

CITY OF ROME
HISTORIC DOWNTOWN ROME
DESIGN GUIDELINES



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Revised: October 1, 2008

Rome Historic Preservation Commission
City of Rome, Georgia

Historic Downtown Rome -- Design Guidelines

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ACKNOWLEDGEMENTS

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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 decisions regarding changes within historic districts. They are intended to encourage orderly, creative, and compatible development within historic districts.

The objectives of these Design Guidelines are many:

1. By preserving the historic integrity of the historic districts, public and private investment will be protected;
2. The Guidelines will help to maintain the "sense of place" that distinguishes Rome and its environment;
3. 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 local historic district was adopted in 1979. Designation of neighborhoods to the National Register of Historic Places began in the 70's and continues to the present time. Rome currently has nine districts designated on the National Register of Historic Places and five areas have been designated as local historic districts (see Maps in appendix). A seven-member Historic Preservation Commission reviews exterior changes to buildings in the local districts: Between the Rivers, Oakdene, Avenue A, East Rome, and College Heights. 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 the Spring of 1998 to conduct a complete historic resources survey for the City.

Historic Preservation Ordinance

Rome's Historic Preservation Ordinance requires property owners and occupants to obtain a certificate of appropriateness or administrative approval before undertaking any exterior material change in the appearance of a local historic property or of a property located within a local historic district as designated by the Rome City Commission.

Certificate of Appropriateness

The Certificate of Appropriateness (COA) certifies work to a historic resource has been approved by the Historic Preservation Commission (HPC). An application for a Certificate COA may be downloaded from the City's website or obtained from the historic preservation office located on the second floor of the Carnegie Building. The design review process requires that a certificate of appropriateness application be submitted to the Historic Preservation Office no later than the first day of the month in which the case is to be reviewed by the HPC (*for process flow chart, please see the appendix*).

Administrative Approval

Minor changes or routine maintenance may be approved at any time by submitting an application for administrative review to the Historic Preservation Office. The Historic Preservation Office is located on the 2nd floor of the Carnegie Building at 607 Broad Street.

Rome Historic Preservation Commission

This seven member Commission is made up of residents of Rome who are dedicated to the fields of architecture, history, landscape architecture, planning, and/or archaeology. As volunteers appointed by the City Commission, members hold office for a term of three years. The Rome Historic Preservation Commission is the local agency that functions as official steward of historic resources in the City of Rome. The duties of the HPC include making recommendations for the designation of local historic districts, promoting heritage preservation, educating the public on preservation related issues, and reviewing plans for exterior changes to properties in designated districts to ensure that the proposed changes meet the adopted design guidelines. The Rome Historic Preservation Commission meets monthly. 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. Please visit the City of Rome’s website for a schedule of meeting times and location.

FINANCIAL INCENTIVES FOR DOWNTOWN ROME

Federal

Rehabilitation Investment Tax Credit (RITC):

The RITC program provides an opportunity to owners of certified historic structures, who undertake a certified rehabilitation, to receive a federal income tax credit equal to 20% of the qualified rehabilitation expenses. Only properties utilized for income-producing purposes can take advantage of this credit.

To be eligible for the 20% tax credit:

- The building must be listed, or eligible for listing, in the National Register of Historic Places, either individually or as a contributing building within a historic district.
- The project must meet the “substantial rehabilitation test.” This test means that the cost of the rehabilitation must be greater than the adjusted basis of the property and must be at least \$5,000. Generally, projects must be finished within two years.
- After the rehabilitation, the building must be used for an income-producing purpose for at least five years.
- The rehabilitation work itself must be done according to The Secretary of the Interior’s Standards for Rehabilitation; these are common-sense guidelines for appropriate and sensitive rehabilitation.

All rehabilitation tax credit projects must be reviewed by the Georgia Historic Preservation Division (HPD) and certified by the National Park Service (NPS). A property owner interested in participating in the RITC program must submit the Historic Preservation Certification Application and supporting documentation to HPD for review and comment. After HPD reviews the work, the project is forwarded to NPS for final certification. The application has three parts: Part 1 requests documentation that the building is a historic structure, listed or eligible for listing in the National Register of Historic Places. Part 2 requests a detailed description of the rehabilitation work supplemented with before rehab photographs and proposed floor plans. The Part 2 should be submitted to HPD before work begins to ensure compliance with the Standards. Part 3 is the Request for Certification of Completed Work. This application is submitted after the rehabilitation is complete and requests photo-documentation of the rehabilitation in compliance with the Standards for Rehabilitation.

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 ensures the preservation of a building’s facade by restricting the right to alter its appearance. Qualified professionals should be consulted on the matters of easement valuations and the tax consequences of their donation. To be eligible for the charitable contribution deduction the property must be listed in the National Register of Historic Places, either individually or as a contributing building within a historic district.

State

State Preferential Property Tax Assessment Program:

This incentive program is designed to encourage rehabilitation of both residential and commercial historic buildings by freezing property tax assessments for eight and one-half years. The assessment of rehabilitated property is based on the rehabilitated structure, the property on which the structure is located, and not more than two acres of real property surrounding the structure. To be eligible, the property must be listed or eligible for listing in the Georgia Register of Historic Places either individually, or as a contributing building within a historic district.

Requirements to Participate

- 1) The cost of rehabilitation must meet the substantial rehabilitation test. This test is met by increasing the fair market value of the building by 50% for owner-occupied residential property; 75% for a mix of owner-occupied residential and partially income-producing property; and 100% for income-producing commercial or professional property.
- 2) The property owner must obtain preliminary and final certification of the project from HPD.
- 3) Rehabilitation must be in accordance with the Department of Natural Resources' Standards for Rehabilitation and must be completed within two years.

Georgia State Income Tax Credit Program:

This program provides property owners of historic homes who complete a DNR-approved rehabilitation the opportunity to take 10% of the rehabilitation expenditures as a state income tax credit up to \$5,000. The credit is a dollar for dollar reduction in taxes owed to the State of Georgia and is meant to serve as an incentive to those who own historic properties and wish to complete a rehabilitation project. The credit will not exceed \$5,000 for any single project in any 120-month period.

To be eligible the property must be eligible for or listed in the Georgia Register of Historic Places. The rehabilitation must also meet DNR's Standards for Rehabilitation. The Department of Natural Resources' Historic Preservation Division reviews all projects to certify that the project meets the Standards according to DNR Rules 391-5-14. Project must meet the substantial rehabilitation test and the applicant must certify to the Department of Natural Resources that this test has been met. The substantial rehabilitation test is met when the qualified rehabilitation expenses exceed the following amounts:

- 1) For a historic home used as a principal residence, the lesser of \$25,000 or 50% of the adjusted basis of the building
- 2) For a historic home used as a principal residence in a target area, \$5,000
- 3) For any other certified historic structure, the greater of \$5,000 or the adjusted basis of the building

Local

Downtown Façade Reimbursement Program

The Rome Downtown Development Authority initiated a program which offers funding to citizens interested in improving downtown building facades. The goals of the façade grant program are to improve building exteriors and promote historic downtown Rome. Eligible activities include

structural and aesthetic improvements to facades including windows, doors, historic architectural features, awnings and others. Projects approved by the Historic Preservation Commission and Downtown Development Authority will be reimbursed for one-third (up to \$1,000) of total project cost.

Rome Revolving Loan Program

A low interest loan program based on job creation administered at the local level by the City of Rome. The interest rates range from 4-7% and will depend on the financial strength of the borrower. Business owners must arrange financing for at least 50% of the cost of their proposed project.

ECONOMIC BENEFITS OF HISTORIC PRESERVATION

In addition to the 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 Division 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 comparable properties in non-designated areas; locally designated properties increased in value almost 80% more than those only nationally designated.

ARCHITECTURAL STYLES FOUND IN HISTORIC DOWNTOWN ROME

GOTHIC REVIVAL -- 1830-1860

In the late 18th and early 19th centuries, the Romantic Movement swept Europe and America, affecting both literature and architecture. Romantics extolled the symbolic virtues of Gothic architecture and fostered its revival. Distinctive features of Gothic architecture include a rough stone exterior, window surrounds, pointed arches and battlements.



ITALIANATE -- 1840-1880

The Italianate style was popular in Georgia immediately before and after the Civil War, during the 1850s and 1870s. Italianate buildings are characterized by arched windows, decorative window hoods, rusticated quoins, and pronounced brackets under the roof line.

SECOND EMPIRE -- 1860-1880

The Second Empire style was borrowed from France. It is named for the reign of Napoleon III (1852-1870) who undertook a major building campaign that transformed Paris into a city of grand boulevards and monumental buildings. The mansard roof – a double pitched roof with a steep lower slope-was a hallmark of the Second Empire style. By increasing head room in the attic space, it provided an additional usable floor. To provide light to this floor, the mansard roof was almost always pierced with dormers.





VICTORIAN ROMANESQUE -- 1870-1890

Used primarily for commercial and institutional buildings, Victorian Romanesque architecture was popular nationally from 1870-1890. This style is identified by different colored and textured stone or brick exteriors with contrasting window trim. Semi-circular arched window openings usually supported by short polished stone columns; also characterize this almost exclusive commercial style.

TAPESTRY BRICK -- 1880-1930

When commercial buildings made no studied attempt to imitate a high style, patterns in the brick and corbelling at the cornice line were applied to commercial building types. This decorative brickwork is not a style as such, but is described as tapestry brick.



BEAUX ARTS CLASSICISM -- 1890-1930

One of Georgia's less prevalent styles, the Beaux Arts style was popular nationally from 1890-1930, and was used chiefly for institutions, commercial buildings, and grand residences. This style is characterized by large, grand, and symmetrical design compositions and was usually built of light colored stone in a variety of smooth finishes. Ornate details include quoins, shields, decorative garlands, and pilasters.



NEOCLASSICAL -- 1895-1920

Following an interest in the revival of classic Greek and Roman cultures, this style was used to convey enduring greatness, nobility, and civic pride. Classical elements such as domes, pediments, porticoes, and columns were dramatically massed creating an imposing and stately structure.

ART DECO -- 1920-1940

The Art Deco style was used almost exclusively for commercial buildings and was popular from 1920-1940. Rome has a number of handsome examples of the style. This was the first modern style which reflected the machine age. There was a bold use of geometrics in the massing of forms and vertical movement. New materials such as black glass, chrome, brass and neon were combined with profuse ornamentation such as zig-zags, chevrons, spirals, and rays to create this distinctive new style.



DOWNTOWN STREETScape

STREETSCAPE DESIGN

Streetscape features such as trees, parking, walls, walks, sidewalk furniture, monuments, and building patterns have a significant affect on the character of a historic district. Historic streetscape features and building patterns should be maintained and preserved. New streetscape features should be compatible with the Streetscape design and the historic downtown Rome area.

Streetscape Design

In 1985, the City of Rome, the Rome Downtown Development Authority, PRIDE, and downtown property owners joined forces to plan and implement Streetscape.

The general project components included:

- Removal of overhead utility lines
- Expansion of existing sidewalks and sidewalk corners including decorative brick pavers
- Planting of crape myrtle, zelkova, and willow oak trees along the sidewalks and the median
- Installation of period lighting and street furniture



One of the primary goals of the Streetscape program was to create a more pedestrian-friendly environment downtown. Since its implementation, the City of Rome has continued the precedent set by the Streetscape Project in new construction and renovation, including the Mitchell Plaza pedestrian park and the underground relocation of the overhead utility wires on West First Street.

With regard to future improvements, compatible design should be implemented to connect and extend existing Streetscape construction. These guidelines should be followed when working in or near public right-of-way:



- When pouring new sidewalk, concrete should be broom finished outlined with brick pavers. These pavers may be individually laid or consist of a high quality concrete stampwork.
- Landscaping should be incorporated in the design, including planters, grass strips, and tree wells. Some of the trees used downtown include willow oak, crape myrtle, zelkova, trident maple, gingko, and magnolia.
- New lighting should be period lighting similar to the existing lighting.
- Street furniture should be similar to the iron benches and water fountains found on Broad Street. All new fixtures should be painted a dark black-green.

Parking

- The design, materials, and placement of driveways and parking areas significantly affect the character of the property and historic district. Existing parking areas and driveways in historic districts are paved with a variety of materials including asphalt and smooth concrete.
- New parking spaces should be provided in parking decks or in the basement area of new buildings when possible. New surface lots are not appropriate in the downtown area between East First Street and West First Street. Vacant lots in this area should be developed with infill construction; not surface parking. Historic buildings should never be removed to provide parking spaces. Where surface parking may be appropriate, planting beds, hedges, fences, and low walls should buffer the edges of the lot. Interior plantings will soften the lot's appearance by breaking up large paved areas.

Street Furniture

- Street furniture should be integrated into overall site design and should be compatible with the *Streetscape* design. Wood and wood like products are not appropriate materials for street furniture in downtown Rome.
- Street furniture should be positioned so that it does not impede or interrupt pedestrian or vehicular traffic. Whenever possible, various street elements should be clustered to minimize visual clutter. New site amenities; such as trash receptacles, drinking fountains, bicycle racks, newspaper stands, and planters; should be compatible with the Streetscape design in terms of placement, design, and materials and should not be attached to historic buildings.



