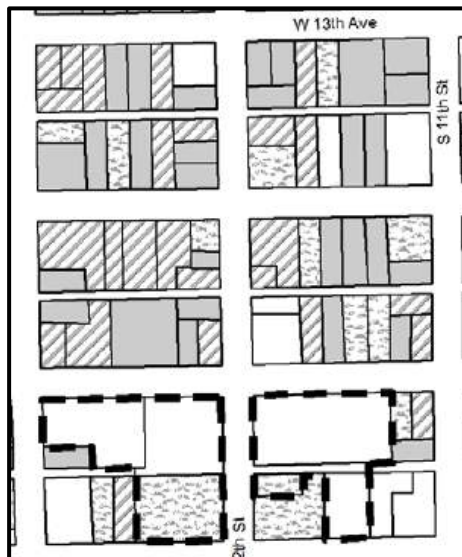


Figure 4:  
Gillespie-Selden  
Institute Location



Figure 5: St. Paul Presbyterian



Figure 6: Gillespie-Selden  
Administration Building



Figure 7: Gillespie-Selden  
Hospital Building



Figure 8: Gillespie-Selden  
Nurses' Quarters Building



The churches in the neighborhood, built during the early 20<sup>th</sup> century, are located at or near the intersections of major streets (Figure 9). The churches are situated on small lots and do not have cemeteries. The churches include St. Paul Presbyterian Church built circa 1900, Allen Temple African Methodist Episcopal (AME) Church built circa 1912 (Figure 14), Mt. Zion First African Baptist Church built in 1915, and Gethsemane Missionary Baptist Church built in 1936. These churches are among the largest buildings within the district. Mt. Zion First African Baptist Church is the only church that does not feature a front tower (Figure 11). The front-gable wood-framed church features a small cupola, a rear cross gable, cornice returns, small fixed decorative windows, paired vertical two-over-two double-hung windows and two main entrances with double doors. Gethsemane Missionary Baptist Church is a gable-front building with two front towers (Figure 12). The building is constructed with ornamental concrete block featuring a broken ashlar face. The Mt. Calvary Baptist Church is a large stuccoed cross-gable building with two front towers (Figure 13). The main entrances are located at the base of each tower. St. Paul Presbyterian Church is a brick gable-front building featuring a side tower (Figure 10). The building features Gothic Revival style tracery windows, pointed arch door surround and lancet fanlight over the front double doors.

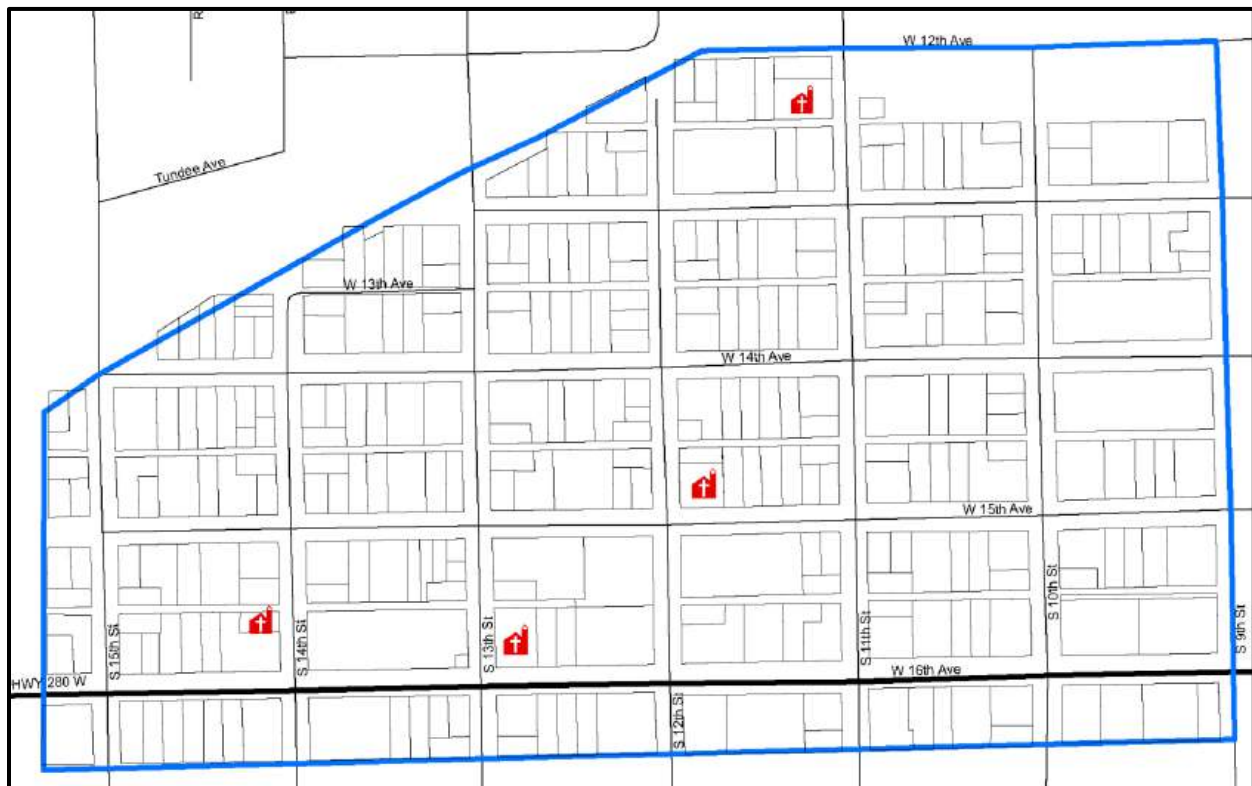


Figure 9: Gillespie-Selden Neighborhood Churches







Figure 10: St. Paul Presbyterian Church



Figure 11: Mt. Zion First African Baptist



Figure 12: Gethsemane Missionary Baptist



Figure 13: Mt. Calvary Baptist Church



Figure 14: Allen Temple AME Church



# Historic Character-Defining Features

According to the National Park Service, character-defining features are prominent or distinctive aspects, qualities, or characteristics of a historic property that contributes significantly to its physical character. These features may be structures, objects, vegetation, spatial relationships, views, furnishings, decorative details, and/or materials (NPS-28: Cultural Resource Management Guideline). In the Gillespie-Selden Historic District, historic character-defining features include community-wide aspects, building specific qualities, and distinctive landscapes.

The Gillespie-Selden Historic District is situated within a neighborhood arranged in a grid pattern with alleys running east to west through the center of the blocks. Several lines of the CSX Railroad run through the northern end of the district. The lots are narrow and generally run north to south with a few corner lots running east to west (Figure 3). Historically, the neighborhood was densely developed with various resources such as lodges, churches, a hospital, school, corner stores and residences.

The majority of the buildings are one-story wood-framed residences featuring uniform setbacks from the streets. The historic residences were built during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries and feature minimal stylistic detailing. Larger brick residences and educational buildings are concentrated at the intersection of 12<sup>th</sup> Avenue and 15<sup>th</sup> Street near the Gillespie-Selden Institute (Figure 4).

The churches in the neighborhood, built during the early 20<sup>th</sup> century, are located at or near the intersections of major streets. The churches are situated on small lots and do not have cemeteries (Figure 9).

Historically, the neighborhood included several corner stores; however, many have been lost. The corner store located at the intersection of U.S. Highway 280 (16<sup>th</sup> Avenue) and 14<sup>th</sup> Street is representative of the type of corner store remaining within the district. The one-story gable-front building features a large store-front window; off-center main entrance; and open interior space. Modern commercial development has occurred along the north-south thoroughfares.

The landscaping within the district consists of a historically open field located at the intersection of U.S. Highway 280 (16<sup>th</sup> Avenue) and 13<sup>th</sup> Street, mature hardwoods lining the streets, grass yards with foundation plantings, and houses with uniform setbacks. The open lot was historically used as a site for tent revivals during the summer months by traveling ministers. The open lots adjacent to and behind the Administration Building of the Gillespie-Selden Institute were historically used as recreational fields and continue to be used as such. During the last four decades, the Gillespie-Selden neighborhood has lost some of its historic building stock. The non-historic development surrounding the district includes public housing, manufactured housing units, storage facilities, and stores.



## Building Type vs. Style

Buildings can be studied and identified in a number of ways, by their materials, method of construction, building type and architectural style. The building type means the overall form of the building, the outline or “envelope” of the main or original part of the building, as well as the general layout of the interior rooms. Architectural style is the most obvious aspect of a historic house. While the architectural style of a building also involves the design of the overall form of the building, the style is primarily the decoration or ornamentation that has been put on the house in a systematic pattern or arrangement. Building types and styles are an important way to identify historic buildings and are useful tools for describing, analyzing and evaluating historic buildings and development patterns in a community.

## Predominant Residential Building Types in Gillespie-Selden

### Saddlebag (popular 1910 – 1930)

One of the most distinctive and easily recognizable house types in Georgia, the saddlebag house derives its name from a central chimney flanked by two rooms, which seem to hang suspended on either side of the chimney (Figure 16). The rooms are usually square, and the roof is usually gables (Figure 15). There are two subtypes, one with an exterior door into each room and one with a single central door into a vestibule beside the chimney.

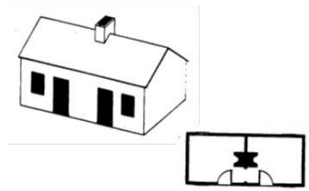


Figure 15: Saddlebag



Figure 16: District Example

### Shotgun (popular 1870 – 1920)

Shotgun houses are predominantly an urban phenomenon, built mainly for low-income workers (Figure 17). Shotgun houses are one room wide and two or more rooms deep, usually three (Figure 18). There is no hallway and all doors typically line up front to back. The roof is usually gabled, but hipped roofs were also used.

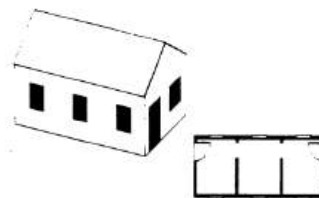
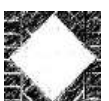


Figure 17: Shotgun



Figure 18: District Example



### Double Shotgun (popular 1870 – 1920)

A two-family dwelling, the double-shotgun consists of two shotgun houses side by side with no openings in the shared party wall (Figure 19). Usually a single hipped or gabled roof covers both sections (Figure 20). Like the shotgun type, the double shotgun was built mostly for low-income workers.

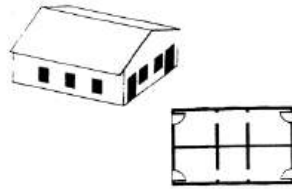


Figure 19: Double Shotgun



Figure 20: District Example

### Central Hallway (popular 1840 – 1930)

This house type has proved a favorite for Georgians throughout the 19<sup>th</sup> century. It consists as the name suggests of a central hallway or passageway between two rooms (Figure 21). It is distinguished from other types with central hallways being only one room deep (Figure 22). The central hallway type most frequently has a gabled roof and exterior end chimneys on both ends.

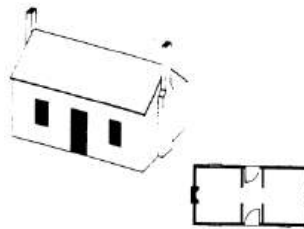


Figure 21: Central Hallway



Figure 22: District Example

### Gabled Ell Cottage (popular 1875 – 1915)

In plan, this housing type has a T or an L- shape and does not always have a gabled roof (Figure 23). The Gabled Ell Cottage has a gable-front at one end of a recessed wing that is parallel to the façade (Figure 24). The front door, located in the recessed wing, may lead into a hallway or directly into a room.

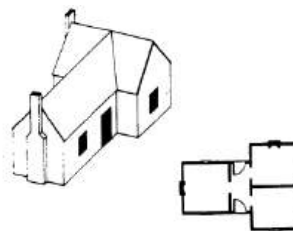


Figure 23: Gabled Ell



Figure 24: District Example



### Georgian Cottage (popular 1850 – 1890)

The Georgian cottage is named for its floor plan, associated with 18<sup>th</sup> century English Georgian architecture (Figure 25). The Georgian plan consists of a central hallway with two rooms on either side (Figure 26). The plan shape is square or nearly square, the roof is usually hipped but sometimes gabled, and chimneys are sometimes in the exterior walls but usually in the interior of the house, between each pair of rooms.

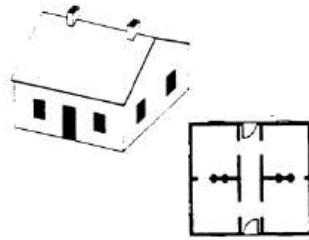


Figure 25: Georgian Cottage



Figure 26: District Example

### Queen Anne Cottage (popular 1880 – 1890)

Although the name of the 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 with no style at all. It is characterized by a square main mass with projecting gables on the front and side (Figure 27). The rooms are arranged asymmetrically, and there is no central hallway. The roof is either pyramidal or hipped, and chimneys are usually found in the interior. This house type was popular for middle-class housing (Figure 28).

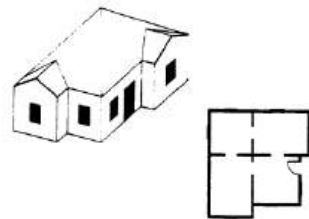


Figure 27: Queen Anne Cottage



Figure 28: District Example

### Bungalow (popular 1900 – 1930)

Bungalow house forms are long and low with irregular floor plans within an overall rectangular shape. Integral porches are common, as are low-pitched roofs with wide overhangs (Figure 29). The bungalow type is divided into four subtypes based on roof forms and roof orientation: front gable, side gable, hip, and cross gable (Figure 30).

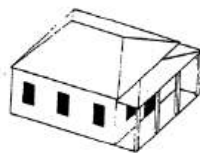


Figure 29: Bungalow



Figure 30: District Example





### American Foursquare (popular 1915 – 1930)

The American Foursquare consists of a cubical mass capped by a pyramidal roof. It was reputed to provide maximum interior space for the cost (Figure 31). There are four principal rooms on each floor; one of the front two rooms typically serves as the entry and stair hall (Figure 32).

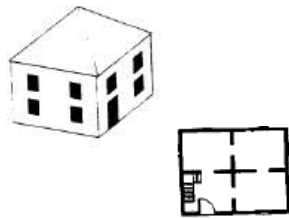


Figure 31: American Foursquare



Figure 32: District Example

## Predominant Church Types in Gillespie-Selden

### Front Gable

The most common type of church in Georgia, the Front Gable Church is a straightforward box with one or two doors in the front and three to five windows in the sides (Figure 33). Rarely original, rooftop steeples or belfries are common additions (Figure 34).

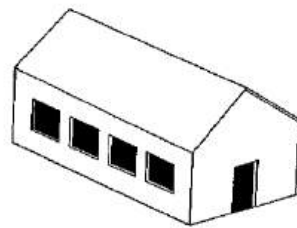


Figure 33: Front Gable Church



Figure 34: District Example

### Corner Tower

The Corner Tower Church type was popular between the 1890's through the 1930's (Figure 35). The projecting corner entrance tower usually has a pyramid-roof and varies in height and function (Figure 36).

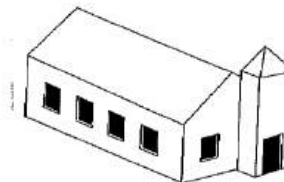


Figure 35: Corner Tower Church



Figure 36: District Example





## Double Tower

Especially popular in southern Georgia from the 1890's through the 1930's, the Double Tower Church type was most commonly erected by African-American congregations (Figure 38). The towers could be either the same or differing heights with pyramidal roofs. Entrance to the church was either from the towers or from the façade between the towers (Figures 37 & 39).



Figure 37: District Example

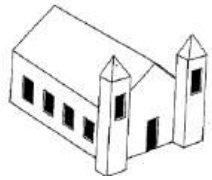


Figure 38: Double Tower Church



Figure 39: District Example

## Predominant Commercial Building Types in Gillespie-Selden

### Community Store

Still a familiar part of Georgia scenery, community stores are found in rural areas, residential neighborhoods and on the fringes of small towns. Commonly built between the 1890's and 1930's, community stores typically housed general merchandise. The storefronts were normally symmetrical with a central entrance flanked by windows (Figure 40). The sides were typically lighted with small windows toward the top of the wall above the shelves lining the interior. The buildings were usually front-gabled and could have a parapet roof or a covered porch (Figure 41).

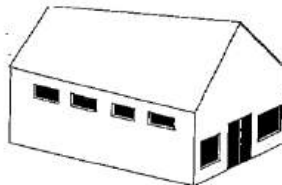


Figure 40: Community Store



Figure 41: District Example

### Multiple Retail

In this building type, two or more identical retail units were built together for rental income. One story high often with a parapet along three sides and flat or sloping roofs, these buildings had identical facades and storefronts (Figure 43). These buildings were popular from the 1910's through the 1950's Figures 42 & 44).



Figure 42: District Example

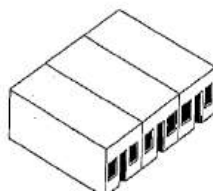


Figure 43: Multiple Retail



Figure 44: District Example



## Predominant Architectural Styles in Gillespie-Selden

### Folk Victorian

Folk Victorian houses were built across Georgia in large numbers. They were simple house forms or types with Victorian-era decorative detailing. This detailing generally was taken from the elaborate styles such as Queen Anne or Italianate, popular during the mid to late 19<sup>th</sup> century. Features were borrowed and added onto such places as porches, roof gables, and around window and door openings (Figure 45). Architectural details were usually turned or jigsawn woodwork such as brackets, spindlework, porch posts or other gingerbread. This provided some hint of stylistic detailing on what was otherwise an unadorned traditional house form. This style is actually more a way of decorating a house than a precise stylistic category; however, the Folk Victorian house is so widespread that it demands a name (Figures 46, 47, & 48).

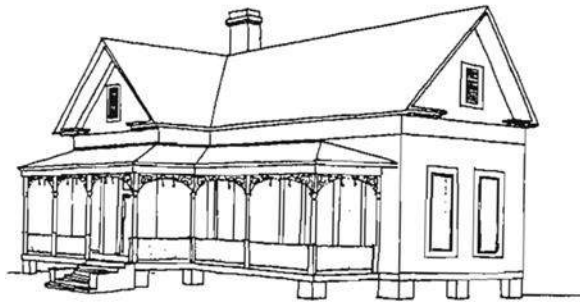


Figure 45: Folk Victorian Architectural Style



Figure 46: District Example of Folk Victorian Style



Figure 47: District Example of Folk Victorian Style



Figure 48: District Example of Folk Victorian Style



## Craftsman

The Craftsman Style was the most popular early 20<sup>th</sup> century style in Georgia. It was influenced by the English Arts and Crafts movement. There was a major emphasis on the materials used and craftsmanship (Figure 49). The Craftsman house has a wide variety of materials both for its structure and decorative detailing. It has a low-pitched roof that is usually gabled, but may also be hipped, giving the house a generally horizontal effect. The wide overhanging eaves are open with exposed rafters (Figure 50). Large gables have decorative brackets or braces at the eaves (Figure 52). Walls are most often wood, but may also be covered with shingles or a masonry veneer of stone or brick. Porches have short square columns set on heavy masonry piers extending to the ground (Figure 51). Windows may have a multi-paned sash over a large one-pane sash. Craftsman houses are most often asymmetrical with a generally open and functional plan.



Figure 49: Craftsman Architectural Style



Figure 50: District Example of Craftsman Style



Figure 51: District Example of Craftsman Style



Figure 52: District Example of Craftsman Style





## Colonial Revival

The Colonial Revival Style expressed a renewal of interest in American colonial architecture based on English precedent. Interest in American's colonial heritage grew out of the 1876 Centennial exposition. The Colonial Revival Style was very popular in Georgia for a long period from the 1890's through the 1940's (Figure 53). Most Colonial Revival houses are symmetrical. A central entranceway is elaborated with a pediment supported by pilasters or columns. The use of broken pediments, fanlights and sidelights is common (Figure 55). Classical cornices with dentils or modillions are usually present (Figure 54). The roof may be hipped or have a side gable with dormers. Windows have double-hung sashes with usually six-over-six or nine-over-nine panes.



Figure 53: Colonial Revival Architectural Style



Figure 54: District Example of Colonial Revival Style



Figure 55: District Example of Colonial Revival Style



## Predominant Architectural Features in Gillespie-Selden

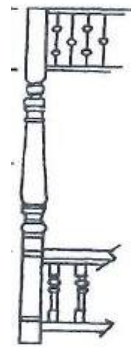
The dominant exterior materials used in a neighborhood contribute to the visual relationships among buildings. Whether there are few materials or a variety, the historic materials and details used on buildings within a district result in uniformity and continuity.

The site on which a house is located is also a character defining feature for a district as a whole. The design of an individual property's landscape reflects the period of construction as much as the architectural style and type of the building. Whether a single family home or duplex, an individual front yard or joined yard, a yard with fences or walls or hedges or drives, a building's landscape should be considered an extension of the building.

### Siding, Trim and Foundations

Visual aspects such as exterior materials used on a building and trim around porches and eaves provide an understanding of the character of the building and the district. The original choices of materials play a dominant role in establishing the character of a building because of the color, texture or shape of the materials. In the Gillespie-Selden Historic District, exterior materials consist of brick, wood, concrete block and stucco for siding (Figures 56, 94, 95, & 96). Decorative trim features are primarily of wood (Figure 57 & 66). Foundations are predominantly of brick and concrete block (Figure 75).

Figure 57: Common District Details

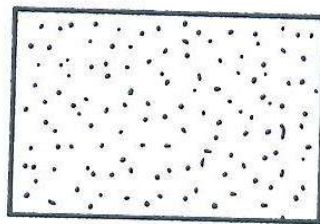


VICTORIAN FEATURES

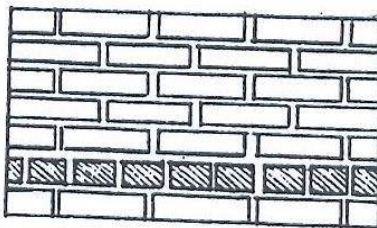
Figure 56: Common District Exterior Materials



CLAPBOARD OR WEATHERBOARD



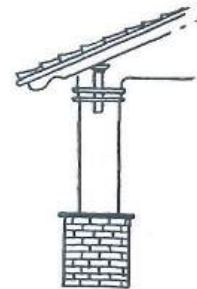
STUCCO



COMMON BOND



CONCRETE BLOCK



CRAFTSMAN FEATURES



BARGEBOARD



RAFTER TAILS



## Doors and Windows

The rhythm or pattern of openings such as windows and doors within a building's façade is an important aspect of a building's visual character. In the Gillespie-Selden Historic District, doors and windows are primarily of wood. Windows are predominantly true-divided-light, double-hung sash with their design reflecting the period of construction or architectural style of the building. The most common window design in the district has six panes of glass in the top sash and six panes of glass in the bottom sash or six-over-six. Victorian era buildings often have one-over-one, two-over-two or sometimes four-over-four windows. Buildings reflecting the Craftsman Architectural Style usually have four, or more, vertical panes of glass in the top sash with only one pane of glass in the bottom sash (Figures 58 & 68). The most common doors in the Gillespie-Selden Historic District are panel doors with either six, or four panels (Figures 59 & 67).

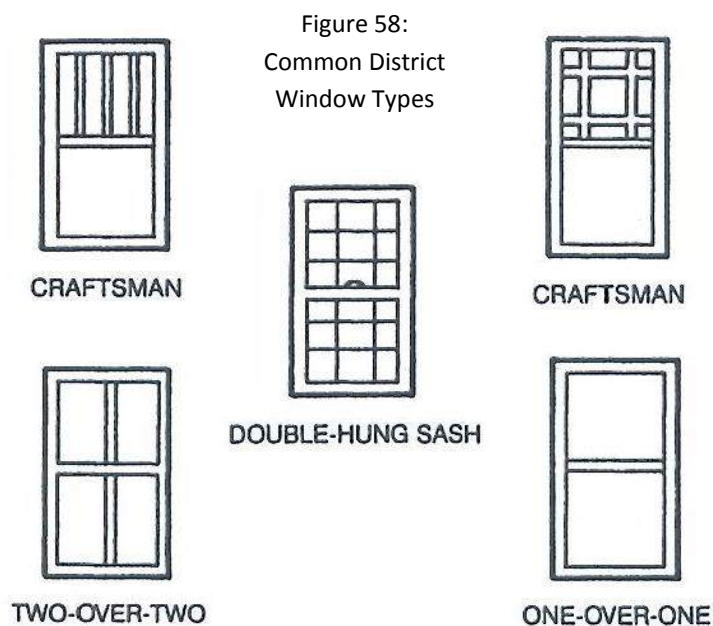
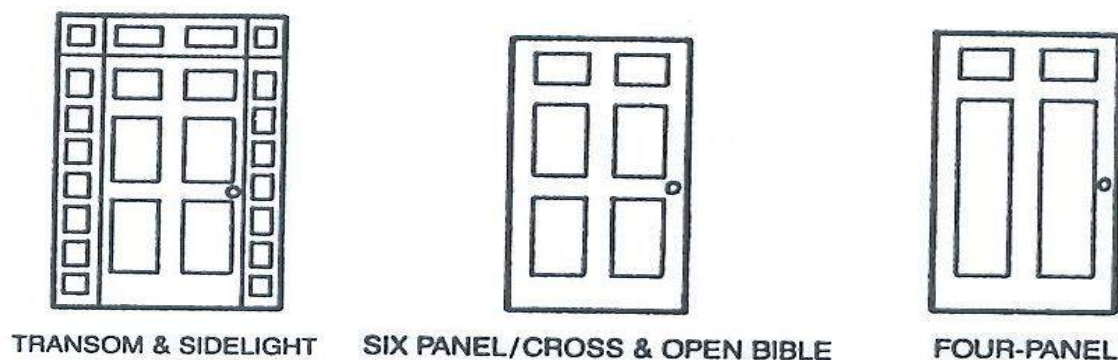


Figure 59: Common District Door Types





## Porches

Porches and other projections are important to the visual character of a building and how it relates to its setting. In the Gillespie-Selden Historic District, porches consist of wood, brick or stucco. As with windows and doors, their design typically reflects the building's period of construction or architectural style. Front porches are most common with full or partial one-story projections predominant (Figures 60, 69, 70, & 71)). One-story wrap-around porches can be seen on Victorian era buildings with some decorative balustrades and posts. Stoops are found on the most vernacular buildings, those with the simplest design features.

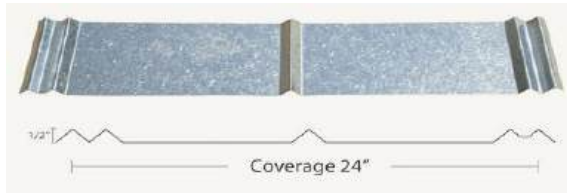
Figure 60: Common District Porch Types



## Roofs

The roof of a building is highly visible. Whether elaborate or simple in design, a roof and its related features are visually important. In the Gillespie-Selden Historic District, the most common roof shapes are front, side, or multi-gable, hip roofs or sheds for additions or porches (Figures 62, 72, 73, & 74). Roof materials consist mostly of asphalt shingles or of standing-seam metal (Figure 61).

Figure 61: Common District Roofing Materials

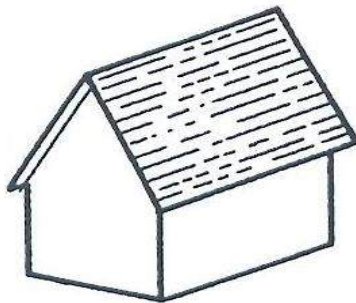


STANDING SEAM METAL ROOFING

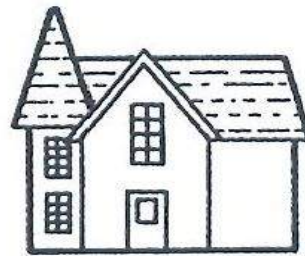


ASPHALT SHINGLES

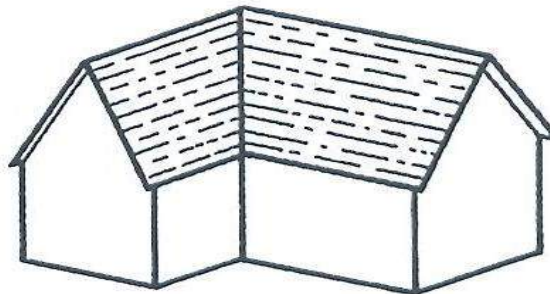
Figure 62: Common District Roof Shapes



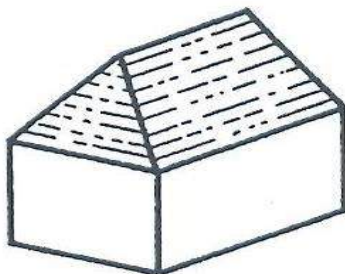
GABLE



ASSYMETRICAL



GABLED ELL



HIP



SHED



## Fences, Walls and Pavements

The alignment of buildings and their relationship to sidewalks, fences, walls or landscape plantings are essential to understanding the purpose and character of a district. In the Gillespie-Selden Historic District, hardscape elements include sidewalks, driveways, retaining walls and rear yard fences. Sidewalks and driveways are predominantly of concrete (Figure 63 & 76). Retaining walls in the Gillespie-Selden Historic District are found in the western half of the neighborhood where erosion is prevalent. The retaining walls are mostly of stone, concrete block and hardened cement bags (Figure 65). While there are many chainlink fences in the district, most historic fencing is located in rear yards and is wood (Figure 64 & 78).

