City of Rome
Residential District Design Guidelines

The Claremont House
RESIDENTIAL DESIGN GUIDELINES
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ROME HISTORIC PRESERVATION
RESIDENTIAL DESIGN GUIDELINES

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Rome Design Guidelines

Introduction

Historic Preservation and Architectural Review guidelines are an important component of any community’s historic preservation program. These guidelines were developed to assist in the decisions regarding changes within historic areas. They are intended to encourage orderly, creative, and compatible development within historic areas. These Guidelines will illustrate a sensitive and thoughtful approach to historic preservation and cultural resource management in Rome.

The objectives of these Design Guidelines are many: By preserving the historic integrity of the historic districts, public and private investment will be protected; The Guidelines will help to maintain the “sense of place” that distinguishes Rome and its environment; Sensitive, compatible and appropriate renovations and new development will be encouraged to contribute to an existing well-established architectural heritage.

Historic Preservation in Rome

Rome’s first Historic Preservation Zoning Ordinance was adopted in 1976. Designation of neighborhoods to the National Register of Historic Places began in the 1970’s and continues today. Rome currently has nine districts designated on the National Register of Historic Places and three districts designated as local historic districts. A seven-member Historic Preservation Commission reviews exterior changes to buildings in the three local districts: Between the Rivers; Oakdene and Avenue A. The City of Rome became a Certified Local Government (CLG) in 1997 and is now eligible for increased funding for historic preservation. Rome’s first CLG grant was awarded in Spring, 1998 to conduct a complete historic resources survey for the City.

Rome Historic Preservation Commission

This seven member Committee is made up of residents of Rome who are dedicated to the fields of architecture, historic preservation, building construction, history, architectural history, landscape architecture, planning, and/or archeology. As volunteers appointed by the City Commission, members hold office for a term of three years. The Commission meets monthly on the third Wednesday of the month at 12:30 in City Hall. Meetings are always open to the public, who are encouraged to attend and share in discussions. Work sessions or special meetings are called as necessary.
Tax Incentive Programs

**Federal:**

Rehabilitation Investment Tax Credit (RITC):
A 20% tax credit for the substantial rehabilitation of certified historic buildings for commercial, industrial, and rental residential purposes is available under current law. A 10% tax credit for some older structures, which do not qualify for certification, is also available. RITCs are available to owners and certain long-term renters of income-producing properties.

Charitable Contribution Deduction:
The charitable contribution deduction is taken in the form of a conservation easement and enables the owner of a "certified historic structure" to receive a one-time tax deduction. A conservation easement usually involves the preservation of a building's façade by restricting the right to alter its appearance.

**State:**

Rehabilitated Historic Property Tax Assessment Freeze:
This incentive program provides an eight year freeze on property tax assessments, followed by an assessment increase of 50% of the difference between the recorded first year value on historic properties which have undergone substantial rehabilitation. The property must be listed or eligible for listing on the Georgia Register of Historic Places or the National Register of Historic Places either individually or as a contributing building within a historic district.

**Local: Downtown Façade Grant Program**
The Rome Downtown Development Authority initiated a program which offers funding to citizens interested in improving downtown building facades. The goals of the $35,000 façade grant program are to improve building exteriors and to promote historic downtown Rome. All work proposed within the locally designated "Between the Rivers" historic district must be approved by the Rome Historic Zoning Preservation Commission. Eligible activities include structural and aesthetic improvements to facades including windows, doors, historic architectural features, awnings and others. Projects approved by the Historic Zoning Preservation Commission and Downtown Development Authority will be reimbursed for one-third (up to $1,000) of the total project cost.
Economic Benefits of Historic Preservation

In addition to the tax incentives available for historic preservation activities, recent studies have shown that there are measurable benefits in real estate, construction, and commercial activity due to historic preservation. A study conducted by the University of Georgia for the State Historic Preservation Office used Rome, Tifton and Athens, Georgia to demonstrate that *historic preservation is good business*. Comparisons were made between areas within National Register districts, local historic districts, and non-designated districts. The study concluded that historic preservation has quantifiable economic and fiscal impacts on local communities and that historic preservation contributes financially as well as aesthetically to the community. In the study, property values in National Register Districts increased in value 10% more than non-designated areas; locally designated properties increased in value almost 80% more than those only nationally designated.
Rome’s Residential Building Types

Many styles and types of architecture are found in Rome. The following examples may not be "pure" examples of these types or styles due to many changes over time. It is rare to find "pure" examples of specific styles and types in thriving urban areas.

**Hall-Parlor:** Named after two old-fashioned uses for rooms, the hall-parlor house consists of two unequal rooms. Entry is into the larger of the two, the hall (not hallway), which served multiple functions. Typically gabled, the hall-parlor house is heated with one or two flues or exterior end-chimneys. Although the hall-parlor is one of America's earliest house types, most remaining Georgia examples were built in the last half of the 19th century and the first three decades of the 20th. The type was adaptable and expandable and popular for mill housing in Rome.

**Central Hallway:** A favorite for Georgians throughout the 19th century, this type consists of a central hallway or passageway between two rooms and is only one room deep. The central hallway type most frequently has a gabled roof and exterior end chimneys. The type seems to be fairly evenly distributed across the state, appearing mainly on average-sized farmsteads and on principal residential streets in Georgia’s towns and cities. Most examples were built between 1830 and 1930, with clusters occurring in the periods 1840-60 and 1870-1890.
**Saddlebag:** 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. Rooms are usually square, and the roof is usually gabled. 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. In the last few decades of the nineteenth century, saddlesbags were popular alternatives for modest housing in outlying fringes of Georgia’s towns and cities, but more examples survive from the great period of mill village construction, from about 1910 to 1930.

**New South Cottage:** Named after the turn-of-the-century period of great economic growth and regional confidence, the New South cottage was a very popular house type for middle- and upper-middle-income Georgians between the 1890’s and 1920’s. The New South cottage resembles the Queen Anne cottage in that it has a central square mass, usually with a hipped roof, and gabled projections. Unlike the Queen Anne cottage, however, the New South cottage has a central hallway which is flanked by pairs of rooms, one or both of which might project forward. A pair of gables in the façade, either over projecting rooms or flush with the wall of the main mass, frequently provided additional symmetry to this house type.
Temple Front Cottage: A long, rectangular house, the temple-front cottage has a full-width front porch beneath either a gabled or hipped roof. The house type is three or more rooms deep, with either a central hallway or hall-parlor plan. Almost exclusively a rural type, the temple front cottage was popular in the 1920’s and 1930’s, distributed fairly evenly throughout all regions of the state.

Bungalow: Bungalow houses are long and low and were popular in all regions of Georgia between 1900 and 1930, and continued to be built into the 1950’s. Floor plans for bungalows vary and tend to be irregular. Integral porches are common, as are low-pitched roofs with wide overhangs. The bungalow type is divided into four subtypes based on roof shape and orientation: front-gable, side-gable, hipped, and cross-gable. The front and side-gable versions are more abundant than hipped and cross-gable bungalows. There are several examples of the bungalow in Rome.
Queen Anne Cottage: 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 no style at all. It is characterized by a square main mass with projecting gables on the front and side. The rooms are arranged asymmetrically, and there is no central hallway-two traits that distinguish the Queen Anne cottage from another similar house type, the New South Cottage. The roof is either pyramidal or hipped, and chimneys are usually found in the interior. Although not as common as the gabled ell cottage, the Queen Anne cottage was popular in middle-class housing of the 1880’s and 1890’s.