Secondary or Accessory Buildings

- Secondary or accessory buildings were not traditionally constructed in the downtown area and are generally not appropriate.

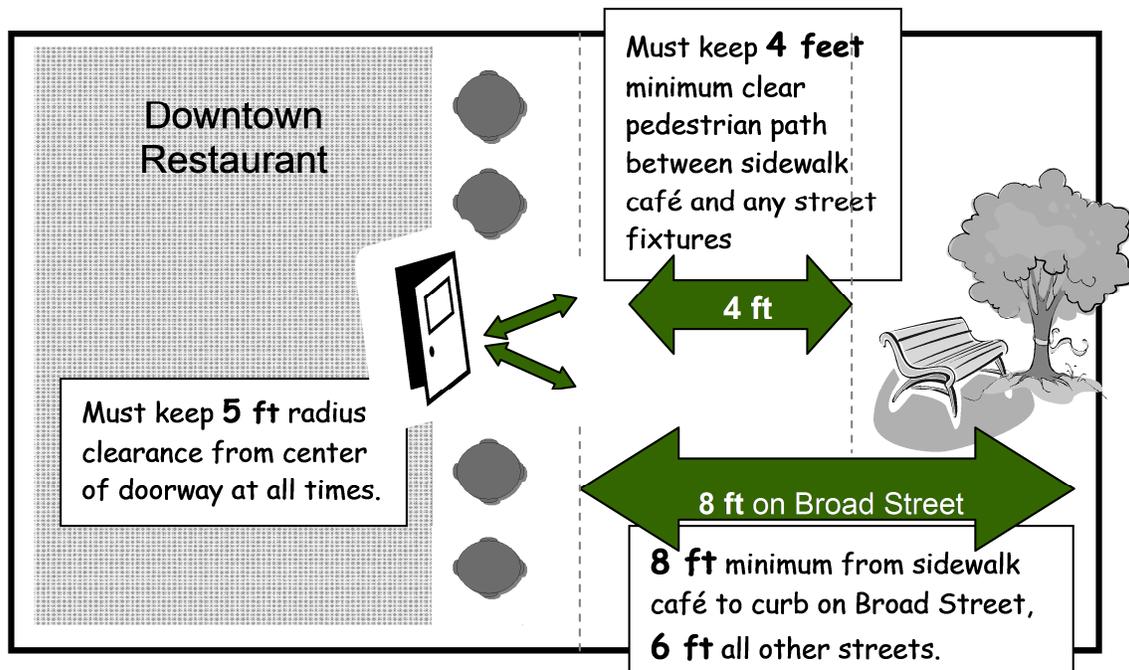


SIDEWALK CAFES

A sidewalk café is an outdoor dining area located on the public right-of-way which is operated and maintained by an establishment, coffeehouse, tea shop, or restaurant. Sidewalk cafés enhance the economic vitality of Downtown Rome and help reinforce the sense of place for the area. In June 2007, the Rome City Commission adopted an ordinance “to provide standards and to simplify the sidewalk café use in order to enhance the quality and safety of the pedestrian experience.” Operators of a sidewalk café must first obtain a permit from the City’s Office of Downtown Development.

Layout

The downtown sidewalk café area contains sidewalk patterns which affect the placement of improvements such as tables and chairs in the public right-of-way. The installation of these improvements is considered temporary in nature. The café area shall be furnished with tables and chairs, and may include umbrellas and planters. The operator shall not make any permanent changes, such as bolting tables to the ground. Improvements shall not be secured to lampposts, streetlights, trees or any other public street furniture. Café improvements shall be removed from the sidewalk and stored inside when required by the City. The sidewalk café improvements may not be stacked or stored outside on the public right-of-way at any time. The sidewalk café must maintain all minimum distances and clearance requirements at all times.



TYPICAL CLEARANCE REQUIREMENTS:

- Entrance Door - Five feet clearance from center of doorway at all times
- Divider (bollards & chains) Must keep four (4) feet minimum clear pedestrian path at all times where street fixtures exist and 8' from curb on Broad Street and 6' at all other streets.

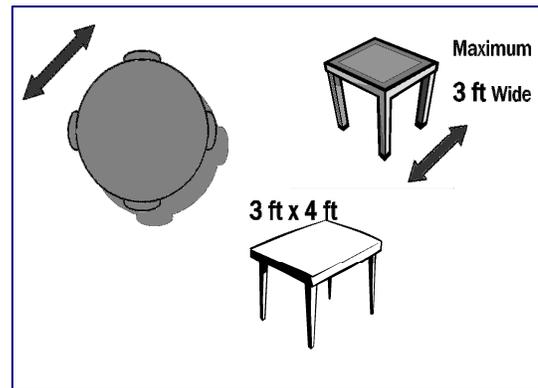
Maintenance

The café operator shall be responsible for the proper maintenance of the café area at all times, including properly disposing of all trash generated by the operation. The café operator shall comply with all State and local regulations related to water disposal.

- Pollution Prevention (visit www.cabmphandbooks.com for more information)
- Dry cleanup first (sweep, collect, and dispose of debris and trash) when cleaning sidewalk
- Regular broom (dry) sweep sidewalk to minimize cleaning with water.

Furniture Design

- **TABLES AND SEATING:** Round tables shall be no larger than three (3) feet in diameter. Square tables shall be no larger than three (3) feet wide and rectangular tables no more than three (3) x four (4) feet. Round or square tables shall seat no more than four people, subject to compliance with the clearance requirements. Tables and chairs shall match and be made of safe, sturdy and durable material, such as wood, steel, plastic, and wrought iron. All furniture shall be commercial grade and manufactured for outdoor commercial use. All café furniture shall be properly maintained and cleaned regularly.



- **FLOWER BOXES AND PLANTERS:** Moveable flower boxes or planters may be used to visually define the corner boundaries and contain the café seating area. To avoid blocking the patron's vision while seated, the combined height of the planters and live plants shall not exceed 4 feet from sidewalk grade. The boxes or planters shall be no greater in height than 2½ ft. and no wider than 2 ft. at the base. The flower boxes and planters shall be portable and be made of safe, durable and attractive material such as wood or steel. All boxes, planters and planting areas must be planted with seasonal blooming or ornamental evergreen live plants year round. The café owner shall be responsible for the prompt removal of all empty or poorly maintained planting areas.
- **MENU BOARDS & SIGNS:** Menu Boards, both portable and on walls, shall be subject to sign permit approval and shall comply with the City Code.
- **UMBRELLAS:** Individual umbrellas of a compatible design shall not extend over the Pedestrian Zone. Umbrellas shall be made for outdoor commercial use subject to City approval and may not contain any logo, advertisement or message.
- **TRASH RECEPTACLES:** On street receptacles may not be used for disposal of café trash.
- **FENCES / BARRIERS:** A system of connected weighted bollards and chains shall serve to maintain the boundaries of the Sidewalk cafe. Flower boxes or planters may be used to define the corner boundaries of the area. Moveable barriers and fences must be shown on the application site plan and are subject to approval.

DESIGN GUIDELINES

The following pages are guidelines for new construction and for enhancing the appearance of existing buildings in historic Downtown Rome. These standards are meant to provide guidance for businesses, property owners, and architects in developing plans for projects in the downtown area and to provide criteria by which the Historic Preservation Commission can evaluate development plans for compatibility with the historic character of the district. These 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 Preservation Commission. Property owners or their architects should meet with the Rome Historic Preservation Planner prior to submitting an application to obtain a Certificate of Appropriateness. The design guidelines which govern a Certificate of Appropriateness are derived, in part, from *The Secretary of the Interior's Standards for the Treatment of Historic Properties*. These design guidelines also take into account local preservation goals and objectives. *The Secretary of the Interior's Standards* are presented on the following pages.

SECRETARY OF THE INTERIOR'S STANDARDS

Four Treatment Approaches

The Secretary of the Interior is responsible for establishing standards for all programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed in or eligible for listing in the National Register of Historic Places. Although mandatory only for federal agencies or projects, these standards have become the guiding principles for preservation programs through out the United States. *The Secretary of the Interior's Standards for the Treatment of Historic Properties* lists four distinct, but interrelated, approaches to the treatment of historic properties – preservation, rehabilitation, restoration, and reconstruction. Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. Rehabilitation, commonly called renovation, acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. Restoration depicts a property at a particular period of time in its history, while removing evidence of other periods. Reconstruction recreates vanished or non-surviving portions of a property for interpretive purposes. Choosing an appropriate treatment for a historic building or landscape is critical. This choice always depends on a variety of factors, including its historical significance, physical condition, proposed use, and intended interpretation.

Standards for Preservation

Preservation is defined as *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.

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

Preservation as a Treatment: When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, Preservation may be considered as a treatment.

Standards for Rehabilitation

Rehabilitation is defined as *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.*

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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 elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Rehabilitation as a Treatment: When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment.

Standards for Restoration

Restoration is defined as *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.

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

Restoration as a Treatment: When the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned, Restoration may be considered as a treatment. Prior to undertaking work, a particular period of time, i.e., the restoration period, should be selected and justified, and a documentation plan for Restoration developed.

Standards for Reconstruction

Reconstruction is defined as *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.*

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.
5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

Reconstruction as a Treatment: When a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site); when no other property with the same associative value has survived; and when sufficient historical documentation exists to ensure an accurate reproduction, Reconstruction may be considered as a treatment.

BUILDING MATERIALS

The primary materials used in the historic commercial district are brick and stone of different colors, types, and textures. The color and texture of the building materials should be simple and unobtrusive:

- The storefront frame can be wood or cast iron.
- The display windows should be clear glass.
- Transom windows may be clear, tinted, or etched glass.
- The entrance door should have a large glass panel and can be made of wood or steel.
- The bulkheads may be wood panels, polished stone, glass, or tile.
- The storefront cornice can be made of wood, cast iron or sheet metal or sometimes the horizontal supporting beam can serve as the supporting cap
- The side piers should be the same material as the upper story.
- For preservation, rehabilitation, or restoration projects, brick size, shape, color, bonding pattern, and mortar should match that already in use on the historic building. Brick size, shape, color, bonding pattern, and mortar should match that traditionally used in Downtown Rome for infill and other new construction projects.
- Where allowed new decks, balconies, and other appurtenances should reflect commercial character of the downtown district. Appropriate materials include concrete, decorative iron, and other dark metals.
- Special care should be taken when repairing historic buildings to match existing masonry and mortar as closely as possible. On new construction, masonry should reflect the size, color, and texture of existing brickwork in the downtown area.

Certain materials and design elements should never be used on a traditional commercial building.

- A mansard roof with wooden shingles, rough textured wood siding, fake bricks or stone and gravel aggregate materials are not appropriate.
- Horizontal lap siding, wood or synthetic, is not allowed in the historic commercial district. Existing exterior materials should not be covered by a modern replacement.
- Vinyl, aluminum, or other synthetic siding of historic buildings is not recommended.
- The covering of historic buildings with stucco or synthetic stucco surfaces is discouraged.
- Do not add non-historic or inappropriate ornamental features to a building.

Maintenance:

- Exterior materials should be maintained and preserved.
- If replacement is necessary, replacement materials should match the original elements in size, shape, and other visual characteristics.

COMMERCIAL FACADES

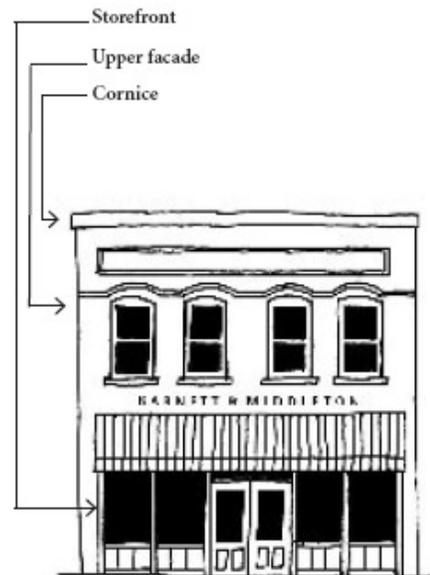
The building facades on Broad Street provide the visual image of the downtown and should be maintained and protected. Most downtown commercial buildings have facades made up of three parts: at street level is the storefront, above that is the upper facade, and at the top is the cornice. Each part is critical to the whole; if one is missing, the building will present an odd or incomplete appearance.

The storefront, essentially a large hole in the facade filled with glass, displays the store's products and provides access to the interior. It is what people walking along the sidewalk see more than any other part of the building. Storefronts of larger buildings in Downtown Rome are generally divided into two or more bays respect the established storefront rhythms on Broad Street. A single business can occupy one or more of these bays.

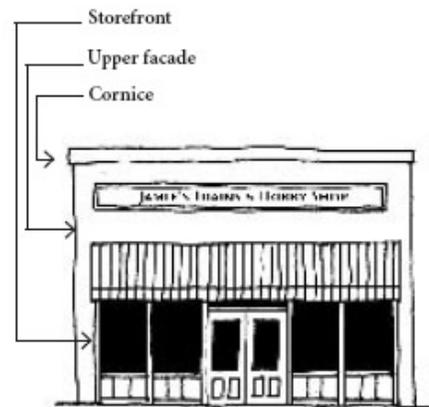
The upper facade, the area between the storefront and the cornice, often presents the overall appearance, or design message, of the building when viewed from a distance. This is where much of the architectural ornament will be found, features such as arches, stone detailing, and insets for business signs. On multi-story buildings there will almost always be windows too.