Figure 63: Common Types of Concrete Paving in the District

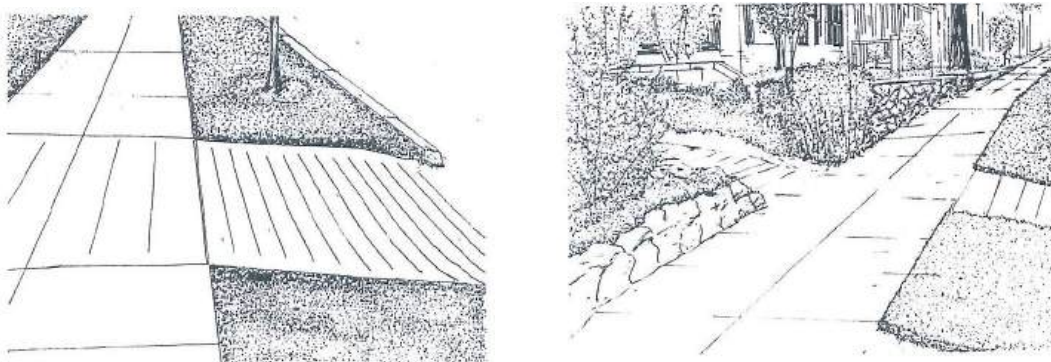
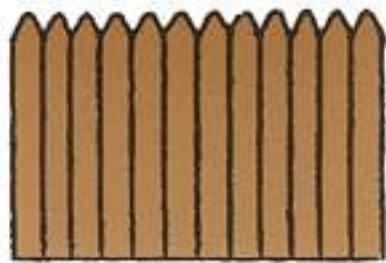
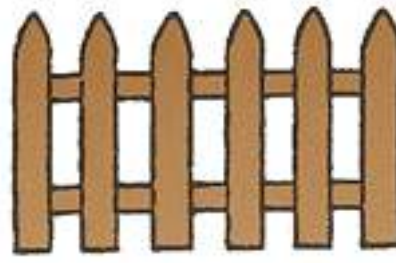


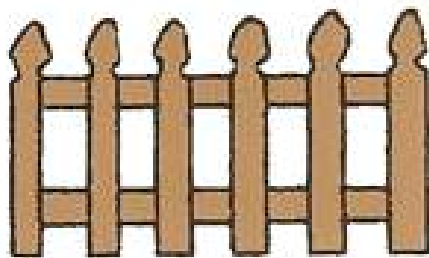
Figure 64: Common Wood Picket Fence Types in the District



Standard Privacy Fence



Standard Picket Fence



Gothic Picket Fence



Gothic Privacy Fence





Figure 65: Common Types of Retaining Walls in the District



District Example of Cement Bag Wall



District Example of Stone and Cement Wall



District Example  
of Cement Bag  
Wall



District Example of Cinder Block Wall







# Guidelines for the Treatment of Historic Properties

## Introduction

The *Secretary of the Interior's Standards for the Treatment of Historic Properties* were developed to guide work undertaken on historic properties by the federal government, especially those properties listed in or eligible for listing in the National Register of Historic Places. Initially developed by the Secretary of the Interior to determine the appropriateness of proposed work on registered properties, the Standards have guided federal and state agencies in carrying out their responsibilities for properties under public ownership. As a result of their broad acceptance among federal and state agencies and their common sense approach to explaining and guiding work on historic properties, the Standards have been adopted by historic districts and local planning commissions across the country.

The intent of the *Secretary of the Interior's Standards for the Treatment of Historic Properties* is to assist in the long-term preservation of historic materials and features. The Standards pertain to all historic building materials, construction types, sizes and occupancy levels as well as building exteriors and interiors. They also encompass the building's site and environment, including landscape features, and attached, adjacent or related new construction.

The Guidelines listed in this document are based upon the *Secretary of the Interior's Standards for the Treatment of Historic Properties*. These guidelines are general in nature and are intended to provide guidance to property owners in the Gillespie-Selden Historic District as they undertake projects in that area. See Appendix A: Secretary of the Interior's Standards for the Treatment of Historic Properties.



## Exterior Materials and Architectural Details Standards

The dominant exterior materials used in a neighborhood contribute to the visual relationships among buildings. The use of inappropriate materials and treatments on these buildings would greatly disrupt the predominant visual texture.

- 1

Preserve, maintain or restore, but do not alter or remove, original materials and details.
- 2

If historic materials and details were originally uncovered, then leave them so.

  - A. Historic buildings should not be covered with modern siding materials such as aluminum, vinyl and synthetic stucco (EIFS).
  - B. Unpainted historic masonry should remain unpainted.
- 3

If exterior materials and details are painted and the paint layer on the substrate is stable, repainting the exterior is acceptable.

  - A. Chemically removing paint from masonry rather than adding new paint may be necessary, as it benefits the health and original appearance of the masonry.
  - B. Masonry sealants may be an acceptable treatment to unpainted masonry, if needed, as they will not embed too deeply into the masonry or impede water vapor transmission.
- 4

Maintain the longevity of original materials by using gentle cleaning methods and undertaking regular maintenance.

  - A. Regularly scrape, sand, prime and paint small patches of flaking paint on wood siding.
  - B. Historic materials should not be sandblasted or washed with a pressure greater than 100 psi.
  - C. Minimize foliage and earth contact with wood siding and sills.
- 5

Retain and repair (rather than replace) deteriorated materials and details in-kind. Repair only the damaged area rather than completely replacing historic materials or details in their entirety.

  - A. Damaged details should be replaced using materials that match or are of better quality than the original (size, shape, porosity, surface finish, and color), not only to be consistent with the building's style, but also to be compatible with the expanding and contracting of the entire historic building system.
  - B. Repoint historic masonry with a mortar mix, tooling and mortar color matching the historic masonry.
  - C. If the original material is damaged and requires sealant, only use applications recommended for the treatment of older materials.



# 6

Restore missing materials and details when documentation of those elements is available.

- A. Decorative elements which were not known to have existed should not be added.
- B. Structural and code required elements should be appropriate to the style of the house and have as simple detail as possible.

See Appendix A: National Park Service Preservation Briefs, National Park Service Tech Notes and Appendix C: Checklist for Approving New Materials for further information.

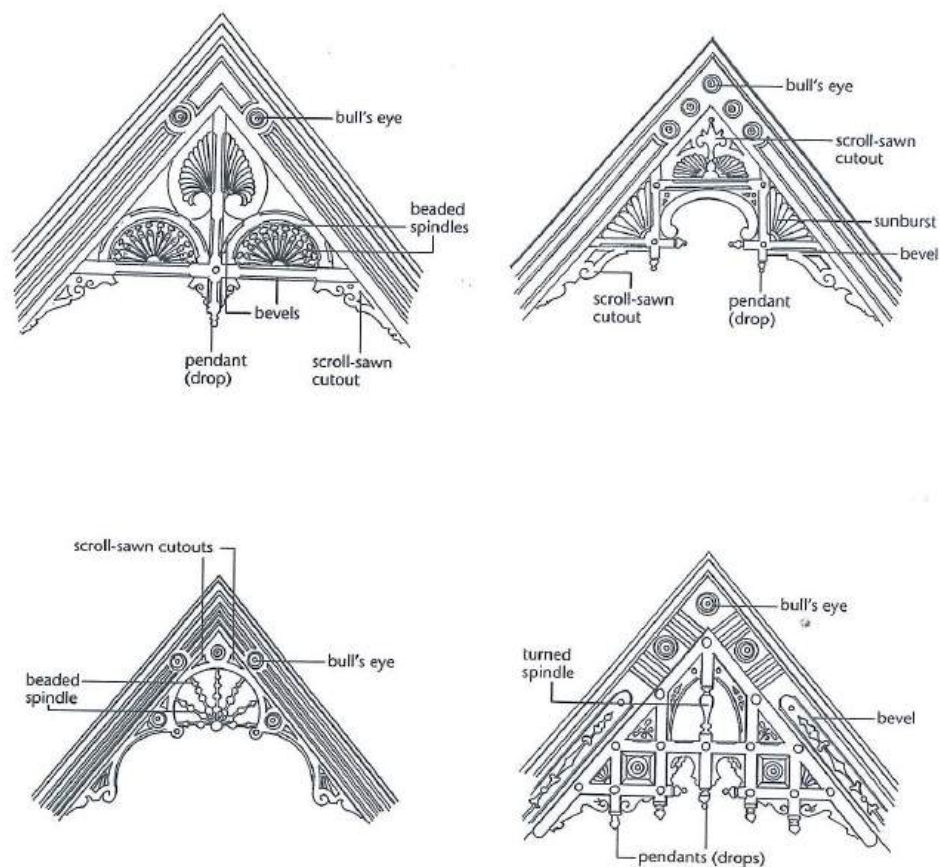


Figure 66: Examples of Queen Anne Gable Details



## Door Standards

- 1

Preserve, retain, restore and maintain original entry doors, including historic screen doors, as well as the overall entry including door configuration, placement, and depth as well as details such as sidelights, fanlights and trim/millwork.
- 2

Retain and repair (rather than replace) damaged historic doors and their surrounding elements in-kind.

  - A. If replacement of parts is necessary, replace with features similar to the originals (accurately duplicate profiles, massing, scale) in design and materials.
  - B. Repair only the damaged area rather than completely replacing historic doors in their entirety.
- 3

Historic doors damaged beyond repair should be replaced with doors of similar materials and design.

  - A. Replace historic doors with custom doors that are similar to the original in terms of design, profile and materials.
  - B. Wood is preferred; however, a metal door with a wood grain finish may be a suitable alternative.
- 4

Maintain historic door opening placement and dimensions on the façade.

  - A. New door openings should not be added to the primary façade of the front portion of side elevations.
  - B. New door openings may be considered on side and rear elevations not prominently visible to the passerby provided they use traditional placement patterns.
- 5

New doors and elements should be compatible with the historic doors in materials and design.

  - A. Doors replacing later or non-historic doors or for new openings should:
    - a. Use similar materials
    - b. Use a design appropriate to the house
    - c. Use as simple a design as possible
  - B. Screen doors should use as simple a design as possible.
  - C. Storm doors should obscure the architectural features of the doors as little as possible.

See Appendix A: National Park Service Preservation Briefs and National Park Service Tech Notes for further information.



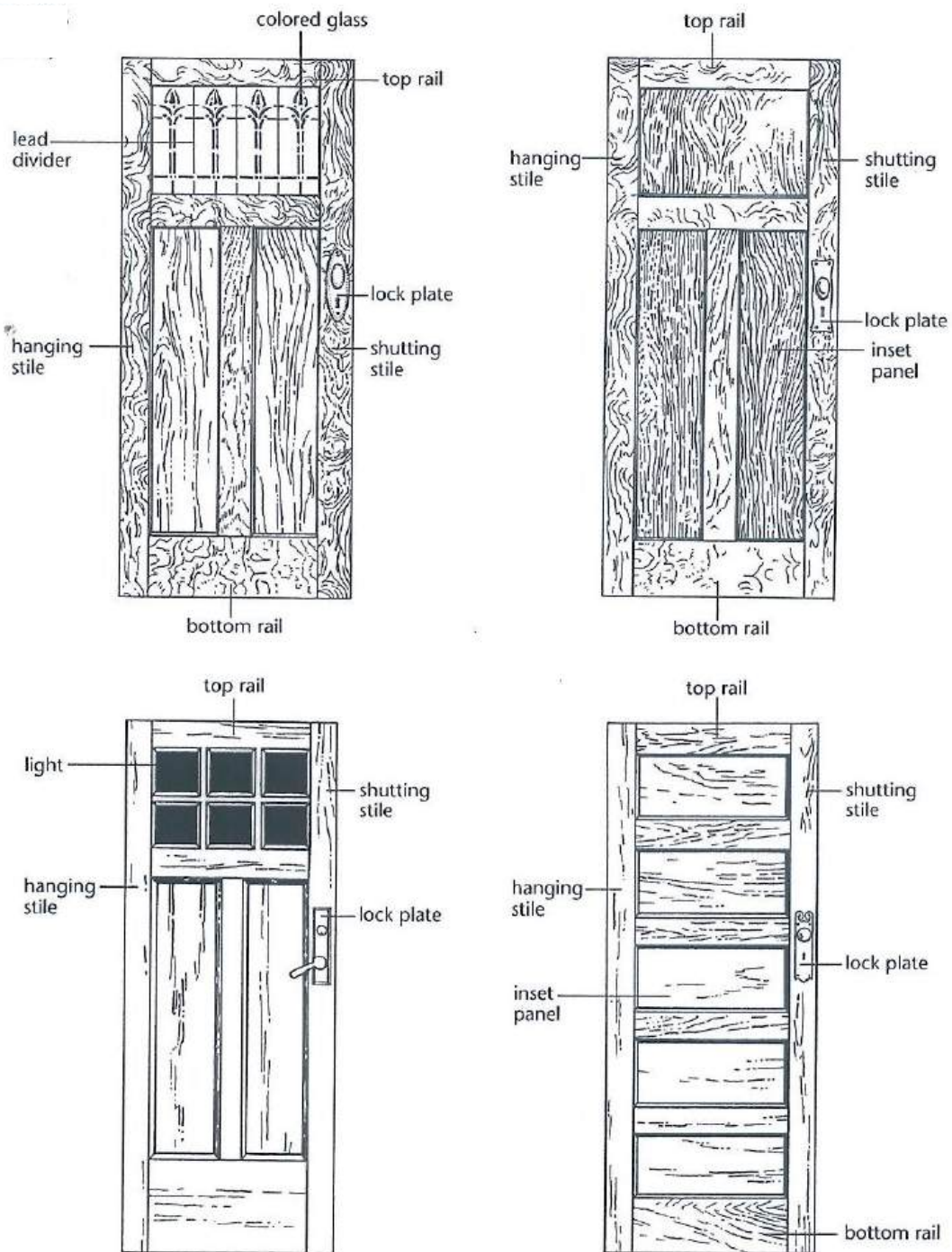


Figure 67: Examples of Craftsman Doors





## Window Standards

- 1

Preserve, retain, restore and maintain original window material and openings, including window sash, glass, lintels, sills, frame molding, shutters and hardware.
- 2

Retain and repair, rather than replace damaged historic windows and their surrounding elements in-kind.

  - A. The integrity of window glazing, profiled framing, or wood stops that secure the individual lights, require periodic maintenance, as these items are exposed to weathering and UV light.
  - B. Repair only the damaged area rather than completely replacing historic windows in their entirety.
- 3

Historic windows damaged beyond repair should be replaced with windows of matching materials and design.

  - A. Replace historic windows with custom windows rather than an off-the-shelf replacement.
  - B. Sash, rails, stiles and mullions should be true-divided and profiles should match in depth those originally found on the building.
- 4

Maintain historic window opening placement and dimension on the primary façade and the front portion of side elevations.

  - A. New window openings should not be added to the primary façade or the front portion of side elevations.
  - B. New window openings for existing structures may be considered on side and rear elevations not prominently visible to the passerby provided they use traditional placement patterns.
- 5

New windows and elements should be compatible with the historic windows.

  - A. Windows for new openings or for replacing later, non-historic windows should relate to historic windows in the following ways:
    - a. Materials should be similar to or be of better quality than existing materials;
    - b. Be of matching or similar size; and
    - c. Have a matching or simpler design.
  - B. Storm windows should match the color of the window frame and obscure the architectural features of the window as little as possible.
  - C. Shutters should match the era and style of the house and either be operable or appear to be so.

See Appendix A: National Park Service Preservation Briefs (#9), National Park Service Tech Notes (#1 - #9) and Appendix C: Checklist for Approving Window Replacement for further information.



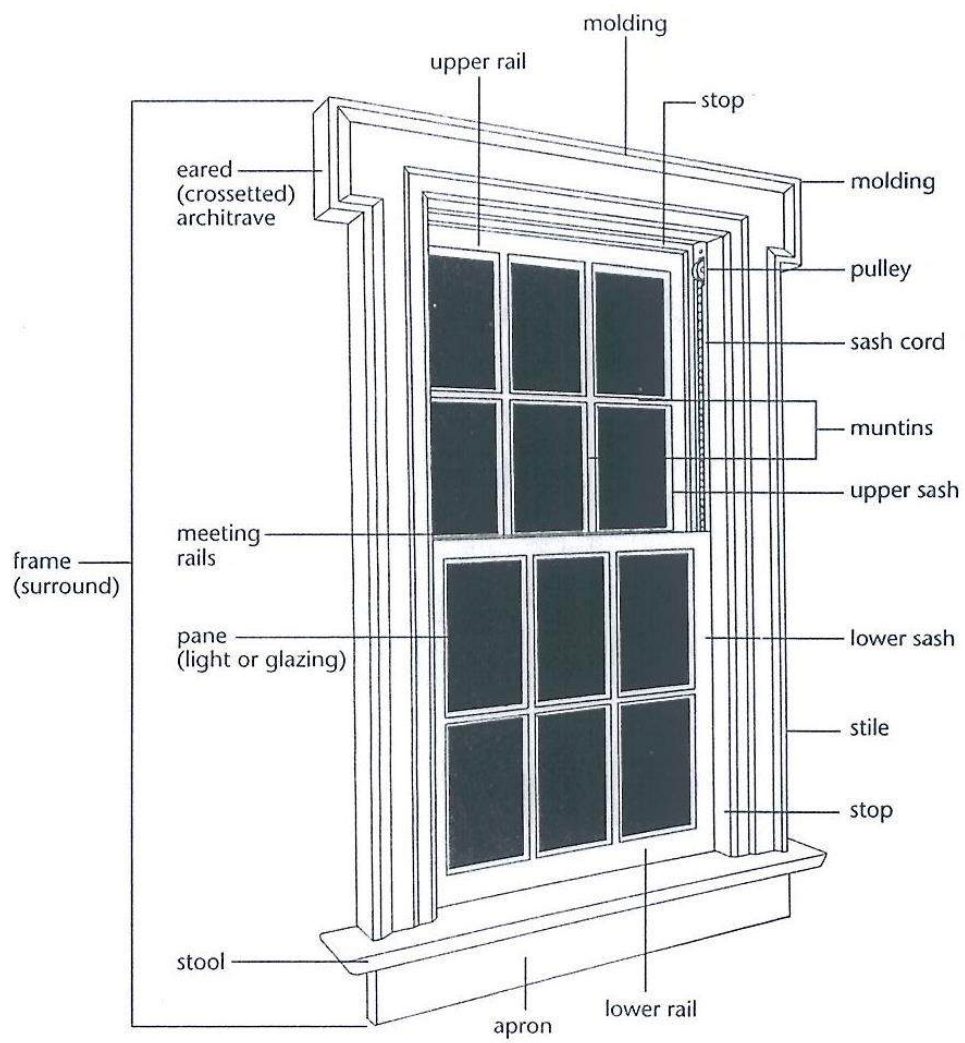


Figure 68: Wood Window Structure



## Porch Standards

- 1

Preserve and maintain original porches and features.

  - A. Front porches may be screened, but should not be enclosed in any other manner.
  - B. Rear and side porches may be screened or glassed.
  - C. Screening and glass should be installed behind decorative features.
  - D. Rear porches may be enclosed with solid materials.
  - E. Removal of rear porches may be considered to achieve the most sensitive option for a proposed new addition depending on the overall significance of the porch.
- 2

Retain and repair, rather than replace, deteriorated porch features.

  - A. Retain later-period porches that use quality modern materials and have acquired historic significance over time.
- 3

Replace historic porch features damaged beyond repair with elements that match in materials and design.

  - A. Replace damaged features with those based on documented and physical evidence, if possible, to match the original in design and to be compatible with the remaining original features.
  - B. Custom replacements should be proportionate to the original and to the home.
  - C. Wood framing is preferred unless the original porch was of brick, stone, or refined slab concrete with metal railings.
  - D. Contemporary materials such as fiberglass-reinforced-plastic (FRP) may be appropriate for replacement columns if the finish allows the application of plain, manufactured seams are not dominant and the scale in diameter or width is adequate for the porch and the building.
  - E. Porch roofing materials should match that of the main roof.
- 4

Reconstruct missing porches when documentation is available.
- 5

New porches should not impact the form of the house; should be simple; and in keeping with the scale, period and style of the house.

  - A. Place new porches on the rear elevation or the rear half of the side elevation in areas not prominently visible to the passerby.
  - B. Design new porches to be simple and generally in keeping with the scale, period and style of the house.

See Appendix A: National Park Service Preservation Briefs (#45) and National Park Service Tech Notes for further information.





Figure 69: District Example of Full Front Porch with Victorian Details

Figure 70: District Example of Partial Front Porch with Craftsman Details

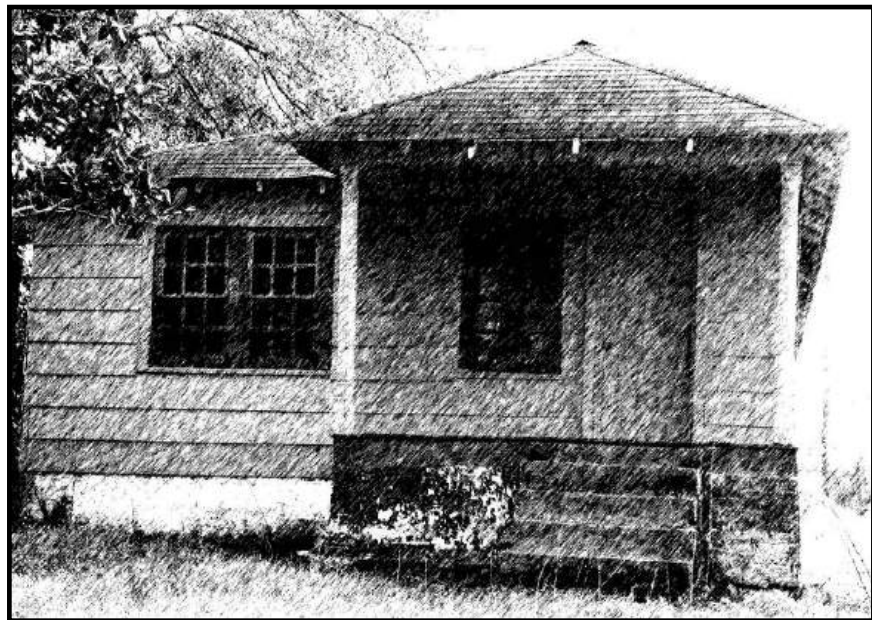


Figure 71: District Example of Partial Front Porch with Vernacular Details



## Roof Standards

1

Preserve and maintain the historic primary roof shape, pitch and materials.

- A. Preserve historically significant roof materials.
- B. Roofs should not be raised to gain upstairs space.
- C. Additions should leave the primary roof form preserved.
- D. Historic secondary roof elements such as cross gables, cross hips, dormers, etc. should not be removed or altered.

2

Preserve historic secondary roof features especially on visible elevations.

- A. Primary chimneys should be repaired, rebuilt, or sealed to keep out pests, but not removed.
- B. Missing chimneys may be reconstructed with historic documentation.
- C. New chimneys may only be constructed on buildings whose age, architectural style and period of significance originally allowed chimneys.
- D. New chimneys should not be added to the primary façade or the front portion of side elevations.
- E. New chimneys for existing structures may be considered on side and rear elevations not prominently visible to the passerby provided they use traditional placement patterns.
- F. Small, kitchen, stove pipe chimneys in rear locations may be removed, though their preservation is encouraged.
- G. Maintain original dormers.
- H. Preserve, maintain or restore decorative roof features.

3

Retain and repair, rather than replace, original roof materials.

4

Replace original materials damaged beyond repair.

- A. New materials should match as closely as possible the texture, color, design and composition of historic materials.
- B. Replicas of original materials are preferred when re-roofing.
- C. Contemporary materials that may be appropriate for use when replicas are unavailable include asphalt or fiberglass shingles and stamped metal.
- D. Replace missing trim and millwork based on accurate duplication or close visual approximations of the original.





5

Limit the addition of secondary roof elements to side and rear elevations, areas not prominently visible to the passerby.

- A. New dormers of an appropriate scale and form and skylights are allowed on rear and side elevations.
- B. Skylights should have a flat profile not a bubble design.
- C. New chimneys should be placed to the rear and use traditional design and materials.

See Appendix A: National Park Service Preservation Briefs (#4) and National Park Service Tech Notes for further information.

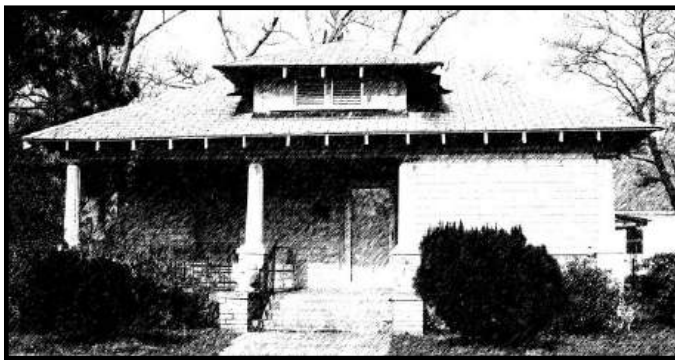


Figure 72: District Example of Hip Roof



Figure 73: District Example of Multi-Gable Roof



Figure 74: District Example of Front Facing Gable Roof



## Foundations Standards

- 1** Preserve, maintain or restore the materials and design of historic foundations.
  - A. Open pier foundations on the main body of the house are best left open.
  - B. Foundation enclosure between piers may be acceptable if materials and methods used are reversible and allow for ventilation beneath the structure.
  - C. Foundation enclosures should be recessed and disguised.
  - D. Wood lattice is appropriate for enclosing pier foundations.
  - E. Open pier foundations on porches should be left open.
- 2** Preserve the materials of historic foundations.
  - A. Unpainted historic masonry foundations should remain unpainted.
  - B. Historic masonry foundations should not be covered with modern siding materials such as aluminum, vinyl, stucco, or synthetic stucco (EIFS).
- 3** Design grading and landscaping to shed water away from the foundation.

See Appendix A: National Park Service Preservation Briefs and National Park Service Tech Notes for further information.

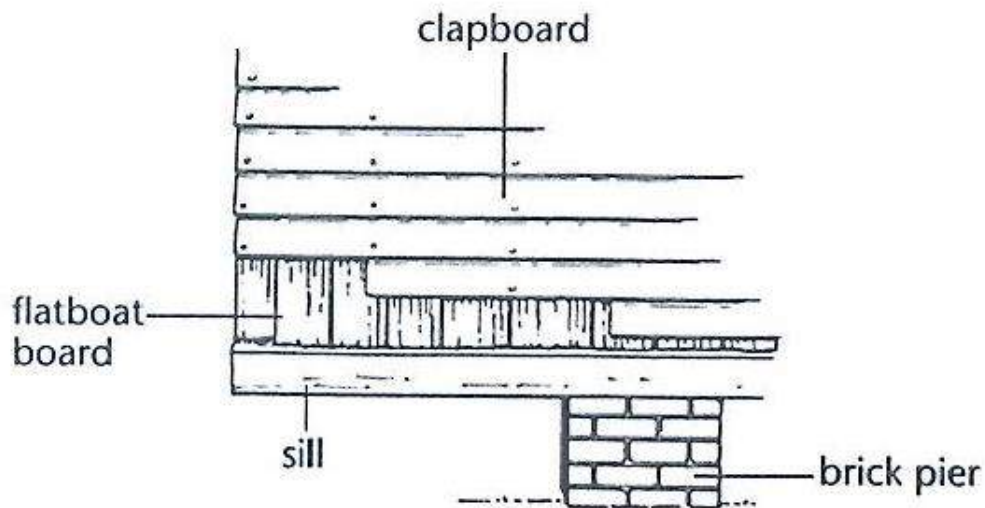
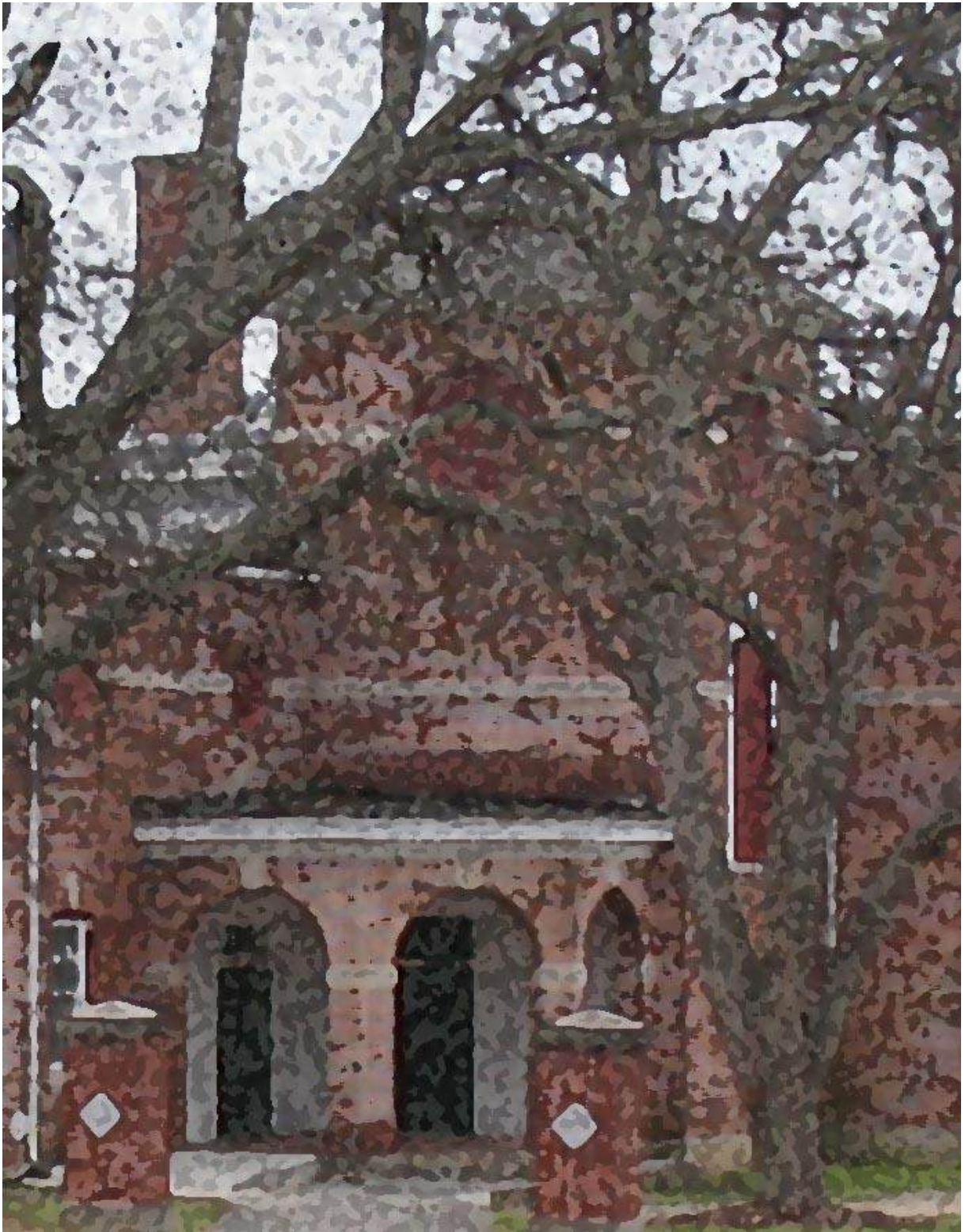


Figure75: Example of Historic Pier Foundation





# Guidelines for the Treatment of Site Features

The site on which a house is located is a character defining feature for a district as a whole. Inappropriate materials or design of site features can be detrimental to the historic integrity of a property or district.