Pyramid Cottage: One of the simplest forms in early 20th century Georgia, this house type consists of a square main mass, typically with four principal rooms and no hallway. The most memorable feature is the steeply-pitched pyramidal roof. Most pyramid cottages were built between 1910 and 1930. This type seems to have been more popular in the regions between the Fall line and the Coast, in rural sections, and on the fringes of towns.
Gabled Ell Cottage: Of late-19\textsuperscript{th} century house types in Georgia, the gabled ell cottage perhaps has the most examples. In plan, it is T- or L-shaped, and it usually, though not always, has a gabled roof. Sometimes called the gable-front-and-wing house type, the gabled ell cottage consists of a gable-front at one end of a recessed wing that is parallel to the façade. The front door, located in the recessed wing, may lead into a hallway or directly into the room in the wing. Fairly evenly distributed across Georgia, the gabled ell cottage was popular in both rural and urban areas and in both modest and well-to-do neighborhoods. Its period of greatest popularity was 1875-1915.

Gabled Ell Cottage

Gabled Ell: This is the two-story version of the gabled ell cottage. T-shaped and usually gabled, the gabled ell house is far less common that the gabled ell cottage. Most examples were built in the last quarter of the 19\textsuperscript{th} century for well-to-do occupants more often in Georgia's towns and cities.
**Shotgun:** One of Georgia's better-known house types, shotgun houses are predominantly an urban phenomenon, built mainly for low-income workers between the 1870's and the 1920's. Shotgun houses are one room wide and two or more rooms deep, usually three. There is no hallway, and all doors typically line up front to back. The roof is usually gabled, but hipped roofs were also used.

**Double Shotgun:** The double shotgun house basically consists of two shotgun houses with a shared side wall. This single story house has a single roof—gabled or hipped which covers both sections of the house. There are not openings in the shared wall. The dual entrances may be located either toward the exterior side walls or near the shared side wall. The double shotgun house is a duplex and therefore serves as two residences.
American Foursquare: The American Foursquare house is two-story and has a cubical mass, usually four principal rooms on each floor with no hallway. Typically, one of the front rooms serves as the entry and stairhall. The American foursquare house usually has a pyramidal roof, and the entrance and windows are organized around a center axis which runs from the apex of the roof to the ground level. This type was primarily built between 1915 and 1930.

Georgian House: The Georgian house is two-story and has all the characteristics of a Georgian Cottage. The Georgian House, popular from the first decades of the nineteenth century and well into the twentieth century, is associated with the eighteenth century English Georgian house. It typically has a square plan shape with two rooms on either side of a central hallway on both levels. The roof is usually hipped, and interior chimneys may be located between each pair of rooms. The façade is usually symmetrical with a central entrance and flanking windows.

Single-Pen: The simplest type of residence is the single-pen house. It is one story with one room, which may be either rectangular or square. The single-pen house usually has a side-gabled roof and an exterior chimney, which is located in one of the gabled-ends. Most existing single-pen houses were built between 1850 and 1900. Additions to the single-pen house are quite common.
**Double Pen:** Double-pen houses consist of two rooms, typically square. The arrangement and location of openings vary, but the most easily recognizable double-pen house has two doors in the main façade. Chimneys or flues may be located at either or both ends. Gabled roofs are the most common. Few Georgia double-pen houses remain in their original form. Most were constructed for agricultural or industrial workers between the 1870's and the 1930's.

**I-house:** So-called because it is a common house type in Midwestern states beginning with the letter 'I', such as Illinois, Iowa and Indiana, the I-house is far less common in Georgia than in other southeastern states. Appearing sporadically in Georgia throughout the 19th century, most of the remaining I-houses were built in the 1840's, 1850's, 1870's, and 1880's. I-houses are one room deep and at least two rooms wide. The various floor plans of I-house determine the subtype: central hallway, half-parlor, double-pen, saddlebag.
Architectural Styles in Rome
Rome's Architectural Styles

Gothic Revival (1850-1890):
Although it was used for all types of buildings from simple cottages to large institutional buildings, the Gothic Revival style was never very popular in Georgia and used only sporadically during the 1850's but gained some enthusiasts during the 1870's and 1880's. Gothic revival dwellings are characterized by steeply pitched front and side facing gables with decorative sawn lage boards along the eaves. Porches have slender posts, which often support flattened arches of sawn trim. Rome has more extant commercial examples of the Gothic Revival style than residential examples.

Greek Revival (1830-1860):
Popular in Georgia from the 1840's to the 1860's. This style has large, heavy proportions and is characterized by prominent columns, pilasters and wide plain entablatures that encircle the building. The building is a symmetrical rectangular block which has a central entrance and elaborate door surround of transom, sidelights, and pilasters. The roof is typically a low pitched hip. Double hung windows are usually 6 over 6 panes and almost all wooden examples were painted white.
Colonial Revival (1920's-Present): The Colonial Revival style was extremely popular in Georgia for a long period from the 1890's through the present. Most houses are symmetrical, with an accentuated central entrance. The roof overhang is close and boxed with dentils. Windows may be paired or triple with six over six or nine over nine panes, or bay windows. This style has many variations; some are based loosely on a number of different colonial period styles and others are historically accurate.

Italianate (1850's-1890's):
The Italianate style was popular in Georgia immediately before and after the Civil War, during the 1850's and 1870's. The most prevalent Italianate houses are L-shaped and asymmetric. The front porch has slender posts with decorative sawn brackets. More formal Italianate houses are symmetric and have classically inspired features such as columns, corner quoins and cornices with dentils. Both symmetric and asymmetric houses are characterized by wide overhanging boxed eves with decorative brackets emphasizing the cornice. Windows are typically long and narrow and are often arched, topped with elaborate hoods or paired. Rome's commercial examples are primarily characterized by their heavy window molds.
Second Empire (1860-1890): The Second Empire style is rare in Georgia and was built mainly in cities in the 1870's and 1880's. The style's most characteristic feature is a mansard roof. The lower slope of the mansard roof almost always has dormer windows. The style exhibits robust, heavy proportions. Eave brackets, heavy window molding or hoods, bay windows and projecting pavilions also characterize the style. Windows are two-over-two or one-over-one sashes.

Queen Anne (1880's-1910's): The Queen Anne style is commonly referred to as "Victorian". It was Georgia's most popular 19th century style, widely built from the 1880's until about 1910. The style is most easily identified by its asymmetric massing, complex roof and wall shapes, wide variety of textures, materials and details. The roof is generally steeply pitched and hipped with front, side, or cross gables. Facades are broken by projecting bays and wraparound porches. Roof gables are often decorated with sawnwork and patterned shingles. Some houses have classically inspired porch columns, Palladian windows and cornices with dentils. Sashes are generally one-over-one pane or have a multi-pane border around or on the top sash.
Neo-Classical Revival (1890's-1930's): The Neo-Classical Revival style was very popular in Georgia from the 1890's through the 1930's. The most dominant feature is a prominent full-height front portico with classical columns, which may cover the whole façade, the entryway or be combined with a full width, one story porch. Neo-classical Revival buildings are longer than Greek Revival building and simpler than Beaux Arts buildings. Wall surfaces are plain, smooth or polished stone. Central entrances are defined with fanlights, sidelights and transoms. Windows are large one-over-one panes. Side porches or porte cochere are common.