At the top of the upper facade, the cornice provides a cap, a finishing touch, a statement of completeness. Buildings of a century ago often had elaborate cornices, some extending well beyond wall surface. By the middle decades of the twentieth century, cornices had shrunk considerably, sometimes to no more than a thin cap.

- Keep the overall three-part design of the façade intact. Don't try to make the storefront look like the upper facade.
- The original masonry should be retained on the building. Window openings should not be bricked-in, downsized, or enlarged. Damaged brick and stone should be repaired or replaced with similar materials. Masonry repair such as tuck pointing should use an approved mortar mix and method. Silicone waterproof coating is not an appropriate treatment.
- Sandblasting, high-pressure water, and other abrasive cleaning methods should not be used because they damage the structure. Sandblasting hastens the deterioration of brick by removing the hard outer surface, allowing the elements to damage the softer inner part.



The three parts of a historic downtown commercial building are the storefront, the upper facade, and the cornice.

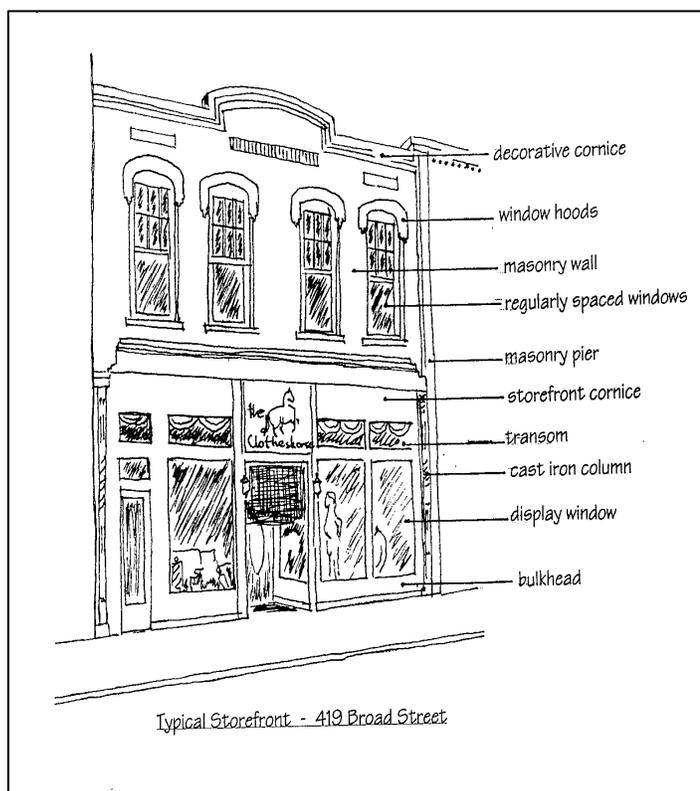


Single-story buildings have the same three parts.

STOREFRONTS

Commercial storefronts in downtown Rome are typically one story in height and their design relates directly to the scale of the pedestrian. Traditional storefronts were designed to provide a large area for the display of merchandise, thereby encouraging window shopping. Storefronts found in downtown Rome usually consist of display and transom windows, an entry door, bulkheads, and a signboard area framed by structural members. The basic configuration can often be derived from old photographs of the building.

- Non-historic storefronts of inappropriate design on historic buildings should be replaced with a traditional configuration.
- New or infill storefronts should reflect the traditional storefront configuration consisting of masonry piers, storefront cornice, storefront transom, cast iron columns, display windows, entrance with entrance transom, and bulkheads.
- Whenever possible, materials that have been applied to cover over older, traditional façade elements should be removed to expose windows and other architectural details. However, previously made changes that have achieved architectural or design significance should be retained. The removal of distinguishing features or significant architectural details should be avoided.
- Deteriorated features should be repaired instead of replaced. If replacement is necessary, the new material should match the original as closely as possible. If parts of the storefront have deteriorated, be sure that the cause of the deterioration has been stopped. (For example, leaky drainage systems or ground moisture.)
- Accessibility modifications should be made at side or rear entrances to maintain façade integrity when possible. Smaller buildings in downtown Rome typically have one storefront; however, larger buildings may be divided into two or more bays, each containing a separate storefront.
- If a non-historic storefront is to be constructed, the new storefront should be designed to fit inside the original opening and not extend beyond it. To emphasize this feeling of containment, a storefront may be inset slightly (no more than 12 inches) from the front.
- The entry on a new storefront should be slightly (no more than four feet) recessed, to reflect the traditional storefront configuration.



DISPLAY WINDOWS

A common characteristic of historic storefronts in downtown Rome is the large display windows which not only allow light into many of the interior spaces, but also showcase merchandise found inside.

- The number, arrangement, size, style, glazing pattern, shape, and proportions of original or architecturally significant storefront windows and their surrounds should be retained or restored when possible.
- Replacement storefront windows made of aluminum or other metal finishes (not including brass, stainless steel, or decorative metal finishes) should be painted to match or coordinate with the color of the storefront area.
- Display windows should fill their original openings
- Clear plate or tempered glass should be used for the display window.
- The use of partial curtains, blinds, or display cases in the storefront window will create additional privacy without changing the character of the storefront.
- Windows should always use clear glass. Avoid tinted or reflective glass.
- Each display window should consist of a large single pane and should not be divided by muntins, glazing bar, or sash bar.

BULKHEADS

Bulkheads provide a base for the storefronts and protect the display windows from damage. They also help to establish horizontal rhythm. More modern storefront designs eliminate or decrease the size of bulkheads which is not only inappropriate for the design of historic buildings, but also destroys the proportional relationship of the storefront.

- Preserve, maintain, or restore (uncover) bulkheads or kickplates where they exist(ed), matching the original in design, size, and material.
- Do not remove, conceal, or alter historic bulkheads.
- For renovations with no documentary evidence, appropriate bulkhead materials are: painted woods, glazed tile, or painted metal in muted colors. Brick bulkheads are not appropriate in the downtown area.
- Align bulkheads and kickplates with those of other buildings in the block.



TRANSOM WINDOWS

Located above the display windows and doors, transom windows contribute to the openness of the storefront façade. Transom windows were originally designed to allow as much natural light as possible into the interior of the store for illumination. Most storefronts in Downtown Rome have both a storefront transom and an entrance transom.

Sometimes transom windows are blocked to hide renovations which lowered the height of the ceiling to accommodate air conditioning or heating ducts. Recessing the dropped ceiling away from the transom and display windows a minimum of one and a half feet will preserve the openness of transoms and the display area and still accommodate modern conveniences.

- Architecturally significant transoms should never be covered, filled or removed.
- Check for a transom hidden above a display window. If found, uncover and restore it.
- The number, arrangement, size, style, glazing pattern, shape, and proportions of original or architecturally significant transoms and their surrounds should be retained or restored where possible.
- Transom windows should fill their original openings.
- Historic transom materials such as prism or leaded glass should be retained and repaired when possible. If the original transom glass is removed, use clear, frosted, or darkened glass in its place if the original cannot be feasibly duplicated.

TRANSOM WINDOWS



ENTRANCES, DOORS, AND ACCESS

Commercial buildings have storefront entrances which are typically recessed to provide a larger area for display, give shelter from the elements, and emphasize the entrances. Tall, single or double doors, built of wood with large areas of glass (at least 50 percent) that maintain the transparency of the storefront were historically used in storefront designs and are still visible in the downtown Rome district today.

Changes in regulations may require alterations for access and egress. The Americans with Disabilities Act (ADA) requires that all government and commercial buildings provide barrier free access. However, some historic buildings may be exempt from this requirement. The fulfillment of this requirement must be balanced with the goal of preserving the historic integrity of the building.

- Do not enclose, cover, or alter a historic entrance.
- If a new entrance is to replace a non-historic one, it should be slightly recessed to reflex the traditional storefront design.
- Replacement doors that are metal (not including brass, stainless steel, or decorative finishes) should be painted to match or coordinate with the door surrounds and entrance.
- Doors and their surrounds should be recessed slightly from the plane in which they are located.
- New door openings should be located on a secondary side or rear façade when possible.
- Retain the original door hardware whenever possible. Dead bolt locks should be installed above or below the original hardware.
- Avoid using doors with mirrored or tinted glass (does not include colored or stained decorative glass).
- Do not use “fake historic” doors, solid wood or metal doors, or doors that are decorated with moldings, cross bucks, or window grills – these doors are residential in nature and are incompatible with the design of the historic façade.
- Avoid installing a storm or security door whose size, color, material, and texture are incompatible with the original door and door opening.
- Door Replacement:

If a door is to be replaced there are three basic options:

 1. Have a new door built with the same design and proportions of the original.
 2. Find a manufactured wooden or steel door that resembles the traditional store door.
 3. Use a standard aluminum commercial door with wide stiles and a dark anodized or baked enamel finish.



SIGNS AND SIGNAGE

Signs play an important role in the attractiveness and the appearance of the district. Excessive size, quantity, and information on a building façade can create visual clutter which not only detracts from the street environment and the building's character, but also makes it more difficult for a potential customer to identify the location of the business. Signs should be the appropriate size in relationship to the scale of the storefront window, building, and street. While these guidelines were developed to assist property owners in selecting appropriate signage in the local historic districts, signage that meets these requirements but is not compatible with the area in which the sign is located or the building to which the sign is attached may not be approved.

General Signage

- The message should be limited to the specifics of the office, apartment, organization, or business located within the premises; signage should not be used as advertisement.
- A sign should express an easy to read, direct message: Keep it simple.
- Letter styles should be chosen that are easy to read and reflect the images of the businesses they represent.
- A storefront should not have more than two signs - one primary and one secondary. The secondary sign should be clearly subordinate to the primary sign in size and visual impact.
- Signs should not cover or obscure any existing architectural detail or element and should be compatible with the architecture of the building.
- The total sign area for all signs attached to a building elevation (including wall signs, window signs, and canopy signs) shall not exceed two times the horizontal length of the wall along that side of the building. Each side of the building shall be calculated separately. For multi-tenant nonresidential developments, the total sign area per wall for each tenant shall be distributed among tenants. For all multi-tenant buildings, it shall be the building owner's responsibility to distribute the total sign area per wall for each tenant.
- Signage shall not extend above the first floor of the building to which it is attached, except to designate the traditional building name.
- Sign content (lettering, logo, etc.) should not overcrowd the sign background. The message area shall cover no more than 65% of the sign surface for lettering. The message area shall be computed as the area within the smallest rectangle enclosing the limits of the all lettering, logos, trademarks, symbols, and graphics. Logo and trademark sizes shall not exceed the maximum letter size allowed on each sign type. Logos and trademarks that can not legally meet the requirements of these guidelines are prohibited.
- Illuminated signs may be appropriate in the local historic district if they respect the proportions of the storefront and the guidelines outlined above. Signs should be illuminated in such a way as to reduce the spill-over of light to adjacent properties and public right-of-ways. Painted signs can be indirectly illuminated with fluorescent or incandescent lights. Internally lit signs are most effective with light letters on a dark opaque background. Exposed neon letters can also be effective, adding color and vitality to the street.

Prohibited Signs in the Historic Districts

- Changeable letter or changeable type signs are prohibited, except where traditionally used (such as theater marquees signs).
- Flashing signs are prohibited in the local historic districts.
- Inflatable signs are prohibited in the local historic districts.
- Digital or LED signs are prohibited on the exterior of buildings located in the local historic district. However, small digital signs displaying only time and/or temperature incorporated into a free standing sign may be approved if appropriate.
- Signs not of traditional design, not compatible with the local historic district, and/or not otherwise addressed in these guidelines are prohibited.
- Banners shall be prohibited in the local historic districts except as they comply with local development codes for temporary signage.
- A-Frame or Sandwich Signs are prohibited on the public sidewalks of the local historic district.
- Billboard type signs are prohibited in all local historic districts.

Applied Letter and other Flush-Mounted Wall Signs

- A wall sign may extend the width of the storefront but shall not be more than 2 1/2 feet high. Generally, lettering on applied letter and other wall signs shall be 8 to 18 inches high.
- The wall sign should be located directly above the storefront, and not extend more than 2 1/2 feet above the first floor. Wall signs shall not obscure ornamentation and architectural features.
- Signs should fit within the lines or panels of the storefront as defined by the building frame and architectural detailing. The placement of signs should respect the existing pattern established by signs on the same block. On buildings with two (2) or more storefronts, signs should be arranged in a uniform manner.

Projecting Signs

- Projecting signs should be mounted perpendicular to the building façade on the lower level or base of a structure.
- Projecting Signs should not extend above the first floor or beyond the eave or roof line of a single floor building; and the bottom of projecting signs shall have a minimum clearance of nine feet measured from the ground.
- Projecting signs shall not extend further than four feet perpendicular from the wall to which they are attached.
- Lettering on projecting signs should be 4 to 12 inches high and occupy only 75 percent of the sign face.
- Internally lit projecting signs are prohibited.