## Fence and Wall Standards

1

Preserve historic fences and retaining walls.

2

Retain and repair, rather than replace, original fence and retaining wall materials.

3

Limit fences to side and rear yards.

4

Use traditional fence designs.

- A. Picket fences, including wood or vinyl, 3 to 4 feet in height may be placed in side and rear yards.
- B. Metal fences, including iron, steel and aluminum, 3 to 4 feet in height may be placed in side yards and those with a height of up to 6 feet may be placed in rear yards.
- C. Dark colored chainlink fences with a height of 3 to 4 feet may be placed in side yards and those with a height of up to 6 feet may be placed in rear yards. Any portion of these visible from the street should be screened with vegetation.
- D. Privacy fences should be 5 to 7 feet in height and may be placed in rear yards and the rear portion of side yards. They may be used on corner properties; however, they should be well-recessed from the property line along the secondary street.

5

Retaining walls may be allowed in front yards.

- A. Avoid non-retaining masonry walls of cement or cinder block.
- B. Front yard retaining walls should be brick, stone, or poured concrete.
- C. Rear yard retaining walls with little or no visibility from the street may use modern materials and design.





# 6

Use traditional materials and design for coping and retaining walls.

A. Coping walls should border front walks and drives and be of poured concrete.

See Appendix A: National Park Service Preservation Briefs and National Park Service Tech Notes for further information.

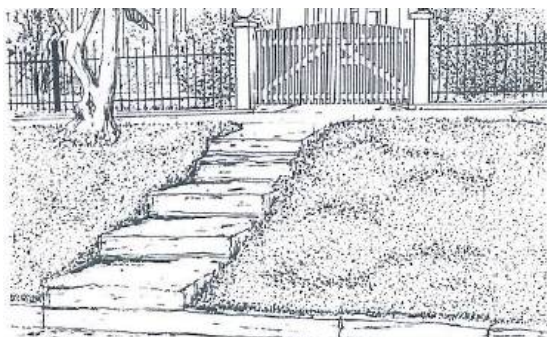


Figure 76: Example of Historic Stone Steps

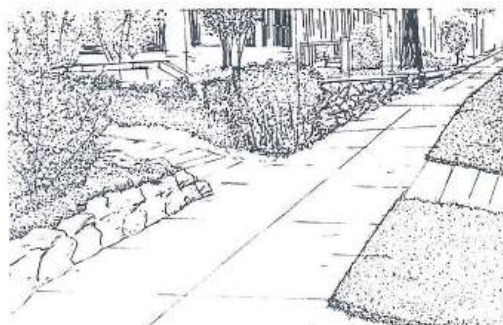


Figure 77: Example of Historic Sidewalk

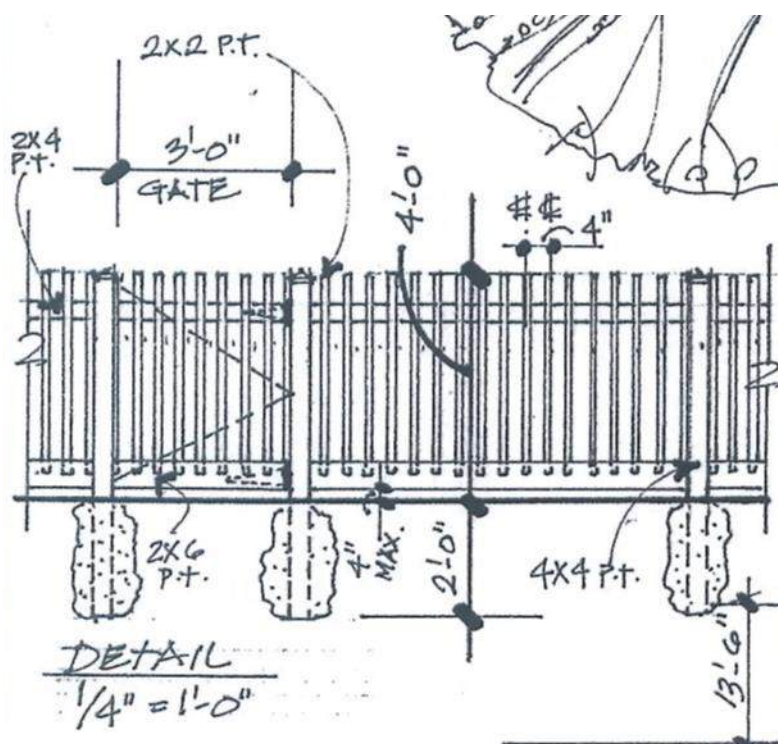


Figure 78: Structure of a Wood Picket Fence



## Pavement Standards

- 1

Preserve historic sidewalks, walkways and drives.

  - A. Parallel track drives should be maintained.
  - B. Changes to driveway surfaces should preserve the original form.
- 2

Use traditional materials for new paving.

  - A. Concrete, asphalt and gravel are appropriate materials.
- 3

Respect the established precedent within the district for placement of new walks and drives.

  - A. Straight front walks are the most appropriate for the houses in the district.
  - B. Front walks should be 4 to 6 feet wide or the width of the front steps.
  - C. Other walks may be used in conjunction with a front walk and should have a narrower width.
  - D. Drives should be straight along one side of the house or lead from the alley at the rear.
  - E. Drives should be 10 to 15 feet wide.
- 4

Locate off-street parking in low-visibility areas.

  - A. Parking should be located behind the front wall of the house.
  - B. Parking visible from the street should be screened with vegetation at least 4 feet in height.

See Appendix A: National Park Service Preservation Briefs and National Park Service Tech Notes for further information.



## Outbuilding Standards

- 1** Preserve historic outbuildings.
  - A. Historic outbuildings will be treated in a manner consistent with the rehabilitation guidelines for primary structures.
- 2** Locate new outbuildings in a manner consistent with the placement of historic structures.
  - A. New outbuildings should be located to the rear of the main building.
  - B. New outbuildings should not be placed in front of the main house.
  - C. New garages for corner properties are best placed facing the side street.
- 3** Respect the traditional scale established by historic outbuildings in the district when constructing new outbuildings.
  - A. New outbuildings should not be taller than the main building on the site.
  - B. New outbuildings should have a smaller footprint than the main building on the site.
- 4** Blend new outbuildings with the property and the district.
  - A. Garage doors should use traditional materials and design.

See Appendix A: National Park Service Preservation Briefs, National Park Service Tech Notes and Appendix C: Checklist for Approving New Construction for further information.



Figure 79: Example of Appropriate New or Replacement Outbuilding



Figure 80: Example of Appropriate New or Replacement Outbuilding



Figure 81: Example of Appropriate New or Replacement Outbuilding



## Modern Feature Standards

- 1

Place mechanical systems and recreational structures such as pools or play equipment so as not to detract from the historic integrity of the building or district.

  - A. Place mechanical systems and recreational structures in rear yards or side yards, not in front yards.
  - B. Screen side yard mechanical systems and recreational structures with fencing or vegetation.
- 2

Place modern decks at the rear of the house.

  - A. Place decks directly behind the house and screen any visible portion.
- 3

The placement and design of handicap accessible ramps or entryways should respect the historic character, materials and scale of the historic building.

  - A. Locate handicap accessible ramps to the rear or side of the building whenever possible.
  - B. The ramp should not be anchored into the building in such a way that it becomes a permanent feature.
  - C. Lessen the visual impact of ramps tying into the front porch by using a simple design.
- 4

Use traditional lighting or inconspicuously placed modern fixtures for new porch lighting.

  - A. Preserve original light fixtures where they exist.
  - B. If replacement is necessary, light fixtures from the early 20<sup>th</sup> century are most appropriate for the Gillespie-Selden District.
  - C. Conceal or recess contemporary wall or ceiling-mounted fixtures such as ceiling fans, yard lights, or motion sensors, or color coordinate these fixtures to blend with the building.

See Appendix A: National Park Service Preservation Briefs (#24 and #32) and National Park Service Tech Notes for further information.



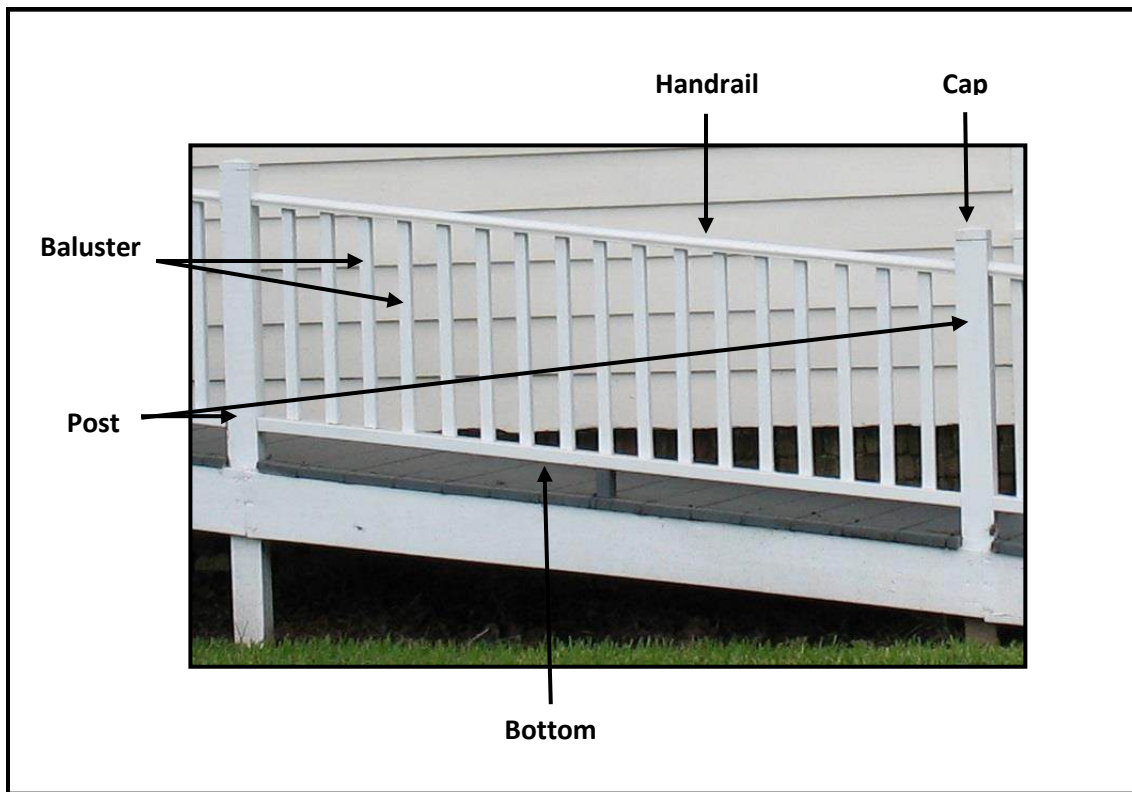


Figure 82: Example of Appropriate Handrail



Figure 83: Example of Appropriate Placement of Handicap Ramp



Figure 84: Example of Appropriate Placement of Handicap Ramp





## Sign Standards

- 1

Preserve historic signs on commercial buildings.

  - A. Signs painted on building walls, Masonry signs within the building cornice and signs crafted into flooring materials at the entrance to a building should be preserved.
- 2

Limit the number of signs per building and business.
- 3

Use signs in scale with the property and district.

  - A. Signs on historic residential buildings with new uses should respect the residential character of the district.
  - B. Projecting and hanging signs on commercial buildings within the district should be limited in size to no more than six square feet and should hang at least seven feet above the sidewalk.
  - C. Wall-mounted signs on lintels above storefront windows in commercial buildings should be of an appropriate size and fit cleanly within the lintel surface.
- 4

Use signs of compatible design and materials.

  - A. Use traditional materials commonly found on turn-of-the century commercial buildings such as wood, metal, stone, or modern materials that have a traditional appearance.
  - B. Plastic signs illuminated from within should be avoided.
  - C. Internally lighted box cabinet signs are appropriate for churches or other institutional uses, but not suitable for residential buildings.
- 5

Place signs carefully to limit the impact on the property.

  - A. Signs should not be attached to roofs.
  - B. Signs should not obscure or damage historic architectural features.
- 6

Keep lighting for signs to a minimum.

  - A. Lighting for externally illuminated signs should be unobtrusive.

See Appendix A: National Park Service Preservation Briefs, National Park Service Tech Notes and for further information.

For more information on signage, please see the City of Cordele Signage Ordinance available from the Community Development Department at the Cordele City Hall.





Figure 85: Historic Wall Sign



Figure 86: Appropriate Hanging Sign



Figure 87: Appropriate Signboard

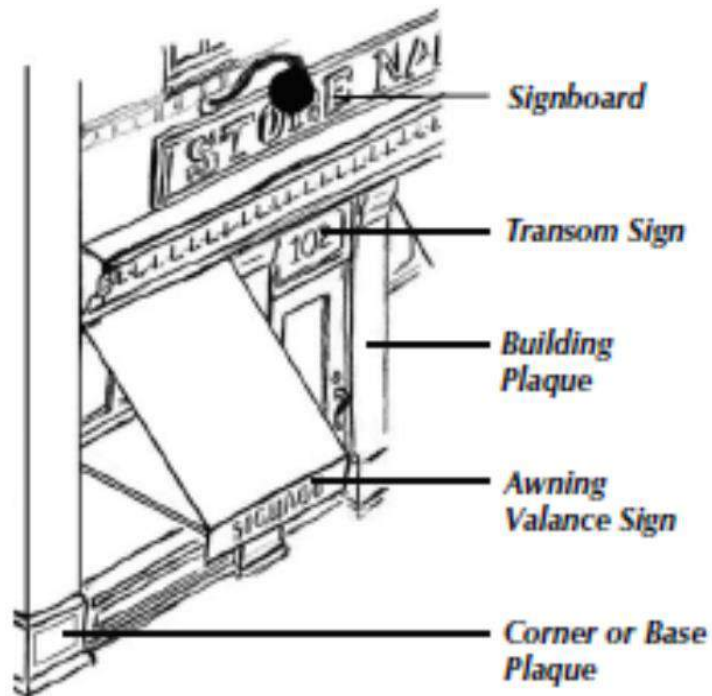


Figure 88: Appropriate Signage Types





# Guidelines for the Treatment of Additions and New Construction

Any new construction should respect the prevailing character of the development within the area being affected. A new building is compatible with its historic setting when it borrows design characteristics and materials from adjacent buildings and integrates these into a modern expression. Before undertaking new development, take time to evaluate what makes the property and the neighborhood distinctive. Evaluate what type of impact the new development will have on the property and neighborhood. Decide how the development can best be design to complement the property and area.

## Placement Standards

- 1

Place additions to the rear of the building away from public view.

  - A. Additions should be constructed behind the rear wall of the house or to the side if it is set back from the front facade.
- 2

Create a visible juncture between old construction and a new addition.

  - A. Additions located behind the house should be off-set from the side wall.
  - B. Corner boards should remain in place at the juncture of an addition and the existing building.
- 3

Place new buildings on the lot in a similar manner as neighboring historic buildings.

  - A. New buildings should be placed at a setback from the street that is an equal distance or within 10 feet of the line established by neighboring historic buildings.
  - B. New buildings should replicate the side yard spacing of neighboring historic buildings.
- 4

Face new buildings in the same direction as neighboring historic buildings.

  - A. New buildings should orient toward the street.
  - B. New buildings on corner properties should face toward the “Avenue” (east-west running street) rather than the “Street” (north-south running street).

See Appendix A: National Park Service Preservation Briefs (#14), National Park Service Tech Notes and Appendix C: Checklist for Approving New Construction for further information.



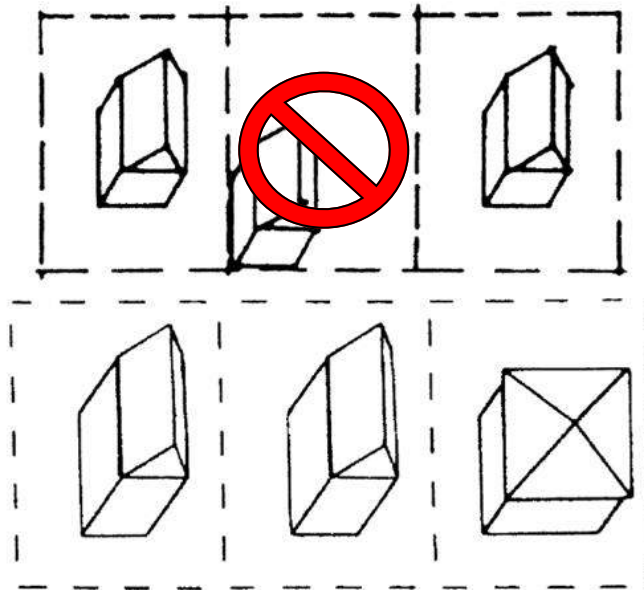


Figure 89: Incorrect Placement of New Construction

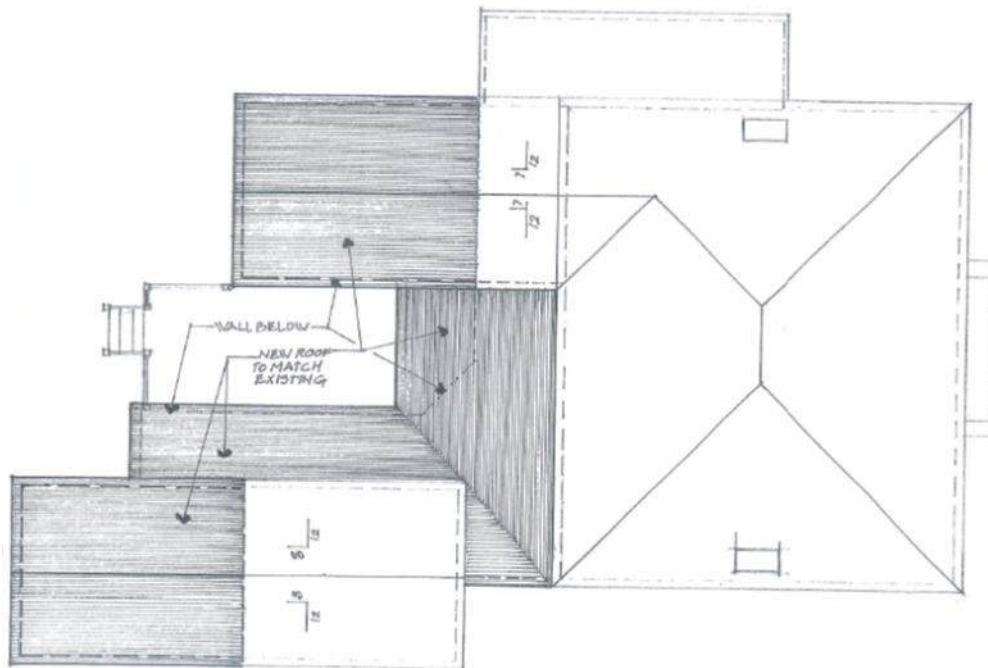


Figure 90: Appropriate Placement of New Addition at the Rear of the Building





## Size and Shape Standards

- 1

Design additions to preserve the original form and scale of the historic building.

  - A. Additions should not be taller or wider than the existing building.
  - B. Additions should have the same foundation and story heights as the original building.
  - C. Additions are encouraged to have a setback from the wall plane of the existing building to create a discernible break between historic construction and new construction.
  - D. Corner boards should remain in place at the juncture of an addition and the existing building.
- 2

Design new buildings which respect the overall scale of adjacent and nearby historic buildings.

  - A. New buildings should be of similar heights to historic buildings on the same block and the same side of the street.
- 3

Design new buildings which respect the scale of building proportions of adjacent and neighboring historic buildings.

  - A. New buildings should use similar foundation, story and roof heights to historic buildings in the district.
- 4

Design new buildings which respect the form of architectural elements found on adjacent and neighboring historic buildings.

  - A. New buildings should use a roof shape found on historic buildings in the district.
  - B. New buildings should use similar roof pitch as historic buildings in the district.
  - C. New buildings should draw upon shape and composition of the primary and secondary bodies of historic buildings in the district.
  - D. Attached garages for new buildings should be located at the rear of the building.

See Appendix A: National Park Service Preservation Briefs, National Park Service Tech Notes and Appendix C: Checklist for Approving New Construction for further information.



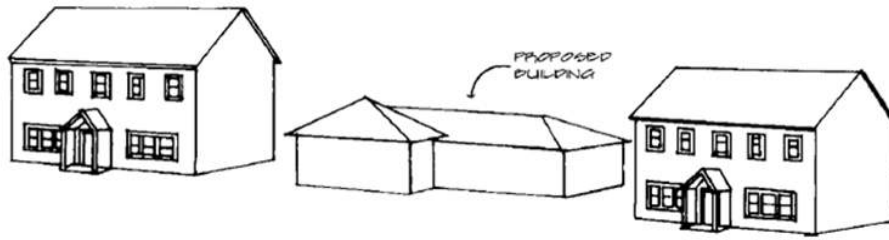


Figure 91:  
Incorrect Size and  
Shape of New  
Construction

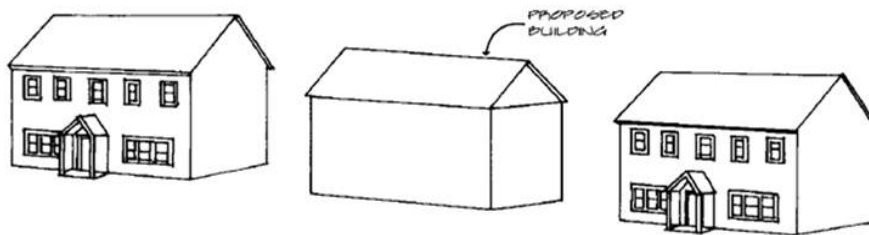


Figure 92:  
Appropriate Size  
and Shape of  
New  
Construction

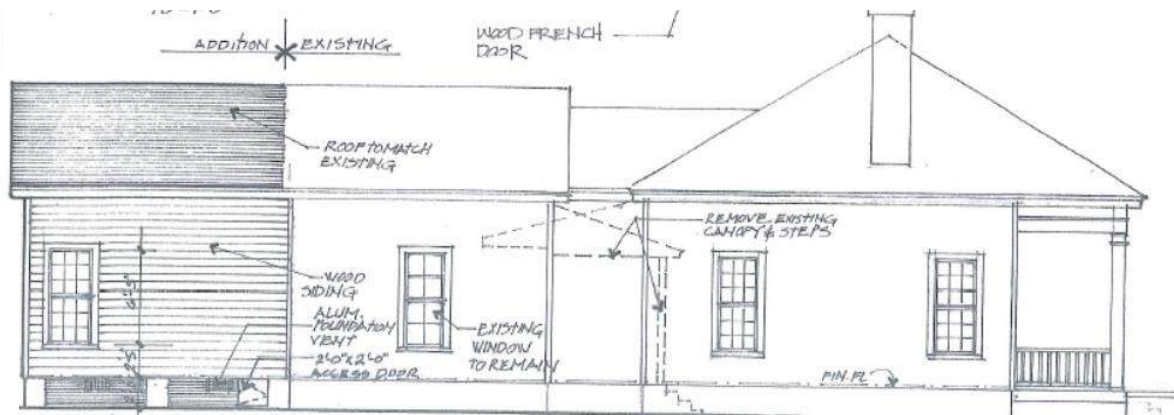


Figure 93: Appropriate Size and Placement of Windows in New Addition



## Openings Standards

- 1

Use openings of similar size and design on visible portions of additions.

  - A. Side elevations of additions should use openings of similar size and placement as those found on the existing building.
  - B. Rear elevations of additions may use openings of a more modern configuration.
- 2

For new buildings, use openings of similar size, shape, and configuration as those present on historic buildings in the district.

  - A. New buildings should have wall-to-window ratios similar to historic buildings especially on the front and side elevations.
  - B. Front and side elevations should not have large areas of blank walls.
  - C. Front facing garage doors are not appropriate.
- 3

For new buildings, place and space openings in a manner similar to that of historic buildings in the district.

  - A. Window heads should generally align on elevations.
- 4

For new buildings and additions, use window and door designs similar to historic examples in the district.

  - A. Multi-pane window sashes should be true-divided light or simulated divided light windows, not flat or grilles sandwiched between glass panels.
  - B. Vinyl and metal windows are not to be used.
- 5

Design front porches for new homes similar to those found on historic homes in the district.

See Appendix A: National Park Service Preservation Briefs, National Park Service Tech Notes and Appendix C: Checklist for Approving New Construction for further information.



## Materials and Details Standards

- 1

Use materials and details compatible with the existing building for additions.

  - A. Additions should use components compatible with the historic building – similar siding, roofing, and foundations.
  - B. Clapboard siding may be considered for additions to brick houses.
- 2

Preserve materials which delineate new additions from the existing building.

  - A. Corner boards should remain in place at the juncture of an addition and the existing building.
- 3

For new buildings, use materials similar to traditional materials found on historic buildings in the district.

  - A. Smooth, fiber-cement lapboard with a 4” – 6” exposure may be used for new construction.
  - B. Synthetic stucco (EIFS), aluminum siding, and vinyl siding are not appropriate materials.
  - C. Use brick on chimneys and foundations.
- 4

For new buildings, use an equal or lesser degree of ornamentation as that found on historic buildings in the district.
- 5

Respect the architectural history of the district.

  - A. Architectural styles not found in the district should be avoided.

See Appendix A: National Park Service Preservation Briefs, National Park Service Tech Notes and Appendix C: Checklist for Approving New Construction for further information.







Figure 94: District Example of Historic Metal Siding



Figure 95: District Example of Brick Siding

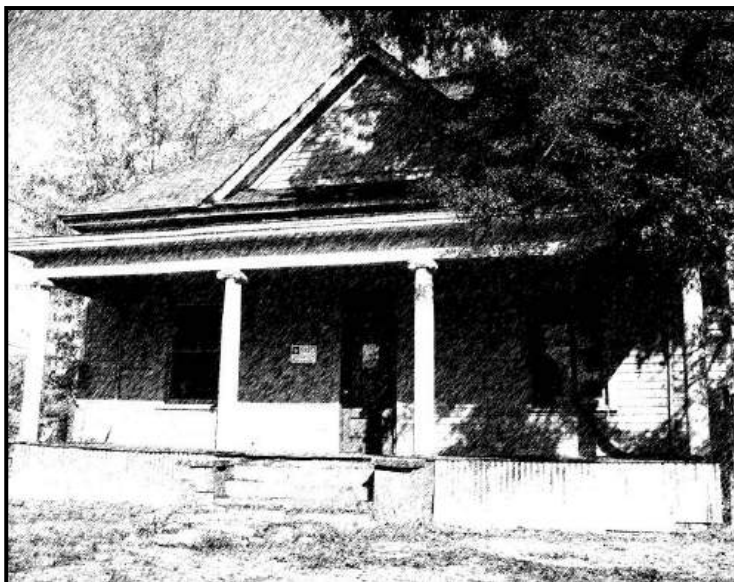
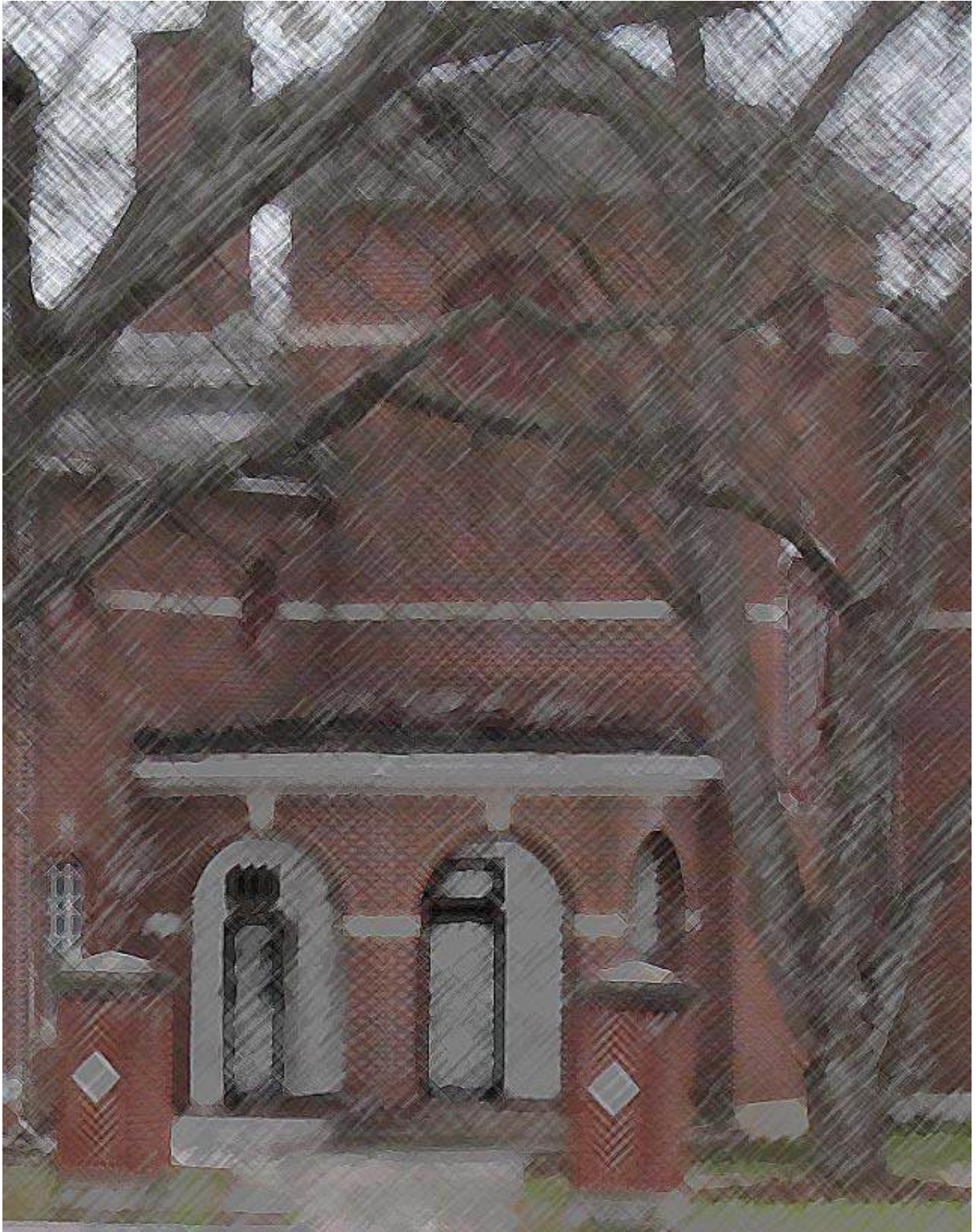


Figure 96: District Example of Clapboard Siding





# Guidelines for Relocation, Demolition, Neglect, and Stabilization

## Relocation

The significance of a historic building is embodied in the location and setting as well as in the building itself. Moving a building destroys the relationships between the property and its surroundings and destroys associations with historic events and persons. As a result, the relocation of a historic building should always be viewed as a last resort; only to be taken after all reasonable attempts have been made to retain the building at its original site.