English Vernacular Revival (1920's-1940's): More commonly referred to as Tudor Revival, the style was popular from the 1920's, 1930's, and through the 1940's and later. The style is characterized by asymmetric massing and "a steeply pitched gabled roof with dominant front-facing gable." There may be decorative half-timbering in the gables. Higher style versions usually have masonry walls and most are veneered. More modest examples are found with clapboard siding. Windows are usually tall and narrow and cropped in pairs. Multi-pane casement windows are most common. Some openings, particularly the entrance may be emphasized by a round arch.
Craftsman (1910's-1930's): The craftsman style was the most popular style in Georgia in the early twentieth century between the 1910's and 1930's. Rome, like other Georgia cities, has Craftsman buildings ranging from classic architectural textbook examples to more modest, minimally influenced buildings. The one-story style is characterized by a low pitched side gable, front gable, cross gable or hipped roof with wide, unenclosed eaves. Roof rafters are exposed in the overhang and decorative false beams and false brackets and braces are often found under roof, gables and porch roofs. Roof dormers are common. Porch roofs are supported by battered (or tapered) posts or columns usually on masonry pier supports. The most common craftsman exterior wall finish is wood clapboard or wood shingles, but masonry veneer was also used.

Prairie (1900-1920's): This style is characterized by its horizontal emphasis due to the eaves of the low-pitch roof extending well beyond the wall and usually has two stories with a one-story porch and wings. Eaves have wide overhang and exposed rafters. Windows may be placed in rows and porches have massive masonry supports.
Dutch Colonial (1915-1940): A subtype of the Colonial Revival, the design of Dutch Colonial houses is derived from buildings constructed by Dutch settlers in New York and New Jersey in the 17th and 18th centuries. They are generally 1 ½ stories in height with a broad, sloping gable or gambrel roof. The front slope of roof often extends to create a porch across the façade.
DESIGN GUIDELINES FOR NEW CONSTRUCTION AND REHABILITATION; 
STANDARDS FOR REHABILITATION

The Historic District Guidelines apply to exterior changes to buildings within locally designated historic districts. Interior changes, paint colors or other minor repairs do not require approval from the Historic Zoning Preservation Commission. The property owner should meet with the Rome Historic Preservation Planner and submit a project plan in order to obtain a Certificate of Appropriateness. The design guidelines which govern a Certificate of Appropriateness are derived from the Secretary of Interior’s Standards for Rehabilitation. The standards are summarized on the following page.

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 the 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 historic 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.
Residential Landscape/Streetscape

Vegetation Recommendations:

- *Maintain Mature Trees*—Mature Trees should not be removed unless the trees is dying, dead, diseased or poses a safety hazard to the public. Effort should be made to preserve existing mature trees during new construction or site improvement. Any trees lost during construction should be replaced with tree species typically found in district (see Recommended plantings appendix).

- *Native plants, screens and buffers, and historic landscape patterns should be maintained or enhanced.* Replant trees using native varieties such as oak or maple taking care that their mature height will not interfere with the houses or utility lines in the area.

- *The pruning of trees under power lines can damage the visual integrity of the streetscape.* Light annual pruning is recommended rather than periodical severe pruning.

Fences and Walls—Recommendations:

- *Maintain existing fences and walls.* Traditional fencing materials are wood, masonry and iron. Traditional fence lines and walls should be maintained where they have historically existed. Rome’s districts have a number of distinctive masonry retaining walls that deserve maintenance and protection. Missing landscape features can be restored if adequate historical, pictorial, or physical documentation remain.

- *If an enclosing structure such as a wall, wrought iron fence, hedge, wooden fence or low coping is to be added, it should be compatible with adjacent structures.*
Parking Recommendations:

- *Driveways and parking lots should not interrupt the pattern of street trees.* Accommodations for parking should be provided in unobtrusive locations within the district, such as rear yards and buffered lots. Planting beds, hedges, fences and low walls should buffer the edges of the lot, but should not obscure it. Interior plantings will soften the lot’s appearance by breaking up large paved areas.

- *New on-site parking, loading docks, and ramps required by new use can be located so that they are unobtrusive yet convenient.* Lots should not be located so close to historic buildings that they cause the removal of historic plantings, relocation of historic paths or walkways, or block alleys.

Signage Recommendations:

All signs must comply with the *Rome Sign Ordinance* (contact Building Official for a copy). Signs are one of the most prominent visual elements on the street. More than any other single feature, signs can detract from the most attractive structure and clutter its surroundings. For information on Signs for Commercial Buildings, see Commercial/Institutional Design Guidelines.

- *To be effective, signs should be easy to read, direct and simple.* Materials, colors, and lettering on all signage for the identified business should be uniform throughout the site and should be compatible with the related building. Graphic symbols or simple verbal messages are generally most effective.

- *The design of signs should be compatible with the architectural character of the related building and its site.* Signs should respect the size, scale, design and materials of the building to which they are attached. They should also respect neighboring buildings’ size, scale and design.

- *Buildings that were historically residential that now provide commercial use may have small, finished wooden or metal signs affixed near the main entry.* A low pole
mounted or low panel sign may be used in landscaped areas near the driveway. Finished wood and metal are appropriate materials for pole and panel signs. Plastic, unfinished metal and rough or stained wood are not. Indirect lighting is appropriate for pose and panel signs. Internal lighting is not.
From earliest settlement until about 1920, most houses throughout Georgia were built on rock or brick piers, elevating them above ground level. The space around a house's perimeter was left open or latticed with wood, or infilled with open brick patterns to provide ventilation. From approximately 1910-1920 on, many residences were built with basements or cellars. The earliest were partial dirt cellars; later, basements were floored and sealed.

PIERS: Rehabilitation Recommendations

- If the perimeter around the house is to be enclosed, piers may be infilled with brick, lattice work, or stuccoed block.

- Infill should be recessed somewhat behind the face of the piers so that the historic form of the piers is visible.

- If infill does not match historic piers, it may be painted a dark color to resemble a void.

![Diagram of infill options]

Appropriate

Inappropriate
• Some accommodation should be made for ventilation and access if the crawl space is enclosed.

• Pier deterioration can be caused by shifting loads, poor tuckpointing of the masonry, or deteriorating brick. Masonry piers should be checked for cracks and crumbling mortar. Open cracks should be repaired with mortar.

FOUNDATIONS: Rehabilitation Recommendations

• To protect foundations, sills and framing, foundations and basements need to be kept dry. If proper slope and drainage do not keep water away from the foundation, gutters and downspouts should be installed.

• Basement walls need to be kept in good repair and poured wall and floor junctures need to be kept sealed. Ventilation is essential to prevent dryrot to a buildings' wooden structural members.