Display Window Signs

- Window signs should not obscure the display area, and should not occupy more than 20 percent of the total glass area on which they are displayed. The color of the letters should contrast with the display background.
- Window display signs shall count as one sign when calculating total number of allowed signs per storefront, except that street numbers alone (not to exceed 8 inches in height) shall not be counted as a sign.
- Lettering on display window signs should be 4 to 12 inches high.
- Window display signs may not be located on a building traditionally used as a single or two family dwelling.
- Telephone numbers, fax numbers, and e-mail or Internet addresses may be part of the window signage only if this information is displayed, in smaller text of three (3) inches maximum height.
- If there is a separate business or businesses on the second floor of a building, the name of the business and the words “2nd Floor” (or other applicable floor) may be on the first floor door. For two (2) or more businesses using a common entrance, letters and/or characters, no greater than three (3) inches in height, may be added to the 20% window signage maximum, not to exceed 40% of the glass area of the door.

Signs on Awnings and Canopies

- Awning signs shall be silk-screened or sewn on to the awning fabric.
- Signs may be placed on either the valance or on the slope of the awning, but may not be placed on both.
- Lettering and/or graphics on the slope of the awning should be 8 to 18 inches high and shall not occupy more than 45 percent of the surface plane on which they are applied.
- The business name or street number may be placed on an awning valance; however, text must be centered vertically and horizontally on the valance and letter height shall be a maximum of 80 percent the height of the valance.

Freestanding Signs

- Monument and pole signs are not permitted on Broad Street but may be appropriate in other areas downtown; however, these signs must be able to meet all applicable development codes without variance in addition to meeting the requirements of the preservation ordinance.
- Freestanding signs may be a maximum of eight feet in height or eight feet in width; however, the total sign area may not exceed 32 square feet and the total face area shall not exceed 24 square feet.
- Real Estate Signs:
 - Only one real estate sign advertising a property for lease, rent, or sale shall be allowed on a property in a local historic district.
 - Real estate signs may not exceed four feet in height nor exceed four feet in width.
 - Real estate signs should meet all general signage recommendations.

Multi-Tenant Directory Signs

- Wall mounted signs are encouraged where multiple offices, services, or retail establishments share common street frontage. These signs may include name, location, or suite, and should be sized to fit the location with 4-inch maximum letter height for listed businesses.

Ghost Signs

- Ghost signs on historic buildings in the downtown area should not be removed, covered, altered, or repainted.

AWNINGS AND CANOPIES

The use of awnings in downtown Rome is functionally and historically appropriate. Awnings provide shade and protection for pedestrians, reduce glare into the building and can be used to visually identify a business. Awnings can also serve to hide inappropriate alterations. A standard street-level awning should be mounted so that the valance is about eight feet above the sidewalk and projects out between four and seven feet from the building. A twelve inch valance flap is usually attached at the awning bar and can be used as a sign panel.

Fixed canopies are currently found on some of the historic buildings in downtown Rome. The canopy is usually supported by a metal frame and attached to the building façade by diagonal tie-rods or chains. Some architecturally significant canopies may not have been original to the building, but were integral to an early storefront alteration and have become historic in their own right.

- Maintain historic canopies and awnings. If an architecturally significant canopy is deteriorated, it should be repaired and maintained utilizing the same materials and design as the historic canopy.
- The awning or canopy should fit within the storefront, window or door to which it is being attached. Traditional awning and canopy patterns should be observed. If an awning is used, all storefront openings (display windows and doors) should be covered.
- Use canvas for awning materials. Do not use plastic, vinyl, wooden shingle, metal, or back-lit awnings. If a flat canopy exists, it can be dressed up with a 12 to 24 inch awning valance.
- Traditional shed-style, sloping, canvas awnings are encouraged. Barrel-style and rounded awnings are not appropriate for the downtown area.
- Storefront awnings and canopies should be placed above either the display window and below the transom windows, or above the display and transom windows but below the signboard area. When attaching the awning to the building, do not damage or cover historic building materials or features.
- Align bottom of awning with awnings on adjacent buildings.
- Water runoff from awnings or canopies should be anticipated and planned for accordingly.



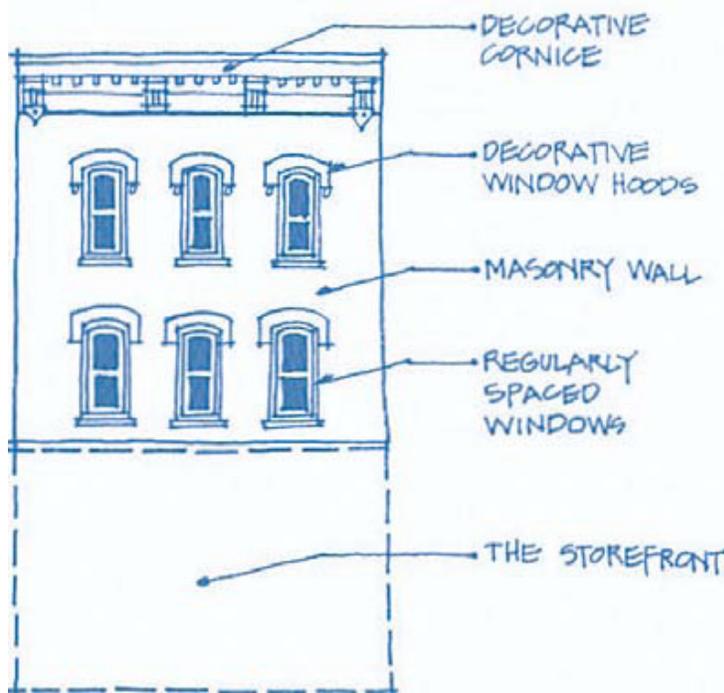
- Signs on awning and canopies should comply with the recommendations of the sign section of these guidelines.
- Storefront awnings should project from the building no more than six feet and no less than five feet. Awnings covering upper storey windows (when appropriate) and rear entrances should be proportional to the opening to which they are attached.

UPPER FAÇADE

Upper façades on a historic commercial building are quite different from storefronts in their function, and therefore design. Historic downtown buildings were originally designed to have a commercial function on the first level, and an office or residential function on the upper floors. Although the upper floors of many downtown buildings have been vacant for several years, a growing trend in downtown revitalization is to bring residential uses back into the central business district.

The upper façade is the area between the storefront and the building cornice. Design of upper façades in Downtown Rome can range from simple to quite ornate; with variations in materials, brick courses and detailing, vents, and a wide variety of window types and configurations.

- The ornamental masonry pattern is the arrangement of brick that creates the decorative pattern in the upper façade. This pattern is integral to the building design and should be retained and preserved. New or infill development in downtown should echo, but not imitate, the ornamental masonry pattern of historic Rome buildings.
- Retain and preserve historic façades and their architectural features such as brick corbelling, brick and stone courses, quoins, stone and tile coping, cornices, and other upper façade elements.
- Retain and preserve historic materials whenever possible including wood, stone, architectural metal, and cast iron.
- Covering architectural details or entire façades with non-historic materials or treatments is prohibited. Whenever possible, remove non-historic metal cladding or other non-historic coverings from historic façades.



- If replacement of an upper façade feature is necessary, replace the deteriorated element with a new element and design that matches the original in size, scale, design, proportion, detail, and material, if possible.
- Window features, such as sashes, lintels, and hoods, should be preserved and maintained.

UPPER WINDOWS

Typically, windows in the upper façade of a building are placed symmetrically, creating a visual rhythm relating to the location of the storefront divisions or window areas at the street level. Most of the windows used in the upper facades of the buildings in downtown Rome are rectangular in shape, oriented vertically, and are double hung, one-over-one sash in single, paired, or banked arrangements. However, there are examples of decorative semi-circular windows, multi-paned windows, and steel framed windows. Window surrounds are wood and metal and usually simple in design with a stone and/or brick sill and lintel. Some have an ornamental lintel, pediment, or spandrel design in another material distinguishing certain windows from others on the façade. Often, deteriorated upper-story windows have been inappropriately replaced, boarded up, or otherwise filled. This treatment damages the character of the building and streetscape as well as creates a negative image that can be avoided through proper maintenance.

- Preserve, maintain, or restore original windows, including proportions and spacing of openings, dimensions, sash, materials, and details.
- If replacement of existing windows becomes necessary, replacements should be of the same materials and configuration as the original windows.
- Do not enclose, cover, or alter. Open boarded or bricked windows.
- If original window design is unknown, use window type and detailing of the architectural style and period of the building. Replacement windows should be wood or aluminum clad wood windows. Aluminum or vinyl clad windows are not appropriate for Downtown Rome.
- Glazing or window glass should be clear unless colored, stained, or another glass was historically used.
- When storm windows are used to improve thermal performance, they should resemble the existing windows as closely as possible in shape, size, and appearance, and be painted or finished to match the window to which it is attached. Consider using interior storm windows to avoid compromising the historic character of the façade.



- Avoid trying to create false or earlier architectural styles.
- Do not add shutters unless based on physical or photographic evidence that shutters existed. If replacing missing shutters, use shutters to fit the window opening so that if closed, the opening would be covered.

WALL DETAIL

Wall detail and decoration enhance character and give buildings a distinct identity. The level of detail and decoration varies from one building to the next in Downtown Rome. Caps, pilasters, columns, roof pediments, etc. have historically been made of six materials: masonry, cast iron, pressed tin, wood, terra cotta, and decorative glass. Detailing and decoration is most often located on the street level of a commercial building and the façade area directly below the cornice or cap. Detailing is also found around some of the windows on the upper façade.



- Original wall detail and cornice should not be removed. Replacement of missing detail should be based upon duplication of the original.
- Sagging wall details and decorations should be carefully re-anchored using recommended preservation methods to avoid damaging historic details, decoration, or wall materials.
- Although balconies were originally constructed on some building in Downtown Rome, they are no longer a typical architectural element on Broad Street and do not reflect the character of this area. Balconies should only be attached to historic buildings if adequate pictorial evidence exists to allow an exact restoration of the missing feature. Balconies should never be attached to a building that did not historically have them. For new construction, balconies are generally not appropriate for Broad Street elevations and should not be used; balconies of appropriate design and materials (such as decorative iron) may be compatible with side or rear elevations.

CORNICES

The cornice is the ornamental trim element at the meeting of the roof and wall located above the upper façade, usually consisting of soffit, fascia, and molding. The cornice caps off the building, visually as well as physically, and can be an integral part of the building or can be a separate attachment. In addition to providing stylistic detailing, the cornice protects the roof and wall junction from water penetration. The style, decoration, and materials of the cornice often differs from one building to the next. The cornice may be a simple brick band or a highly detailed pressed tin projecting over the building façade.



- Existing cornices should be kept in place, maintained, and repaired as needed.
- Missing cornices can be replaced but it is best to base any replacement on old photos or other good documentation. If replacement of an elaborate cornice cannot be financially justified, use a simplified design that includes the major features of the original.

ROOFING AND DRAINAGE

A secure roof is the most important protection the building needs. Water should run off the roof and away from the building. Damaged or insufficient gutters can cause severe problems for wood cornices and fascia boards.

- The original form and pitch of historic rooflines should always be maintained.
- Whenever it is feasible, historic roofing material such as slate or metal should be repaired rather than replaced. If a roof is highly visible, replacement material should match the original as closely as possible in scale, texture, and color. If the roof surface is not visible – such as on a commercial building with a nearly flat pitch – then a compatible contemporary material such as rubber is acceptable. The replacement of existing roofing material with new material which matches in color, composition, and texture is generally preferred.
- Original gutters and drainage features should be maintained whenever possible. If necessary, replacement gutters and downspouts of a full-round or half-round form are preferred for the nineteenth- and early-twentieth-century buildings in the Historic District.

ROOFTOP ELEMENTS

Roof elements, such as additions, mechanical rooms, elevator penthouses, roof access structures, decks, and equipment, of appropriate design, size, scale, placement and materials generally have minimal visual impact on the historic district and are often not visible at the pedestrian level. However, inappropriate rooftop elements can have a significant negative impact on the local historic district and should not be constructed as additions to existing buildings or on new construction.

- Roof elements constructed as additions to existing buildings should comply with all other relevant standards established in these guidelines. The addition shall be compatible with the massing, size, scale, materials, and architectural features of the existing building to protect the historic integrity of the property and its environment.
- Rooftop additions should utilize the same roof form as the original building and use existing window and door spacing. Existing patterns should be considered and used in the new addition. Additions should be tied to the architectural/visual characteristics of the existing building and echo or compliment those characteristics without exactly imitating them. Existing window, door, and eave trim can be repeated in a simplified version. 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.
- Roof elements should not overpower or significantly change the massing of the original building. Adding a one or more floor addition to a single, two-, or three-storey building can significantly change the massing of the building and result in a change of character. Such additions to buildings that are located in the downtown area can also have a dramatic, negative impact on the district as a whole. Roof additions to house mechanical equipment or elevators should be no larger than necessary for the intended function.
- Roof elements should be located in such a way as to have minimal visual impact on the historic district and, generally, should not be visible at the pedestrian level.