A decision to approve or deny the relocation of a building, structure, or object shall be guided by the following criteria:

- 1

Is the historic significance and character of the building, structure, or object directly dependent on its original location or is its importance independent of its site?
- 2

Will the relocation of the building, structure, or object cause significant damage to its physical integrity?
- 3

Will the new location provide the same orientation, setting, and general environment that are comparable to those of its historic location and that are compatible with the property's significance?

See Appendix A: National Park Service Preservation Brief and National Park Service Tech Notes for further information.



## Demolition

Demolition is irreversible. As a result, all possibilities for saving a threatened building should be explored prior to demolition.

A decision to approve or deny the demolition of a building, structure, or object shall be guided by the following criteria:

- 1

Significance

What is the historic, scenic or architectural significance of the building, structure, site, or object?
- 2

Contribution to the District

Is the building, structure, site, or object important to the ambience of the district?
- 3

Reproduction

Would the building, structure, site, or object be difficult or impossible to reproduce because of its design, texture, material, detail, or unique location?
- 4

Status

Is the building, structure, site, or object is one of the last remaining examples of its kind in the neighborhood or the county?
- 5

Reuse of the property

Are there definite plans for reuse of the property if the proposed demolition is carried out? What will the effect of those plans be on the character of the surrounding area?
- 6

Remedial Measures

Can reasonable measures be taken to save the building, structure, site, or object from collapse?

See Appendix A: National Park Service Preservation Briefs and National Park Service Tech Notes for further information.





## Demolition by Neglect

Failure to maintain or repair a building is also known as demolition by neglect. Owners of historic properties or of properties within historic districts shall not allow their buildings to deteriorate by failing to perform ordinary maintenance or repair.

See Appendix A: National Park Service Preservation Briefs and National Park Service Tech Notes for further information.

The City of Cordele has an Unsafe Building Ordinance. Any determination of failure to maintain or repair, monitoring, or enforcement of this code is the responsibility of the City of Cordele Community Development Department.



## Stabilization

If a historic building or a building within a historic district becomes vacant or is abandoned, it should be secured against vagrants and vandals in order to prevent demolition by neglect.

- 1

**Security**  
Secure the building against vandalism, break-ins and natural disasters. Apply temporary coverings to window and door openings in such a manner as to not damage historic features or materials.
- 2

**Stabilization**  
Structurally stabilize the building as needed and provide and maintain a weather-tight roof. Temporary roofing may be installed if needed. Discontinue all utilities and remove flammable materials and debris from the building.
- 3

**Ventilation**  
Provide adequate ventilation to the interior of the building through the use of vents in the window and door coverings. Inexpensive air duct covers set over square holes cut in plywood are effective.
- 4

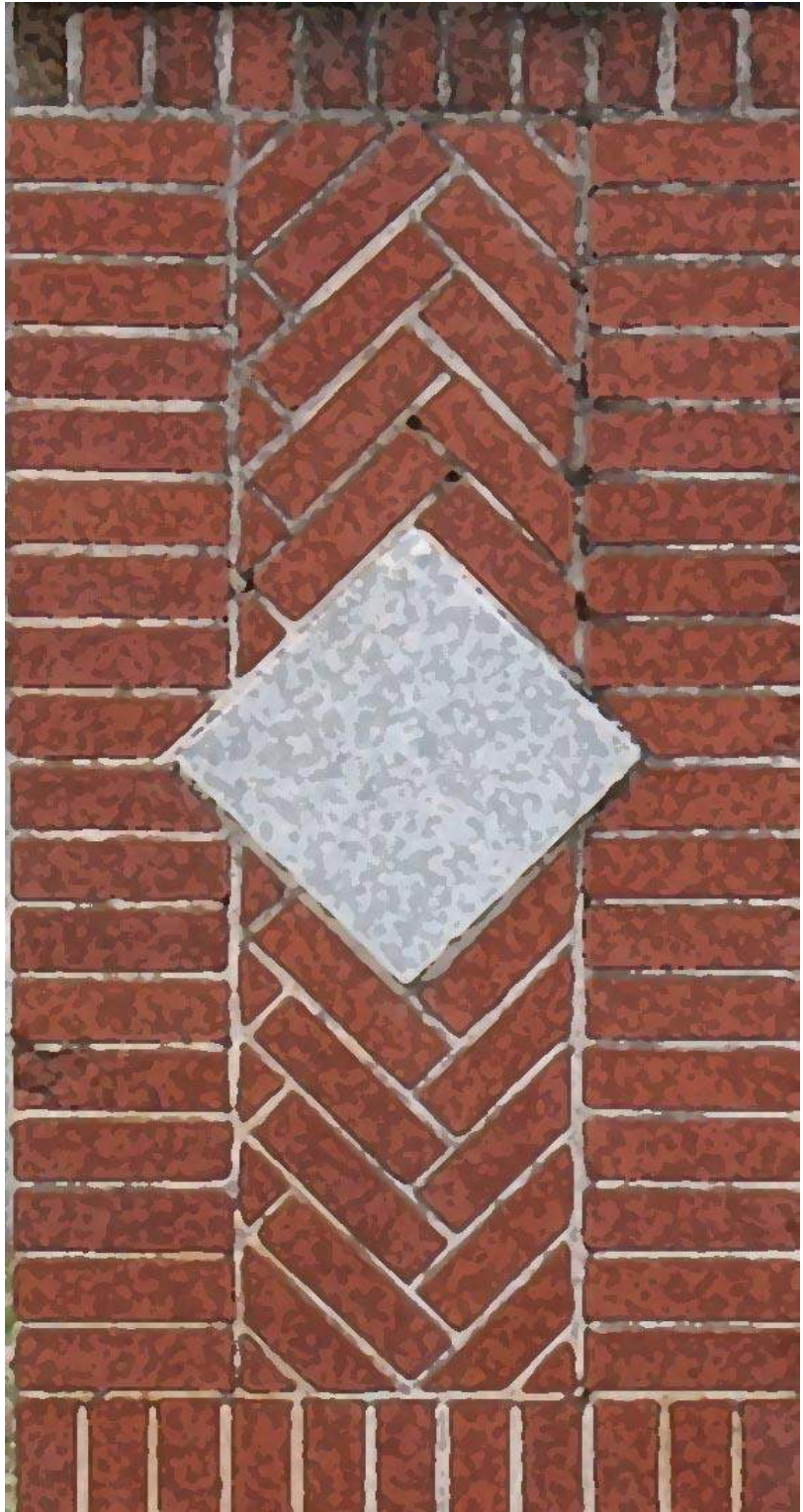
**Pest Control**  
The building should be treated to prevent termite infestation and any foundation or eave damage should be covered with wire screen.  
Monitor. Periodically monitor the building to insure the effectiveness of the mothballing program.
- 5

**Maintain Vegetation**  
Cut back landscaping or remove any shrubs, small trees, and vines that may grow into the foundation, damage structural materials or overtake the building. Visibility deters trespassers as well.

See Appendix A: National Park Service Preservation Briefs (#31), National Park Service Tech Notes and Appendix C: Mothballing Checklist for further information.



## Appendix A: General Resources and References



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Figure 2. River Valley Regional Commission.

Figure 3. River Valley Regional Commission.

Figure 4. [Gillespie-Selden Design Charrette Report.](#)

Figure 5. [Gillespie-Selden Design Charrette Report.](#)

Figure 6. [Gillespie-Selden Design Charrette Report.](#)

Figure 7. [Gillespie-Selden Design Charrette Report.](#)

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Figure 12. River Valley Regional Commission.

Figure 13. River Valley Regional Commission.

Figure 14. River Valley Regional Commission.

Figure 15. [House Types in Georgia.](#)

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Figure 43. [House Types in Georgia.](#)

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Figure 45. Georgia's Living Places: Historic Houses in their Landscaped Settings.

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Figure 56. Van Buren, Maurie. House Styles at a Glance.

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Figure 60. Van Buren, Maurie. House Styles at a Glance.

Figure 61.

Figure 62. Van Buren, Maurie. House Styles at a Glance.

Figure 63. Jaeger/Pyburn, Inc. Design Manual: Historic Districts and Landmarks in Columbus, Georgia

Figure 64.

Figure 65. River Valley Regional Commission.

Figure 66. Carley, Rachel. The Visual Dictionary of American Domestic Architecture.

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Figure 78. River Valley Regional Commission.

Figure 79. <http://www.laurelhurstcraftsman.com/2012/05/historic-garages.html>

Figure 80. <http://www.laurelhurstcraftsman.com/2012/05/historic-garages.html>

Figure 81. <http://www.laurelhurstcraftsman.com/2012/05/historic-garages.html>

Figure 82. River Valley Regional Commission.

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Figure 96. River Valley Regional Commission.



## Glossary of Terms



**Acquisition:** The act or process of acquiring fee title or interest other than fee title of real property (including acquisition of development rights or remainder interest).

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

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

**Apron:** The trim under the projecting interior sill of a window.

**Arcade:** A range of arches supported on piers or columns, generally standing away from a wall and often supporting a roof or upper story. A covered walkway.

**Arch:** A curved construction which spans an opening and supports the weight above it.

**Ashlar:** Finished building stone or quarried block often used in the foundation. Usually ashlar has a smooth or tooled finish, though other textures are possible as well.

**Awning:** A sloped projection supported by a frame attached to the building façade or by posts anchored to the sidewalk.

**Bay:** The horizontal division of a building, defined by windows, columns, pilasters, etc.

**Bay Window:** A window projecting from the body of a building. A squared bay has sides at right angles to the building; a slanted bay has slanted sides, also called an octagonal bay. If segmental or semi-circular in plan, it is a bow window.

**Belt Course:** A continuous horizontal band on an exterior wall, usually of projecting masonry. Also called a “string course” and in some instances marks the water table where the top edge of the basement level of a masonry building is identified.

**Bond:** A term used to describe the various patterns in which brick is laid.

**Bracket:** A decorative support feature located under eaves or overhangs.

**Bulkhead:** The panel between framing members and beneath the display windows in a storefront. Also known as a kickpanel.

**Canopy:** A flat projection from the building façade for the storefront and pedestrian traffic.

**Cantilever:** A projecting element, anchored in the body of the building, as in the case of a cantilevered balcony.

**Capital:** Topmost member of a column or pilaster.

**Caseament:** A window in one or two vertical parts mounted on hinges and opening in the center or from one side (double-leafed or single-leafed).

**Cast Iron:** Iron made in a mold.

**Cast Iron Façade:** A storefront made of glass and pieces of utilitarian and decorative iron cast in easily assembled parts.

**Chamfered:** When the exterior angle of two surface planes have been cut away or beveled.

**Column:** A vertical cylindrical or square supporting member, usually with a classical capital.

**Comprehensive Historic Preservation Planning:** The organization into a logical sequence of preservation information pertaining to identification, evaluation, registration and treatment of historic properties, and setting priorities for accomplishing preservation activities.

**Coping:** The capping member of a wall or parapet.

**Corbeling:** A series of stepped or overlapped pieces of brick or stone forming a projection from the wall surface.

**Cornice:** The uppermost projecting part of an entablature, or feature resembling it.

**Course:** A horizontal layer or row of stones or bricks in a wall. This can be projected or recessed.

**Crenellation:** A parapet with open spaces that surmounts a wall and is used for defense or decoration.

**Cupola:** A dome placed on a circular or polygonal base crowning a roof or turret. It may be used for venting or decoration.

**Dentil:** One of a series of small, square, tooth or block-like projections forming a molding.

**Designation:** Act of identifying historic structures and districts subject to regulation in historic preservation ordinances or other preservation laws. Please note that listing a property in the National Register of Historic Places imposes no restrictions on the property owner. Any restrictions on an owner's right to manage his or her property in any manner are imposed by state or local law, unless an owner plans to use federal funds or permits for a project that would destroy a historic property.

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

**Eaves:** The edge of a roof that projects beyond a wall.

**Elevation:** Any of the external faces of a building.

**Entablature:** The horizontal group of members supported by the columns. Divided into three major parts, it consists of architrave, frieze and cornice.

**Exposure:** The width of the visible portion of lapped siding. Also known as the reveal.

**Exterior Insulation and Finish Systems (EIFS):** Multi-component exterior wall systems which generally consist of: 1) an insulation board; 2) an adhesive and or mechanical attachment of the insulation board to the substrate or existing wall surface; 3) a base coat reinforced with glass fiber mesh on the face of the insulation board; and 4) a finish coat which protects the entire system.

**Façade:** The front elevation or “face” of a building.

**Fanlight:** A semicircular or semi-elliptical window with radiating muntins suggesting a fan.

**Fascia:** A projecting flat horizontal member or molding. It forms the trim of a flat or a pitched roof; also part of a classical entablature.

**Fenestration:** The arrangement of window openings in a building.

**Finial:** A projecting decorative element at the top of a roof turret or gable.

**Flashing:** Thin metal sheets used to make the intersections of roof planes and roof/wall junctures watertight.

**Flat Arch:** An arch with wedge shaped stones or bricks set in a straight line. Also known as a Jack Arch.

**Footprint:** The outline of a building’s ground plan from a top view.

**Foundation:** The lowest exposed portion of the building wall, which supports the structure above.

**Frame Construction:** A method of construction in which the major parts consist of wood.

**French Door:** A door made of many glass panes, usually used in pairs and attached by hinges to the sides of the opening in which it stands.

**Frieze:** The middle horizontal member of a classical entablature, above the architrave and below the cornice.

**Gable:** The triangular upper portion of a wall to carry a pitched roof.

**Gable Roof:** A pitched roof with one downward slope on either side of a central, horizontal ridge.

**Gambrel Roof:** A roof with two sloping planes of different pitch on either side of the ridge. The lower portion has the steeper pitch of the two.

**Ghosts:** Outlines or profiles of missing buildings, details, elements, historic signs, etc.

**Header:** A brick laid with the short side exposed.

**Hipped Roof:** A roof with slopes on all four sides meeting at a ridge or at a single point.

**Hood Molding:** A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening. Also called a drip mold, dripstone, or drip cap.

**Historic Character:** It refers to all those visual aspects and physical features that comprise the appearance of every historic building.

**Historic Context:** A unit created for planning purposes that groups information about historic properties based on a shared theme, specific time period and geographical area.

**Historic Significance:** The importance for which a property has been evaluated and found to meet the National Register criteria. This may also apply to your state or local historic register; for specifics, contact your State Historic Preservation Office or local preservation commission.

**Historic Property:** A district, site, building, structure or object significant in American history, architecture, engineering, archeology or culture at the national, State, or local level.

**Infill:** New construction where there had been an open lot prior or new material within a former opening in a building's exterior.

**Integrity:** The authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period.

**Intensive Survey:** A systematic, detailed examination of an area designed to gather information about historic properties sufficient to evaluate them against predetermined criteria of significance within specific historic contexts.

**Inventory:** A list of historic properties determined to meet specified criteria of significance.

**Jamb:** The vertical side of a doorway or window.

**Keystone:** The top or center member of an arch.



**Light:** A single pane of glass.

**Lintel:** A horizontal beam over a door or window which carries the weight of the wall above; usually made of stone or wood.

**Load Bearing:** Structural system or wall directly carrying a building load.

**Mansard Roof:** A roof form or style of attached canopy with a steeply pitched and, in some cases, concave face and a flattened roof top.

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

**Masonry Construction:** A method of construction in which the major parts consist of brick, block or stone.

**Massing:** A term used to define the overall volume or size of a building.

**Meeting Rail:** The horizontal location of overlap formed by the juncture between the upper sash and lower sash of a window.

**Modillion:** A horizontal bracket often in the form of a plain block ornamenting or sometimes supporting the underside of a cornice.

**Mortar:** A mixture of sand, lime, cement and water used as a binding agent in masonry construction.

**Mothballing:** To control the long-term deterioration of a building while it is unoccupied as well as finding methods to protect it from sudden loss by fire or vandalism.

**Mullion:** A heavy vertical divider between windows or doors.

**Muntin:** A secondary framing member to divide and hold the panes of glass in a window.

**National Register of Historic Places:** The nation's official list of buildings, sites and districts which are important in our history or culture. Created by Congress in 1966 and administered by the states.

**National Register Criteria:** The established criteria for evaluating the eligibility of properties for inclusion in the National Register of Historic Places.

**Oriel Window:** A projecting bay window. Usually on an upper story, it is sometimes supported by brackets.

**Palladian Window:** A window arrangement of three parts; the central and larger window is topped by a round arch.

**Parapet:** A low protective wall located at the edge of a roof.

**Pediment:** A triangular crowning element forming the gable of a roof or any similar triangular element used over windows, doors, etc.

**Pier:** A vertical structural element, square or rectangular in cross section.

**Pilaster:** A pier or pillar attached to a wall often with capital and base.

**Pitch:** A term which refers to the steepness of a roof slope.

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

**Portland Cement:** A strong, inflexible hydraulic cement used to bind mortar (not well-suited for use on a historic building).

**Preservation:** The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

**Property Type:** A grouping of individual properties based on a set of shared physical or associative characteristics.

**Quoins:** Decorative blocks of stone or wood used on the corners of buildings.

**Rafter:** A wooden member of a roof frame which slopes downward from the ridge line.

**Recessed Panel:** A decorative element that often functions as an area for signage.

**Reconnaissance Survey:** An examination of all or part of an area accomplished in sufficient detail to make generalizations about the types and distributions of historic properties that may be present.

**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.

**Remodel:** To change a building without regard to its distinctive features or style. Often involves changing the appearance of a structure by removing or covering original details and substituting new materials and forms.

**Renovate:** To repair a structure and make it usable again, without attempting to restore its historic appearance or duplicate original construction methods or material.

**Repointing (Tuck Pointing):** The act of repairing a masonry joint by raking out the deteriorated material and filling them with a surface mortar.

**Research Design:** A statement of proposed identification, documentation, investigation, or other treatment of a historic property that identifies the project's goals, methods and techniques, expected results, and the relationship of the expected results to other proposed activities or treatments.

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

**Rustication:** A term applied to masonry in which the edges of the joints are chambered or recessed.

**Sample Survey:** A survey of a representative sample of lands within a given area in order to generate or test predictions about the types and distributions of historic properties in the entire area.

**Sash:** The portion of a window that holds the glass and which moves.

**Sandblasting:** An abrasive cleaning method where high-powered jets of sand are directed against a surface, often the cause of the removal of the protective fire-skin of bricks (not appropriate for use on historic buildings).

**Scale:** A term used to define the proportions of a building in relation to its surroundings.

**Section 106:** Provision in the National Historic Preservation Act that requires federal agencies to consider the effects of proposed undertakings on properties listed or eligible for listing in the National Register of Historic Places. (16 U.S.C. § 470f, with regulations at 36 C.F.R. Part 800)

**Section 4(f):** Provision in Department of Transportation Act that prohibits federal approval or funding of transportation projects that require “use” of any historic site unless (1) there is “no feasible and prudent alternative to the project,” and (2) the project includes .all possible planning to minimize harm.. (49 U.S.C § 303)

**Setback:** A term used to define the distance from a building to a street or sidewalk.

**Shed Roof:** A pitched roof with only one slope.

**Sidelight:** A glass window pane located at the side of a main entrance way.

**Sill:** The horizontal member located at the top of a foundation supporting the structure above. Also the horizontal member at the bottom of a window or door.

**Simulated Divided Light (SDI):** Window sashes which have simulated muntins on the interior and exterior of single panes of glass. Though constructed differently, they nonetheless replicate the appearance of historic windows.

**Spall:** To spilt off from the surface as brick that is bearing undue pressure near its face or it acted upon by weathering.

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

**Storefront:** The street-level façade of a commercial building usually having display windows.

**Streetscape:** The combination of building facades, sidewalks, street furniture, etc. that define the street.

**Stretcher:** A brick laid with the long side exposed, as opposed to a header.

**String Course:** A projecting band of masonry running horizontally around the exterior of a building. Also referred to as a “belt course.”

**Structural Glass:** Used predominantly for wall surfacing, these now familiar products included glass building blocks, reinforced plate glass and pigmented structural glass. Pigmented structural glass is popularly known under such names as Carrara Glass, Sani Onyx (or Rox) and Vitrolite.

**Stucco:** Any kind of plasterwork, but usually an outside covering of Portland cement, lime and sand mixture with water.

**Surround:** An encircling border or decorative frame usually around a window or door.

**“Taking” of property:** Act of confiscating private property for governmental use either through “eminent domain” or by regulatory action that denies all reasonable and beneficial use of property.

**Terra Cotta:** A fine-grained clay product used ornamentally to create architectural details on the exterior of buildings.

**Transom:** A small operable or fixed window located above a window or door.

**True Divided Light (TDL):** Window sashes which have muntins that hold separate panes of glass. Historic windows are constructed in this manner.

**Veranda:** A covered porch or balcony on a building’s exterior.

**Weatherboard:** Wood siding, usually overlapped, placed horizontally on wood-frame buildings. Often beaded, that is finished with a projecting, rounded edge.

**Wrought-Iron:** Decorative iron that is hammered or forged into shape by hand.



## Secretary of the Interior's Standards



## The Secretary of the Interior's Standards for Rehabilitation

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility (<http://www.nps.gov/tps/standards.htm>).

- 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.

# National Park Service Preservation Briefs



**Preservation Briefs help historic building owners recognize and resolve common problems prior to work.**

The briefs are especially useful to Historic Preservation Tax Incentives Program applicants because they recommend methods and approaches for rehabilitating historic buildings that are consistent with their historic character.

Some of the web versions of the Preservation Briefs differ somewhat from the printed versions. Many illustrations are new and in color rather than black and white; Captions are simplified and some complex charts are omitted. To order hard copies of the Briefs, see:

**<http://www.nps.gov/tps/education/print-pubs.htm>.**

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

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



# National Park Service Preservation Tech Notes



## **Preservation Tech Notes**

Preservation Tech Notes provide practical information on traditional practices and innovative techniques for successfully maintaining and preserving cultural resources (<http://www.nps.gov/tps/how-to-preserve/tech-notes.htm>).

### **Doors**

1. Historic Garage and Carriage Doors: Rehabilitation Solutions. Bonnie Halda, AIA. 1989.

### **Exterior Woodwork**

1. Proper Painting and Surface Preparation. Sharon Park, AIA. 1986.
2. Paint Removal from Wood Siding. Alan O'Bright. 1986.
3. Log Crown Repair and Selective Replacement Using Epoxy and Fiberglass Reinforcing Bars. Harrison Goodall. 1989.
4. Protecting Woodwork Against Decay Using Borate Preservatives. Ron Sheetz and Charles Fisher. 1993.

### **Finishes**

1. Process-Painting Decals as a Substitute for Hand-Stencilled Ceiling Medallions. Sharon Park, FAIA. 1990.

### **Historic Glass**

1. Repair and Reproduction of Prismatic Glass Transoms. Chad Randl. 2002.
2. Repair and Rehabilitation of Historic Sidewalk Vault Lights. Cas Stachelberg and Chad Randl. 2003.

### **Historic Interior Spaces**

1. Preserving Historic Corridors in Open Office Plans. Christina Henry. 1985.
2. Preserving Historic Office Building Corridors. Thomas Keohan. 1989.
3. Preserving Historic Corridor Doors and Glazing in High-Rise Buildings. Chad Randl. 2001.

### **Masonry**

1. Substitute Materials: Replacing Deteriorated Serpentine Stone with Pre-Cast Concrete. Robert M. Powers. 1988.
2. Stabilization and Repair of a Historic Terra Cotta Cornice. Jeffrey Levine and Donna Harris. 1991.
3. Water Soak Cleaning of Limestone. Robert M. Powers. 1992.
4. Non-destructive Evaluation Techniques for Masonry Construction. Marilyn E. Kaplan, Marie Ennis and Edmund P. Meade. 1997.

### **Mechanical Systems**

1. Replicating Historic Elevator Enclosures. Marilyn Kaplan, AIA. 1989.

### **Metals**

1. Conserving Outdoor Bronze Sculpture. Dennis Montagna. 1989.
2. Restoring Metal Roof Cornices. Richard Pieper. 1990.
3. In-kind Replacement of Historic Stamped-Metal Exterior Siding. Rebecca A. Shiffer. 1991.
4. Rehabilitating a Historic Iron Bridge. Joseph P. Saldibar, III. 1997.
5. Rehabilitating a Historic Truss Bridge Using a Fiber-Reinforced Plastic Deck. Chad Randl. 2003.
6. Repair and Reproduction of Metal Canopies and Marquees with Glass Pendants. Lauren Van Damme and Charles E. Fisher. 2006.

### **Museum Collections**

1. in a Historic Building Using a Prefabricated Structure. Don Cumberland, Jr. 1985.
2. Reducing Visible and Ultraviolet Light Damage to Interior Wood Finishes. Ron Sheetz and Charles Fisher. 1990.

### **Site**

1. Restoring Vine Coverage to Historic Buildings. Karen Day. 1991.

### **Temporary Protection**

1. Temporary Protection of Historic Stairways. Charles Fisher. 1985.

2. Specifying Temporary Protection of Historic Interiors During Construction and Repair. Dale H. Frens. 1993.
3. Protecting A Historic Structure during Adjacent Construction. Chad Randl. 2001.

## **Windows**

Please note that 1–9 are available only in **The Window Handbook: Successful Strategies for Rehabilitating Windows in Historic Buildings**, which can be purchased through our partner, the Historic Preservation Education Foundation.

1. Planning Approaches to Window Preservation. Charles Fisher. 1984.
2. Installing Insulating Glass in Existing Steel Windows. Charles Fisher. 1984.
3. Exterior Storm Windows: Casement Design Wooden Storm Sash. Wayne Trissler and Charles Fisher. 1984.
4. Replacement Wooden Frames and Sash. William Feist. 1984.
5. Interior Metal Storm Windows. Laura Muckenfuss and Charles Fisher. 1984.
6. Replacement Wooden Sash and Frames With Insulating Glass and Integral Muntins. Charles Parrott. 1984.
7. Window Awnings. Laura Muckenfuss and Charles Fisher. 1984.
8. Thermal Retrofit of Historic Wooden Sash Using Interior Piggyback Storm Panels. Sharon Park, AIA. 1984.
9. Interior Storm Windows: Magnetic Seal. Charles Fisher. 1984.
10. Temporary Window Vents in Unoccupied Historic Buildings. Charles Fisher and Thomas Vitanza. 1985.
11. Installing Insulating Glass in Existing Wooden Sash Incorporating the Historic Glass. Charles Fisher. 1985.
12. Aluminum Replacements for Steel Industrial Sash. Charles E. Fisher. 1986.
13. Aluminum Replacement Windows with Sealed Insulating Glass and Trapezoidal Muntin Grids. Charles Parrott. 1985.
14. Reinforcing Deteriorated Wooden Windows. Paul Stumes, P.Eng 1986.
15. Interior Storms for Steel Casement Windows. Charles E. Fisher and Christina Henry. 1986.
16. Repairing and Upgrading Multi-Light Wooden Mill Windows. Christopher W. Closs. 1986.
17. Repair and Retrofitting Industrial Steel Windows. Robert M. Powers. 1989.
18. Aluminum Replacement Windows With True Divided Lights, Interior Piggyback Storm Panels, and Exposed Historic Wooden Frames. Charles Parrott. 1991
19. Repairing Steel Casement Windows. Chad Randl. 2002.
20. Aluminum Replacement Windows for Steel Projecting Units with True Divided Lights and Matching Profiles. Chad Randl. 2003.
21. Replacement Wood Sash Utilizing True Divided Lights and an Interior Piggyback Energy Panel. Charles E. Fisher. 2008.
22. Maintenance and Repair of Historic Aluminum Windows. Kaaren R. Staveteig. 2008.