• Uneven settling of a building's foundation is most commonly caused by poor footings or the absence of footings. Without footing support, a pier or wall may have a tendency to bore into the ground or compact the area around it causing settling. Footings can be installed beneath existing unsupported piers.
Windows are an essential part of the historic character of a building serving both as an interior and exterior feature. Since windows comprise a considerable amount of the historic fabric of the wall plane, they are deserving of special consideration. Windows in Rome's historic districts are usually wooden and are hung so that the bottom and the top sash can open (double-hung). Two over two or one over one sashes are common, but there are also windows with more panes, and there are attic windows and some upper sashes with stained glass and irregular shapes.

Windows are often a prime target of rehabilitation projects. In order to judge the necessity of replacing windows, a careful survey should be made of the windows and their condition. This survey should include a consideration of their value in the overall architectural design of the building.
- *Make windows weather tight* by recaulking, replacing broken panes, and installing weatherstripping. This increases the window's thermal efficiency. Do not replace historic windows with new thermal sash windows using false muntins.

- *Protect and maintain the wood or architectural metal* which makes up the window frame, sash, muntins and surrounds. Use appropriate surface treatments like cleaning, rust removal, limited paint removal and caulking, priming and painting.

- *Repair window frames and sash* by patching, splicing, consolidating or otherwise reinforcing. Such repair could also include replacement in kind of those parts that are extensively deteriorated or missing.
Rehabilitation Recommendations:

- **Original windows should be reused if possible.** If replacement windows are necessary, they should be the same size, shape, configuration and molding profile as the original.

- **Historic window locations, numbers, sizes and glazing patterns should not be changed.**

- **Historic windows should not be blocked in.** If ceilings have been dropped, provide a setback to allow for the full height of the original window openings. Tinted or reflective glass should not be used on primary or other important elevations.

- **Interior storm windows can be used** as a way to increase thermal efficiency and may be less obvious than external storm windows. Exterior storm windows should not be used unless they do not damage or obscure the original windows and frames.

- **Replacement sashes should fit the historic window opening.**

- **Historic window trim should not be obscured.**

- **New shutters should be sized to cover windows and should be fastened to the window casing, not the siding.**

![Diagram of shutter installation](image)

**No! – Shutter too Short & Nailed to Siding**

**No! – Shutters too Long and Nailed to Siding**

**Correct – Sized to cover windows, Fastened to window casing, not to siding**

**Proper Shutter Installation**
Entrances and porches are often the focal point of historic buildings, particularly when they are located on the primary elevation. Porches are a southern phenomenon, made necessary by the warm climate. They provided a protected outdoor room that offered entertainment and an opportunity for neighborhood social life in the days before television and radio were invented. They were graceful, welcoming and introduced the house to passersby. They may stretch across the full width of the house, or wrap around corners. They may be two-story porches with upper story balconies. Enclosing a porch harms the house, detracting from the original character and design.
Doors found in Rome's historic districts range from the four panel doors of Vernacular Greek Revival style to the elaborate glass and wooden panel doors of the Queen Anne style. Originally doors used on Rome houses were wooden with beveled glass or stained glass inserts. Screen doors were commonly used rather than Storm doors.
• **Try to retain the original door.** Deteriorated doors can be dismounted refinished, cracks and holes can be filled, surfaces can be relaminated, hinges repaired and rotten frames replaced.

• **Weatherstrip wooden or insulated doors rather than adding a storm door to the entry.** Protection against drafts can be accomplished by installing weatherstripping or spring bronze, felt, or new vinyl beading around the edges of the doorway.

• **Retain original period glass in transoms, sidelights, and glass panels if still present.**

• **Identify historic materials and features** such as porch roof shapes and trim, porch floors, railings, columns, banisters, balustrades, doors, fanlights, sidelights, pilasters, entablatures, stairs for protection.

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Wood Porch Railing Patterns. (Cut by Scroll Saw From Thin Wood Stock)
Rehabilitation Recommendations:

- **Do not remove or radically alter entrances or porches.** If the historic entrance is completely missing, restoration should be based on historical, pictorial and physical documentation and should be compatible with the historic character of the building and with adjacent buildings.

- **A replacement entrance or porch should not create a false historic appearance.** A new entrance or porch should not be incompatible in size, scale, material or color.

Duplication of trim proportion and massing is critical—Exact duplication of intricate detail is not as critical.
- If a storm door is to be used, it should have a color clad frame and a full view glass, or be designed to respect the original entry door.

Entrance Treatments

Appropriate

Inappropriate
Materials & Ornamentation

The Walls of Rome’s historic houses may have been covered with weatherboard, wood siding, wood shingles, brick or stone veneer or stucco. Corner boards, cornices, sawn wood trim and other details are common and should be retained on existing houses. Wood shingles, usually used on second stories or in gables, are no wider than four inches and may have been shaped in fishescale or diamond patterns.

Vinyl, aluminum or other synthetic sidings are not appropriate for new or old houses in Rome’s historic districts. They are particularly dangerous to existing houses because they can mask drainage problems or insect infestation, and prevent good ventilation. Ninety percent of homeowners buy siding because their houses peel and blister and may have to be repainted in less than ten years. They don’t realize that peeling paint may be symptomatic of a house with too much moisture inside. Aluminum and vinyl sidings also do not make good insulators and therefore should not be used for energy conservation. Vinyl and aluminum do not provide a permanent solution for exterior maintenance: Aluminum will corrode and dent; vinyl can actually melt and crack, and like all plastic, it expands and contracts.
Wood: Clapboard, Weatherboard, shingles, and other wooden siding and decorative elements.

Maintenance:

- *Protect and maintain wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.*

- *Paint or stain wood siding to weatherproof the siding material and protect interior construction.* Scraping, caulking, priming, and painting of wood are necessary maintenance functions. Wall surfaces should be thoroughly washed to remove dirt before repainting.

- *Identify, evaluate and treat the causes of wood deterioration,* including faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joint and seams, plant materials growing too close to wood surfaces, or insect or fungus infestation.

- *Apply chemical preservatives to wood features* such as ends of beams or rafters that are exposed to decay hazards and are traditionally unpainted.

- *Wooden shingles must be regularly inspected and maintained to prevent damage due to moisture and decay.*
- If wood siding is in such poor condition that total replacement is necessary, the best method would be to strip the old clapboards from the structure and replace them with new wood clapboard of similar shape and size.

- Vinyl, aluminum and synthetic siding replacements are discouraged. They can promote dry-rot of the underlying structure and are not in character with the historic building.

- Replacement siding should duplicate the original in dimensions, exposure and cut as well as thickness, length and width. Trim and patterned shingles should also duplicate the original. Vinyl or aluminum should never be used to cover up existing detailing such as cornice work, frieze boards, or window or door trim. Replacement siding should only be used where siding was originally installed.
Proper painting ensures a longer-lasting paint job. New paint should be compatible with old paint. Manufacturers’ instructions should always be followed. Latex paint will not adhere to oil/ acrylic base paints unless an oil primer is used.

Paint colors are not regulated, but some colors are more appropriate than others. Many manufacturers have historic colors available and will assist owners with color choices. The Historic Preservation Zoning Commission and staff will also assist with color selection if requested. Color should be compatible with adjacent buildings and should not be too repetitious.
- **Repair wooden features by patching, piecing-in, or otherwise reinforcing the wood.** Repair may also include limited replacement with matching or with other compatible substitute materials, when elements remain and can be copied.