- Decks may be allowed on the roof of buildings in downtown Rome if they are set back from the edge of the building or located below the parapet line of the building, so they are not visible from any street right-of-way. Deck design and materials should be compatible with the commercial character of downtown Rome. Decks should not be roofed unless they meet the criteria of this section; including not being visible from the street right-of-way.

FOUNDATIONS AND BASEMENT AREAS

Although not generally visible for the street or adjacent properties, the maintenance of building foundations and basement areas is critical to the preservation of the historic resource.

Georgia's historic commercial buildings, especially brick buildings, often had cellars for storage. Following the flood of 1886, the lower end of Broad Street up to Fourth Avenue was filled in to protect against future flooding. In the 100 and 200 blocks, many the original first floors of the buildings are underground. Therefore, some of the commercial buildings found downtown have sub basement as well as basement levels.

- 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 dry out to a building's wooden structural members.
- Retain any decorative vents that are original to the building.
- Remove any vegetation that may cause structural disturbances at the foundation.

REAR AND SIDE ELEVATIONS

Following the flood of 1886, there was a good deal of fill at the lower end of Broad Street to prevent similar future events. As a result, entire first floors of some buildings and half floors of other buildings were covered up. With new construction like the Town Green, parking areas, Forum, County Judicial Building and the Joint Police Facility being developed behind downtown buildings, vehicular and pedestrian traffic is increasing. The rear facades are becoming more visually important.

By improving the appearances and developing rear entrances, the rear façade can serve for more than just deliveries. A rear entrance can provide direct customer access to your store from the parking lots and the street. Before beginning work on a rear entrance, be sure to look for important historic elements (columns, brick decoration, etc.) that should be preserved. Not all buildings or businesses may accommodate rear entrances; however, the proper maintenance and renovations to the rear elevation of these buildings is important to the historic character of Downtown Rome.

Corner buildings in Downtown Rome often have a secondary façade that contributes to the historic character of the area. Side facades are often less ornate than their Broad Street counterparts and may establish their own unique rhythms and patterns. Though these elevations are less ornate, they are no less significant. Side elevations should be preserved, maintained, or restored. When renovating side elevations, note important historic elements that should be preserved.



- Although the two may be similar in function, the rear entry should never compete with the main storefront in importance. Side and rear elevations should not be radically altered to accommodate a new business entrance.
- Side and rear facades may be adapted for more usability through the addition of signs, awnings, and lighting.



- Preserve, maintain, or restore the original openings and architectural features on the rear and side elevations of buildings.
- Side and rear elevations should be coordinated among neighboring buildings to create a sense of cohesiveness and design continuity.
- The original material of side and rear walls should be repaired and maintained. If replacement material is required, its color,

texture, scale and compositions should match the original as closely as possible. For new and infill construction, the materials used on side and rear walls should match the materials used on the front façade. Do not cover side or rear walls with incompatible materials.

- Air conditioning and other mechanical units should be relocated off of the public right-of-way to the roof of the building. Mechanical units that can not be located on the roof should be located to the rear of the property and screened from public view. Mechanical units should not be located an exterior wall of any downtown building.



- Obsolete exterior fixtures (old gutters, wiring, signs) should be removed.
- Exterior steps or loading docks should be recessed into the building when possible to remove them from the public right-of-way. Exterior steps and decks should be constructed of appropriate materials that reflect the commercial character of Downtown Rome.
- Containers for storage of waste materials for disposal or recycling should be screened or otherwise removed from public view.
- Exterior staircases, balconies, elevator shafts, and additions necessary to comply with building and fire codes should be located in the rear of the building. These additions should be compatible in material and design with the historic area and should reflect the commercial character of the building to which they are attached.

COLOR

Repainting can be one of the most dramatic improvements you make to your building. Choosing the right combination of colors can unify the building elements within the facade as well as relate the building to others on the street. Three colors are sufficient to highlight any façade: 1) base color or background, 2) major trim color, and 3) secondary trim or accent color. Unpainted masonry surfaces, however, should not be painted and should remain their natural color.

Different color schemes were popular at various times. In the mid-1800's, soft, neutral tints were common. Toward the end of the 19th century, darker, richer shades were used. Tastes changed again at the beginning of the 1900's to lighter, calmer colors. If you are considering returning your building to its original colors, carefully scrape the paint from a small area. There may be several layers of paint over the original color. It is possible that the original color may have changed over time. For a better idea of the true color, wet the original surface. The base color will appear more accurately when wet.

If historic colors can not be determined, new paint colors should reflect the style and era of the building. Paint palettes are available from many paint companies for the periods when Downtown Rome's historic buildings were being constructed. If the style or era of the building can not be determined, appropriate colors to reflect Rome's Victorian downtown should be used. Bold colors should be avoided. Paint manufacturer's paint palettes for historic buildings include:

- 1) Sherwin Williams – Preservation palette.
- 2) Pittsburgh Paints – Historic Paints.
- 3) Do It Best Paints – American Historical Restorations Colors (Exteriors Only)
- 4) Valspar – American Tradition Historic Colors (light colors only)

Color can also be used to minimize facade problems visually. A poorly patched and repainted wall is not as noticeable when it is painted; a missing upper cornice can be recreated with a one dimensional paint scheme; and inappropriate materials can be made more compatible with paint color.

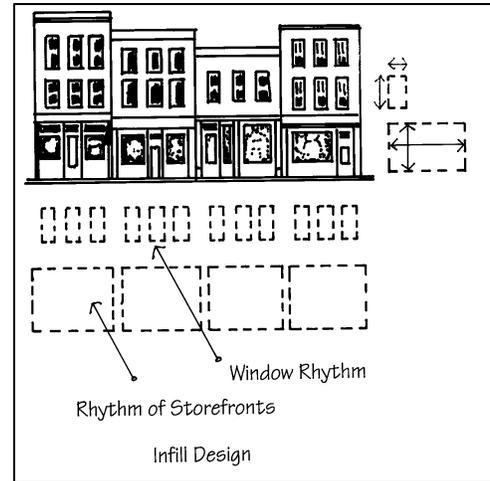


- Do not paint previously unpainted masonry surfaces.
- Never sandblast or high pressure-wash a historic building to remove paint or prepare the surface to be repainted.
- New paint colors should reflect the style and era of the building's construction. If the style or era of the building can not be determined, appropriate colors to reflect Rome's Victorian downtown should be used.
- Base Color / background. Muted or natural tones are appropriate for the base color or background of the building. The background consists of the upper wall and the piers on either side of the storefront. This color is often natural brick and requires no painting.
- Major Trim Color. The major trim color defines the decorative elements of the building, tying together the upper facade trim and the storefront. The color of major trim elements, such as cornices, window frames, sills and hoods, and the storefront frame, bulkhead and columns should complement the background color. If there is a natural stone or terra-cotta trim on the facade, it should serve as a trim color.
- Secondary Trim / Accent Color. The secondary trim color should enhance the color scheme established by the base and major trim. Often a darker shade of the major trim can be used to highlight the window sashes, doors and selective cornice and bulkhead details. Care should be taken not to over decorate the façade. Caution should be exercised to ensure that the façade is not over-decorated.

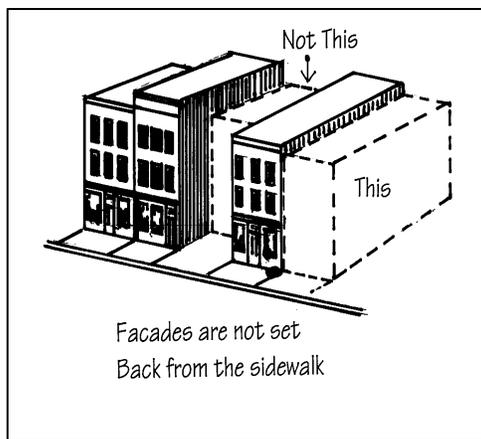
ADDITIONS, NEW, OR INFILL CONSTRUCTION

The construction of new buildings on downtown vacant lots is encouraged. The design of a new building should reflect the period of its construction (not a reproduction or copy of an old style). However, the new construction should be compatible to adjacent buildings in scale, height, materials, shape, orientation, rhythm and proportion of openings, texture and placement. These guidelines are concerned primarily with exterior appearances, and therefore do not seek to limit construction techniques or materials used in construction of the interior.

- New construction should be similar to and compatible with adjacent buildings (maintain established rhythms and patterns and not stick out among them.)
- The composition of a facade (the organization of its parts) should be similar to that of surrounding facades. Rhythms that carry throughout the block (such as window spacing) should be incorporated into the new facade. Storefront design should reflect traditional storefront configuration; consisting of masonry piers, storefront cornice, storefront transom, cast iron columns, display windows, entrance with entrance transom, and bulkheads. Storefront height should be similar to the height of adjacently storefronts; avoid short storefront designs.

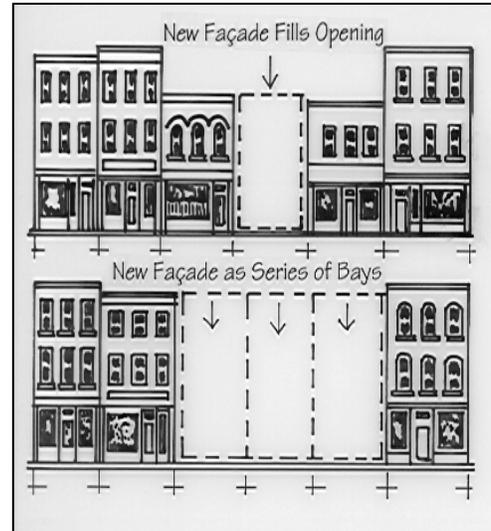


- Maintain established storefront and upper-storey window rhythms and patterns. The size and proportion of window and door openings of downtown buildings should be similar to those on surrounding facades. The same applies to the ratio of window area to solid wall for the facade as a whole.
- New or infill construction should be aligned with existing setbacks and spacing. The setback found in downtown Rome is generally at the lot line or sidewalk line. All new buildings and additions should respect this established setback line.



- New or infill construction should be of similar height, width, scale, and proportions to adjacent buildings.
- Avoid placing a low one-storey building in a block of two-storey buildings. Conversely, taller buildings adjacent to short one or two-storey buildings are also inappropriate. Buildings on corner lots may be slightly taller than other buildings in the block; however, corner buildings should never be shorter than the adjacent building on the block.

- New or infill façade construction should be of similar materials and colors (not imitative of features copied from historic styles.) Most buildings in Downtown Rome were constructed or veneered with brick masonry. Materials not traditionally used in the downtown area; such as lap siding, aluminum, vinyl, and plastic; are not appropriate and should not be used on any building elevation.
- Infill architecture should reflect some of the detailing of surrounding buildings in window shapes, cornice lines and brick work.
- New buildings and additions on Broad Street should be of a similar width as historic buildings located in the block. A downtown building should reflect the characteristic rhythm of facades along the street by filling its entire space. If the site is large, the mass of the facade can be broken into a number of smaller bays, to maintain a rhythm similar to the surrounding buildings.
- New or infill construction should be of orientation to the street and with roof shape, roof pitch, and foundation height consistent with adjacent buildings.



MAINTENANCE, CLEANING, AND REPAIR

Routine maintenance, cleaning, and repairs are some of the most important aspects of owning a historic resource. There is no such thing as a maintenance-free building, and serious problems can develop when maintenance is neglected. Spending small amounts of time and money on inspections and repairs at regular intervals is more effective and less expensive than undertaking extensive repair work and replacing items that have deteriorated due to 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.

The 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 a 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.

- Neglect of historic buildings should be avoided.
- Property owners should provide ordinary maintenance and repair of structures
- Regularly inspect the exterior building surfaces to detect potentially harmful conditions.
- Masonry surfaces and mortar joints should be checked for signs of dirt buildup, cracking or spalling, masonry or mortar softness, deterioration, or white streaking (efflorescence). Repointing may be required.
- Peeling, mildewing, cracking, disintegrating paint, insect damage, warping, deterioration of caulking and wood decay are some of the warning signs to look for on wood surfaces.
- Buildings should have properly installed drainage systems in good working condition which expel water onto surfaces that slope away from the building at ground level.
- Repairs should be limited to affected areas, be sensitive to historic materials, and utilize matching materials.
- Never sandblast to clean or remove paint from buildings.
- For building surfaces that are currently painted, maintain the surface to protect the material beneath.



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 is 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:

1. The application is for the demolition or relocation of a main non-contributing building or structure, a portion of a main non-contributing building or structure, or a non-significant building or structure secondary to the main non-contributing 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;
2. 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 archaeological significance of the Local Historic Property or Local Historic District; or
3. 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:
 - a. 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
 - b. It must clearly serve the public interest to a greater extent than the retention of the present building(s).

Guidelines:

- 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.

APPENDIX

Design Guidelines

What Design Guidelines Can Do?

1. Help maintain the character of the District.
2. Improve the quality of growth and development.
3. Protect a property owner's investment by preventing undesirable intrusions.
4. Preserve the integrity (authenticity) of existing buildings.
5. Provide an objective basis for design review.
6. Serve as an educational tool for property owners, contractors, and designers.

What Design Guidelines Can Not Do?