## Internet Resources



## **AMERICAN HISTORY**

American Battlefield Protection Program  
American Memory (Library of Congress)  
History Channel  
History Net  
Railway Preservation News  
The New Georgia Encyclopedia

<http://www.cr.nps.gov/hps/abpp/>  
<http://memory.loc.gov/ammem/index.html>  
<http://www.history.com/>  
<http://www.historynet.com/>  
<http://www.rypn.org/>  
<http://www.georgiaencyclopedia.org/nge/Home.jsp>

## **ARCHEOLOGY**

Society for Georgia Archaeology  
American Cultural Resources Association  
Archeology and Ethnography Program  
(National Park Service)  
Archaeological Institute of America  
Society for American Archeology  
Society for Historical Archeology

<http://thesga.org/>  
<http://acra-crm.org>  
[www.nps.gov/history/archeology/PUBLIC/teach.htm](http://www.nps.gov/history/archeology/PUBLIC/teach.htm)  
  
[www.archaeological.org](http://www.archaeological.org)  
[www.saa.org](http://www.saa.org)  
[www.sha.org](http://www.sha.org)

## **ARCHITECTURE**

American Institute of Architects  
Historic American Buildings Survey/Historic  
American Engineering Record (HABS/HAER)  
National Register of Historic Places

<http://www.aia.org/>  
<http://www.cr.nps.gov/hdp/>  
  
<http://nrhp.focus.nps.gov/natreghome.do?searchty=natreghome>

## **CULTURAL LANDSCAPES**

Alliance for Historic Landscape Preservation  
American Society of Landscape Architects  
Save Outdoor Sculpture!  
  
Scenic America

<http://www.ahlp.org/>  
<http://www.asla.org/>  
<http://www.heritagepreservation.org/sosupdate/SrSOSUpdate.htm>  
<http://www.scenic.org/>

## **ECONOMICS**

National Trust Main Street Center

<http://www.preservationnation.org/main-street/>

## **GOVERNMENT**

Advisory Council on Historic Preservation  
Georgia Historic Preservation Division  
Heritage Preservation Services (NPS)  
Library of Congress  
National Alliance of Preservation Commissio  
National Archives

<http://www.achp.gov/>  
<http://www.georgiashpo.org/>  
<http://www.cr.nps.gov/>  
<http://www.loc.gov/index.html>  
<http://napc.uga.edu/>  
<http://www.archives.gov/index.html>



National Center for Preservation Technology  
and Training  
National Park Service

<http://ncptt.nps.gov/>

[www.nps.gov](http://www.nps.gov)

## **HERITAGE EDUCATION**

American Association for State and Local  
History

<http://www.aaslh.org/>

Center for Understanding the Built  
Environment (CUBE)

<http://www.cubekc.org/>

The Heritage Education Network

<http://capone.mtsu.edu/chankins/THEN/>

## **HERITAGE TOURISM**

Alliance of National Heritage Areas

<http://www.nationalheritageareas.us/>

National Scenic Byways (Federal Highway  
Administration)

<http://byways.org/>

National Trust Heritage Tourism Program

<http://www.preservationnation.org/travel-and-sites/#.UZ4-LrWyApk>

## **MAPS**

American Memory (Library of Congress)

<http://memory.loc.gov/ammem/index.html>

Rare Maps, Hargrett Library (University of  
Georgia)

<http://www.libs.uga.edu/hargrett/maps/index.html>

## **ORGANIZATIONS**

American Cultural Resources Association

<http://www.acra-crm.org/>

American Historical Association

<http://www.historians.org/>

Association for Preservation Technology

<http://www.apti.org/>

DOCOMOMO

<http://www.docomomo.com/>

Georgia Trust for Historic Preservation

<http://www.georgiatruster.org/>

Historic Preservation Education Foundation

<http://hpef.us/>

National Main Street Center (National Trust  
Historic Preservation)

<http://www.preservationnation.org/main-street/>

National Parks and Conservation Association

<http://www.npca.org/>

National Railway Historical Society

<http://www.nrhs.com/>

Old House Network

<http://www.oldhousenetwork.org/>

Preservation Action

<http://www.preservationaction.org/>

Preservation Directory

<http://www.preservationdirectory.com/HistoricalPreservation/Home.aspx>

Recent Past Preservation Network

<http://recentpast.org/>

## **PLANNING AND COMMUNITY DEVELOPMENT**

American Planning Association

<http://www.planning.org/>

Georgia Planning Association  
International Downtown Association  
Walkable Communities

<http://georgiaplanning.org/?section=1>  
<https://www.ida-downtown.org/eweb/>  
<http://www.walkable.org/>

### **TRADITIONAL TRADES/CRAFTS**

Historic Preservation Training Center (NPS)

<http://www.nps.gov/training/HPTC/>

### **MAGAZINES**

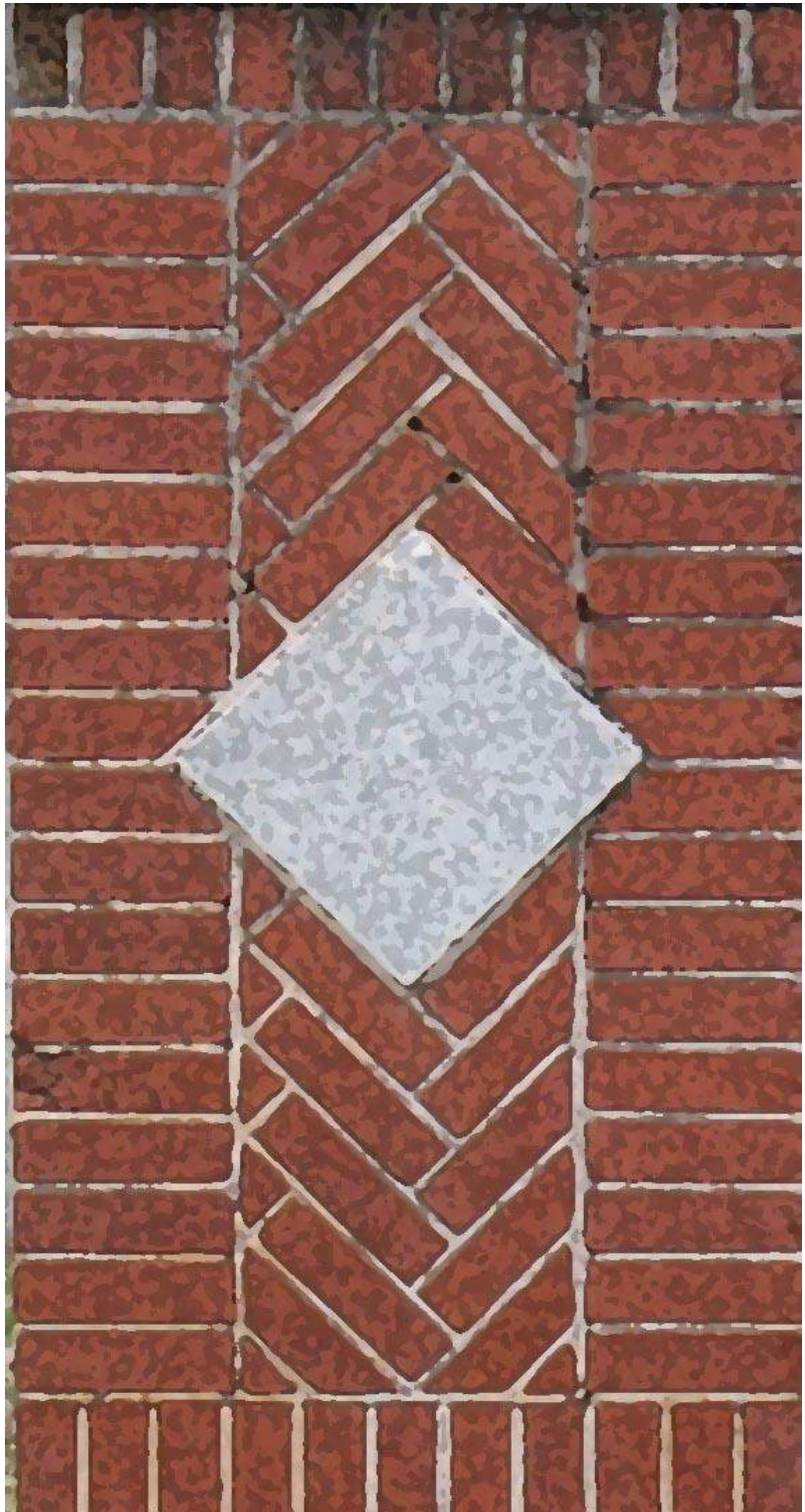
Traditional Building (Bi-monthly Magazine  
and on-line resources)

<http://www.traditional-building.com/>

Old House Journal

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

## Appendix B: Resources and References for Property Owners



# Certificate of Preservation Application Form



CITY OF CORDELE, GEORGIA  
APPLICATION FOR CERTIFICATE FOR PRESERVATION (CP)

Applicant\* \_\_\_\_\_ Owner \_\_\_\_\_  
Address \_\_\_\_\_ Address \_\_\_\_\_

Telephone \_\_\_\_\_ FAX \_\_\_\_\_ Telephone \_\_\_\_\_ FAX \_\_\_\_\_

\*Note: If applicant is not the owner, a letter signed by the owner authorizing the proposed work must be attached. Include owner's telephone number and mailing address.

Property Address \_\_\_\_\_ Zoning \_\_\_\_\_  
Legal Description \_\_\_\_\_

The *Design Guidelines* contain detailed information for the most commonly proposed changes. Copies are available at the City Manager's Office, Room 203, Cordele City Hall, 501 North 7<sup>th</sup> Street, Cordele, 229 273 3102 X 614.

TYPE OF PROJECT (check all that apply):

- |   |   |
|---|---|
| <p>Construction:</p> <p><input type="checkbox"/> New Building</p> <p><input type="checkbox"/> Addition</p> <p><input type="checkbox"/> Major Restoration, Rehabilitation, or Remodeling</p> <p><input type="checkbox"/> Minor Exterior Change</p> | <p>Site Changes:</p> <p><input type="checkbox"/> Parking, Driveways, or Walkways</p> <p><input type="checkbox"/> Fence, Wall, or Landscaping</p> <p><input type="checkbox"/> Mechanical System or Non Temporary Structures</p> <p><input type="checkbox"/> Sign</p> <p><input type="checkbox"/> Demolition or Relocation of Buildings</p> |
|---|---|

Applicant must describe the proposed project (attach additional sheets if necessary). The description should include proposed materials. Divide the description if the proposed scope of work will involve more than one type of project. (Example: 1.addition of storage; and 2. Installation of sign)

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APPLICATION CHECKLIST

An Application requires support materials to be provided to the CHPC. Check the list below for which materials may be necessary for design review of a particular project. All new buildings or new additions to existing buildings must scale ¼ inch equals one (1) foot.

NEW BUILDINGS OR NEW ADDITIONS:

- ☐ Site Plan ☐ Architectural Elevations ☐ Floor Plan ☐ Landscape Plan ☐ Description of Materials  
☐ Photographs of Site and Area

MAJOR RESTORATION, REHABILITATION OR REMODELING:

- ☐ Architectural Elevations or Sketches ☐ Description of Proposed Changes ☐ Description of Materials  
☐ Photographs of Existing Building and Area ☐ Documentation of Earlier Historic Appearance for Restoration Only

MINOR EXTERIOR CHANGES:

( ) Description of Proposed Changes ( ) Description of Materials ( ) Photographs of Existing Building and Area

SITE CHANGES – PARKING AREAS, DRIVEWAYS OR WALKWAYS:

( ) Site Plan or Sketches of Site ( ) Description of Materials ( ) Photographs of Site and Area

SITE CHANGES – FENCE, WALL OR MECHANICAL SYSTEM

( ) Site Plan or Sketches of Site ( ) Architectural Elevations or Sketches ( ) Description of Materials  
( ) Photographs of Site and Area

SITE CHANGES – SIGN:

( ) Approved Sign Application ( ) Site Plan or Sketches of Site ( ) Description of Materials and Illumination  
( ) Photographs of Site and Area

An application must be submitted no later than fourteen (14) consecutive calendar days prior to any 3<sup>rd</sup> Wednesday in the month to be considered at the regular meeting of the CHPC. A decision of the CHPC will be made within forty-five (45) days from the date of the regular meeting at which the application is considered.

An approved Application 1) becomes null and void if authorized work or construction is not commenced within six (6) months of its approval. The CP shall be applicable for a period of twenty-four (24) months from date of approval. An incomplete Application will not be forwarded to the CHPC for its consideration.

In consideration of the CHPC and the City of Cordele's review of this Application, the Applicant hereby agrees to hold the CHPC and the City of Cordele, its agents and employees harmless against any and all claims, damages, and liabilities arising from or related to this Application or any issuance of a CP hereunder.

Signature of Applicant \_\_\_\_\_ Date \_\_\_\_\_

CERTIFICATE FOR PRESERVATION

After consideration of this application and review of the attachments, the CHPC finds the proposed changes to this property to be (appropriate) (inappropriate) to maintain the aesthetic, historic, and architectural significance of the \_\_\_\_\_  
Local Historic District, Cordele, Georgia. The CHPC recommends the following modifications to the proposed project \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

CORDELE HISTORIC PRESERVATION COMMISSION Action: (APPROVED) (MODIFIED) (DENIED)

\_\_\_\_\_ Date \_\_\_\_\_ Secretary, CHPC  
Chair, CHPC

DECISION OF CHPC appealed to City Commission: ( ) Yes ( ) No Final Disposition \_\_\_\_\_

Note: Any appeal must be made to the Cordele City Commission within sixty (60) days after the action of the CHPC.

CC: Codes Department, City of Cordele



# Sample Certificate of Preservation Application Materials

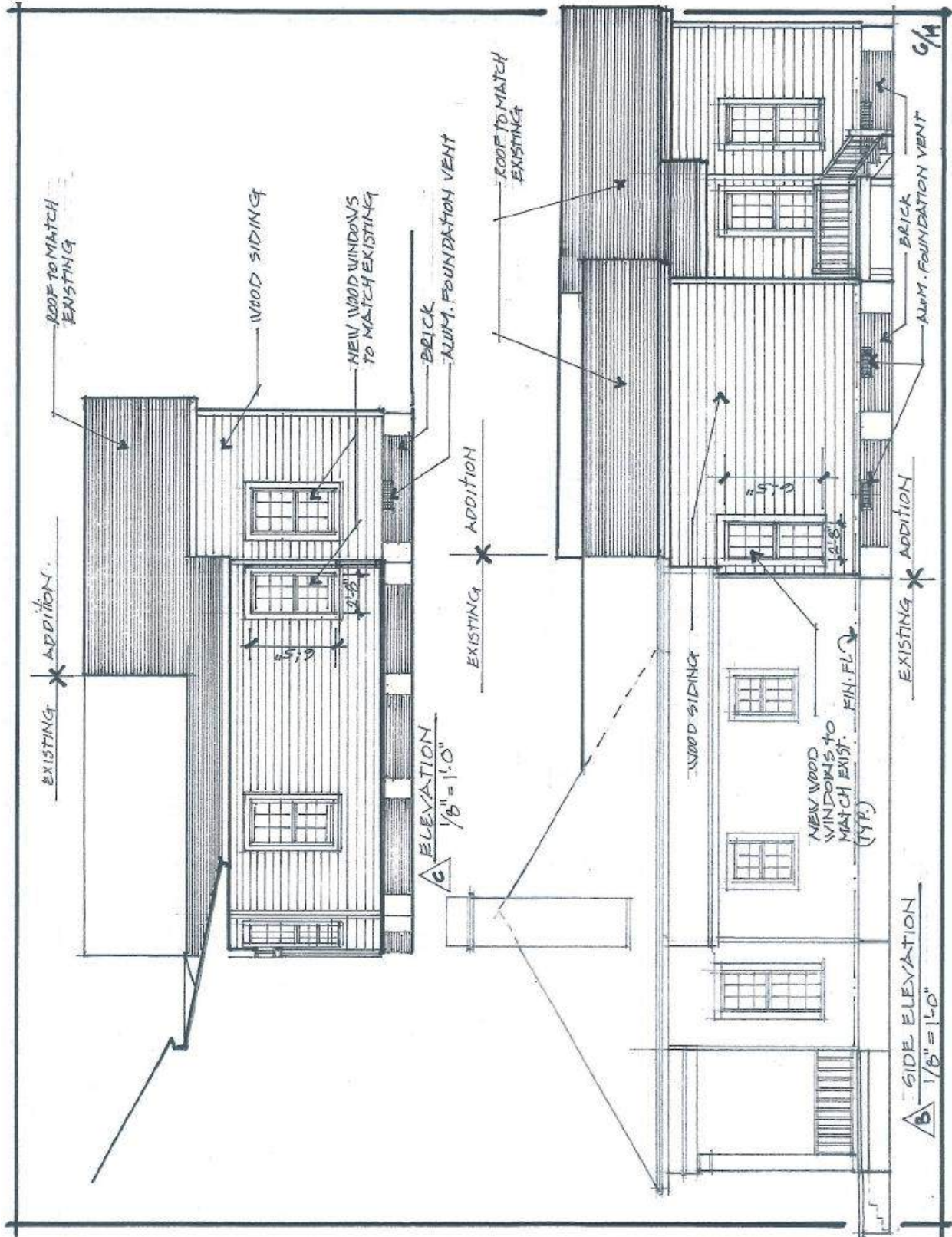








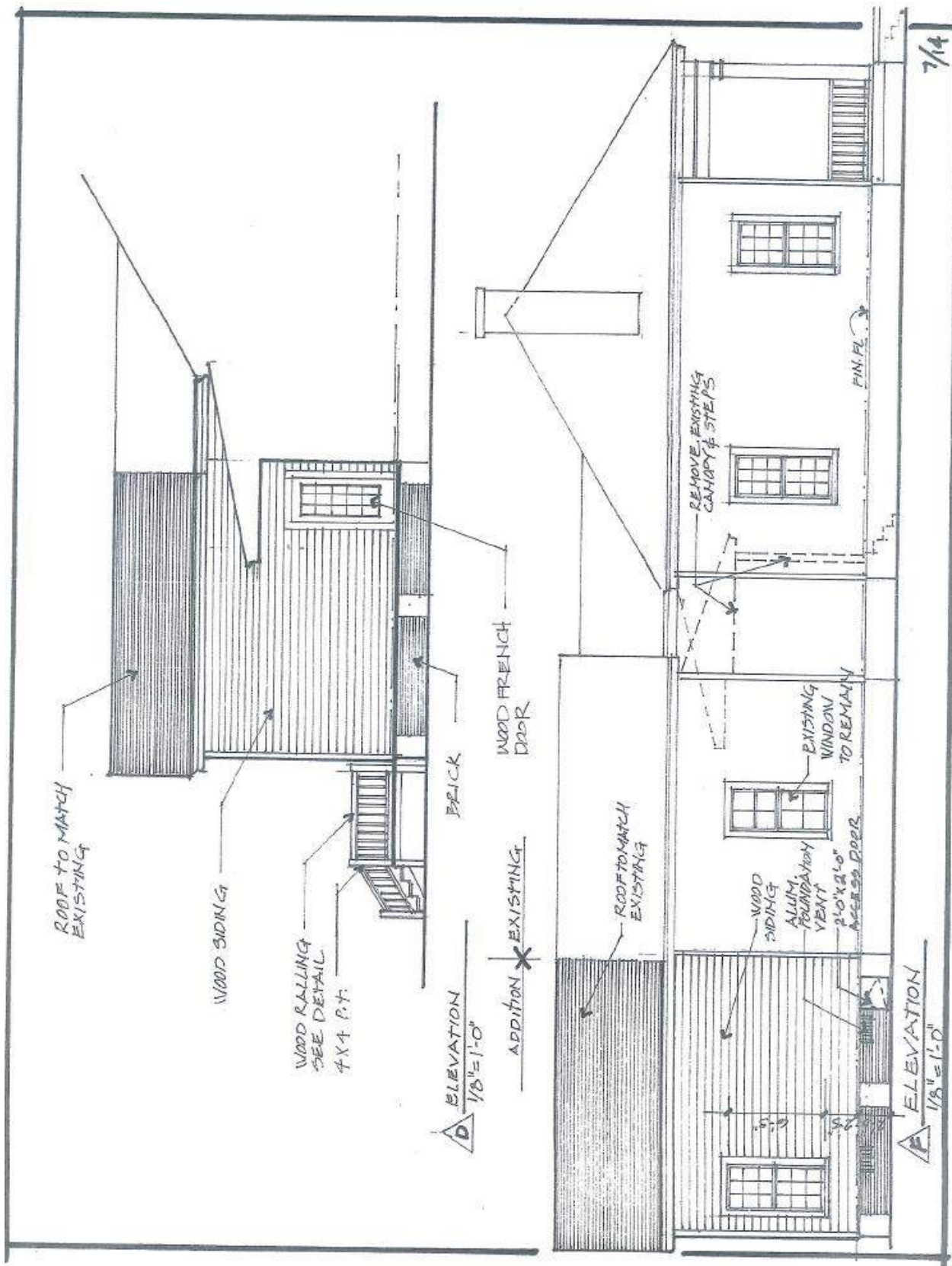


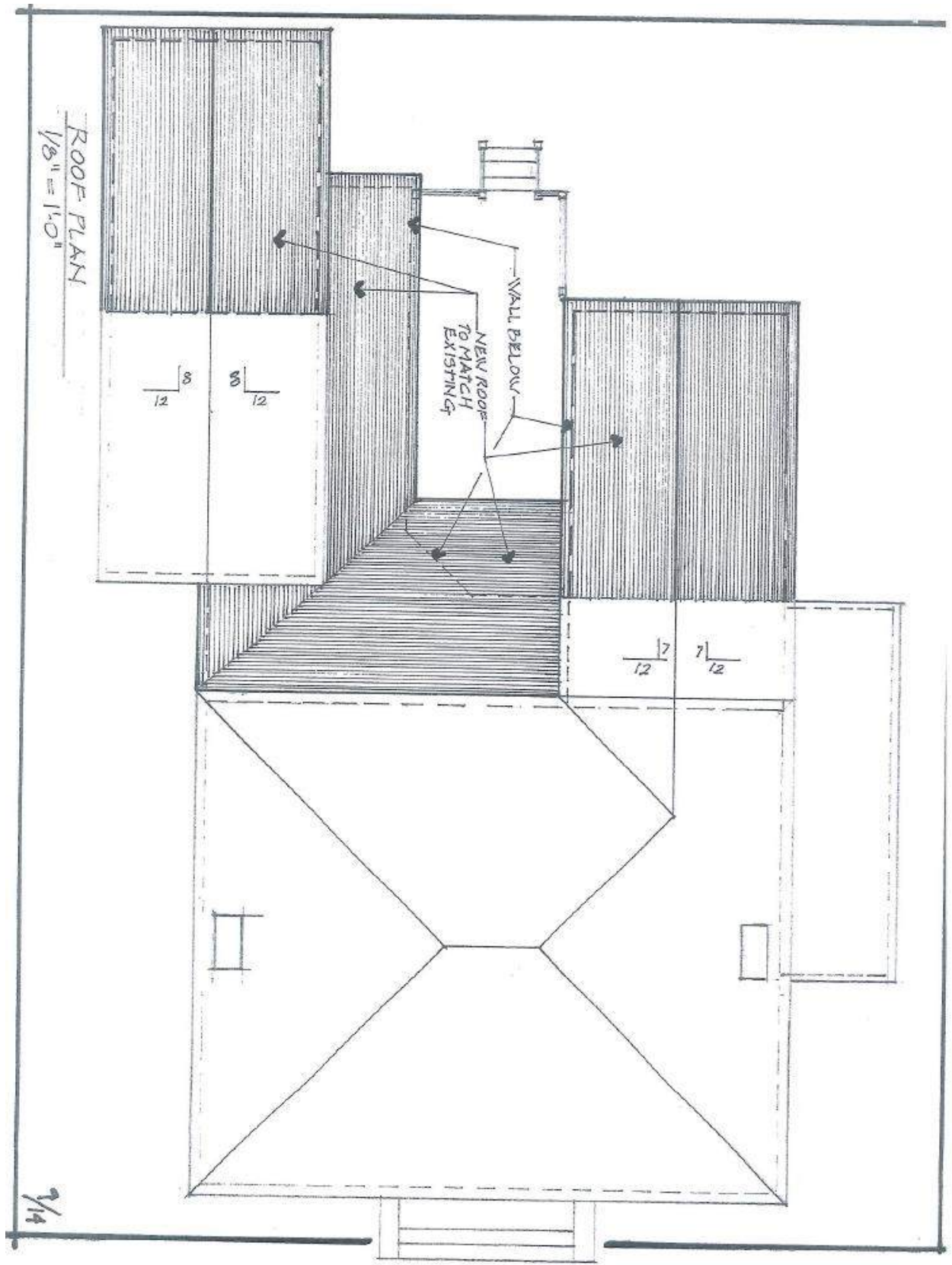






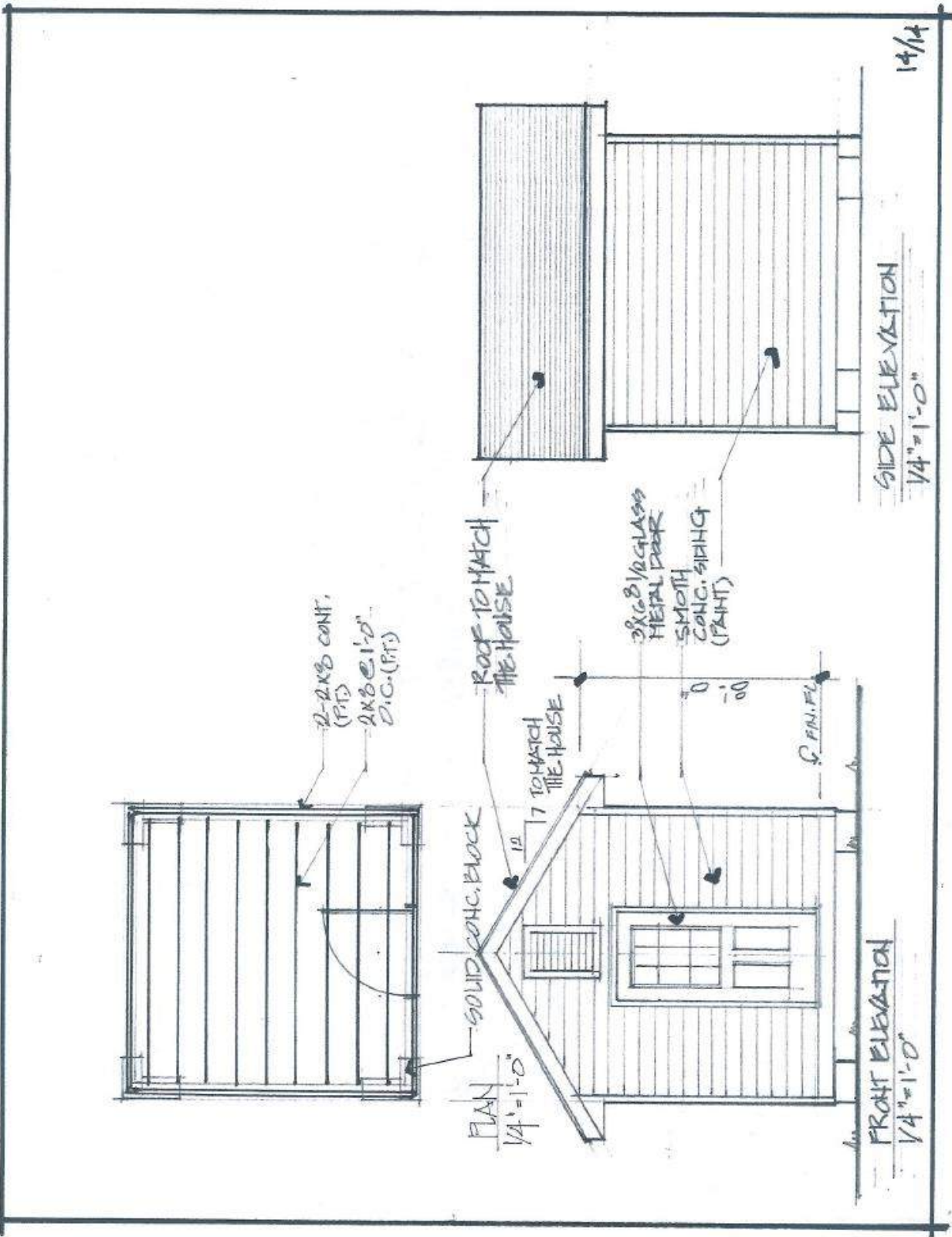
















FRONT



13/14





BACK



SIDE

12/14

## How to Hire a Contractor or Architect



# Tips for Choosing an Architect or Contractor

<http://www.preservationnation.org/resources/faq/contractors-and-architects/do-you-have-tips-for-choosing.html>

## Tips from the American Institute of Architects

When renovating your historic home or building, it is important to thoroughly research your options before making the decision to hire a contractor or doing it yourself. Do-it-yourself jobs, while they are sometimes cheaper, can take a great deal longer to complete than working with a contractor. For those who are interested in hiring an architect or contractor for a restoration project, the [American Institute of Architects](#) has compiled a list of tips, and a condensed version can be found below:

1. Build a list of possibilities: find out who designed projects in your area that you like, ask historical societies, your State Historic Preservation Officer (SHPO), home owners in historic districts, and local house museums what architects or contractors they have used in the past for restoration projects. If you are searching for a contractor and already have an architect, your architect may be able to recommend a contractor that they have worked with before.
2. Contact the local chapter of the American Institute of Architects: the AIA closely monitors preservation issues, and will have a list of member-owned firms and companies that are trained in working on historic structures.
3. Call each firm on your list: describe your project and ask if they can accomplish it, request literature on the firm's qualifications and experience. If the company is unable to handle your project ask for recommendations for other firms.
4. Interview potential firms: Interviewing gives you a chance to meet the people who will be designing your project. Look for someone you feel comfortable with as you will be working with them for a while. Some firms charge fees for interviews so ask before hand.
5. Questions to ask: How busy is the firm? Does it have the capacity to take on this project? Who will handle the job? Be sure to meet with them. Talk about your project budget and fees, ask to see a completed project, ask for references from past clients.
6. Request Architect's Qualifications Statement (B431) or Contractor's Qualifications Statement (A305) from your local AIA Chapter. These qualification statements provide you with a way to judge the qualifications of the architect or contractor you are investigating.

For a complete copy of this checklist, visit the American Institute of Architects at [www.aia.org](http://www.aia.org).