- **Wood features which are important in defining the overall historic character of the building should not be removed.**

- **Wooden features that are too deteriorated to be repaired or completely missing should be replaced in kind.** Replaced features should be made from materials that are compatible with the original in size, scale and material and should be based on historical, pictorial and physical documentation.

- **When paint must be removed, the gentlest method should be used.** Electric hot-air guns can be used on decorative wood features and electric heat plates on flat wood surfaces. Use chemical strippers to supplement other methods such as hand scraping, hand sanding and electric heating devices (always keep a fire extinguisher handy).

- **Wooden shingles will usually not require total replacement.** Warped or loose shingles can be nailed back in place. Should individual shingles, however, need to be replaced, care should be taken to match the existing profile, shape, and texture of the shingles.
Masonry: Brick, stone, terra cotta, concrete, adobe, masonry stucco and mortar

There are some brick, stone and masonry or genuine stucco homes in historic Rome. Foundations and chimneys are often built of these materials.

[Images of houses]

Maintenance:

- Evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, uneven settlement of buildings, capillary action or extreme weather exposure. Protecting and maintaining masonry includes providing proper drainage so that water does not accumulate on flat, horizontal surfaces or accumulate in curved decorative features. Seal or water proof vulnerable areas such as chimney tops, etc.

- Patinas, developed over time and part of the building’s historic character, should not be removed.

- Clean masonry only when it is necessary to stop deterioration or to remove paint and/or heavy soiling due to pollution. Do not introduce unnecessary moisture and chemicals into the building.

- Never use a cleaning method that involves water or liquid chemical solutions if there is any possibility of freezing temperatures.

- Clean masonry surfaces with the gentlest means possible, such as low pressure water and detergents, using natural bristle brushes.

- Repair masonry walls and features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in joints, loose bricks, damp walls or damaged plasterwork or stucco.

- Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.
- **Repair stucco by removing the damaged material and patching with new stucco that duplicates the old stucco in strength, color, composition and texture.**

- **Repair masonry by patching or piecing-in.** Repair may also include the limited replacement with matching material or with a compatible substitute material that gives the same appearance as the original in size, scale, composition and color.

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(A). Flexible Mortar (Lime)

- Normal
- Hot (Bricks Expand)
- Cold (Bricks Contract)

(B). Inflexible Mortar (Cement)

- Mortar Compresses
- Spalling
- Mortar Flexes
- Cracks
- Open Up

*Flexible mortar (A) expands and contracts with temperature changes. Bricks bonded by inflexible mortar (B) tend to spall at the edges (the area of greatest stress) in hot weather and separate from the mortar in cold weather.*

**Effects of Temperature Change on Masonry**
Rehabilitation Recommendations:

- Evaluate the overall condition of the masonry to determine whether more than protection and maintenance are required.

- Identify and preserve masonry features that define the historic character of the building, including walls, railings, foundations, chimneys, columns and piers, cornices and door and window pediments.

- Never sandblast brick or stone surfaces using dry or wet grit or other abrasives including walnut casings, seashells or glass pellets. These methods of cleaning permanently destroy the material, may harm the mortar, and speed up deterioration.

- Replace an entire masonry feature that is too deteriorated to repair. Use the remaining physical evidence to guide the new work, and match new to old. Examples can include large sections of a wall, a cornice, balustrade, column or stairway.

- Repointing involves the selective removal of deteriorating mortar. Deteriorating joints should be handdaked to remove loose mortar. Do not use electric saws and hammers or power tools to clean mortar joints because of the damage they cause to bricks’ edges.

- Repointing mortar should match old mortar in strength, composition, color and texture. Never repoint with mortar of high portland cement content (unless that is the content of the original mortar). The resulting different rates of expansion can eventually destroy historic brick. Repointing mortar needs to be high in lime and sand content so that it is elastic and the joint expands and contracts with the bricks.

- New Mortar joints should match old mortar joints in width and profile.

- Historic masonry should not be coated with paint, stucco, vapor permeable water repellent coatings or other non-historic coatings. If paint is removed from historically painted masonry, it should be repainted to retain its historic integrity.
- **Damaged historic stucco** should be removed and patched with new stucco that duplicates the old in strength, composition, color and texture.

- **When repairing or patching stucco**, match the surface texture of the original.

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**Preparation of Mortar Joints**

**For Repointing**

Incorrect
Mortar not cleaned out to a sufficient uniform depth.

Edges of bricks damaged by tool or grinder, creates a wider joint.

Correct
Mortar cleaned out to a uniform depth of about 1". Undamaged edges of brick.

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**Proper Repointing of Masonry Joints**
Architectural metal features consist of a variety of metals produced in different ways: Cast iron facades, porches, and steps; sheet metal cornices, roofs, roof creasing, and storefronts; and cast or rolled metal doors and window sashes, columns, window hoods and hardware. All of these features add to the historic character of a building and their retention, repair and protection is encouraged.

**Maintenance:**

- **Before any rehabilitation begins, the type of metal must be identified and its degree of hardness needs to be determined.**

- **Since moisture is the chief cause of metal corrosion, the sources of moisture need to be identified and corrected.** Sources of water include improper drainage and leaking roofs, flashing, gutters and downspouts.

- **Incompatible metals cannot be used together without separating materials between them, or galvanic corrosion will occur.** Copper will corrode cast iron, steel, tin and aluminum.

**Rehabilitation Recommendations:**

- **Identify, retain and preserve architectural metal features** such as columns, capitals, window hoods, or stairways that are important in defining the overall historic character of the building and their finishes and colors.

- **Protect and maintain architectural metals from corrosion** by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved, decorative features.

- **Clean architectural metals when necessary** to remove corrosion prior to repainting or applying other appropriate protective coatings. Apply appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.

- **Repair architectural metal features** by patching, splicing, or otherwise reinforcing the metal following recognized preservation methods.

- **Replace in kind an entire architectural metal feature** that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence to guide the new work.
Roof shape, roof features (like dormers and chimneys), and the size, color, and pattern of the roofing material are important in defining a building's historic character. As a building's primary line of defense against the weather, roof protection and repair are essential.

Rome's historic residences have a variety of roof types, primarily side and front gables or complex roofs characteristic of Victorian era houses. **Historic roofing shapes include** hipped, gabled, mansard, cross gabled and hipped with gables. Historic roofing materials are metal, wood shingles and slate. The historic roof colors would have been darker shades of brown, gray, red, green or black.
Maintenance:

- **Address water related roof problems**: Clean and repair gutters and downspouts and underground extension piping. Accumulated debris can cause back-up or overflow, damaging roofing material, fasteners, sheathing, and structural support.

- **Check roof sheathing for adequate ventilation and insect infestation**.

- **Check roof fasteners (nails and clips) for corrosion**.

Rehabilitation Recommendations:

- **Alterations to the shape of a roof, including the addition or removal of features such as dormers and chimneys are discouraged**.

- **When it becomes necessary to replace a roof, as always, it is preferable to maintain the historic or existing material particularly when the roof contributes significantly to the character of the building as in the case of metal, clay tile or slate roofs**.