1. Limit change or growth. They can only address the visual aspects of growth.
2. Control how space is used within a building. Only the publicly visible portion of a building or site is governed by guidelines.
3. Restrict. They can only guide.
4. Review ordinary maintenance or color selection.

Factors to Consider When Applying the Design Guidelines

1. Public View
2. Integrity and Condition of Original Design
3. Reversibility
4. Economic Hardship
5. Reasonable Use
6. Impact on Surroundings

Procedure for Rehabilitation Activities

1. Arrange preliminary consultation with the Historic Preservation Planner in the Rome - Floyd County Planning Department 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. *Note: Applications must be submitted by the deadline noted on the application to be heard at that month's HPC meeting.*
3. Attend the next regularly scheduled meeting of the Rome Historic Preservation Commission when your application is reviewed. Meetings are held the third Wednesday of every month at 12:30 p.m.
 - If approved, a Certificate of Appropriateness is issued and your project may proceed. The Certificate of Appropriateness will be mailed to the address listed on the application within one week of the meeting, and the COA must be submitted to Building Inspections in order to apply for a building permit. Building permits must be obtained for all projects.
 - 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.

Important Contacts in Historic Preservation

City of Rome

Rome's Historic Preservation Planner
P.O. Box 1433
Rome, GA 30162-1433

phone: (706) 236-4473
fax: (706) 978-3866
Email: hpd@rome.ga.us

Downtown Development Director
P.O. Box 1433
Rome, GA 30162-1433

phone: (706) 236-4520
fax: (706) 236-5019
Email: downtown@rome.ga.us

Rome-Floyd County Planning Department
P.O. Box 1433
Rome, GA 30162-1433

phone: (706) 236-5025
fax: (706) 978-3866

Other

Regional Historic Preservation Planner
Coosa Valley Regional Development Center
1 Jackson Hill Drive
Rome, GA 30161

phone: (706) 295-6011
fax: (706) 295-6665

Historic Preservation Division
Department of Natural Resources
34 Peachtree Street, NW; Suite 1600
Atlanta, GA 30303

phone: (404) 656-2840
fax: (404) 657-1046

Georgia Trust for Historic Preservation
1516 Peachtree Street, NW
Atlanta, GA 30309

phone: (404) 881-9980
fax: (404) 875-2205

Rome's Historic Districts

Locally Designated Districts

Rome presently has several districts listed in the National Register of Historic Places, and five areas designated by the City as local historic districts. Local historic districts are protected by Rome's Historic Preservation Ordinance that requires all exterior changes by approved prior to work being performed. Locally designated districts are shown on the maps in the following pages of the appendix. Work to all historic buildings should be performed in such a way that the historic fabrics and character remains.

Avenue A Historic District

The Avenue A Historic District is the intact remnants of DeSoto, one of Rome's earliest suburbs. DeSoto was developed by local entrepreneurs who laid out streets and created lots based on a linear grid pattern. 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. The construction of Turner McCall Boulevard divided the two remaining portions of the old DeSoto neighborhood and created what is now know as Upper Avenue A and Lower Avenue A historic districts. DeSoto had both middle and working class housing on relatively small sized lots, with dwellings set close to the streets.

The Avenue A Historic District is a late nineteenth-early twentieth century residential neighborhood consisting of single family houses that are uniformly set back from the street and located on lots characterized by minimal landscaping. The houses in Lower Avenue A, located south of Turner McCall, have largely been converted for office use. The majority of houses located in the district are one and two story frame houses built between 1880 and 1920. The larger more substantial houses in the historic district are characterized by late-Victorian detailing such as decorative shingles, gable vents, large porches with scrollwork, brackets, and turned balusters. More modest, early-twentieth century, single story residences with little or no detailing are located in the northern edge of the district and scattered elsewhere.

Between the Rivers Historic District

Located between the Etowah and Oostanaula 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. Rome is a nineteenth century planned county seat. Its original street plan is intact, and is unusual in Georgia because the courthouse square is not the focal point of the city. Instead,

the plan is a more linear grid pattern, with commercial development located along Broad Street, roughly paralleling the Oostanula River.

The Between the Rivers Historic District hosts an assortment of land uses; including residential, commercial, institutional, and industrial. 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 Historic Floyd County Courthouse, City Hall & Auditorium, and the Carnegie Building. Industrial areas including both warehouses and factories developed along the rivers, but only a handful remain today.

Housing of various sizes and styles was traditionally built in the residential areas of the district. A few Greek Revival and Gothic Revival buildings from the mid-nineteenth century remain; however, most houses are from the Victorian and early twentieth century periods. Houses from the Victorian era exhibit typical Queen Anne, Gothic, and Romanesque design features including scrollwork, decorative shingles, and dormers. During the 1920s bungalows and apartment buildings were constructed on vacant lots. Lots in the district are typically small but often utilize extensive landscaping including retaining walls, walks, and informally planted trees, hedges, flowers, and shrubs.

College Heights Historic District

Shorter College, established in the 1870s near downtown Rome, moved to its present location on what is now known as Shorter Avenue in 1911. Construction of this new campus spurred the development of the adjacent neighborhood known as College Heights. The neighborhood originally developed as an automobile suburb that became home to many professionals working in the downtown area, as well as faculty and staff of the adjacent college. Designated as a local historic district by the City of Rome in July 2000, the College Heights Historic District features a curvilinear street pattern that is typical of early twentieth century neighborhood development. The district is characterized by varying lot sizes, informal landscaping, and an eclectic mix of house styles and sizes.

Many of the buildings in this neighborhood appear to have been architect-designed, which indicates that the early residents appreciated the unique architectural elements of their homes. The district is a good example of the evolving architectural trends of the twentieth century; the neighborhood has examples of suburban housing dating from the 1910s through the 1960s. Predominate house styles are: Colonial Revival; English Vernacular Revival, and Craftsman. Predominate house types include: minimal traditional; English cottage; ranch; Georgian and side-gabled cottage. Particularly good examples of the English Vernacular Revival style, including some houses replicating the English thatch-roofed look, are located on Shorter Circle and Sherwood Road. Constructed a decade or so later, Berckmans Lane features an excellent collection of Minimal Traditional houses built from the late 1930s through the 1950s.

East Rome Historic District

The East Rome Historic District is an area of southeast Rome that began developing in 1873 when the East Rome Company bought 323 acres across the Etowah River from Downtown Rome. The company laid out streets and built a bridge across the river. The "Town of East

Rome" was incorporated in 1883 and became a part of the City of Rome in 1906. An 1883 city directory listed merchants, physicians, contractors, teachers, a bookkeeper, lawyer, brick mason, several students, and railroad workers. The town also had a sizable African-American population at this time. A streetcar line was built in the early 1900s connecting the town with the Between the Rivers area. East Rome had commercial, institutional (including a fire hall), and residential development. The latter continued into the 1940s and includes homes built in various styles and sizes.

The East Rome Historic District is listed on the National Register of Historic Places and is significant as a cultural resource in the areas of architecture, landscape architecture, community planning and development, and local history. Styles of residential buildings in the district include Victorian, Queen Anne, Second Empire, Georgian Revival, and Craftsman. The Yancey House (also known as the Claremont House) located at the corner of Second Avenue and East 10th Street is one of the region's most notable examples of the Second Empire style, a relatively rare style in Georgia. The Queen Anne style Bones' House (also located on East 10th Street) was owned by relatives Woodrow Wilson and is the residence where he boarded during his stay in Rome. Most of the commercial and institutional establishments in the Town of East Rome were located along the East Second Avenue corridor.

Oakdene Historic District

The Oakdene Historic District is a mostly residential neighborhood characterized by a variety of house styles and sizes. Originally developed 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's first phase of development was 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 and along Queen Street.

Oakdene Place is listed on the National Register of Historic Places and is historically significant in the areas of architecture, community planning and development, landscape architecture, and local history. The northern part of the district contains large Queen Anne, late Victorian and Neoclassical style houses built by some of Rome's prominent families. During the 1910s, modest Bungalow/Craftsman style houses were constructed in the area. Finally, modest mill houses were built by the Stove Foundry for its employees during the 1910s and 1920s.

Oakdene Place is significant as a mixed income neighborhood that was home to representative members of two socioeconomic classes important to the history of Rome – industrial and civic leaders who individually made important contributions to Rome's development and workers who collectively contributed to Rome's industrial strength.