## Tips from Bob Yapp

Bob Yapp, from the historic house restoration show "About Your House with Bob Yapp," which was co-produced by the National Trust, provides home owners with a list of concerns to think about when dealing with contractors and architects:

- Always get a contract. Even if you are friends with the contractor, a written contract will insure that everyone understands what work is to be done, when it is to be completed, and what costs are involved.
- A good tight wooden storm window is more energy efficient so don't be pressured into buying a triple-track aluminum storm window to replace your wooden one. Even if the original wooden windows need to be replaced, you can sometimes keep the original wood sashes.
- It is perfectly reasonable to withhold 5-10% of the cost of a new or repaired roof until the first heavy rain.
- Always secure permits no matter how small the job is.
- Most vinyl siding will fade and warp after 10-15 years and will require repainting and repair. Consider this when a contractor tries to persuade you to cover your historic building with vinyl siding.
- You need a lien waver signed by a contractor to show that they have been paid in full.

To contact Bob Yapp, call Preservation Resources Inc. at 217-446-5395, or e-mail [yapperman@msn.com](mailto:yapperman@msn.com).

# Top 8 Pro Tips on How to Hire a Contractor

This Old House general contractor Tom Silva shares eight tips to selecting and working with a qualified contractor

1. Start with your friends and family and then check in with the National Association of the Remodeling Industry for a list of members in your area. You can also talk with a building inspector, who'll know which contractors routinely meet code requirements, says *This Old House* general contractor Tom Silva, or pay a visit to your local lumberyard, which sees contractors regularly and knows which ones buy quality materials and pay their bills on time.
2. Once you've assembled a list, Tom recommends that you make a quick call to each of your prospects and ask them the following questions:
  - Do they take on projects of your size?
  - Are they willing to provide financial references, from suppliers or banks?
  - Can they give you a list of previous clients?
  - How many other projects would they have going at the same time?
  - How long have they worked with their subcontractors?

The answers to these questions will reveal the company's availability, reliability, how much attention they'll be able to give your project and how smoothly the work will go.

3. Based on the phone interviews, pick three or four contractors to meet for estimates and further discussion. A contractor should be able to answer your questions satisfactorily and in a manner that puts you at ease. Tom says that it's crucial that you two communicate well because this person will be in your home for hours at a time. On the other hand, don't let personality fool you. Check in with your state's consumer protection agency and your local Better Business Bureau to make sure contractors don't have a history of disputes with clients or subcontractors.
4. Now that you've narrowed your list, put your research to use. Call up former clients to find how their project went and ask to see the finished product. But Tom says you shouldn't rely on results alone. Even more important, visit a current job site and see for yourself how the contractor works. Is the job site neat and safe? Are workers courteous and careful with the homeowner's property?
5. You have your short list of contractors whose track records seem clean and whose work ethic looks responsible. Now it's time to stop looking back at past work and start looking forward to your project. A conscientious contractor will want not only a complete set of blueprints but also a sense of what homeowners want out of a project and what they plan to spend. To compare bids, ask everyone to break down the cost of materials, labor, profit margins and other expenses. Generally materials account for 40 percent of the total cost; the rest covers overhead and the typical profit margin, which is 15 to 20 percent.

6. Payment schedules can also speak to a contractor's financial status and work ethic. If they want half the bid up front, they may have financial problems or be worried that you won't pay the rest after you've seen the work. For large projects, a schedule usually starts with 10 percent at contract signing, three payments of 25 percent evenly spaced over the duration of the project and a check for the final 15 percent when you feel every item on the punch list has been completed.
7. "Throw out the lowball bid," says Tom. "This contractor is probably cutting corners or, worse, desperate for work"—hardly an encouraging sign in a healthy economy. Beyond technical competence, comfort should play an equal or greater role in your decision. The single most important factor in choosing a contractor is how well you and he communicate. All things being equal, it's better to spend more and get someone you're comfortable with.
8. Draw up a contract that details every step of the project: payment schedule; proof of liability insurance and worker's compensation payments; a start date and projected completion date; specific materials and products to be used; and a requirement that the contractor obtain lien releases (which protect you if he doesn't pay his bills) from all subcontractors and suppliers. Insisting on a clear contract isn't about mistrust, Tom assures us. It's about insuring a successful renovation.

Finally, remember that as soon as a change is made or a problem uncovered, the price just increased and the project just got longer. The four most expensive words in the English language? "While you're at it...."

TOH GENERAL CONTRACTOR TOM SILVA, THIS OLD HOUSE MAGAZINE

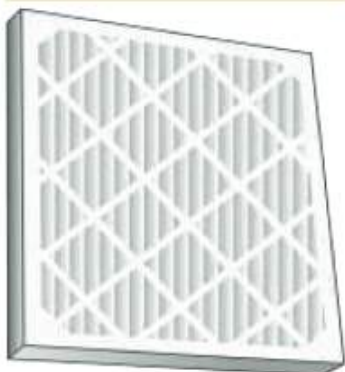


# Making Your Historic Building Energy Efficient





PLEATED PANEL AIR FILTER



THE UNIVERSITY OF GEORGIA  
COOPERATIVE EXTENSION  
JORGE H. ATILES  
R. LAWTON ZURN

# SAVING ENERGY IN YOUR OLDER HOME

3

Some older homes are not energy-efficient, causing the residents to suffer higher energy bills and lower comfort levels. However, you can take steps to improve efficiency, safety and comfort in your older home.

## ELECTRICAL SAFETY FOR OLDER HOMES

**1. Ensure that the wiring in your older home is safe by having a licensed electrical inspector or electrician inspect it.**

- To help prevent fires, consider installing arc fault circuit interrupters (AFCIs) on general-purpose circuits, especially on circuits for bedrooms. New homes are required to have AFCI's for bedroom circuits. Many older homes have a fuse box instead of a breaker panel; unfortunately, AFCI's cannot be installed on fuse boxes or on older breaker panels that are incompatible with new AFCI's. Therefore, you may have to replace the fuse box or breaker panel with a new breaker panel. However, the safety benefits are worth the expense.
- If your house (or an addition to your house) was built between 1965 and 1974, it may have aluminum wiring, which can be a fire hazard. You can have an electrician perform certain measures (short of replacing all of the wiring) that can make your house safer. For more information, read the Electrical Safety Foundation International's publication *Repairing Aluminum Wiring*. \*

**2. Take advantage of your home's current energy-saving features.**

Most older homes were designed to be comfortable without air conditioning. Some of the features that make many older homes comfortable with limited energy use include awnings and eaves that block direct sunlight, high ceilings that allow warm air to rise, windows placed strategically for cross ventilation, and mature, shady landscaping.

**3. Request an energy audit from your power company.**

Before undertaking major energy savings measures, you should assess your home to achieve the best results for the least amount of money and time.

- Many power companies offer their customers free or discounted in-home energy audits. Contact your electricity provider for more information.
- For a more comprehensive energy audit consider paying for a home energy rating system (HERS) audit. A HERS rating can also help to secure an Energy Efficiency Mortgage (EEM) that can help pay for improvements.

**4. Limit air-infiltration and weatherize your home.**

Older houses may be drafty. You can reduce drafts by sealing up unwanted infiltration points. You can use an incense stick to check areas around doors, windows, fireplaces, skylights, and under cabinets to check for drafts. If the smoke begins to travel horizontally, you have found a leak. Cold, windy days are especially good times to look for air leaks.

- Seal leaks in the ductwork; ductwork is often a major source of leakage.
- Seal holes in the attic with a rigid material (such as foam board, sheet metal, or plywood). Seal seams with caulk or expanding foam. Seal the attic access panel or stairway with an airtight, insulated cover.
- Seal gaps and cracks around windows, doors, pipes, and other entry points. Use silicone caulk or spray foam rated for those applications.
- Apply weatherstripping to windows and doors.
- Close the flue damper when you are not using the fireplace.





#### Sources:

"A Consumers' Guide to Energy Efficiency: Space Heating and Cooling," U.S. Department of Energy, <http://www.eere.energy.gov/consumerinfo/factsheets/air-cond.html>.

"Energy Savers: Tips on Saving Energy and Money at Home," U.S. Department of Energy, <http://www.eere.energy.gov/consumer/tips>

"Indoor Electrical Safety Check," Electrical Safety Foundation International, <http://www.esfi.org/esfi/indoor/safety.pdf>.

"Home Performance with Energy Star," Southface, <http://www.southface.org/web/resources&services/restech/hpes/bf-home-performance-ES.html>.

"Insulation Fact Sheet," Oak Ridge National Laboratory, <http://www.ornl.gov/sci/roofs+walls/insulation>.

"Preservation Brief 3: Conserving Energy in Historic Buildings," U.S. Department of the Interior, <http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm>.

"Repairing Aluminum Wiring," Electrical Safety Foundation International, <http://www.electrical-safety.org/esfi/lib/documents/AlumWiring516Repair.pdf>

"Right-Size Heating and Cooling Equipment," U.S. Department of Energy, [http://www.southface.org/web/resources&services/publications/technical\\_bulletins/RS-Right-size\\_HVAC%2002-1490.pdf](http://www.southface.org/web/resources&services/publications/technical_bulletins/RS-Right-size_HVAC%2002-1490.pdf).

"Verification of ENERGY STAR Qualified New Homes," U.S. Environmental Protection Agency (EPA), [http://www.energystar.gov/index.cfm?c=new\\_homes.hm\\_verification](http://www.energystar.gov/index.cfm?c=new_homes.hm_verification).

"Heat and Cool Smartly," U.S. EPA, [http://www.energystar.gov/index.cfm?c=heat\\_cool\\_pr\\_hvac](http://www.energystar.gov/index.cfm?c=heat_cool_pr_hvac).

#### Authors:

Jorge H. Atiles, PhD, Housing Specialist  
R. Lawton Zurn, J.D.,  
Housing Program Assistant

#### Reviewers:

Danny Orlando, U.S. EPA, REGION 4  
Howard Katzman, SOUTHFACE  
John Worley, THE UNIVERSITY OF GEORGIA

#### April 2006 - HACE-E-60-03

Issued in furtherance of Cooperative Extension work, Acts of May 8 and June 30, 1914, The University of Georgia Cooperative Extension and the U.S. Department of Agriculture cooperating.  
J. Scott Angle, Dean and Director

*Funding for this publication provided by the Georgia Environmental Facilities Authority.*

#### 5. Add insulation to the attic.

The attic is the most cost-effective and easiest place to add insulation. Most Georgia homes should have attic insulation with an R-Value of R-49. R-value measures how effectively insulation resists heat flow. In order to receive the maximum benefit from added insulation, it is very important to seal other attic air leaks such as fixtures for lights and fans, electrical and plumbing penetrations, knee walls, and open stud cavities. For more detailed insulation guidelines, read the Oak Ridge National Laboratory's "Insulation Fact Sheet" at <http://www.ornl.gov/sci/roofs+walls/insulation>.

The Department of Energy funds a Weatherization Program that provides assistance to qualifying low-income households. Contact the Weatherization Program Manager at the Georgia Environmental Facilities Authority for more information:

#### Division of Energy Resources

100 Peachtree Street, NW Suite 2090, Atlanta, GA 30303  
(404) 962-3000

#### 6. Maximize heating and cooling system efficiency.

- Replace or clean your air conditioner/furnace filter at least every three months or as recommended by manufacturer. Filters have MERV ratings that indicate how well they perform; a MERV rating of 8 to 11 is recommended.
- Maintain your heating and air conditioning (HVAC) system with annual check-ups from your heating and cooling contractor.
- If you have an older HVAC system, educate yourself about the available replacement options, in case of system failure. Choose a system that is Energy Star® certified. Energy Star® HVAC equipment is 15 to 30 percent more efficient than the code compliant models often recommended.
- Installing properly sized equipment. If you install an over-sized unit, it will never reach its rated efficiency, and it will not be effective in controlling humidity. Both initial costs and operating costs will be higher, and the unit will actually cool your home less effectively than a properly sized unit.
- It is crucial that you have new HVAC systems installed properly. Choose service technicians who are certified by North American Technician Excellence (NATE). To find a contractor in your area that employs NATE-certified technicians, visit [www.natex.org](http://www.natex.org).
- Check the air exchanger and all duct joints to be sure that they are sealed with duct mastic.
- Consider installing an Energy Star® programmable thermostat to schedule appropriate temperatures for different times of the day, giving you greater control over energy use. An Energy Star® programmable thermostat can save you money each year in energy costs, and can usually pay for itself in less than a year.
- If you use a window air conditioning unit, choose a properly sized Energy Star® certified unit. Visit [www.energystar.gov](http://www.energystar.gov) for more information.

#### HISTORIC HOMES

Avoid making radical or irreversible changes to a historic home. Modifications that damage your home's historic integrity are not good investments. For information about protecting your home's historic integrity while improving its energy efficiency, contact the Georgia Historic Preservation Division (GHPD) at (404) 656-2840, and ask for the Architectural Technical Services Department. You can also visit the GHPD website at <http://hpd.dnr.state.ga.us>. The National Park Service has useful information on its Technical Preservation Services page, [www.cr.nps.gov/hps/tps/briefs/presbhom.htm](http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm). The "Preservation Briefs" are especially helpful.

COLLEGE OF AGRICULTURAL AND ENVIRONMENTAL SCIENCES and the COLLEGE OF FAMILY AND CONSUMER SCIENCES cooperating.



For more household energy savings information please visit the UGA COOPERATIVE EXTENSION website at [www.fcs.uga.edu/Housing](http://www.fcs.uga.edu/Housing).



# Getting Ready for Winter

## 15 Easy Steps to Efficiency

**Start with an energy audit.** If you live in a historic house, hire a professional who's well acquainted with the idiosyncracies of older homes. The audit should be done in the late fall or winter and should include a Blower Door Test. Your auditor will mount a fan on an exterior door frame to pull air out of the house and determine how airtight the home really is.

**Insulate your attic.** Inadequate insulation results in heat loss and forces your furnace to work overtime. Make certain the attic hatch is as well insulated as the attic floor.

**Consider a zoned heating system** with separate controls for spaces.

**Bleed radiators** and clean forced-air registers to ensure proper operation.

**Have your furnace serviced** for maximum efficiency.

**Change furnace filters** monthly if possible. A clogged filter reduces air flow, making your heating system work harder and less efficiently.

**Install a programmable thermostat** to keep your house warm when you're home, but cooler when no one's there.

**Insulate ductwork** and hot water pipes traveling through cool spaces. Don't forget to install insulating foam inserts in electrical receptacles, which are notoriously drafty.

**Close fireplace dampers when not in use.** An open damper can let as much as eight percent of the heat in your house escape.

**Set ceiling fans to lowest speed.** Switch direction of rotation so that blades push warm air down from the ceiling.

**Make sure bathroom fans have functioning dampers** to prevent cold air from flooding in.

Check out the Weatherization Guide for Older and Historic Buildings at [PreservationNation.org/weatherization](http://PreservationNation.org/weatherization).

**Check every window in your house.** Older windows perform extremely well when properly maintained. Don't replace—repair! Now's the time to seal gaps with caulk, apply new glazing compound, replace broken panes, repair loose wood parts, and install weather stripping.

**Add storm windows.** Qualified storms not only improve energy efficiency and personal comfort, they're eligible for a \$1,500 tax credit. If you live in a local historic district, consult your historic preservation commission for guidelines.

**Decorate for cold-weather efficiency.** Use lined draperies, working shutters, and insulated window shades to significantly cut heat loss.

**Caulk holes** around mail chutes, cable television and utility entrances, and outdoor faucets. Use only exterior-grade caulking outside your house.





## 10 Reasons to Repair Your Old Windows



**Replacement windows are called "replacement" for a reason.** Manufacturers often offer lifetime warranties for their windows. What they don't make clear is that 30% of the time, a replacement window will be replaced within 10 years. *Rypkema, 2006*



**More heat is typically lost through your roof and un-insulated walls than through your windows.** Adding just 3 and 1/2 inches of insulation in your attic can save more energy than replacing your windows and will likely cost less. *Rypkema, 2006*



**If your wood windows are 60 years old or older, chances are that the wood they are made of is old growth, dense and durable wood that is now scarce.** Even high-quality new wood windows, except for mahogany, won't last as long as historic wood windows.



**Studies have demonstrated that a historic wood window, properly maintained, weather-stripped and with a storm window, can be just as energy efficient as a new window.** *Sedovic, 2005*



**Each year, Americans demolish 200,000 buildings. That is 124 million tons of debris, or enough waste to construct a wall 30 feet high and 30 feet thick around the entire U.S. coastline. Every window that goes into the dump is adding to this problem.** *Hedley, 2006*



**According to studies, it can take 240 years to recoup enough money in energy savings to pay back the cost of installing replacement windows.** *Calculations by Keith Heberlein available at [www.historichomeworks.com/htw/educat/orn/windowshandout/windowenergyanalysis.pdf](http://www.historichomeworks.com/htw/educat/orn/windowshandout/windowenergyanalysis.pdf)*



**Replacement windows that contain vinyl or PVC are toxic to produce and create toxic by-products.** Installing these in your house is not a 'green' approach. *Sedovic, 2005*



**Historic windows are an important part of what gives your older building its character.**



**With a little bit of practice, it can be easy—and inexpensive—to repair and maintain your windows.**



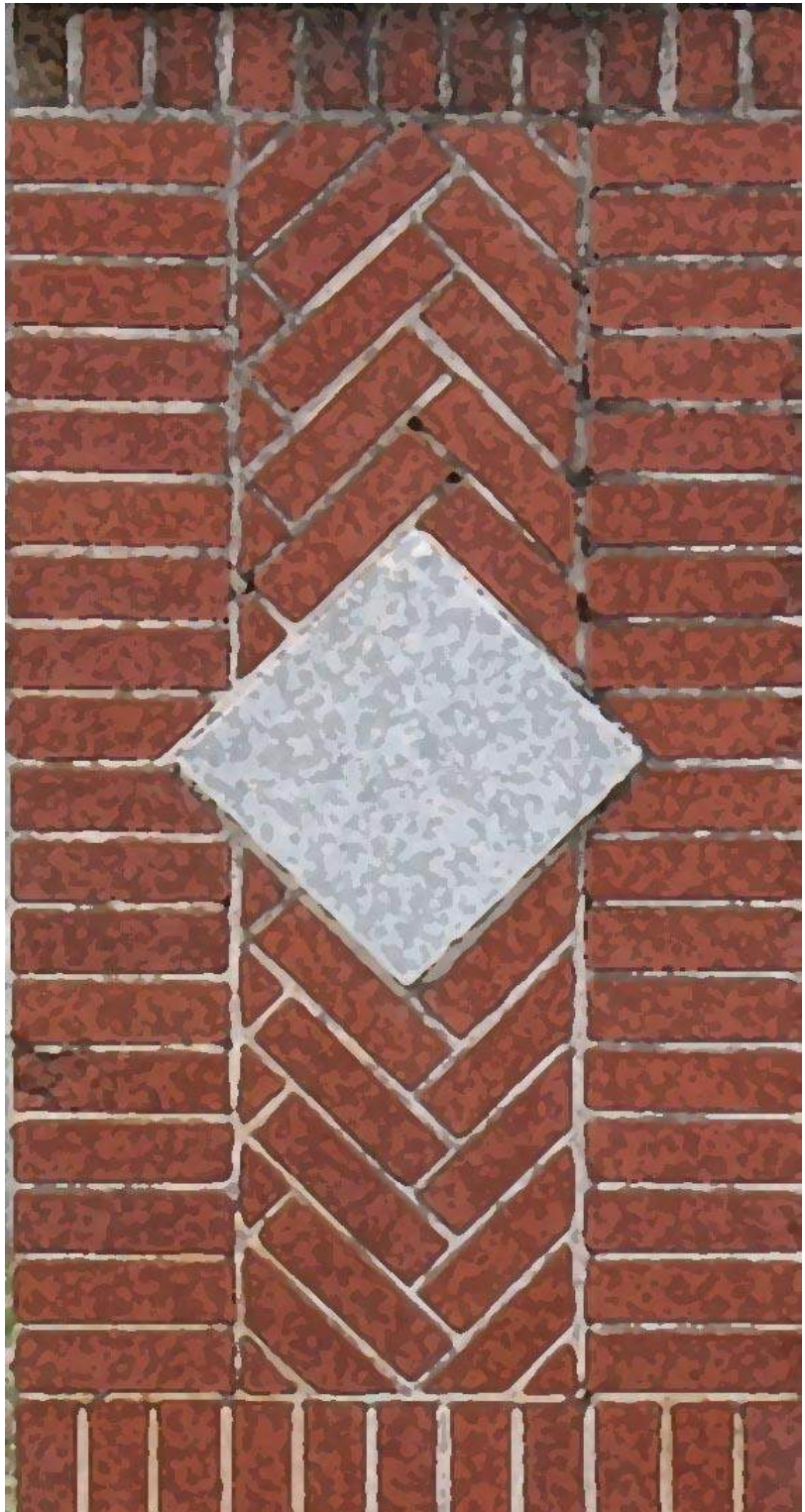
**Not a DIY-er? There are people near you who can do it for you. Hiring a skilled tradesperson to repair your windows fuels the local economy and provides jobs.** *Rypkema, 2006*

For more information...

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



## Appendix C: Resources and References for HP Commission Members



# Gillespie-Selden National Register Nomination



97000336

**NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM**

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in "Guidelines for Completing National Register Forms" (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

**1. Name of Property**

historic name Gillespie-Selden Historic District  
other names/site number N/A

**2. Location**

street & number Located in a residential area southwest of downtown Cordele immediately north of US 280/SR 30. The district is roughly bounded by CXS Railroad and 13th Avenue on the north, 11th Street on the east, 16th Avenue on the south, and 15th Street on the west.

city, town Cordele (N/A) vicinity of  
county Crisp code GA 081  
state Georgia code GA zip code 31015

(N/A) not for publication

**3. Classification**

**Ownership of Property:**

- (x) private  
( ) public-local  
( ) public-state  
( ) public-federal

**Category of Property**

- ( ) building(s)  
(x) district  
( ) site  
( ) structure  
( ) object

**Number of Resources within Property:**

	<u>Contributing</u>	<u>Noncontributing</u>
buildings	87	37
sites	1	0
structures	2	0
objects	0	0
total	90	37

Contributing resources previously listed in the National Register: 0

Name of related multiple property listing: N/A



#### 4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets the National Register criteria. ( ) See continuation sheet.

Mark R. Edwards  
Signature of certifying official

10/29/98  
Date

Mark R. Edwards  
State Historic Preservation Officer,  
Georgia Department of Natural Resources

In my opinion, the property ( ) meets ( ) does not meet the National Register criteria. ( ) See continuation sheet.

\_\_\_\_\_  
Signature of commenting or other official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency or bureau

#### 5. National Park Service Certification

I, hereby, certify that this property is:

( ) entered in the National Register \_\_\_\_\_

( ) determined eligible for the National Register \_\_\_\_\_

( ) determined not eligible for the National Register \_\_\_\_\_

( ) removed from the National Register \_\_\_\_\_

( ) other, explain: \_\_\_\_\_

( ) see continuation sheet \_\_\_\_\_

\_\_\_\_\_  
Signature, Keeper of the National Register      Date

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## **6. Function or Use**

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### **Historic Functions:**

DOMESTIC/single dwelling  
DOMESTIC/multiple dwelling  
COMMERCE/business  
EDUCATION/school  
EDUCATION/education-related  
RELIGION/religious facility  
HEALTH CARE/hospital  
TRANSPORTATION/rail-related

### **Current Functions:**

DOMESTIC/single dwelling  
DOMESTIC/multiple dwelling  
COMMERCE/business  
RELIGION/religious facility  
TRANSPORTATION/rail-related  
OTHER/day-care services

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## **7. Description**

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### **Architectural Classification:**

LATE 19TH AND 20TH CENTURY REVIVALS/Colonial Revival  
LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS/Craftsman  
OTHER/Polk Victorian  
OTHER/saddlebag  
OTHER/pyramid cottage  
OTHER/shotgun  
OTHER/double shotgun  
OTHER/central hallway  
OTHER/gable ell  
OTHER/bungalow  
OTHER/Georgian cottage  
OTHER/American Foursquare  
OTHER/Queen Anne cottage

### **Materials:**

foundation	brick, wood
walls	brick, wood, concrete block, stucco
roof	standing seam metal, asphalt shingles
other	stone

### **Description of present and historic physical appearance:**

The Gillespie-Selden Historic District is located in a small historically African-American neighborhood in southwest Cordele, the seat of Crisp County (the neighborhood remains African-American today). The Gillespie-Selden Historic District is situated within a neighborhood arranged in a grid pattern with alleys running through the center of the blocks. Several lines of the CSX Railroad run through the northern end of the district. The lots are narrow and generally run north to south with a few corner lots running east to



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west. Historically, the neighborhood was densely developed with various resources such as lodges, churches, a hospital, school, corner stores, and residences. Today, the neighborhood remains densely developed retaining most of its historic resources.

The majority of the buildings are one-story wood-framed residences featuring uniform setbacks from the streets (see photos 9 and 10). Several of the residences incorporate two lots; the residence is situated on one lot and the yard extends to the adjacent lot. The historic residences were built during the late 19th and early 20th centuries and feature minimal stylistic detailing. Larger brick residences and educational buildings are concentrated near the Gillespie-Selden Institute.

The Gillespie-Selden Institute, located at the corner of 15th Avenue and 12th Street, includes a complex of buildings consisting of the President's Home, Founder's Home (Dr. Clark's House), girls' dormitory, Gillespie Memorial Hospital, Administration Building, and Selden Cottage. The President's Home, built c.1925, is located next to the girls' dormitory and is a two-story brick building with Craftsman-style detailing (see photo 2). The Founder's Home, also known as Dr. Clark's House, is a Colonial Revival-style house built c.1941 and located on 15th Avenue near St. Paul Presbyterian Church (see photo 5). The girls' dormitory is a three-story brick building with Colonial Revival-style features built in 1929. This building was one of the first brick buildings constructed on the campus (see photo 4). The Gillespie Memorial Hospital is a one-story brick building with a center gable built in 1937 with Colonial Revival-style features (see photo 6). The Administration Building, built in 1937, is a two-story brick building featuring a center tower with Colonial Revival style detailing (see photo 1). Selden Cottage, which served as a nursing school, is a two-story brick building constructed in 1949.

The historically African-American churches, built during the early 20th century, are located at or near the intersections of major streets within the neighborhood. The churches are situated on small lots and do not have cemeteries. The churches include St. Paul Presbyterian Church built c.1900, Allen Temple African Methodist Episcopal (AME) Church built c.1912, Mt. Zion First African Baptist Church built in 1915, and Gesthsemene Missionary Baptist Church built in 1936. These churches are among the largest buildings within the district. Mt. Zion First African Baptist Church is the only church that does not feature a front tower. The front-gable wood-framed church features a small cupola, a rear cross gable, cornice returns, small fixed decorative windows, paired vertical two-over-two double-hung windows, and two main entrances with double doors (see photo 16). Gesthsemene Missionary Baptist Church is a gable-front building with two front towers. The building is constructed with ornamental



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concrete block featuring a broken ashler face. The Allen Temple AME Church is a large stuccoed cross-gable building with two front towers. The main entrances are located at the base of each tower (see photo 7). St. Paul Presbyterian Church is a brick gable-front building featuring a side tower. The building features Gothic Revival-style tracery windows, pointed arch door surround, and lancet fanlight over the front double doors (see photo 3).

Historically, the neighborhood included several corner stores; however, many have been lost. The corner store located at the intersection of U.S. Highway 280/16th Avenue and 14th Street is representative of the type of corner store remaining within the district. The one-story gable-front building features a large store-front window, off-center main entrance, and open interior space (see photo 8).

The landscaping within the district consists of a historically open field located on Block 130 Land Lot 237 at the intersection of U.S. Highway 280/16th Avenue and 13th Street, mature hardwoods lining the streets, grass yards with foundation plantings, and the houses with uniform setbacks (see photos 9 and 10). The open lot was historically used as a site for tent revivals during the summer months by traveling ministers (see Attachment 1). The open lots adjacent to and behind the Administration Building of the Gillespie-Selden Institute were historically used as recreational fields and continue to be used as recreational fields.

During the last three decades, the Gillespie-Selden neighborhood has lost some of its historic building stock. The nonhistoric development surrounding the district includes public housing, mobile homes, ranch homes, storage facilities, and stores. The smaller area of the neighborhood included within the district encompasses the most intact concentration of surviving historic resources associated with the Gillespie-Selden neighborhood. The resources include representative examples of all the major types of buildings that ever existed in the area, including houses, corner stores, and churches as well as the landmark Gillespie-Selden Institute.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

☐ nationally    ☒ statewide    ☐ locally

Applicable National Register Criteria:

☒ A    ☐ B    ☒ C    ☐ D

Criteria Considerations (Exceptions):    ☐ N/A

☒ A    ☐ B    ☐ C    ☐ D    ☐ E    ☐ F    ☐ G

Areas of Significance (enter categories from instructions):

ETHNIC HERITAGE: AFRICAN-AMERICAN  
COMMUNITY PLANNING AND DEVELOPMENT  
RELIGION  
EDUCATION  
MEDICINE  
ARCHITECTURE

Period of Significance:

c.1890-1949

Significant Dates:

c.1890 - Earliest houses built in the neighborhood.  
c.1902 - Founding of the Gillespie Normal School by Dr. and Mrs. Augustus Clark.  
c.1933 - The merge of Gillespie Normal School with the Selden Institute in Brunswick, Georgia.  
1949 - Construction on Selden Cottage.

Significant Person(s):

N/A

Cultural Affiliation:

N/A

Architect(s)/Builder(s):

Unknown.



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Significance of property, justification of criteria, criteria considerations, and areas and periods of significance noted above:

Narrative statement of significance (areas of significance)

The Gillespie-Selden Historic District is located southwest of downtown Cordele in Crisp County, Georgia. The district includes an African-American residential neighborhood, the Gillespie-Selden Institute, a few commercial buildings, and several African-American churches. The district is significant in ethnic heritage: African-American, community planning and development, religion, education, medicine, and architecture.