- **The best roof materials to use when reroofing are replicas of the original**. If that cannot be done, asphalt or fiberglass shingles can be used, but their colors should be carefully selected to reflect the original.

- **Details associated with the roofs of the houses, such as dentil or other patterned molding, roof cresting or finials, attic vent windows, chimneys and other features should be saved, repaired or replaced in kind**.

- **Do not use solar collectors or modern skylights on roof planes that are visible from the street, and do not install them where they interfere with decorative roof elements**.

- **Gutters and Downspouts**: Roof and water run-off is carried by gutters either built into the projecting cornice or exposed on the face of the eave. Adequate roof drainage is essential to protect the building from weather. Failing built-in gutters can cause structural damage and failing hung gutters can lead to foundation damage. **Yearly inspection for rust or for faulty solder joints is recommended**. Gutters and downspouts can become clogged with leaves and debris. Wire baskets at the downspouts and screens in the gutters are ways to trap the debris. **Periodic removal of debris is necessary**. **When replacing exposed gutters, care should be taken to select the appropriate profile**. Plain round or rectangular gutters and downspouts were common to many early styles.
• **Flashing:** Flashing plays an important role in the moisture protection of a building. Flashing is found at valleys, ridges, and eaves of roofs and at any structure that projects through the roof surface, such as chimneys and vents. Historic materials include copper, lead, tene, and galvanized sheet metal. *It is recommended that damaged flashing material generally be replaced at the same time that the roofing material is replaced.*

• **Cresting and Finials:** On Second Empire and Queen Anne buildings, metal cresting and metal finials were commonly used at roof ridges and peaks. *If still intact on a building, cresting and finials should be retained and protected. They should be closely inspected, and repaired and painted unless made of copper. Replacement of missing pieces is desirable. Missing pieces should be duplicated from existing fragments or from historical information.*

• **Dormers:** Commonly used as special roof features, dormers often have rich detail or ornamentation. If the top floor is an attic space, they provide important ventilation for the roof structure. Dormers are generally constructed of wood with their roofing materials matching that of the main roof. *Dormers should not be removed nor their shape or detail changed. It is not recommended to add dormers to a house that did not originally have them.*

• **Cornices and Eaves:** On Second Empire, Italianate, Greek Revival, and Queen Anne buildings, wood trim at the cornices or eaves is often the most decorative detail on the façade. *Wood trim should be painted to prevent splitting from swelling and shrinking and to prevent deterioration from damprot.* Ventilation of the eave or cornice is important. *On older buildings where vents were not provided, installation of proper soffit grills or continuous soffit vents are recommended to roofs with asphalt shingles and other roofing materials. Boxing in of the cornice return on Italianate or Classic Revival buildings with gabled roofs is not recommended.*
New Construction and Additions

The design of new structures within Rome's historic districts should harmonize with the character of the neighborhoods and should be compatible with the historic building patterns. New buildings should be contemporary in spirit. Rather than being imitations of the past, new structures should respond to the present time, the environment, and the use for which they are intended. However, they should also not be visually incompatible with the existing older structures, materials and patterns of development.

Setbacks, Spacing and Rhythm

Recommendations:

- Setback and side yard dimensions of infill construction should conform to historic setback and side yard dimensions in the surrounding area.

- Additions and new construction should not interrupt existing building patterns along the street and should respect mature existing landscape features, and historically open spaces.
• **Additions on building lot corners are generally to be avoided. If a building is on a corner lot, the interior side yard is the preferred location for an addition.**

• **The spacing between new and existing structures should be similar to existing structures on the street.**

![Diagram showing spacing between structures](image)

**Rhythm & Spacing Between Structures**

• **A new building's orientation on its lot should conform to historic building orientation.**

![Diagram showing inappropriate lot orientation](image)

**Inappropriate Lot Orientation Disrupts the Established Pattern**
• The main entrance of a new building should be located in approximately the same position as entrances on historic buildings.
Scale

- Any new building should note historic building scale in the district, and conform to that scale. An addition should not overpower the original building with its size, either the square ground footage or its height.

- New buildings and additions should conform to historic building heights, size and massing.

- The finish of the addition should be consistent with that on the original building. Siding should be the same width; if old brick are painted, the new bricks should be painted.

Form and Character

- Additions and new construction should not obscure or confuse the historic form and character of the original historic building or historic context.

- Additions should be secondary to original buildings.

- Additions should not disrupt the pattern of façade elements of the original building.

Visible portions of additions such as the sides should follow traditional patterns while those shielded from public view such as the rear may create a new pattern.
New building design and additions should be tied to the architectural/visual characteristics of the district and echo or compliment those characteristics without exactly imitating them.

The relationship of materials, textures, and colors of a structure should be visually compatible with the predominant materials used on structures to which it is visually related.

New materials should approximate those historic materials in color, texture, finish, and size.

An addition should be distinguishable from, but compatible with the historic building.

Generally, for additions, the roof type and roof pitch of the original building should be repeated. Existing window and door spacings and patterns should be considered and used in the new addition. Existing window, door and eave trim can be repeated in a simplified version.
• Traditional building components should be used: roof shapes, pitch, and overhang; porch configuration and location; window and door size, shape and location.

![](image1)

Varied Rhythms

• Plastic, bare and unfinished metal, and large expanses of glass are not appropriate materials in historic districts.

• A building should be visually related in the directional character of its façade to adjacent buildings. The directional expression may be vertical, horizontal or non-directional.

![](image2)

Horizontal Emphasis

Inappropriate: Building massing is primarily horizontal – Existing buildings are vertical. Additionally, windows do not respond to the proportion of windows in the area.
Demolition by Neglect

This section is focused on a threat that most historic commissions, design review boards and local planning/community development professionals find very difficult to deal with effectively: Demolition by Neglect. Neglect of historic buildings is hazardous and detrimental to the individual property and the surrounding area or district. Because property owners are legally responsible for providing ordinary maintenance and repair, neglect should be avoided.

Th Rome-Floyd Building Inspection Department is required by law through the Southern Standard housing Code to inspect properties to determine if they are being allowed to deteriorate through neglect. Neglect includes conditions such as the deterioration of the building’s structural system or exterior architectural features and broken windows, doors, and openings, which allow entry of vermin and the elements.

When neglect occurs and poses a health, safety, or welfare to the general public, the Building Inspection Department must notify the owner, who has sixty (60) days to remedy the situation without penalty.

This legal process often leads to more demolitions of historic properties. The principal mechanism for combating demolition by neglect is an ordinance requiring the maintenance of historic buildings. A growing number of localities have adopted such a “minimum maintenance”, “anti-neglect” or “affirmative maintenance” provision. These provisions can be effective if they require historic buildings to be maintained in accordance with local building codes and incorporates provisions of the National Existing Structures Code (NESC). Among other things, the NESC requires exterior walls, roofs, stairs, porches and window and door frames to be maintained in a weatherproof condition. The NESC even requires maintenance of cornices, entablatures, wall facings and similar decorative features.