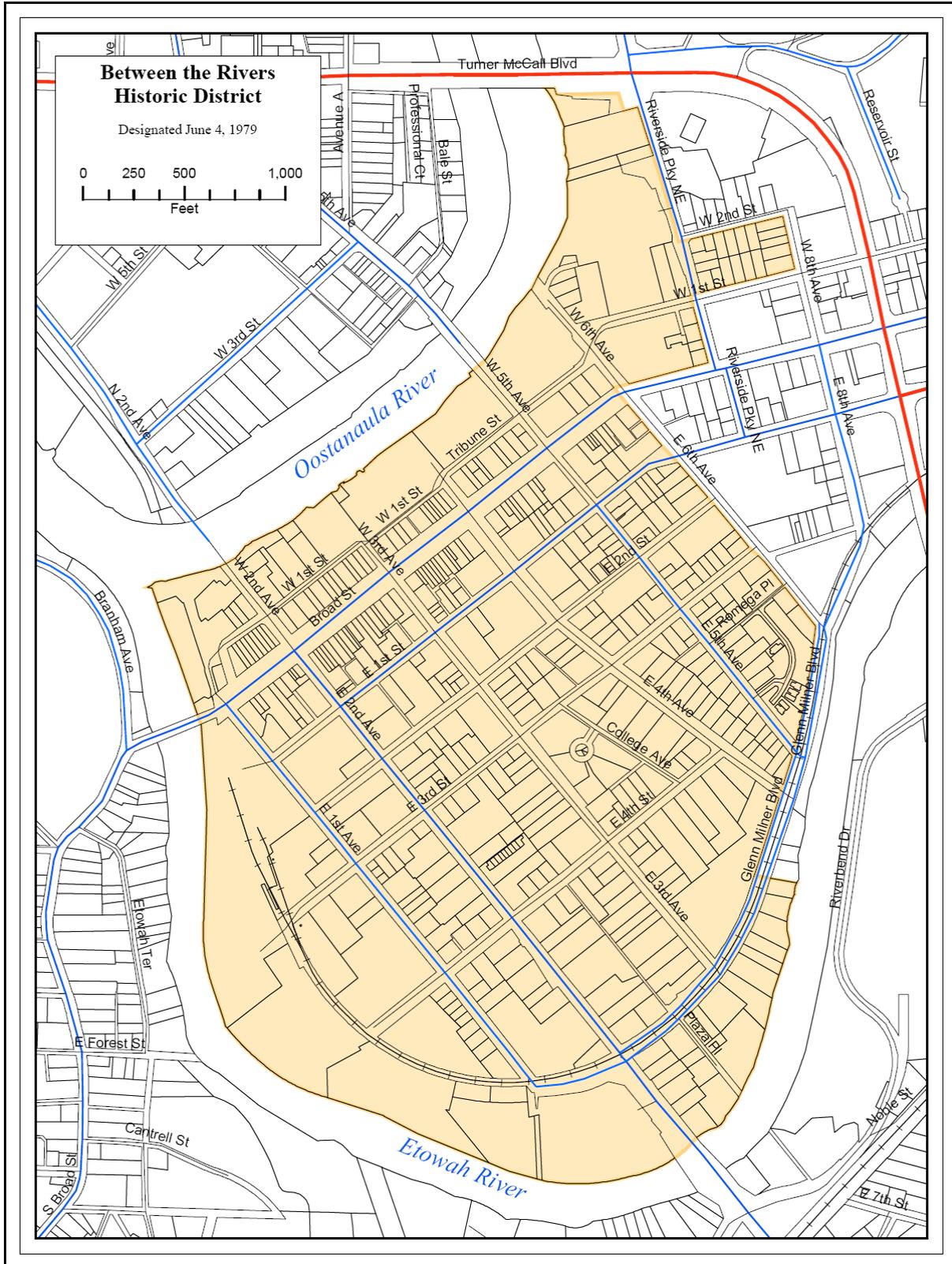
Nationally Designated Districts

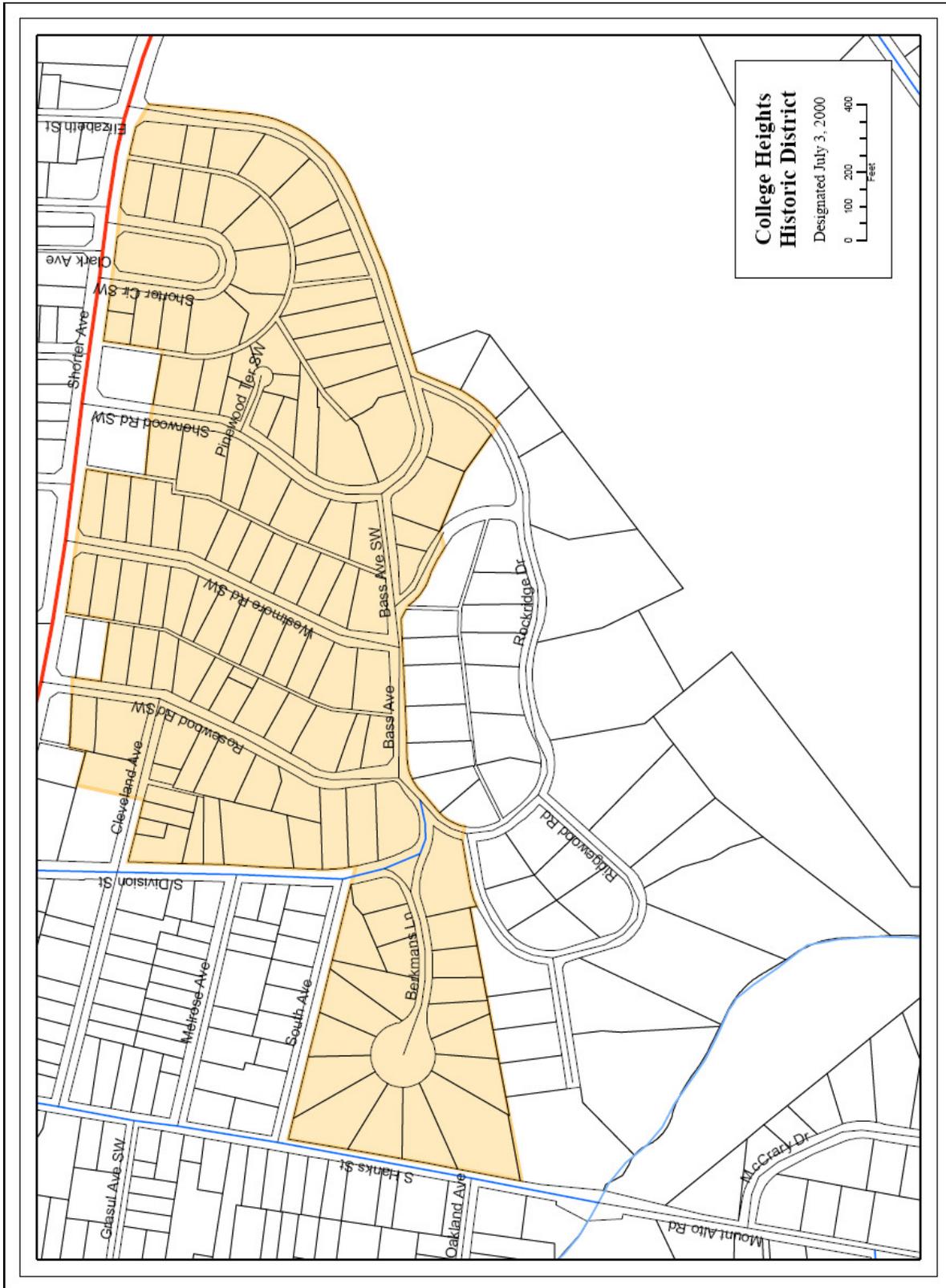
Most of Rome's local historic districts are also listed in the National Register of Historic Places and the Georgia Register of Historic Places; although the boundaries for each district may be slightly different from the local designation. Rome's National Register districts include school campuses, cemeteries, and neighborhoods. Jackson Hill was listed on the national register for its historic waterworks and WPA projects. Residential districts in Rome listed on the national register include the South Broad Street Historic District and Mt. Aventine Historic District. Additionally, a number of individual resources have in Rome and Floyd County has been listed on the register. Among these include the Rome's Clocktower, the Double-Cola Bottling Company, and the historic Floyd County Courthouse.

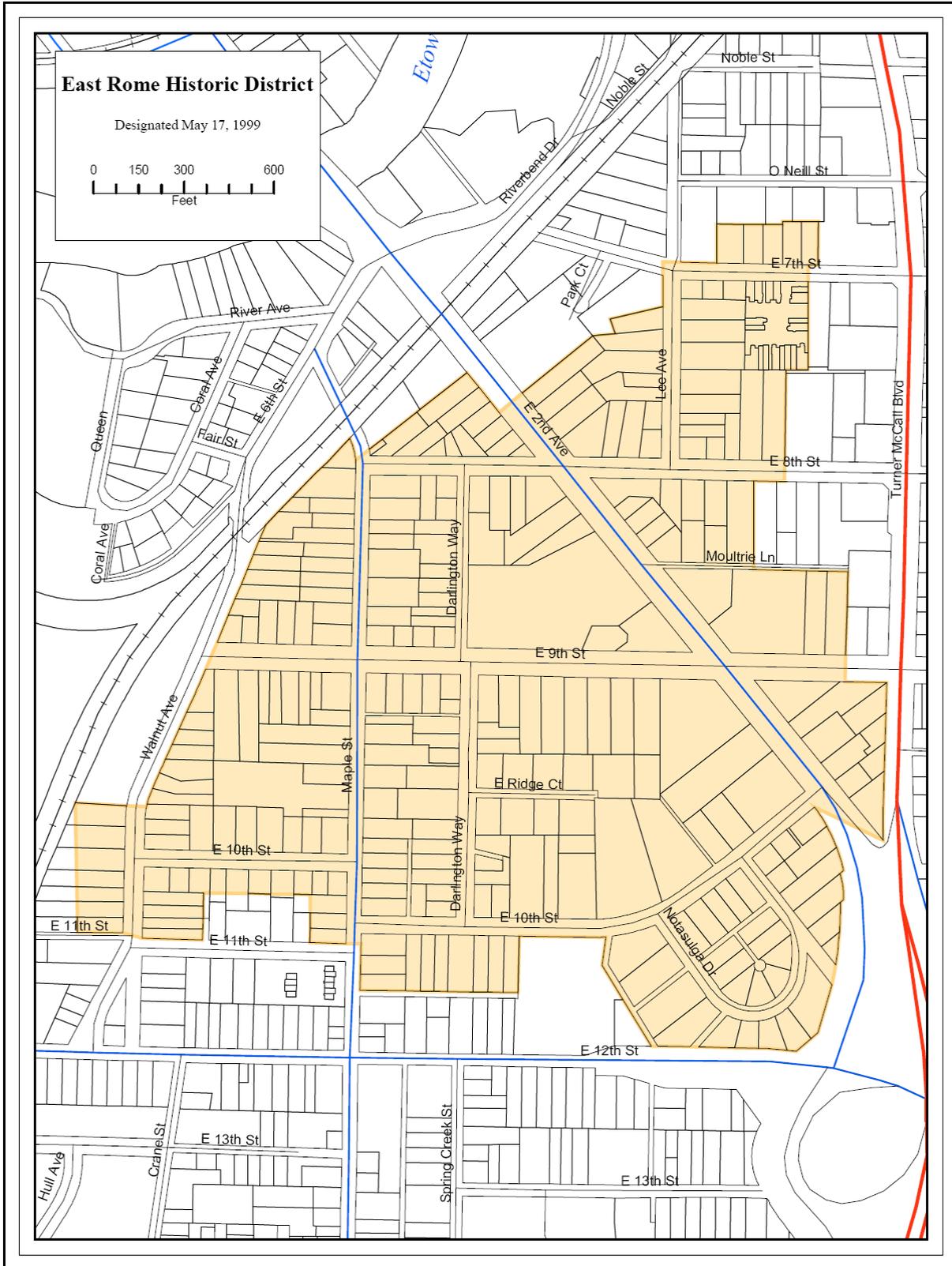
Maps of Rome's Local Historic Districts

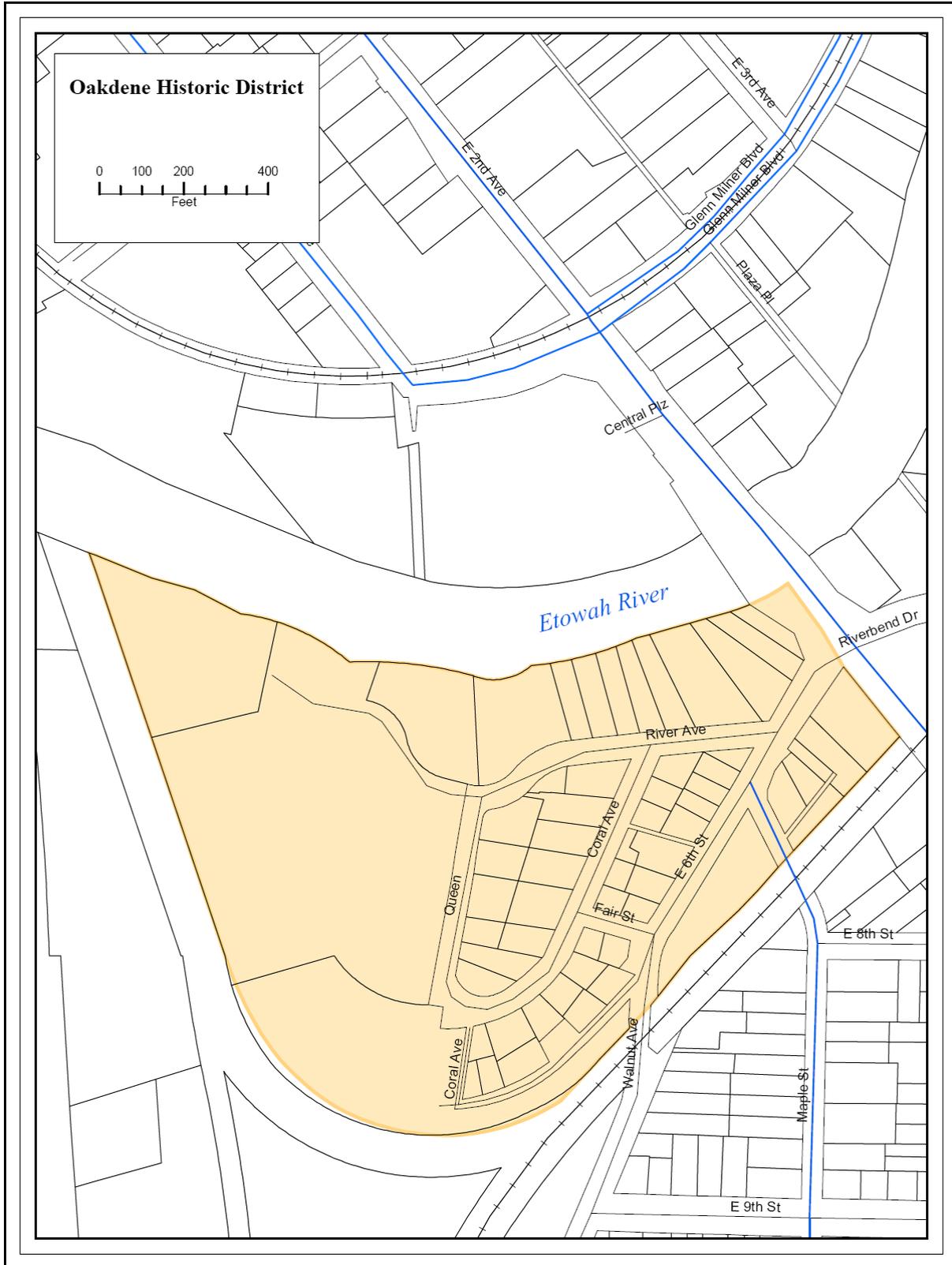
On the following pages, please find maps of Rome's local historic districts as adopted by the Rome City Commission. For information on the procedures to amend the boundary of a local historic district or to designate new districts, please contact the Preservation Planner for the City of Rome.











Building Classifications Within Districts

Contributing and Non-contributing Properties

Districts listed on the National Register of Historic Places and Rome's locally designated historic districts are made up of buildings, structures (such as the Clocktower), sites, and objects (the statue of Romulus and Remus in front of City Hall). Properties within both types of districts are classified as either contributing or non-contributing properties.

Contributing properties are generally, but not always, over 50 years old and have retained enough of their historic materials and design, including changes over time, that persons from the past would recognize them (*this is also known as historic integrity*). Generally, those buildings that contribute to a historic district are listed in Rome's *Historic Resource Survey* that was prepared for the city by independent preservation consultants and adopted by the Historic Preservation Commission. Contributing properties in a nationally designated district are eligible for Federal and state tax incentives.

Non-contributing buildings may either be non-historic building (those less than 50 years old) or historic buildings that have been so altered in material design, setting, location, or workmanship that they would not be recognized by a person from the past. Some altered historic buildings could become contributing if their modern alterations were removed. The most common alteration to commercial buildings is a false metal facade. It can be economically advantageous to remove false facades on income producing buildings, so that they become eligible for Federal rehabilitation tax credits and the Georgia property tax freeze.