Gillespie-Selden Historic District is significant in the areas of Ethnic Heritage: African American and community planning and development as a good representative example of a historically urban African-American residential neighborhood in Georgia. The district encompasses historic African-American resources built following the settlement of Cordele in 1888. Even though Cordele did not have zoning ordinances dictating where whites and blacks could settle within the city, such as in Atlanta, Augusta, and some other larger cities in Georgia, the settlement of the town was influenced by the accepted "Jim Crow" segregation practices of the late 19th and early 20th centuries. According to the *African-American Historic Places and Culture: A preservation Resource Guide for Georgia*: "Starting in the 1890s, 'Jim Crow' laws provided legal sanction for the increasing segregation of blacks from whites..." Since African-Americans could not settle in established white communities, they were forced to build there own communities which included schools, churches, stores, hospitals, and other institutions.

In Cordele, as well as in many other urban cities and rural towns in Georgia, geography was a significant force in determining community planning. Even though a city-wide grid pattern of streets was established, the Gillespie-Selden Historic District area was considered undesirable land for settlement by whites since it was located at the bottom of a hill and adjacent to the railroad tracks. The area suffered from a lack of breezes and loud noises associated with the railroad. Gunboat Hill, a white residential neighborhood on the hill just south of the Gillespie-Selden Historic District (south of 17th Avenue), developed during the same period as Gillespie-Selden neighborhood. The white residents of Gunboat Hill were removed from the problems of living at the bottom of the hill. This pattern is typical of Georgia communities in the late 19th and early 20th centuries.



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A significant force in the development of the Gillespie-Selden Historic District was accessibility to housing and social and cultural institutions. According to the *African-American Historic Places and Culture* resource guide, the lack of accessibility to white institutions by the "Jim Crow" practices "led to the establishment of strong black social and cultural institutions, like lodges, fraternal organizations, and schools, and to the founding of black-owned and operated businesses, which along with churches, formed the nucleus of Georgia's growing black neighborhoods and communities." The Gillespie-Selden district, with its community landmark buildings representing schools, churches, a hospital, and stores, surrounded by housing, is an excellent example of this development pattern.

The district is significant in the areas of religion, education, and medicine for the its association with St. Paul Presbyterian Church and the church's role in establishing educational and medical institutions within the Gillespie-Selden neighborhood. To understand the overall significance of this historically African-American historic district, it is essential to understand the important role of the church in African-American communities. In *An Era of Progress and Promise 1863-1910: The Religious, Moral, and Educational Development of the American Negro Since His Emancipation*, the author explains that the most important and significant contribution to the African-American community was the construction of churches by those living within the communities. He continues to explain that one main reason why African-American churches were the main focus and were able to provide for those living within African-American communities was because "There was far more toleration for the Negro church than for any other Negro organization. In this way the church came to have a very large place in the life of the Negro people. It became and has remained the key to the higher progress of the masses."

Within the Gillespie-Selden Historic District, the outreach missionary role of Dr. Augustus S. Clark (1874-1959) and of St. Paul Presbyterian Church is significant to the development of the neighborhood. Dr. Clark completed his theological training at Lincoln University in Pennsylvania in 1897; he was sent by the Presbyterian National Board of Missions to Cordele in 1898 as a missionary to help the struggling Portis Memorial Presbyterian Church. During that same year, a loan was secured from the Board of the Church Erection Fund of the General Assembly of The Presbyterian Church for the construction of a new church building to be named St. Paul Presbyterian Church.

In 1902, Dr. Clark and his wife, Anna, realized that there were less than adequate educational institutions for African-Americans to attend in Cordele as well as in the entire southwest region of the state. Dr. Clark taught elementary-level and Sunday-school classes in the



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basement of St. Paul Presbyterian Church but found that he needed more space. Dr. Clark made an appeal to the General Assembly of the Presbyterian Church for funds to build a school in Cordele. By 1904, enough money had been donated by white members of northern Presbyterian churches, especially the Gillespie family of Pittsburgh, that three buildings of the school complex were constructed. In honor of the Gillespie family, Dr. Clark named the school the Gillespie Normal School. During its operating years, the institute included the school, a hospital, a nursing school, boarding houses/dorms, and recreational facilities, of which all but the boys' dormitory survive today. In 1933, the school merged with the Selden Institute in Brunswick and the name was changed from Gillespie Normal School to Gillespie-Selden Institute. During the 1940s, the Gillespie-Selden Institute was the only black accredited high school in Cordele. The school drew its students from not just Cordele but the entire eastern seaboard below New York. The school was closed in 1956 due to a city-wide consolidation of the school system. The Gillespie-Selden Institute exemplifies the type of private often church-related schools for African-Americans established in Georgia during a period of time when support for public schools for blacks was weak.

Along with establishing a school for African-Americans, providing health care was an important part of the Clarks' mission work. The nearest hospital available to African-Americans living in Cordele was in Atlanta. In 1925, financial assistance for a hospital was secured from Charles Helm, a white member of a northern Presbyterian church. The Charles Helm Hospital was opened on the second floor of one of the academic buildings of the institute. The hospital was staffed by white and African-American doctors and African-American women training to be nurses. In 1937, the Gillespie Hospital was constructed and named for Mr. William Gillespie, who donated the needed funds to build a larger hospital building. The Gillespie Hospital maintained 25 beds and a full staff of doctors and nurses. An accredited nursing school was organized in 1943 at the hospital and graduated 20 African-American students that same year. Gillespie Memorial Hospital represents the social and legal segregation of blacks and whites in Georgia during the late 19th and early 20th centuries and shows how African-American communities established self-supporting institutions. It is one of a very few documented historic African-American hospitals remaining in Georgia.

The district is significant in the area of architecture for its good representative examples of late 19th- and early 20th-century residential, commercial, and community landmark resources. The majority of the historic residences are one-story wood-framed buildings. The few two-story historic residences are concentrated near the Gillespie-Selden Institute. The architectural types of



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historic residences represented within the district include central hallway, gable ell, saddlebag, pyramid cottage, Georgian cottage, Queen Anne cottage, bungalow, and American Foursquare, as defined in *Georgia's Living Places: Historic Houses in Their Landscaped Settings*. The central hallway, Georgian cottage, shotgun, double shotgun, and gable ell were architectural types popular in Georgia during the mid-to late 19th century. These architectural types were constructed in both rural and urban setting and are associated with the laboring class. Many of the early settlers into the Gillespie-Selden neighborhood were laborers working for the railroad. Good examples of these architectural types within the neighborhood include the gable ell cottage located on 14th Avenue (see photo 12), the central hallway cottage on 15th Avenue (see photo 18), and the double shotgun cottage on 13th Street (see photo 19).

The saddlebag, pyramid cottage, bungalow, Queen Anne cottage, and American Foursquare architectural types were popular in mostly urban areas of Georgia during the late 19th to early 20th century. The mixture of types associated with the laboring class (saddlebag and pyramid cottage) and middle class (bungalow, Queen Anne, and American Four Square) represents the mixture of laboring- and middle-class African-Americans settling in the Gillespie-Selden neighborhood during the late 19th and early 20th century. Since the emerging African-American middle class could not locate in established white middle-class neighborhoods due to segregation, they settled in existing working-class African-American neighborhoods. Good examples of these architectural types within the neighborhood include the pyramid cottages on 12th Street (see photo 11), the bungalows on 14th Street (see photo 14), the American Foursquare house on 15th Avenue (see photo 5). Since African-Americans did not have the opportunity to settle in white neighborhoods due to segregation, the housing stock within the district represents the blend of African-American laborers and professionals.

The architectural styles of historic residences represented within the district include Colonial Revival, Folk Victorian, and Craftsman, as defined in *Georgia's Living Places: Historic Houses in Their Landscaped Settings*. Dr. Clark's House, also known as the Founder's House, is an excellent example of the Colonial Revival style (see photo 5). The character defining features of the American Foursquare-type house include a hipped roof with overhanging eaves, paired six-over-six double-hung windows, and one-story full-width front porch. Decorative shingles are located along the second story and clapboard cladding is located along the first story. The Colonial Revival style was very popular in Georgia for a long period, from the 1890s through the 1940s and beyond. The Craftsman style is well represented within the district; the style is primarily found on bungalow-type homes.



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Excellent examples are located along 15th Avenue (see photos 9 and 15). The character-defining features include a low-pitched roof, shed dormer, overhanging eaves with exposed rafter tails, and battered porch columns set on masonry piers. The Craftsman Style was the most popular early 20th-century style in Georgia. Craftsman houses were built across the state in rural, small town, and urban settings from the 1910s through the 1930s.

A few commercial resources remain within the district. The corner store intersection of U.S. Highway 280/16th Avenue and 14th Street is representative of the stores remaining within the district (see photo 8). The character-defining features of the store include its location on a corner, long narrow form, gable-front roof with exposed rafter tails, and large display window. Other extant examples include the corner store located at the intersection of U.S. Highway 280/16th Avenue at 14th Street. The character-defining features of the brick building include its location on a corner, overall square massing with hipped roof, large display windows, and front entrance with double door oriented towards the corner.

The community landmark resources include several excellent examples of churches, buildings associated with the Gillespie-Selden Institute, and an open lot historically used as the site of church revivals. There are four historic churches included within the district: St. Paul Presbyterian Church built c.1900 (see photo 3), Allen Temple AME Church built c.1912 (see photo 7), Mt. Zion First African Baptist Church built in 1915 (see photo 16), and Gesthsemene Missionary Baptist Church built in 1936. As defined in the *Historic Black Resources: A Handbook For the Identification, Documentation, and Evaluation of Historic African-American Properties in Georgia*, historic urban African-American churches have different characteristics than rural examples. Unlike rural churches, urban churches are physically larger, situated on smaller lots, and do not feature cemeteries. The above mentioned churches are among the largest buildings within the district and are situated at or near major intersections. The churches share several character-defining features, such as twin and single towers, gable-front and cross-gable forms, and large open interior spaces.

The remaining extant buildings associated with the Gillespie-Selden Institute include the girls' dormitory, built in 1929; Gillespie Memorial Hospital, built in 1937; Administration Building, built in 1937; and Selden Cottage, built in 1949. These buildings are excellent examples of community landmark buildings found within historically African-American neighborhoods. The Colonial Revival style of the Founder's House is carried to the other institute buildings. The girls' dormitory is an excellent example of the



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Colonial Revival style. The character-defining features of the brick three-story building include an overall symmetry, gable-end roof with one-bay side dependencies, wide overhanging eaves with modillions, cornice trim, quoins, six-over-six double hung windows, and decorative window surrounds on the row of first-floor windows (see photo 4). Gillespie Memorial Hospital is also an excellent example of the Colonial Revival style. The character-defining features of the one-story brick building include an overall symmetry, a hipped roof with a center pedimented front-projecting gable, decorative swags separated by a round ornament, and a main entrance framed by a fanlight, sidelights, and pilasters (see photo 6). The Administration Building is a good example of a building with Colonial Revival elements. The character-defining features on the brick two-story building include an irregularly shaped form, three-story front tower, belt courses, round windows, and keystones (see photo 1). One of the last buildings to be constructed within the Gillespie-Selden complex was Selden Cottage, the nursing school. The building is very plain and does not represent any architectural style; however, it is an excellent example of the Georgian house type.

The open lot located on Block 130 Land Lot 237 is significant as a site used by traveling minister for tent revivals during the summer months. The lot is "sandwiched" between two churches, Allen Temple AME Church and Gethsemane Missionary Baptist Church, and located one block from St. Paul Presbyterian Church. The land has remained open and is occasionally used for flea markets.

**National Register Criteria**

The Gillespie-Selden Historic District is eligible under National Register Criterion A for its association to the Gillespie-Selden Institute and the development of the African-American neighborhood. The district is also eligible under National Register Criterion C for its good representative examples of the types and styles of residential, commercial, and community landmark buildings and for the open lot used for tent revivals.

The district retains a relatively high level of integrity, especially when looked at in relation to other urban African-American National Register districts in Georgia. The district area encompasses representative examples of many of the major resource types within a concentrated area. These resource types include a goodly number of residences and churches, corner stores, a school complex with recreational fields, and a hospital. The large open space located near the intersection of U.S. Highway 280/16th Avenue is the site of past tent revivals and has retained in integrity since there has been no development of the land. The open land just west and south of the



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Gillespie-Selden Institute was historically used as recreational fields and is still used as recreational fields today.

The district includes relatively few vacant lots. Approximately four of the vacant lots are the site of corner stores; the lots are located at the intersections of 13th Street and 14th Avenue, 11th Street and the alley just north, U.S. Highway 280/16th Avenue and 14th Street, and U.S. Highway 280/16th Avenue and 12th Street. The vacant lot located at the corner of 13th Street and 15th Street is the site of an African-American lodge. The remaining few vacant lots (approximately eight) once featured residences. Unlike other urban African-American neighborhoods, this district has not suffered from the common practice of "bulldozing" lots and leaving them vacant. Even with the vacant lots, the overall historic fabric of the neighborhood has remained intact.

**Criteria Considerations (if applicable)**

The Gillespie-Selden Historic District is eligible under Criterion Consideration A for its religious properties deriving their primary significance from their historical importance.

**Period of significance (justification)**

The period of significance begins with the construction of the buildings within the neighborhood c.1890 and ends in 1949. The period of significance is extended to 1949 since that was the year that Selden Cottage, which housed a nursing school associated with the Gillespie-Selden Institute and Gillespie Hospital, was completed.

**Contributing/Noncontributing Resources (explanation, if necessary)**

The 90 contributing resources encompass 87 contributing buildings which were constructed within the period of significance and maintain integrity; 1 site which consists of an open field located in Block 130 Land Lot 137; and 2 structures which consist of the intact historic grid pattern of streets and alleys and the CSX Railroad tracks. The 37 noncontributing resources were either constructed after 1949 or have lost historic integrity due to alterations and additions. The noncontributing resources include public housing developments, mobile homes, and ranch homes.

**Developmental history/historic context (if applicable)**

The Gillespie-Selden Historic District is located southwest of downtown Cordele in Crisp County, Georgia. The plantation of Governor Joseph E. Brown was originally located on the site of Cordele in 1864.



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Sometime after the Civil War, H.C. Bagley, president of the Americus Investment Company, acquired the Brown Plantation. In 1887, the Savannah, Americus, and Montgomery Railway, financed by the Americus Investment Company, built a railroad route through the Brown Plantation. A year later, the Americus Investment Company surveyed the Brown Plantation and nearby land to develop a 200-acre settlement. Later, the settlement would be named Cordele.

During the early 1890s, Cordele experienced rapid and widespread growth due to the great success of the railroad. The area associated with the Gillespie-Selden Historic District developed during this period as a result of the railroad line passing through the most northern section of the district. The early African-Americans who settled in the neighborhood worked for the railroad and established a community to provide for their needs.

The Gillespie-Selden Institute, located on the corner of 15th Avenue and 12th Street, was founded by Dr. Augustus S. Clark and his wife, Anna Clark in 1902. The school was originally named Gillespie Normal School in recognition of the Gillespie family of Pittsburgh, Pennsylvania, whose financial gift made the school possible. The Clarks met the Gillespies during a Presbyterian conference in South Carolina. The Gillespies wanted to sponsor a Presbyterian school and decided to support the Clarks' goal of establishing an institute for African-Americans in Cordele. With the financial gift, the Clarks were able to build a school and support a boarding program. Students from the eastern section of the United States, such as New York, New Jersey, Ohio, Alabama, Georgia, and Florida, attended the school. Some of the students worked as laborers in the rail yards to attend the institute. Gillespie-Selden Institute originally consisted of two wood-framed buildings, a faculty of three teachers, and an enrollment of 28 students.

A second school for African-Americans opened along with Gillespie-Selden Institute in Cordele. The Holsey Normal and Industrial Institute was founded in Lumber City in 1890 and moved to Cordele in 1902. However, the school suffered financial difficulties and closed shortly after its move to Cordele.

In 1925, a hospital was financially secured with a gift of \$1,000. At that time, the nearest hospital for African-Americans was located 160 miles away from the Cordele area. The first nurse was Mrs. Eula Burke Johnson, a graduate of the Gillespie Normal School. The hospital was located on the second floor of one of the early wood-framed buildings and consisted of two beds and one operating room. Local doctors, white and African-American, were on the staff. The Charles Helm Hospital, named for the benefactor who donated the financial gift,



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also functioned as a nursing training school. The nurses trained in patient care at the hospital and attending classes at the Gillespie-Selden Institute. In 1937, a 25-bed hospital was constructed near the Gillespie-Selden Institute and named Gillespie Hospital for William Gillespie, who donated the funds needed to build the hospital. The hospital, in cooperation with the state nursing service and under the direction of Nurse Johnson, held weekly clinics for midwives who cared for over 50% of all maternity cases in this area of the state. In 1949, a separate nursing college, Selden Cottage, was constructed to house the nursing program.

In response to the growth of the Gillespie Normal School, the school merged with its sister school, the Selden Institute of Brunswick, Georgia, in 1933 and was renamed the Gillespie-Selden Institute. The school consisted of the Principal's home, a girls' dormitory, two rented homes to accommodate boys, a hospital, and an administration building. A vocational building contained classrooms for home economics, manual arts, and agriculture.

In 1942, the city of Cordele took over all responsibility for grades one through five and Gillespie-Selden maintained the junior and senior high programs. The institute was officially closed in 1956. Today, the institute is used to provide day-care and community outreach to those living in the nearby community.

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## 9. Major Bibliographic References

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Cordele-Crisp County Historical Society, Inc. Crisp County's History in Pictures and Stories. Atlanta: Wolf Associates, 1978.

"Gillespie-Selden Institute: The History of Gillespie-Selden Institute from 1902-1956." Southeastern News 5 August 1987, p. 5.

Bryant, Stella Gray. "Gillespie-Selden Historic District," Historic District Information Form, 8 August 1995. On file at the Historic Preservation Division of the Georgia Department of Natural Resources, Atlanta, Georgia, with supplemental information.

Hartshorn W. N., ed. An Era of Progress and Promise 1863-1910: The Religious, Moral, and Educational Development of the American Negro Since His Emancipation. Boston: The Priscilla Publishing Co., 1910.

Eaddy, Mary Ann, Donna Fuller, Carole Griffith, and Elizabeth Rosser. African-American Historic Places and Culture: A Preservation Resource Guide for Georgia. Georgia Department of Natural Resources, 1993.

Previous documentation on file (NPS): (x) N/A

- ( ) preliminary determination of individual listing (36 CFR 67) has been requested
- ( ) previously listed in the National Register
- ( ) previously determined eligible by the National Register
- ( ) designated a National Historic Landmark
- ( ) recorded by Historic American Buildings Survey #
- ( ) recorded by Historic American Engineering Record #

Primary location of additional data:

- (x) State historic preservation office
- ( ) Other State Agency
- ( ) Federal agency
- ( ) Local government
- ( ) University
- ( ) Other, Specify Repository:

Georgia Historic Resources Survey Number (if assigned):

Cp-313 through Cp-324



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## 10. Geographical Data

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Acreage of Property Approximately 42 acres

### UTM References

- A) Zone 17 Easting 236420 Northing 3540100
- B) Zone 17 Easting 236410 Northing 3539550
- C) Zone 17 Easting 235900 Northing 3539560
- D) Zone 17 Easting 235040 Northing 3540900

### Verbal Boundary Description

The boundary for the Gillespie-Selden Historic District is drawn to scale with a heavy black line on the attached tax map.

### Boundary Justification

The boundary of the Gillespie-Selden Historic District encompasses the contiguous historic resources located within the neighborhood associated with the Gillespie-Selden Institute.

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## 11. Form Prepared By

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name/title Stella Gray Bryant/Preservation Planner  
organization Middle Flint Regional Development Center  
street & number 228 West Lamar Street  
city or town Americus state Georgia zip code 31709  
telephone (912) 931-2909 date August 1995

name/title Amy Pallante/National Register Specialist  
organization Historic Preservation Division, Georgia Department of  
Natural Resources  
street & number 205 Butler Street, S.E., Suite 1462  
city or town Atlanta state Georgia zip code 30334  
telephone (404) 656-2840 date October 1998

(NPS form version 10-29-91)

# Cordele Historic Preservation Ordinance





## ORDINANCE

AN ORDINANCE TO ESTABLISH A HISTORIC PRESERVATION COMMISSION IN THE CITY OF CORDELE; TO PROVIDE FOR DESIGNATION OF HISTORIC PROPERTIES OR HISTORIC DISTRICTS; TO PROVIDE FOR ISSUANCE OF CERTIFICATES OF APPROPRIATENESS; TO PROVIDE FOR AN APPEAL PROCEDURE; TO REPEAL CONFLICTING ORDINANCES; AND FOR OTHER PURPOSES.

The City Commission of the City of Cordele hereby ordains

### SECTION I

#### PURPOSE

In support and furtherance of its findings and determination that the historical, cultural and aesthetic heritage of the City of Cordele, Georgia, is among its most valued and important assets and that the preservation of this heritage is essential to the promotion of the health, prosperity and general welfare of the people;

In order to stimulate revitalization of the business districts and historic neighborhoods and to protect and enhance local historical and aesthetic attractions to tourists and therefore promote and stimulate business;

In order to enhance the opportunities for federal or state benefits under relevant provisions of federal or state law; and

In order to provide for the designation, protection, preservation and rehabilitation of historic properties and historic districts and to participate in federal or state programs to do the same;

The City Commission of the City of Cordele, Georgia, hereby declares it to be the purpose and intent of this Ordinance to establish a uniform procedure for use in providing for the protection, enhancement, perpetuation and use of places, districts, sites, buildings, structures, objects, and landscape features having a special historical, cultural or aesthetic interest or value, in accordance with the provisions of this Ordinance.

#### SHORT TITLE

This Ordinance shall be known and may be cited as the "CORDELE HISTORIC PRESERVATION ORDINANCE."

### SECTION II

#### DEFINITIONS

A. "Building" A building is a structure created to shelter any form of human activity, such as a house, barn, church, hotel, or similar structure. Building may refer to a historically related complex such as a courthouse and jail or a house and barn.

B. "Certificate of Appropriateness" Means a document evidencing approval by the Historic Preservation Commission of an application to make a material change in the appearance of a designated historic property or of a property located within a designated historic district.

C. "Exterior Architectural Features" Means the architectural style, general design and general arrangement of the exterior of a building, structure or object, including but not limited to the kind or texture of the building material and the type and style of all windows, doors, signs and other appurtenant architectural fixtures, features, details or elements relative to the foregoing, as more fully described in the Design Guidelines for the City of Cordele, Georgia, on file in the Office of the Director of Community Development, and is incorporated as a part of this Ordinance by specific reference.

D. "Exterior Environmental Features" Means all those aspects of the landscape or the development of a site which affect the historical character of the property.

E. "Historic District" Means a geographically definable area, possessing a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united by past events or aesthetically by plain or physical development. A district may also comprise individual elements separated geographically but linked by association or history. A Historic District shall further mean an area designated by the Cordele City Commission as a Historic District pursuant to the criteria established in Section IV of this Ordinance.

F. "Historic Property" Means an individual building, structure, site, or object including the adjacent area necessary for the proper appreciation thereof designated by the Cordele City Commission as a historic property pursuant to the criteria established in Section IV of this Ordinance.

G. "Material Change in Appearance" Means a change that will affect either the exterior architectural or environmental features of a historic property or any building, structure, site, object, or landscape feature within a historic district, such as:

1. A reconstruction or alteration of the size, shape or facade of a historic property, including or relocation of any doors or windows or removal or alteration of any architectural features, details or elements;
2. Demolition or relocation of a historic structure;
3. Commencement of excavation for construction purposes;
4. A change in the location of advertising visible from the public right-of-way; or
5. The erection, alteration, restoration or removal of any building or other structure within a historic property or district, including walls, fences, steps and pavements, or other appurtenant features.

H. "Object" An object is a material thing of functional, aesthetic, cultural, historical or scientific value that may be, by nature or design, movable yet related to a specific setting or environment.

I. "Site" A site is the location of a significant event, a prehistoric or historical occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself maintains historical or archaeological value of any existing structure.

J. "Structure" A structure is a work made up interdependent and inter-related parts in a definite pattern or organization, constructed by man, it is often an engineering project large in scale.

### SECTION III

#### CREATION OF A HISTORIC PRESERVATION COMMISSION

##### A. Creation of the Commission

(1) There is hereby created a Commission whose title shall be "CORDELE HISTORIC PRESERVATION COMMISSION" (hereinafter "Commission").

(2) The Director of Community Development (DCD) for the City of Cordele is hereby designated as a source of technical/administrative/professional assistance to the Commission, and shall be responsible for the operations of the Commission in keeping with the requirements of certification for participation in the Certified Local Government Program. The DCD may designate a member or members of the DCM's staff to assist in historic preservation activities, and the DCD, augmented by DCD staff, shall devote the amount of time necessary to carry out the spirit and intent of this Ordinance.

(3) It is the intent of this Ordinance that its requirements hereunder for establishing the "CORDELE HISTORIC PRESERVATION ORDINANCE" shall in nowise be more stringent or comprehensive than the requirements for the Georgia National Register Review Board.

##### B. Commission Members: Number, Appointment, Terms and Compensation.

The Commission shall consist of seven (7) members appointed by the City Commission. All members of the Commission must be citizens of the City of Cordele or own real property in the City of Cordele. All members shall be persons who have demonstrated special interest, experience or education in history, architecture or the preservation of historic resources.

To the extent available in Cordele, Georgia, at least three (3) members shall be appointed from among professionals in the disciplines of architecture, history, architectural history, planning, archaeology or related professions. The term of each member shall be three (3) years. Members shall not receive a salary, although they may be reimbursed for expenses.

##### C. Statement of the Commission's Powers:

The Commission shall be authorized to:

(1) Prepare an inventory, if authorized by the City Commission, of properties within its respective historic preservation jurisdiction having the potential for designation as historic property;

(2) Recommend to the City Commission specific places, districts, sites, buildings, structures, or works of art to be designated by ordinance as historic properties or historic districts;

(3) Review applications for Certificates of Appropriateness, and recommend to the City Commission the granting or denial of the same in accordance with the O.C.G.A. § 44-10-28;

(4) Recommend to the City Commission that the designation of any place, district, site, building, structure, or work of art as a historic property or as a historic district be revoked or removed;

(5) Recommend to the City Commission the restoration or preservation of any historic properties acquired by the City of Cordele;

(6) Promote the acquisition by the City Commission of facade easements and conservation easements in accordance with O.C.G.A. §§ 44-10-1 through 44-10-5;

(7) Conduct educational programs on historic properties located within its historic preservation jurisdiction;

(8) Make such investigations and studies of matters relating to historic preservation as the City Commission may from time to time deem necessary or appropriate for the purposes of this Ordinance;

(9) Seek out state and federal funds for historic preservation and make recommendations to the City Commission concerning the most appropriate use of any funds acquired;

(10) Consult with historic preservation experts in the Historic Preservation Section of the Department of Natural Resources or its successor and the Georgia Trust for Historic Preservation, Inc.;

(11) Submit to the Historic Preservation Section of the Department of Natural Resources or its successor a list of historic properties or historic districts designated as such pursuant to O.C.G.A. § 44-10-26; and

(12) Develop and recommend to the City Commission designed guidelines for historic districts.

**D. Commission's Power to Adopt Rules and Standards:**

The Commission shall adopt rules and standards for the transaction of its business and for consideration of applications for designations and Certificates of Appropriateness, such as By-Laws, removal of membership provisions, and design guidelines and criteria. The Commission shall have the flexibility to adopt rules and standards without amendment to this Ordinance. The Commission shall provide for the time and place of regular meetings and a method for calling of special meetings. The Commission shall select officers as it deems appropriate from among its members. A quorum shall consist of a majority of the members.

**E. Conflict of Interest:**

The Commission shall be subject to all conflict of interest laws set forth in Georgia Statutes, and as may now or hereafter be directed by the City Commission by resolution, ordinance, or as may now or hereafter be contained in the Code of the City of Cordele.

**F. Commission's Authority to Receive Funding from Various Sources:**

Upon approval of the City Commission, the Commission shall have the authority to accept donations and shall insure that these funds do not displace appropriated City funds, if any. Such accumulated funds shall be maintained and expended as directed by the City Commission.

**G. Records of Commission Meetings:**

A public record shall be kept of the Commission's resolutions, proceedings and actions.



#### SECTION IV

##### DESIGNATION OF HISTORIC DISTRICTS AND PROPERTIES

(a) Ordinances adopted by the City Commission to designate historic properties or historic districts shall be subject to the following requirements:

1. Any ordinance designating any property as a historic property or any district as a historic district shall require that the designated property or district be shown on the Official Zoning Map of the City of Cordele and kept by the City as a public record to provide notice of such designation in addition to other notice requirements specified by this Ordinance.

2. Any Ordinance designating any property as a historic property shall describe each property to be designated, shall set forth the name or names of the owner or owners of the property, and shall require that a Certificate of Appropriateness be obtained from the Historic Preservation Commission prior to any material change in appearance of the designated property, and

3. Any Ordinance designating any district as a historic district shall include a description of the boundaries of the district, shall list each property located therein, shall set forth the name or names of the owner or owners of each property, and shall require that a Certificate of Appropriateness be obtained from the Historic Preservation Commission prior to any material change in appearance of any structure, site, or work or art located within the designated historic district.

4. The ordinances adopted in conformity with this Section shall specify the procedures for the review of decisions of the CORDELE HISTORIC PRESERVATION COMMISSION by the City Commission.

(b) No Ordinance designating any property as a historic property and no Ordinance designating any district as a historic district nor any amendments thereto may be adopted by the City Commission nor may any property be accepted or acquired as historic property by the City Commission until the following procedural steps have been taken:

1. The Commission shall make or cause to be made an investigation and shall report on the historic, cultural, architectural, or esthetic significance of each place, district, site, building, structure, or work of art proposed for designation or acquisition. This report shall be submitted to the Historic Preservation Section of the Department of Natural Resources or its successor which will be allowed 30 days to prepare written comments concerning the report:

2. The Commission and the City Commission shall hold a public hearing on the proposed Ordinance. Notice of the hearing shall be published at least three times in the Cordele Dispatch; and written notice of the hearing shall be mailed by the Commission to all owners and occupants of such properties. All the notices shall be published and mailed not less than ten and not more than 20 days prior to the date set for the public hearing; and

3. Following the public hearing, the City Commission may adopt the Ordinance as prepared, adopt the Ordinance with any amendments it deems necessary, or reject the proposal.