Recommendations:

• Explore the implementation and enforcement of a minimum maintenance ordinance which would specify prohibited conditions of deterioration, provide adequate enforcement procedures, and contain some mechanism for addressing cases of extreme hardship for the historic districts.
• Neglect of historic buildings should be avoided.
• Property owners should provide ordinary maintenance and repair of structures
• Historic properties are to be monitored for neglect.
• Neglect should result in legal penalties.
Demolition

The demolition of historic buildings diminishes the built environment and creates unnecessary waste. Demolition of historic buildings should be avoided whenever possible. When a historic building is demolished rather than reused, everyone pays an economic cost.

If a demolition seems unavoidable, every effort should be made to mitigate the loss. Options include locating a buyer who might have an alternative use for the building or relocating the building to another site. If all efforts have failed, buildings of particular significance should be carefully photographed and documented prior to demolition. Special architectural features and ornamentation can be saved and incorporated into the design of the replacement structure.

The Historic Preservation Commission (HPC) in reviewing applications for demolitions or relocations shall not grant a Certificate of Appropriateness without reviewing at the same time replacement plans for the site. The HPC will hear evidence at its public hearing and may approve the application and issue a Certificate of Appropriateness only if one of the following conditions is determined to exist:

a. The application is for the demolition or relocation of a main noncontributing building or structure, a portion of a main noncontributing building or structure, or a non-significant building or structure secondary to the main noncontributing building or structure, and the approval of the application will not have a substantial adverse effect on the aesthetic, historic, or architectural significance of the Local Historic District;

b. The application is for the demolition or relocation of a non-significant addition to or portion of a main contributing building or structure or for a non-significant building or structure secondary to the main contributing building or structure, and the approval of the application will not have a substantial adverse effect on the aesthetic, historic, architectural, or archeological significance of the Local Historic Property or Local Historic District; or

c. The application is for the demolition or relocation of a Local Historic Property or a contributing or noncontributing building or structure in a Local Historic District, the demolition or relocation of which would have a substantial adverse effect on the Local Historic Property or Local Historic District, but the replacement project is of special merit. For a replacement project to be of special merit, it must meet the following criteria:

1. It must have significant benefits to the City of Rome or the community by virtue of exemplary architecture, specific features of land planning, or social or other benefits having a high priority for community services; and

2. It must clearly serve the public interest to a greater extent than the retention of the present building(s).
Recommendations:

- Demolition of historic buildings should be avoided.
- An application for demolition shall be accompanied by a complete plan for the new development proposed on the site, a timetable, a budget for both the demolition and new construction, and satisfactory evidence that adequate financing is available.
- When demolition is unavoidable, every effort should be made to mitigate the negative impact.
Appendices
Appendix ii
Rome's Historic Districts

Historic Districts
Rome presently has seven residential districts listed in the National Register of Historic Places. Several districts have been designated by the City as local historic districts, protected by Rome's Historic District Zoning Ordinance. Current local districts are shown on the map in the appendix.

Between the Rivers
The Between the Rivers Historic District consists of approximately 90 acres that were the original core of the city. Rome was founded in 1834 by entrepreneurs recognizing the area's strategic commercial location and potential. The city developed at the confluence of the Etowah and Oostanaula rivers and originally was bounded by those rivers. Rome was a nineteenth century planned county seat. Its original street plan is intact, and is unusual because the courthouse square was not the focal point, as in most county seats. Instead, the plan was a more linear grid plan, with commercial development strung lengthwise along blocks that are roughly parallel to the Oostanaula River. Commercial, institutional, industrial, and residential development all occurred in the Between the Rivers core area.

With the construction of a foundry in the 1850s, Rome became a regional commercial center and as such suffered heavy damage during the Civil War. Her recovery was steady, however, because of an increasing industrial base and growing role as an important cotton marketing center.

Today two to four story commercial buildings from the 1870s to the early 1940s line Broad Street. A cluster of public buildings remain near the north end of the street: the Old Floyd County Courthouse, Civic Auditorium, and Carnegie Library. Industrial areas of warehouses and factories developed along both rivers. A handful of those remain today. Plant owners and managers built and lived in fine houses in the district. More modest houses were built in the rolling hills sections. Examples of both classes of housing remain in the district.

Lower Avenue A and Upper Avenue A Historic Districts
These districts are intact remnants of DeSoto, one of Rome's earliest suburbs. DeSoto was developed by local entrepreneurs who laid out streets and sold lots, a process typical of the time. Commercial development in DeSoto began in the 1870s and was located along North Fifth Avenue. DeSoto was annexed to Rome in 1885 and three events fueled DeSoto's growth: construction of a bridge over the Oostanaula River in 1886; the arrival of a street car line; and the location of a number of industries in the immediate area. DeSoto, as can be seen in Lower Avenue A and Upper Avenue A Historic Districts, had both middle and working class housing on varying size lots, with
dwellings set close to the streets. Turner McCall Boulevard has severed the two remaining portions of the old DeSoto neighborhood.

Oakdene Historic District

Oakdene District is a "self-contained" privately developed residential neighborhood unique to Rome. Built for Rome's prominent families and industrial and civic leaders, Oakdene was a planned subdivision with a curvilinear street layout as opposed to the grid street layout used elsewhere in the city. The curvilinear plan was typical of the period nationally and featured planted street trees, hedges, rock walls, and a planned lake which was never built. Oakdene Place developed from 1890 until 1903 when the construction of a foundry to the south halted development. During the 1910s and 1920s, a smaller area of modest mill workers' housing was built near the foundry.

National Register Historic Districts

East Rome Historic District

East Rome Historic District is an intact area of southeast Rome which began developing in 1873 when the East Rome Company bought 323 acres across the Etowah River. The company laid out streets and built a bridge across the river. The "Town of East Rome" incorporated in 1883. An 1883 city directory listed merchants, physicians, contractors, teachers, a bookkeeper, lawyer, brick mason, several students, and railroad workers, as well as several black residents. A streetcar line was built in the early 1900s and East Rome was annexed by the city in 1906. East Rome had commercial, institutional (including a fire hall), and residential development. The latter continued into the 1940s.

South Broad Street Historic District

This district is a ten acre intact remnant of Hillsborough, another area of early expansion beyond Rome's historic core. Hillsborough was incorporated as a separate suburban village in 1875. By the 1880s, with the arrival of the streetcar line and annexation to Rome, South Broad Street was rapidly growing into a neighborhood for business and professional people who worked in the Between the Rivers area. Middle and upper class families built large houses on sizable lots with deep setbacks along the ridge on the east side of South Broad Street. Substantial houses, but with smaller lots and more shallow setbacks, were built on the west side of South Broad. Around the turn of the century, modest mill worker housing was built on Etowah Terrace on the river.