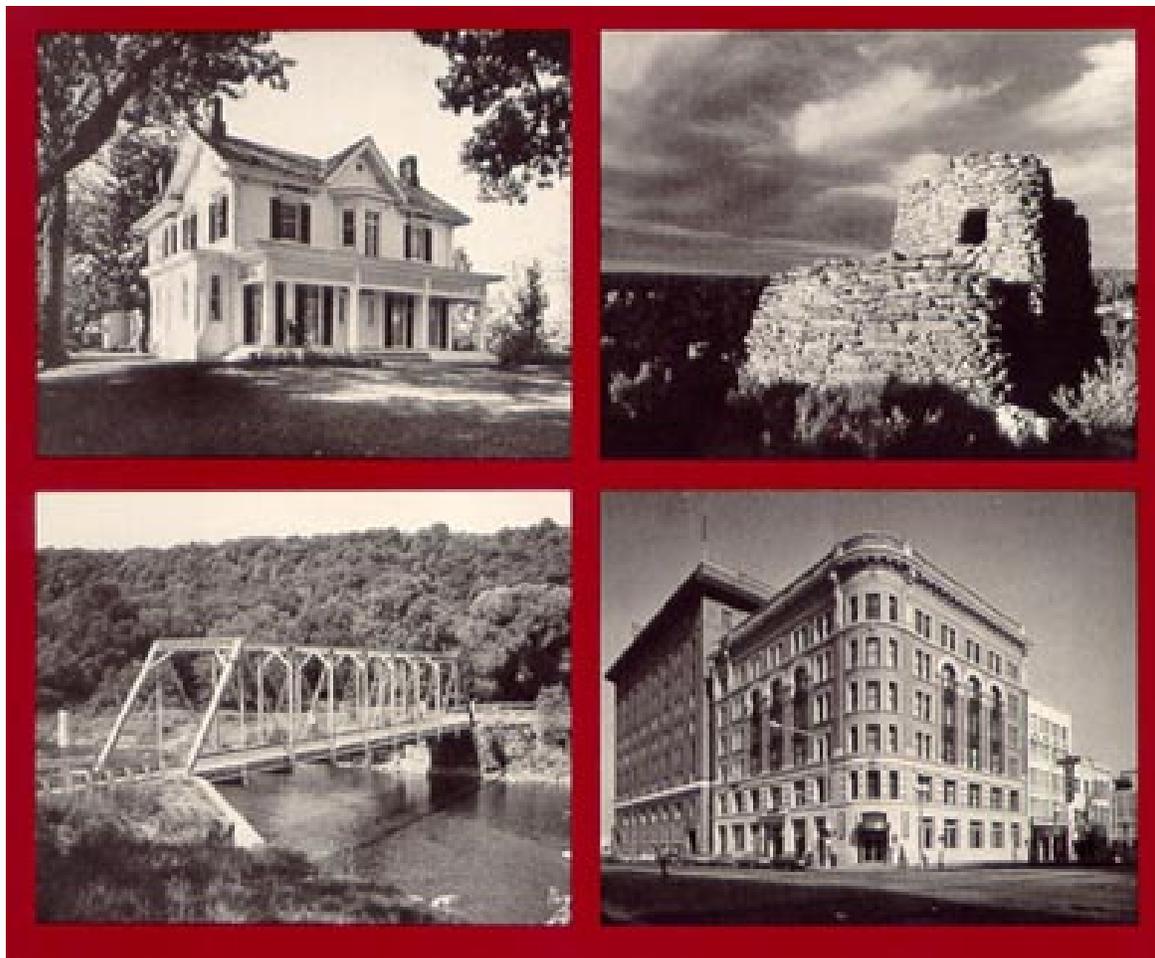
Evaluating the Historic Integrity of a Property

The historic integrity of a property is an important aspect of determining the contributing status of building in the local historic district. The *National Register Bulletin* defines integrity as “the ability of a property to convey its significance.” The *Bulletin* states that “historic properties either retain integrity (this is, convey their significance) or they do not. Within the concept of integrity, the National Register criteria recognizes seven aspects or qualities that, in various combinations, define integrity. To retain historic integrity a property will always possess several, and usually most, of the aspects.” The “Seven Aspects of Integrity” are location, design, setting, materials, workmanship, feeling, and association. These aspects are defined as:

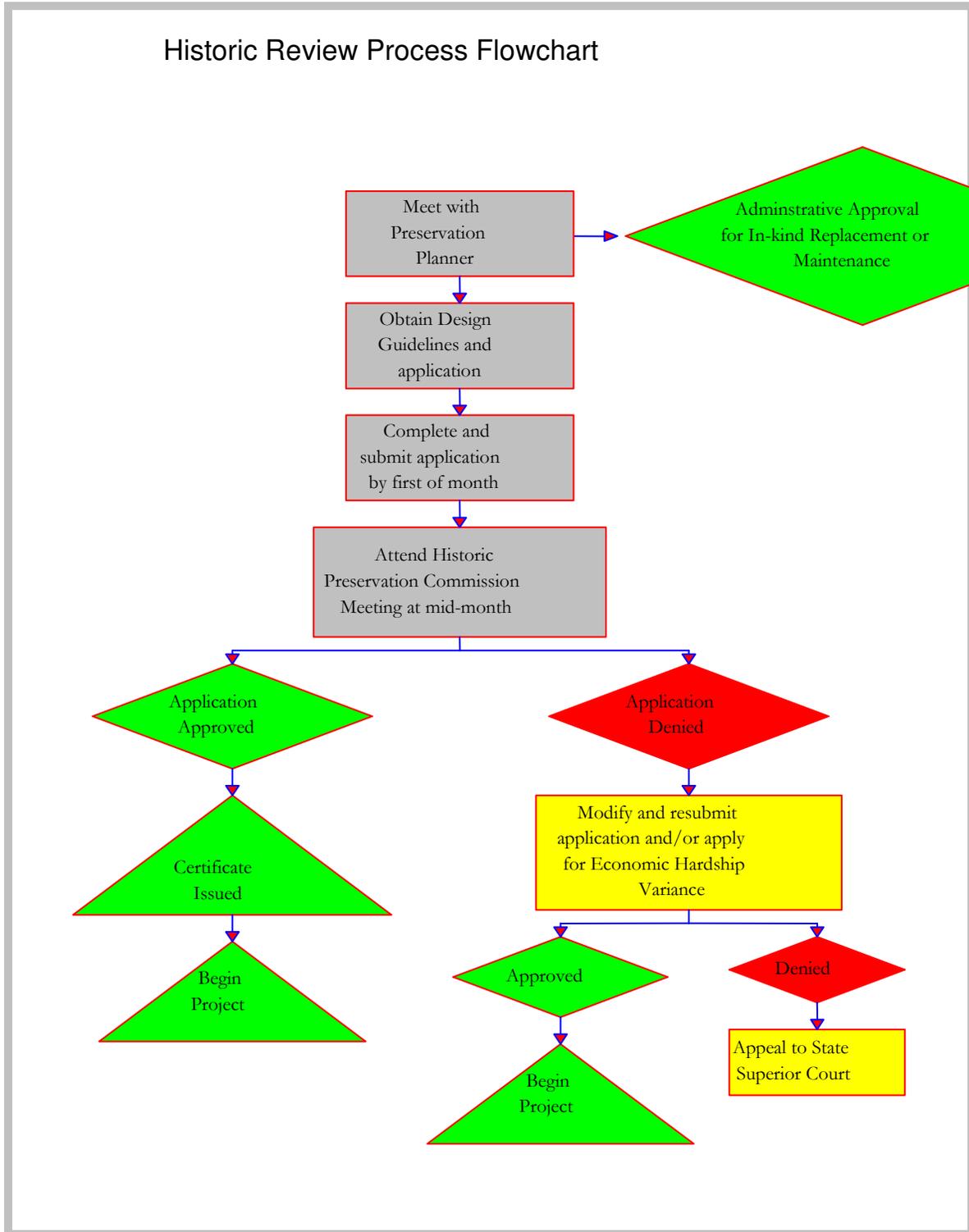
1. Location – the place where the historic property was constructed or the place where the historic event occurred.
2. Design – the combination of elements that create the form, plan, space, structure, and style of a property.
3. Setting – the physical environment of a historic property.

4. Materials – the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
5. Workmanship – the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
6. Association – the direct link between an important historic event or person and a historic property.

For a more detailed account of the seven aspects of integrity and how they relate to determining the significance of a historic property please review the *National Register Bulletin* “How to Apply the National Register Criteria for Evaluation”.



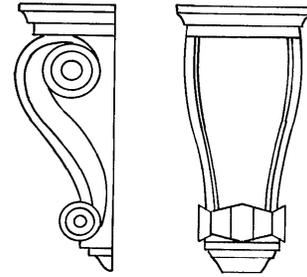
Historic Review Process Flowchart



Commercial Structures Glossary

Corbel

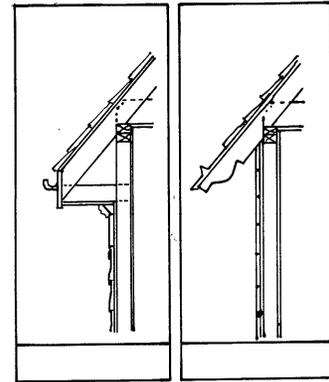
A projecting block, sometimes carved or molded, that acts as a means of support for the floor and roof beams as well as other structural members. Also used as ornamental supports for mantels.



Ornamental Wood Corbel

Cornice

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.



Box Cornice

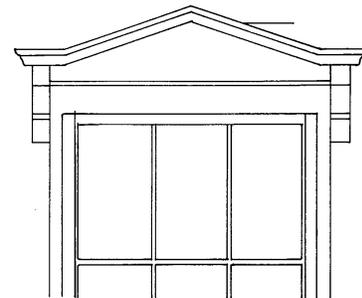
Open Cornice

Garland

An ornament in the form of a band, a wreath, or a festoon of leaves, fruit, flowers or oats.

Hood

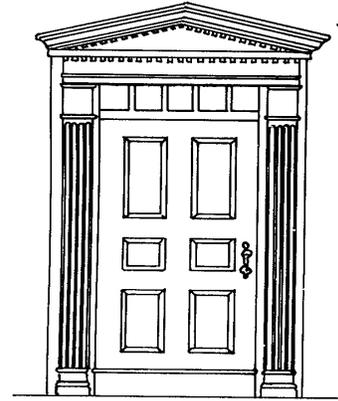
A protective and sometimes decorative cover found over doors, windows, or other objects. Synonyms: hood molding.



Hood

Lintel

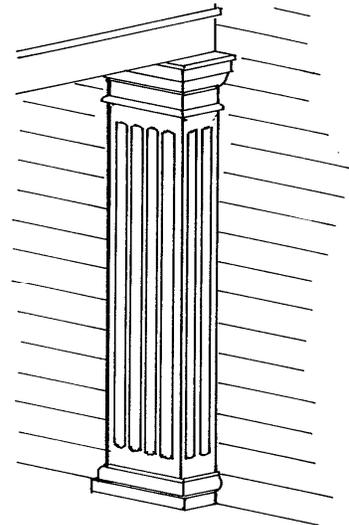
The horizontal structural member that supports a load over an opening; usually made of wood, stone, or steel; may be exposed or obscured by wall covering.



Pedimented Entrance Door

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, over-mantels and niches.



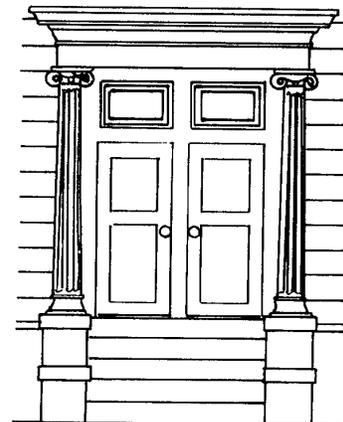
Pilaster

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

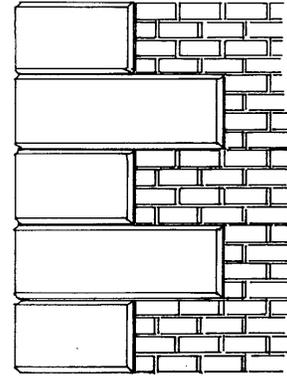
A covered walk or porch supported by columns or pillars, a colonnaded porch.



Portico

Quoins

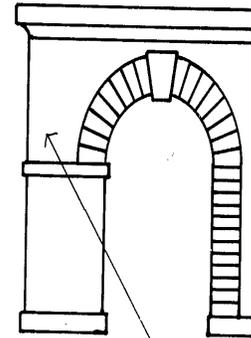
Large stones or rectangular pieces of wood or brick, used to decorate and accentuate the corners of a building; laid in vertical series with usually alternating large and small blocks. Besides their decorative purpose, some quoins actually serve the more functional purpose of reinforcing the corners of a building. Synonyms: coins, coin-stones.



Quoins

Spandrel

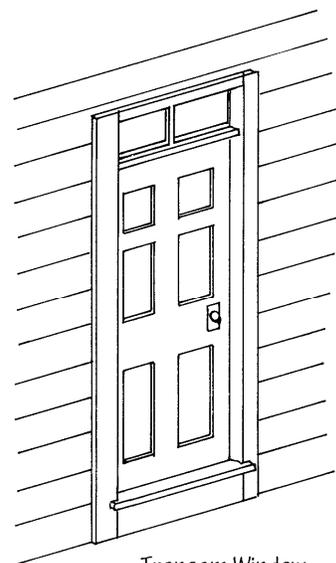
The triangular space between the shoulder of an arch and the rectangular framework that surrounds it; the space between two adjacent arches; the triangular space between the outer string of a stair and the floor.



Spandrel

Transom

A small window or series of panes above a door, above a casement, or 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.



Transom Window