(c) Within 30 days immediately following the adoption of the Ordinance, the owners and occupants of each designated historic property and the owners and occupants of each structure, site, or work of art located within a designated historic district

shall be given written notification of such designation by the City Commission which notice shall apprise said owners and occupants of the necessity for obtaining a Certificate of Appropriateness prior to undertaking any material change in the appearance of the historic property designated or within the historic district designated.

## SECTION V

### A. Certificate of Appropriateness. When Required

(a) After the designation by Ordinance of a historic property or of a historic district, no material change in the appearance of the historic property or of a structure, site, or work of art within the historic district shall be made or be permitted to be made by the owner or occupant thereof unless and until application for a Certificate of Appropriateness has been submitted to and approved by the Commission. Such application shall be accompanied by such drawings, photographs, or plans as may be required by the Commission.

(b) The Department of Transportation and any contractors, including cities and counties, performing work funded by the Department of Transportation are exempt from this article. Local governments are exempt from the requirement of obtaining Certificates of Appropriateness; provided however, that local governments shall notify the Commission 45 days prior to beginning an undertaking that would otherwise require a Certificate of Appropriateness and allow the Commission an opportunity to comment.

### B. Review of Applications

(a) Prior to reviewing an application for a Certificate of Appropriateness, the Commission shall take such action as may reasonably be required to inform the owners of any property likely to be affected materially by the application and shall give the applicant and such owners an opportunity to be heard. In cases where the Commission deems it necessary, it may hold a public hearing concerning the application.

(b) The Commission shall approve the application and issue an Certificate of Appropriateness if it finds that the proposed material change in appearance would not have a substantial adverse effect on the esthetic, historical, or architectural significance and value of the historic property of the historic district. In making this determination, the Commission shall consider, in addition to any other pertinent factors, the historical and architectural value and significance; architectural style; general design, arrangement, texture, and material of the architectural features involved; and the relationship thereof to the exterior architectural style and pertinent features of other structures in the immediate neighborhood.

(c) In its review of applications for Certificates of Appropriateness, the Commission shall not consider interior arrangement or uses having no effect on exterior architectural features.

(d) The Commission shall approve or reject an application for a Certificate of Appropriateness within 45 days after the filing thereof by the owner or occupant of a historic property or of a structure, site, or work of art located within a historic district. Evidence of approval shall be by a Certificate of Appropriateness issued by the Commission. Failure of the Commission to act within the 45 day period shall constitute approval, and no further evidence of approval shall be needed.

(e) In the event the Commission rejects an application, it shall state its reasons for doing so and shall transmit a record of such action and the reasons therefor, in writing, to the applicant. The Commission may suggest alternative courses of action it thinks proper if it disapproves of the application submitted. The applicant, if he so desires, may make modifications to the plans and may resubmit the application at any time after doing so.

(f) In cases where the application covers a material change in the appearance of a structure which would require the issuance of a building permit, the rejection of an application for a Certificate of Appropriateness by the Commission shall be binding upon the building inspector or other administrative officer charged with issuing building permits; and, in such a case, no building permit shall be issued.

(g) Where such action is authorized by the Commission is reasonably necessary or appropriate for the preservation of a unique historic property, the Commission may enter into negotiations with the owner for the acquisition by gift, purchase, exchange, or otherwise of the property or any interest therein.

(h) Where, by reason of unusual circumstances, the strict application of any provision of this article would result in exceptional practical difficulty or undue hardship upon any owner of any specific property, the Commission, in passing upon applications, shall have the power to vary or modify strict adherence to the provisions or to interpret the meaning of the provision so as to relieve such difficulty or hardship; provided, however, that such variance, modification, or interpretation shall remain in harmony with the general purpose and intent of the provisions so that the architectural or historical integrity or character of the property shall be conserved and substantial justice done. In granting variations, the Commission may impose such reasonable and additional stipulations and conditions as will in its judgment best fulfill the purpose of this Ordinance.

(i) The Commission shall keep a record of all applications for Certificates of Appropriateness.

(j) Any person adversely affected by any determination made by the Commission relative to the issuance or denial of a Certificate of Appropriateness may appeal such determination to the City Commission; and the City Commission may approve, modify and approve, or reject the determination made by the Commission if the City Commission finds that the Commission abused its discretion in reaching its decision. Appeals from decisions of the City Commission made pursuant to this article may be taken to the Superior Court in the manner provided by law for appeals from a conviction for municipal ordinance violations.

#### C. Certain Changes or Uses Not Prohibited

Nothing in this article shall be construed to prevent the ordinary maintenance or repair of any exterior architectural feature in or on a historic property, which maintenance or repair does not involve a material change in design, material, or outer appearance thereof, nor to prevent any property owner from making any use of his property not prohibited by other laws, ordinances, or regulations.

#### D. Procedure to Prevent Improper Changes or Illegal Acts or Conduct

The municipal or county governing body or the Historic Preservation Commission shall be authorized to institute any appropriate action or proceeding in a court of competent

jurisdiction to prevent any material change in the appearance of a designated historic property or historic district, except those changes made in compliance with the provisions of an ordinance adopted in conformity with this article, or to prevent any illegal act or conduct with respect to such historic property or historic district. (Ga.L. 1980, p. 1723 § 11.)

#### SECTION VI

##### MAINTAINING OF HISTORIC PROPERTIES AND BUILDING AND ZONING CODE PROVISIONS

###### A. Ordinary Maintenance or Repair:

Ordinary maintenance or repair of any exterior architectural or environmental feature in or on a historic property to correct deterioration, decay or damage, or to sustain the existing form, and that does not involve a material change in design, material or outer appearance thereof, does not require a Certificate of Appropriateness.

###### B. Failure to Provide Ordinary Maintenance or Repair:

Property owners of historic properties or properties within historic districts shall not allow their buildings to deteriorate by failing to provide ordinary maintenance or repair. The Commission shall be charged with the following responsibilities regarding deterioration by neglect:

1. The Commission shall monitor the condition of historic properties and existing buildings in historic districts to determine if they are being allowed to deteriorate by neglect. Such conditions as broken windows, doors and openings which allow the elements and vermin to enter, the deterioration of a building's structural system shall constitute failure to provide ordinary maintenance or repair.

2. In the event the Commission determines a failure to provide ordinary maintenance or repair, the Commission will notify the owner of the property and set forth the steps which need to be taken to remedy the situation. The owner of such property shall have thirty (30) days in which to accomplish the recommended steps.

3. In the event that the condition is not remedied within thirty (30) days, the owner shall, upon conviction of the failure, be punished as provided in Section VII of this Ordinance and, the Commission may perform such maintenance or repair as is necessary to prevent deterioration by neglect. The owner of the property shall be liable for the costs of such maintenance and repair performed by the Commission.

###### C. Affirmation of Existing Building and Zoning Codes:

Nothing in this Ordinance shall be construed as to exempt property owners from complying with existing City of Cordele building and zoning codes, nor to prevent any property owner from making any use of his property not prohibited by other statutes, ordinances, or regulations.

#### SECTION VII

##### PENALTY PROVISIONS

Violations of any provision of this Ordinance shall, upon conviction thereof in the Cordele Municipal Court within the limits set forth in Section 7.03 of the Charter of City of Cordele (Ga.L. 1969, pp3850-3851).



## SECTION VIII

### SEVERABILITY

In the event that any section, subsection, sentence, clause or phrase of this Ordinance shall be declared or adjudged invalid or unconstitutional, such adjudication shall in no manner affect the other sections, sentences, clauses, or phrases, of this Ordinance, which shall remain in full force and effect, as if the section, subsection, sentence, clause or phrase so declared or adjudged invalid or unconstitutional were not originally a part thereof.

## SECTION IX

### REPEALER

All ordinances and parts of ordinances and provision of the Code of the City of Cordele which are in conflict with this Ordinance are hereby repealed.

## SECTION X

### EFFECTIVE DATE

This Ordinance shall become effective on January 1, 1995.

INTRODUCED AND READ at the regular meeting of the City Commission of the City of Cordele, Georgia, November 15, 1994.

PASSED, APPROVED AND ADOPTED by the City Commission of the City of Cordele, Georgia, in regular session, December 6, 1994.

APPROVED BY:

  
ZACK H. WADE, Chairman

Date: December 6, 1994

ATTEST:

  
STEVE FULFORD, City Clerk

[OFFICIAL SEAL]

## Checklist for Approving New Construction



## New Construction Approval Checklist

A decision to approve or deny the construction of a new building, structure, object, or addition to an existing building, structure, or object shall be guided by the following criteria:

### Area of Potential Effect (APE)

- ☐ How large is the area the new development will impact?
- ☐ Will the new development be an addition to the rear of a building that will not even be visible to the public? **OR** Will the new development be visible from and impact the whole streetscape?
- ☐ Where will the new development be located on the street? Is it in the middle of the block or on a corner?
- ☐ As a result, will the new development have one or two façades that will impact the character of the existing street and/or neighborhood?

### Building Orientation and Setback

Building orientation refers to the directional placement of the building on the site, while setback refers to how far back the building is from the street and side lot lines. Typically, historic areas have strong predominant orientations and setbacks.

- ☐ Is the orientation of a new building and its site placement consistent with the dominant patterns within the APE?

### Shape

A building's surfaces and edges define its overall shape. This overall shape, in concert with the shapes of individual elements (such as roof pitch, porch form, and window and door openings), is important in establishing rhythms in a streetscape. Shape can also be an important element of style.

- ☐ Is the roof pitch of the new building consistent with those of existing buildings within the APE?
- ☐ Is the shape and size of the new porch consistent with those of existing historic buildings within the APE?

- ☐ Are the principal elements and shapes used on the front façade of the new building compatible with those of existing buildings in the APE?

## Proportion

Proportion is the relationship of one dimension to another; for example, the relationship of the height to the width of a building or the height and width of windows and doors. Individual elements of a building should be proportional to each other and the building.

- ☐ Are the proportions of the new building consistent with the dominant patterns of proportion of the existing buildings in the APE?

## Scale/Height

Scale refers to the apparent relationship between two entities, such as the relationship of a building's height to human height, the relationship between different buildings' heights and sizes, or the relationship between the size of an addition and the building to which it is attached.

- ☐ Does the new building conform to the floor-to-floor heights of existing structures within the APE?

## Directional Emphasis

Most buildings are either vertical or horizontal in their directional emphasis. This is determined by the size and placement of elements and openings on a building's front façade as well as by the building's overall shape. Directional emphasis may also be influenced by surface materials and architectural detailing.

- ☐ Is the new building's directional emphasis consistent with dominant patterns within the APE?

## Massing

Massing has to do with the way in which a building's volumetric components (i.e. main body, roof, bays, overhangs, and porches) are arranged and with the relationship between solid wall surfaces and openings.

- ☐ Is the new building's massing consistent with the dominant patterns of existing buildings in the APE?



## Rhythm

Rhythm is the recurring patterns of lines, shapes, forms or colors (materials) on a building or along a streetscape. For example, the rhythm of openings on a house refers to the number and placement of windows and doors on a façade. Rhythm also occurs on the larger scale of streetscapes as created by development patterns (orientation and setback) and details of individual buildings (directional emphasis, scale, height, massing, etc.)

- ☐ Will the new building respect and not disrupt the existing rhythmic patterns in the APE?

## Architectural and Site Elements

Predominant architectural and site elements in the APE should be taken into account.

- ☐ Is the roof of the new building consistent with the pattern of roof shapes, pitches and types found within the APE?
- ☐ Will the wall surface of the new building be similar to the patterns found within the APE?

# Checklist for Approving New Materials





### Material Evaluation for Suitability and Sustainability

Based on *The Secretary of the Interior's Standards for Rehabilitation* (36 CFR 67)

#### SOI Standard #2: Avoid altering features that characterize a property

What does the designation documentation state regarding property significance?

- ☐ Landmark      ☐ Contributing to a district      ☐ Non-contributing  
☐ Architecture      ☐ Historic event

What are the distinctive features?

- ☐ Architectural details      ☐ Siding      ☐ Massing      ☐ Other \_\_\_\_\_

Is the feature to be repaired/replaced character-defining?      ☐ Yes      ☐ No

Where is the location of the feature to be repaired/replaced?

- ☐ Primary structure      ☐ Primary façade      ☐ Secondary façade  
☐ Historic addition      ☐ Non-historic addition      ☐ Accessory structure

What is the visibility of the feature?

- ☐ Close      ☐ Far      ☐ Public setting      ☐ Within the property
- 
- 

#### SOI Standard #5: Preserve distinctive features that characterize a historic property.

Is there a condition assessment that evaluates the historic fabric?

- ☐ Yes      ☐ No

Is the assessment ...      ☐ Credible      ☐ Complete      ☐ Clear

Does the assessment support preservation of the feature?

- ☐ Ability to be preserved      ☐ Ability to be repaired

Are there local trades-people who are skilled in preservation practices?

☐ Yes      ☐ No

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SOI Standard #6: Replacement features shall match in design, color, texture, visual qualities and, where possible, materials. (Substantiate with evidence.)

What are the visual qualifications of the character defining features?

☐ Design      ☐ Color      ☐ Texture      ☐ Other \_\_\_\_\_

What is the resemblance of the proposed substitution to the feature?

☐ Identical      ☐ Passable      ☐ Poor

☐ Fabrication/Installation details \_\_\_\_\_

Is the substantiating documentation credible? ☐ N/A

☐ ASTM Standards for performances      ☐ Manufacturer's test data

Is the in-situ sample offered for inspection reliable? ☐ N/A

☐ Length of time      ☐ Weather      ☐ Fabrication      ☐ Material quality

☐ Representative of field construction capabilities

What is the compatibility of the alternative material with the historic fabric? ☐ N/A

☐ Coefficient of expansion      ☐ Electrolysis

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SOI Standard #9: Do not destroy historic materials when constructing exterior alterations. Differentiate the new work from the old and protect historic integrity by requiring compatible architectural features.

Can modern design materials and methods be employed?      ☐ Yes      ☐ No

☐ Compatibility      ☐ Differentiation



With what design elements should the substitute material be compatible?

☐ Architectural details    ☐ Siding    ☐ Massing    ☐ Other \_\_\_\_\_

What is the visual effect on the resource?

☐ Overwhelming    ☐ Supportive    ☐ Compatible

Does the new work have a significant historic fabric impact?

☐ Alteration    ☐ Removal to accommodate installation

What is the reversibility of the new work?

☐ Restoration of resource to its earlier configuration

☐ Failure of untested material of design

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# Checklist for Approving Window Replacement





## Window Replacement Approval Checklist

This information should be required of the applicant before a public hearing or meeting for window replacement proposals.

### Aesthetic/Appearance

MYTH: "Replacement Windows Look Just the Same as Historic Wood Windows."

Important differences between replacement windows and historic wood windows include: muntin profiles, the overall amount of glazed opening, and a window's rough opening.

- ☐ Of what materials will the replacement window be constructed? How will these materials be similar in appearance to the original window?
- ☐ If the replacement window has a grid pattern, will the grids be snap-in (i.e., surface mounted), between the glass ("airspace grids" or grid-between-the glass [GBG]), or "true divided lights" (i.e., authentic through-the-glass muntins [TDL])?
- ☐ How closely will the grid profile in the replacement window match the muntin profile (i.e., width, contour) of the original wood window?
- ☐ Is the whole window (casing, stops, counter-weighted ropes, etc.) being replaced or just the operable sash?
- ☐ If only the sash is being replaced, will additional framing be required to hold the replacement sash?
- ☐ Will the replacement sash have an aluminum or vinyl cladding?

## Cost

MYTH: "It's More Expensive to Restore Historic Wood Windows than to Install Replacement Windows."

If a window is in workable condition, it may need only minor repairs such as spot glazing, caulking, scraping, filling holes, repainting, or replacing a pane of glass. The life cycle of a cheap replacement window may only be 10-15 years; whereas, a well-maintained historic wood window has a lifespan of 60-100 years.

- ☐ What is the condition of the existing window?
- ☐ Did the property owner get a cost estimate (at least 2) for repairing or restoring the existing window?
- ☐ What type of warranty is provided for the proposed replacement window? What parts of the window are covered under the warranty?
- ☐ Can the proposed replacement window be easily repaired when its components start to break down?
- ☐ Could weather-proofing improve the overall performance of the window and has that option been explored as a cheaper solution to replacement?
- ☐ What proof has the manufacturer provided to show that their product will outlast the existing window?

## Energy Efficiency

MYTH: "Replacement Windows are More Energy Efficient than Old Wood Windows."

A well-maintained or fully restored, tight-fitting, properly functioning, weatherstripped wood window coupled with a high-quality storm window will have virtually the same insulating properties as a double-glazed replacement window.

- ☐ What is the general condition of the existing window and storm window (if applicable)?
- ☐ Has there been any weatherization of the existing window?
- ☐ Has there been a quote for a full restoration of the existing window?
- ☐ Has the applicant considered installing storm windows as an alternative to window replacement?



- ☐ Have other areas of the house/building been insulated or weatherized?

## Sustainability

MYTH: "Replacement Windows are the 'Greener' Option."

The "greenness" of a product includes energy savings, embodied energy, landfill waste, the carbon footprint or replacement window manufacturing and transportation, etc. Historic wood windows are remarkably resilient, because most were milled with old-growth (pest and rot resistant) lumber and constructed with mortise and tenon joinery to fit tightly into the openings of a building. Conversely, mass-produced wood replacement windows are typically constructed of new-growth lumber, often with glued finger joints which are highly susceptible to rot and insects.

- ☐ Has the applicant considered the sustainability and environmental impacts of the proposed replacement window?
- ☐ What are the warranty details of the replacement window?
- ☐ What proof has the manufacturer provided to show that the replacement window will last longer than the existing wood window, especially if it is properly repaired or restored?

## Mothballing Checklist



<b>MOTHBALLING CHECKLIST</b>			
In reviewing mothballing plans, the following checklist may help to insure that work items are not inadvertently omitted.			
	YES	NO	Date of Action or Comment
<b>Moisture</b>			
Is the roof watertight?			
Do the gutters retain their proper pitch and are they clean?			
Are downspout joints intact?			
Are drains unobstructed?			
Are windows and doors and their frames in good condition?			
Are masonry walls in good condition to seal out moisture?			
Is wood siding in good condition?			
Is the site properly graded for water run-off?			
Is vegetation cleared from around the building foundation to avoid trapping moisture?			
<b>Pests</b>			
Have nests/pests been removed from the building's interior and eaves?			
Are adequate screens in place to guard against pests?			
Has the building been inspected and treated for termites, carpenter ants, rodents, etc.?			
If toxic droppings from bats and pigeons are present, has a special company been brought in for its disposal?			
<b>Housekeeping</b>			
Have the following been removed from the interior: trash, hazardous materials such as flammable liquids, poisons, and paints and canned goods that could freeze and burst?			
Is the interior broom-clean?			
Have furnishings been removed to a safe location?			
If furnishings are remaining in the building, are they properly protected from dust, pests, ultraviolet light, and other potentially harmful problems?			

Have significant architectural elements that have become detached from the building been labeled and stored in a safe place?			
Is there a building file?			
<b>Security</b>			
Have fire and police departments been notified tht the building will be mothballed?			
Are smoke and fire detectors in working order?			
Are the exterior doors and windows securely fastened?			
Are plans in place to monitor the building on a regular basis?			
Are the keys to the building in a secure but accessible location?			
Are the grounds being kept from becoming overgrown?			
<b>Utilities</b>			
Have utility comopanies disconnected/shut off or fully inspected water, gas, and electric lines?			
If the building will not remain heated, have wter pipes been drained and glycol added?			
If the electricity is to be left on, is the wiring in safe condition?			
<b>Ventilation</b>			
Have steps been taken to ensure proper ventilation of the building?			
Have interior doros been left open for ventilation purposes?			
Has the secured building been checked within the last 3 months for interior dampness or excessive humidity?			



<b>MOTHBALLING MAINTENANCE CHART</b>			
In reviewing mothballing plans, the following checklist may help to insure that work items are not inadvertently omitted.			
	YES	NO	Date of Action or Comment
<b>1 - 3 MONTHS/PERIODIC</b>			
Regular drive-by surveillance			
Check attic during storms, if possible			
Monthly walk-arounds			
Check entrances			
Check window panes for breakage			
Mowing, as required			
Check for graffiti or vandalism			
Enter every 3 months to air out			
Check for musty air			
Check for moisture damage			
Check battery packs and monitoring equipment			
Check light bulbs			
Check for evidence of pest intrusion			
<b>EVERY 6 MONTHS/SPRING AND FALL</b>			
Site clean-up; pruning and trimmings			
Gutter and downspout check			
Check crawlspace for pests			
Clean out storm drains			
<b>EVERY 12 MONTHS</b>			
Maintenance contract inspections for equipment/utilities			
Check roof for loose or missing shingles			
Termite and pest inspection/treatment			
Exterior materials spot repair and touch-up painting			
Remove bird droppings or other stains from the exterior			
Check and update building file			

## Public Hearings and City Commission Adoption



## **City of Cordele Commercial Center Historic District Recommendation to City Commission**

### **Cordele Historic Preservation Commission**

The City of Cordele Historic Preservation Commission, per the Cordele Historic Preservation Ordinance, Section III, recommends that a historic district be designated within the city limits. The historic district is referred to as the Gillespie-Selden Historic District and meets the historical, cultural, architectural, and aesthetic criteria as required under Section IV.

#### **Physical Description**

The Gillespie-Selden Historic District is located in southwest Cordele and is roughly bounded by US 280/GA 30 (16<sup>th</sup> Avenue) to the south, 13<sup>th</sup> Avenue and the CSX Railroad to the north, 11<sup>th</sup> Street to the east, and 15<sup>th</sup> Street to the west.

#### **Historical Significance**

The Gillespie-Selden Historic District is located in southwest Cordele and is roughly bounded by US 280/GA 30 (16<sup>th</sup> Avenue) to the south, 13<sup>th</sup> Avenue and the CSX Railroad to the north, 11<sup>th</sup> Street to the east, and 15<sup>th</sup> Street to the west. The Gillespie-Selden neighborhood was founded in the early 1890's by African-Americans working for the railroad. The neighborhood centers around the Gillespie-Selden Institute campus on West 15<sup>th</sup> Avenue.

The Gillespie Normal School was founded in 1902 by Dr. Augustus S. Clark and his wife to provide educational facilities for African-American boys and girls. In 1933, the school merged with the Selden Institute in Brunswick. The name was then changed to the Gillespie-Selden Institute (GSI) and offered classes for students from elementary through high school.

Along with providing for the educational needs of the community, Dr. Clark also began a hospital to tend to the health care needs of the people. At first, the hospital occupied the second floor of one of the academic buildings on the campus, but in 1937, a separate building was constructed and named for Mr. William Gillespie, who donated the funds for the building.

During its years of operation, the GSI campus included a school, a hospital, a nursing school, recreational facilities and boarding houses/dormitories for students.

#### **Architectural Significance**

The Gillespie-Selden Historic District is situated within a neighborhood arranged in a grid pattern with alleys running east to west through the center of the blocks. Several lines of the CSX Railroad run through the northern end of the district. The lots are narrow and generally run north to south with a few corner lots running east to west.

Historically, the neighborhood was densely developed with various resources such as lodges, churches, a hospital, school, corner stores and residences. Today, the neighborhood remains densely developed retaining most of its historic resources. The majority of the buildings are one-story wood-framed residences featuring uniform setbacks from the streets. Several of the residences incorporate two lots; the residence is situated on one lot and the yard extends to the adjacent lot. The historic residences were built during the late 19th and early 20th centuries and feature minimal stylistic detailing. Larger brick residences and educational buildings are concentrated at the intersection of 12th Avenue and 15th Street near the Gillespie-Selden Institute. The churches in the neighborhood, built during the early 20th century, are located at or near the intersections of major streets. The churches are situated on small lots and do not have cemeteries.

Historically, the neighborhood included several corner stores; however, many have been lost. The corner store located at the intersection of U.S. Highway 280 (16th Avenue) and 14th Street is representative of the type of corner store remaining within the district. The one-story gable-front building features a large store-front window; off-center main entrance; and open interior space. Modern commercial development has occurred along the north-south thoroughfares.

During the last four decades, the Gillespie-Selden neighborhood has lost some of its historic building stock. The non-historic development surrounding the district includes public housing, manufactured housing units, storage facilities, and stores.

Noted Areas of Significance for the Gillespie-Selden Neighborhood include: African-American heritage, community planning and development, religion, education, medicine, and architecture.

The designated period of Significance is circa 1890 – 1949. This includes the earliest houses built in the neighborhood (circa 1890) through construction of the last building on the Gillespie-Selden Institute Campus, Selden Cottage (1949).

## **Conclusion**

The proposed historic district represents a major period in the development of Cordele. The preservation of this district is important to the City of Cordele's future. Economic development and community growth is necessary for the city; however, the loss of significant features can negatively impact the city's sense of place. Designating the Gillespie-Selden Historic District will allow the city to manage growth in a way that enhances, preserves, and promotes the City of Cordele.





### Gillespie-Selden Historic District Proposed Boundaries

## HISTORIC DISTRICT ORDINANCE

AN ORDINANCE TO DESIGNATE THE GILLESPIE-SELDEN HISTORIC DISTRICT WITHIN THE CITY OF CORDELE, GEORGIA; TO PRESCRIBE THE BOUNDARIES OF SUCH HISTORIC DISTRICT; TO LIST EACH PROPERTY IN THE HISTORIC DISTRICT; TO REQUIRE A CERTIFICATE OF APPROPRIATENESS FROM THE CITY OF CORDELE HISTORIC PRESERVATION COMMISSION PRIOR TO ANY MATERIAL CHANGE IN APPEARANCE OF PROPERTY WITHIN THE HISTORIC DISTRICT; TO REQUIRE THAT THE HISTORIC DISTRICT BE SHOWN ON THE OFFICIAL ZONING MAP OF THE CITY OF CORDELE, AND FOR OTHER PURPOSES.

The Chairman and Commission have established the Cordele Historic Preservation Commission in and for the City of Cordele, Georgia by its Ordinance of December, 1994;

Pursuant to its purposes under said Ordinance establishing the Historic Preservation Commission, the Historic Preservation Commission has recommended to the Chairman and Commission the establishment of The Gillespie-Selden Historic District in the City of Cordele;

The Historic Preservation Commission's recommendation to the Chairman and Commission for a historic district comes after the Historic Preservation Commission's conducting a survey of local historic resources and a study of historic characteristics of the area recommended for designation;

The Historic Preservation Commission has prepared a report setting forth the physical description of the proposed historic district; a statement of the historical, cultural, architectural and/or aesthetic significance of this area; a map showing the district boundaries and classification of individual properties therein; a statement justifying the district;

The Chairman and Commission upon consideration of the recommendation and report of the Historic Preservation Commission find that the proposed historic district is a geographically definable area containing buildings, structures, sites, objects, landscape features and works of art or a combination thereof which have special historic and aesthetic value or interest in representing one or more periods, styles or types of architecture typical of one or more eras in the history of the City of Cordele, the County of Crisp, the State of Georgia or the region in which the City of Cordele is located and cause such area, by reason of such factors, to constitute a visibly perceptible section of the municipality of the City of Cordele;

The City Commission of Cordele, Georgia and by the authority of the same it is hereby ordained as follows:

## **SECTION ONE**

### **Purpose**

In support and furtherance of its findings and determination that the historical, cultural and aesthetic heritage of the City of Cordele, Georgia is among its most valued and important assets and that the preservation of this heritage is essential to the promotion of the health, prosperity and general welfare of the people; and

In order to stimulate revitalization of the business districts and historic neighborhoods and to protect and enhance local historical and aesthetic attractions to tourists and thereby promote and stimulate business; and

In accordance with the December, 1994, Ordinance to establish a Historic Preservation Commission in the City of Cordele, Georgia; to provide for designation of historic properties and historic districts; to provide for issuance of certificates of appropriateness; to provide for an appeals procedure; to repeal conflicting ordinances; and for other purposes;

The Cordele City Commission, Cordele, Georgia hereby declares it to be the purpose and intent of this ordinance to designate a historic district in a geographically definable area containing buildings, structures, sites, objects, landscape features and works of art or a combination thereof which have special historic and aesthetic value or interest in representing one or more periods, styles or types of architecture typical of one or more eras in the history of the City of Cordele, the County of Crisp, the State of Georgia.

## **SECTION TWO**

### **Designation of Historic District and Boundary Description**

There is hereby created and designated in and for the City of Cordele, the Historic District with boundaries as follows:

All tracts and parcels of land lying and being within the City of Cordele, Georgia, shown on the attached map Exhibit A, and bounded as follows:

The Gillespie-Selden Historic District is located in southwest Cordele and is roughly bounded by US 280/GA 30 (16<sup>th</sup> Avenue) to the south, 13<sup>th</sup> Avenue and the CSX Railroad to the north, 11<sup>th</sup> Street to the east, and 15<sup>th</sup> Street to the west.

## **SECTION THREE**

### **List of Property in the Cordele Commercial Center Historic District and Ownership Thereof**

The attached list (Exhibit B) of properties are located within the Historic District as created in Section One hereof and the owner thereof is set forth beside the name of each property.

## **SECTION FIVE**

### **Historic District Boundaries on the Official Zoning Map**

Upon designation, the Historic District shall be shown on the Official Zoning Map of the City of Cordele, Georgia and kept as a public record to provide notice of such designation.

## **SECTION SIX**

### **Certificate of Appropriateness**

Upon the effective date of this Ordinance no material change in the appearance of any structure, site, object or work of art within the designated Historic District shall be made or be permitted to be made by the owner or occupant thereof, unless or until the application for a Certificate of Appropriateness has been submitted to and approved by the City of Cordele Historic Preservation Commission.

## **SECTION SEVEN**

This Ordinance shall become effective upon a first reading, publication, and second reading, which shall be certified by the Clerk of the City of Cordele, Georgia.

So ordained this day of \_\_\_\_\_, 20\_\_.

Date of Implementation: \_\_\_\_\_ day of \_\_\_\_\_, 20\_\_.

APPROVED:

CORDELE CITY COMMISSION

BY: \_\_\_\_\_  
Chairman

ATTEST:

\_\_\_\_\_  
City Clerk