Mt. Aventine Historic District

Mt. Aventine District is named for one of Rome's seven hills and is another intact remnant of the historic suburbs of South Rome. The area developed in the 1880s and was the home of the middle class businessmen. Houses are set far back from the street along the crest of Mt. Aventine. The majority of houses are large one and two story
frame structures with asymmetrical plans and late-Victorian detailing. Landscaping in this district is typically informally planted yards with large trees, shrubs, some hedgerows and grass that create a park-like setting.
Appendix iii

Rome Historic Preservation Review Board

APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

Case Number: Date Accepted
Applicants Name: Applicants Address:
Property Location: Applicants Phone #:

CHECKLIST

The Following Items Are Required for Certificate of Appropriateness Application

☐ 1. PHOTOGRAPHS OF EXISTING STRUCTURE SHOWING ALL AREAS OF PROPOSED WORK
☐ 2. SCALLED DRAWINGS OF PROPOSED WORK
☐ 3. MATERIALS LIST WITH MATERIAL SAMPLES IF POSSIBLE
☐ 4. LOCATION MAP AND PLOT PLAN SHOWING STRUCTURE LOCATION ON SITE
☐ 5. ENGINEERING DRAWINGS IF PROPOSED WORK INVOLVES STRUCTURAL CHANGES
☐ 6. LANDSCAPING DRAWING IF APPLICABLE, INCLUDING
  • LARGE TREES
  • SHRUBS
  • GROUND COVER
  • STONE OR BRICK WALLS
  • FENCES
  • OTHER PLANT MATERIAL
☐ 7. OTHER HISTORICAL INFORMATION
Application for Certificate of Appropriateness

Designated Property

Property Location: ________________________________

Owner: ________________________________

Address: ________________________________

Phone: ________________________________

Architect: ________________________________

Address: ________________________________ Phone: ________________________________

Contractor: ________________________________

Address: ________________________________ Phone: ________________________________

Type of Building:

- One Family
- Commercial
- Two Family
- Garage
- Multi-Family
- Other

Proposed Work:

- Addition to existing structure
- Alteration to existing structure
- Repair
- New Construction
- Fence/wall
- Landscaping
- Parking
- Sign/advertising
- Demolish/move
- Other
1. What work is planned?

2. Why is the work planned?

3. What materials will be used?

4. How will the work be performed? What methods of application will be used?
5. Will the existing appearance be the same or different? Explain.

6. What is the estimated cost?

7. When is the work to begin?
8. What is the anticipated completion date?

Owner’s Signature

Date
Historic Review Process Flowchart

Meet with Preservation Planner

Obtain Design Guidelines and application

Complete and submit application by first of month

Attend Historic Preservation Commission Meeting at mid-month

Application Approved

Certificate Issued

Begin Project

Modify and resubmit application and/or apply for Economic Hardship Variance

Approved

Begin Project

Denied

Appeal to State Superior Court

Administrative Approval for in-kind Replacement or Maintenance
Appendix iv
Procedure for Rehabilitation Activities
Within an Historic District

1. Arrange preliminary consultation with the Historic Preservation Planner in the Department of Environmental and Historic Planning and obtain design guidelines and an application for a Certificate of Appropriateness for your specific project. *Note: If proposed work constitutes in-kind replacement or minor repairs, staff may issue an administrative approval.*

2. Complete application with information required such as: scaled drawings of proposed work; materials list; location map and brief description of work to be accomplished.

3. Historic Zoning Preservation Commission: Attend the next regularly scheduled meeting of the Historic Preservation Commission when your application is reviewed. Meetings are held the third Wednesday of every month in the Sam King Room at City Hall. *Note: Deadlines for applications are two weeks in advance of the meetings.*

   A. If approved, a Certificate of Appropriateness is issued and your project can proceed providing a *building permit* has been issued by the Building Inspector. Building permits must be obtained for all projects.

   B. If denied, the applicant may make modifications to the proposal based on suggestions and comments from the Historic Preservation Commission and resubmit application or Apply for an Economic Hardship Variance. Appeals of a decision of the Historic Preservation Commission may be made to the Superior Court as allowed by Georgia Law.
Appendix V
Sources of Information
Important Contacts

City of Rome

Martha Little, Director of Environmental and Historic Planning City of Rome
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Ron Sitterding, Community Development Director City of Rome
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Email: commdev@roman.net

Coosa Valley Regional Development Center
Dan Latham, Regional Historic Preservation Planner
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Rome, GA 30161 (706) 295-6011 fax: (706) 295-6665
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Historic Preservation Division, Dept. of Natural Resources

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Pratt Cassity
Certified Local Government Coordinator
University of Georgia
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Amy Pallante, National Register Specialist
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Atlanta, GA  30303  (404) 651-6033

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**Georgia Trust for Historic Preservation**

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GLOSSARY – RESIDENTIAL STRUCTURES

Barge Board
A sometimes richly ornamented board placed on the verge (incline) of the gable to conceal the ends of rafters. Synonyms: vergeboard, gable board.

Brackets
Projecting support members found under eaves or other overhangs; may be plain or decorated. Related terms: consoles, mutules, modillions, corbel.

Corbel
A projecting block, sometimes carved or molded, that acts as a means of support for the floor and roof beams as well as other structural members. Also used as ornamental supports for mantels.
**Cornice**
The projection at the top of a wall; the top course or molding of a wall when it serves as a crowning member. Two general types of cornices are the box cornice and the open cornice. A cornice along the slope (rake) of a gable or pediment is termed a raking cornice. Also, the upper projection of the Entablature in classical architecture. Synonym: *jet.*

**Crown Molding**
The crowning or finishing molding; most often located in the area of transition between wall and ceiling, or on the extreme top edge of an exterior wall.

**Dentils**
Small square blocks found in series on many cornices, molding, et cetera.

**Entablatures**
In Classical architecture and derivatives, the part of a building carried by the columns; consists of cornice, frieze, and architrave.
Gable
A sloping (ridged) roof that terminates at one or both ends in a gable. Synonyms: pitched roof, ridge roof, comb room.

Hood
A protective and sometimes decorative cover found over doors, windows, or other objects. Synonyms: hood molding.

Lintel
The horizontal structural member that supports a load over an opening; usually made of wood, stone, or steel; may be exposed or obscured by wall covering.

Palladian Window
A window composed of a central arched sash flanked on either side by smaller side lights. Synonyms: venetian window.
**Pediment**
The triangular section framed by a horizontal molding on its base and two raking (sloping) moldings on each of its sides; used as a crowning element for doors, windows, overmantels and niches.

**Pilasters**
A rectangular column or shallow pier attached to a wall; quite frequently decoratively treated so as to represent a classical column with a base, shaft and capital.

**Portico**
A covered walk or porch supported by columns or pillars, a colonnaded porch.
Quoins
Large stones or rectangular pieces of wood or brick, used to decorate and accentuate the corners of a building; laid in vertical series with usually alternating large and small blocks. Besides their decorative purpose, some quoins actually serve the more functional purpose of reinforcing the corners of a building. Synonyms: coims, coin-stones.

Roof Dormers
A vertical window projecting from the slope of the roof, usually provided with its own roof. The specific name of a dormer is frequently determined by the shape or type of its roof: the eyelid or eyebrow dormer has an arched roof that gives the appearance of an eyelid. The shed dormer and gable dormer are so named because of their shed and gable roofs. A wall dormer is a dormer that is flush with the face of the building. Synonyms: dormer window, Lutheran window.

Transom
A small window or series of panes above a door, above a casement, or a double hung window. The horizontal member that separates a transom window from the door or window below is called a transom bar, or transom sill. Synonyms: transom light, transom window.
Appendix viii
Bibliography


Old North Knoxville Historic District Design Guidelines


